

The Jazz Institutes in Graz

Pioneers in Academic Jazz and their Impact on Local Identity

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Introduction

Jazz is now firmly embedded in the education programmes and, to a lesser extent, the research portfolios of many universities and music conservatories across the world. In Europe, this sector has grown significantly since the 1980s.¹ The Jazz Institute in the Austrian city of Graz was founded in 1964 as part of the Akademie für Musik und darstellende Kunst (Academy of Music and Performing Arts; now the University of Music and Performing Arts). In 1971 it was divided into two branches, practical and theoretical: the Abteilung für Jazz (Department for Jazz) and the Institut für Jazzforschung (Institute for Jazz Research).² The scholarly literature on jazz in Graz documents the period after the end of World War II that saw the eventual establishment of jazz in academic life, and offers an overview of the local Graz jazz scene up until 1980.³ The present article aims to discuss the development of the academic jazz institutes in Graz during their formative years until the early 1980s. The research for this was conducted from 2011 to 2013 as part of the research project ‘Jazz & the city: Identity of a capital of jazz’ at the University of Music and Performing Arts in Graz, under the leadership of Prof. Dr Franz Kerschbaumer (b. 1947, head of the Institute for Jazz Research

¹ For an overview of the development of jazz education in Germany, see Rolf Sudmann, ‘Popmusik in Studiengängen deutscher Hochschulen’, in *Handbuch Jugend und Musik*, ed. Dieter Baacke (Opladen: Leske and Budrich, 1998), 457–476.

² ‘Universität für Musik und darstellende Kunst Graz,’ accessed 20 October 2017, www.kug.ac.at.

³ See Elisabeth Kolleritsch, *Jazz in Graz: Von den Anfängen nach dem Zweiten Weltkrieg bis zu seiner akademischen Etablierung: Ein zeitgeschichtlicher Beitrag zur Entwicklung des Jazz in Europa*, Vol. 10 of *Beiträge zur Jazzforschung/Studies in Jazz Research*, ed. Franz Kerschbaumer, Elisabeth Kolleritsch and Franz Krieger (Graz: ADEVA, 1995); Dietrich Heinz Kraner and Klaus Schulz, *Jazz In Austria: Historische Entwicklung und Diskographie des Jazz in Österreich*, Vol. 2 of *Beiträge zur Jazzforschung/Studies in Jazz Research*, ed. Friedrich Körner and Dieter Glawischnig (Graz: Universal Edition, 1972); and Maximilian Hendler, ‘Die Jazzszene in Graz (1960 bis 1980)’, in *Kunst und Geisteswissenschaften aus Graz: Werk und Wirken überregional bedeutsamer Künstler und Gelehrter: Vom 15. Jahrhundert bis zur Jahrtausendwende*, ed. Karl Acham (Vienna, Cologne and Weimar: Böhlau, 2009), 393–404.

from 1992 to 2015).⁴ This project, funded by the Austrian Science Fund (FWF), focused especially on an exploration of the local jazz identity of the city of Graz. It also served as a complement to the international perspective of the HERA-funded research project ‘Rhythm changes’, on which Kerschbaumer was also one of the principal researchers.⁵ Investigating the local jazz identity in Graz involved examining the historical development of jazz institutions, the biographies of leading figures of the jazz scene in Graz and their impact on local cultural life, based on an evaluation of historical written and audio documents in the archives of the university, local government institutions and private collections. Additional information was gathered in extensive interviews with leading participants from the local jazz scene.⁶ Much of the information collected reflects the participants’ subjective opinions, which position the Jazz Institutes and their perceived international reputation at the centre of the development of jazz and popular music in Graz. This particular self-assessment represents an important aspect of local jazz identity; many jazz musicians in Graz, particularly those who participated actively during the formative years of the Jazz Institutes until the early 1980s, proudly see themselves as contributors to the establishment of jazz as part of local culture and the academic environment, facilitated through exchange and collaboration with international jazz artists and institutions. At times, this self-perception regarding the local Institutes’ status and impact on the international jazz scene (the European jazz scene in particular) appears to have a clearly promotional intent, for instance in references to Graz as the ‘centre of jazz studies’, and to the Jazz Institute as ‘one of the most acclaimed [jazz schools]’ or the ‘first academic education opportunity in the field in Europe’.⁷ By departing from a study of local identity, much of the information in this article reflects similar perspectives from within the local jazz scene. However, this is balanced out by a more critical perspective that points out certain discrepancies, hurdles and internal conflicts

⁴ Project number AR 86 G 21; see ‘Jazz & the City’, accessed 20 October 2017, www.jazzandthecity.org; and ‘FWF/Der Wissenschaftsfonds’, accessed 20 October 2017, <http://fwf.ac.at>.

⁵ The results of the research project ‘Rhythm changes’ are published on the project website ‘Rhythm changes’, accessed 20 October 2017, www.rhythmchanges.net.

⁶ The research results are published in Michael Kahr, *Jazz & the City: Jazz in Graz von 1965 bis 2015* (Graz: Leykam, 2016).

⁷ One example is the title of the published lecture by Friedrich Körner at the first international jazz research conference in Graz; see Friedrich Körner, ‘Graz: Zentrum der Jazzforschung,’ *Jazzforschung/Jazz Research* 1 (1969), 8–14. In a recently printed concert schedule of the Jazz Institute, it is described as ‘one of the oldest and most acclaimed educational institutions across the world’ (‘Das Grazer Jazzinstitut ist eine der ältesten und renommiertesten Ausbildungsstätten weltweit’). See Günther Brück, ‘Musik kennt keine Grenzen,’ *KUG Jazz Live! 1* (Graz: Institute for Jazz/University of Music and Performing Arts Graz, 2016), 3. The current official development plan of the University of Music and Performing Arts in Graz for the period 2016–2021 states: ‘The jazz studies program in Graz was established as the first academic educational opportunity for this music in Europe’ (‘Mit dem Jazz-Studium in Graz wurde 1965 die erste akademische Ausbildungsmöglichkeit für diese Musikform in Europa eingerichtet’). See *Entwicklungsplan 2016 bis 2021*, Universität für Musik und Darstellende Kunst Graz (Graz: 2016), 12, www.kug.ac.at/fileadmin/media/plannev_44/Dokumente/Downloads/Arbeitsbehelfe_Studienunterlagen_Informationen/mb_1_s_1_Entwicklungsplan_2016-2021.pdf (accessed 20 October 2017).

without in any way impugning the opinions of individuals or the institutions involved. As such, this article aims to offer a case study of the development of a local, modern jazz identity in Europe, focussing on a significant topic and period: the establishment of the Jazz Institutes in Graz and their reception as European pioneers in jazz education and research from the early 1960s to the 1980s.

The Graz Institute was neither the first nor the only jazz school in Europe at the time of its foundation. From 1964 to 1967, jazz courses were developed, for instance, at the Hochschule für Musik in Cologne, at the Béla Bartók Konzervatórium in Budapest and at the newly founded Leeds Music Centre in England.⁸ These had in fact been preceded by a jazz course at the Dr. Hoch'sche Konservatorium in Frankfurt am Main that had been set up in 1928 under the leadership of the composer Mátyás Seiber (1905–1960), but which had been closed down by the Nazi regime in 1933. Nonetheless, the Institute in Graz quickly developed a reputation as a centre for jazz education and research that attracted the interest of international academic administrators including the presidents of the Sibelius Academy of Music in Helsinki and the Hochschule für Musik und Theater in Hanover, who wrote requesting detailed information as early as 1967 and 1970 respectively so that they might develop jazz education plans of their own.⁹ The jazz programmes in Vienna (1969), Rotterdam (1976), Cologne (1979) and Hamburg (1985) were in intent and structure either directly inspired by founding members of the institute in Graz, or indirectly by those responsible having studied the educational model employed in Graz.¹⁰ Wouter Turkenburg, executive president of the International Association of Schools of

⁸ A contemporary overview of European jazz education centres in the 1960s is provided in Körner, 'Graz: Zentrum der Jazzforschung'. For an overview of the development of jazz education in Germany, including an account of the inception of the jazz course at the Hochschule für Musik und Theater in Cologne, see Rolf Sudmann, 'Popmusik in Studiengängen deutscher Hochschulen', 466–467. For information on the development of the jazz course in Leeds, see the website of the Leeds College of Music, accessed 20 October 2017, <http://leedswelcome.com/attractions/leeds-college-of-music>, which states: 'The conservatoire was founded in 1965 and teaching started on the first Jazz degree in the UK soon after'. However, according to the recent research report of the 'Rhythm changes' project, formal jazz education in Leeds did not start before the early 1970s; see Catherine Tackley and Peter J. Martin, 'Historical Overview of the development of jazz in Britain', in *Rhythm Changes: Historical Overview of Five Partner Countries*, ed. Tony Whyton and Christa Bruckner-Haring (Graz: Institute for Jazz Research/University of Music and Performing Arts Graz, 2013), 3–27, here 22.

⁹ The letter from Taneli Kuustistos, Rector of the Sibelius Academy in Helsinki, to Erich Marckhl, the President of the Academy of Music in Graz, dated 16 February 1967, is held by the library of the University of Music and Performing Arts, filed under StLA K37 H70, X-32-1967/68. The letter from Richard Jakob, President of the Hochschule für Musik in Hanover, to Friedrich Körner, Chair of the Jazz Institute in Graz, bears only the year 1970 and is filed under StLA K37 H70, X-32 1970/71 in the same library.

¹⁰ The trombonist Erich Kleinschuster, a founding member of the Graz Jazz Institute, also founded the jazz course at the conservatory in Vienna in 1969 and became its first head; see Elisabeth Kolleritsch, 'Erich Kleinschuster: Posaunist, Bandleader und Pädagoge', *Jazzforschung/Jazz Research* 33 (2001), 137–154. According to an interview conducted by the researcher Loes Rusch with the Dutch saxophonist Leo van Oostrom on 14 June 2007, an official visit to Graz in the early 1970s had a considerable

Jazz (IASJ), referred to the Jazz Institute in Graz as an ‘icebreaker’: it proved the feasibility of a successful jazz education programme for academic institutions across Europe.¹¹ The co-existence and collaboration of a pedagogical/artistic institute for jazz and a scholarly institute for jazz research in a single university is still a unique feature on the European tertiary education scene. Despite its influence as a model for others, the course structure at the Institute in Graz was itself informed by that of the Berklee School of Music (now the Berklee College of Music) in Boston, USA.¹²

Historical context

After World War II, Graz was occupied by British forces, who supported the emergence of a jazz scene and the establishment of the first local jazz bands.¹³ While these ensembles performed mainly popular dance music, traditional swing and Dixieland, a group of young musicians began experimenting with modern jazz in the early 1950s, most notably the saxophonist Heinz Hönig (b. 1929), the trombonist Erich Kleinschuster (b. 1930), the trumpeter Friedrich Körner (b. 1931) and the drummer, pianist, vibraphonist, arranger and composer Friedrich Waidacher (b. 1934). Soon a group of younger musicians joined them, including the pianist and trombonist Dieter Glawischnig (b. 1938), the pianist Harald Neuwirth (b. 1939) and the brothers Rudolf Josel (b. 1939, trombone) and Manfred Josel (b. 1944, drums). They gathered at local clubs, mainly at the interdisciplinary arts centre ‘Forum Stadtpark’ and at the jazz club ‘Cave 62’. While Cave 62, founded in 1962, was a more casual jazz club, offering regular opportunities for formal presentations on jazz topics, for jam sessions, informal gatherings and exchanging information as well as record listening sessions, the Forum Stadtpark

impact on setting up the jazz course in Rotterdam; see Loes Rusch, ‘Jazzpracticum: Over de institutionalisering van jazzonderwijs in Nederland’, MA thesis (University of Amsterdam 2007). The trombonist Jiggs Wigham, who became the first head of the jazz programme in Cologne in 1979, had been invited to Graz as a guest soloist earlier where, according to Harald Neuwirth, then head of the Graz Jazz Institute, he became acquainted with the local course structure. The significance of the Graz model for Hamburg is cited, for instance, in Gabriele Benedix, ‘Ein Studiengang wird volljährig’, *Jazzzeitung* 3 (2003), www.jazzzeitung.de/jazz/2003/03/education-hamburg.shtml (accessed 20 October 2017).

¹¹ Statement by Turkenburg in the discussion after the presentation of the author’s paper at the conference ‘Growing up: Jazz in Europe 1960–1980’.

¹² The composer and arranger Janez Gregorz and the pianist, trombonist and composer Dieter Glawischnig, both among the first lecturers at the institute, received some training at summer courses of the Berklee School of Music and brought its teaching concepts and documentation of its courses to Graz. See also Rolf Sudmann, ‘Popmusik in Studiengängen deutscher Hochschulen’, 40, and Peter van Spall, ‘Graz folgte dem Berklee Vorbild: Interview mit Professor Dr. Körner’, *Jazz Podium* 5/XVI (1967), 139.

¹³ For documentation on the development of jazz in Graz before 1965, including a detailed discussion of the circumstances leading to the foundation of the Jazz Institute, see Kolleritsch, *Jazz in Graz*, and Maximilian Hendl, ‘Die Jazzszene in Graz’.

developed a more official profile that was associated with the artistic avant-garde of the time.¹⁴ The Forum Stadtpark was founded in 1960 by a collective of emerging artists—writers, painters, architects, dramatists, musicians and art theorists—and became a centre for creating innovative, often interdisciplinary works of art, for artistic experimentation and theoretical discourse.¹⁵ Long-lasting collaborations between jazz musicians, poets and playwrights were initiated there; those of the pianists Glawischnig and Neuwirth with Ernst Jandl (1925–2000) and Wolfgang Bauer (1941–2005) are two outstanding examples.¹⁶ The Austrian historian Elisabeth Kolleritsch interprets the artistic avant-garde of the Forum Stadtpark, including its modern jazz movement, as a reaction against the cultural conservatism that had re-emerged in the 1950s after the spirit of optimism faded that had reigned at the end of World War II.¹⁷ Similarly, Christine Rigler recognises a sense of ‘catching up’ with modernity in all branches of art at the Forum Stadtpark, after the interruption of the Nazi regime.¹⁸ While some of the young jazz musicians at the Forum Stadtpark and Cave 62 also worked in more traditional dance bands, they defined themselves predominantly through their engagement with modern jazz.

Of the young modern jazz musicians active in Graz in the early 1960s, the trombonist Kleinschuster had already achieved international recognition as a member of the International Youth Band at the Newport Jazz Festival in the United States in 1958. He soon developed into one of Austria’s best-known jazz musicians.¹⁹ Kleinschuster performed with local musicians and international guest soloists, both in his hometown and in Vienna. In 1966, he started to form his own groups and subsequently achieved nationwide fame, largely through his intensive collaboration with the Austrian broadcasting corporation, ORF. Ensembles centred around Rudolf and Manfred Josel, the pianist Neuwirth and the New Austrian Big Band, led by Körner, won awards at amateur jazz festivals in Vienna and other competitions abroad during the first half of the 1960s. The successful activities of these musicians and groups raised public awareness about modern jazz in Graz. Jazz concerts were usually well attended, and performances were reviewed regularly by journalists in various local newspapers. Concerts were

¹⁴ See Werner Jauk, ‘Musik’, in *Forum Stadtpark: Die Grazer Avantgarde von 1960 bis heute*, ed. Christine Rigler (Vienna, Cologne and Weimar: Böhlau, 2002), 117–128.

¹⁵ Compare Rigler, ed., *Forum Stadtpark: Die Grazer Avantgarde von 1960 bis heute*; and Kolleritsch, *Jazz in Graz*.

¹⁶ For instance, Glawischnig’s cooperation with Jandl is documented by the CD production of the NDR Big Band, *Laut und Leise/Aus der Kürze des Lebens* (du/Hat Hut Records 2 8701, 1995) and in the article ‘Dieter Glawischnig, Ernst Jandl und Dieter Glawischnig ... “Texte und Jazz” ...’, in *Jazz und Sprache*, Vol. 5 of *Darmstädter Beiträge zur Jazzforschung*, ed. Wolfram Knauer (Hofheim: Wolke Verlag, 1998), 59–75. Neuwirth’s cooperation with Bauer resulted in the play *Memory Hotel*, which was premiered on 12 April 1980 at the Schauspielhaus Graz and recorded by ORF. Bauer acknowledged his work with Neuwirth in an article entitled ‘Gelernter Zauberer’ in the newspaper *Die Steirische* on 7 June 1990.

¹⁷ Kolleritsch, *Jazz in Graz*, 207.

¹⁸ Christine Rigler, ‘Forum Stadtpark’, in *Forum Stadtpark*, 9–42, here 20.

¹⁹ For a detailed study of the Austrian jazz scene from 1960–1980, refer to Christa Bruckner-Haring’s article ‘The Development of the Austrian Jazz Scene and Its Identity 1960–1980’ on pages 136–157 in this volume.

organised in collaboration with local cultural institutions; some were also recorded by ORF.²⁰ By 1964, this rising public interest had helped to pave the way for a programme in jazz at the Academy of Music. The following circumstances also played a role:²¹ (1) the general acceptance of modernity in the cultural policy of the state of Styria, of which Graz is the capital. The Austrian politician Hanns Koren (1906–1985) significantly fostered modern culture from 1957 to 1983; he was able to balance the political and financial support of both avant-garde approaches in the arts and large-scale cultural initiatives to promote cultural values based on local traditions. For instance, Koren endorsed the foundation of the yearly avant-garde festival *Steirischer Herbst* (the Styrian Autumn Festival) in Graz, which also featured jazz, and set up the annual Steirische Landesausstellung (Styrian state exhibition) throughout the state of Styria, which documented various historical aspects of rural life, tradition and culture;²² (2) the accreditation in 1963 of the Styrian music school as the Akademie für Musik und darstellende Kunst (Academy of Music and the Performing Arts), which from that point onwards was a public, tertiary educational institution roughly equivalent to a conservatory;²³ (3) Körner's political negotiation skills, which are corroborated by witnesses and can be observed in his correspondence preserved in the archive of the University of Music and Performing Arts in Graz;²⁴ (4) Kleinschuster's contact with the renowned classical and jazz pianist Friedrich Gulda (1930–2000); Gulda was held in high esteem by Austrian officials and supported the establishment of the Jazz Institute both politically and artistically, writing an official letter of support to the Austrian government, contributing scores to the library and holding the first-ever master class with his trio;²⁵ and (5) the academic credentials of the teaching staff: among the 13 lecturers of the Jazz Institute at the time of its inception, Glawischnig, Körner, Neuwirth,

²⁰ These recordings are archived at the local ORF branch in Graz.

²¹ Some of these issues are explored in more detail in Kolleritsch, *Jazz in Graz* and supplemented by the information gathered in interviews held by the author with witnesses such as Friedrich Körner (tp), Dieter Glawischnig (p), Harald Neuwirth (p), Ewald Oberleitner (b), Manfred Josel (dr), Franz Kerschbaumer (tp and b), Karlheinz Miklin (ts) and the historians Manfred Straka and Elisabeth Kolleritsch.

²² See Alfred Ableitinger, 'Politik in der Steiermark', in *Steiermark 1945–1995: Die Überwindung der Peripherie*, ed. Alfred Ableitinger and Dieter A. Binder, Vols. 6/7 of *Geschichte der österreichischen Bundesländer seit 1945: Schriftenreihe des Forschungsinstitutes für politisch-historische Studien der Dr.-Wilfried-Haslauer-Bibliothek*, ed. Herbert Dachs, Ernst Hanisch and Robert Kriechbaumer (Vienna, Cologne and Weimar: Böhlau, 2002), 1–125.

²³ See 'Kunstakademiegesezt-Novelle 1962: Bundesgesetzblatt für die Republik Österreich 190 (5.12.1962)', www.ris.bka.gv.at/Dokumente/BgblPdf/1962_190_0/1962_190_0.pdf (accessed 20 October 2017).

²⁴ Körner's correspondence as Chair of the Institute for Jazz from 1965 until 1970 is held by the archive of the University of Music and Performing Arts in Graz in box StLA K37 H70 and includes various letters in folders X-32-1964/65 to StLA K37 H70, X-32-1969/70, accessed 30 June 2011.

²⁵ Erich Marckhl, the president of the academy in Graz, reports on Gulda's activities regarding the Jazz Institute in a letter to Hans Sittner, the president of the Academy of Music and Performing Arts in Vienna, on 31 March 1965. Körner reports about intensifying his contact with Gulda in a letter to Marckhl of 21 September 1966.

Manfred Straka (b. 1937) and Waidacher held doctoral degrees. Furthermore, Hönig held the academic title Dipl.Ing., a degree comparable to a Master of Engineering. This countered widespread, conservative preconceptions regarding the status of jazz musicians, and suggested instead that jazz was indeed a respectable discipline worthy of academic study.

Development of the Institutes for Jazz and Jazz Research

The Jazz Institute began operations in January 1965, with Körner as its first chair, and more than two thirds of the members of his New Austrian Big Band as lecturers.²⁶ It began with a brief developmental phase, consisting of various ‘jazz seminars’ (‘clinics’) and performances by faculty ensembles. The first clinic took place on March 26, 1965 with the Austrian pianist Friedrich Gulda (1930–2000), the American bassist Jimmy Woode (1929–2005) and the American drummer Albert ‘Tootie’ Heath (b. 1935). Subsequent clinics were organised in 1965 with the Jamaican saxophonist Wilton Gaynair (1927–1995), in 1966 with the Serbian trumpeter Duško Gojković (b. 1931) and the American saxophonist Sal Nistico (1940–1991), in 1968 with several American musicians including the trumpeter Art Farmer (1928–1999) and the saxophonist Jimmy Heath (b. 1926), in 1969 with the American saxophonist Lee Konitz (b. 1927) and in 1973 with the American trombonist and composer Slide Hampton (b. 1932). The faculty ensemble rehearsed with the guest musicians, who brought new arrangements with them, and together they presented their work at public performances—usually in the ‘Stefaniensaal’, a major concert hall in Graz, and in smaller towns in the area. Körner also organised performances abroad,²⁷ playing at jazz festivals with the faculty band in Antibes (France), Bled (Slovenia), Prague (Czech Republic) and Nuremberg (Germany) in 1966. In 1969, he contributed substantially to the Institute’s reputation by publishing journal articles and advertisements in jazz magazines such as *Jazz Podium*, in musicological publications such as the *Journal of the American Musicological Society* and in the Institute’s own publication series *Jazzforschung/Jazz Research*.²⁸ In addition, he lectured at international conferences and networked within the international jazz scene. In 1967, Körner visited the jazz festival in Berlin and in 1969 he participated in international music research conferences in Budapest, Venice and Bonn. Körner actively recruited talented students such as the Brazilian trumpeter Claudio Roditi (b. 1946), who spent a few months in Graz after participating in the Internationaler Wettbewerb für Modernen Jazz Wien (Vienna International Contest for Modern Jazz) in 1966, and the Polish saxophonist Leszek Zadło (b. 1945), who had performed at the same competition and later became a professor at the music academies of the German cities of Würzburg and Munich. Körner also actively sought to employ established

²⁶ See Kolleritsch, *Jazz in Graz*, 194.

²⁷ See Körner’s archived correspondence.

²⁸ Compare Peter van Spall, ‘Graz folgte dem Berkleer Vorbild’, 139; and a review of the first jazz research conference in Graz published in Friedrich Körner, ‘Tagungsbericht’, *Journal of the American Musicological Society* 22/3 (1969), 531–532; and Körner, ‘Graz: Zentrum der Jazzforschung’.

foreign musicians as faculty members, such as the Slovenian composer and arranger Janez Gregorz (1934–2012, employed 1965–1976) and the Swedish trombonist Eje Thelin (1938–1990, employed 1967–1972). Interestingly, when the American bassist Charles Mingus (1922–1979) offered to work at the Institute, as confirmed in a letter of 1966 from his Italian manager, Giuseppe Barazetta, he was turned down by Körner, allegedly due to financial restrictions.²⁹ Gradually, the Institute developed a full curriculum, offering a growing number of students the opportunity to obtain an academic degree in jazz. The first degrees were diplomas in jazz performance; after the Institute attained the status of a ‘Hochschule für Musik und darstellende Kunst’ (‘College of Music and Performing Arts’) in 1970, its diplomas were complemented by more advanced ‘Magister Artium’ degrees that required the submission of a scholarly thesis. Since 1998 the institution has been accredited as a university and now awards the internationally compatible tertiary degrees BMus, MMus and PhD. The very first graduate was the trumpeter Eduard Holnthaner (b. 1944) in 1969, who became a lecturer at the Institute soon thereafter, and held a professorship for jazz trumpet from 1985 to 2010.³⁰

By 1968 Körner had begun intensifying his attempts to establish jazz studies as a new branch of musicology. While remaining nominally the Chair of the Jazz Institute, he transferred his teaching responsibilities to Glawischnig. Both Körner and Glawischnig held doctorates in musicology and had been appointed full professors early on. Both were instrumental in the foundation of the Internationale Gesellschaft für Jazzforschung in 1969 (IGJ, the International Society for Jazz Research) and in organising the first international jazz research conference in Graz that same year.³¹ The papers of this conference were published in the first issue of the annual series *Jazzforschung/Jazz Research*—the world’s first-ever jazz studies periodical, currently publishing volume 46.³² Also in 1969, the first volume of the series *Beiträge zur Jazzforschung/Studies in Jazz Research* was published; this publication comprises 14 volumes to date.

In 1971, Körner founded the Institute for Jazz Research and fostered the scholarly study of jazz, supported by close cooperation with the IGJ. Their joint publication series and the continuation of a series of international jazz research conferences in 1972, 1977 and 1980 all strengthened the reputation of jazz within the institution and beyond, helping to create support for the credibility of jazz studies as a branch of musicology and emphasising the timeliness and general significance of jazz studies in academia. This institutionalisation of jazz research also helped to pave the way for the practical jazz department’s greater academic acceptance within

²⁹ The correspondence between Körner and Barazetta is preserved in the archives of the University of Music and Performing Arts in Graz and includes Barazetta’s letter to Körner of 22 June 1966 as well as Körner’s reply of 4 July 1966.

³⁰ A full list of graduates is published in *50 Jahre Institut Jazz—Kunst Uni Graz* (Graz: Institut für Jazz an der Universität für Musik und darstellende Kunst in Graz, 2015), 16.

³¹ ‘International Society for Jazz Research/Institute for Jazz Research’, accessed 20 October 2017, www.jazzresearch.org.

³² For an overview of the development of jazz research and publications in jazz research, see Henry Martin, ‘Jazz Theory: An Overview’, *Annual Review of Jazz Studies* 8 (1996), 1–17, here 11–12.

the larger institution, which resulted not least in the creation of several full professorships in the early 1980s.³³

Glawischnig, who chaired the Jazz Institute from 1970 to 1975, introduced ear training as a mandatory subject, was responsible for the well-received big-band workshop with Slide Hampton in 1973, and helped to introduce Graz audiences to free improvisation with his trio Neighbours, featuring the local bassist Ewald Oberleitner (b. 1937) and the drummer John Preininger (1947–2002), along with international guests such as the American saxophonist Anthony Braxton (b. 1945), the British saxophonist John Surman (b. 1944), the German saxophonist Gerd Dudek (b. 1938) and the German trombonist Albert Mangelsdorff (1928–2005). During the late 1970s, Glawischnig established relations with members of the Association for the Advancement of Creative Musicians (AACM) while on a study trip to the U.S.—with Braxton in particular, but also with the trumpeter Bill Brimfield (1938–2012) and the saxophonist Fred Anderson (1929–2012)—and he began working as the conductor of a radio ensemble in Hamburg that later became the NDR Big Band under his leadership; Glawischnig eventually left Graz in 1982 to accept a professorship at the Staatliche Hochschule für Musik und darstellende Kunst in Hamburg, now the Hochschule für Musik und Theater Hamburg (the Hamburg University of Music and Theatre), where he chaired a jazz programme from 1985 to 2003 that was modelled in part on the course structure in Graz. After his retirement, Glawischnig returned to Graz and served on the supervisory board of the University of Music and Performing Arts from 2003 to 2008.

Harald Neuwirth followed Glawischnig as Chair of the Jazz Institute, serving from 1975 to 1983. He introduced significant changes to the jazz curriculum and replaced some of the mandatory classical courses with more jazz-specific subjects, such as rhythm training and rhythm reading. Neuwirth also supplemented the curriculum with lectures by the German musicologist Alfons M. Dauer (1921–2010), who held a professorship for Afro-American music at the Institute for Jazz Research from 1976 to 1991. Neuwirth put particular emphasis on the activities of the big band, employing the German trombonist, composer/arranger and bandleader Peter Herbolzheimer (1936–2010) as a guest professor and director of the Deutschlandsberger Big Band Seminars, which were annual big band workshops held each summer from 1978 to 1982. These seminars, featuring international guest soloists such as the American trumpeters Benny Bailey (1925–2005) and Derek Watkins (1945–2013), the Dutch trumpeter Ack van Rooyen (b. 1930), the American trombonist Jiggs Wigham (b. 1943), the Austrian saxophonist Carl Drewo (1929–1995), the Dutch pianist Rob Franken (1941–1983), the American drummer Ed Soph (b. 1945) and the Belgian drummer Bruno Castelucci (b. 1944), served as training sessions for students and faculty members. The workshops and concerts at local and international jazz clubs and festivals attracted media interest from Austrian television, radio and newspapers as well as

³³ Professorships were created in the subjects jazz trumpet, jazz saxophone, jazz trombone, jazz guitar, jazz bass, jazz drums and jazz theory and composition. Additional professorships in jazz vocals, jazz improvisation and jazz ensemble conducting were added in 1986, 2004 and 2011 respectively.

from international journals and magazines such as *Jazz Podium* and *Jazz Forum*; their reports coincided with discussions of the jazz curriculum in Graz and its so-called 2-pillar model, with its dual emphasis on a basic, classical music education and a specialisation in jazz.³⁴ At around the same time, plans began to crystallise for the foundation of Germany's first modern jazz institute at the Staatliche Hochschule für Musik Rheinland, now the Hochschule für Musik und Tanz Köln (The University of Music and Dance, Cologne), with Wigham as a professor (he had visited Graz as a guest soloist at the big band seminars). It is unclear to what extent Wigham's experiences in Graz proved beneficial upon his assuming the chairmanship of the newly minted jazz programme in Cologne; but in any case, the Jazz Institute in Graz now lost its unique position as the only academic jazz programme in Central Europe.

In 1982, Neuwirth organised a jazz focus programme as part of the World Music Days of the International Society for Contemporary Music (ISCM) in Graz.³⁵ The programme of jazz concerts included international ensembles, faculty groups and an international jazz composition competition alongside the works of highly respected international composers of contemporary music. There were reviews in the national media as well as in the *Financial Times* of London on December 7, 1982. Neuwirth chaired the Jazz Institute for a second period from 2002 to 2007, and succeeded Glawischnig as a member of the University's supervisory board from 2010 onwards.

The activities of the Institute's chairs in the period from 1965 to 1980 can be seen as important steps toward the internationalisation and professionalisation of the local jazz scene in Graz as well as towards the development and maintenance of the Institute's international reputation. However, the dissemination of knowledge about the Graz model of jazz education was not restricted to the achievements of powerful personalities and media coverage of large-scale events: word-of-mouth advertising by faculty members, guest lecturers and students spread to the international music scene, reaching many potential students on a more personal level. Despite a good deal of interest among students during the 1960s and '70s, only a few graduated with a diploma; most young musicians stayed only long enough to benefit from the jazz network in Graz and to gain information and performance practice. Many local students became teachers in Austrian music schools, while some talented students and graduates were offered professorships or lecturing posts at jazz institutions—particularly in Germany, but also in Switzerland, Northern Europe and as far afield as the United States and Brazil. Other former

³⁴ For instance, reports on the Jazz Institute in Graz, its course structure and big band seminars in 1979–1981 can be found in Michael Thiem, 'Dieter Glawischnig', *Jazz Forum* 60 (1979), 39–42; Werner Pranke, 'Harte Kleinarbeit am lockeren Swing', *Neue Musikzeitung* (August/September 1979), 13; Martin Angerer, 'Ein Sommerseminar als Erweiterung der Jazzausbildung an der Grazer Musikhochschule', *Österreichische Musikzeitschrift* 35 (1980), 549–550; and Werner Semper, 'Klausurartiger Intensivkurs: Internationales Jazz-Seminar Deutschlandsberg', *Jazz Podium* 30/10 (1981), 21–24. Articles also appeared in Austrian and German newspapers, see Kahr, *Jazz & the City*, 34, 89 & 135.

³⁵ 'International Society for Contemporary Music', accessed 23 October 2017, www.iscm.org, and 'Internationale Gesellschaft für Neue Musik Österreich', accessed 23 October 2017, www.ignm.at.

students contributed to the international jazz scene as soloists and bandleaders; some used their education as a basis for careers as composers of contemporary classical music. The following table shows some of the outstanding former students and graduates of the Jazz Institute in Graz from 1965 to 1980:

tp	Johannes Faber (b. 1952), Eduard Holnthaner (b. 1944) and Claudio Roditi (b. 1946)
sax	Andy Arnol (1947–2002), Wolfgang Engstfeld (b. 1950), Tone Janša (b. 1943), Christof Lauer (b. 1953), Joe Malinga, Karlheinz Miklin (b. 1946), Jürgen Seefelder (b. 1954) and Leszek Zadło (b. 1945)
tb	Radu Malfatti (b. 1943)
p/comp	Peter Ablinger (b. 1959), Bernhard Lang (b. 1957), Mathias Rüegg (b. 1952) and Wim van Zuthpen (1950–2014)
b	Hans Hartmann (b. 1942), Ewald Oberleitner (b. 1937) and Adelhard Roidinger (b. 1941)
dr/vib	Erich Bachträgl (1944–2011) and Berndt Luef (b. 1952)

With the rise of new jazz programmes across Europe from the early 1980s onwards, graduates of the Jazz Institute in Graz increasingly found employment at universities and other jazz education institutions. During this period, the Jazz Institute in Graz was chaired successively by Karlheinz Miklin (1983–2000), Karl Heinz Czadek (2000–2002), and, for a second time as mentioned above, by Harald Neuwirth (2002–2007). Since 2007 the Institute has been chaired by the American composer, arranger and trombonist Edward Anthony Partyka. The current international faculty of professors includes the vocalist Dena DeRose (b. 1966, USA), the saxophonist Julian Argüelles (b. 1966, UK), the trumpeter Jim Rotondi (b. 1962, USA), the trombonist and composer Ed Neumeister (b. 1952, USA), the pianist and composer Michael Abene (b. 1942, USA), the pianists Olaf Polziehn (b. 1970, Germany) and Renato Chicco (b. 1962, Slovenia), the bassist Morten Ramsbøl (b. 1970, Denmark) and the drummer Howard Curtis (b. 1953, USA). In contrast to the period from 1965 to 1980, the Institute now has to compete internationally with a large number of other jazz schools in order to attract the most talented students: the international concert and workshop activities of faculty members, the success of student works in international competitions (such as *Down Beat* magazine's Annual Student Music Awards), and reports on the Institute's work at jazz conferences and in jazz magazines all serve to promote it. Besides their work on an international scale, the faculty members' expertise also contributes to the education of future local music teachers.

Criticism and conflict

The development of the Institutes for Jazz and Jazz Research also brought criticism and conflict, which became noticeable soon after the academic implementation of jazz in 1965. In that same year, the Erste Grazer Internationale Jazztage took place (the First Graz International Jazz

Days), which had been planned as an annual festival in one of the city's concert halls to highlight the Institute's work and acknowledge it (and the music it taught) as a significant, internationally well-connected aspect of the local arts scene. While the festival's premiere prompted wide interest and was highly appreciated, the second edition in November 1966—with the Max Roach Quintet from the USA (Freddie Hubbard, tp; James Spaulding, as; Ronnie Mathews, p; Jymie Merritt, b; and Roach, dr) and the Sonny Rollins Trio (Rollins, ts; Merritt, b; and Roach, dr) as headliners—resulted in a scandal. Alcohol abuse and inappropriate behaviour on stage led to the arrest of Hubbard and Spaulding. The incident caused a stir among local audiences and in the media, and resulted in a measure of animosity directed towards the musicians thus detained (who were freed the following day), towards jazz in general, and towards the Institute, which was the main organiser of the festival. Some commentators expressed their disapproval of the supposedly irresponsible use of public money to support such 'outrageous' events.³⁶ While some media coverage reflected respect for the Institute's activities—including its management of the crisis—the festival was discontinued after the incident. The third and final edition was only staged in 1974. Some witnesses claim that the scandal engendered a dramatically different, more critical stance among local audiences and cultural policymakers towards jazz in general and the work of the Institute in particular. While the incident is remembered by some as a mere anecdote in the history of jazz in Graz, others interpret it as a first outbreak of the long-simmering resentment of critics of the jazz camp. One prominent member of the local jazz scene in that period claims that the rise of jazz in Graz from a mere entertainment to an academically and publicly acknowledged art form had proceeded at such a fast pace during the first half of the 1960s that the festival outrage provided an opportunity for proponents of more established areas in music, including contemporary classical music, to become more vocal in their criticism.

In addition to such external criticism of the Jazz Institute's activities, other conflicts began to emerge within the university, the Institute and the local jazz scene. Newspaper reports from the mid-1970s to the early 1980s provide an insight into severe disagreements about the distribution of the university's financial resources, the development of faculty members' career plans, power struggles in the appointment of new faculty members, and student protests regarding course requirements.³⁷

Resistance to the conventions of the now-established academic Jazz Institute also began

³⁶ One particularly critical article by an anonymous author appeared in the newspaper *Kleine Zeitung* on 15 November 1966.

³⁷ For instance, compare Peter Vujica, 'Das dunkle Berufungsgeheimnis', *Kleine Zeitung*, 13 March 1974; Peter Vujica, 'Revolte gegen die Theorie', *Kleine Zeitung*, 7 June 1974; Bernd Schmidt, 'Jazz als progressives Alibi', *Kleine Zeitung*, 8 January 1981; NA, 'Auseinandersetzungen um Jazz an der Grazer Hochschule', *Die Presse*, 18 January 1981; Gunther Baumann, 'Heftiger Streit um neue Jazz-Professuren', *Kurier*, 20 November 1982; and Astrid Prange, 'Gerangel um neue Jazz-Professuren', *Südost-Tagespost*, 25 November 1982. Witnesses have verified such reports and still respond extremely emotionally to the topics under discussion.

to play a role in defining alternative artistic identities, as some local members of the emerging free jazz scene began to distance themselves from what was, in their view, a conservative orientation at the Jazz Institute; free jazz was seen by some musicians, journalists and concert promoters in Graz as a legitimate form of artistic expression.³⁸ A leading personality in establishing free jazz in Graz was the Swedish trombonist Thelin, who spearheaded an active improvisation group at the Jazz Institute during his term of employment from 1967 onwards. Nevertheless, some faculty members found his activities and behaviour controversial.³⁹ His contract was not extended after 1972, and he left Graz to pursue an international career. At times, there was an open rivalry between the two separate ‘camps’ within the modern jazz scene in Graz—free versus mainstream—though this was in fact a complex relationship. In spite of Thelin’s almost iconic status as a free improviser and the philosophical implications of free jazz among some of his students and other followers, he was a proficient instrumentalist in a variety of styles, including modern jazz in the 1960s.⁴⁰ Local musicians from either camp were also known to ‘cross over’: the bassist Roidinger, a student at that time whose career benefitted significantly from Thelin’s encouragement, has confirmed that he and the pianist Neuwirth (who was commonly seen as an advocate of mainstream jazz) had already experimented with free improvisation in the early 1960s.⁴¹ Roidinger’s later career exhibits his mastery of a wide range of musical styles, from mainstream to free jazz.⁴² Both the bassist Oberleitner and the pianist Glawischnig, who began collaborating on the development of free improvisational concepts in the late 1950s and formed the Austrian free jazz group Neighbours in the 1970s, have engaged in a wide range of diverse musical styles. Oberleitner is particularly known for his proficiency in interpreting traditional jazz with local groups; he has worked with well-known international protagonists of mainstream jazz, such as the guitarist Herb Ellis (1921–2010), the pianist Ellis Marsalis (b. 1934) and the trumpeter Art Farmer (1928–1999), and he is a long-time member of the Karlheinz Miklin Trio, one of Austria’s best known modern jazz ensembles of the 1980s.⁴³

³⁸ The role of free jazz as an act of resistance against the conventions of the academic Jazz Institute was expressed, for instance, by Radu Malfatti, a former student of Eje Thelin, who has pursued a career as a trombonist and composer in the fields of free jazz and contemporary music; Malfatti was interviewed by Laura Piller on 13 February 2013 as part of her MMus studies; see Laura Piller, ‘Das Wirken des Jazz-Posaunisten Eje Thelin in Graz und sein Einfluss auf die Entwicklung des Free Jazz (1967–1972)’, MMus thesis, University of Music and Performing Arts Graz, 2015, 38–41.

³⁹ Witnesses confirm Thelin’s unorthodox teaching methods as well as his conflict with the Institute’s head regarding academic conventions. Glawischnig provides some information on this issue from his perspective in the booklet to the Neighbours CD *In the Tradition*, GNM Volumes 5 and 6, 1995.

⁴⁰ Thelin’s interpretations of the jazz standard repertoire with the modern approach of the time can be observed on Eje Thelin Quintet, *At the German Jazz Festival 1964*, Dragon Records DRCD 374, 2002; and Eje Thelin, *Eje Thelin with Barney Wilen 1966*, Dragon Records DRCD 266, 2003.

⁴¹ See Laura Piller, ‘Eje Thelin’.

⁴² See Adelhard Roidinger, ‘Jazzartist, Komponist, Medienkünstler, Autor’, accessed 23 October 2017, www.adelhardroidinger.com.

⁴³ The activities of the *Karlheinz Miklin Trio* are documented on the website ‘Karlheinz Miklin’, accessed 23 October 2017, www.miklin.mur.at. Oberleitner’s work in traditional jazz was witnessed by the

Glawischnig, whose approach is considered ‘improvised music’ rather than mainstream jazz, occasionally performed more conventional jazz, such as with the local traditional band Murwater Ramblers and, later, with the NDR Big Band.⁴⁴ Roidinger noted that several of Thelin’s followers in Graz were unable to cope with the complex harmonic, melodic and rhythmic conventions of modern jazz. This corresponds with Neuwirth’s view that Thelin’s turn towards free improvised jazz in Graz can be understood in conjunction with his urge to act as a leader, promoting free jazz as a more apt area for artistic expression for his less musically proficient students.

Despite the interrelations between the seemingly opposing fields of mainstream and free jazz, the idea of stylistic individuality and of an alternative ‘modernity’ (as opposed to that of the musicians at the Forum Stadtpark in the early 1960s) was increasingly promoted within the local jazz scene in Graz. This fostered the development of distinct artistic identities among emerging talents,⁴⁵ which was particularly supported by the promotional initiatives of the record label ECM Records, which helped to initiate the successful festival series ‘Jazz Live’ in Graz, organised by Helmut Tezak (b. 1948) from 1972 to 1977. The festival was generously financed by a local bank and promoted by means of advertisements and concert reviews in local newspapers. Jazz Live was largely detached from the activities at the Jazz Institute and fostered the development of an alternative jazz scene in the city that still exists today.⁴⁶

The ramifications of these internal and external conflicts lasted for decades, as noted in an evaluation report conducted by the Austrian Quality Assurance Agency AQA in 2007.⁴⁷ The AQA was hired in 2006 to perform an independent evaluation of the jazz courses of study at the University of Music and Performing Arts in Graz. The final evaluation report, published in the following year, acknowledges negative consequences for the Institute’s development due to long-running internal disputes, without going into further details regarding the source of conflict. The disputes were significantly eased in 2007 when Partyka and Georg Schulz were appointed as Chair of the Jazz Institute and Rector of the University respectively.⁴⁸ Since 2009, jazz has been officially defined as an area of focus at the University of Music and Performing Arts in Graz.⁴⁹

author as a member of the local ensemble Murwater Ramblers 1998–2001; his mastery of modern mainstream jazz is documented on the CD Michael Kahr Quartet. *Stories*. Mr-D Music 4029661023148, 2002.

⁴⁴ A stylistic evaluation of Glawischnig’s piano style can be found, for instance, in Maximilian Hendler, ‘Die Jazzszene in Graz’, 397.

⁴⁵ Several prominent local musicians, such as Günther Meinhart, Berndt Luef, and Heinrich von Kalnein, cited alternative jazz styles as particularly important during their formative years.

⁴⁶ Otmar Klammer and Gerhard Kosel, two of the leading local jazz promoters in Graz since the early 1990s, both remarked on the importance of free and contemporary jazz for the artistic orientation of their activities in interviews with the author.

⁴⁷ Österreichische Qualitätssicherungsagentur AQA, *Abschlussbericht der Evaluierung der Studienrichtung ‘Jazz’ an der Universität für Musik und Darstellende Kunst Graz: Bericht des Review-Teams 2007* (Graz: University of Music and Performing Arts, 2007).

⁴⁸ Georg Schulz became Rector of the University of Music and Performing Arts in 2007.

⁴⁹ University of Music and Performing Arts Graz, accessed 20 October 2017, www.kug.ac.at.

Conclusion

The cultural life and cultural identity of the city of Graz have been significantly shaped by jazz during the past 50 years. The academic implementation of jazz in Graz in 1964 can be seen as a consequence of the interest prompted by the early success of young, local modern jazz musicians, along with political support and a general acceptance of modernity, amendments to federal law regarding arts education, the political negotiating skills of particular individuals, official support from the renowned pianist Friedrich Gulda, and the academic credentials of faculty members. Between 1965 and 1980, several factors helped to build the international reputation of the Institute in Graz as an important centre of academic jazz in central Europe: reports on the Institute's structure and activities in international journals, radio series and on national television programmes, the Institute's ensemble concerts at local and international jazz festivals, the organisation of jazz events in Graz featuring well-known international artists, the participation of the Institute's leadership in international jazz organisations, lectures by Institute members at musicological conferences, and the active recruitment of internationally established musicians as guest artists or permanent faculty members and talented young musicians as students. The employment of graduates and former students in international jazz programmes further developed the Institute's reputation. The Institute for Jazz Research has helped to establish jazz in Europe, both as an art form and as a legitimate and respected branch of musicology. Within the growing field of jazz studies throughout Europe, the singular status of the Graz Institute has been preserved to date thanks to its large archival holdings, its publication series and its emphasis on the interrelation of musical analysis, musician-based knowledge and the development of jazz-specific methodologies in musicological research. However, the rapid evolution of the Institute's activities and status also prompted criticism and conflict, both internal and external, which influenced the development of its international profile and its niche in local cultural life. Today, the rich history of the two Institutes, with their complementary orientation, offers both opportunities and challenges for the current and coming generation of scholars and jazz artists in Graz and continues to represent an important aspect of local jazz identity.⁵⁰

⁵⁰ A more detailed analysis of the opportunities and challenges of the Jazz Institute and the Institute for Jazz Research at the University of Music and Performing Arts in Graz is published in Michael Kahr, 'Künstlerische Forschung im Bereich Jazz und Populärmusik an der Kunstuniversität Graz', *Zeitschrift für Hochschulentwicklung ZfHE* 10/1 (2015), 39–51.