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FREE FROM JAZZ:

THE JAZZ AND IMPROVISED MUSIC SCENE IN VIENNA AFTER OSSIACH

(1971-2011)

by

THOMAS ALBERT ZLABINGER

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2013

2013

THOMAS ALBERT ZLABINGER

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This manuscript has been read and accepted for the

Graduate Faculty in Music in satisfaction of the

dissertation requirement for the degree of Doctor of Philosophy.

Prof. Jeffrey Taylor

Date — Chair of Examining Committee

Prof. David Olan

Date — Executive Officer

Prof. Peter Manuel

Prof. Stephen Blum

Prof. Reinhold Wagnleitner (Universität Salzburg)

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

ABSTRACT

Free from Jazz: The Jazz and Improvised Music Scene in Vienna after Ossiach (1971-2011)

by Thomas Albert Zlabinger

Advisor: Prof. Peter Manuel

Focusing on a diverse and eclectic scene that is under-documented, this dissertation investigates the historical, social, and cultural aspects of jazz and improvised music in Vienna over the last four decades. Through fieldwork, I have observed various characteristics and trends regarding the jazz and improvised music scene in Vienna and have subsequently organized the musicians and their recordings into seven fluid "fields": Traditional-U.S. Performance, Post-Tradition, DJ/Hip-Hop, Volk/Ethnic, Cabaret, Unclassified, and Abroad. One of the most striking aspects of the entire scene is the near-absence of a racialized discourse among musicians and critics and of stereotypical markers of "blackness" in performance. Moreover, the absence of an African-descendent population in Austria, due to the country's near-lack of a colonial history, distinguishes it from the U.S.'s jazz context. Even without a colonial history, one of the common threads throughout Austria's history is cultural mixture (Brook-Shepherd 1996) due to its geographic location and its propensity to merge with its neighbors through marriage rather than might. Also, Austria's jazz scene had no need to resist a U.S.-model of jazz performance practice, while other jazz scenes in Europe and around the world struggled to "be free of America" (Atkins 2001). Therefore, the construction of jazz and improvised music in Vienna is better seen as a process of cultural layering, rather than the more familiar process of signifying (Gates 1988) in the U.S. Finally, most jazz and improvised music is performed without a driving rhythm.

I highlight these and other aspects of Vienna's scene by examining recordings by Mathias Rüegg, Franz Koglmann, Wolfgang Mitterer, Clemens Salesny, Franz Hautzinger, and ctrl.

ACKNOWLEDGEMENTS

First, I would like to thank the members of my committee. I cannot thank my advisor, Prof. Peter Manuel, enough for all his guidance and continued patience with all the rewriting. I would like to thank Prof. Stephen Blum for his brutal honesty and thoroughness. And from a distance, Prof. Reinhold Wagnleitner not only provided the necessary Austrian perspective to the work. He also graciously invited me to speak at the Universität Salzburg in 2010, which greatly help move my thinking forward at a crucial time. And finally, I would like to thank my committee chair, Prof. Jeffrey Taylor, who guided the work in for a smooth landing over the winter break.

Second, I would like thank everyone I spoke to and performed with in Vienna over the years, most notably Thomas Berghammer, Max Bogner, dieb13, Marco Eneidi, Viola Falb, Andreas Felber, Susanna Gartmayer, Franz Hautzinger, Christoph Huber, Helmut Jarosik, Franz Kerschbaumer, Franz Koglmann, Stefan Krist, Lukas Ligeti, Alex Lustig, Fritz Novotny, Clemens Salesny and the extended members of JazzWerkstatt Wien, Bernhard Schöberl, and Gerhard Woratschek. And there were many more who were so generous to me.

Finally, I would like to thank my family for all their support throughout this long and involved process. My parents are my original Austrian/U.S.-American connection, without whom none of this would have even happened. I would like to honor the memory of my grandmother, Kathryn Whitlow, who repeatedly helped me throughout my academic career. And I must also thank my amazing wife, Lesley, who dared to move to New York with me, always believed in me, and knew I would indeed finish.

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I. INTRODUCTION

When thinking of music in Austria, jazz is not the first thing that comes to mind. In the United States, one most likely thinks of Falco, Mozart, or the Trapp Family Singers (on which *The Sound of Music* is based) before Fatty George, Hans Koller, or even Joe Zawinul, arguably Austria's three most famous and accomplished jazz musicians. Austria is better known for other exports, like classical music, desserts, or Sigmund Freud. For centuries, Vienna has been a major locus of musical activity. To this day, thousands of people listen to live music every evening in concert halls and venues across the city. This history of engaging with live music not only benefits classical music, but also other musics. Coupled with the long-standing multicultural history of Austria, this environment creates a very fertile ground for a music like jazz. Austrian musicians have performed jazz in Austria since the 1920s. And today, a very vibrant and diverse scene continues to expand in Austria's capital, Vienna.

At the Mostly Jazz Festival at the Austrian Cultural Forum New York in 2007, the festival's curator, Helge Hinteregger, was quoted as saying "'No boundaries' seems to be the unspoken motto of musicians in Vienna" (Chinen 2007). Although jazz is known for its multiple sources (including Europe, Africa, and the Caribbean) and continues to incorporate elements from additional sources (like hip-hop or Latin music), Hinteregger's quote is telling. The fact that the motto is "unspoken" has been repeatedly confirmed in my research. Given its location and history, Vienna has old, multicultural roots. And as a result, a larger historical process of incorporation of diverse sounds coupled with a long and active tradition of music making is actually an undercurrent to the jazz and improvised music scene in Vienna.

In the United States, musicians and the media are constantly focusing on "new" elements of performance in jazz. The very concepts of tradition and authenticity in jazz are constantly

under debate. For me, entering the environment of jazz and improvised music in Austria (where such debates are absent) was at first disorienting. Audiences in Vienna perceive jazz and improvised music together as a single, wider music rather than a collection of styles under one umbrella called jazz. From the listener's perspective, there are very few "camps" of musicians (except possibly the more-traditional musicians that are associated with the venue Jazzland and the association classic jazz club wien) in regard to particular philosophies of music. Because of this, musicians in Vienna are allowed to live a more fluid existence and travel from one kind of jazz or improvised music to another without much question from listeners.

In order to begin to discuss jazz and improvised music in Vienna as a whole, I have grouped the recordings made by jazz and improvising musicians in Vienna into "fields" of my own design from my experience in the field (labeled Traditional-U.S. Performance, Post-Tradition, DJ/Hip-Hop, Volk/Ethnic, Cabaret, Unclassified, and Abroad) which I will discuss in Chapter II. These fields are porous and some musicians may make recordings (or parts of recordings) that fall into more than one field. This etic organization is intended to help facilitate the discussion of jazz and improvised music in Vienna as a whole scene with many parts that work together rather than against one another. This is not to say that certain musicians may not avoid working with one another because of ideological differences. But the important thing is to see the different kinds of jazz and improvised musics being made.

I am very careful not to structure my focus as "jazz in Vienna" or "jazz in Austria," as these terms imply a limited meaning of "jazz" rather than a flow of musical practice into and out of jazz. Since a more open approach to jazz that includes some non-jazz musics is necessary to understand fully what has happened and is happening with and around jazz in Vienna, the scope of this dissertation has been enlarged to include not just jazz, but also other forms of improvised

music. The scope of jazz and improvised music therefore includes certain kinds of other non-jazz musics (most notably electronic and new music) but not without limitation. For example, very few rock musicians are included in this study, although they may improvise. This study is limited to mostly instrumental music based on standard jazz instrumentation (saxophone, trumpet, trombone, guitar, piano/synthesizer, bass, and drums/percussion). There are occasions where musicians use non-standard instrumentation (including laptops, turntables, and electronics), but the resulting product is based on (or at least is seen or can be argued as a departure from) a jazz soundscape and/or process, in which a significant portion of the music is improvised.[1]

Given the above, does this work need to develop a neologism (for example, "jazz/improv-music") that would encompass the music under discussion? I believe this would only confuse the matter further. From the perspective of musicians and audiences in Vienna, jazz and improvised music are combined together. Sometimes one element is stronger than the other, but they go hand in hand. However, this is not to say that they are interchangeable. For many in the United States, for example, jazz and improvised music are almost synonymous. In contrast, in Vienna there is such an awkward relationship with the term "jazz" that the term itself is neither abandoned nor completely embraced. And no term has arisen to clarify or delineate improvised music from jazz. The jazz and improvised music scene in Vienna is often compared to the jazz and improvised music scene in Berlin. And in Berlin there is an entire movement known as *Echtzeitmusik* ["real-time music"] that was developed in the mid-1990s in order to distance itself from free jazz, improvised music, new music, experimental music, and other

[1] Combining jazz with other improvised musics in Europe is not a new development. For example, Bert Noglik has used the phrase "jazz and improvised music" since the late-1980s. And in Austria, two record labels use the phrase to describe the music made by their musicians: Pan Tau-X Records (Label für Jazz und improvisierte Musik) and Session Work Records (The Finest in Contemporary Jazz and Improvised Music). Also, the jazz division of the Anton Bruckner University in Linz is called the Institut für Jazz und improvisierte Musik.

similar musics.[2] No parallel term or movement really exists in Vienna. There are groups like JazzWerkstatt, klingt.org, SWAP! Legacy, velak, and others, but they are simply not in tension with another scene or concept of music.

Also, jazz and improvised music in Vienna are rarely rooted in a social process constructed around race and other elements of identity as in the United States. Jazz and improvised music in Vienna are seen more as an art form, much like classical music, and are often delineated as apart from any kind of "entertainment" music.

The purpose of this dissertation is to examine how the so-called "emancipation" of jazz in Europe did and did not transpire in Vienna, and how jazz and improvised music continued to develop. Jazz and improvised music are performed with almost no markers of blackness. Besides the standard jazz instrumentation and improvisation, there are few other traditional jazz elements like swing rhythms, blues scales, and call-and-response. The category of jazz and improvised music in Vienna now includes many elements of non-jazz musics. The challenge is therefore to discuss these different forms and developments accurately.

Although this work focuses on jazz and improvised music in Vienna, it should be noted that due to their small sizes, the city of Vienna and the country of Austria as locations of investigation are almost interchangeable. Musicians from Austria's other larger cities like Graz, Linz, and Salzburg almost all eventually perform in and work with musicians from Vienna. My investigation of jazz and improvised music is limited to venues and other institutions located in Vienna.

Possibly due to its small size and isolation, Austria is repeatedly absent or under-represented in surveys of jazz and improvised music in Europe. For example, in his *The Freedom*

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[2] For more information, see Burkhard Beins' *echtzeitmusik berlin: selbstbestimmung einer szene / self-defining a scene* (2011) and accompanying CD compilation of the same name.

Principle: Jazz after 1958 (1984), John Litweiler dedicated a chapter to "Free Jazz in Europe: American, National, International" and included musicians from Denmark, England, Germany, and South Africa, but not a single musician from Austria. Ekkehard Jost published *Europas Jazz: 1960-80* (1987) with chapters highlighting major musicians from England, France, Germany (East and West), and the Netherlands, but no chapter on Austria. In the chapter "European Dreams and the Global Democracy" in his *Jazz: The 1980s Resurgence* (1990), Stuart Nicholson included Joe Zawinul (although as more of a European in the United States than as an Austrian in Europe) and a tiny section on Mathias Rüegg and the Vienna Art Orchestra alongside musicians from Belgium, Denmark, England, France, Germany, Norway, Russia, and beyond Europe. In Wolfram Knauer's collection of essays *Jazz in Europa* (1994), Austria is not once mentioned despite sections devoted to jazz during World War II and jazz in Eastern Europe. Roy Carr dedicated a small chapter entitled "Euro Free" in his book *A Century of Jazz* (1997) that included musicians from England, France, Germany, Norway, Russia, and Sweden. The only Austrian mentioned is Hans Koller, wrongly identified as German (although Koller did live in Germany for twenty years). Mike Zwerin's "Jazz In Europe: The Real World Music…Or The Full Circle" (2000) contained little more than a backhanded compliment, stating:

> Perhaps the biggest single event in the development of young European talent was a contest in 1966 in Vienna under the direction of Austrian pianist Friedrich Gulda. Judges included Cannonball Adderley, Joe Zawinul, and Art Farmer. Some of the winners whose successful international careers can be traced back to this contest were Joachim Kühn, an East German pianist who defected and eventually became Ornette Coleman's duo partner, the "bad Czech" bassist George Mraz, and Polish trumpeter Tomasz Stanko. (Zwerin 2000, 542)

Besides that and a quick quote from Zawinul stating that "…to be authentic all foreign-born jazz musicians have to 'pass through Brooklyn sooner or later'" (Zwerin 2000, 539), Austria was absent from the discussion. These are but a few examples of European surveys that ignore or under-represent Austria.[3]

The purpose of the work at hand is to widen and augment Austria's presence in the literature on jazz and improvised music in Europe. After multiple visits to Vienna and after speaking to and performing with several jazz and improvising musicians from various backgrounds and of various ages, I was able to gain a detailed view of the diverse and eclectic music that falls under the umbrella of jazz and improvised music in Austria. I conducted a survey of the major jazz and improvised music venues in Vienna. A discography and a filmography focusing on the last forty years of jazz and improvised music made by Austrians in Austria and abroad have been compiled and are a large portion of this work. In order to better understand the dynamics and trends found within the jazz and improvised music scene in Vienna, I use six recordings as examples of these trends. Lists of major musicians, groups/ensembles, and other people relevant to jazz and improvised music in Vienna have been compiled in order to document the many participants in the Vienna jazz and improvised music scene. Finally, lists of major jazz institutions (including venues, media, record stores, labels, festivals, schools, performing rights organizations, and others) have been compiled in order to outline the resources

[3] Additional examples: Taylor Atkins' *Jazz Planet* (2003) contained many essays on jazz around the globe, specifically looking at Australia, Brazil, Cuba, India, Japan, Russia, South Africa, Sweden, and Zimbabwe, but no mention of Austria. Mike Heffley's tome *Northern Sun, Southern Moon: Europe's Reinvention of Jazz* (2005) plumbs the depths of jazz and improvised music in the former Czechoslovakia, England, France, Germany, Italy, Norway, Poland, and Russia, but does not mention Austria nor any of its musicians. And in the documentary *Play Your Own Thing: Eine Geschichte des Jazz in Europa* (2006), Friedrich Gulda, Hans Koller, writer Klaus Schulz, Joe Zawinul, and Attila Zoller were mentioned only briefly.

available to jazz and improvising musicians and others in Vienna. Hopefully, the collection of this information and my observations can be a foundation upon which further scholarship and a wider vision of jazz and improvised music in Vienna can be built.

A. Research Methodology

In order to collect information on jazz and improvised music in Vienna, I have taken four approaches via the following activities: attending concerts, performing with jazz and improvising musicians and teaching in Austria, interviewing musicians and non-musicians, and collecting recordings. Each activity has its advantages and disadvantages, but each activity has also informed the others. The combination of all four has been helpful, but also confusing at times.

My research on jazz and improvised music in Vienna dates back to 2002, when I attended the Mostly Jazz Festival at the Austrian Cultural Forum New York as part of a final paper for a class. After officially committing to the topic in 2007, I spent over four months in Vienna scattered over the course of ten separate trips from 2008 to 2011. During each trip, I rented a bass to be able to perform with jazz and improvising musicians. I also befriended as many musicians and non-musicians in the scene as possible. In footnotes, I have named people who volunteered their time in order to recognize their contribution to this research.

I attended as many performances as possible while in Vienna in many of the major venues for jazz and improvised music.[4] And in New York when possible, I attended

[4] I attended performances by Christoph "Pepe" Auer, Alegre Corrêa, dieb13, Michael Fischer, Thomas Gansch, Franz Hautzinger, JazzWerkstatt Wien, Thomas Kaufmann, Franz Koglmann, Christof Kurzmann, Martin Lubenov, Wolfgang Mitterer, Bertl Mütter, Wolfgang Puschnig, Reform Art Unit, S.K. Invitational, Harry Sokal, Wolfgang Reisinger, Linda Sharrock, Uli Soyka, Burkhard Stangl, Michael Tiefenbacher, and When Yuppies Go To Hell, Mia Zabelka, Nika Zach, and others.Venues visited include Alte Schmiede, Amann Studios, Blue Tomato, brut, Café Concerto, COCO, Fluc, garnison7, Jazzland, Miles Smiles, Museumsquartier, ost

performances by visiting and U.S.-resident Austrian musicians, many of which took place at the Austrian Cultural Forum New York. Seeing these musicians perform live, and more importantly seeing the audiences' reactions (or lack thereof), were irreplaceable experiences.[5] Trying to find the connections and commonalities between and among the performances was difficult and will be discussed later.

I have performed with several Austrian musicians in Vienna and New York in both concert and jam session settings since 2008.[6] The most notable formal performances in Vienna were with Marco Eneidi at the Blue Tomato in March 2008 (and frequently thereafter at the Neu New York / Vienna Institute of Improvised Music at the Celeste Jazz Bar), with the JazzWerkstatt Wien as part of their Open Source Composers Festival in December 2008, and with Fritz Novotny as part of the Reform Art Unit at the Alte Schmiede in May 2009 and again in January 2010.

In April 2011, I was invited by Max Bogner to hold a residency in Vienna as part of the KOLLEKTIV AKT III festival held at mo.ë. I conducted a three-day workshop entitled

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klub, Porgy & Bess, Ratpack, Reigen, rhiz, Rote Bar, Roxy, Salon Goldschlag, Szene, Tunnel, WUK, and Zwe, and others.

[5] I attended performances by Georg Breinschmid, elektro guzzi, Viola Falb, Christian Fennesz, Walter Fischbacher, Hans Glawischnig, Franz Hackl, Christian Havel, Peter Herbert, Rupert Huber, Kelomat, kompost 3, Peter Kronreif, Kruder & Dorfmeister, Lukas Ligeti, Living Room, Elisabeth Lohninger, Radu Malfatti, Mnozil Brass, MoZuluArt, Christian Muthspiel, Wolfgang Muthspiel, Max Nagl, Maria Neckam, Maja Osojnik, Martin Philadelphy, Polwechsel, The Ruff Pack, Max Schweiger, Harri Stojka, Wolfgang Schalk, Trafo, and others.

[6] While in Vienna, I performed with musicians including Thomas Berghammer, Marco Eneidi, Hans Falb, Viola Falb, Paul Fields, Michael Fischer, Werner Frieb, Susanna Gartmayer, Stefan Heckel, Hans Heisz, the JazzWerkstatt Wien, dd kern, Lukas König, Hannes Krebs, Stefan Krist, Walter Malli, Andi Menrath, Sepp Mitterbauer, noid, Fritz Novotny, Franz Oberthaler, Daniel Pabst, Philipp Quehenberger, Wolfgang Reisinger, Paul Skrepek, Martin Siewert, Thomas Stempkowski, Martin Wichtl, Georg Vogel, and others. And when possible in New York, I performed with musicians including Christoph "Pepe" Auer, Peter Kronreif, Lukas Ligeti, Matthias Löscher, and others.

MOMENT MUSIC WIEN, open to musicians free of charge and concluding with a performance at the festival by the eight musicians who participated.

Performing with Austrian musicians gave me an insight that would have otherwise not been attainable. The musical interaction between musicians was important, but equally important was how performances were orchestrated and organized and what personal hierarchies were involved.

Before entering the field, an extensive questionnaire was developed containing thirty-two questions ranging from basic personal information to aesthetics to the role of media and politics. After administering the questionnaire and seeing repeated responses to certain questions, certain other questions avoided, and still other questions regarded as uninteresting, the questionnaire was condensed to twenty questions. When appropriate, musicians were spoken to before or after performances. Most of the musicians were very friendly and were receptive to questions. Several musicians agreed to be interviewed formally or informally.[7] Also, some non-musicians who were very knowledgeable on jazz and improvised music in Vienna agreed to be interviewed formally or informally and provided a different perspective.[8] Finally, a few musicians could not be interviewed in person and therefore responded via e-mail.[9]

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[7] Formal interviews included Christoph "Pepe" Auer, Thomas Berghammer, Georg Breinschmid, Marco Eneidi, Hans Falb, Viola Falb, Tanja Feichtmair, Susanna Gartmayer, Franz Hackl, James Hall, Franz Hautzinger, Hans Heisz, Stefan Heckel, Rupert Huber, Kris Jefferson, Franz Koglmann, Stefan Kondert, Peter Kronreif, Hannes Krebs, Stefan Krist, Frédérique Leno, Lukas Ligeti, Hannes Löschel, Mathias Löscher, Christian Muthspiel, Wolfgang Muthspiel, noid, Franz Oberthaler, Daniel Pabst, Martin Philadelphy, Raphael Preuschl, Mario Rechtern, Wolfgang Reisinger, Clemens Salesny, Jon Sass, Bernhard Schöberl, Klaus Sinowatz, and Philip Yaeger. Informal interviews included Eric Arn, Max Bogner, Meaghan Burke, Leena Conquest, Dorian Concept, dieb13, Werner Frieb, Helge Hinteregger, Phillip Jagschitz, Ingrid Jensen, Bernd Klug, Herbert Lacina, Swantje Lampert, Christian Maurer, Sarah Price, Paul Skrepek, and Thomas Stempkowski.

[8] Including Christoph Amann (Amann Studios), Dr. Ursula Hemetek (Institut für Volksmusikforschung und Ethnomusikologie), Christoph Huber (Porgy & Bess), Dr. Harald

Recordings, both commercial and self-produced, are central to this research. Jazz and improvised music recordings are the sonic manifestation and the literal "sound" of the scene in Vienna and Austria. While in Vienna, I spent considerable time and money at the major record stores: Audio Center, EMI Austria, Extraplatte, Red Octopus (now closed), Rave Up Records, Rote Laterne, and Substance. I have collected over five hundred albums recorded by Austrian jazz and improvising musicians. Several musicians graciously gave me copies of their albums, but most albums were purchased to support my research. Currently, my collection is quite possibly one of the largest and most up-to-date collections of jazz and improvised music recordings by Austrians. The holes in my collection were filled in the accompanying discography via careful research.

B. Author's Personal History

When I originally started my research before my fieldwork began in 2008, I thought that, given my personal background as an "Austrian/U.S.-American" who had lived on both sides of the Atlantic Ocean and speaks German, I would be the ideal candidate to research jazz in Austria. I knew something about both countries. Growing up in the United States, I was fully aware of my otherness, as my last name was usually misspelled and mispronounced. In 1985, my family moved to Vienna and I attended an English-speaking school. The daily crossing of the divide between the new country I now lived in (Austria) and a rough approximation of the country I had

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Huber (Universität für Musik und darstellende Kunst Wien), Helmut Jarosik (avid fan), Ingrid Karl (Wiener Musik Galerie), Dr. Franz Kerschbaumer (Institute für Jazzforschung), Alex Lustig (Rote Laterne), Isabella "Isi" Schrammel (SWAP! Legacy), Andreas Stadler (Austrian Cultural Forum New York), and Gerhard Woratschek (Extraplatte).

[9] Including Werner Dafeldecker, Thomas Gansch, Thomas Kaufmann, Radu Malfatti, Christian Mühlbacher, Bertl Mütter, Max Nagl, Daniel Riegler, Matthias Rüegg, Uli Soyka, and Martin Wichtl.

come from (the United States) heightened my appreciation and perception of both Austrian and U.S.-American cultures. But after working on this material for a while I realized that my own biases were clouding my vision. In order for the reader to understand fully my research and conclusions, I believe a brief personal history would be helpful.

Although my father is an Austrian (who later became a naturalized U.S.-American citizen), I was born in the United States in 1971 while my parents were graduate students at the University of Northern Illinois in DeKalb. I lived in the United States until the age of fourteen, mostly in the South. At the time, my father was an economics professor and we lived where he worked: Valdosta State University (Georgia), Jacksonville University (Florida), and University of Tennessee at Martin (Tennessee). While in the United States, I was given classical piano lessons starting at the age of three and played trombone starting at the age of nine.

In 1985, my family moved to Vienna, where I attended the American International School of Vienna. In high school, I started playing the guitar and performed in rock bands. After graduating from high school in 1989, I moved back to the United States to attend Grinnell College in Grinnell, Iowa.

While in college, I continued to perform in rock bands and also co-ran the independent record label HUM Productions, which released two CD-compilations of music by Iowa bands and musicians. Although my father had listened to Charlie Parker while I was growing up, it was not until I took a jazz history course at Grinnell that I began to love jazz. When I decided to switch from rock to jazz, I also decided to switch from guitar to bass, as I did not like the sound of jazz guitar and much preferred the role of the bass in jazz performance. After graduating from Grinnell with a bachelor's degree in music in 1996, I moved to Minneapolis. I began to perform professionally in 1998. In 2000, I moved to New York to attend graduate school at

Queens College / CUNY. When I completed my master's degree in 2001, I began work on a doctorate in ethnomusicology at the Graduate Center / CUNY. After living and performing in New York for a few years, I felt I had the background and understanding of the jazz tradition necessary to teach. I began teaching music at York College / CUNY in Jamaica, Queens in 2003.

When I began in 2002 to investigate seriously the Vienna jazz scene, I entered my research with overly critical ears and eyes, believing that jazz needed to have specific qualities and should be performed in a certain way. Not until I had travelled to Vienna and started talking with performers and fans of jazz and improvised music in Vienna did I realize that I had internal aesthetic ideas that were fighting one another. My sensibilities were conflicting with one another because I partly identified with certain aspects in the Austrian scene since I had lived there for several years, but my jazz training and performance experience in the United States were telling me otherwise. A monolithic idea of jazz was quickly destroyed. Yet, I had to still somehow explain what was happening during jazz and improvised music performances in Vienna.

Finally, another subtle but important event was my discovery and reading of Claudine Chiawei O'Hearn's *Half and Half: Writers on Growing Up Biracial and Bicultural* (1998) in 2009. Although I was well aware of the mixing of cultures around the world, I had never thought of myself as being of a mixed background. Up until that point there were distinct parts of my life, personality, and history that were specifically Austrian or specifically U.S.-American in my mind. In her book, O'Hearn (whose parents are Chinese and Irish/U.S.-American) tells the following story that happened while she was in college in the United States, after having lived in Taiwan for most of her life:

> Toward the end of my first year [in college], I went to hear Angela Davis speak. In making a point about the racism and inequality of the American educational

> system, she asked the white students to raise their hands if they had taken a course in black/Asian/etc. studies. A few proud students lifted their arms, and I was one of them. Then she asked the students of color to raise their hands if they had taken a course that focused on white/Western studies. Every one of them raised their hands, and the point was made. One was made for me as well, for I had hesitated, unsure whether to join them, although I wasn't sure why I assumed I belonged to the first group any more than the second. I ended up raising my hand for both, looking around to see if anyone noticed. I realized that although I had been making a point all year of letting people know that I was Chinese and enjoyed surprising them, I had learned to believe that I was American/white – I didn't differentiate. Could I be both, or did one trump the other? (O'Hearn 1998, xi-xii)

O'Hearn's story and resulting questions resonated with me. I too had returned to the United States for college and experienced similar situations. I thought I was alone. Now I realized that others who had lived abroad as children or teenagers and returned to the United States might have had similar experiences to mine. O'Hearn also discussed not being Chinese enough or not being U.S.-American enough in some situations. Being a blend of two cultural backgrounds was both an advantage and a disadvantage. Now for me, being aware that the cultural division in my mind actually created distortion helped clear my vision. Since then I have attempted to see my cultural background and history as no longer polarized between Austria and the United States, but rather as a patchwork of experience and sensibility.

The above information is meant to help the reader understand my perspective and approach. Researching and working with both the music that is very important to me (jazz) and with the country of my paternal origin (Austria) has been a highly personal and rewarding

experience, but originally it made me lose objectivity that I later regained. I have attempted to remain a well-informed but clear-headed observer of a music that is both familiar and strange.

II. OVERVIEW OF JAZZ AND IMPROVISED MUSIC IN VIENNA

In order to begin a discussion of jazz and improvised music in Vienna, some historical context needs to be established. In addition to history, jazz education and economic support for jazz and improvised music will be discussed. Finally, I will begin to describe some of the more current aspects and details of the diverse jazz and improvised music scene in Vienna.

A. Some U.S.-American and Austrian Definitions of Jazz

Louis Armstrong famously said in *Time Magazine* about defining jazz: "When you got to ask what it is, you never get to know" (Armstrong 1949, cover). The ethereal and mercurial nature of jazz is part of what makes the music and its surrounding culture so exciting. But in order to begin to understand the cross-cultural dynamics, similarities, and differences between jazz practiced in different locations, definitions must be considered.

The pursuit of a definition of the word "jazz" has long been a thorny subject. Some people who are seen as definite jazz musicians, like Duke Ellington, Charles Mingus, and Max Roach, had problems with the word and refrained from using it. Here we will look at two different approaches to defining the word "jazz": scholarly and popular.

Scholars in the United States have described jazz with many catch phrases: "a people's music" (Finkelstein 1948), "the sound of surprise" (Balliet 1959), "America's classical music" (Sales 1984), "the imperfect art" (Gioia 1988), and more. But in the very beginning, some people argued over the validity of jazz as a music.[10] Early jazz scholars pushed their own agendas of what was really jazz, most notably in Henry Osgood's *So This is Jazz* (1926) and Hugues

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[10] For example, see George Antheil's "Jazz is Music" (1928), Sigmund Spaeth's response "Jazz is Not Music – A Reply to George Antheil in the July *Forum*" (1928), and then Antheil's rebuttal "(A Discussion of the Debate – 'Is Jazz Music?' – In the July and August Issues of *The Forum*)" (1928).

Panassié's *The Real Jazz* (1942), both of which laid out clear rules for the "correct" way to perform jazz and who could perform it.

Later, sound scholarship on the definition of jazz emerged. One of the earliest scholarly definitions of jazz by Eric Hobsbawm (writing under the pseudonym Francis Newton) echoed Armstrong's famous definition, but also went on to outline some of jazz's specific aspects:

> There can be no firm or adequate definition of jazz, except in the most general or non-musical terms…
>
> Nevertheless, as a rough guide it may be said that jazz, as it has developed up to the present, is music which contains the following five characteristics…
>
> 1. Jazz has certain musical peculiarities, which arise mainly from the use of scales not usually employed in European art music, but derived from West Africa…
>
> 2. Jazz leans heavily, and probably fundamentally, on another African element, rhythm…
>
> 3. Jazz employs peculiar instrumental and vocal colours. These derive in part from the use of instruments uncommon in art music, for though jazz has no specific instrumentation, it happens that the jazz orchestra has evolved out of the military orchestra, and therefore normally uses string instruments very little and brass and woodwind for purposes unusual in symphony orchestras…
>
> 4. Jazz has developed certain specific musical forms and a specific repertoire…The two main forms used by jazz are the *blues*, and the *ballad*...
>
> 5. Jazz is a player's music. Everything in it is subordinated to the individualities of the players, or derives from a musical situation when the player

> was supreme. (Hobsbawm 1959, lvii-lxii)

Hobsbawm, initially stating that the definition was elusive, did his best to outline some of the basic attributes of jazz, as he understood them in 1959.

Shortly thereafter, Amiri Baraka (who was known as LeRoi Jones at the time) used "the path the slave took to 'citizenship'" (Baraka 1963, ix) as his lens for examining and defining the blues and jazz in his book *Blues People* (1963). Baraka underscored the racial and cultural history of jazz in his work and highlighted the transformation of the blues as a process (verb) to swing or jazz as product (noun), thus becoming a music that could be imitated:

> Jazz made it possible for the first time for something of the legitimate feeling of Afro-American music to be imitated successfully… [Jazz] was a music capable of reflecting not only the Negro and a black America but a white America as well…
>
> …Jazz as played by white musicians was not the same as that played by black musicians, nor was there any reason for it to be. The music of the white jazz musician did not issue from the same circumstance; it was, at its most profound instance, a learned art…
>
> …The white musician understood the blues first as music, but seldom as an attitude, since the attitude, or world-view, the white musician was responsible to was necessarily quite a different one. And in many cases, this attitude, or world-view, was one that was not consistent with the making of jazz…
>
> …Afro-American music did not become a completely American expression until the white man could play it! … The emergence of the white player meant that Afro-American culture…could be learned.

(Baraka 1963, 148-55)

Baraka did not describe the attributes of jazz, but rather outlined the racial dynamic of imitation, noting that the social process of imitation by white musicians is what allowed jazz to become "a completely American expression." This short exploration of Baraka's larger discussion in *Blues People* shows the intricacy and difficulties in defining jazz as a cultural practice alone. Also, one could take Baraka's ideas of imitation and apply them to what has happened in Europe with jazz. K. Leander Williams specifically countered Baraka's famous discussion in *The Future of Jazz* (2002), stating that jazz has been perceived globally as a noun because of its foreignness:

> No matter what we know about blues-based music's vestigial connection to West Africa, when swing washed up there at the turn of the 1940s the locals had no choice but to recognize it as a noun rather than a verb because of its foreignness and the simple fact that that's what they were told it was… (Taylor 2002, 152)

When crossing cultural and national borders, we see that Baraka's blues/jazz process (verb) is potentially lost and transformed into a product (noun) that is only a superficial byproduct of the process. Whether this transformation is problematic or advantageous depends on the context.

One of the better scholarly attempts at defining jazz is Gridley, Maxham, and Hoff's article "Three Approaches to Defining Jazz" (1989). They began the article with quotes from Antheil, Bernstein, Spaeth, Osgood, and other sources and then offered three of their own approaches to defining jazz:

1) "Framing a Strict Definition" that relied heavily on swing feeling and improvisation;
2) "A 'Family Resemblances' Approach" that looked for jazz markers; and,
3) "Approaching Jazz as a Dimension," in which the authors stated "…jazz is not

an all-or-none event, but is a continuum, a dimension: jazzness."

(Gridley, Maxham, and Hoff 1989, 527)

The authors concluded that each of the approaches was useful to different groups and using only one of the three approaches would not be useful for all groups. Scholars would prefer the first approach, the general public the second approach, and jazz fans the third.

Some books and articles have gone as far as to use "What is Jazz?" (or a variant of it) as their title.[11] But other writers have defined jazz by what it is not. Most famously, Wynton Marsalis in his *New York Times* article "What Jazz Is – and Isn't" excluded certain musics from jazz: "[R]ock isn't jazz and new age isn't jazz, and neither are pop or third stream. There may be much that is good in all of them, but they aren't jazz." (Marsalis 1988, H21)

Similarly, Stanley Crouch stated what jazz is not in his *JazzTimes* article "The Jazz Tradition is Not Innovation." Crouch asserted a prescriptive definition that jazz must maintain certain "jazz fundamentals" like "4/4 swing, blues, the meditative ballad, and the Spanish tinge" (Crouch 2002, 210).

The above is intended only to outline a handful of the scholarly discussions on how jazz is defined in the United States. But an idea of jazz as performed in the United States would not be complete without also looking at how the popular press and jazz's practitioners conceived of jazz. Probably one of the most famous first uses of the word "jazz" in popular culture outside jazz circles was in the title of the first talkie, *The Jazz Singer* (1927), starring Al Jolson. Of course the 1920s were also known as the Jazz Age, in part due to F. Scott Fitzgerald's writings. But Fitzgerald astutely reminded us that:

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[11] For example, William Tallmadge's "What is Jazz?" (1955), Nat Hentoff's *Jazz Is* (1976), Batt Johnson's *What is this Thing Called Jazz: Insights and Opinions from the Players* (2001), Eric Porter's *What is this Thing Called Jazz? African American Musicians as Artists, Critics, and Activists* (2002), and Billy Taylor's "What is Jazz?" (2003).

> The word jazz in its progress toward respectability has meant first sex, then dancing, then music. It is associated with a state of nervous stimulation, not unlike that of big cities behind the lines of war. To many English [World War I] still goes on because all the forces that menace them are still active – Wherefore eat, drink and be merry, for to-morrow we die. (Fitzgerald 1931, 16)

What could be more rooted in the *laissez les bons temps rouler* ["let the good times roll"] culture of jazz's hometown, New Orleans, than "eat, drink, and be merry, for to-morrow we die"? For Fitzgerald and many others in the 1920s, jazz meant partying.

But after swing in the 1930s and bebop in the 1940s, the word jazz expanded to include more styles. Leonard Feather stated that "Jazz is a very big word" in Leonard Bernstein's television special "The World of Jazz" (1955). The following year, Bernstein dedicated an entire episode of his *Omnibus* TV series entitled "Mr. Bernstein Looks at Jazz" (1956). Describing the music through only the organization of sound, Bernstein included almost no social or cultural context. An interesting parallel to Bernstein's investigation is the Louis Armstrong and Bing Crosby performance of "Now You Has Jazz" from the movie *High Society* (1956). Armstrong and Crosby sing about the construction of a jazz performance and assemble it not so differently from Bernstein, but the end result is much more authentic simply due to the presence of Armstrong and his touring band.

In 1959, the performance of jazz went through multiple revolutions. Musicians like Ornette Coleman, John Coltrane, Miles Davis, Charles Mingus, and others recorded landmark albums that incorporated less-regulated harmonies, instrumentation, and song structures. Some critics of their music argued that jazz did not know what it was anymore. For this very reason, Duke Ellington questioned the usefulness of the word "jazz" in an interview: "The word 'jazz' is

still being used with great success, but I don't know how such great extremes as now exist can be contained under one heading" (Ellington 1973, 453). Ellington had seen all and participated in most developments of jazz for almost six decades. If he was wary of one word containing multiple meanings in 1973, how can the same word contain even more meanings almost forty years later? The question of which musics can and cannot be included in jazz continues to be debated to this day. For example, the famed New York venue the Knitting Factory presented its *What is Jazz? Festival* in the 1990s, which featured downtown musicians like Charlie Hunter, Matthew Shipp, David S. Ware, and others who challenged the idea of what jazz was. This debate was eventually codified as the "jazz wars" between the neo-conservatives and the adventurous musicians associated with New York's Lower East Side known as the Downtown Scene. More recently, Nicholas Payton sparked controversy with his famous blog post on the death of jazz, stating:

> Jazz died in 1959…Jazz died when cool stopped being hip. Jazz was a limited idea to begin with. Jazz is a label that was forced upon the musicians…Jazz is haunted by its own hungry ghosts. Let it die…I don't play Jazz. I don't let others define who I am. I am a postmodern New Orleans musician… There is nothing romantic about poor, scuffling Jazz musicians. Fuck that idea. It's not cool. Jazz is a lie…Jazz is a marketing ploy that serves an elite few. The elite make all the money while they tell the true artists it's cool to be broke. Occupy Jazz!… Jazz is a brand. Jazz ain't music, it's marketing, and bad marketing at that. It has never been, nor will it ever be, music…I believe music to be more of a medium than a brand…[12]

[12] http://nicholaspayton.wordpress.com/2011/11/27/on-why-jazz-isnt-cool-anymore/.

In addition to agreeing that the word "jazz" is limiting, Payton argued that the word has been used and abused as a marketing tool, rarely to the benefit of the musicians. Payton also contextualized the word within the greater history of colonialism. But traditionally, this is a conversation that takes place among jazz critics and fans more often than among the musicians themselves.

The simplest definition of jazz I have encountered is by journalist Hayden Carruth: "Jazz is love" (Carruth 1986, xii). John Lewis also said something similar: "The reward for playing jazz is playing jazz" (as quoted in Collier 2009, 6). The idea of jazz as defined as the love of performing or as a reward in itself has been a common one. Recently, I heard in conversation jazz called "the music of unemployment." Very few have performed jazz to get rich. But there has been something about jazz and about many who perform it that creates an energy or at least a sense of community. All music making is social, and many musics are an acquired taste. But the idea of jazz crossing cultural and historical barriers has been a common one, and keeping love of the music at the center has never been totally alien.

The most apparent difference between jazz performance and definition between the United States and Austria is the absence of arguments around authenticity. For many Austrians, jazz is seen simply as a touchstone or departure point. What is interesting about jazz to most Austrians is what comes next. This idea of jazz as departure point can be seen as a trend and manifests itself in many places. For example, on the sign outside of Vienna's most important jazz and improvised music venue, Porgy & Bess, is the phrase "Jazz and Musicclub." The slogan for what was one of the better jazz record stores in Vienna, Red Octopus (interestingly named after the 1975 Jefferson Starship album of the same name), was the phrase "Recordstore for Jazz & More." A series of jazz concerts geared toward younger audiences by a company called

Jeunesse is entitled "jazz & beyond." Another small but important jazz venue in Vienna, miles smiles, includes the phrase "Jazz & More Strange & Beautiful Music" on all of its posters and flyers. But I believe the best sentiment is the name of the concert series held at the venue *Sargfabrik* ["coffin factory"]: "Simply more than jazz."

But at the same time, the term "jazz" in recent years has been seen as a liability. In the *Falter* article "Wir wollen ein Haus" ["We need a home"], which discusses the recent rapid change in governmental and public financial support for jazz and improvised music in Vienna, young genre-bending bassist Lukas Kranzelbinder urges jazz-rooted musicians to branch out and possibly divorce themselves from the term:

> The jazz scene is cooking in Vienna. There is a feeling of total departure. But this feeling does not want to have anything more to do with the term "jazz". Looking at the behavior of audiences, jazz is dead. One gains no new audiences with it – when something says "jazz," young people will not attend.
>
> (quoted in Felber 2011, 30; translated by author)

As mentioned in my introduction, there is a certain awkwardness surrounding the term "jazz" in Vienna, which is evident with my interviews with musicians in Vienna.

In casual conversations with musicians and others during my first research trip to Vienna in March 2008, I asked if one could speak of an "Austrian jazz" or a "Viennese jazz" stylistically and the answer was usually immediately "No!" During my formal interviews in 2009 through 2011, I asked several musicians (whose music included elements, markers, and instrumentation that would be easily recognized as jazz by U.S. audiences and who were also improvisers) if they considered themselves "jazz" musicians. Their answers were telling of how jazz is performed in Austria.

Of the twenty-seven musicians performing and living in Vienna that I formally interviewed or sent a questionnaire to via e-mail, only two of them considered themselves jazz musicians without question. Interestingly, both musicians are U.S.-American expatiates (Marco Eneidi and Philip Yaeger).[13]

Six of the musicians that I questioned firmly rejected the label of jazz musician, but qualified their answers with statements explaining either that jazz was a departure point or that they did not divide music up into genres. For example, Hans Heisz talked about jazz as a literal vehicle that allowed him to develop his own style: "Jazz was this rental car (so to speak) that I always borrowed for my rhythmic feel, for my improvisation feel, and for a wider understanding."[14] But Thomas Gansch found the term limiting and explained that he did not group music into genres, echoing a very Ellingtonian sentiment:

> I consider myself to be an all-round musician. I do not think in categories. For me, there is no such thing as "jazz," "classical," "folk," or "pop" music. For me there's just music out there, all worth to be played as well as possible and live. (Es gibt nur zwei arten von music: gute und schlechte). [There are only two types of music: good and bad.][15]

And Max Nagl completely rejected the idea of jazz and stated: "I consider myself a musician."[16] These musicians all see themselves as borrowers of elements from a tradition they are not necessarily a part of or as inhabitants of a tradition that may include elements of jazz, which they may or may not use.

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[13]Both formal conversations, 2009.
[14] Formal conversation, 2009; translated by the author.
[15] Personal e-mail, 2010.
[16] Personal e-mail, 2011.

But the noncommittal, grey area between yes and no was the most common answer among jazz and improvising musicians in Vienna as to whether they identified as jazz musicians or not. In German, the word *jein* (a fusion of *ja* ["yes"] and *nein* ["no"]) is used to mean literally yes and no. In some shape or form, *jein* was the most common answer to my question. When asked if they considered themselves jazz musicians, nineteen different musicians in Vienna answered with various versions of "a little," "but not only," "only a part," or "maybe not." Franz Oberthaler was confused after he thought about the question and answered: "I have no idea, but I am interested in many things that come from jazz. Maybe?"[17] Daniel Riegler's solution is sometimes to avoid answering the question, explaining that it:

> …depends whom I am talking to. If somebody has a narrow definition of jazz, I rather stay outside his field to avoid discussions. A musical style is nothing to discuss about and to fight over. It is not important to me what I am considering myself in terms of musical style.[18]

In addition to avoiding being boxed in by others, place and location can even change one's personal classification as a jazz musician. Martin Philadelphy stated that his identification as a jazz musician depended on which side of the Atlantic he was on and how he was marketing himself: when in Vienna he was not a jazz musician, but when in New York he was!

To illustrate further this departure from the jazz tradition and to put this in a transatlantic perspective, Austrian pianist Oskar Aichinger explained the importance of improvisation as it is performed in Austria and the lack of the need of jazz standards to do so:

> I assume that what touches people in jazz is improvisation, i.e. the (r)enunciation of the subject (at least this is what I always felt as a listener). In a composition it

[17] Formal conversation, 2009; translated by author.
[18] Personal e-mail, 2010.

> should only work as a kind of spark plug in the explosive mix of subjects, which ultimately sets the engine running. At the end of the day, improvising about jazz standards is the same thing, but for me it has become obsolete for historical, formal, and personal reasons (I am not a New Yorker). I dream of a music which is wholly committed to art and its complex mystery, but still graspable, simple and sophisticated at the same time, like a good joke. (Aichinger 2001, liner notes)

The practice of performing the same songs over and over again is mundane and uninteresting to Aichinger. As a non-New Yorker, he does not feel bound to this tradition. Aichinger is more interested in a wider range of the improvisational potential of music, and he is not alone in this lack of a fascination of improvisation over repeated harmonies. In order to understand how the idea of jazz is perceived, I asked people in the jazz and improvised music scene in Vienna to define jazz and explain the music that they made. The resulting responses fell into two groups: more technical answers and more emotive/poetic answers.

Regarding the technical, many musicians spoke of the qualities and attributes when defining jazz. For example, trombonist, composer, and founding member of the eclectic, young musicians' collective JazzWerkstatt Wien ["Jazz Factory Vienna"] Daniel Riegler defined jazz specifically as a "[c]ombination of composed and improvised music. Groove possible. Pulse almost ever. Rooted in black American music, meanwhile global musical language."[19] Riegler's definition of jazz includes the typical roots and attributes. But listening to Riegler's recordings, it is clear that he does not limit himself to this definition. Riegler uses elements of jazz (like its instrumentation) but also incorporates electronics, chamber music elements, and other nontraditionally jazz elements.

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[19] Personal e-mail, 2010.

When the music some jazz and improvising musicians were making was discussed, further attributes and sources were immediately revealed. Trumpeter Thomas Berghammer, who is more aligned with the more freely improvised music scene in Vienna and also a member of the klezmer group Nifty's, described his own music as:

> A combination of new music improvisation and free jazz. Coming from mainstream jazz with always a strong interest in avant-garde jazz, plus searching for and experiments with uncommon, untypical trumpet sounds. Another and very important aspect is African music (Burkina Faso style, the "klezmer Balkan rock avant-garde jazz" style, and also Vienna folk music style which reaches from Viennese Schrammelmusik to Franz Schubert). And having the possibility to play in different styles but be centered in a field which is wide and where I have a lot of freedom for my interpretations.[20]

The sources are very eclectic, but very specific. Bassist Klaus Sinowatz, who is only very loosely tied to a textbook definition of jazz and draws more from free improvisation, was also quite specific, when describing non-jazz elements of his music:

> I would classify [my] music between the poles of free improvised music in the art of free jazz in the style of Art Ensemble of Chicago and the songwriting in German language in the art of Brecht and Weill.[21]

Trumpeter Franz Koglmann (who is a composer deeply rooted in a conservative, third stream approach not unlike Miles Davis' and Gil Evans' collaborations) also saw his music as a continuum but very specifically an intersection, a "music between the lines, music at the

[20] Personal e-mail, 2010.
[21] Personal e-mail, 2010.

intercept point of jazz and European modern."[22] Finally, drummer Wolfgang Reisinger (who was a long-time member of the Vienna Art Orchestra but also eagerly works with younger musicians and electronics) gave the longest answer:

> I would like to find one word that describes what music I do. For sure it is multi-influenced. I come from the European classical tradition - that was my first musical love: Mozart, Schubert, Beethoven. And then I heard Coltrane's "My Favorite Things" and soon after that: Miles Davis' *Bitches Brew*. That changed my whole focus. Groove and direct emotion! The third big experience: New Music - Stockhausen, Haubenstock-Ramati, Xenakis, and many more of them musical scientists! And of course the ethnics on the other side, especially African and Flamenco. I feel all that musics are different forms of the same need inside human beings. Much like the different languages in the world that all serve the same purpose in different colours. The way it is done is not important - composition, improvisation, meditation or remixing or whatever. Just different cultural forms of the same thing. I would like to use all that influences and form a personal view, bring together again what was separated in a free and natural way. Call it "refusion" (like my CD of the same name) for now, until I find a better term.[23]

I was initially shocked to find that none of these musicians felt allegiance to U.S.-American models. They all felt a freedom to incorporate other resources from other musics. There was no idea of jazz as a constant that must be maintained. Later, Reisinger said to me emphatically that

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[22] Personal e-mail, 2010.
[23] Personal e-mail, 2010.

"There are no roots!"[24] implying that jazz and improvised music in Vienna is not tied down to a tradition.

Jazz and improvised music in Vienna are perceived as a more open music (in contrast to a classical music model) using other resources, some based in African-American traditions and markers. Austrians are not necessarily worried about or concerned with replicating these traditions and markers. Rather, they are interested in the mixture and addition of musics. Jazz alone is simply not interesting. Saxophonist Fritz Novotny (who founded the free jazz collective known as the Reform Art Unit in 1965) criticized jazz as "an old form for training."[25] For many jazz and improvising musicians in Vienna, the idea of moving forward and beyond jazz is a given and expected.

Guitarist and vocalist Martin Philadelphy (who is known as a songwriter and for his project, Paint, which involves a revolving cast of improvising musicians over the years) began his response using specific sources, but the description quickly breaks down, which he freely admits:

> The top styles of music for me are pop and improvised music. I like to experiment with both, influenced by rock, pop, African rhythms, blues, improvised music, classical music, and new music. I love to improvise. And at the same time like to write songs and compose for film or theater. Music is my life. That is why it is hard for me to give a short answer about my music. It would be like if I gave you a short answer about my life.[26]

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[24] Informal conversation, 2010.
[25] Personal e-mail, 2010.
[26] Personal e-mail, 2010.

Philadelphy's initial answer evolves into a more emotive/poetic response. These emotive/poetic responses further highlight an interest in mixture and emphasize openness. Thomas Gansch simply stated that: "Jazz is music, played with open ears, eyes, and mind."[27] And Christof Kurzmann broke his definition of jazz down into three parts:

> 1) the music that has interested me most of my life,
>
> 2) intense, improvised music, and
>
> 3) (depending on the time and place) a cry for liberation.[28]

Uli Soyka elaborated similar ideas**:**

> For me personally, jazz is simply a wonderful world where I can express myself musically, improvisationally, interactively, soloistically. Unlimited musical possibility to communicate. I do not make any stylistic compromises. In my projects, the respective musicians' personalities are what count. The more experience someone has, the more exciting the musical dialogue, discussion, or expedition. Potentially everyone could be taken together under the spell![29]

Continuing the theme of musical community, Alex Lustig emphasizes a social process of jazz performance:

> Jazz is a way of living, socializing, and working artistically in a special context. The context can be seen as a social, historical, or musical one. Jazz is a constant examination of tradition and room for maneuver. It means searching for reasons of the actual (musical) work and event through sound and other means.[30]

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[27] Personal e-mail, 2010.
[28] Personal e-mail, 2010.
[29] Personal e-mail, 2010; translated by author.
[30] Personal e-mail, 2010.

These more emotive/poetic answers show that for many Austrians, jazz is a license to be open and explore possibilities. This openness and plurality interfaces well with Austrian culture and history, given Austria's multicultural past and re-negotiation of identity over centuries.

Finally, a response by avid jazz and improvised music fan and concertgoer Helmut Jarosik summed up all the above answers and provides a more open and inclusive way to think about jazz in Austria. Jarosik stated:

> It is impossible to define today what jazz is. Maybe it was easier fifty years ago. Certainly there are people for whom it is clear what jazz is, but in no case can one word describe everything that happens. It would be necessary to invent new words. Jazz has many, many sources, many influences, connections. And it is a never-ending plurality process. So, maybe it is wiser to say what jazz is not. It is not classical music (from the ancient until now). It is not ethnic, not folk music, but there are many connections in both directions. Maybe in the beginning of jazz there were more. Maybe strict rules, but now everything is allowed. No rules, no boundaries, no code.[31]

Interestingly, Jarosik's initial approach is reminiscent of Marsalis' limitation of what jazz is and is not. But unlike Marsalis, Jarosik gives an inclusive definition, open to limitless musical possibility. In my experience, Jarosik is typical of the Austrian listener, who has adventurous demands on the music and musicians who perform it.

Comparing U.S.-American and Austrian definitions, the big question is one of inclusion and eclecticism. In the United States, neo-conservatives like Crouch and Marsalis believe jazz should be limited to a canon of musicians and repertoire containing certain elements like swing

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[31] Personal e-mail, 2010.

rhythms or blues riffs. There are also those in the United States who do not want to limit jazz and give the music a more porous and open definition. This sentiment is echoed and amplified in the Austrian definitions. As we see above, many more non-jazz elements are included in the music made by jazz and improvising musicians in Vienna.

Instead of trying to characterize both scenes side by side in their entirety, maybe a better approach is to look at proportions. In the United States, the majority of jazz performance consists of the performance of jazz standards and the generation of similar-sounding repertoire. Granted, there are musicians who will create music that contrasts with what is appropriately known as the jazz "mainstream." But in Vienna, the opposite is almost true. Most of the music created is similar to what we in the United States would associate with free jazz or with incorporating elements of electronic music and world music. Because there is no discussion around authenticity, there is no corresponding notion of tradition, and in its absence there is no tradition that needs to be maintained. Reisinger's and Koglmann's ideas about the lack of roots and referees are important. Although there are schools in Austria where jazz and improvising musicians are scrutinized and mechanisms like the Austrian Music Office's and Marianne Mendt's endeavors that praise and financially support their talents, efforts, and projects, there is much more freedom to go beyond what is thought of as traditional or mainstream jazz in the United States. Eclecticism is the norm. The idea of incorporation of non-jazz styles and elements at some point oftentimes creates a rupture in the United States, whereas in Austria, musicians have more fluidity to explore other sonic landscapes and traditions and are encouraged to do so. Two good examples of this rupture are Christoph Auer's duo Living Room (est. 2007) and Christian Muthspiel's Yodel Group (est. 2010). Auer's duo of bass clarinet and hang (the newly created Swiss idiophone consisting of two curved halves made of metal glued together at the

rims and best described as looking like a UFO) creates a soundscape of familiar reed improvisation with otherworldly percussion that most closely sounds like steel drums. And Muthspiel's combination of a mostly traditional jazz sextet uses not only melodic fragments and harmonies from the yodeling tradition from the mountains of Austria, but Muthspiel also yodels! Although these elements would be shocking to U.S.-American listeners, it was my experience that such eclecticism is encouraged and expected by Austrian audiences.

Interestingly, there do exist some parallels between U.S.-American jazz musicians and Austrian jazz and improvising musicians. They are not exact counterparts, but are worth mentioning. For example, the third stream composer Franz Koglmann could be compared to a U.S.-American jazz composer like Maria Schneider. And there are isolated organizations like classic jazz club wien and venues like Jazzland that are exceptions to the overall eclecticism of the jazz and improvised music scene and are more similar to Jazz at Lincoln Center in their agenda of preserving a traditional style of jazz, though this is the exception in Vienna. Saxophonist Fritz Novotny is not too different from Ornette Coleman in his attempts to find a universal music via improvisations with jazz and non-jazz (mostly world music) musicians. The members of the musicians collective JazzWerkstatt Wien pool their resources and talents together like the Brooklyn Jazz Underground or the Douglass Street Music Collective (though neither one of these New York organizations has its own record label or the large operating budget of the JazzWerkstatt Wien).[32] The weekly Monday night concerts and jam sessions at the venue Celeste Jazz Bar hosted by Marco Eneidi are very similar to the Sunday night concerts and jam sessions at ABC No Rio in Manhattan hosted by Blaise Siwula, except that the attendance is much higher at Celeste Jazz Bar and alcohol is also served. A drummer like dd kern has a career

[32] The JazzWerkstatt Wien has roughly a $75,000 annual budget, largely funded by state organizations. (Nüchtern 2012, 33).

similar to that of David King (most notably of The Bad Plus), who plays improvised music infused with rock elements and is a member of several projects at once. And although he is not a saxophonist, multi-keyboard instrumentalist Wolfgang Mitterer is probably the closest musician to iconoclast John Zorn in his simultaneous love for raucous improvisation and classically-oriented composition. And there are a few musicians like Fritz Pauer, Karl Ratzer, Heinz von Hermann, and others who would easily fit in with the average standard-heavy performing jazz musician in New York City. One could draw more parallels, but the correlations would be more forced. The jazz and improvised music scene in Vienna is better understood on its own terms.

B. The Emergence and Emancipation (or Lack Thereof) of Jazz in Vienna

Jazz has been performed in Europe since almost the very beginning of its existence. In order to understand jazz's different cultural context in Austria, we need to consider the modern history of jazz in Austria and the cultural dynamics between Austria and the United States, including cultural relationships in both directions. Finally the separation (and lack thereof) between the two cultures will be discussed.

Austrians have performed jazz in Austria since the 1920s. Jazz continued to be performed under the Nazis in the 1930s and throughout World War II, as has been extensively documented elsewhere.[33] Special attention has even been given to wartime and post-wartime counter-culture

[33] For jazz during the Third Reich (which, in addition to Austria, included the Czech Republic, Germany, Poland, and other areas), see Eric Vogel's "Jazz in a Nazi Concentration Camp" (1961/62) in *Down Beat*, Mike Zwerin's *Swing Under The Nazis: Jazz as a Metaphor For Freedom* (1985), Michael Kater's *Different Drummers: Jazz in the Culture of Nazi Germany* (1992), Horst J. Bergmeier's *Hitler's Airwaves: The Inside Story of Nazi Radio Broadcasting and Propaganda Swing* (1997), Michael G. Kater's *Gewagtes Spiel: Jazz im Nationalsozialismus* (1998), Michael Kater's *The Twisted Muse: Musicians and Their Music in*

youths in Vienna, known as "schlurfs" (e.g., Mejstrik 2005, Kappes 2007). Throughout Austria's post-war occupation by England, France, the United States, and the U.S.S.R. (1945-55), Austrians continued to perform jazz. The jazz scene of that period was documented in the popular press at the time,[34] but literature surveying music in Austria written in the United States tended not to mention any Austrian jazz musicians until the 1970s, when Zawinul and others became better known.[35]

After World War II and throughout the 1950s, jazz in Austria was invigorated by several visits by U.S.-American jazz musicians like Louis Armstrong and Lionel Hampton. Also, from 1955 to 1963, Austrian clarinetist Fatty George ran two jazz venues: Fatty's Jazz Casino and Fatty's Saloon. But this flourishing began to taper off in the 1960s with the advent of television and rock and roll. In addition, several of the biggest Austrian jazz names moved to Germany (Fatty George, Hans Koller, and Fritz Pauer). Joe Zawinul had already moved to the

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the Third Reich (1999), Lilian Karina and Marion Kant's "The Nazi Attempt to Suppress Jazz and Swing: A Case Study" (2003), Gerhard Graml's "Swing unter dem österreichischen Hakenkreuz" (2007), Schulz's *Steffl Swing: Jazz in Wien zwischen 1938 und 1945* (2008), and Peter Demetz's *Prague in Danger: The Years of German Occupation, 1939-45 – Memories and History, Terror and Resistance, Theater and Jazz, Film and Poetry, Politics and War* (2009). and documentary film *Propaganda Swing: Dr. Goebbels' Jazz Orchestra – The Music of Charlie and His Orchestra* (1989). In addition to the above factual accounts, the fictional movie *Swing Kids* (1993) depicted the life of young jazz fans and musicians under the Nazis in 1939.

[34] See N. Haertl's "Jazz in Austria" (1952), "Österreichische Jazzkonkurrenz" (1952), and the four-part "Die österreichische Jazz-Szene" (1954/5). Elisabeth Kolleritsch reviewed the beginning of the coverage of jazz in Austria in the Austrian press in her "Österreichs Jazzpresse zu Beginn der 1950er Jahre" (2002).

[35] A book that included not only Austrians who were musicians but of all professions, E. Wilder Spaulding's *Quiet Invaders: The Story of the Austrian Impact Upon America* (1968) stated that at the time one correctly did not think of jazz and Austria together because "Austria means light music to a multitude of Americans – not Jazz, for in that field exportation was all in the opposite direction" (Spaulding 1968, 115). In a footnote to the above passage, Spaulding gave the example of Leonard Feather's *Encyclopedia of Jazz* (1955) and that it "…yield[ed] almost no Austrian names" (Spaulding 1968, 127). Interestingly, a subsequent revised edition of Feather's work *The Encyclopedia of Jazz in the Seventies* (1976) already included the names Hans Koller, Joe Zawinul, and Attila Zoller.

United States in 1959, becoming thereafter almost an outsider to the Vienna jazz scene except for occasional rock-star-like visits to Austria.

For most of the 1960s, the jazz scene in Austria was not that active and was mostly a duplication of jazz as performed in the United States. But this would later change for three reasons:

1) The first department of jazz studies in all of Europe was founded in Graz in 1965.[36]
2) In 1966, Friedrich Gulda started the Internationaler Wettbewerb für modernen Jazz Wien ["The Viennese International Competition for Modern Jazz"].
3) In 1967, the state broadcasting company Österreichischer Rundfunk (ORF) reorganized and as a result created more opportunities for jazz musicians, including the founding of the ORF Big Band in 1971, which brought U.S. musicians in as guest soloists. Erich Kleinschuster had a weekly radio program that featured such greats as Art Farmer, Slide Hampton, Jimmy Heath, and Joe Henderson.

With this renewed activity, musicians like Hans Koller and Fritz Pauer returned to Austria. Also, in 1970 Austria elected its first socialist government, which made the promotion of culture a priority. Shortly thereafter in 1972, Dietrich Heinz Kraner and Klaus Schulz documented this renewed activity with the first extensive discography of jazz recorded in Austria (Kraner and Schulz 1972), while Axel Melhardt opened the very traditional venue Jazzland, which still hosts live music today.

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[36] For more information, see Friedrich Körner's "Geschichte des Institutes für Jazz in Graz" (1965) and Elizabeth Kolleritsch's *Jazz in Graz: Von den Anfängen nach dem zweiten Weltkrieg bis zu seiner akademischen Etablierung* (1995).

And in 1977, Mathias Rüegg founded the groundbreaking Vienna Art Orchestra, which became a meeting place and a training ground for many jazz musicians in Vienna. As activity increased in Austria during the 1970s, the two famous festivals Jazzfest Wiesen (est. 1976) and Jazzfestival Saalfelden (est. 1978) began to be held annually, providing an opportunity for mostly U.S.-American musicians to perform in Austria. Shortly thereafter, in the 1980s, the konfrontationen festival in Nickelsdorf (est. 1980) and then the Ulrichsberger Kaleidophon (est. 1986) hosted both U.S.-American and Austrian musicians. These international festivals (and later the Vienna Jazz Festival established in 1991) allowed Austrian musicians to see, hear, and meet some the most important U.S.-American and other non-Austrian jazz and improvising musicians on a regular basis. The access to world-class musicians would only further intensify when the club Porgy & Bess opened in 1993 and presented visiting musicians on a nightly basis (sometimes two or three sets of different musicians a night).

Beginning in 1968, Friedrich Gulda held three annual music festivals in the city of Ossiach, Austria, near the lake of the same name. His third and final festival in 1971 (no festival was held in 1970) was entitled "3. Internationale Musikforum: Erste, zweite, dritte Welt? – Weltsprache Musik" ["The Third International Music Forum: First, Second, Third World? – World Language Music"]. The festival was held over eleven days in late June and early July and was intended to be the "Woodstock of Carinthia." Several of the musicians and non-musicians interviewed for this research either spoke of attending the 1971 concerts at Ossiach or having heard and loved the resulting recording *Ossiach Live*. As a result, I went in pursuit of the recording in order to understand its importance.

The 1971 Ossiach festival had a diverse lineup that included classical music (Gulda), jazz (Dave Pike, John Surman, and Weather Report), rock (Pink Floyd and Tangerine Dream), and

world music (Le Group Liturgique de Tunis, Madrigalchor Bukarest, and Indian sitarist Arvind Parikh). In comparison to its U.S.-American counterpart Woodstock, which only featured U.S.-American and English rock groups (including Crosby, Stills, Nash, & Young, Jimi Hendrix, Janis Joplin, Santana, Sly & The Family Stone, and The Who) and only one world music performer (Ravi Shankar), the Ossiach festival was much more diverse. Gulda had an immense vision for the festival that included a wide variety of musics, including a Mozart sonata (Gulda), rock music, a Dadaist poet (Otto M. Zykan), world music, and jazz. But it is the festival's very diversity that foreshadowed what is happening in the jazz and improvised music scene in Vienna today. Already in 1971, Gulda had collected a range of talent representing multiple musical traditions. The rural community of Ossiach did not immediately embrace musical diversity, and Gulda was called an *Arschloch* ["asshole"] to his face by one of the residents of Ossiach for disturbing their town with his eclectic music and accompanying crowds. But in the documentary *So What?!: Friedrich Gulda – A Portrait* (2002), Gulda's retelling of the confrontation at a press conference in Ossiach while still at the festival was met with laughter, confirming the allegiance of the festival's attendees. Ossiach is a touchstone for the future diversity and multiplicity within jazz and improvised music in Vienna. When seen within a larger context and not as a rebellion to U.S.-American performance practice as had happened in other European countries, jazz and improvised music in Vienna can be met on its own terms.

In the early 1980s, two important venues in Vienna (miles smiles and Blue Tomato) opened and both hosted musicians who were less tied to traditional-U.S. jazz performance. In 1986, Ingrid Karl, the wife of Franz Koglmann, began publishing books and organizing symposia dedicated to or featuring jazz and improvising musicians, both Austrian (including

Koglmann, Burkhard Stangl, and others) and non-Austrian (including Anthony Braxton, Steve Lacy, John Zorn, and others), under the banner of the Wiener Musik Gallerie.

After World War II and throughout the 1950s, jazz in Europe continued to be a strict imitation of jazz in the United States. Not until the 1960s did the so-called "emancipation" of European jazz musicians happen (Berendt 1977, 222). Across most of Europe in the 1960s, jazz musicians began to break away from the traditional U.S.-American model of jazz performance.

Before Berendt's proclamation, Dirk Fröse illustrated and even criticized the idea of a "free" jazz in his 1972 album review "Freiheit wovon – Freiheit wozu? Peter Kowald Quintet" ["Freedom from what? Freedom for what? Peter Kowald Quintet"]. Fröse's question is obviously a rhetorical one. The European liberation from form and harmony does not necessarily parallel a social and cultural condition as it does in the United States, or at least not the same social and cultural condition. Instead, from a European perspective the new free jazz in the United States simply offered new musical possibilities and new musical options. As German bassist Peter Kowald explained in an interview for a review of his album *Peter Kowald Quintet* (1972):

> For two, three years European jazz has differentiated itself more from American jazz, as we did from our own music years before. Then it was mainly about totally destroying the old values, meaning letting everything about harmony and melody fall away. And the result was not that boring, because it was played with such intensity.
>
> That time of destructive playing [*Kaputtspiel-Zeit*] made everything that was musically possible of equal value. I no longer see the difference between noise and melody as musical material. I was also one of those who did not need to get used to something new, like Ornette Coleman in 1960 for example, rather I

> could immediately accept it. Now for the first time it is clear that as musical influence most Americans of our generation are irrelevant. Ten or twenty years ago that was different, then the Americans were the most important influence for a European jazz musician. (Fröse 1972, 24; translated by author)

Later, Kowald talked about the need for a group to rehearse and come together. He believed that musicians should not shy away from the responsibility of making good music because they are performing a composition and that the responsibility for making quality music remained whether the music was composed or improvised. Kowald was not interested in improvising in a larger group unless the performance would lead to something of value. Here we see a good early example of a European jazz musician distancing himself from the U.S.-American model of jazz performance and taking ownership for his music making by using newly available sounds and forms as options.

In his 1979 article "Europäische Jazz-Avantgarde: Emanzipation wohin?" ["European Avant-garde Jazz: Emancipation to Where?"], Ekkehard Jost also questioned the purpose and manifestation of emancipation by European jazz and improvising musicians, and thus carefully distilled the differences between European and U.S.-American jazz (at the time) to three generalizations:

> 1) American free jazz still stresses melodic improvisation to some degree, while there is a strong tendency towards consequent sound improvisation, without any melodic implications, in Europe. The manipulation of sound for sound's sake is reflected in the development of numerous, new, instrumental sound producing techniques.

> 2) In Europe, free rhythm generally inclines less towards continuity and more towards contrast; it is more nervous than relaxed and more hectic than driving.
>
> 3) The traditional dualism of soloists and accompanists was more radically disregarded by European musicians in favor of collective improvisation, than in the United States. Furthermore, most European ensembles prefer organizing as cooperative groups, rather than adhering to the star-and-sidemen formula. (Jost 1979, 195)

Jost's observations at the time are illuminating and help begin the conversation on how European and U.S.-American jazz differ after the 1960s. But Austrian jazz and improvising musicians did not diverge from traditional U.S.-American performance practices until much later in the 1980s and 1990s.

Although not dealing directly with jazz, Chris Goertzen (1988) discussed the idea of "incomplete transfer" of U.S.-American country music as it was exported to Vienna and the problems that arise from studying transferring popular music:

> The cultural filters at work in Vienna's atmosphere of rapid communication and bewildering diversity are similar or at least comparable to those of all affluent modern industrial societies. Their operation in the case of the arrival of country music has resulted in a stunted and incomplete transfer of a popular music, a transfer which nevertheless aptly illustrates the problems involved in the study of popular music travel and transformation in the age of mass media.
> (Goertzen 1988, 17-8)

What Goertzen said about country music is only partially true for jazz and improvised music in Austria. Interested students have had plenty of opportunities to gain the skills needed to perform

jazz and improvised music. But due to the scarcity of U.S.-American musicians performing in Austria until the late-1970s coupled with the lack of U.S.-Americans teaching in Austria, students were not regulated in what they do or do not perform in conjunction with the U.S.-traditional model. In fact, Franz Koglmann stated that "there are no referees"[37] in Austria to dictate what students should or should not study and what musicians should or should not perform. In contrast to the United States and ideas of authenticity, Austria lacks a strong system of maintenance of tradition, practice, or canon.

Bert Noglik later took these differences and cultural dynamics further and pointed out how difficult it is now to discuss jazz performance in terms of regionalism:

> Along with fashioning the idiomatic ways of playing jazz, an improvised music grew in Europe which absorbed and reflected upon impulses and ideas in an individualistically distinguishable manner, from contemporary composed music, folk music and rock music. In spite of occasional advances toward so called "ernste" ["serious"] music, in respect to its sounds, these stylistic directions however differ from one another in respect to musical impetus and the conscious or unconscious immanent musical valuations of them. They are tied to the jazz tradition insofar as having to overcome the problem of imitation, thereby actualizing the problem of musical authenticity. In a time of worldwide musical communication and influence, European based developments can no longer fence themselves off from worldwide music events, so that jazz and improvised music only let themselves be defined regionally in a limited sense, but are differentiated

[37] Formal conversation, 2009.

> according to an entire system of overstrained musical coordinates and valuation frame-work. (Noglik 1987, 186)

Already in the late 1980s, Noglik was concerned about the ability to discuss regionalism within jazz and improvised music performed in Europe. Today, with the internet and satellite radio, the boundaries that separate regions are even further blurred and therefore accelerate the process and lack of definition Noglik noted. European jazz and improvising musicians have struggled with the dynamic of imitation versus rejection for decades, but Austrian jazz and improvising musicians specifically have additional geographic and political barriers that complicate the problem. Until the end of the Cold War in 1991, Austrians were allowed to limit themselves due to cultural and political isolation. The rest of Europe had already changed and moved on from U.S.-American performance practices by this time, and therefore Austria was out of step with its European neighbors. The process of emancipation may have been seen as irrelevant at this later date. In comparison, jazz scenes in the U.S.S.R. and the East Bloc were fueled by political oppression that was not present in Austria at the time. Therefore, because of this isolation, there is an artificial regionalism that does not exist in the rest of the European jazz scenes and can therefore possibly explain why Austria does not fit into (and therefore is absent from) a larger discussion of jazz and improvised music in Europe.

In a 1993 article, Ekkehard Jost accounted for the distinctiveness of European jazz due to three historical dynamics:

> 1) The similarities to academic new music (contemporary classical music),
>
> 2) The development of different types of imaginary folk music,
>
> 3) The incorporation and manipulation of resident musics.
>
> (Jost 1993, 241-2; translated by author)

In the case of Austria, jazz is practiced predominantly as an art music and is therefore often aligned with new music, as opposed to folk music. Although often contested, there is still a definite divide between serious music and entertainment music. Given that Austria continues to struggle with its national identity since World War II, the idea of developing an imaginary folk music is a thorny one. Only recently have Austrian jazz and improvising musicians started using folk elements (which I will discuss later). And given the strong divisions between art and entertainment, there is very little compatibility between jazz and other resident musics.

Jazz and improvised music as performed in Austria do not completely fit into Jost's model. After giving a few examples of recordings by European jazz musicians (Michel Portal, Django Reinhardt, and Jost himself), Jost stated:

> Most, but not all, of my examples are without question motivated through an attitude (in which the conscious reference to a musician's musical and cultural identity plays a central and to a certain extent an evident role) and they are expressions of the emancipation process, in which the modeled character and the almost absolute requirement of American jazz hegemony are brought into question. (Jost 1993, 249; translated by author)

According to Jost, European jazz and improvised music are continually distancing themselves from a U.S.-American model. As an afterthought, Jost added that another marker of European jazz is its built-in or guaranteed lack of success (*Erfolgslosigkeit*) internationally. Using Jiří Stivín as an example, Jost proposes that if Stivín were not Czech or European (but rather a U.S.-American), Stivín would be world famous. In other words, a European's European-ness prevents him or her from being successful worldwide. But given the previous discussion of Austria's contained environment, the Austrian musicians are not necessarily involved in the

emancipation dynamic. Jazz and improvised music in Austria still suffer from being European and are therefore usually ignored globally. The one notable exception is Joe Zawinul, but most of the world views Zawinul as a musician from the United States, not Austria,[38] since he rose to fame alongside other U.S.-American musicians like Cannonball Adderley, Miles Davis, Wayne Shorter, and others.

The very term "emancipation" should be considered. George Lewis reminded us of the blackness of the word in his "*Gittin' to Know Y'all*: Improvised Music, Interculturalism, and the Racial Imagination" (2004). After showing the different histories of "Eurological" and "Afrological" forms of improvisation, Lewis called for:

> …an inclusive, nonracialized historical account of late 20th-century and 21st-century free improvisation, based on a fluid notion of tradition… This [history] would interrupt the repetition of the jazz stereotype, since by definition African-American experimental musical agency could not be bracketed off into a separate category based on racialized signifiers such as "free jazz."
> (Lewis 2004c, 24)

Even when discussing jazz outside of the United States, terms like "emancipation" and "free jazz" are still imbued with race. According to Lewis, ignoring the fact will not remove the connotations. But my experience with Austrian musicians is otherwise. They are arguably completely removed from a racial dynamic, and therefore the idea of emancipation from U.S.-American performance practice is almost uninteresting.

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[38] On a CD compilation of musicians and groups who played on the Wangaratta Festival Jazz in Australia, on the cover The Zawinul Syndicate is listed as hailing from the United States. (Zawinul 2000a).

The title of this dissertation comes from a remark by atmospheric trumpeter Franz Hautzinger, who stated the following in an interview for British music magazine *The Wire* while speaking about his own musical evolution:

> I've known [jazz rock from the 70s] since I was a boy. I grew up close to Nickelsdorf [which hosts the annual konfrontationen festival in addition to other concerts], all those guys played there. We wanted to play jazz rock, but with less jazz, to make the music *free from jazz.* It's always coming at me from behind, so I have to push it away. (Hautzinger 2008, 14)

Although most of Europe experienced its "emancipation" in the late-1960s away from the dominance of the U.S.-American model of jazz performance, Hautzinger's sentiment is typical of what has happened in Vienna and Austria for the last few decades. Rather than emancipation from jazz that involves liberation from and resistance to U.S.-American models and traditions, Austrian musicians rather step aside from the tradition and use whatever pieces of the tradition they find interesting. Austrian jazz and improvising musicians may not really actively work against U.S.-American models and traditions, but they operate independently from them, almost ignoring them, and in turn have developed their own tradition: a music beyond jazz.

But one may pause and ask how the behavior and output of these Austrian musicians are different from previous white musicians in the United States (like Chick Corea, Keith Jarrett, and others) who stepped outside the jazz tradition to start their own modes of music making. The great difference is that musicians like Hautzinger did not have the experience of performing with some of the greater African-American figures of jazz. Both Corea and Jarrett are alumni of Miles Davis' bands, and their experience performing with Davis and others obviously informed their later output and approach to music making. Comparing Corea's and Jarrett's post-Miles Davis

output to Hautzinger's music is a bit suspect, as we are mixing different, incompatible experiences.

Recently, drummer and composer Lukas Ligeti stated to me: "I am not a fan of race-based thinking."[39] I think Ligeti elegantly illuminates the situation. In Austria, race is simply not part of the discussion. Therefore, race is not part of the dialogue surrounding jazz in Austria by Austrians, because race is simply not an aspect of Austrian identity construction within Austria even when speaking of others outside Austria. As a New Yorker and an international traveler, Ligeti is aware of the concept. But by not being a "fan," Ligeti underlines his removal from the project of racial identity construction, which is the condition of most Austrians. As Wolfgang Reisinger pointed out to me, when the average Austrian uses or thinks of the terms black or blacks (*schwarz or Schwarzen*), he or she thinks first of Austrian conservatives, like members of the political party known as the ÖVP (Österreichische Volkspartei / ["Austrian People's Party"]) long before they think of race.[40]

Much of what looks and sounds like jazz to a U.S.-American jazz musician like me may not be considered jazz by the musicians who perform it in Vienna. And much that may not look like jazz to the outsider is associated with a concept of "jazz" or is performed in "jazz" spaces. This lack of demarcation is at first confusing, but by focusing more on the musicians and less on genres, jazz and improvised music in Vienna is better understood.

In his essay "Toward a Global History of Jazz" (2003), E. Taylor Atkins outlined how jazz was not only the precursor to globalization, but also was also a postnational music:

> Jazz, though certainly born on U.S. soil, was both product and instigator of early-twentieth-century processes and trends that were global in scope: the mass

[39] Informal conversation, 2012.
[40] Informal conversation, 2010.

> manufacture of culture, urbanization, the leisure revolution, and primitivism. It is this fact – combined with the sheer, and early, ubiquity of the music – that leads us to conclude that, practically from its inception, jazz was a harbinger of what we now call "globalization." In no one's mind have the music's ties to its country of origin been severed, yet the historical record proves that it has for some time had global significance, if not necessarily for the commonly accepted, purely aesthetic reasons. Jazz exists in our collective imagination as both a *national* and *postnational* music, but is studied almost exclusively in the former incarnation. Our purpose here is to recuperate its career as a transgressor of the idea of the nation, as an agent of globalization. (Atkins 2003, xiii)

When looking at contemporary jazz and improvised music in Vienna and Austria, it is helpful to think of jazz in the world today as a postnational music that is not concerned with replicating or contesting a U.S.-American model, but rather augmenting it.

While in Vienna in June 2010, I attended a performance by Hautzinger at the Alte Schmiede. I informed him that I had used his quote to title my dissertation. He was thrilled and commented that what he had been currently performing and practicing had never been further away from jazz.[41] But shortly after our conversation Hautzinger e-mailed me almost the opposite sentiment:

> Something real strange happened. Last week I turned [into] a jazz trumpet player. I changed. It's really interesting. My lips changed. And my playing changed in minutes and I recognized I have to go back immediately. It happened in

[41] Informal conversation, 2010.

> Saalfelden with William Parker. I really got hooked. It's nice. Now I search for players. It looks like the philosophers say: far away can be closest.[42]

In August 2010, Hautzinger performed at the 31st International Jazzfestival Saalfelden with Hayden Chisholm, Hilary Jeffrey, William Parker, and Tony Buck, and the experience was obviously transformative. I was initially frustrated by Hautzinger's e-mail, as I thought my conversation with him had neatly situated my study of jazz and improvised music in Vienna. But on deeper reflection, I realized Hautzinger was further confirming his desire to be "free from jazz." If one is completely free from the concept of jazz, one can also return to the music as well as depart from it.

But the dominance of the U.S.-American model of jazz performance is waning. And this is a very recent development, within the last ten to fifteen years according to trumpeter Thomas Berghammer.[43] Now, many young musicians agree that they should visit New York so they understand the culture of the city. But musicians no longer feel like they must spend significant time in New York so they can make connections or become more authentic performers of the music. Saxophonist Viola Falb admitted that one must learn the "basics" from U.S.-American jazz musicians (which can easily be done with recordings), but then can quickly drop them as a model.[44] Bassist Georg Breinschmid even said it was important for musicians in Vienna to discard U.S.-American models and do something of their own.[45] Also, the economic situation in Vienna is much better for working musicians, so it does not make sense for many musicians to leave. Older generations felt the urge to be in New York, but younger musicians only visit and

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[42] Personal e-mail, 2010.
[43] Formal conversation, 2009.
[44] Formal conversation, 2009.
[45] Formal conversation, 2009.

rarely have plans to stay in the U.S.[46] Saxophonist Christoph "Pepe" Auer agrees that New York is still the center of the jazz world, but that jazz and improvising musicians from Austria tend to go to New York as a form of "jazz tourism" just to say they have been there.[47] And with the number of U.S.-American and other world-class musicians that perform frequently now in Vienna at venues like Porgy & Bess and the yearly festivals, there is no longer the cultural divide between Austria and the U.S. because musicians and fans have more (if not better) access to important jazz and improvising musicians.

The purpose of the above discussion is to trace a few dynamics of the "emancipation" of jazz in Austria from U.S.-American performance practice as compared with the rest of Europe. Jazz is now a global phenomenon. Musicians around the world are aware of its U.S.-American past, but are no longer beholden to it. Austria may have established the first jazz school in all of Europe, but the value placed on eclecticism and diversity in music (as seen early on in the 1971 Ossiach festival) was more powerful and typical in Austria than an adherence to a dogmatic tradition. Due in part to Austria's isolation (first because of the Allied Occupation after World War II and later because of its location between Western and Eastern Europe during the Cold War) and its political neutrality, musicians in the 1960s and 1970s did not go through a process of emancipation from a U.S.-American model because their was no hierarchical situation in place to be torn down. This is also manifested in Austria's incongruence with other elements and trends typical to European jazz as described by Jost. Because of the love of diversity and the

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[46] There are of course exceptions (like Hans Glawischnig, Franz Hackl, Peter Kronreif, Elizabeth Lohninger, Max Schweiger, and others). But once these musicians move to New York, they very quickly must deal with the rat race that is the life of the jazz musician in New York and/or find additional forms of income like teaching. Also, the Austrian musicians who move to New York tend to be more in line with a more mainstream U.S.-American model of jazz performance and are less adventurous (with the exception of Lukas Ligeti).

[47] Formal conversation, 2009.

independence from the greater emancipation from jazz across Europe, one could argue that Austrians were always "free from jazz."

C. The *E-* (*Ernste*) and *U-* (*Unterhaltungs*) *Musik* Divide in Austria

Before going further, the historical and cultural dynamic between *Ernste* ["serious"] and *Unterhaltungs* ["entertainment"] *Musik* needs to be addressed. The dichotomy of *E-* and *U-Musik* has been discussed and criticized elsewhere (e.g., Jost 1984b, Schweiger and Muska 1998, Hurley 2009), but the separation between musics that are considered serious (like classical and other art musics) and those that are intended for entertainment purposes (like dance music) still lingers in the media and in people's minds in Austria today. Given jazz's historical roots and its continued performance as both a serious and an entertainment music in the United States, jazz is difficult to categorize in a strict dichotomy of serious and entertainment music. In fact, sometimes jazz is included in both categories.

Many of the musicians that I interviewed did not agree with the serious/entertainment dichotomy. In fact, many simply ignored the dynamic. Werner Pirchner also criticized the concept and eloquently argued that:

> I cannot work with that concept [*E-* vs. *U- Musik*] at all. For me, music that interests me is either sad or happy… [Mozart] was surely a serious and not-so-serious person. Those are the things that count. The cubbyholes and the pigeonholes, they simply don't work. (Pirchner n.d.; translated by author)

Pirchner and other musicians hoped that audiences would hear their music without organizing it into categories.

This deconstruction of tension between *E-* and *U-Musik* is paralleled in another deconstruction of a tension between the avant-garde and tradition within jazz and improvised music in Austria. On The Vienna Art Orchestra's "Concerto Piccolo" (1981), Lauren Newton sang, "The avant-garde is dead" and later shouted, "Death to tradition!" Being aware of the continued tension in the United States between old and new jazz, I was thrilled when I first heard this recording dismantling the tension between old and new in one breath. When asked if this was his intent, Mathias Rüegg agreed and stated that: "['Concerto Piccolo'] was a Dadaist comment for all those who think in categories, not being able to hear music as it is."[48] The idea of tradition versus avant-garde is not too far removed from the serious versus entertainment dichotomy and illustrates a process that leads to the rampant eclecticism in jazz in Austria.

The dichotomy between serious and entertainment music has been further reinforced because financial institutions that support music making in Austria tend to favor serious music over entertainment music. Jokingly, a long-time friend and guitarist Flo Prix stated he wished to create his own additional category called *SE-Musik,* which stood for *Sehr ernste Musik* ["very serious music"] and would therefore receive more funding than either serious or entertainment music.[49]

In addition to the above divisions, the term *Kunstjazz* ["art-jazz"] was adopted in the 1920s in the German-speaking world to label any *Kunstmusik* ["art music"] that incorporated isolated elements of jazz (like dance rhythms or blues scales). For example, Kurt Weill's *Die Dreigroschenoper* ["The Three Penny Opera"] would be considered *Kunstjazz*, as opposed to the fusion of jazz and art music that would later be known as Third Stream starting in the 1950s (Flotzinger 2006, Volume 3, 1195).

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[48] Personal e-mail, 2011.
[49] Informal conversation, 2009.

Finally, there is an additional label used for some jazz called *Gebrauchs-Musik* ["use-music"] that emphasizes the use of music as part of social functions like cocktail parties, weddings, or dances. Saxophonist Christian Mauer pointed out that most traditional jazz (like New Orleans style, swing, bebop, or hard bop) is performed in Austria as *Gebrauchs-Musik*.[50] Although there are venues like Jazzland in Vienna that are dedicated to traditional jazz, the more I thought about Mauer's comment, the more I realized that his statement illustrated what kinds of jazz were and were not performed by Austrians in a performance setting versus a casual or social setting.

Most importantly, the dynamic of jazz as serious vs. entertainment music continues to surface in discussions of jazz and Austria, sometimes unconsciously.

D. Jazz Education in Austria

There are several schools in Austria that offer a curriculum in jazz performance. In Vienna, the major jazz education institutions are the Gustav Mahler Konservatorium, the Konservatorium Wien Privatuniversität, the Prayner Konservatorium, Universität für Musik und darstellende Kunst Wien ["University for Music and Performing Arts Vienna"], and the Vienna Music Institute. Most of the faculty at these institutions are Austrian, with the exception of U.S.-saxophonist Andy Middleton at the Konservatorium Wien.

In addition to the schools in Vienna, there are the Institut für Jazz und improvisierte Musik ["Institute for Jazz and Improvised Music"] at the Anton Bruckner Privatuniversität in Linz and the Universität für Musik und darstellende Kunst Graz ["University for Music and

[50] Informal conversation, 2010.

Performing Arts Graz"]. The faculty at both institutions is also mostly Austrian, except for U.S.-bassist Wayne Darling at the Universität für Musik und darstellende Kunst Graz.

Given the importance of authenticity and lineage in jazz education in the United States, it was initially a surprise to me to see so many jazz programs staffed by non-U.S.-American educators. One would think that, given jazz's association with the United States, jazz programs abroad would cultivate a more international faculty. But given the idea that jazz in Austria is performed more as an art form and less as a folk music, these ideas of authenticity and lineage are not constructed in the same way and may not be necessary.[51] Having talked to many jazz and improvising musicians in Austria, students are more interested in technique than in what many jazz musicians would call vibe or attitude. I deeply treasure the education I received from my teachers like Anthony Cox, Sir Roland Hanna, and Ralph Russell, which went beyond simply technical instruction. This is my personal bias, but it is hard for me to imagine my own jazz education without notions of vibe and attitude.

In defense of jazz education in Austria, all trained musicians on all instruments perform at a very high level technically. It is obvious that trained musicians receive excellent instruction on their instruments. But the cultural and historical purpose of jazz and improvised music in the United States does not seem to translate to Austria. Given the different cultural makeups and histories of the two countries, this is not a surprise. Whereas in the United States, jazz's iconic performers (like Herbie Hancock, Wayne Shorter, and others) and those more interested in the music than money (like many associated with the Downtown scene in New York) use jazz as a tool for identity construction and social criticism, Austrians perform jazz (as stated earlier) as

[51] Also, a few U.S.-American jazz musicians have told me that they were offered jobs while touring abroad, but were not interested in living abroad or could not live abroad because of familial commitments at home.

more of a concert music or background music, rarely as an agent of social or cultural change or definition.

In addition to the absence of identity construction, ironically, many trained jazz and improvising musicians are also skeptical of jazz education in Austria. Although jazz and improvising musicians talk fondly of their teachers, there is also a certain distrust of the educational system in general and an almost cocky attitude once students leave school, whether they finish a program or not. Having talked to other students outside of music over the years, I realize that this distrust of education in Austria goes beyond music education. In order to illustrate this distrust, let me speak from personal experience. In 2008, I was walking with two accomplished younger musicians past the Konservatorium Wien Privatuniversität, which uses a big black letter K as part of their logo.

FIGURE 1: Official Logo of the Konservatorium Wien Privatuniversität[52]

The two students called the logo a *Hakenkreuz* ["swastika"] and joked about the oppressive environment of the program, given its emphasis on a jazz canon and appropriate versus inappropriate ways of performing jazz. I had to contain my stunned reaction. Although some

[52] http://www.konservatorium-wien.ac.at.

Austrians joke freely about Nazi history and culture, I had never heard anyone call jazz fascist. Although one can argue that there are narrow-minded environments in jazz education in the United States, they are hardly ever considered oppressive.

In addition to jazz education, there are also educational programs that are aligned with electronic and new music. One important example is elak: Universitätslehrgang für Computermusik und elektronische Medien ["University Training for Computer Music and Electronic Media"] at the Universität für Musik und darstellende Kunst Wien. Students from elak (short for electro acoustic) and other programs like it have taken what they have learned and used their knowledge and experience to create improvised music. This is one of the reasons why the boundaries between jazz and improvised music in Vienna have become more undefined and fluidity. The elak students are not trained in (and are possibly not even interested in) the jazz tradition. These musicians are working with sound as sound, free from traditional harmonic construction. And often the elak students collaborate with other musicians from jazz-based programs.

To further understand how jazz education works in Austria, one would have to participate in some classes and also interview jazz educators in Austria, which is beyond the scope of this research. Suffice it to say, jazz education in Austria is abundant, but the idea of a practiced jazz tradition is absent. Students know the history of the music and how it functions musically, but the cultural dynamics are not present. Many jazz and improvising musicians studied music in an institution of higher learning or conservatory in Vienna, Graz, Linz, or Salzburg. There they not only acquired the basics of their instruments, but also performed in ensembles and may have focused on improvisation.

But what attracts many Austrian musicians to jazz and improvised music is the emphasis on freedom and the possibility of exploring multiple musical options, as opposed to developing the perfect sound so one better blends into a larger orchestra. A common belief among many musicians is that knowing about jazz and its history (and listening to recordings of it and seeing it live) is enough. Being able to perform or reproduce the exact sounds of the past jazz masters is not so essential. Every jazz and improvising musician in Vienna would agree that jazz began in the U.S. But starting in the 1980s, the U.S.-American models are not as important and become less and less important over time. Students start traditional training with the usual jazz repertoire, but quickly explore other options. When asked which musicians they listened to, jazz and improvising musicians answered with a wide array of musicians (some expected, some not): Cannonball Adderley, Carla Bley (specifically her album *Escalator Over the Hill*), John Coltrane, Miles Davis (specifically during his electric period), Eric Dolphy, Bill Evans, Jimmy Giuffre (mentioned more often than anyone else), John McLaughlin, Pat Metheny, Kenny Wheeler, and others. But these musicians and their music are not necessarily copied. Again and again, interviewed musicians mentioned that jazz and improvised music was practiced in Vienna more as an attitude and less as a language with strict rules that are either observed or broken. For good and bad, the practice and goal of exploring multiple musical options (sonically and/or compositionally) is what drives most jazz and improvising musicians in Vienna. And this sound is created in multiple ways.

E. Economic Support of Jazz and Improvised Music in Austria

Most of the jazz and improvising musicians that I interviewed avoided the topic of earning money and making a living as a musician. But the role of state subsidy cannot be ignored. Several organizations (AKM, AMAN, austro mechanica, fair music, mica, SKE, and VTMÖ, for example) provide extensive funding to musicians for projects like producing albums and touring. When looking at the cover of most recordings by jazz and improvising musicians in Austria, logos for AKM, austro mechanica, SKE, and other organizations are included to represent the financial support provided by these organizations. In addition to publishing and mechanical royalties, musicians receive royalties for performing their own compositions live, which is unheard of in the United States but common in Europe. Although it is illegal, many improvising musicians give their improvisations fake titles and file the improvised performances as compositions. Finally, the annual Hans Koller Prize and other awards by the Austrian Music Office (first awarded in 1997, but discontinued in 2010) have brought attention and monetary reward to deserving Austrian jazz and improvising musicians (both new and established).

Stefanie Bramböck's 2010 survey *Die wiener Jazzszene: Eine Musikszene zwischen Selbsthilfe und Institution* ["The Viennese Jazz Scene: A Music Scene between Self-Organization and Institution"] examined the financial dynamics and governmental support of jazz in Vienna. In addition to working extensively with financial records, she interviewed seven people involved with the jazz scene in Vienna: six musicians (Manu Delago, Viola Falb, Sabina Hank, Andy Manndorff, Mathias Rüegg, and Martin Weixlbraun) and journalist Andreas Felber. Bramböck mentions that despite the fact that many musicians study jazz and that jazz is considered a high art form in Austria, there is a continued lack of support in printed and broadcast media. As a result, jazz musicians earn most of their money through live performances,

composition royalties, and teaching. Bramböck goes on to suggest that the diversity of and lack of cooperation within the jazz and improvised music scene in Vienna are what make a musician's life difficult:

> The jazz scene in Vienna presents itself as a very fragmented scene, in which only certain collaborations between individual groups within the scene take place. Due to the stylistic variety and increased perception of competition, the musicians within the scene are not united. The missing lobby structures reduce the advancement of demands and interests [of the musicians], because the Viennese jazz scene does not speak with one voice.
>
> (Bramböck 2010, 155; translated by the author)

Bramböck adds that the musicians of JazzWerkstatt Wien illustrated this dynamic as they combined forces and created their own festivals. And as a result, the JazzWerkstatt Wien was rewarded financially because of its self-organization and promotion.

In recent years, state subsidy has decreased. I have heard personally from musicians and organizers that the funds are diminishing. But the most noticeable example is possibly the dissolution of the Vienna Art Orchestra in 2010 due to the lack of state funding. Rüegg announced the demise of the long-standing institution on his website:

> The concert on 9 July at the Musikforum in Viktring, Austria, was the last concert of the Vienna Art Orchestra. Chronic under-financing, a major decrease in demand from the core countries, Austria and Germany, and the financial crisis in countries such as Italy, Spain, and France have led me to make this decision. Looking where to place the blame is out of place. It's been 33 years at the highest level. I wish to give my thanks to all those who have contributed to the existence

> of the VAO; first of all to the public but of course also to the official and private sponsors, to the many music journalists and last but not least to all the talented musicians who often outdid themselves in their work with the VAO. I deeply regret that the current orchestra and my creation must stop when we are at our peak. However, I accept the realities, such as they are, and end with Kris Kristofferson's quote known by Janis Joplin: "Freedom is just another word for nothing left to lose." (Rüegg 2010)

In addition to the Hans Koller Preis and the Vienna Art Orchestra, other organizations folded or were discontinued during the years of 2009 and 2010, most notably the publication *jazzzeit*, the stylized venue Ratpack-Vienna, the record store Red Octopus, and the annual Jazz Band Ball organized by classic jazz club wien. The end of these entities may not have been the direct result of the decrease of state funding, but they are evidence of a shift in the economic resources supporting jazz and improvised music in Vienna.

F. Jazz and Improvised Music Venues in Vienna

Before going further, the major jazz and improvising venues in Vienna should be discussed. For a more expansive list of active and historic venues, see Appendix C: Venues in Vienna.

1. A Traditional Jazz Venue: Jazzland

Currently, the oldest functioning jazz venue in Vienna is Jazzland, located near the Danube Canal in the first district off Schwedenplatz, near St. Ruprecht's Church, the oldest church in Vienna, dating back to the eleventh century. The musically-traditional medium-sized

venue opened in 1972 and has been operated by Axel Melhardt since its opening. The multi-chamber venue with arched cellar ceilings offers performances nightly and the walls are covered with pictures of jazz musicians, mostly from the United States. The music performed at Jazzland only includes jazz as it was performed in the United States, from its beginning until the 1960s (blues, ragtime, New Orleans, boogie woogie, swing, bebop, and hard bop), by both Austrian and non-Austrian musicians. One would never hear fusion or free jazz at Jazzland. Jazz is loved and preserved in a very specific way at Jazzland, and musicians that are too far outside of this concept do not perform there. Melhardt has published two books of memoirs documenting his time running the venue (Melhardt 1992 and 2002).

2. Not-So-Traditional Jazz Venues: miles smiles and Blue Tomato

In contrast, the two next-oldest venues, miles smiles and Blue Tomato, focus more on electronic and free jazz musics. Both venues are rather small, but have a long history of hosting adventurous music that is arguably outside the traditional model of swing, bebop, and the like.

Looking more like a living room than a performance venue, miles smiles has hosted almost weekly performances since 1981. The venue is limited to having music once a week since it is located on the first floor of a residential building. But over the years the venue has presented performances by less-traditional jazz and improvising musicians, mostly Austrian. The compilation *Friends of miles smiles* (1994) documented performances by just a few musicians (including Zakir Hussain, Wolfgang Mitterer, Christian Muthspiel, Max Nagl, Werner Pirchner, Wolfgang Puschnig, and Martin Wichtl). In May 2008 at miles smiles, I heard Christoph "Pepe" Auer perform with Manu Delago as the duo Living Room. The venue was packed and the audience listened very carefully as Auer and Delago performed mostly original compositions on

bass clarinet and hang (a modern pitched percussion instrument from Switzerland), respectively. miles smiles is an intimate listening environment. The venue is most definitely rooted in jazz, as the venue's name references the Miles Davis album *Miles Smiles* (1967) and the venue's logo is the famous picture of Davis playing trumpet while leaning back from the cover of his album *A Tribute to Jack Johnson* (1971).

FIGURE 2: miles smiles Poster with Venue's Logo[53]

Inside miles smiles, there is a floor-to-ceiling poster of Davis' face from the cover of his *Tutu* (1986). This dichotomy of what many in the United States would consider the old and new Miles Davis is representative of the venue itself: one foot in the old and one in the new.

Located in the fifteenth district, Blue Tomato has featured adventurous musicians more than once a week (except in the summer) since opening in 1982. The venue is located in a

[53] http://www.facebook.com/events/144687025602772/.

basement of a large building. The front of the venue has a seating area and a bar. The bar continues to a back room where performances are held. Over the years, Blue Tomato has hosted performances by many Austrian musicians, but also major non-Austrian, non-traditional jazz musicians like Peter Brötzmann, Hamid Drake, William Parker, Ken Vandermark, and others. In addition, Blue Tomato hosts free-form jam sessions led usually by Austrian musicians. While in Vienna in January 2009, I was invited to host a session and performed with two Austrian musicians: Lukas König and Franz Oberthaler. After performing a set as a trio, we invited musicians to jam with us. Each group performed freely improvised music. I have since attended other performances and jam sessions at Blue Tomato, and freely improvised music is the norm there. In 2008, audio engineer Gernot Manhart documented many of these performances in a series entitled *Blue Tomato DI Sessions*, which featured Thomas Berghammer, Marco Eneidi, Susanna Gartmayer, Franz Hautzinger, Stefan Heckel, Herbert Pirker, Wolfgang Reisinger, Martin Siewert, Paul Skrepek, Uli Soyka, Martin Wichtl, and many others.

These two venues provide an intimate environment to hear musical performances outside the traditional U.S.-American jazz model. But neither features as frequent programming as Jazzland or the next venue, Porgy & Bess.

3. A State-Funded Venue: Porgy & Bess

In 1993, the first state-funded jazz venue, Porgy & Bess, opened in the former Fledermaus Bar in the center of the first district near the Stephansdom. Originally organized by Renald Deppe, Christoph Huber, Gabriele Mazic, and Vienna Art Orchestra leader Mathias Rüegg, the venue was designed with a sophisticated yet casual atmosphere in mind, expressed by their slogan “Contemporary music needs a contemporary ambience.” Moving in 2000 to its

present location at the site of a former movie theater near the Stadtpark ["City Park"], Porgy & Bess continued to host nightly performances by traditional and non-traditional jazz musicians, sometimes three different groups per night. Porgy & Bess is beautifully decorated, with a balcony and a full bar. When asked why the name of Gershwin's opera was chosen for the venue, Huber explained:

> There are several reasons why I think this name is ideal (although Franz Koglmann mentioned that we should change this silly name before we opened the new Porgy & Bess). One point is that "Porgy & Bess" is pronounced the same in every language. (Explain to an American, for example, what "Kulturzentrum Wolkenstein" is.) The other point is the story of the opera: the beautiful Bess and the crippled Porgy, this very different couple, the tragedy of the plot, etc. This fits perfectly to a club with a pluralistic program (our subtitle is "jazz & musicclub"!). Also the very different interpretations from Armstrong and Fitzgerald to Oscar Peterson to Gil Evans and Miles Davis, besides the "classical" works. And last but not least: Porgy & Bess are human beings and not a fantasy construct.[54]

The emphasis on plurality and diversity is a continuing theme in jazz and improvised music in Vienna. Co-founder Mathias Rüegg echoed the same sentiment regarding the selection of the venue's name, stating:

> [Porgy & Bess] stands for classic AND jazz. Because of the incredible version by Miles Davis & Gil Evans. It stands for male AND female. [And] because I like

[54] Personal e-mail, 2010.

the sound of these two words.[55]

Porgy & Bess has been likened to a concert hall with a bar, since the stage is elevated and there is a balcony. But the venue is arguably one of the best in the world for jazz and improvised music, with a superb sound system and not a single bad seat in the house. Some of the biggest names in U.S.-American, Austrian, and other jazz scenes have performed at Porgy & Bess. And the venue has also hosted world music and presented films on music. One of the unique aspects of the venue is that Porgy & Bess offers a fairly reasonable annual membership aimed at students. Those who purchase the membership can attend performances on most evenings at no additional charge. The diversity of performers, a wonderful locale, and a sense of membership create a winning combination that has made Porgy & Bess one of the driving forces in the Vienna jazz and improvised music scene.

In addition to festivals throughout Austria, Porgy & Bess regularly presents musicians from the United States. These performances are very well attended, especially by younger jazz and improvising musicians. Consistently throughout my experiences over the years, Austrian musicians and concert attendees speak very highly of the performances, but it is obvious that they perceive the U.S.-American musicians as outside their environment. These are clearly visiting musicians who are performing a music that is only distantly connected to what is happening in Austrian jazz and improvised music. The Austrian musicians and concert attendees treat these visits with great respect (but also with the occasional criticism), but the underlying dynamic is one of distance. When Austrians perform with non-Austrians (even with those who live in Austria), an emphasis is placed on the cultural and national exchange. In fact, Porgy & Bess often features collaborations with Austrians and non-Austrians. But this juxtaposition of

[55] Personal e-mail, 2011.

different cultures and nationalities is not in tension. In fact, the juxtaposition is seen as something special and worth hearing. The Austrians in no way feel in competition with the U.S.-American musicians, but they also do not feel much camaraderie.

4. A "Free" Venue: Celeste Jazz Bar

Another important venue for jazz and improvised music in Vienna is the Celeste Jazz Bar, located in the fifth district near the Flohmarkt ["Flea Market"]. Since 2005, U.S.-expatriate Marco Eneidi has hosted the Neu New York / Vienna Institute of Improvised Music religiously on Monday nights at Celeste. Although this is not the only musical activity at the venue, the Monday night event is what has defined the venue for many. Eneidi has billed the evening as an educational endeavor, but the event is usually run more like a jam session.

Originally from the West Coast and a product of the New York downtown scene, Eneidi hosts the session and has frequently featured U.S.-American and other non-Austrian musicians as the invited guests. Eneidi usually performs the first set with these musicians. Then throughout the evening, Eneidi assembles groups to perform with one another. Since many of the musicians regularly come to the jam session, Eneidi knows their strengths and weaknesses.

In my experience over the four years that I attended, the sessions tend toward free jazz. The instrumentation used by the musicians is usually typical to jazz (saxophones, brass, bass, drums) augmented by electric guitars and synthesizers. Eneidi watches the performances from a distance and serves as a referee. Formal instruction is almost never given. This is much more like my experience of free jazz in the United States, where someone "owns" the session. And the only time I have seen such ownership of jazz and improvised music in Vienna is at Celeste, which is obviously due to Eneidi's presence. Usually, the only ownership in jazz and improvised

music in Vienna is around composition. But when improvisation begins, musicians tend not to claim the music as their own and "dig in." There is a certain lightness or distance to the process. There are exceptions of course, but usually the freely improvised moments in jazz and improvised music in Vienna are not "owned" by the musicians. Rather, the moment comes and goes. Freely improvised music is not taken as seriously as it is in the United States. When one is a dedicated free jazz musician in the United States, staking such a claim is very large part of their identity. But oftentimes in my experience witnessing and performing freely improvised music in Vienna, some musicians do not take the music seriously enough (in my opinion), whether in jest or just from lack of concentration. At the Celeste sessions, Eneidi counters this attitude with his intensity and focus. Having performed with such free jazz heavyweights as Peter Brötzmann, William Parker, and Cecil Taylor, Eneidi is steeped in the U.S.-American jazz tradition. I have heard some musicians at the session complain that the music is "too jazz," which implies that the session is too similar to a U.S.-American free jazz model with an upright bass playing a stream of quarter notes, more-traditional jazz instrumentation like saxophone as opposed to synthesizer, and soloists taking turns. But the very purpose of Eneidi's Neu New York / Vienna Institute of Improvised Music at Celeste is to present an alternative to the rest of the jazz and improvised music scene.

5. Tiny Venues: Amann Studios, garnison7, and Salon Goldschlag

Arguably one of the greatest resources of the Vienna jazz and improvised music scene is its audiences and their ability to listen. As mentioned earlier, miles smiles and Blue Tomato are smaller venues (20-30 people). But there exist some places I would call tiny venues (10-12

people). Three venues in Vienna (Amann Studios, garnison7, and Salon Goldschlag) are examples of such spaces.

Located in the seventh district, Amann Studios is run by audio engineer Christoph Amann. What makes his venue special is that it is a recording studio. Amann invites very small audiences to witness improvising musicians perform while they are recorded. Amann does not interrupt the process. Rather, the musicians perform as they would in concert and Amann documents the performance. Several albums have been made this way.

A similar environment is garnison7, located behind the Votivkirche and named after its street address. Musicians associated with velak: Verein für elektroakustische Musik ["Association for Electroacoustic Music"] and SNIM: Spontanes Netzwerk für Improvisierte Musik ["Spontaneous Network for Improvised Music"] hold performances at garnison7 and document them sonically and visually. The venue is hard to find and looks like an abandoned storefront. Audience members must descend a spiral staircase and walk down a long hall into a recording studio that is sealed after everyone enters. In May 2009, I attended a performance by Manon Bancich, Stefan Fraunberger, Florian Kindlinger, and Jakob Schneidewind as part of the velak_rec series and was amazed at the low volume levels of the performance. The musicians were listening to one another with great intent and so was the audience.

Another tiny environment is Salon Goldschlag, a former grocery store. Although a bit larger than Amann Studios and garnison7, the same dynamic applies. In May 2010, I attended a performance by the electronic duo blauwurf. Using very sophisticated analog machines and laptops, the two musicians created long and minimal soundscapes based on what sounded like sine waves and static that were patiently listened to by the audience.

At this point, one might wonder if the music presented at these venues can still be considered jazz and improvised music. I have included them simply because some of the same people are involved, either as performers or as concert attendees. Many of the musicians received jazz training. These musicians are obviously improvising. There may be written scores in front of them, but it is usually graphic notation or a list of instructions. Speaking with the musicians, they say the performance is not fixed. The music made by the musicians just discussed may be reaching the margins of jazz and improvised music, but while attending performances and talking with musicians and concert attendees, I noticed that there is an elasticity stretching out to the margins that is unlike the scene in the United States. These tiny venues and the quiet music they present are just as important as other jazz and improvised music in Vienna. In fact, I would say that the most adventurous and interesting music made in Vienna happens in these spaces. To ignore them would omit something unique and vital about the jazz and improvised music scene in Vienna.

There was a certain weight to the reception of sound in all three venues. All involved were actively listening on a level that is akin to listening at a chamber music performance. I have never witnessed a dynamic like this in the United States around such music as they were creating, except for maybe at John Zorn's bare-bones venue The Stone in New York. Although I have attended many electronic and new music performances in the United States, there is something different about these tiny venues and the way people were listening. There was very little movement and people were not distracted. Every nuance was digested. Audiences at similar performances in the United States seem to me to be waiting through the music and expecting something to finally happen. The Austrians were patiently not waiting, but rather actively witnessing as the music unfolded.

6. Exotic Venues: ost klub and Luftbad

Although not considered jazz venues, ost klub and Luftbad are important to the discussion of jazz and improvised music in Vienna. ost klub is located near the Russian Memorial just off Schwarzenbergplatz. A rather large venue with multiple stages, the venue actively caters to world music, specifically music from the Balkans. Luftbad is a tiny venue located not far from the Celeste Jazz Bar. The venue is known for the funk and R&B jam sessions hosted by U.S.-expatriate and bassist Kris Jefferson.

The reason these venues are mentioned together is that both are considered non-Austrian spaces. ost klub is considered an ethnic venue, and Luftbad has been described as a black venue. What interests me is that, as opposed to the previous venues mentioned, people dance to the music at these venues! Both venues attract African-Americans and Africans living in Vienna. In addition to Jefferson, U.S.-expatriate and vocalist "Big John" Whitfield has hosted funk and R&B jam sessions at ost klub and often performs at Luftbad. Austrians do not see these two venues as jazz venues. In my experience, I witnessed several attributes to the performances that are usually associated with jazz as performed in the United States. This is in part due to the presence of Jefferson, Whitfield, and others, who include elements of African-American performance (like call-and-response, corporeal manifestation of the music, humor, and others) during the course of the jam sessions. These activities are not accepted by some jazz and improvising musicians in Austria. In fact, drummer and regular attendee at the Celeste jam sessions Hannes Krebs made a huge differentiation between the Celeste session and the "party" session at Luftbad. [56] Nonetheless, I have witnessed some younger jazz and improvising musicians who were obviously observing (and also participating) in the sessions at ost klub and

[56] Informal conversation, 2009.

Luftbad. Given the division between entertainment and serious music in Austria, there was a definite divide between the jazz sessions and these funk and R&B sessions. The Austrians who did perform at the funk and R&B sessions were most definitely entertainers, marked by their body movements and smiling. The few jazz and improvising musicians I knew from other places were making keen observations and were obviously enjoying this alternate perspective. I did not feel comfortable speaking to the jazz and improvising musicians who were at these sessions, as it was my impression that they did not want to be seen there performing in a venue that was more entertainment oriented and therefore not a serious jazz and improvising music space.

7. Electronic and Rock Venues: Fluc and rhiz

Two other venues that need to be discussed for their contrast and intersection with jazz and improvised music are Fluc and rhiz. Both venues are most decidedly electronic and rock venues, but improvised music takes place in both.

Fluc is located near Vienna's famed amusement park, the Prater (home to the Riesenrad, the Ferris Wheel featured in Orson Wells' *The Third Man*). I performed a completely improvised set at Fluc in May 2009 with Lukas Ligeti, Fritz Novotny, and Daniel Pabst. Most of the audience members did not listen, as they were more interested in drinking and talking. But there were a few who listened intently and approached us afterwards to tell us how intense our music was.

rhiz is located on the Gurtel ["The Belt"], one of the major streets surrounding a portion of the city that also has an elevated train. rhiz in particular is a crucial part of Vienna's electronic music scene, as musicians like Christian Fennesz, b. fleischmann, and other experimental musicians have performed there. In tribute to the venue, a compilation entitled *The Risk Of Burns*

Exist: 10 Years Of Rhiz (2008) contained performances by Fennesz, fleischmann, and other improvising musicians. The inclusion of a very rock-influenced performance of Billie Holiday's "Strange Fruit" by Maja Osojnik and the rock band bulbul is evidence of this mixture of rock, jazz, and improvised music sensibilities.

Although their relationship to jazz and improvised music is a very loose one, both Fluc and rhiz are important examples of how electronic and rock spaces in Vienna include jazz and improvised music.

G. Classification of Fields in Jazz and Improvised Music in Vienna

In German, there is a term used in agriculture, *Gemengelage,* which roughly translates as "conflict," "confusing situation," "mixture," or "intermixed fields." All of the above definitions apply in my experience when observing the diversity of sound and performance practice within the jazz and improvised music scene in Vienna. I have taken inspiration from the idea of "intermixed fields" to help illuminate and demystify what is happening in jazz and improvised music in Vienna.

I have organized jazz and improvised music in Vienna into the following fields: Traditional-U.S. Performance, Post-Tradition, Volk/Ethnic, DJ/Hip-Hop, Cabaret, Unclassified, and Abroad. The idea of fields includes agency among musicians, as they have the freedom and ability to create music within any field. This model is intended only to illustrate tendencies and trends among jazz and improvising musicians in Vienna. These fields are in no way discrete categories and there is a porousness between fields in addition to plenty of overlap. Musicians create music that can be found in multiple fields, sometimes even on the same recording. The

fields have been created to help the reader understand the eclecticism and multiplicity found within the jazz and improvised music scene in Vienna.

1. Traditional-U.S. Performance

As mentioned earlier, Austrians have performed jazz in Austria since the 1920s and jazz performance remained mostly a copy of U.S.-American performance up through the 1970s and 1980s. For the purpose of this classification, Traditional-U.S. Performance is considered any form of jazz as performed in the United States until 1975, including music like early Pat Metheny and early 1970s Miles Davis. The emancipation of jazz in Europe did not transpire in the same time (or even in the same way) due to Austria's isolation. But even after the delayed departure from U.S.-American models in the 1980s and 1990s, some Austrians and non-Austrians in Vienna continue to perform pre-1975 U.S.-American jazz.

First, all the U.S.-American expatriates (perhaps except for Jon Sass) continued to perform within a traditional U.S.-American model while living in Vienna. Art Farmer continued to perform bebop or hard bop as he always had until his death in 1999. Marco Eneidi continues to perform deep within the free jazz/New York downtown tradition he came from. As a jazz educator, Andy Middleton of course plays within the standard bebop, hard bop, and swing models. And Linda Sharrock performs a combination of free jazz and ballads, most recently performing an Ellington tribute at Porgy & Bess. Jon Sass is a U.S.-expatriate who has made a conscious effort to work outside the Traditional-U.S. field with Wolfgang Puschnig and his own projects.

Many Austrians continue to perform well within the Traditional-U.S. field even today. For example, Fritz Novotny's music is well within a typical U.S.-free jazz model, using mostly

traditional jazz instrumentation but augmented by handmade flutes and percussion instruments in the tradition of Don Cherry and the AACM. Franz Koglmann continues to compose very stylized music, similar to third stream. One could argue that early in his career, Koglmann broke out of the Traditional-U.S. field with his use of electronics on *Flaps* (1973) with Steve Lacy, but Ornette Coleman had already recorded a similar mixture of traditional jazz instrumentation and electronics on his "Growing Up" (1969). Today, younger musicians like Christoph "Pepe" Auer, Viola Falb, Tanja Feichtmair, Thomas Kaufmann, and Clemens Salesny perform well within the pre-1975 U.S.-American jazz models. And of course there are several groups like the Blue Note Six, the Hot Jazz Ambassadors, the Original Storyville Jazzband, the Red Hot Pods, and others that perform only very early "hot" jazz.

2. Post-Tradition

Post-Tradition is the largest of all seven fields. Musicians in this field have obvious roots in the jazz tradition, but have augmented or expanded their music making to include elements that would not have been heard or practiced in the United States before 1975 (like drum 'n' bass, elements of rap/hip-hop, or laptops). Music in the Post-Tradition field still contains many jazz markers (like traditional jazz instrumentation), but is not limited to them.

Friedrich Gulda made the first Post-Tradition recordings in 1965 by experimenting with big band instrumentation in a more classical concerto format (see his *Concerto a Quattro* and *Music for 4 Soloists and Band*) and continued to do so throughout his life, sometimes adding a full orchestra. But one of the best examples in the Post-Tradition field is the Vienna Art Orchestra and their biggest hit, "Tango from Obango" (1975), from the album of the same name. Filled with jazz markers (mostly standard jazz instrumentation, constant pulse, improvisation),

the 5/4 tango with its strange guitar noises, free playing, starts and stops, changes in texture and tempo, and electric violin solo, are just a little too obtuse for traditional listeners. For the same reason that Frank Zappa (who VAO leader Mathias Rüegg admired) can never really be considered jazz, "Tango from Obango" is too liberal in its collection of different sounds and constructions to fall into the Traditional U.S.-Traditional field.

Beginning in the 1980s, alumni from the Vienna Art Orchestra (like Wolfgang Puschnig, Wolfgang Reisinger, Harry Sokal, and others) would continue making recordings that could be included in the Post-Tradition field, music that was heavily rooted in jazz performance before 1975, but added something different. For example, Wolfgang Puschnig's *The Pat Brothers No. 1* (1986) with Wolfgang Mitterer, Wolfgang Reisinger, and U.S.-expatriate (and at the time Puschnig's wife) Linda Sharrock included vocal and digital elements of rap (which would have been new at the time). Harry Sokal's *Depart* (1987) featured a trio with Heiri Känzig and Jojo Mayer (that still performs today) and included many sounds like overly-electric bass, a synthetic snare drum, and other triggered digital sounds all with no allegiance to one style, similar to music produced by Bill Laswell and other downtown New York musicians at the time.

Also in the mid-1980s, Franz Koglmann began making his first Post-Tradition recordings, most notably *Schlaf Schlemmer, Schlaf Magritte* (1984) which I will discuss later in Chapter III. And throughout the 1990s and until today, musicians like Oskar Aichinger, Christoph Cech, David Helbock, Christian Muthspiel, Wolfgang Muthspiel, Max Nagl, several musicians associated with the JazzWerkstatt Wien, and others continue to build on a traditional jazz foundation and add components that are outside jazz as performed until 1975. The Post-Tradition field is a manifestation of the "jazz and more" concept discussed earlier and seen throughout the jazz and improvised music scene in Vienna.

3. DJ/Hip-Hop

Many musicians and groups included in this research come from DJ or dance culture and are grouped together in the DJ/Hip-Hop field. Specifically, musicians and groups like Dorian Concept, dZihan & Kamien, b. fleischmann, Kruder & Dorfmeister, Patrick Pulsinger, Philip Quehenberger, and others have roots in dance clubs, but are related to jazz via content and themes or by the use of improvisation as a mode for making music. One can argue that remixing live before an audience is akin to improvisation. New music is made with a process similar to real-time improvisation by taking previously created material, rearranging or adding to it, processing it, and finally presenting the product as a new recording. This is simply a slower (and possibly more methodical) process than reorganizing the pitch content of a collection of scales in real-time.

In regard to content or theme, one of Kruder & Dorfmeister's earliest tracks "DEFINITION…" from their EP *G-Stoned* (1993) is arguably a jazz recording, with its sonic content of improvising flute, vibes/piano/bass loops, and jazz drum beat. The rest of the album is informed by a jazz vocabulary. Though loop-based, *G-Stoned* has a jazz element throughout that cannot be ignored.

And regarding a remix approach, Patrick Pulsinger's *easy to assemble. hard to take apart*. (2002) is a deconstruction of a classic acoustic jazz combo featuring horns, vibes, piano, bass, and drums, all performing well within the classic jazz style, using swing rhythms and standard jazz harmonies. The album is a jazz recording, given Pulsinger's use of many musicians associated with jazz and improvised music in Vienna: Werner Dafeldecker, Franz Hautzinger, Radu Malfatti, Josef Novotny, Paul Skrepek, and others. Pulsinger later manipulated the performances (adding echo, other effects, and pre-recorded material to the acoustic instruments).

Pulsinger is credited with writing and producing the album. The process is confirmed, as the liner notes clearly state “all tracks written and produced by patrick pulsinger/recorded on blank tape” and later “cut/paste/process/mix/master/rec. by patrick pulsinger.” (The process is nothing new, as Miles Davis did similar post-performance manipulations in the studio in the early 1970s.) These and other recordings are not intended to be danced to, but are rather filed in record stores and internet sites under categories called “chillout” or “down tempo” and are intended to be listened to before or after dancing.

The other part of this field incorporates elements of hip-hop, which is also related to dance-based music and contains a fair amount of sampling. The best example is Stefan Kondert’s SK Invitational. Kondert is the leader and bass player of SK Invitational (SK stands for his initials). He and many of the musicians in the band were educated as jazz musicians. But instead of pursuing jazz, Kondert took many elements of hip-hop (most notably drum beats, rapping, and clothing) and assembled a large live band with sophisticated horn harmonies. Kondert continues to perform as a jazz musician, but he is much more successful with SK Invitational. The band tours internationally. Again, one may wonder why this and the rest of this category are included in jazz and improvised music. But the fact that many of the musicians in SK Invitational are trained jazz musicians is worth noting. Many of the members (like Peter Kronreif, Lylit, and Matthias Löscher) have jazz careers in addition to being part of SK Invitational. The concert series SWAP! Legacy and the musicians associated with it are also part of this group of trained jazz musicians who perform hip-hop.

4. Volk/Ethnic

Given that Austrians in Vienna perform jazz mostly as an art form, the idea of volk and ethnic music is very important, as they both incorporate and represent elements of other cultures and/or musical practices. [57] For the purpose of this research, both Volk and Ethnic are combined into one field as they embody similar dynamics.

The Volk component of the Volk/Ethnic field is music that pulls from indigenous music within Austria. One of the most visible examples is Wolfgang Puschnig and his recordings like *Alpine Aspects* (1991) and *Homage to O.C.* (2008), which use elements of traditional Austrian brass music. Puschnig is honestly attempting to find a common ground between jazz and Austrian traditional brass music. Interestingly, in the second recording, Puschnig pays homage to free jazz architect Ornette Coleman, which further heightens the contrast between the traditional and the adventurous. In contrast, Max Nagl takes a different approach by using Austrian traditional brass music as an agent for parody. In his recordings *Wumm! Zack! - Vol. I* (1993) and *Wumm! Zack! - Vol. II* (2006), Nagl incorporates elements of punk rock, samples of farm animals and other rural sound bites, and yodeling with Austrian traditional brass music to create a humorous atmosphere. Also worth noting, Christian Muthspiel has recorded two albums that delve deep into traditional yodeling as a serious musical practice accompanied by a small jazz combo: *may* (2010) and *huljo* (2011). Other musicians have taken Viennese folk music and dialect and infused them with a jazz approach and used more jazz-like instrumentation.[58] But it

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[57] The German spelling of *volk* is used for this field to emphasize the idea of *Volksmusik* and its traditional aspects as opposed to folk music in the United States, which tends to be thought of more as a popular music. As a practice, *Volksmusik* in Austria would be more similar to rural blues and older country music in the United States, what is sometimes called American Roots Music.

[58] For example, Georg Breinschmid's *Wien bleibt krk* (2008), Clemens Wenger and 5/8erl in Ehr'n's *Es muss was wunderbares sein* (2008), Oskar Aichinger's *wean jazz* (2009),

should be noted that all of the above are very recent projects. For many, *Volksmusik* ["music of the people"] in Austria is seen as very conservative and should not be combined with a music like jazz. The above recordings are quite successful musically and contest this notion.

The Ethnic component of the Volk/Ethnic field draws from musical traditions outside Austria. After centuries of being the mid-point of Europe and also the capital of the Habsburg Empire, there are many non-Austrian musicians living in Vienna, many of whom incorporate jazz elements into their music making with elements of their own cultural backgrounds.[59] Also, many Austrian musicians have stepped outside their own cultural background. Wolfgang Puschnig has frequently collaborated with non-Austrian musicians, most notably the Korean traditional group SamulNori. Another interesting collaboration is Roland Guggenbichler's MoZuluArt project that combines the music of Mozart with vocalists from Zimbabwe. And then musicians like Manu Delago and Peter Rosmanith (both using the recently created Swiss instrument, the hang) to create an ethereal folk-like music that is definitely non-Austrian, similar to some of the recordings heard on the label ECM. All of the above musicians are reaching outside their cultural background.

Both Volk and Ethnic are incorporating elements from outside jazz and improvised music. As a result, they have been combined to underline the process of stepping away from jazz as a traditional practice to incorporate non-U.S.-American traditional elements.

Die Strottern and JazzWerkstatt Wien's collaboration *Elegant* (2009), and Clemens Wenger and 5/8erl in Ehr'n's *Bitteschön!* (2010).

[59] For example, Brazilian vocalist and guitarist Alegre Corrêa, Bulgarian accordionist Martin Lubenov, Slovenian vocalist Maja Osojnik, and Tunisian vocalist and oud player Dhafer Youssef. In fact, the 4-CD anthology *Migrant Music Vienna* (2009) highlighted jazz-influenced and other types of non-Austrian musicians living in Vienna. The venue ost klub also released similar compilations (mostly non-jazz) in 2006 and 2007.

5. Cabaret

The Cabaret field is rather small. In addition to music, Vienna is known for its rich and well-attended theater. In fact, there are many television shows in Austria that look more like filmed stage productions and often include a live audience that is sometimes visible to the camera. The conscious artifice of storytelling is present in Austrian culture, as if to emphasize the occasion.

Around the same time as the 1971 Ossiach Festival, three albums that fall into the Cabaret field were recorded: Uzzi Förster's *infant sound* (1969) and *udrilitten* (1972) and Werner Pirchner's *ein halbes doppelalbum* ["a half double album"] (1973). What is notable about Förster's recordings is that he performed all the instruments (saxophone, piano, bass, drums, and voice) using a multi-track tape recorder to assemble a group performance, not unlike how The Beatles created *Sgt. Pepper's Lonely Hearts Club Band* (1967). Pirchner also used studio trickery and effects to create an almost magical environment. But the important aspect of these recordings (and others later) is a story that is told by a narrator throughout the album, either in contained sections or sequentially. These recordings are akin to poetry readings. In fact, the beloved cabaret and film star Helmut Qualtinger made such poetry and storytelling recordings earlier in the 1950s and 1960s with musicians like Fatty George and Fritz Pauer. There is a long history in Vienna of people telling one another *G'schichtln* ["little stories"] as a form of entertainment that dates back to and before Johann Strauss's 1868 *G'schichten aus dem Wienerwald* ["Tales from the Vienna Woods"]. The stories or tales can be true or fictitious, but the more outlandish the better. And if someone tried to explain something that sounds like it could have never possibly happened, the teller of the tale can be blamed for erroneously telling a *G'schicht.*

In more recent history, several musicians have continued in this storytelling tradition in the Cabaret field. Starting in the 1980s, poet Ernst Jandl recorded several albums with Mathias Rüegg, Wolfgang Puschnig, and others associated with the Vienna Art Orchestra. Since the 1990s, Thomas Gansch has recorded several albums with his brass ensemble Mnozil Brass that include singing and a stage show between and during the performance of their music (much of which is parody). Christian Muthspiel recently recorded *für und mit ernst* (2008), a tribute to the late poet Jandl. Georg Breinschmid also uses many elements of storytelling and humor in his performances and recordings.

The Cabaret field emphasizes a certain aspect of cultural history in which Austrians (and the Viennese especially) like to sit for long periods of time and eat, drink, and (where allowed) smoke. And while doing so, a live form of entertainment (either by performers or by present company) that can go on with such an activity is most welcome. One can see this activity either in the downtown coffee houses or in the Heuriger ["wineries"] in the city's suburbs, but the practice of *Sitzenbleiben* ["staying seated"] and working on one's *Sitzfleisch* ["sitting muscle"] is similar to going to a cabaret. The Cabaret field represents musics that echo these practices.

6. Unclassified

The Unclassified field is a catchall for the remainder of musicians and musics that do not fit in the above five categories. For example, a musician like dieb13, who presses his own vinyl records and remixes them live with other records and laptops using little or no jazz markers, belongs in such a category. In fact, when I asked dieb13 how he classified his music, he replied: "I don't!"[60] Non-idiomatic improvisers like Werner Dafeldecker also belong in this category.

[60] Informal conversation, 2009.

Peter Planyavsky's bell and organ improvisations also belong in this field. One could call this category non-jazz improvisation, but that would open the floodgates to rock and other musics. The Unclassified field is for musicians and musics that have at least distant roots in jazz and no deep roots in other musics.

Many Austrians have resisted classifying or labeling their music. Bass clarinetist Susanna Gartmayer explained that one name was too limiting. She described her music as:

> Experimental rock and (some kinds of) improvised music. For some reason, I usually have the need to say, that I play some KINDS of improvised music because for me there are many very different kinds of improvised music. Some of them as wide apart as New York to Vienna. Well, I still don't know a much better description.[61]

Tending toward ambiguity is more the norm. For me, this was originally quite frustrating. At first it seemed like a freedom to do whatever one wanted. And then on some level it seemed like a lack of a commitment to a greater musical practice.

But with this in mind, there were the musicians who were completely ambiguous about the description of their music. For example, even though he comes from a jazz background, Thomas Kaufmann stated that his music has no name. In Kaufmann's words, he performs "modern jazz, improvisation. But I learned old fashion [sic] jazz a lot also. I'm not thinking about how to call my music, it comes out."[62] dieb13 refused to describe the music at all and gave his music a label out of frustration: "No idea. The longer I think about it, the more complicated it gets. Maybe 'complicated music' is a good term."[63] Similarly, noid made up a name on the spot:

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[61] Personal e-mail, 2010.
[62] Personal e-mail, 2010.
[63] Personal e-mail, 2010.

"I often get this category question, and now I will invent one: 'music for listening experience.'"[64] Stefan Heckel responded only with a name: "Possible music." And there were some who completely refused to answer. Lukas Ligeti stated: "That's a question for the journalists, not for me."[65] And Bertl Mütter honestly answered: "I don't know."[66]

Obviously, the defining of their music is not of great importance to some jazz and improvising musicians in Austria. I began to feel like I was imposing something on them, an activity they were almost not interested in being part of. Franz Hautzinger honestly answered that he called his music "simple music, instant composing, real-time music, improvised music. Very hard to define. My feeling about music changes very often. It's an emotional thing."[67] If one musician's idea of his or her music changes over time, how can we expect all jazz and improvising musicians to work at the same time under one umbrella of definition? Therefore, an Unclassified field that can contain such ambiguity is necessary in order to fully survey jazz and improvised music in Vienna.

The Unclassified field illustrates a larger, postnational dynamic across Europe and other non-U.S. countries. David Toop explained that jazz and improvising musicians from Europe and Japan continually challenge the way audiences listen by defying categorization. Toop stated that "…creative rootlessness…confounds the old idea that music is linked to national character" (Toop 2001, AR19) and that current, younger jazz musicians and improvisers "…grew up in a time of information overload" (Toop 2001, AR20). With the internet and the advent of mp3s, jazz and improvising musicians now have access to a much larger and more diverse pool of resources. As a result, music is not bound to a specific identity or location. Toop argued: "Place

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[64] Personal e-mail, 2010.
[65] Personal e-mail, 2010; translated by the author.
[66] Personal e-mail, 2010.
[67] Personal e-mail, 2010.

is a state of mind. If the music can travel freely across boundaries, the audience can follow" (Toop 2001, AR20). Educated listeners could therefore accompany adventurous musicians. The Unclassified field is arguably in sync with other scenes throughout Europe and elsewhere. But when speaking with jazz and improvising musicians in Vienna, they do not see their adventurousness and lack of adherence to a genre as being in tension with a norm. Rather, musical eclecticism is the norm. When speaking to guitarist Mathias Löscher recently about the rampant eclecticism in the scene in Vienna and my difficulties writing about it, he casually responded, "Perhaps that's the sound!"[68] This mixture is a given in Vienna and should not be seen as an aberration.

7. Abroad

Finally, the Abroad field includes music made by Austrians who work predominantly outside of Austria or are temporarily outside of Austria and record with non-Austrians. The most famous example is the music of Joe Zawinul, who recorded with Miles Davis, later co-founded Weather Report with Wayne Shorter, and led his own groups, Weather Update and The Zawinul Syndicate. Not nearly as famous is the music of Michael Mantler, who worked with Carla Bley, Charlie Haden, Cecil Taylor, and others.

There are also lesser-known examples of recordings made by Austrians who live and work outside Austria, like Franz Hackl, Lukas Ligeti, Elisabeth Lohninger, Maria Neckam, Wolfgang Schalk, Peter Wolf, and others. Also included are recordings made by a small group of musicians who only temporarily moved to another country, or just visited and made music with

[68] Informal conversation, 2011.

non-Austrians, like Christoph "Pepe" Auer, Klemens Marktl, Wolfgang Muthspiel, Max Nagl, Wolfgang Reisinger, and others.

All of the above musicians would never deny their Austrian backgrounds, but their Austrian-ness is rarely foregrounded. Other musicians working abroad (like Brazilians or many from the Caribbean) would emphasize their native countries and their relationship to them and would include nationalized elements in their music. But Austrian musicians working abroad only mention their Austrian-ness as part of their biography, and traditional Austrian elements are rarely incorporated in their music making.

8. Multiple Field Occupancy

In order to avoid forming hybrid fields, I assign the music of a few musicians to more than one field. The best examples of musicians who belong in the overlap of two fields are Hannes Löschel, Wolfgang Mitterer, and Burkhard Stangl. All three create music that belongs in either the Post-Tradition or Unclassified field. To limit these musicians to one field or the other would be misleading. Also, Friedrich Gulda, Christian Muthspiel, Wolfgang Muthspiel, and Wolfgang Puschnig all have made music that belongs in more than two fields. The Muthspiel brothers and Puschnig continually make music that should fall in the Abroad, Cabaret, Volk/Ethnic, Post-Tradition, Traditional-U.S., and Unclassified fields. Finally, the music of Friedrich Gulda occupies all seven categories, in addition to classical music.

9. Major Musicians and Bands Arranged by Field

In order to attempt to describe the complexity and multiplicity found within the jazz and improvising music scene in Vienna, the table below illustrates who may be considered as

working within each field or fields. Some musicians and groups may be categorized in multiple fields and are therefore in bold. Non-Austrian musicians and groups are denoted by an asterisk.

Looking carefully, the most overlap can be seen in the Traditional-U.S. Performance and Post-Tradition fields, though there is also overlap between Post-Tradition and Unclassified. These overlaps should not be surprising, as the musicians can be seen as moving along a spectrum between poles (musicians in the U.S.-Traditional Performance field adding new elements and shifting into the Post-Tradition field, and similarly the musicians in the Post-Tradition field abandoning elements that tie them to traditional jazz and therefore shift into the Unclassified field and both shifts can happen in opposite directions). The Abroad field arguably has the third most overlap, but this is due to the fact that many musicians from the other six fields work with musicians or record outside of Austria.

By listing the most important jazz and improvising musicians historically and currently, the hope is that the table may serve as a “cheat sheet” for the larger scene in Vienna.

TABLE 1: Major Musicians and Bands Arranged by Field

Trad-U.S. Performance	Post-Tradition	DJ/Hip-Hop	Volk/Ethnic	Cabaret	Unclassified	Abroad
Oskar Aichinger	**Oskar Aichinger**	Count Basic	**Oskar Aichinger**	**Georg Breinschmid**	**T. Berghammer**	**Christoph Auer**
Christoph Auer	**Christoph Auer**	DEPHJOE*	**T. Berghammer**	Uzzi Förster	Martin Brandlmayr	**Michael Fischer**
Alex Deutsch	**Georg Breinschmid**	**Alex Deutsch**	**Georg Breinschmid**	**Thomas Gansch**	Angélica Castelló *	Hans Glawischnig
Carl Drewo	Christoph Cech	Dorian Concept	**Friedrich Gulda**	**Friedrich Gulda**	ctrl	**Friedrich Gulda**
Marco Eneidi*	**Viola Falb**	dZihan & Kamien	**Franz Hautzinger**	Ernst Jandl	Werner Dafeldecker	Franz Hackl
Viola Falb	**Michael Fischer**	elektro guzzi	Martin Lubenov*	Mnozil Brass	dieb13	**Hans Koller**
Art Farmer*	**Thomas Gansch**	**Friedrich Gulda**	**Wolfgang Mitterer**	**C. Muthspiel**	Christian Fennesz	**Peter Kronreif**
Michael Fischer	**Friedrich Gulda**	**dd Kern**	MoZuluArt*	**Werner Pirchner**	Klaus Filip	**Lukas Ligeti**
Fatty George	**Franz Hautzinger**	Stephan Kondert	**C. Muthspiel**	**Wolfgang Puschnig**	Susanna Gartmayer	Elisabeth Lohninger
Friedrich Gulda	**JazzWerkstatt**	**Peter Kronreif**	**W. Muthspiel**	Helmut Qualtinger	**Friedrich Gulda**	Alex Machacek
F. Hautzinger	**Franz Koglmann**	Kruder & Dorfmseiter	**Max Nagl**		**F. Hautzinger**	Radu Malfatti
JazzWerkstatt	**Lukas Ligeti**	**M. Löscher**	Nifty's		Katharina Klement	Michael Mantler
Kelomat	**Hannes Löschel**	**Patrick Pulsinger**	Maja Osojnik*		Bernhard Lang	**Klemens Marktl**
dd Kern	**Wolfgang Mitterer**	**P. Quehenberger**	**Wolfgang Puschnig**		**Hannes Löschel**	**C. Muthspiel**
Oskar Klein	**C. Muthspiel**	SK Invitational	**Wolfgang Reisinger**		**Wolfgang Mitterer**	**W. Muthspiel**
E. Kleinschuster	**W. Muthspiel**	**Harry Sokal**	**Jon Sass***		**C. Muthspiel**	**Max Nagl**
Franz Koglmann	**Max Nagl**	Vienna Scientists	Harri Stojka		**W. Muthspiel**	Maria Neckam
Hans Koller	**Harry Pepl**	Waxolusionists	Dhafer Youssef*		**Max Nagl**	**Wolfgang Puschnig**
M. Löscher	Martin Philadelphy				**Daniel Riegler**	**Wolfgang Reisinger**
Klemens Marktl	**Werner Pirchner**				**Martin Siewert***	Wolfgang Schalk
W. Muthspiel	**Patrick Pulsinger**				**Burkhard Stangl**	Peter Wolf
Max Nagl	**Wolfgang Puschnig**					**Joe Zawinul**
Fritz Novotny	**Wolfgang Reisinger**					
Harry Pepl	**Daniel Riegler**					
Werner Pirchner	Mathias Rüegg*					
P. Quehenberger	**Clemens Salesny**					
Karl Ratzer	**Jon Sass***					
Clemens Salesny	**Martin Siewert***					
Harry Sokal	**Harry Sokal**					
L. Sharrock*	**Uli Soyka**					
Uli Soyka	**Burkhard Stangl**					
Joe Zawinul	Vienna Art Orch.					
	Joe Zawinul					

NOTE: Musicians and bands in **bold** denote multiple field occupancy. For more information, see Appendix A: People and Appendix B: Bands, Collectives, Ensembles, and Groups Relevant to Vienna. * = non-Austrian

H. Field / Venue Correlation in Jazz and Improvised Music in Vienna

Is there an exact correlation between the seven fields and the seven types of venues? No. The number is merely a coincidence. But the relationship between the fields and venues can and should be discussed.

There are some direct correlations between fields and venues. Many musicians in the Traditional-U.S. Performance field frequently perform at Jazzland, as long as their music is ragtime, blues, swing, or hard bop. Though there are musicians working in the Traditional-U.S. Performance field who perform fusion and use electric instruments, they would not be welcome at Jazzland. The venue is strictly an acoustic instrument environment. The Tiny Venues (Amann Studios, garnison7, and Salon Goldschlag) present the quieter musicians from the Unclassified field. The Electronic and Rock Venues (Fluc and rhiz) present the louder and more rock-oriented members of the Unclassified field. And the Exotic Venues (ost klub and Luftbad) would feature the more ethnic musicians from the Volk/Ethnic field. The Not-So-Traditional Jazz Venues (miles smiles and Blue Tomato) present mostly Post-Traditional musicians. Both these venues are invested in the idea of jazz, but are firmly interested in the "jazz and more" notion that is found throughout the scene in Vienna.

Celeste (most known for U.S.-expatriate Marco Eneidi's Monday-night jam sessions) has a more inclusive approach. During Eneidi's jam session, he favors more traditional jazz instrumentation but allows synthesizers and electric guitars with effects. On other nights of the week, Celeste hosts blues, rock, and other jazz ensembles. The "free" venue is not only known for its free jazz sessions with Eneidi, but is not genre bound the rest of the week. Celeste is a low-pressure environment for younger and less-experienced musicians.

In contrast, Porgy & Bess would present musicians from almost all fields. In fact, Porgy & Bess prides itself on its eclecticism. According to Porgy & Bess' artistic director Christoph Huber, the only musicians he would not present at his club would be some of the overly traditional Austrian musicians who are more appropriate for Jazzland. In fact, Huber admitted to me that he was glad someone like traditional trumpeter Oskar Klein was no longer alive. Although Huber appreciates Klein's contribution and place in history, he would not be interested in presenting him at Porgy & Bess as Klein does not fall within the Porgy & Bess motto of "Contemporary music needs a contemporary ambience" and therefore better suited for Jazzland.[69] But Porgy & Bess is by far Vienna's most prestigious venue. To perform at "Porgy" means you have arrived!

There are exceptions to all of the above, of course. But the venues do have their major tendencies and trends. The clientele also varies from club to club, and the audience members identify more with the venue than the musicians who perform there. Musicians may perform in multiple venues. But while in Vienna I noticed over the years that the audience members are less fluid, except for a handful of die-hard fans who try to see and hear almost everything they consider worthwhile.

I. Four Major "Gravitational Centers" in Jazz and Improvised Music in Vienna

Another useful way of thinking about musicians within the jazz and improvised music scene in Vienna is by categorizing musicians into "gravitational centers," loci of activity that are defined by the participation of the musicians within them. Four of the major gravitational centers of musical activity in Vienna (in order of historical establishment) are Matthias Rüegg's Vienna

[69] Formal interview 2009.

Art Orchestra, dieb13's promotional website klingt.org, the musician's collective and record label JazzWerkstatt Wien, and Marco Eneidi's weekly jam sessions at Celeste Jazz Bar, also known as the Neu New York / Vienna Institute of Improvised Music. These four gravitational centers each contain a core group of musicians who consistently perform together. Additional musicians may also flow in and out of these centers. This more fluid model more accurately depicts the scene and the musicians performing with each other, independent of style or "field." All four gravitational centers can be correlated with one or more of the fields described earlier. I have summarized the centers and their corresponding musicians and fields in the following table.

TABLE 2: Four Major "Gravitational Centers" in Jazz and Improvised Music in Vienna

Vienna Art Orchestra (1977-2010)	**kingt.org** (est. 2000)	**JazzWerkstatt Wien** (est. 2004)	**Celeste Jam Sessions** (est. 2005)
Post-Tradition	Unclassified	Traditional-U.S. Performance Post-Tradition	Traditional-U.S. Performance Post-Tradition Unclassified
Christoph "Pepe" Auer Georg Breinschmid Karl "Bumi" Fian Thomas Gansch Patrice Heral* **Herbert Joos*** Christian Muthspiel Wolfgang Muthspiel Harry Pepl Werner Pirchner Wolfgang Puschnig **Wolfgang Reisinger** Mathias Rüegg* (leader) Jon Sass* **Woody Schabata** Harry Sokal	**Thomas Berghammer** Martin Brandlmayr ctrl dieb13 (leader) Klaus Filip **Susanna Gartmayer** Boris Hauf Christof Kurzmann **dd Kern** Peter Kutin **noid** **Maja Osojnik** Josef Novotny **Philipp Quehenberger** Martin Siewert Burkhard Stangl	Founding Members Daniel Riegler Peter Rom Clemens Salesny Bernd Satzinger Wolfgang Schiftner (2004-9) Clemens "Bumpfi" Wenger Additional Musicians Viola Falb **Herbert Joos*** Kelomat Lukas König **Maja Osojnik** Herbert Pirker Raphael Preuschl **Woody Schabata** Philip Yaeger* Nika Zach	Eric Arn* **Thomas Berghammer** Marco Eneidi* (leader) Michael Fischer **Susanna Gartmayer** Ottó Horváth* **dd Kern** Hannes Krebs Stefan Krist Herbert Lacina **noid** **Philipp Quehenberger** **Wolfgang Reisinger** Martin Wichtl

NOTE: Musicians and bands in **bold** denote multiple field occupancy. For more information, see Appendix A: People and Appendix B: Bands, Collectives, Ensembles, and Groups Relevant to Vienna. * = non-Austrian

The chart highlights the fluidity between gravitational centers, some of which are more fluid than others. Also, pockets of isolation begin to emerge. For example, during its existence the Vienna Art Orchestra could be seen as a mostly self-contained entity. Granted, some musicians in the VAO worked with others outside of the VAO (most famously Harry Sokal with Art Farmer, Friedrich Gulda, and his own group Depart), and some members left the VAO to start their own projects. But very few of the VAO members moved on to the three other gravitational centers. In the VAO's defense, the other three gravitational centers only existed during the last five years of the VAO's lifetime.

Similarly, the founding members of the JazzWerkstatt Wien also tend to remain isolated from the other three centers. The founders may occasionally make music with other musicians outside the collective, but that is the exception. Outside musicians may also be invited to perform with the JazzWerkstatt Wien, but in such cases the musicians are temporarily "appended" to the collective rather than viewed as separate guest musicians.

The two remaining gravitational centers, klingt.org and the Celeste Jam Sessions, exhibit more interaction with all centers. This may be due in part to the more free-form nature of the music performed, and also to the inclusive intent of these two entities. The website klingt.org is used to promote musicians (which most musicians welcome and need) and freely exists in cyberspace. And though regulated, Marco Eneidi's jam sessions at Celeste are open to the public and guests are welcome. As a result, it should be no surprise that the most frequent and widespread exchange among the gravitational centers takes place between klingt.org and the Celeste Jam Sessions, as can be seen in the above table.

III. CONCEPTUALIZING JAZZ AND IMPROVISED MUSIC IN VIENNA

After contextualizing jazz and improvised music in Vienna with an historical account, a brief survey of jazz and improvised music venues in Vienna, field classification, and other information, I wish to examine how jazz and improvised music are performed in Vienna. Similarities and differences between jazz and improvised music as they are performed in the United States and Austria will be discussed, incorporating my personal observations.

The most difficult task of this work for me has been to discuss the trends and particularities of jazz and improvised music in Vienna as I observed them over the course of my fieldwork. As mentioned earlier, I had hoped my bicultural background (combined with my training and experience as a jazz musician in New York) would have been advantageous in regard to investigating my subject. But I discovered that in many cases my background was an obstacle to my investigation of jazz and improvised music in Vienna.

A. The Near-Absence of Race and the Process of Cultural Layering

Before going further, it is relevant to discuss Austrian identity construction. Austria is not a society free from prejudice. But rather differences in identity are constructed along lines of language, nationality, and religion as opposed to race. This void is best explained through an exchange I had with Austrian historian, Prof. Reinhold Wagnleitner.

In 2010, I was invited to Universität Salzburg by Wagnleitner to speak on my research. It was a pleasure to share my work with Wagnleitner and his students. He later wrote me about how Austrians think about race, specifically in regard to his jazz history courses:

> [W]e are in the fourth installment of my lecture series "Jazz - a Cultural History," and I spent most of the time of the two first semesters in explaining to my

> students that "RACE" was the central concept around which the debate has been led in the United States about Jazz. This (as you elaborated repeatedly in your lecture, you experienced to your great surprise with Viennese musicians and audiences) is a concept highly alien to Austrians (and many others) of the younger generation.[70]

Despite the international cultural knowledge of Austrians, very little attention is paid to the construction of identity around race. Austrians typically first use country of origin in describing a non-Austrian, and people are rarely grouped by skin color. Since so much discussion and scholarship on jazz in the United States is based on race (consciously and unconsciously), it was initially quite difficult for me to enter a discussion on jazz without race. Jazz is not used as a form of identity construction as it is in the United States. As stated earlier, very few musicians who perform jazz and improvised music in Vienna consider themselves "jazz" musicians. This may be seen as a product of a larger social process.

In my opinion, Austria's lack of alignment with other jazz scenes in Europe (and its repeated omission from surveys of European jazz) is largely due to Austria's delayed "emancipation" from a U.S.-American model of jazz (in the 1980s rather in the 1960s as in most of Europe) plus the near-absence of race in Austrian society. Although prejudice surely exists, one can argue that the concept of race does not exist in Austria and is "alien" to most Austrians, as stated earlier by Wagnleitner. Cultural markers like nationality, language, and religion are much more important than race. Although this is changing with the relaxation of borders within the European Union, there are not enough members of subgroups to constitute a discussion of race within Austria. As Andreas Felber said to me: "Why would there be race conflict

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[70] Personal e-mail, 2010.

[*Rassenkonflikt*] in Austria? There are no Afro-Austrians."[71] But throughout Vienna there are graffiti that read "Fight Racism," often accompanied by an anarchy symbol. One Austrian pointed out to me the absurdity of that statement, and how its absurdity is reinforced by its use of English and not German. The concept of racism (and by extension race) does not exist in Austria as it does in the United States. That is not to say there are not instances of ignorant people who are prejudiced against people with darker skin, but these prejudices are based more on nationality and religion, and less on skin color.

With this in mind, I personally had to retool my concept of race and calibrate it to ideas of identity construction in Austria, which is based on factors other than race. In 1997, the group Tosca released the album *Opera*, which contained the song "Chocolate Elvis." Given his social and cultural history, Elvis Presley is always entangled with ideas of race, since he was a white, working-class Southerner who performed African-American music. In fact, before meeting Elvis in the 1950s, Memphis producer Sam Phillips knew that if he could record a white musician performing black music, he would be rich (Phillips 1995). Elvis was the fulfillment of that vision. In 1999, Tosca released the *Chocolate Elvis* EP that contained several remixes of the original. On the cover of the EP was a bust of Elvis made of milk chocolate and on the back cover was a bust of Elvis made of white chocolate. As a U.S.-American who was aware of Elvis' social and cultural history, I thought this was clever. In an e-mail exchange, I asked Rupert Huber (who is half of the duo Tosca) about racial construction around the song "Chocolate Elvis." I was surprised to learn that the song and its creation had very little to do with race:

> "Chocolate Elvis" was a combination of two artistic topics that were important to me in 1993/94. First, after some years of a pause, I started to work

[71] Informal conversation, 2009; translated by author.

together with my old (music-) friend from school days, Richard Dorfmeister. We enjoyed that a lot and produced three instrumental tracks over a year. Second, I was in radio and sound art a lot and a big fan of Bill Fontana, so I spend a lot of time going around in cities and recording with my ear-microphones onto DAT tape.

Another important experience brought those two strings together: I went to New York City for the first time in my life in fall 1993. And after having built up an archive with sounds of Vienna, Berlin, Rome, Paris, I was enthusiastic about recording as much as possible of the New York I was walking in for the first time. Having always been a fan of found footage and voices, I also recorded the people I talked to… with their allowance. One afternoon in downtown Manhattan (if I had a map I could locate it), I ran into a street singer who called himself Chocolate Elvis ("because he was not white, he was chocolate"). He was a very friendly person and we began talking. He offered to sing into my microphone for twenty dollars. I accepted the offer, paid, and got twenty minutes of his street performance on DAT tape.

Back in Vienna, later that fall, I had a session with Richard, where I implemented a lot of my recordings in our mixes (many of the sounds were atmospheric sounds, or street sounds, that were manipulated so they sound like some strange synth-layers). On the same tape, there was the "Chocolate Elvis" performance. I tried around and [edited] some elements with the sampler, especially the "dada-di-dadadidi." I liked, as they were fitting rhythmically to the beat and sounded very Dadaistic (I always loved Dadaistic lyrics). We liked it,

> thought it was groovy, and made five hundred vinyl EPs. They were sold out within a week. (I still have one...)
>
> So "Chocolate Elvis" is more a story about *objéts trouveés*, Bill Fontana, field recordings, Richard's first Akai S1000 sampler, and my first trip to New York. And about nonsense lyrics and one fact … that New Yorkers are generally a more rhythmic, or tight groovy talking and playing music species, than Viennese. So it is a collage about groove, somehow.
>
> The race topic never played any role. Neither did Elvis (I only learned to like Elvis last year through my son 5 year-old Conrad who loves Elvis). Maybe it is a homage on Vienna and New York…[72]

Huber's story of the creation of "Chocolate Elvis" is an example of how the preoccupation with race in the United States is not present in Austria. The process of imitation that Baraka wrote about is simply not present in Austria, at least not along lines of race. Many musicians admire and study the music of many African-American musicians like Miles Davis and others. But Austrians see the musicians more as U.S.-Americans, and less as African-Americans. Blackness is not exoticized, as it was with negrophilia in France in the 1920s. Austrians are neither in awe of nor feel in debt to black U.S.-American culture. There is a respect, but with an undertone of near ambivalence to African-American history. Austrians are aware of the history of African Americans in the United States. But the dynamic between black and white does not concern them. African-American music is simply source material. As mentioned early on when comparing Hautzinger to Corea or Jarrett, there is no racial dynamic at play, and Huber's explanation of "Chocolate Elvis" reinforces this idea.

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[72] Personal e-mail, 2010.

But that is not to say African-American culture is not present in jazz and improvised music in Vienna. In fact, recently there has been a surge of music made and promoted in Vienna that has strong elements of African-American culture, specifically classic funk and hip-hop. Some examples are the groups led by Stefan Kondert (SK Invitation and Ruff Pack), the concert series SWAP! Legacy, and the radio station Superfly 98.3 (which broadcasts nothing but classic funk and newly produced Austrian music that sounds like it). Kondert's groups not only draw from hip-hop musically, but the members' apparel references hip-hop fashion styles, including fitted caps worn to the side, over-sized shirts and pants, and the latest designer clothing. SWAP! Legacy invites African-American musicians from the United States to perform alongside Austrian groups. While none of those involved with any of these endeavors would see their work as racially oriented, as an outsider I cannot help but notice the focus on the use of elements from African-American culture.

One can argue that before World War II, Austria did not possess a colonial history similar to other European countries like Great Britain, France, and Spain. Except for a few brief periods in the Indian Ocean (1778-83), Mexico (1864-7), and a few other regions, the land-locked country of Austria did not possess or rule lands outside its borders in central Europe. Since the Habsburgs in the sixteenth century, the phrase *bella gerant alii, tu felix Austria nube* ["Let others wage war, you, happy Austria, marry"] illustrated how Austria expanded its borders more with the exchange of wedding vows than with the exchange of gunfire (Brook-Shepherd 1996, 13). But the over-one-thousand-year history of Austria was not without its fair share of conflicted identity and unrest. In fact, a mixed identity has been and continues to be one of the few constants in Austrian history:

> If the Austrians still have a special role to play in the Europe they have joined, it is in that same Danube Basin. If they have a 'mission' there, it is a cultural one, as well as that of the catalyst, helping to bond together the many races and creeds of the region…
>
> They have never managed to establish a clear-cut identity for themselves as Austrians… Perhaps they never will, and that could be in everyone's interests. They are, after all, like a brew of Germanic tealeaves onto which, for centuries, Danube water has poured. And, as all the streams of Central Europe feed into the Danube, there are Magyar and Slav currents, which flow incessantly into that great river, and into the Austrian consciousness. There is no pure essence, which can be distilled out of this. The mixture is the essence.
>
> (Brook-Shepherd 1996, 454)

Austrians have been dealing with this idea of cultural mixture for centuries. But in comparison to the United States, Austria was racially homogeneous. The centuries-old multicultural history of Austria is relevant to understanding the rather ambiguous (and yet complex) nature of jazz in Austria.

Jazz has of course spread to all parts of the world like Africa, Asia, Australia, the Middle East, and South America. Although not directly related to jazz in Europe, the ideas of Yui Shoichi regarding his concept of "jazz nationalism" are very illuminating to jazz and improvised music in Austria. E. Taylor Atkins explained in his book *Blue Nippon: Authenticating Jazz in Japan* (2001):

> Yui regarded Japanese jazz as not merely playing "Autumn Leaves" on the *koto*, but as a "living order that combines the fundamentally different musical

> phenomena of the West and Japan." Yui contended that Japanese performers, even when working with Western instruments and Tin Pan Alley material, betray their ethnic identity by displaying a unique and unconscious sense of melodic construction, rhythm, and space. This "ethnicization" of jazz was, moreover, a universal phenomenon that Yui observed in the jazz of other nations. His theory of "jazz nationalism" thus maintained a faith in the much-proclaimed "universality" of jazz as a language, while incorporating nationalistic themes of fundamental ethnic difference and Japanese exceptionalism to distinguish Japanese jazz and accentuate its originality. As Yui wrote in liner notes for the CD reissue of the TAKT Jazz Series in 1996, "The movement for 'national [ethnic] independence' that surged through each country [in the sixties] became the motive power for what must be called 'jazz nationalism'…, 'to be free of America'…" (Atkins 2001, 246-7; additions by Atkins)

Since Austria did not go through a major independence movement like other European countries in the late-eighteenth century or like African and Caribbean countries in the twentieth century, but rather received its independence when occupying forces left Austria in 1955, jazz and improvised music in Austria did not go through a process "to be free of America." Rather, the image of the United States in Austria up through the end of the Cold War (1991) was a rather positive one. In fact, one of the reasons jazz thrived during occupation after World War II was due in part to the presence of U.S.-American troops. GIs wanted to hear their music performed live.

In his "Austropop: Popular Music and National Identity" (1992), Edward Larkey wrote about the conscious theatrics found in much of Austrian popular music performance. Austropop

is a very stylized popular music based on U.S.-American and British models but infused with several Austrian markers, like the Austrian dialect and Austrian activities like skiing. Larkey developed a four-phase model of diffusion and tradition-formation for popular music in the German-speaking world that consisted of consumption, imitation, de-Anglicization, and re-ethnification (Larkey 1992, 151-3).[73] The first two phases (consumption and imitation) can easily be seen in the history of jazz and improvised music in Vienna. But the third and fourth phases (de-Anglicization and re-ethnification) are not immediately apparent given the African-American history of jazz. Rather than the process of de-Anglicization, I would argue that there is a de-Africanization of jazz and improvised music in Austria. African-American elements like the blues, call-and-response, and certain traditions of dance are often absent. And in the jazz and improvised music scene in Vienna there is almost no fourth phase of re-ethnification like in Austropop, except in the Volk/Ethnic field of jazz and improvised music performance.

Keeping this in mind, one wonders what is meant when visual and sonic elements are reused, recycled, and referenced in Austria. For example, the first Vienna Art Orchestra album *Tango From Obango* (1979) had a visual reference to the cover of Frank Zappa's *Studio Tan* (1978), where a mirror image of the original Zappa cover redone with different colors and made to look like a classic Polaroid instant picture (which would have been relatively new at the time). Another example was the cover of Kruder & Dorfmeister's *G-Stoned* EP (1993), which referenced the cover of Simon and Garfunkel's *Bookends* (1968). Kruder & Dorfmeister recreated the famous black and white cover, complete with the same poses and stares. The only glaring difference is Kruder's moustache. The fact that neither *Studio Dan* nor *Bookends* are jazz

[73] This process is similar to Charles Keil's appropriation/revitalization processes model (Keil 1966, 43).

albums questions their relevance to this research. But, their inclusion illustrates the eclecticism of the jazz scene in Vienna and emphasizes the porousness between musics in Austria.

To me, this referencing first looked similar to Henry Louis Gates' concept of signifying. By referencing the past, one connects with it and may reclaim it. But in my opinion, the Vienna Art Orchestra and Kruder & Dorfmeister examples were not such a cultural practice. Rather, after considering them for a moment, these examples were acts of what I am calling "cultural layering." Given Austria's longer history compared to the United States and the absence of an African-descendent population, the process of reconstructing and negotiating identity is nowhere near as prevalent as it is in the United States.

This idea of lack of identity negotiation may seem to conflict with the previous discussion of Austria's cultural mixture over the last thousand years. But I would argue that because Austria has been a culture in transition for centuries (first the loosely-defined Ostarrîchi or "eastern kingdom" in 996, then various mutations of the Habsburg Empire for centuries, then the decapitated First Austrian Republic after World War I, then part of the Third Reich after annexation and during World War II, then a politically landlocked island during the Cold War, and now one of many in the European Union), Austrian culture as a whole is more resilient and less in need of negotiation or contestation. This can be seen in the daily use of foreign words and the acquisition of new foreign words over time. For example, it is not uncommon for someone to say hello using the word *Servus* (from the Latin *servus humillimus* ["I am your humble servant"] which comes to Austria by way of the eastern half of the former Austro-Hungarian Empire) and goodbye using the Italian word *Ciao.* And words like "computer," "jeans," and "T-shirt" are absorbed verbatim into everyday German as it is spoken in Austria when there is no easy equivalent. Within the jazz and improvised music scene, English colloquialisms are very

common. Musicians will say and use words directly from English like “band,” “basics,” “by ear,” “challenge,” “changes,” “community,” “crazy,” “crew,” “drummer,” “exciting moments,” “fan,” “flavor,” “flow,” “freak,” “gigs,” “heavy,” “jazz knowledge,” “jobs,” “label,” “leader,” “live,” “location,” “mainstream,” “management,” “message,” “roots,” “simple,” “sound,” “standards,” “techno,” “time/timing,” “tunes,” “youngster,” and others (but always in an Austrian accent). In addition, Austrians will also take English words and Germanize them into an accepted form (sometimes known as Denglisch), like “ausgechecked/checken,” “chillen,” “Energie level,” “gecovered,” “gejammed/jammen,” “gepushed,” “grooven/groovt,” “relaxen,” “swingen/swingt,” “walken,” and others. Granted, almost every Austrian knows and can speak a fair amount of English. So these are not completely foreign words. But what is interesting is their continued usage and the continued acquisition of more such English and Denglisch words. During my fieldwork, I heard some Austrians say “Hi!” and “Sorry!” (when words exist for both in German), which were not in use when I lived in Vienna in the late-80s and early-90s.

Austria is a society that has no internal concept of race when it comes to identity construction. As Wagnleitner pointed out, the very idea of race is alien one. In addition, jazz and improvised music in Austria were beholden to the U.S.-American model up through the mid-1980s, twenty years after jazz’s emancipation in other parts of Europe. In addition to growing numbers of minorities in Austria, we now begin to see musics that incorporate markers of blackness from the United States and elements of other African diasporic cultures. But the fact that Austria does not have a colonial history (and therefore no post-colonial history) like other European countries combined with the fact that Austria has been at the cultural crossroads of Europe and beyond for centuries, multiculturalism operates differently. There is little to no rejection of one identity for the acquisition of another, nor a combination of the two. And at the

same time, an idea of nationalism is problematic given Austria's Nazi past. Therefore I maintain that a process of cultural layering is more accurate one over mixture. Except maybe for political leanings, markers of identity can be used and not used very easily without polarizing communities in Austria. It should be no surprise that the music of Frank Zappa (with all its eclecticism) is often referenced and imitated in Austria. Zappa's freedom to pick and choose was inspiring to many Austrian musicians. Also, the everyday use and further acquisition of non-German words is another manifestation of the cultural layering process that continues to this day. Austria is not a utopia by any stretch of the word. But the use of non-Austrian elements in music, language, and other ways (like food) should not go unnoticed and is relevant in order to have an accurate discussion about how culture and identity work in Austria.

B. The Scarcity of the Traditional-U.S. Jazz Canon

As mentioned earlier, there are few traditional-U.S. jazz markers in the jazz and improvised music scene in Vienna beyond instrumentation and improvisation. In my opinion, one of the greatest differences between jazz performance in Austria and the United States is the lack of a strong adherence to a canon of standards.

Although focused on rock and pop music in Sweden, Mats Trondman's *Selective Tradition vs. Popular Culture Tradition* rubric is very useful in discussing jazz in Austria, especially in comparison to jazz in the United States. Jazz in the United States can be seen as a selective tradition, tending toward a legitimate culture. Certain musicians like John Coltrane and their music are more valued than others. In contrast, popular music in the United States (except for classic rock and some marginal musics) can be seen more as a reaction or an alternative to the "legitimate" or high culture. Jazz originally started as a reaction to a legitimate culture, but now

due to its acceptance in the academy, it has gained some of the practices of classical music, one of which is negotiating a canon of work (Trondman 2004 [1990], 387).

Jazz and improvised music in Vienna are devoid of discussions of legitimacy and there is no process of developing a jazz canon. As stated earlier, this state of affairs is further reinforced as musicians are encouraged via financial reward to produce new music that may or may not be of value or ever performed again, but is more importantly new. The performance of jazz standards is almost non-existent in Vienna. Of the over 8,000 recorded tracks in my collection of Austrian jazz and improvised music, only slightly over 200 of them (2.5%) are traditional jazz standards or covers (and these few U.S.-American jazz standards usually come from a small collection of tunes that include "Afro Blue," "Lush Life," "My One and Only Love," "Round Midnight," and "Take the 'A' Train"). Moreover, standards are often performed as part of an all-album tribute to a specific U.S.-American musician.[74] Of all the performances I witnessed in Vienna during my research, the vast majority of the music was original or freely improvised.

In his "The Sound of Sameness: Why European Jazz Musicians No Longer Turn to America for Inspiration" (2000), Stuart Nicholson described the increasing disconnect between Europe and the United States. Nicholson quoted U.S.-American saxophonist Dave Liebman (who has often performed with European jazz and improvising musicians, including Austrian Wolfgang Reisinger) as saying: "European musicians are definitely not tied to the bebop tradition. It doesn't mean anything to them. They have respect for it, but it's not something that's part of the repertoire" (Nicholson 2000, 49). Liebman's point was repeatedly confirmed in my research in Vienna. Nicholson also quoted Jan Garbarek confirming this European attitude:

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[74] For example, see Franz Koglmann's *We Thought About Duke* (1994), Mathias Rüegg's *Duke Ellington's Sound of Love* (1999), Herwig Gradischnig's *Day-Dream* (2003), Robert Weiss' *Mingus Music* (2006), Max Nagl's *c.o.d.e.: The Music of Ornette Coleman and Eric Dolphy* (2008), and others.

> The so-called 'standards' are not *my* standards. I don't feel close attachment to that music, music that's made for Broadway shows. They're great compositions, but I've never had an urge to use that music as the basis of my playing. (Nicholson 2000, 50)

In Austria, many musicians see jazz standards as conservative, rudimentary, or something a student works on before he or she goes on to something more advanced. In fact, Rupert Huber said there was a belief among many jazz and improvising musicians in Austria that jazz standards are only for the small-minded and those who are happy being who they are [*klein bürgerlich*/*spießig*].[75]

In addition to European musicians not identifying with the repeated use of jazz standards, many European audiences prefer to hear difference. Nicholson quoted U.S.-expatriate Michael Moore as saying:

> In America there's more pressure to be conformist and players who were once pioneers of new music can work a lot more if they play tunes in a traditional way. In Europe there's a larger audience that grew up listening to [experimental jazz] over a 25-year period and they appreciate not hearing the same things all the time. (Nicholson 2000, 50)

Performing a limited repertoire is one way of boring European audiences and musicians. In addition to repeated repertoire, any overly repeated musical event (like endless swinging or constant noise) quickly becomes uninteresting. While talking about jazz and elements of swing, alto trombonist Stefan Krist (who is associated with the free form scene around the Celeste jam sessions) said to me:

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[75] Formal conversation, 2010.

> The danger with swinging [*Swingerei*] is that it will become boring [*fad*]… Always played the same, it is beautiful for a while. But played for twenty minutes, and then the typical sequences of one solo after another, and then afterwards everyone plays together something they agreed upon beforehand like a melody… that is pathetic [*öd*]. For me, that is pathetic…
>
> …Maybe if you listen to in detail and experience some special, I don't know, "exciting moments," otherwise it is a drone [*Gedudel*] going by that stays the same. I do not like that. I have to somehow break out…
>
> "Mainstream" swing is boring because there is too little dynamic change [*zuwenig dynamic Wechsel*], it is always the same, and the ritual is always the same (the sequence of solos, one after another). The pieces are too long. In contrast, a good rock tune lasts three minutes. There is an element of repetition, but never too often and it is shorter. And in my opinion, the rock tunes that I like the most are the ones with strong dynamic change. Starts quiet, then BOOM… builds, and the comes down and back up…And it is lacking… in "mainstream" swing this is not the case. A lot of the same and too little dynamic change. [76]

This aversion to Stuart's concept of "sameness" and a desire for contrast are common among jazz and improvising musicians in Vienna. For example, when discussing how we would improvise during my MOMENT MUSIC WIEN residency in 2011, the most important issue for the participating musicians was to avoid the "noise carpet" [*Lärmteppich*] or swamp [*Sumpf*]. The jazz and improvising musicians that I have worked and spoken with in Vienna have often said they would like to avoid drawn-out, boring, and stagnant passages. Pursuing

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[76] Formal conversation, 2010; translated by author.

more-contrasting musical options allows the performers more freedom to incorporate diverse elements into their music.

To see jazz and improvised music function more as a popular tradition within Trondman's rubric than a selective tradition was at first confusing. Jazz and improvising musicians in Vienna do not use a previously accepted canon of songs, unless they are students first learning the music. To perform music written by others as a professional outside a tribute project is rare. As mentioned earlier, musicians who are paid to perform other people's music are considered a subclass of musicians, performing background music at social functions like weddings. Accomplished professional musicians usually play their own compositions. Musicians typically work within an already established group or network of musicians, usually within the confines of a certain project that is driven by newly created compositions.

Austrian musicians today almost never get together and jam on standards, except for maybe at jam sessions. At all the jam sessions I attended and participated in, free playing was more the norm. Once someone called Ellington's "Caravan" at an after-hours jam session at Porgy & Bess, but at the time it seemed to have been called more out of boredom than anything. Since then, I have often thought that some of the musicians might have seen me as a U.S.-American musician and therefore felt obligated to call a jazz standard.

When jazz and improvising musicians are hired to perform professionally, they almost always perform their own (usually recently created) music. And the music is usually written out as lead sheets with melodies and chord changes, similar to standard U.S. notation. In some cases, the music for small ensembles resembles chamber music with separate parts for each instrument and no chord symbols. There is no preoccupation with memorizing music, as there is among many U.S.-American musicians. Music stands are usually on the bandstand, including small

group settings. In fact, several times I was reminded by musicians I spoke with that, given the history of Mozart, Beethoven, Brahms, and others, Vienna is a composer's city. Composition is seen as a necessary foundation from which to depart from.

C. The Absence of Driving Rhythm

The title of Finn Olli Häme's *Rytmin voittokulku: Kirja Tanssimusiikista* (1949), translates to "The Triumph of Rhythm," which emphasizes the importance of rhythm in jazz. It is telling that this would be the focus of a text on jazz written by a European. At the onset of this research, I vowed not to speak too critically on jazz and improvised music in Vienna, I wanted to meet and discuss jazz and improvised music in Vienna on its own terms. But as a musician educated in the United States (and especially as a bass player), there is one thing that was constantly difficult for me not to criticize: the absence of a driving rhythm (what jazz musicians call "pocket").

As bassist Victor Wooten famously sang: "U can't hold no groove if u ain't got no pocket" (Wooten 1996). What initially attracted me to jazz as a child was its rhythm and groove. I remember early on dancing to ragtime records. Recently, I made the personal observation that some of the music I gravitated towards most as a teenager before I started playing jazz had a driving, shuffle beat and a horn section like The Beatles' "Got to Get You Into My Life" (1966), the J. Geils' Band "Freeze Frame" (1981), or Adam Ant's "Goody Two Shoes" (1982). This love of this beat clearly drove me to play jazz. And when I arrived in New York in 2000, I noticed how all serious jazz musicians could swing, not just bass players! One of the reasons I moved to New York was to acquire and be around this sense of time. In fact, one of the best compliments a New York musician can pay to another (both currently and historically) is "he [or she] can

swing!" This idea of swinging can then be extended to grooving or having pocket. One of my teachers explained the idea of "tipping" and illustrated the feeling by leaning forward on his toes and explaining that it embodied the feeling of falling forward but not falling over. Especially when a swing groove locks in between a drummer and a bass player, this feeling is achieved. The idea can then be stretched over other grooves (like funk, Latin, jazz waltz, and others). Other grooves may not "tip" the same way, but they all have their own "pocket" when they lock up. Many grooves propel forward. And some grooves have a laid-back feeling (for example, some Latin grooves, a classic two-step, dub, and reggae), but this is consciously in contrast (and is perceived as such) to a driving rhythm. But all of these grooves in the United States have "pocket" and accompanying depth. When pocket is achieved, some people will move or dance. The concept is obviously rooted in the triggered corporeal manifestation of the music.

What makes music groove or not has been discussed elsewhere.[77] Throughout most of the Austrian jazz and improvised music I have heard either recorded or live, there is a significant lack of pocket. Nothing swings very hard. There is something missing and I cannot put my finger on it. Musicians almost have an aversion to swing rhythms. The constant swing rhythm ride cymbal pattern is almost always absent, unless musicians are performing traditional jazz. Usually, there is a broken and spacious beat performed by drummers that tends towards free meter, or when the pulse is present the style is more like funk or hip-hop. Some Austrian musicians even spoke of avoiding swinging too hard, as it was cliché. This lack of pocket is most apparent when I perform with other Austrian musicians. As a bass player, I struggle to find the pocket within other musicians' pulse. In my mind, there is a required sensation of interconnectedness when the groove locks into place, and I have not felt it with many Austrian musicians. Groove is not a

[77] For example, see Klingmann's *Groove – Kultur – Unterricht: Studien zur pädagogischen Erschließung einer musikkulturellen Praktik* (2010).

priority for many Austrians. These musicians can play, but there is often a lack of solid pocket in the groove. Harmony and melody are obviously much more important. In fact, in preparation for a performance, I once commented that the band was not lining up on the downbeat in a specific section, and I was looked at strangely and told that it was not important. There were several other times when I was performing with accomplished drummers and the groove would become unlocked and not fixed right away. This would be unforgivable on a professional New York gig, but the drummers seem not to worry. I frequently had trouble locking in with Austrian drummers. Over time I was forced to relax and lose a little of my edge or drive in order to make the groove work. I had to "untip" my groove.

I spoke at length with several Austrian drummers about this phenomenon. Peter Kronreif suggested that it had to do with education. He pointed out that drum instructors in Austria are much more concerned with how a student holds a stick, as opposed to whether the music makes people in the audience want to nod their heads or to move in their seats.[78] Former drummer and owner of the record store Rote Laterne Alex Lustig and I had a long and involved conversation on the topic of the lack of groove in jazz and improvised music in Vienna. He said: "Everything with balls comes from abroad!"[79] And being very careful not simply to racialize, he pointed out that all the great drummers throughout jazz history (Art Blakey, Jimmy Cobb, Elvin Jones, Max Roach, Tony Williams, and others) were African-Americans. Of course, there were exceptions (like Gene Krupa and Buddy Rich). But Lustig and I sat for an entire evening trying to think of the best drummers in jazz and by far the majority was African-American. Lustig simply shrugged his shoulders, as if to state that the cultural divide between Austrian and African-American culture was too great for the practice of pocket to be reproduced. Further investigation

[78] Informal conversation, 2011.
[79] Informal conversation, 2011; translated by author.

on this divide is necessary. I talked with some Austrian drummers who are interested in coming to New York to hear and see U.S.-American drummers in person. One drummer excitedly told me he was even going to make a special trip to go to a park to hear some African drummers.

In my conversations with Rupert Huber, he stated that in the 1980s and 1990s, musicians and producers gave up on the idea of ever attaining an effective drum track and simply used samples and sequencers because they could not record the drums properly and Austrian drummers simply did not have the correct feel.[80] He wrote me later that "New Yorkers are generally a more rhythmic, or tight groovy talking and playing music species, than Viennese."[81] When I am finally able to discuss such things with musicians, it seems a given that Austrians are not going to groove. Some musicians like dieb13 and others create a music that simply has no groove, thus eliminating the need for pocket.

In my opinion, two younger bands (elektro guzzi and SK Invitational) at least begin to approach a sense of pocket. This may be due to their younger age and the fact that they are making more dance-oriented music based on techno and hip-hop, respectively. But both groups use click tracks. If one looks carefully, the drummers in the bands each are wearing headphones connected to a laptop. Whether this is necessity or just a safety net to help with tempos is not known. I spoke to the drummers in both groups and they both casually said they were listening to click tracks. One would never see this on jazz gig in New York City. Drummers in New York pride themselves on their time and pocket. The only time one would see a drummer listening to a click track is during a performance that uses backing tracks on Broadway or television. The fact that these Austrian drummers were using click tracks and not worried or ashamed of their use is convincing evidence that the notion of pocket is not of much concern.

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[80] Formal conversation, 2009.
[81] Personal e-mail, 2010.

D. Examples of "Typical" Jazz and Improvised Music in Vienna after "Emancipation"

As I discovered in my interviews, experience, and research, to speak of a typical form, style, or characteristic that is present throughout the jazz and improvised music scene in Vienna is almost absurd. More accurately, a diversity of sound and sources is prevalent throughout jazz and improvised music in Vienna. The only trait that comes close to uniting jazz and improvised music in Vienna is rampant eclecticism.[82]

In a recent essay, Ekkehard Jost stated that eclecticism or "stylistic pluralism" (to use his term) makes it difficult to discuss jazz in Europe as a whole and is possibly evidence that a European emancipation of jazz from the U.S.-American model never happened:

> …Did the oft-cited emancipation of European jazz really take place? …European free jazz, in the sense of a compact totality, strictly distinguished from other forms of jazz by its musical characteristics, never existed. Instead, the contemporary jazz scene in Europe was distinguished by a stylistic pluralism more pronounced than ever before, and even more so than the various techniques and styles of American free jazz centered on New York. Nevertheless, the mere existence of stylistic variety *per se* denotes at least some degree of emancipation—and not the emancipation of European musicians *en bloc* but primarily of each individual musician.
>
> The decision to stop playing "like Coltrane," "like Taylor," or "like Shepp," to learn to stand on their own feet, was not a collective but a personal decision for the individual musicians. The fact that collective patterns of problem solving

[82]A three-volume compilation series of music by musicians mostly in the DJ/Hip-Hop Field entitled *The Eclectic Sound of Vienna* (Various 1997a, 1998b, and 2003a) emphasizes this aspect.

> developed in the course of the process was almost inevitable, especially since jazz was, and is, based on ensemble music, on interaction. (Jost 2012, 295-6)

Jost's assertion of European eclecticism or "stylistic pluralism" is aligned with the current jazz and improvised music scene in Vienna. And to acknowledge this reality makes navigation across jazz and improvised music much easier.

In another recent essay, Herbert Hellhund took Jost's assertion a step further by seeing the history of jazz and improvised music in Europe with more nuance. Rather than being seen simply as eclectic, the European jazz and improvising musician draws from many different sources and must operate in multiple situations and is therefore better thought of as a jack-of-all-trades, thus creating a tension between multiple sonic resources and a wide technical prowess musically that propels jazz and improvised music in Europe:

> …This tension between a variety of interests and the need to convey them convincingly has gradually given rise to a new type of contemporary jazz musician. That musician is not an eclecticist, always searching for something new, nor is he/she the determined representative of an avant-garde, uncompromising in his or her own unwavering position. Instead, he or she is something of a *generalist*–one might almost say a role player. This musician can play over complex changes as easily as in a free jazz context, is familiar with the European musical tradition (both concert and folk), is often extremely well informed about current pop-music trends, and - often being both a composer and an instrumentalist - is able to operate expertly through very diverse media. These musicians see themselves as innovators, not to say avant-gardists. However, as clearly defined as the artistic position of the "classical" avant-gardism was, so is

> that of his/her contemporary descendant completely undefined. The avant-garde has a tough time in this polyidiomatic present. How should it position itself, when no clear direction is apparent? What material should it choose in the face of musical parameters that are largely exhausted? (Hellhund 2012, 435)

Hellhund's depiction of an undefined avant-garde (or rather not in tension with a tradition) is helpful when looking at jazz and improvised music in Vienna from the outside as a U.S.-American musician. The dynamic of conservation versus opposition to a traditional form of jazz is simply non-existent, according to Hellhund.

Later in his essay, Hellhund speaks of European jazz musicians and their interest in reusing elements of jazz and seeing European musicians more as arrangers of jazz and less as creators, thus rearranging material as opposed to generating it:

> [A] rather curious symptom of the times is a widely dispersed inclination toward recycling and revision, an interest in reflective repetition of different areas of the musical past, resulting to some extent in music that is composed and improvised over other music. The tagline for a contemporary jazz festival in Cologne during the early 90s read, not without a certain irony, "Post This, Neo That." This slogan jokingly expresses the fundamental duality of the situation: a more or less concealed historicism on one side; and an avid interest in recombination on the other–although the effect of contrasts in creating tension can be just as intentional as the search for harmonious syntheses. However, the historicist component is mostly devoid of any of the respect accorded by a museum; the basic interest in revision or reinterpretation of the old usually precludes it. Instead, older elements are removed from their original framework, juxtaposed with newer or other old

> clichés from the most diverse sources, individually defined context. It is the work of an *arranger*–not in the conventional sense, but in a new and more general way, focused more on the conception and notation than on improvisation. This process has always played an important role in the jazz context, but the role has now notably expanded. (Hellhund 2012, 435-6)

This process of recycling and revision is also confirmed in my experience and research. In most jazz and improvised music in Vienna, one could draw a line from music that is on one side consciously arranged (for example, live or recorded tributes to specific musicians like Ellington, Mingus, and others) to another side that is less arranged in the traditional sense, but that simply reuses or reorganizes elements of jazz or near-jazz musics.

Keeping all of the above in mind, it is best to attempt a description of jazz and improvised music in Vienna starting in the 1980s. As stated earlier, jazz and improvising musicians in Vienna did not begin to deviate as a group from the U.S.-American model until the 1980s. Using three recordings from this period, we can begin to see some undercurrents that could possibly connect some aspects of jazz and improvised music in Vienna up to today.

1. Mathias Rüegg's *From No Time to Rag Time* (1983)

The Vienna Art Orchestra (1977-2010) was an engine of creativity and a meeting place for musicians throughout its existence. VAO director Matthias Rüegg, a Swiss immigrant to Austria, led the ensemble throughout and continues to be a driving force in jazz and improvised music in Vienna to this day. The VAO originally was a quite free-form ensemble that was originally known for performing as part of artistic "happenings," hence the inclusion of the word "art" in its name. But after the initial success of *Tango from Obango* (1979), Rüegg continued on

a more through-composed and less chaotic approach and used the VAO as a vehicle for his compositions.

As stated earlier, Rüegg famously announced "The avant-garde is dead" and "Death to tradition!" in 1981. Keeping Hellhund's idea of an undefined avant-garde void of tension to a tradition in mind, Rüegg's statements make much more sense, as he sees himself outside of the tradition versus avant-garde duality. On the album *From No Time to Rag Time* (1983), Rüegg explores compositions by U.S.-American jazz musicians Anthony Braxton, Ornette Coleman, Scott Joplin, Charles Mingus, Bud Powell, and Roswell Rudd, which are arguably not traditional jazz standards (with the possible exception of Mingus' "Jelly Roll"). Rüegg also includes a few lesser-known compositions by Austrians Hans Koller and Fritz Pauer. In addition, these are not arrangements or reworkings of the material. As the liner notes explain:

> …Rüegg carefully distinguished his contributions to this program as "Variations About…" each of the adopted themes. These are not variations on – that would be too specific, to referential and reverential, too much in the common classical music practice…The fact that his composing is "about" someone else's music allows him to honor the original composers who inspired him, but simultaneously avoid interpreting their music; to dance on the edge of their creativity with his own choreography and to his own tune.
>
> In so doing Rüegg is faithful to the originals, suggesting their essence while maintaining his own identity – particularly his anti-establishment stance. This is not a program of jazz repertory – not even an exploration of the obscure fringes of the canonic tradition. The irony in Rüegg's intention is that each of the figures represented was or is, in their own fashion, equally anti-establishment.

> Which gives him license to further distort Scott Joplin's formal expansion of ragtime's salon solemnity, to render Bud Powell's theme a little more crazy. The layers of historical resonance set into motion by Rüegg's actions intensify our understanding of the tradition… (Rüegg 1983, liner notes)

The term "historical resonance" accurately describes Rüegg's approach to music throughout most of his career. He continually incorporates jazz and other musics as source material, with reference-free, original material being the exception. Starting with *From No Time to Rag Time*, Rüegg regularly utilizes musical and non-musical (quotes, song titles, and the like) source material by musicians including Duke Ellington, George Gershwin, Stan Kenton, Thelonious Monk, Erik Satie, Johann Strauss, and others. Rüegg also frequently references non-musicians such as famous scientists, philosophers, or Hollywood stars. In line with Hellhund's observations, Rüegg continually uses recycled and revised themes in addition to other musical source material. For example, on his three-CD box set *3* (2007) Rüegg uses three concepts to organize and create his compositions on each disc:

1) American Dreams: Portraits of 13 American Women;

2) European Visionaries: Portraits of 13 European Men; and,

3) Visionaries & Dreams: Portraits of 13 Couples.

The couples on the third disc were pairings of the men and women found on the first two discs.

All of the above examples are an attempt by Rüegg to find some resonance within the history of jazz. Hellhund's idea of European jazz musician as arranger could not be better illustrated. Listening to "Variations about Silence" from *From No Time to Rag Time* we hear references to Ornette Coleman's "Silence" (1965). In the beginning of Rüegg's version, the opening flourish is reorchestrated for voice, marimba, piano, and gong (as opposed to alto

saxophone, bass, and drums). As in the original, Rüegg includes large sections of silence. But in the middle of the reworked version the entire ensemble develops a short lick.

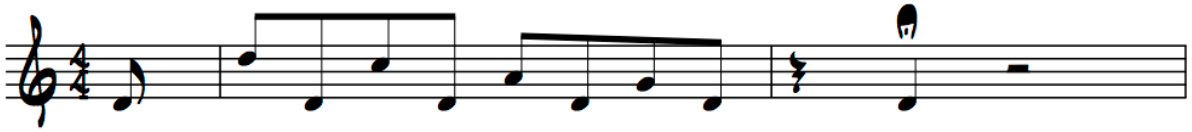

FIGURE 3: Opening Lick of Coleman's "Silence" (1965) in Concert Pitch

After repeating the short lick several times, the ensemble ends in another flourish followed by long drawn-out notes. The vocalist Lauren Newton then has a long solo, which is eventually accompanied by percussion and plucked piano. Nothing like this is in the Coleman original, except that she and the other musicians build to a climax. After the climax, several horns provide a bed of chords. The piece then dissolves into starts and stops, almost a call-and-response between vocalist and the rhythm section, which is present in the original. The ensemble builds to a second dissonant climax, similar to the original. The opening flourish is not repeated (and is not repeated in the Coleman original either). Instead, the ensemble concludes with a ringing chord. Throughout the performance there is very little timekeeping by the drummer. Hits by the band are reinforced by the drummer and textures are created with brushes and mallets. At the very end, the drummer performs a very raucous swing time that mutates into frenetic chaos. But the swing time performed sounds like a bad cliché that is quickly abandoned.

This is just one example of how Rüegg attempts to find a historical resonance without duplicating the original. The spirit is arguably present in the Rüegg's reworking of the Coleman source material, but with almost no duplication. The only direct marking is the opening reorchestrated flourish.

2. Franz Koglmann's *Schlaf Schlemmer, Schlaf Magritt* (1984)

Franz Koglmann has also repeatedly used both musicians (like Duke Ellington, Josef Haydn, Annette Peacock, Johann Strauss, and others) and non-musicians (like Jean Cocteau, e.e. cummings, René Magritte, Marilyn Monroe, Vladimir Nabakov, and others) as either source material or for thematic inspiration. But his referential process is different from Rüegg's.

On *Schlaf Schlemmer, Schlaf Magritt* (1984), the opening track "The Moon is Hiding in Her Hair" is based on the 1923 e.e. cummings poem of the same name. Koglmann said of the process creating the music:

> I read a poem, I read it over and over again, then I sing it, until a melody emerges which, I believe, is in tune with the words, which mirrors the text in music. It may go wrong of course. But, if it works, the first step towards a composition has been taken. You have a draft. A germ cell.
>
> (Koglmann 1985, liner notes)

The piece is for his ten-member group Pipetet, which is a mixture of traditional jazz horns augmented by oboe, French horn, and tuba, supported by a piano trio. "The Moon…" begins with a composed melody that is passed around the ensemble, with different horns taking the lead and each section harmonized by the other horns, supported by the piano and bass. The beginning could be straight out of something like Miles Davis' *Birth of the Cool* (1949/50). But the middle section dissolves first into a piano trio hinting at the chords of the opening, then a trumpet solo. The solos are concluded by another composed section, which is then interrupted by material similar (but not identical) to the beginning melody. As the returning material progresses, it begins to resemble the opening version (but never duplicates it). The piece concludes with a coda of repeated chords. The drummer performs with brushes throughout, but pulse is very rarely

maintained for an extended period of time. The drummer is clearly following the melodic statement by the horns and not providing a rhythm foundation. The harmonies are more similar to early twentieth century classical music than jazz.

Koglmann elegantly speaks about his position within the history of jazz. Having worked with Bill Dixon and Steve Lacy in the 1970s, Koglmann is well aware of the U.S.-American jazz tradition, but does not feel beholden to it. In fact, he hopes to create a tradition beyond the tradition, in what he calls the "post-avant-garde":

> …We all know how important it is to be in opposition to the preceding generation. In my case the preceding generation is the free generation…It is this very rebellion against what was gone before which I have in mind when using the term "post-avant-garde," which means to discard new music's dogma of innovation, to turn away from the notions of spontaneity inherent in free jazz, to seek a balance between emotion and intellect and - of course - to take up historical musical styles and to transfer them into provocative new contexts. (Koglmann 1985, liner notes)

The key word here is "transfer," which echoes his idea of the "germ cell." This "transfer" of source material is used to create something new, which may not reference the original in shape or form, other than by name. Like Rüegg with his recycling and revision, Koglmann transfers material from one space to another with little to no duplication of the original. And the idea of a "post-avant-garde" that discards dogma and steps away from spontaneity in the pursuit of balance is manifested in Koglmann's music. He is not opposed to freely improvised sections or trapped in the confines of composition. I experienced a similar attitude when working with some musicians in Vienna, especially members of the JazzWerkstatt Wien. There was no polarization to one side or the other of the improvisation versus composition spectrum. The composed

portions were as valid (but not more valid) as the improvised sections. One could argue that Koglmann's music sounds akin to Charles Mingus' more symphonically inclined projects, like his posthumously completed *Epitaph* (1989), but without the rhythmic drive or much blues inflection.

Interestingly, Koglmann also very carefully obscures musical references when working with musical source material, as opposed to non-musical source material. For example, in the albums that incorporate the music of Duke Ellington, Annette Peacock, and Johann Strauss, none of the recordings include a drummer or percussionist, making the music sound more academic and along the lines of what we might call "new music" in the U.S. The absence of a drummer or percussionist cannot be coincidence, as the absence of a traditional drummer or percussionist potentially keeps the recordings rooted in the classical world of chamber music (or some kind of academic art music). Is this more evidence of a post-avant-garde? When I asked about the lack of drums and percussion in his music and specifically *Annette* (1992) and *We Thought of Duke* (1994), Koglmann explained:

> Think on Jimmy Giuffre. He said "It's enough to think the beat, it's not necessary to play it."
>
> First, I am thinking in chamber-music-categories, also if I write for a bigger ensemble (small big band or chamber orchestra with strings and horns). But sometimes I use drummers. In my new opera *JOIN!* (a comedy [about the] business-era, will be premiered May 8, 2013) I use two drummers. One normal set and one percussionist with a lot of instruments.
>
> It's different. Sometimes I used a drummer (ex. Gerry Hemingway), but you are right, to work without drums is more typical for my music.

> The Duke CD was a combination of 2 groups with Lee Konitz as guest. Both groups (Monoblue Quartet and Pipe Trio) never used a drummer. I always saw this as real chamber music. (A kind of European thinking!?).
>
> I cannot remember why *Annette* has no drummer, but I remember that nobody (Bley, Peacock and producer Uehlinger) asked for that. It was very normal to play without any hammering.
>
> But like I said: New opera, 2 drummers. Things are changing.[83]

But the non-referential transfer (or more appropriately in this case transformation) from one space to another is successful, as the impulse is transferred with little or no duplication of the original. For example, Koglmann's version of Ellington's famous "Ko-Ko" on *We Thought About Duke* is reduced to a four-horn performance. Only fragments of the original are present. Although the famous intro is recognizable, the form of the melody is maintained, and head-solo-head format is used, there are few other markers of the Ellington original. The solo sections are one horn soloing over fragments performed by one or two of the other horns. The changes and form of the tune are ignored. If one listened to only the solo section, the original would not be recognized, except for melodic fragments that are used as departure points. The in and out heads are obviously composed. This is not on-the-fly arranging. When asked specifically how improvisation is incorporated into his recordings, Koglmann replied:

> The liberty of improvisation is different [from situation to situation]. Sometimes it is a chorus with changes, sometimes it has to do with the mood of a tune (verbal order), sometimes it is completely free (not so often). It has also to do with the possibilities of a player [like] Tony Coe [who] is a great form/changes

[83] Personal e-mail, 2012.

> player, therefore I gave him often the chorus-thing. Otherwise he is also very flexible in free improvisation. Changes don't make sense for a real free-player, but today musicians mostly are able to do both: form and free.
>
> I always found a combination of both very interesting, let's say a kind of "free-chorus," which means you play more or less in form, but not like in the jazz conservatory. I think we all learned from the 60s Miles [Davis] groups and from George Russell. [Going in and out of form and/or harmony].[84]

Koglmann has achieved a balance between using canonical source material without being locked into a tradition, thus avoiding dogma while not relying solely on spontaneity.

3. Wolfgang Mitterer's *Call Boys Inc.* (1988)

The final example is problematic. During my 2009 interview with Alex Lustig and Gerhard Woratschek (who worked in the record stores Rote Laterne and Extraplatte respectively), I casually said "Jazz ist ein Problem" [Jazz is a problem], which they both chuckled at. The phrase became a repeated trope for the duration of the interview, as the statement illustrated the problem of trying to uncover an underlying, unifying theory or concept of jazz and improvised music in Vienna. At one point, they suggested that it was easier to define what jazz is not, than to try to speak of what constitutes an idea of jazz in Vienna. Also, they both agreed that jazz and improvising musicians in Vienna performed a diversity of music, further emphasizing the eclecticism found in the scene. In light of Jost's "stylistic plurality," my discussion with Lustig and Woratschek now makes more sense. But at the time it was quite confusing to me. Mitterer's

[84] Personal e-mail, 2012.

Call Boys Inc. (1988) is a manifestation of my perceived confusion because jazz in Vienna is a "problem" and therefore an attempt at creating any type of "Viennese jazz" is avoided.

Where Rüegg and Koglmann use referential material in various ways, Mitterer pursues the opposite direction with a recording that has little (or possibly no) reference to any source material. And many elements on the album make the album difficult to understand for someone whose main referential framework is U.S.-American jazz. But there is so much music in the jazz and improvised music scene in Vienna that comes from such a process that such a trend cannot be ignored. An album like Mitterer's *Call Boys Inc.* can be seen as the precursor to much of the music found in what I call the Post-Tradition and Unclassified fields.

To begin, the album has no liner notes. There is almost nothing in the album to help the listener understand what is happening on the recording. There are instructions, in English, on the back of the album that state in all capital letters:

> THIS IS A DIGITAL LIVE RECORDING.
>
> PLAY IT VERY LOUD.
>
> THIS IS ALL IMPROVISED MUSIC.
>
> MANY THANKS TO ALL OUR FRIENDS.
>
> ALL COMPOSITIONS BY CALL BOYS INC.
>
> (Mitterer 1998, liner notes)

Also, on the back of the album the performers are listed in alphabetical order: Klaus Dickbauer, Wolfgang Mitterer, Gunther Schneider, and Günther Selichar. (I list Mitterer as the leader of the recording as he is the one who has continued most famously making music similar to what is on the album.) Either to increase the listener's frustration or to obscure who made what sounds, the

musicians are not attached to specific instruments. Rather, there is simply a list of instruments, again in all capital letters:

> ALTO-, TENOR-, SOPRANOSAXOPHONE, SORRY-PHONE, SPX 90, PCM 70, FLUTES, VOICE, DX 7, MKS 70, S 550, S 612, ME 30 B, ZITHER, WILKLOCKER, CONCERTINA, TAPES, PICKUPS, ACOUSTIC GUITAR, ELECTRIC GUITAR, BANJO, SRV 2000, SDE 3000, ALU LEERGEBINDE AND TUBE, METAL-COAT-HANGER, STEEL BARS, VARIOUS PREPARATIONS AND EFFECTS, BONGOS, TYPEWRITER, TAMBOURINE, TOYS, STRING-DRUM, MELODICA, INSTALLATION TUBES, MISC. PIPES, GARDENING TOOLS, TOOLS, RUMBA BALLS, KITCHENWARE. (Mitterer 1988, liner notes)

And to make matters more frustrating, the three tracks on the album are equally non-referential, simply referring to the order of recording and length of track: "TAKE A TIME 2 0 h 1 0," "TAKE B TIME 2 0 h 4 9," and "BONUS TRACK TIME 1 5 h 36." (The letter "h" replaces what is normally a colon separating minutes and seconds.) Finally, the only content in the CD booklet beyond a nondescript cover and promotion for other albums on the same label is a picture of the four musicians playing with a toy airplane. All that is left for the listener to do is listen.

To describe the music on *Call Boys Inc.* is not that difficult, surprisingly. The four musicians slowly cycle through the various instruments listed in what could almost sound like *musique concrete*, except there is a saxophone soloing through the majority of the album, sometimes processed with effects. Keyboards and distorted acoustic guitars punctuate with short bursts of sound. Occasionally the performance falls into a rather spacey and ethereal texture,

which is welcome after all the bursts of sound. There is rarely a rhythmic pulse holding everything together. Sometimes a sound will be used to create a pulse briefly, but this is not in substitute of a traditional drummer. The foundation of the music consists of various sonic bursts created by synthesizers and guitars, similar to Karlheinz Stockhausen's electronic compositions. But there are jazz elements, as a drummer creates a pulse on non-traditional items (possibly the mentioned kitchenware, toys, gardening items, and other objects) while a saxophonist continues to solo on top. The saxophonist is not swinging very hard and performs fragments that are almost independent to what is performed underneath. One could possibly view this as a deconstruction of a jazz performance.

While in Vienna, I observed many performances at venues like Amann Studio, garnison7, Salon Goldschlag, and others where musicians literally toyed with sound. Using instruments and non-instruments alike, the musicians created textures and sonic landscapes that audience members eagerly listened to. Music like *Call Boys Inc.* is the extreme opposite of what many jazz and improvised musicians create using references and translations of source material. Speaking with musicians who make such music, I learned that this approach is not random play. They rehearse and do not rely on the excitement of sonic coincidences in performance that many U.S.-American free jazz and electronic musicians depend on. In fact, dieb13 said to me that he plans out the majority of a performance before it happens and simply does not believe in coincidence.[85] Then why should the music of dieb13 and others be discussed under the umbrella of jazz and improvised music? Because to ignore such music would create an incomplete picture of jazz and improvised music in Vienna. Many of these musicians are a product of a jazz and improvised music education. And these musicians often work with more traditional jazz and

[85] Informal conversation, 2009.

improvising musicians. These non-referential musicians are rarely looking at fully-written-out music. Sometimes they may have outlines or fragments in front of them. This absence of notated music (or using only sketches) can create the feeling for audience members that the music is constructed as it is performed. In most such music in Vienna, there is little to no repetition of material, except for maybe electronically or pre-recorded looped passages.

I spoke with guitarist Bernhard Schöberl (who is a member of the group ctrl) consisting of younger musicians who perform in this rather abstract, non-referential format established by Mitterer and others. Schöberl stated that he is firmly rooted in freely improvised music and "new music" simultaneously. Schöberl argues that free jazz is intended to be performed publicly for an audience and that "new music" is intended to be performed for the composer and therefore a more personal experience. When I asked what he calls his music, he stated "New Entertainment Music" [*Neue Unterhaltungsmusik*] or "New Music Pop," consciously borrowing the word "new" from "new music." He insisted that as a result of being rooted in freely improvised music and "new music," his spatial and non-referential music is meant to entertain. He also argued that the music he and others make must be rooted in popular or "entertainment" music, as he and his generation all grew up listening to popular music on the radio.[86] To my ears, Schöberl's music sounds more like art music with elements borrowed from jazz. But as stated earlier, the historical divide between serious and entertainment music is present (either correctly or incorrectly) when discussing music in Austria. And one could argue that Schöberl's music is made possible because of this divide, while at the same time problematizing the divide. When I keep Schöberl's intent in mind, his music makes more sense. And I believe that this abstract, non-referential

[86] Formal conversation, 2009.

music is some of the most exciting in jazz and improvised music in Vienna and is propelled with an intent to entertain without typical elements or markers of popular or "entertainment" music.

4. Jazz and Improvised Music in Vienna after the 1980s

All three of the recordings above are good representations of undercurrents that are still alive and well today in Vienna. Rüegg's "historical resonance" can be heard in music of the many alumni of the Vienna Art Orchestra, like Wolfgang Muthspiel, Wolfgang Puschnig, Harry Sokal, and others. Koglmann's idea of transfer, the "germ cell," and a post-avant-garde can be heard in the music of other musicians in search of a balance between composed and improvised music, like the members and associates of the JazzWerkstatt Wien, Christian Mühlbacher, Christian Muthspiel, Georg Vogel, and others. Finally, the "non-referential" musicians like dieb13, Susan Gartmayer, Hannes Löschel, noid, and others are not without models. These musicians base their music making on the ideas and the output of musicians like John Cage, Morton Feldman, Hans Koch and his Hardcore Chamber Music project, Alvin Lucier, Otomo Yoshihide, and other experimental musicians. In addition to the continued performance of some U.S.-American models of jazz, these three trends of historical resonance, post-avant-garde, and non-referential music making are the three strongest undercurrents in the jazz and improvised music scene in Vienna.

Musicians may engage with more than one undercurrent or tap into different undercurrents at different times. But the three trends that began in the 1980s continue today and best describe what is going on. Hellhund best described these trends specifically in Austria (but also throughout Europe) as: "Conceptual and stylish variety achieved through individual positioning in a poly-idiomatic context…[a] quasi-solution to the problems if postmodernism…"

(Hellhund 2012, 439). Remembering Jost's "stylistic pluralism" and Hellhund's "poly-idiomatic context" and its "quasi-solution," we may begin to navigate the confusing landscape of jazz and improvised music in Vienna.

I have chosen three recent recordings made in the 2000s to illustrate the continuation of the three mentioned trends from the 1980s and to show how they have evolved since then.

5. Clemens Salesny Electric Band's *Live at JazzWerkstatt* (2008)

The concepts of "historic resonance" and musician as "arranger" as referred to in the discussion of Mathias Rüegg's *From No Time to Rag Time* can be found in a slightly altered form in the Clemens Salesny Electric Band's *Live at JazzWerkstatt* (2008). Salesny is a younger musician and a founding member of the musician's collective JazzWerkstatt Wien ["Jazz Factory Vienna"]. Immediately, historic resonance can be seen in the name of the musician's collective. When asked why they used the word "jazz," Salesny answered:

> The idea for the name "JazzWerkstatt" came from the Charles Mingus Jazz Workshop. We had some discussions whether we wanted "jazz" in the name or not. But we chose it and we still think it fits.
>
> The original thinking was that the word "jazz" might sound too dated for many. And many people (especially younger people) might not come to performances described as jazz. We then decided to work against the notion. Instead of avoiding the concept, our idea of jazz is wider and more open with room for many different forms of improvisation.[87]

[87] Personal e-mail, 2012; translated by author.

Salesny's original worries echo Lukas Kranzelbinder's earlier condemnation of the word "jazz" and its potential rejection by younger audiences. But Salesny and the rest of the JazzWerkstatt Wien are conscious of this dynamic and use it to their advantage. The JazzWerkstatt's Post-Traditional approach parallels the over-arching themes in Vienna of "no boundaries" and "jazz and more."

I have chosen Salesny's *Live at JazzWerkstatt* because its historic resonance is not only found in the collective's referencing of Mingus' Jazz Workshop, but also because the album *Live at JazzWerkstatt* has repeated references to Miles Davis' early-to-mid-1970s electric period. First, the cartoon characters and monochromatic background echo the cover of Davis' *On the Corner* (1972). Granted, Davis' cover shows cartoon images (arguably Blaxploitation images) of African-Americans hanging out on a mythical corner (as the album's title suggests). Several of the people on the cover are wearing the pan-African flag colors of red, black, and green, and one has a "Free Me" pin on his black beret. But Salesny's cover has no such African-American images. Rather, the cartoon characters are caricatures of members of the band. This is another example of cultural layering. The image is borrowed and transformed, with no reference to the original except for the texture.

Second, the instrumentation of Salesny's is basically the same as Davis': saxophone/bass clarinet, trumpet, keyboards, two guitars, electric bass, drums, and percussion. One slight difference is that Davis had multiple keyboard players and drummers. But the music is very similar in its sonic exploration and funkiness.

But there is one definite difference between the two recordings: the use of overdubbing. *On the Corner* is most famously remembered (and often criticized) for Davis' use of the studio as a creative agent. Davis used several loops to create trance-like moments on the recording. This

is interesting, as Salesny firmly reminds the listener that his recording is live not only in the album's title, but in the album's brief liner notes. Salesny he states:

> This CD contains the unabbreviated recording of a concert that took place in the course of JazzWerkstatt Wien 2007 [an annual festival] – the very first show of the "Clemens Salesny Electric Band." The enthusiastic reception by the Viennese audience encouraged this release, which lends itself to listening from start to finish in order to maintain the "narrative" of this unedited live concert without overdubs. (Salesny 2007, liner notes)

The use of the word "narrative" is interesting, as so little accompanies the CD to help the listener understand the referred-to narrative. Whereas Davis' album is packed with Black Power references (with the cover art and songs title "Vote for Miles" and "Mr. Freedom X"), Salesny's offers very little additional narrative, as the musicians on the cover look like they are casually jamming, and the song titles (for example, "Coming on the Danube," "Half Full," "Knock Out," "Soft Target," and others) have no useful information. The nod to Davis is only superficial. The "historic resonance" is present, but does not have much depth or is only used as a springboard.

In addition, there are sonic moments on *Live at JazzWerkstatt* that echo Davis' music of the time directly. There is a frequently repeated trumpet ostinato that is directly copied from *Bitches Brew* (1970) and several bass lines and electric keyboard passages that are near copies. Thinking back to Hellhund's "musician as 'arranger'" concept, Salesny is doing exactly that. He has taken elements and passages from Davis and freely done what he wants to with them. This is homage to Davis, without any direct link. Knowing Salesny personally, I can safely say he would not deny the connection. But as a text, *Live at JazzWerkstatt* does not acknowledge the Davis connection. Can we assume that the Davis connection is so obvious that every listener would

know the reference? I think not. Instead, there is a silence here that underlines a tension. On one hand, the album is a manifestation of there being no boundaries and all sources are welcome. But on the other hand, there is a void where there should traditionally be a connection or some sort of reference. The album almost seems to exist in a vacuum, despite its obvious debt to Davis. The *Live at JazzWerkstatt* liner notes even state "All compositions by Clemens Salesny Electric Band" (Salesny 2008, liner notes). The historic resonance of the Rüegg's *From No Time to Rag Time* did not come at this price. Despite Rüegg's "arranging," all original composers were given credit in the liner notes. This may seem like minutia, but the silence and lack of reference to Davis should not go unnoticed.

6. Franz Hautzinger's *Gomberg II >>Profile<<* (2007)

A good current parallel to Koglmann's pursuit of the "post-avant-garde" is the music of Franz Hautzinger. Hautzinger's words appropriately titled this dissertation, and the earlier discussion surrounding his desire to be "free from jazz" is best seen in his recordings. The album *Gomberg II >>Profile<<* is part of his larger Gomberg project (as Andreas Felber explains) based on "…a fictitious character that serve[s] as a kind of projection surface for Hautzinger's absolutely conflicting ideals…"[88] In addition to the album, Hautzinger released *Gomberg* (2000) and also published an anthology of his graphic scores (Hautzinger 2002). To better understand *Gomberg II >>Profile<<*, we must first look at its predecessor and the anthology.

Gomberg is a solo trumpet recording. Using extended techniques like unpitched blowing, inhaling, making pops with his mouthpiece, or valves clicking, Hautzinger creates a sonic landscape that seems to be very distant from anything anyone would readily call jazz. In addition

[88] http://www.franzhautzinger.com/PROJ_Gomberg.htm.

to long moments of silence and hearing Hautzinger blow directly into the microphone, background noises like crickets, cars honking, police sirens, and other street noise are also heard. Included in the album are extensive liner notes (including diagrams and three appendices) by fellow extended-technique trumpeter Bill Dixon. Dixon offers and excellent description of the recording and praises Hautzinger's work, stating:

> In my opinion /and for what it is worth/ FH's [Franz Hautzinger's] work, both as composer and trumpet soloist in the works on *Gomberg*, stalwartly presents the listener with vignette pieces that are performed with a controlled intensity and precision that acutely reflect a musically probing mind.
>
> And as a consequence of this *Gomberg,* as a series of six solos is so constructed as to present the seeking listener with musically pleasurable and intellectual challenges relating to the aesthetics of contemporary music as they are relegated to the art of contemporary solo…
>
> FH has done some very interesting musical things in *Gomberg* relating to the negotiation and manipulation of sound, as <u>that</u> pertains to performance on the trumpet. NOTE: FH performs on the quartertone trumpet, an instrument which is designed to facilitate the accessibility of a tone between the half-tone in Western music. This makes available a larger microtonal scale.
>
> FH's sound palette in *Gomberg*, as palettes go, is a small and structured but concise one, confined largely to what might designated a mid-range strata. This result introduces a rather monochromatic and increasingly 'grayish' tonality that pervades as he /instrumentally/ proceeds throughout to distill the sometimes arching shape and formulations of these small and sonically attractive "orchette"

> musical statements. Since the durational existence of each of these series of time units /compositions/ has built into it sounds that are: fixed; unintentional and uncontrolled ambient sound; and sounds that are conditioned by /compositional devices/ and conditioned by /improvisation/, the inflectional use of his improvisational devices, sterlingly put to use, reveal him as a quite an effective player, thoroughly in charge of instrument and materials.
> (Hautzinger 2000, liner notes; underlining from text)

The idea of "unintentional and uncontrolled ambient sound" coupled with "sounds that are conditioned by /compositional devices/ and conditioned by /improvisation/" propels the recording. Hautzinger interacts with the backdrop of uncontrolled ambient sound using a vocabulary of unexpected trumpet and bodily sounds. Not once is the trumpet played as a trumpet, although all the sounds are created with a trumpet in hand and by Hautzinger alone. There are no overdubs. The idea of Koglmann's "post-avant-garde" is accomplished as there is "a balance between emotion and intellect" in Hautzinger's recording and the trumpet is put into a "provocative new context."

But to further understand Hautzinger's *Gomberg* project, we must investigate his anthology of graphic scores. The anthology's compiler, Jozef Cseres, compares Hautzinger's scores to those of jazz's most famous producer of graphic notation, Anthony Braxton. But Hautzinger's scores are less systematic, more artistic and may are more akin to the graphic scores of Cornelius Cardew, Krzysztof Penderecki, or Karlheinz Stockhausen. Each score is only one page and ranges from abstract squiggles to multiple, bent music staves to some with very carefully arranged numbers. But all scores are presented as art objects with very little instruction on performance.

But Hautzinger does begin the anthology with a short abstract essay on who Gomberg (the "projection surface") is. The essay is a list of descriptions using no capitalization and periods instead of spaces. The entire essay is translated below, keeping the original format (including Hautzinger's original selected statements in bold):

> gomberg.can.see.**gomberg.is.a.conscious.one.**gomberg.is.a.serious.person.
> gomberg.knows.tolerance.goberg.has.ideas.gomberg.lives.from.his.ideas.
> gomberg.is.an.adult.gomberg.is.politically.conscious.gomberg.knows.history.
> gomberg.loves.life.gomberg.knows.limits.gomberg.is.critical.gomberg.has.a.
> large.heart.gomberg.has.an.opinion.gomberg.is.against.fascism.gomberg.is.
> against.decadence.gomberg.is.against.stupidity.gomberg.is.intelligent.
> gomberg.is.an.intellectual.gomberg.evaluates.conclusions.gomberg.loves.
> beauty.gomberg.nourishes.himself.to.health.gomberg.thinks.gomberg.is.a.
> player.**gomberg.speaks.does.not.speak.does.not.speak.gomberg.knows.**
> **what.he.is.not.saying.gomberg.does.not.say.what.he.knows.**gomberg.
> reads.gomberg.gomberg.is.a.poet.gomberg.loves.music.gomberg.is.gomberg.
> gomberg.is.a.dealer.**gomberg.can.stand.on.one.leg.**gomberg.is.one.of.the.fast.
> ones.gomberg.likes.to.consume.gomberg.loves.the.animals.gomberg.likes.
> time.gomberg.loves.technology.gomberg.is.undecided.**gomberg.travels.in.**
> **his.own.head.**gomberg.is.sad.gomberg.is.lonely.gomberg.hates.people.
> gomberg.eats.mushrooms.gomberg.loves.progress.gomberg.is.an.exhibitionist.
> gomberg.loves.water.gomberg.inspires.hope.**gomberg.can.jump.in.slow.**
> **motion.**gomberg.is.positive.gomberg.is.motivated.gomberg.loves.gomberg.
> gomberg.is.art.gomberg.is.not.gomberg.gomberg.is.gomberg.gomberg.is.

blind.gomberg.inspires.himself.gomberg.knows.gomberg.**gomberg.is.a. hallucinogen.**gomberg.knows.**gomberg.is.**gomberg.knows.gomberg.mixes. himself.up.gomberg.is.offensive.gomberg.is.strict.gomberg.measures. everything.**gomberg.is.fantasy.**gomberg.is.tired.gomberg.shines.gomberg.is. at.peace.gomberg.is.able.gomberg.is.strong.gomberg.lives.gomberg.flows. gomberg.absorbs.

gomberg.eats.gomberg. (Hautzinger 2000, 6; translated by author)

One could argue that Gomberg is Hautzinger's muse, a reflection he uses to create his music. In the essay, Hautzinger attempts to resolve or at least illustrate what Felber described as his "conflicting ideals." One could see this as a musician engaging in a type of philosophical laying not much different than the earlier mention cultural layering.

Returning to *Gomberg II >>Profile<<*, the sequel is very different from its predecessor released seven years earlier. Instead of elaborate liner notes, there are only sparse album credits. The album cover is a brightly colored and almost unrecognizable close-up of the valves of Hautzinger's trumpet. On the inside, there are twenty photographic portraits of Hautzinger, all staring into the camera. Musically, the album reinforces this multiplicity. Gone are the non-pitched playing and other extended trumpet techniques. The sequel is still a solo trumpet recording. But Hautzinger has employed multiple delays and loops in addition to effects. And in contrast to the predecessor, the majority of the sounds are recognizable as trumpet sounds, including pitched, melodic fragments. The subtitle of the album is ">>Profile<<," but none of the pictures of Hautzinger on the inside are in profile. Rather, the profile Hautzinger may be referring to is a personal statement or profile as opposed to a photographic profile. If this is the case, the album opens up to show a wider palette with more options. Not only has Hautzinger

greatly reduced the abstract use of extended techniques, he has used effects in the studio to create multiple layers of trumpet lines and sonic moments that would have been impossible in the analog landscape of the original. Keeping the Gomberg essay in mind (especially "gomberg.eats.gomberg"), we can see that Hautzinger's Gomberg project literally feeds on itself. Composition is used in some form (notated in the Gomberg scores), but improvisation is always an option. Hautzinger is free to be very specific and minimal, but also allowed to indulge in electronics and harmony. The only similarities between the two Gomberg recordings are Hautzinger's name and that they are both solo trumpet recordings. Otherwise the recordings are filled with opposites: the original has black and white artwork and the sequel is very colorful; the original has long involved liner notes explaining the musical construction of the recording and the sequel has no explanation (except for the montage of Hautzinger's photographic portraits); and, the original is a series of non-pitched, extended techniques and the sequel is a feast of sonic layering including melodic fragments. But Hautzinger has warned us that Gomberg is full of contradictions: "gomberg.is.not.gomberg.gomberg.is.gomberg." The self-negation ties in nicely to Koglmann's pursuit of the "post-avant-garde" that moves forward but is not restricted to (nor rejects) what has come before. To echo Hautzinger's quote and title of this work, one could say that "gomberg.is.free.from.gomberg."

7. ctrl's *25.11* (2007)

Finally, to a paralleled "problematic" and "non-referential" recording similar to Mitterer's *Call Boys Inc.* The group ctrl is a quintet of improvisers (Gloria Damijan, Bernd Klug, Meike Melinz, Bernhard Schöberl, and Gabi Teufner) with the instrumentation of two flutes,

guitar, piano, and double bass. Unlike the previous recordings, ctrl is not structured like the last recordings, centered on one musician. Guitarist Schöberl explained:

> ctrl had no leader. At least musically everything was discussed and decided democratically. When organizing concerts usually one person was in charge, mostly me. But since pieces/songs were really freely improvised, credits go to all members of ctrl and aren't listed therefore. We used ideas of single members only for rehearsing, usually not for performing.[89]

And not only were pieces credited to the entire group, the names of the nine pieces/songs on *25.11* (named after the date it was recorded, November 25th) were created by someone outside the group. The "thank you" section of the liner notes states "ctrl would like to thank Bettina Silli for the invention of great track titles" (Schöberl 2007, liner notes). So further artistic control is relinquished to someone outside of the band.

The tendency to work under a name (even only for a brief time or an evening) is quite common among jazz and improvising musicians in Vienna. For example, when I invited Thomas Stempkowski to perform in New York as part of a double bass quartet, he said he would prefer to use some sort of moniker for the evening and explained:

> I don't know how necessary it is in your town to have the name of a musician in the headline. For ensembles in Vienna, we often prefer names without the name of the protagonists. We often build words with the initials of the names of the musicians in the band or something like that.[90]

I was a bit surprised, as this is more similar to the rock scene. Of course there are exceptions (like Return to Forever, Weather Report, and others), but among jazz musicians in the United

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[89] Personal e-mail, 2012.
[90] Personal e-mail, 2010.

States a person's name and who is performing that night is very important, but everyone knows the names of the key members of the band or group. ctrl is one of many names of "bands" or groups of musicians in the jazz and improvised music scene in Vienna.[91] And one ensemble, The Vegetable Orchestra, is another leader-less organization like ctrl. But the use (and potentially over-use) of band names surprised me initially. Especially organizations like the JazzWerkstatt and the Vienna Art Orchestra, where the name of the institution seemed to be more important than the musicians belonging to the institution at the time. Could this be a carryover from classical music? Quite possibly. But in some way the name seemed to be a mask used to cloud the identity and personalities of the musicians in the ensemble, sometimes (like in ctrl) intentionally.

The liner notes to *25.11* include an endorsement from Burkhard Stangl, one of jazz and improvised music scene's most accomplished guitarists. Stangl worked with Koglmann early in his career and is known for straddling the worlds of improvised music and "new music." Stangl's words are very flattering:

> Extraordinary line-ups are nothing unusual, just as little as improvising ensembles are extraordinary. There is plenty of everything. As well there is plenty of nothing. But to name the "not-yet" in the present musically is a rare art. That's exactly what ctrl succeeds in. ctrl explores the extra- in the ordinary, discovers what's special in the general and enables us to experience the unknown in what we (seem to) know. This is where the sacredness of everyday grind and the power of anticipation rules. ctrl means to ask, to think, to dare: and all that refreshingly neurotical, plasmatic, subtle, consistent. (Schöberl 2007, liner notes)

[91] For an exensive list, see Appendix B: Bands, Collectives, Ensembles, and Groups Relevant to Vienna.

And exploration of the "extra" is evident on the album. The members of ctrl each create otherworldly sounds on their instruments. They seem to tell a story all at the same time without getting in one another's way. What one hears are the spaces between moments. This is one of the greatest strengths across most of the music in the Unclassified field (of which ctrl is a member). As ctrl's default leader, Schöberl explained that members would come in with ideas at rehearsal, but they would be abandoned for the greater whole in performance. The combined sonic image of string noise, scratching, blowing, and other unexpected sounds are successful from the beginning to the ending of the album.

In 2009, I had an opportunity to see and hear ctrl live. They performed in a wide-open space in someone's apartment. Though larger, the space had a similar atmosphere to the Tiny Venues discussed earlier. The performance was open to the public and advertised on the klingt.org website, but the audience was small (as is expected at such performances). Audience members sat on the floor using pillows to prop themselves up and listened intently. The entire performance was broadcast live on the internet via wolv-radio. It was a joy to see these musicians work. In addition to their instruments, many musicians had digital effects and other objects (brushes, small toys, chopsticks, or rubber balls) to create very abstract sounds with their instruments. I remember specifically Gloria Damijn taking a block of wood wrapped in sandpaper and rubbing it on the inside of a toy piano. I was struck by the focus and intent she had while making the scratching sounds. And she did so very effectively, speeding up the motion and slowing down to create aural waves. I was sad when it stopped. But every member of ctrl produced sound in this way, with focus and intent. And on the recording *25.11* this focus and intent is apparent. The music ebbs and flows organically, never rushed. I attribute this ability to the sensitivity of most Austrian musicians. If there is one overarching aspect to jazz and

improvising musicians in Vienna and Austria, it is a type of "softness" to their approach to music making that is reflected in the music produced. And ctrl is a good example of this "softness," which is not to be confused with lack of volume, but rather describes an approach to time and music creation. Although Schöberl uses some distortion on his guitar and there are occasionally jarring moments in the music, the way the music was performed and conveyed in 2009 was with sustained control while waiting for possibility, which creates what I am calling "softness." Each moment was assessed as it was performed. But the musicians very rarely looked at one another. They communicated more through the sounds they were producing.

But all the above is description from a listener's perspective. Next, I wish to talk about making music together with Austrian musicians.

E. Performing Jazz and Improvised Music with Austrians

From 2008 until 2011, I was able to perform with several jazz and improvising musicians in both Vienna and in New York when they visited. As a participant-observer (and especially acting in the crucial role of a bass player), I was exposed to some situations that made jazz and improvised music make more sense, but also it often confused the matter.

My first trip to Vienna as a performing musician was in March 2008 when Marco Eneidi asked me to perform with a large group he called ITCHYSCRATCHY AUDIOMAZE at the Blue Tomato. The group included Eneidi (alto sax), Martin Siewert (guitar), visiting U.S.-musician Damon Smith (bass/laptop), Andreas Menrath (drums), and Hans Falb (turntables). In late 2007, I had e-mailed Eneidi about my dissertation as a musician in New York suggested that I contact him regarding jazz and improvised music in Vienna. When he responded he included an invitation to be part of the mentioned performance. I quickly said yes, booked a flight, and made

arrangements to rent a bass while I was there. In addition to performing with Eneidi and his ensemble, I also participated in jam sessions at Blue Tomato (the night before our performance) and at Celeste (hosted by Eneidi).

At the time I was highly impressed with the opportunity to perform adventurous music abroad. In New York, I perform regularly with musicians who are associated with the downtown scene and are aligned with the more free jazz side of the jazz tradition, that of Ornette Coleman, John Coltrane, John Zorn, and others. I felt like I had found some form of free jazz utopia in Vienna where a musician could connect with musicians and audiences would pay, sit, and listen to free form music in large numbers on regular basis.

I had never performed with any of the musicians in Eneidi's ensemble before. The closest thing to a rehearsal was performing the night before our performance at the same venue with Eneidi, Smith (who was there a day early), and drummer Wolfgang Reisinger (who hosted the jam session). Our quartet performed a free jazz swing groove, with everyone knowing what to do. At the time I was so nervous, playing in a club I had never been in, performing on a rented instrument, and making my international debut as a musician. But as people got off the stage, I could tell that it went well.

The next night we performed with the entire ensemble as ITCHYSCRATCHY AUDIOMAZE. There was again no rehearsal, except a short soundcheck. We performed two completely free sets. Each musician was given a chance to solo in each set. With two bassists, there was harmonic cacophony and I really could not hear Smith well. At one point he stopped performing and made music with his laptop, which helped focus the performance. The most interesting contributor to the performance was Falb, who used scratched and undamaged records (including a copy of Braxton's *New York, Fall 1974*), upside-down broken cymbals, marbles,

and other objects to get ferocious sounds from his turntables. This of course added to the sound collage. But all the while, Eneidi cut through the wall of sound which remained a backdrop that propelled him forward.

During the performance, the Blue Tomato was full and people listened to our music while they ate, drank, and smoked. In hindsight, this experience greatly skewed my vision of jazz and improvised music in Vienna over the course of my fieldwork. I was in some sort of honeymoon phase where I thought Vienna was an ideal environment for adventurous, improvised music. And what I also did not realize at the time and for a while after, was that the evening's performance (and the Celeste jam sessions which I would attend over the years) was more in line with U.S.-American performance (and fit into the Traditional-U.S. Performance field and maybe even the Post-Tradition field) than what was more typical of jazz and improvised music performance in Vienna. I had falsely assumed that the audience's attention and support was a validation of our performance as something typical in Vienna. I would later realize that audience attention and support was almost a constant throughout jazz and improvised music in Vienna.

Before I left Vienna, I spoke with several musicians about the scene. And I was the guest musician featured at the weekly Celeste jam session before I left. I was flattered as many of the Austrian musicians were eager to talk to me about New York, were impressed that I spoke German, and liked my playing and interaction with them. I was stunned how the audience again stayed and listened to the performances which consisted of small groups of musicians completely improvising. No known melodies were performed. No standards were requested. None of the musicians asked to play their own compositions. Everyone performed freely. Eneidi would choose who played with whom and who would play next. And he would occasionally perform

himself. But the content was freeform. There were both horn players and rhythm section players. Vocalists were the exception. But no tunes or compositions were performed.

I thoroughly enjoyed my first visit to conduct my fieldwork. But I worry that I let my musician's ego obstruct my vision. I thoroughly thank Eneidi for his invitation and the experience the followed. But the rush of performing and being accepted as a visiting musician would not be the norm. In fact, Austrian-expatriate and New York-based trumpeter Franz Hackl later warned me that if I moved to Vienna I might at first be a hot commodity for a while, but that my newness would wear off. And I can only think my Austrian background would have accelerated that process, as I was not completely other and not completely local. In fact, looking back on the three years of fieldwork and performing in Vienna, I noticed it start to happen with some musicians.

In May 2008, I returned to Vienna to conduct more research. I did not rent a bass as I did not have plans to perform. I did sit in at the Celeste jam session and borrowed a bass from another bass player. While in Vienna that trip, I made friends with some of the members of the JazzWerkstatt Wien and was subsequently invited to participate in their Open Source Composers festival the following December. These invitations were coming too quickly. But I was glad to be invited to work with local Austrian musicians to compare with my U.S.-American experience with Eneidi.

I was asked to compose some music over the summer and fall to be used at the upcoming festival. I was also e-mailed some charts that I was asked to contribute to. The intent of the seven-day festival was to combine some members of the JazzWerkstatt Wien with visiting musicians from France, Germany, the Netherlands, and the United States (me). During the afternoon music was rehearsed and in the evening the music was presented at the Ensemble

Theater am Petersplatz in the first district near the Stephansdom. The JazzWerkstatt Wien is known for such collaborations and continues to do so. But I was unfamiliar with how the group of musicians worked. There was really no leader on the surface, though pianist Clemens Wenger (with the advice from Daniel Riegler and Clemens Salesny) made the final decisions as to which pieces were performed which night and with what configuration of musicians.

I must admit, what the festival was designed for and what the JazzWerkstatt Wien musicians expected did not agree with what I prepared. Having worked with downtown New York City musicians for years, I brought in three pieces of original music ("Constellation," "Expansion," and "Eyes to the Skies") that are more "constructions/conductions" than traditional compositions, similar to the way Cecil Taylor assembles music using letter names from left to right and using elements of conduction developed by Butch Morris. When I photocopied the music for the rest of the ensemble I got the sense they did not approve. There were no staff lines in my charts. There were very few chord changes. But I thought what could be more "open source" than these constructions that were used by me and other musicians in New York? The three pieces were premiered during the festival. In fact, "Eyes to the Skies" was included as part of the subsequent podcast that documented the Open Source Composers festival.[92] The podcast also includes music by JazzWerkstatt members (including Daniel Riegler, Peter Rom, Clemens Salesny, Bernd Satzinger, Wolfgang Schiftner, Clemens Wenger, and others) and some of the other visiting musicians (including Guillaume Heurtebize, Louise Dam Eckhardt Jensen, and Dominykas Vysniauskas). Revisiting the podcast, my piece still works in my opinion. A theme is stated by the ensemble that is then explored freely, guided by conduction. An approximated and embellished version of the melody concludes the piece followed by a sparse conducted coda. But

[92] JazzWerkstatt Wien Podcast, Episode 7 (June 2009) which can be downloaded at http://jazzwerkstatt.mur.at/podcast/.

after the piece was performed I could tell that it was not well received. I did not get the usual "that was great" vibe from the musicians. What I did not realize at the time was that such behavior was not common among musicians in Vienna, especially the younger generation. The older musicians I worked with were very friendly. But the younger generation seems much more restrained. I have stayed in contact with some of the musicians over the course of this research. But I have never been invited back to perform with them and I have never been approached by them to perform in New York. But that dynamic may have more to do with the fact that Austrian musicians are not interested in performing in the United States in general, and not a personal reaction to me. Whenever I see the musicians in Vienna, they are always polite and friendly.

A piece that follows my composition later in the podcast is "Wrong Train," co-composed by Guillaume Heurtebize, Andreas Pichler, Daniel Riegler, Peter Rom, Clemens Salesny, Wolfgang Schiftner, and Clemens Wenger. This piece is much more along the lines the festival was hoping to produce. Written for alto sax, trombone, guitar, bass, and drums, the piece is full of pointillistic starts and stops with several ongoing ostinati by the rhythm section. The piece is very bass driven, but it never locks into a definite groove. There are definite sections to the piece and a recurring melody. "Wrong Train" contains several characteristics associated with the trends within the jazz and improvised music scene in Vienna, like eclecticism and the absence of a driving rhythm from the entire rhythm section.

But in spite of the above successes and failures, the way the music was constructed throughout the week was interesting. The sheet music circulated during the course of the week had more to do with classical chamber music than the jazz charts I have seen over time. Sometimes three or more staves would be together, giving each player a complete score. And when parts were handed out, they looked again like classical music with few chord changes and

verbatim lines written out. This was definitely a composers' affair, hence the title Open Source Composers festival. Improvisation (which is so important to me) was not as important and was not seen as a requirement to make "jazz." At the risk of sounding too critical, I worried that the people who wrote the charts and conceived of the music had spent very little time going over traditional big band charts. There were few chord changes and rhythms were awkward. The desired flow of a successful chart that I have experienced and expected over the years was not present. Granted, these were new compositions and new collaborations. But I have been in similar situations in New York (for example, when I attended the BMI Jazz Composers Workshop or performed on other graduate students' recitals at Queens College) and those charts had a certain look and feel about them that was the result of being well-versed in the jazz tradition. In the JazzWerkstatt Wien's defense, they are firmly part of the Post-Tradition field and therefore more interested in the "jazz and more" agenda than creating and maintaining a jazz tradition. They want to go forward without looking back. But after the Open Source Composers experience, I wondered if they looked back enough before going forward.

Over the next three years I continued to perform with Austrian musicians in Vienna and New York. The Open Source Composers festival was the only time I ever saw any sheet music. From 2009 to 2010 I played with Fritz Novotny as part of various versions of his Reform Art Unit, twice at the Alte Schmiede and once at a church in the second district. Both performances at the Alte Schmiede were by small ensembles (3-5 musicians) without any rehearsal. We arrived and performed short pieces without discussion. At one of the performances we did conclude with Novotny's more-famous piece "Pannonian Flower," which is a simple, blues-like composition and he had lent me a recording beforehand. At the church performance we did rehearse beforehand, but that was because we had a slightly larger ensemble (a sextet) that consisted of

musicians Novotny did not perform with regularly and he was also not familiar with the performance space. So most of the musicians attended the rehearsal and we got to know one another musically. But there was no sheet music and no tunes were called. At the performance, we just worked our way through various sonic moods and constructions, best described as loose (but not noisy) free jazz.

In 2009, I also performed twice with Lukas Ligeti and Daniel Pabst as the band NoisyTownGroove at V.E.E.K.S. (an underground, unofficial club) and Fluc (a larger, multi-level club near Vienna's famous Ferris wheel). The trio plus some guests (one of them Novotny) again performed some freeform pieces. Given that Pabst is a guitarist, these performances were driven by his effects coupled with Ligeti's unique drumming. I have since performed with Ligeti several times in New York, where we both live. But Ligeti would admit he is not your typical musician from Vienna and no longer considers himself part of the scene, but is often in Vienna to visit his family.

Looking back on these and other performances with Austrians, I wish I could speak of more detail. The initial experiences of 2008 with Eneidi and the JazzWerkstatt Wien really impaired my judgment. Over time I had to revisit the many recordings and videos I have collected and attempt to see jazz and improvised music in Vienna as it is, an eclectic scene that is not beholden to U.S.-American model and is not interested in maintaining any form of tradition though "jazz" is presented nightly in multiple venues across Vienna.

Performing with Austrian musicians did not give me the immediate insight I desired. But then maybe my presence obscured the situation, as I was seen as a member of the New York downtown scene and therefore everyone would want to play free. Also, I now realize that during a large portion of my fieldwork I was looking for musical opportunities that agreed with the

musical agenda and aesthetic that I knew best and valued most. But after I started finally really listening to what musicians were saying in interviews and stepped back from the scene a bit, I acquired a better understanding of the eclecticism and the lack of a need to create identity around jazz and improvised music in Vienna. Then I was able to balance my tendencies as a working musician in New York with my task of being an observer of music in Vienna. Being a musician and performing with musicians in Vienna did gain me access to certain people and spaces I may have not had access to otherwise, but the access initially came with the price of distorted perception. This is one thing that I have learned from my dissertation that I will never forget, as it wastes precious time and slows the real work down. But this is all said with the luxury of hindsight.

IV. FURTHER RESEARCH AND CONCLUSION

After looking at jazz and improvised music in Vienna from various angles, I would like to make some suggestions as how best to continue the study of jazz and improvised music in Vienna and Austria.

A. Dynamic Computer Modeling to Illustrate Interaction among Musicians

One of the most intriguing aspects of this research has been the advantage of the small size of the population of jazz and improvising musicians in Vienna. Within the last four years, I have been able to collect over eighty percent of all of the jazz and improvised music recordings made by Austrians inside and outside of Austria in the last forty years. This collection of recordings gives one a very accurate picture of most of what has happened in jazz and improvised music in Vienna. But one challenge has been to communicate accurately the interaction (or lack thereof) between musicians in the jazz and improvised music scene in Vienna. The table of Major Musicians and Bands Arranged by Field (p. 87) is an attempt to show interaction across different fields by listing all seven in aligned columns and notating the musicians and bands found in multiple fields in bold. But there would be value in creating a more-accurate landscape of the seven fields depicting their overlap and how the fields interact over time.

While on the plane returning from one of my trips to Vienna, I began doodling on a piece of paper and developed what looked like circles connected to one another by lines. The circles represented musicians and the lines between circles represented the relationship between them. I wondered if such a model could be created with a computer using a compilation of data.

After arriving back in New York, I began researching the idea online, and to my amazement, there were several software products designed to arrange data visually. There is even a whole site dedicated to the collection of these products: visualcomplexity.com – a visual exploration of mapping complex networks.

But none of these models were exactly what I had envisioned. One product that did look similar to what I was envisioning was Visual Thesaurus, which displays connections between words. I contacted the company that made the product, TH!NKMAP, and met with them to pitch the idea. I suggested all the data points that could be created (like musicians, venues, and record labels) and the accompanying relationships and interactions between them (like recordings, performances, and familial relationships) and asked if such a visual representation could be created. They said it would be possible.

A while later I found a product that was similar to my idea, TouchGraph. But it does not include the nuance of relationships, just that they exist. I am hoping that one can compile several relationships that could then be unpacked and further explored dynamically.

This leads to the most exciting possibility: sorting and limiting the data. Having imported all the music I collected into iTunes, I have been able to sort and limit groups of musicians and recordings, giving me a better sense of the chronology of the recordings. I also tagged each recording with musicians in addition to the main performer. Thus, I was able to quickly create lists of who performed with whom and when. To be able to display this data graphically in two-dimensional space (as opposed to a list) would be useful. For example, a graphic representation could be created displaying which musicians in Vienna worked with one another from one year to another year. Or another example could be a display of a certain year and what musicians worked at a certain venue or recorded on a certain label.

The final goal would be to upload all this information with a dynamic architecture onto a website that could then be navigated dynamically. One could begin research on a musician and navigate to another musician, recording, or performance. Album artwork and other graphics along with internet links could be included. If licensing were not an issue, music examples could be included. This would create what I am calling *dynacartography*, a landscape of musicians and music that could be rearranged and altered at will but bound to historical data. Once this architecture is created, there is no reason that this could not be extended to other music scenes or beyond music. I have spoken with Andrea Vasquez at the CUNY New Media Lab, and these ideas are all within the realm of possibility. The model and the accompanying data just need to be built and compiled.

B. Focus on Audience Reception of Jazz and Improvised Music in Vienna

One of my greatest discoveries while in Vienna is its concert audience. Audiences in Vienna are well educated and patient. Many have an omnivorous appetite for music and they are highly social. Attending concerts is part of their daily lives. In addition, one can sit, eat, and drink (and where possible smoke) while listening to music. As mentioned earlier, this is a large part of Austrian culture, especially in Vienna. This *Sitzenbleiben* ["staying and sitting"] is an important attribute and even an advantage and strength to musical life in Vienna.

Given that the audiences are well educated and loyal, I began to think that to accurately understand jazz and improvised music in Vienna, one would have to also include reception studies. The creation and production of music is very important. But how is jazz and improvised music consumed and understood by the audience?

Also, the "fourth wall" between performer and audience is firmly in place in Vienna. This dynamic may be another habit from the classical concert hall. I accidently punctured the fourth wall and was scolded for it. In 2008, pianist Fritz Pauer was awarded the Staatspreis für Improvisiertre Music ["Austrian State Prize for Improvised Music"]. I attended the concert in celebration of his award at Porgy & Bess in January 2009. For his encore, Pauer played a serious blues and I instinctively began to clap on beats two and four. Immediately, the people that I shared a table with and others around me looked at me as if I was crazy, like I was causing a disruption. And in their minds I probably was a disturbance. I felt I had done nothing wrong, but was obviously being scolded for my bad behavior. Looking back on the experience, I now understand that I stumbled into a cultural *faux pas* of disturbing the fourth wall between performer and audience.

In addition, I believe that Austria's historical neutrality and political isolation has also somehow manifested itself in the consumption habits of audience members (and musicians) in Vienna. In an interview in the concert film *no hassle: live at ars electronic festival 2008*, Richard Huber of Tosca talked about this isolation and how it possibly manifested in creative expression in Vienna:

> INTERVIEWER: It seems like in Vienna there's this freedom to be more expressive and like you say "not to be afraid" because of commercial reasons or whatever. But not to be afraid to actually put that sound out…
>
> HUBER: There might be a historical reason for that. Because until 1989 [Vienna] was like a one-way street, there was the Iron Curtain and nowhere to go. So actually, you couldn't make any money with whatever artistically you wanted to do, except maybe painting. So the people didn't have the

> pressure of the market because there was no market. They were going to extremes, also because they didn't have gigs or have an audience. If you always do the same thing, you tend to be maybe more extreme afterwards.
>
> (Dorfmesiter 2010 [2008])

The freedom the interviewer asked about is arguably not seen as freedom by Austrian musicians. Living in political (and financial) isolation did not stop Austrian musicians from making music, but allowed them to experiment without risk outside a market-based system. The "one-way street" analogy that Huber uses somehow parallels the one-way dynamic that is maintained when the "fourth wall" is in place between performer and audience. So not only is the culture of Austria isolated in recent history, one could argue that since jazz and improvised music are seen more as an art music and therefore are treated as such, the performers are further isolated from their audience who (were they in the United States) should be reacting to moments in their music. I know from my experiences performing in Austria and with Austrians, I had to get used to the dynamic that audience members would rarely clap after solos or shout in exaltation at an exciting moment in a performance. In fact, it is a common joke that Austrians like to suffer in the concert hall! And in my mind, I envision the audience sitting in straitjackets in the concert hall (and by extension in clubs). If the dynamic is true, then very vital parts of jazz performance (like call-and-response) are therefore missing. It should not be a surprise that jazz and improvised music evolve differently in Vienna in good ways and bad. Musicians can take risks and liberties they could not normally afford in other parts of the world. Audiences would normally stop them either in performance by booing or at the record store by not buying their recordings. But if the Austrian musicians do not bow down to the pressures of the marketplace because a free commercial marketplace does not exist internally in Austria (or at least the forces do not exist

because of large state subsidies, until recently), this is not freedom but rather a lack of obligation, which is not the same thing. By talking to audience members and consumers of jazz and improvised music in Austria, a consumption-side dynamic (as opposed to a creation-side dynamic) could be better understood. And within that consumption-side model, jazz and improvised music would be seen more as a process of listening. The traditional creation-side model did not answer many of my questions, because the creation-dynamic (as it applies to the United States and other regions) does not necessarily apply to Austria.

C. Jazz as Defined by Non-Austrian and/or Non-Jazz Musicians in Austria

Finally, given that so much of Austria and Austrian culture is defined by what it is not at present, I am interested in talking with non-jazz and non-improvising musicians about jazz in Austria. Also, how do non-Austrians define jazz? For example, how do non-Austrians making music in Vienna (like Marwan Abado, Angélica Castelló, Allegre Corrêa, Vlado dZihan, Boris Hauf, Patrice Heral, Ottó Horváth, Irina Karamarovic, Martin Lubenov, Özden Öksüz, Maja Osojnik, Arkady Shilkloper, Nenad Vasilic, Dhafer Youssef, and others) define jazz?

After a concert in New York, I was able to speak with Harri Stojka, an Austrian citizen who comes from a Roma background. I asked him what he called his music and he replied "gypsy jazz or Roma jazz." I asked him how his music related to an idea of jazz and he almost defensively replied, "I played a lot of bebop!"[93] We then continued on another topic and he warmly invited me to contact him the next time I was in Vienna. But this was the first time I felt like I had run into any sense of authenticity or issues of legitimacy among jazz and improvising musicians in Vienna. I suspect that being seen more as "other" in Vienna has something to do

[93] Informal conversation, 2011; translated by author.

with it. Stojka is one of the most respected Roma musicians in Vienna. He has a thick Viennese accent and is obviously very proud of his city. We joked and talked about the best places to eat and where to hear music in Vienna. But I was worried I had touched a nerve when I brought up the issue of jazz. Having constructive and more formal conversations with him and other non-Austrian musicians as mentioned above might create a more accurate picture of a concept of jazz and how it is used and understood in Vienna.

D. Conclusion

This research has allowed me to deepen my knowledge of Austrian culture and musical practice. I have been able to investigate parts of my U.S.-American and Austrian cultural backgrounds (and their mixture) that I might not otherwise have explored. But much work is left to be done on jazz and improvised music as it is performed in Vienna. The diversity of sound is at first confusing, but looking deeper into the performance and the social activities, one can see that jazz and improvised music are part of a larger whole void of racial constructs. There is a freedom to explore many sounds, but also an aversion to performing in a dogmatic way. The emancipation from traditional U.S.-American jazz performance practices that transpired around Europe did not necessarily take place in the same way in Vienna and Austria. Rather, when the isolation of the Cold War dissolved, musical elements were incorporated at will, and the more eclectic, the better! Jazz and improvised music in Vienna is not part of a global jazz continuum (except for maybe at Jazzland and Porgy & Bess), but is rather an element in a historical process feeding a complex, local mixture.

V. APPENDICES

A. People

NOTE: Where possible, birth and death dates have been included.

1. Jazz and Improvising Musicians Relevant to Vienna

Marwan Abado (Lebanon/Palestine; b. 1967): oud.

Lois Aichberger: trumpet. LA BigBand.

Elfi Aichinger (b. 1961): voice. Anton Bruckner Privatuniversität faculty.

Oskar Aichinger (b. 1956): piano.

Fridl Althaller: piano.

Ursula Anders: percussion.

Eric Arn (USA): guitar. Celeste jam sessions.

Christoph "Pepe" Auer (b. 1981): alto/tenor saxophone, bass clarinet, flute, pepephon. Living Room and Vienna Art Orchestra.

Louie Austin: voice.

Manon Bancich: piano.

Herbert Berger (b. 1969): saxophone, clarinet, flute, harmonica. Jazz Bigband Graz.

Thomas Berghammer (b. 1975): trumpet. Nifty's. Celeste jam sessions.

Vlado Blum: guitar.

Max Bogner [Margaret Unknown]: guitar. Producer of Kollektiv Akt festival and other events at mo.ë. Celeste jam sessions.

Florian Bramböck (b. 1959): saxophone.

Martin Brandlmayr (b. 1971): drums, percussion, vibraphone, piano, laptop. Kapital Band 1, Radian, and Trapist.

Georg Breinschmid (b. 1973): bass, voice. Vienna Art Orchestra and Wiener Philharmoniker.

Martin Breinschmid (b. 1970): vibes, drums, instrument rental.

Michael Bruckner-Weinhuber: guitar.

Bernhard Breuer (b. 1978): drums. elektro guzzi.

Meaghan Burke (USA; b. 1985): cello, voice. Lived in Vienna 2006–10. Celeste jam sessions.

Paolo Cardoso (Brazil; b. 1953): bass. Performed and recorded frequently with Art Farmer and Karl Ratzer, but lives in Munich.

Angélica Castelló (Mexico; b. 1972): recorder, toys, electronics. Moved to Vienna in 1999. Low Frequency Orchestra (leader).

Christoph Cech (b. 1960): piano. Anton Bruckner Privatuniversität faculty.

Leena Conquest (USA): voice. Lived in Vienna in the early 1990s and recorded with Reform Art Unit.

Alegre Corrêa (Brazil; b. 1960): guitar, voice, percussion. Joe Zawinul alumnus.

Wayne Darling (USA; b. 1945): bass. Universität für Musik und darstellende Kunst Graz faculty.

Renald Deppe (b. 1955): saxophone, clarinet.

Klaus Dickbauer (b. 1961): saxophone. Call Boys Inc.

dieb13 [Dieter Kovacic] (b. 1973): turntables, cigar box.

Christof Dienz (b. 1968): bassoon, zither.

Richard Dorfmeister (b. 1967): synthesizer, flute. Kruder & Dorfmeister.

Dorian Concept [Oliver Thomas Johnson] (b. 1984): synthesizer, laptop.

Ulrich Drechsler (Germany): bass clarinet, tenor saxophone. Studied in Graz and moved to Vienna in 1999.

Carl Drewo [Carl Drevo / Karl Drewo] (1929-95): saxophone.

Joris Dudli (b. 1957): drums.

[dunkelbunt] [Ulf Lindemann] (Germany; b. 1979): turntables, piano. Moved to Vienna in 2001. The Secret Swing Society. ost klub.

Vlado dZihan (Bosnia): synthesizer, piano, drums. dZihan & Kamien and mc sultan.

Alex Ehrenreich (b. 1973): saxophone.

Teddy Ehrenreich (b. 1936): saxophone.

Marco Eneidi (USA; b. 1956): alto saxophone. Moved to Vienna in 2005. Celeste jam sessions host.

Hannes Enzelberger: bass.

Matthias Erian: electronics.

John Evers: trumpet. Blue Note Six.

Hans Falb: turntables, concert producer. konfrontationen.

Viola Falb (b. 1980): soprano/alto saxophone, clarinet. Falb Fiction. JazzWerkstatt Wien (associate).

Heinz Fallmann (b. 1974): guitar. Velvet Elevator.

Art Farmer (USA; 1928-99): trumpet, flugelhorn, flumpet. Moved to Vienna in 1968 and lived there until his death. ORF Big Band.

Fatty George [Franz Georg Pressler] (1927-82): clarinet.

Tanja Feichtmair (b. 1972): alto saxophone.

Christian Fennesz [fennesz] (b. 1962): guitar, synthesizer, laptop, electronics.

Karl “Bumi” Fian (1961-2006): trumpet. Count Basic. Vienna Art Orchestra.

Paul Fields (b. 1943): violin, piano. Reform Art Unit.

Klaus Filip (b. 1963): laptop, computer programmer, inventor of lloopp (software instrument).

Michael Fischer (b. 1963): tenor saxophone, feedback_saxophone, violin, CD player. Vienna Improvisers Orchestra (leader).

b. fleischmann [Bernhard Fleischmann] (b. 1975): piano, drums, turntables, electronics.

Uzzi Förster (1930-95): tenor saxophone, piano, voice.

Stefan Fraunberger: bass.

Werner Frieb (d. 2007): drums. Celeste jam sessions.

Uli Fussenegger (b. 1966): bass. Klangforum Wien.

Thomas Gansch (b. 1975): trumpet. Vienna Art Orchestra.

Susanna Gartmayer (b. 1975): bass clarinet, contra alto clarinet, alto saxophone, vegetables. Salz, The Vegetable Orchestra, and When Yuppies Go To Hell. Celeste jam sessions.

Martin Gasselsberger (b. 1980): piano.

Dieter Glawischnig (b. 1938): piano.

Christian Gonsior (b. 1969): saxophone.

Mario Gonzi (b. 1966): drums.

Georg Gräwe (Germany; b. 1956): piano.

Johannes Groysbeck (b. 1955): electric bass, groysophon. Reform Art Unit.

Friedrich Gulda [Albert Golowin] (1930-2000): piano, synthesizer, baritone saxophone, alto/bass recorder; voice (as fictional character Albert Golowin starting in 1969).

Mats Gustafson (Sweden; b. 1964): saxophone. Started living part-time in Vienna c. 2010.

James Hall (USA; b. 1984): trombone. Lived in Vienna 2007-9.

Bernhard Hammer (b. 1980): guitar. elektro guzzi.

Elisabeth Harnik (b. 1970): piano, voice.

Sophie Hassfurther (b. 1979): tenor saxophone.

Boris Hauf (England; b. 1974): soprano/tenor/baritone saxophone, synthesizer. Moved to Vienna in 1984 and left for Berlin in 2003.

Franz Hautzinger (b. 1963): quartertone trumpet.

Sabina Hank (b. 1976): voice, piano.

Stefan Heckel (b. 1969): piano, accordion.

Hans Heisz (b. 1947): drums. Reform Art Unit.

David Helbock (b. 1984): piano.

Patrice Heral (France; b. 1965): drums, percussion, electronics. Vienna Art Orchestra.

Heinz von Hermann (b. 1936): tenor saxophone, clarinet, flute.

Helge Hinteregger (b. 1958): saxophone, voice, electronics.

Karl Hodina (b. 1935): accordion.

Ottó Horváth (Hungary): trombone, voice. Celeste jam sessions.

Rupert W. M. Huber (b. 1967): piano, laptop. Tosca.

Phillip Jagschitz (b. 1981): piano, accordion.

Jazz Gitti (Austria; b. 1946): voice.

Kris Jefferson (USA): electric bass. Hosts jam session at Luftbad.

Ingrid Jensen (Canada; b. 1966): trumpet. Lived in Vienna 1991-3.

Stella Jones (Germany; b. 1971): voice. Moved to Vienna in 1977.

Herbert Joos (Germany; b. 1940): trumpet, flugelhorn. Viennar Art Orchestra.

Heinrich von Kalnein (b. 1960): saxophone and flute. Jazz Bigband Graz.

Mario Kamien (Germany/Switzerland): guitar, sampler. dZihan & Kamien.

Irina Karamarovic (Kosovo; b. 1978): voice.

Anton Karas (1906-85): zither.

Thomas Kaufmann (b. 1970): alto saxophone.

dd kern [DD Kern/didi kern/Dieter Kern]: drums. bulbul and Fuckhead. Celeste jam sessions.

Florian Kindlinger: laptop, electronics.

Oscar Klein (1930-2006): trumpet, guitar.

Erich Kleinschuster (b. 1930): trombone. ORF Big Band.

Franz Koglmann (b. 1947): trumpet, flugelhorn.

Hans Koller (1921-2003): soprano/tenor saxophone, violin.

Lukas König (b. 1988): drums, electronics. kompost 3.

Simone Kopmajer (b. 1981): voice.

Lukas Kranzelbinder (b. 1988): bass.

Karl Wilhelm Krbavac (b. 1950): cello, viola da gamba, piano, electric guitar. Reform Art Unit. Vienna Art Orchestra.

Hannes Krebs (b. 1971): drums. Celeste jam sessions.

Stefan Krist (b. 1964): alto trombone, toys, small instruments. Celeste jam sessions.

Peter Kruder (b. 1967): turntables. Kruder & Dorfmeister, Peace Orchestra, VoomVoom.

Gerhard Kubik (b. 1934): clarinet, guitar. anthropologist.

Iris Kübler: accordion. Salz and Vienna Improvisers Orchestra.

Pamelia Kurstin (USA; b. 1976): theremin. Moved to Vienna in 2005.

Christof Kurzmann (b. 1963): voice, clarinet, soprano/alto saxophone, lloopp. Moved to Berlin in 2000 and then to Buenos Aries in 2010, but is still very active in Vienna.

Peter Kutin (b. 1983): laptop.

Herbert Lacina (b. 1954): electric bass. Celeste jam sessions.

Swantje Lampert: saxophone.

Bernhard Lang (b. 1957): piano, drums.

Otto Lechner (b. 1964): accordion, piano.

Peter Legat (b. 1958): guitar. Cout Basic.

Frédérique Leno: piano.

Hannes Löschel (b. 1963): piano, prepared piano, Fender Rhodes, harmonium, sampler. Anton Bruckner Privatuniversität faculty.

Matthias Löscher (b. 1982): guitar. Ruff Pack. SK Invitational.

Paul Lovens (Germany; b. 1949): drums. Lives in Nickelsdorf.

Martin Lubenov (Bulgaria; b. 1976): accordion.

Berndt Luef (b. 1952): vibraphone, percussion.

Lylit [Eva Klampfer] (b. 1984): voice, piano. SK Invitational.

Madita [Ma.Dita] (b. 1978): voice. dZihan & Kamien.

Walter Muhammad Malli (1940-2012): soprano saxophone, drums. Reform Art Unit.

Bernie Mallinger (b. 1969): violin. radio.string.quartet.vienna.

Andy Manndorff (b. 1957): guitar.

Maria Christina [Maria-Christina Spießberger] (b. 1984): voice.

Klemens Marktl (b. 1976): drums.

Christian Martinek: percussion, electronics.

Jean-Christophe Mastnak (France; b. 1959): french horn, alpine horn, flugelhorn.

Christian Maurer (b. 1967): saxophone. Upper Austrian Jazz Orchestra.

Bertl Mayer (b. 1958): harmonica.

Manu Mayr (b. 1989): bass. kompost 3.

Marianne Mendt (b. 1945): voice.

Andi Menrath: drums.

Anton “Toni” Michlmayr: bass. Masters of Unorthodox Jazz.

Andy Middleton (USA; b. 1962): saxophone. Konservatorium Wien Privatuniversität faculty.

Sepp Mitterbauer (b. 1946): trumpet. Reform Art Unit.

Wolfgang Mitterer (b. 1958): organ, piano, synthesizer, electronics. Call Boys Inc.

Michael Moser (b. 1959): cello. Polwechsel (co-leader).

Christian Mühlbacher (b. 1960): drums. Nouvelle Cuisine (leader).

Christian Muthspiel (b. 1962): trombone, piano, electronics. Vienna Art Orchestra.

Gerhard Muthspiel (b. 1958): bass.

Wolfgang Muthspiel (b. 1964): guitar. Vienna Art Orchestra.

Bertl Mütter (b. 1965): trombone.

Max Nagl (b. 1960): saxophone.

Helmut Neugebauer (b. 1957): flute.

Ed Neumeister (USA; 1952): trombone.

Roland Neuwirth (b. 1950): guitar, voice.

Lauren Newton (USA; b. 1952): voice. Vienna Art Orchestra.

noid [Arnold Haberl] (b. 1970): cello, laptop. Celeste jam sessions. klingt.org.

Fritz Novotny (b. 1940): soprano saxophone, flutes, percussion, voice. Reform Art Unit (leader).

Josef Novotny (b. 1963): piano, organ.

Philipp Nykrin (b. 1984): piano, synthesizer. SK Invitational.

Franz Oberthaler (b. 1974): alto saxophone, clarinet.

Stefan Oberthaler [KEYMINATOR] (b. 1963): synthesizer.

Benny Omerzell (b. 1984): piano, synthesizer. kompost 3.

Özden Öksüz (Turkey; b. 1974): voice. dZihan & Kamien. mc sultan.

Maja Osojnik (Slovenia; b. 1976): voice, recorder, electronics, field recordings.

Gerd Hermann Ortler (b. 1983): saxophone. GHO Orchestra.

Daniel Pabst (b. 1971): guitar. TRAFO.

Fritz Pauer (b. 1943): piano.

Harry Pepl (1945-2005): guitar, piano. Vienna Art Orchestra.

Jim Pepper (USA; 1941-91): saxophone. Lived in Vienna 1990-1.

Oscar Pettiford (USA; 1922-60): bass, cello. Lived in Baden-Baden, Germany in the late 1950s and recorded with Hans Koller and Attila Zoller in both Austria and Germany.

Martin Philadelphy (b. 1971): guitar, voice.

Flip Philipp (b. 1969): vibes.

Werner Pirchner (1940-2001): vibes. Vienna Art Orchestra.

Herbert Pirker (b. 1981): drums. JazzWerkstatt Wien (associate).

Fabian Pollack: guitar. Nifty's.

Gerald Preinfalk (b. 1971): saxophone.

Emanuel Preuschl: guitar. TRAFO.

Raphael Preuschl (b. 1977): bass. JazzWerkstatt Wien (associate).

Fredi Pröll (b. 1969): drums. Trio Broccoli.

Michael Prowaznik: drums.

Martin Ptak (b. 1972): trombone, trombone.

Werner Puntigam (b. 1964): trombone.

Wolfgang Puschnig (b. 1956): alto saxophone, flute, bass clarinet. Vienna Art Orchestra.

Helmut Qualtinger (1928-86): voice, actor.

Philipp Quehenberger (b. 1977): synthesizer, piano, guitar. Celeste jam sessions.

Lorenz Raab (b. 1975): trumpet. Soloist for the Volksoper Wien.

Karl “Charlie” Ratzer (b. 1950): guitar, voice.

Mario Rechtern (Germany; b. 1942): saxophone.

Peter Rehberg [Pita] (England; b. 1968): electronics.

Uli Rennert (b. 1960): piano, synthesizer.

Herbert Reisinger (b. 1961): drums.

Wolfgang Reisinger (b. 1955): drums, electronics. Vienna Art Orchestra.

Martin Reiter (b. 1978): piano.

Daniel Riegler (b. 1977): trombone. JazzWerkstatt Wien (founding member).

Leo Riegler (b. 1986): voice, turntables, laptop, electronics.

Michiru Ripplinger: guitar.

Karl Ritter (b. 1959): guitar.

Peter Rom (b. 1972): guitar. JazzWerkstatt Wien (founding member).

Sandra Rose: voice. Host of Sandras Salon series.

Peter Rosmanith (b. 1956): hang, percussion.

Mathias Rüegg (Switzerland; b. 1952): piano. Vienna Art Orchestra (leader).

Clemens Salesny (b. 1980): alto saxophone, bass clarinet. JazzWerkstatt Wien (founding member).

Hans Salomon (b. 1933): saxophone.

Jon Sass (USA; b. 1961): tuba. Vienna Art Orchestra.

Bernd Satzinger (b. 1977): bass, electronics. JazzWerkstatt Wien (founding member).

Woody Schabata (b. 1955): vibes.

Linda Scharrock (USA; b. 1947): voice.

Uli Scherer (b. 1953): piano.

Wolfgang Schiftner (b. 1982): saxophone, turntables. JazzWerkstatt Wien (founding member). Left JazzWerkstatt Wien and stopped making music in 2009.

Ingrid Schmoliner: prepared piano, voice.

Jakob Schneidewind: bass. elektro guzzi.

Bernhard Schöberl (b. 1979): guitar. ctrl.

Martin Schönlieb: prepared banjo, guitar.

Eric Schörghofer: electronics. blauwurf.

Arkady Shilkloper (Russia; b. 1956): French horn.

Martin Siewert (Germany; b. 1972): guitar, pedal and lap steel, electronics. Moved to Austria in 1982.

Klaus Sinowatz (b. 1954): electric bass, stones.

Paul Skrepek (b. 1956): drums.

Harry Sokal (b. 1954): soprano/tenor saxophone. Vienna Art Orchestra.

Uli Soyka (b. 1954): drums.

Rudolf “Rudi” Staeger (b. 1947): drums.

Burkhard Stangl (b. 1960): guitar.

Elias Stemeseder (b. 1990): piano.

Thomas Stempkowski (b. 1972): bass.

Harri Stojka (b. 1957): guitar.

Charly Tabor (1919-99): trumpet. Charlie and his Orchestra.

Hans Theessink (Netherlands; b. 1948): guitar, voice.

Paul Urbanek (b. 1964): piano.

Nenad Vasilic (Serbia; b. 1975): bass.

Georg Vogel (b. 1988): piano.

Chrisi Wagner (b. 1967): guitar. Trio Broccoli.

Stefan Wagner (b. 1965): guitar.

Christian Weber (Swiss; b. 1972): bass. No longer lives in Vienna, but was educated there and returns to perform frequently.

Martin Weixlbraun: guitar.

Clemens "Bumpfi" Wenger (b. 1982): piano, synthesizer. JazzWerkstatt Wien (founding member).

"Big John" Whitfield (USA): voice.

Martin Wichtl (1941-2012): saxophone, flute. Spontan Music Trio (leader).

Felix Wilfer: violin.

Rudi Wilfer (b. 1936): piano.

Reinhart Winkler: drums.

Uli Winter (b. 1969): cello. Trio Broccoli.

Elly Wright: voice.

Philip Yaeger (USA; 1976): trombone.

Dhafer Youssef (Tunisia; b. 1967): voice, oud. Moved to Vienna in 1990.

Mia Zabelka (b. 1963): electric violin, voice.

Nika Zach: voice, toys.

Michael Zacherl: electronics. blauwurf.

Attila Zoller (Hungary; 1927-98): guitar. Lived in Vienna 1948-54.

Martin Zrost [Martin Wallner]: alto saxophone, electric bass.

Axel Zwingenberger (Germany; b. 1955): piano. Lives in Hamburg, but performs in Vienna frequently.

Otto M. Zykan (1935-2006): piano, voice.

2. Relevant Non-Musicians in Vienna

Christoph Amann: sound engineer. Amann Studios.

Werner Angerer: sound engineer. JazzWerkstatt Wien.

Werner Christen: manager, organizer. Original Storyville Jazzband. classic jazz club wien.

Andreas Felber (b. 1971): journalist.

Tina Frank (b. 1970): video artist.

Christoph Huber: concert producer. Porgy & Bess.

Ernst Jandl (1925-2000): poet.

Helmut Jarosik: avid fan.

Ingrid Karl: concert producer, book editor. Wiener Musik Galerie.

Alex Lustig (b. 1973): record salesman. Rote Laterne.

Gernot Manhart: audio engineer. *Blue Tomato DI Sessions.*

Axel Melhardt (b. 1943): venue owner. Jazzland.

Flo Prix (b. 1972): sound and visual installation producer. cat^{x}.

Billy Roisz (b. 1967): video artist.

Isabella “isilistening” Schrammel: event organizer. SWAP! Legacy.

Gerhard Woratschek (b. 1948): record salesman. Extraplatte.

3. Austrian Jazz and Improvising Musicians Living Outside of Austria

NOTE: All musicians in this section currently live in New York City, unless otherwise noted.

Gernot Bernroider (b. 1973): drums. The Oulipians.

Werner Dafeldecker (Berlin; b. 1964): bass, guitar, percussion, laptop, electronics.

Franz Hackl (b. 1966): trumpet.

George Farmer (b. 1972): bass.

Walter Fischbacher (b. 1966): piano, synthesizer.

Harald "Harry G" Gangelberger: drums.

Hans Glawischnig (b. 1970): bass.

Peter Herbert (NYC/Paris; b. 1960): bass.

Bernd Klug (b. 1981): bass.

Stefan Kondert (Berlin; b. 1981): bass. Ruff Pack. SK Invitational.

Dr. Roland Kovac (Munich; b. 1927): piano.

Peter Kronreif (b. 1982): drums. SK Invitational.

Vito Lesczak (b. 1967): drums. Moved to New York in 1992.

Lukas Ligeti (b. 1965): drums. Burkina Electric.

Elizabeth Lohninger (b. 1970): voice.

Alex Machacek (Los Angeles; b. 1972): guitar.

Radu Malfatti (b. 1943): trombone, sinewaves. Left Austria in 1971. Lived and worked with musicians in Amsterdam, Berlin, Cologne, London, and Zurich. Returned to Vienna in 1997.

Michael Mantler (Copenhagen; b. 1943): trumpet. Left Vienna in 1962.

Maria Neckam: voice.

Sarah Price: voice.

Wolfgang Schalk (NYC/Los Angeles): guitar.

Maximilian "Max" Schweiger (b. 1964): soprano/alto/tenor/baritone saxophone, flute, clarinet, bass clarinet. Moved to New York in 1992.

Achim [Joachim] Tang (Cologne; b. 1958): bass.

Peter Wolf (Los Angeles; b. 1952): piano, synthesizer. Frank Zappa alumnus.

Joe Zawinul (NYC/Los Angeles; 1932-2007): piano, synthesizer. Weather Report, Weather Update, and Zawinul Syndicate. Left Vienna in 1959.

Clemens Zecha: drums.

4. Additional Musicians

NOTE: All musicians in this section are US-American, unless otherwise noted.

Cannonball Adderley (1928-75): alto saxophone.

Alex Acuña: drums, percussion.

Fred Anderson (b. 1929): tenor saxophone.

Louis Armstrong (1901-71): trumpet, voice.

Albert Ayler (1936-70): saxophone.

Ray Barretto (1929-2006): percussion.

Leonard Bernstein (1918-90): piano, conductor.

Carla Bley (b. 1936): piano.

Paul Bley (b. 1932): piano.

Anthony Braxton (b. 1945): saxophone.

Fritz "Freddie" Brocksieper (Germany; 1912-90): drums. Charlie and his Orchestra.

Peter Brötzmann (Germany; b. 1941): saxophone.

John Cage (1912-92): piano.

Cornelius Cardew (England; 1936-81): piano, cello, transistor radio.

Ornette Coleman (b. 1930): alto saxophone, violin, trumpet.

Anthony Cox (b. 1954): bass.

John Coltrane (1926-67): soprano/tenor saxophone, flute.

Miles Davis (1926-91): trumpet, synthesizer.

Eric Dolphy (1928-64): bass clarinet, alto saxophone.

Duke Ellington (1899-1974): piano.

Lisle Ellis (b. 1951): bass, electronics.

eRikm [Erik Malton/Erik M] (France; b. 1970): laptop, electronics, visual artist.

Bill Evans (1929-80): piano.

Falco [Hans Hölzel] (Austria; 1957-98): voice, bass.

Bill Fontana (b. 1947): sound artist.

Reinhold Friedl (Germany; b. 1964): piano. zeitkratzer.

Art Garfunkel (b. 1941): voice. Simon & Garfunkel.

George Gerswhin (1898-1937): piano.

Jimmy Giuffre (1921-2008): clarinet.

Mats Gustafsson (Sweden; b. 1964): tenor/bari sax, electronics.

Charlie Haden (b. 1937): bass.

Gunter Hampel (Germany; b. 1937): vibes, bass clarinet.

Lionel Hampton (1908-2002): vibes, drums, piano.

Herbie Hancock (b. 1940): piano, synthesizer.

Nikolaus Harnoncourt (Austria; b. 1929): cello, conductor. Founded Concentus Musicus Wien in 1953.

Franz Hummel (Germany; b. 1939): piano.

Brad Jones: bass. Big Four.

Henry Kaiser (b. 1952): guitar.

Emmerich Kálmán (Hungary; 1882-1953): piano.

Hans Koch (Switzerland; b. 1948): bass clarinet, sax, electronics.

Peter Kowald (Germany; 1944-2002): bass, tuba, voice.

Ernst Krenek (1900-91): piano. Left Austria for the United States in 1937. Became a U.S.-American citizen in 1945.

Joachim Kühn (Germany; b. 1944): piano, alto saxiphone.

Steve Lacy (1934-2004): soprano saxophone.

György Ligeti (Hungary; 1923-2006): composer.

Madonna (b. 1958): voice, guitar.

Nick Mason (England; b. 1944): drums. Pink Floyd.

John McLaughlin (England; b. 1942): guitar.

Pat Metheny (b. 1954): guitar.

Charles Mingus (1922-79): bass, piano

Joni Mitchell (Canada; b. 1943): voice, piano, guitar.

Roscoe Mitchell: saxophone. Art Ensemble of Chicago.

Thelonious Monk (1917-82): piano.

William Parker (b. 1952): bass.

Joe Pass (1929-94): guitar.

Jaco Pastorius (1951-87): electric bass, drums. Weather Report.

Nicholas Payton (b. 1973): trumpet.

Krzysztof Penderecki (b. 1933): composer.

Oscar Peterson (Canada; 1925-2007): piano, clavichord.

Dave Pike (b. 1938): vibes.

Lou Reed (b. 1942): guitar, voice. Velvet Underground (leader).

Max Roach (1924-2007): drums.

Chanda Rule: voice. The Oulipians.

Karl "Charlie" Schwedler (Germany): voice. Charlie and his Orchestra.

Wayne Shorter (b. 1933): soprano/tenor saxes.

Paul Simon (b. 1941): voice, guitar.

Damon Smith: bass, laptop.

Jiří Stivín (Czech Republic; b. 1942): flute.

John Surman (England; b. 1944): saxophone.

Ludwig "Lutz" Templin (Germany; 1901-73): saxophone. Charlie and His Orchestra (leader).

Kurt Weill (Germany; 1900-50): composition.

Victor Wooten (b. 1964): bass.

Frank Zappa (1940-93): guitar, voice.

John Zorn (b. 1953): alto saxophone.

B. Bands, Collectives, Ensembles, and Groups Relevant to Vienna

NOTE: Where possible, years of establishment and activity have been included. Only most important members have been included in lineup.

:xy band: Lorenz Raab (leader).

Autistic Daughters.

Big Four: Max Nagl (leader), Noël Akchoté, Steve Bernstein, and Brad Jones.

blauwurf (est. 2005): Eric Schörghofer and Michael Zacherl.

Blue Note Six [Blue Note Seven] (est. 1966): John Evers (leader).

Call Boys Inc. (1986-96): Klaus Dickbauer (co-founder), Wolfgang Mitterer (co-founder), Gunter Schneider, and Günther Selichar.

Charlie and His Orchestra (1940-5): Ludwig "Lutz" Templin (leader), Fritz "Freddie" Brocksieper, Karl "Charlie" Schwedler, Charly Tabor, and others. Based in Berlin.

classic jazz club wien [Wirkliche Jassclub Wien] (est. 1960).

Concert Jazz Orchestra Vienna.

Count Basic: Peter Legat (leader), Bumi Fian, Martin Fuss, Martin Ptak, Kelli Sae, and others.

ctrl (2005-10): Bernhard Schöberl ("leader"), Gloria Damijan, Bernd Klug, Meike Melinz, and Gabi Teufner. NOTE: ctrl consciously has no leader musically, but Schöberl usually organized performances.

Depart: Harry Sokal (leader), Heiri Kaenzig, and Jojo Mayer.

dZihan & Kamien (1998-2010): Vlado dZihan (co-leader) and Mario Kamien (co-leader). Previously worked together under the name MC Sultan.

efzeg (est. 1999): Boris Hauf (leader).

elektro guzzi (est. 2004): Bernard Hammer (leader), Bernhard Breuer, and Jackob Schneidewind.

Fenn O'Berg: Christian Fennesz (leader), Jim O'Rourke, and Peter Rehberg.

Fuzz Noir: Raphael Preuschl (leader), Michael Prowaznik, Peter Rom, and Wolfgang Schiftner.

GHO Orchestra (est. 2008): Gerd Hermann Ortler (leader).

Helicopter 111 (est. 2006): Wolfgang Schiftner (leader), Lukas König, and Leo Riegler.

Jazz Bigband Graz: Heinrich von Kalnein (co-leader) and Horst-Michael Schaffer (co-leader).

JazzWerkstatt Graz ["Jazz Factory Graz"] (est. 2007). Musicians collective.

JazzWerkstatt Wien ["Jazz Factory Vienna"] (est. 2004): Daniel Riegler, Peter Rom, Clemens Salesny, Bernd Satzinger, Wolfgang Schiftner (left in 2009), and Clemens Wenger founding members. Several associate members. Musicians collective.

jubilo elf (est. 1984): Elfi Aichinger (leader), Chistoph Cech, and Mecky Pilecky.

Kapital Band 1: Martin Brandlmayr and Nicholas Bussmann (co-leaders).

Kelomat (2002-9): Wolfgang Schiftner (leader), Herbert Pirker, and Bernd Satzinger.

Klangorum Wien (est. 1985): Beat Furrer (founder).

klingt.org (est. 2000): dieb13 (founder/organizer). Website and e-mail list.

kompost 3 (est. 2009): Benny Omerzell (leader), Martin Eberle, Lukas König, and Manu Mayr.

Kruder & Dorfmeister (est. 1993): Peter Kruder and Richard Dorfmeister.

LA BigBand (est. 2004): Lois Aichberger (leader).

Living Room (est. 2007): Christoph Auer (leader) and Manu Delago.

Low Frequency Orchestra (est. 2003): Angélica Castelló (leader), Thomas Grill, Maja Osojnik, and Matija Schellander.

Lylit/Löscher Duo: Lylit and Matthias Löscher.

Masters of Unorthodox Jazz (1964-75).

Mnozil Brass (est. 1992): Thomas Gansch (leader).

Neighbors.

Nifty's: Fabian Pollack (leader) and Thomas Berghammer.

Nikasteam (est. 1999): Nika Zach (leader).

Nouvelle Cuisine: Christian Mühlbacher (leader).

ORF Big Band (1971-82): Johannes Fehring (co-leader), Erich Kleinschuster (co-leader), Art Farmer, and others.

Original Storyville Jazzband: Helmut Plattner (leader) and Werner Christen (manager).

Paint: Martin Philadelphy (leader).

Polwechsel (est. 1993): Werner Dafeldecker (co-founder), Michael Moser (co-founder), Radu Malfatti (1993-7), and others.

Radian (est. 1996): Martin Brandlmayr (leader).

radio.string.quartet.vienna: Bernie Mallinger (leader).

Reform Art Unit (est. 1965): Fritz Novotny (leader) and Walter Malli.

The Ruff Pack: Stefan Kondert (co-leader), Matthias Löscher (co-leader), and either Justin Brown or Daru Jones.

Salz (est. 2006): Susanna Gartmayer and Iris Kübler.

Saxofour (est. 1991): Florian Bramböck (leader), Klaus Dickbauer, Christian Maurer, and Wolfgang Puschnig.

SK Invitational: Stefan Kondert (leader).

Spontanes Netzwerk für Improvisierte Musik (SNIM).

Spontan Music Trio (1970-98): Martin Wichtl (leader), Helmut Kurz-Goldenstein, and Gus Seeman.

Striped Roses: Christoph Cech (leader).

SWAP! Legacy: Isabella Schrammel (organizer). Musicians collective.

Tosca: Richard Dorfmeister (leader) and Rupert Huber.

TRAFO: Daniel Pabst (leader), Chris Janka, Claudius Jelinek, and Emanuel Preuschl.

Trapist: Martin Brandlmayr (leader), Martin Siewert, and Joe Williamson.

Trio Broccoli (est. 1987): Fredi Pröll (leader), Chrisi Wagner, and Uli Winter.

Upper Austrian Jazz Orchestra (est. 1991): Christian Maurer (leader).

The Vegetable Orchestra [Das erste Wiener Gemüseorchester/The First Vienna Vegetable Orchestra] (est. 1998): Jürgen Berlakovich, Nikolaus Gansterer, Susanna Gartmayer, Barbara Kaiser, Matthias Meinharter, Jörg Piringer, Ernst Reitermaier, Richard Repey, Ingrid Schlögl, Marie Steinauer, Ulrich Troyer, and Tamara Wilhelm. NOTE: The Vegetable Orchestra consciously has no leader.

velak: Verein für elektroakustische Musik [“Association for Electroacoustic Music”] (est. 2007). Regular performances at brut Wien and garnison7.

Velvet Elevator: Heinz Fallmann (leader).

Vienna Art Orchestra (1977-2010): Mathias Rüegg (leader).

Vienna Big Band Machine [Blue Note Big Band]: Hans Salomon (leader).

Vienna Clarinet Connection.

Vienna Improvisers Orchestra (est. 2005): Michael Fischer (leader).

Vienna Swing Sisters.

VoomVoom: Peter Kruder (leader).

Waxolutionists (est. 1997): DJ Buzz (leader), The Bionic Kid, and DJ Zuzee.

Weather Report (1970-85): Joe Zawinul (co-leader), Wayne Shorter (co-leader), Jaco Pastorius, and others.

Weather Update (1986-7): Joe Zawinul (leader).

When Yuppies Go To Hell (est. 2004): Susanna Gartmayer. Named after Franz Zappa tune.

Zawinul Syndicate (1988-2007): Joe Zawinul (leader).

zeitkratzer (est. 1999): Reinhold Friedl (leader), Franz Hautzinger.

C. Venues in Vienna

Alte Schmiede (est. 1975): 1., Schönlaterngasse 9.

Amann Studios: 7., Neustiftgasse 68/23b.

Birdland (2004-8): 3., Landstrasser Hauptstrasse 1. Located inside the Hilton Vienna Hotel. Associated with Joe Zawinul.

Blue Tomato (est. 1982): 15., Wurmsergasse 21.

Cafe Concerto: 16., Lerchenfelder Gürtel 53.

Cafe Einhorn (est. 1977): 6., Joanelligasse 7. Founded by Uzzi Förster. Still open, but rarely has live music.

Cafe Korb: 1., Brandstätte 9. New home of Sandras Salon since 2010.

Celeste Jazz Bar: 5., Hamburgerstrasse 18.

Davis: 21., Kürschnergasse 9.

echoraum: 15., Sechshauser Straße 66.

EINFAHRT: 2., Haidgasse 3. Hosted Sandras Salon until 2010.

Fatty's Jazz Casino. Closed.

Fatty's Saloon: 1., Petersplatz 1. Closed.

Fluc: 7., Praterstern 5.

garnison7: 9., Garnisongasse 7.

Jazz bei Freddy (est. 1964). Closed.

Jazzland (est. 1972): 1., Franz Josefs-Kai 29.

Jazzspelunke: located in the 4th distrtict. Closed.

Kreuzberg's Theaterbar: 7., Neustiftgasse 103.

Luftbad: 6., Luftbadgasse 17.

miles smiles – Jazz & More Strange & Beautiful Music (est. 1981): 8., Langegasse 51.

mo.ë (2010-11): 17., Thelemangasse 4.

ost klub: 4., Schwarzenbergplatz 10.

Porgy & Bess – Jazz and Musicclub (est. 1993): 1., Riemergasse 11. Originally located at 1., Spiegelgasse 2. Opened new location in 2001.

Ratpack-Vienna: 8., Florianigasse 56. Closed 2009.

Reigen: 14., Hadikgasse 62.

rhiz (est. 1998): 8., Gürtelbogen 37.

Rote Bar: 7., Neustiftgasse 1. Located inside the Volkstheater.

Salon Goldschlag: 15., Goldschlagstraße 70.

Sargfabrik: 14., Goldschlagstraße 169.

Theater des Augenblicks: 18., Edelhofgasse 10.

Tunnel: 8., Florianigasse 39.

V.E.K.K.S. – Verein zur Erweiterung des kulturellen und künstlerischen Spektrums: 5., Zentagasse 26.

Verein08: 8., Piaristengasse 60.

Volksoper Wien [Kaiser-Jubiläums-Stadttheater] (est. 1898): 9., Währinger Straße 78.

Wiener Konzerthaus (est. 1913): 3., Lothringerstraße 20.

Wiener Künstlerhaus [k/haus] (est. 1861): 1., Karlsplatz 5.

Wiener Staatsoper (est. 1869): 1., Opernring 2.

WUK – Verein zur Schaffung offener Kultur- und Werkstättenhäuser (est. 1979): 9., Währinger Straße 59.

Zwe: 2., Floßgasse 4.

D. Concert Series in Vienna

NOTE: JazzWerkstatt Wien and SWAP! Legacy are included again here as concert presentation is a fairly large part of their activities. Neu New York / Vienna Institute of Improvised Music is also included again as international guests are regularly invited to perform their own set before the evening's jam session.

brut Wien [brut im Künstlerhaus/brut im Konzerthaus].

FREISTUNDE in der Strengen Kammer (est. 2011). Hosted by Freidfeld (Georg Vogel and Alexander Yannilos). Performances held in a newly-added space in Porgy & Bess.

Jazzdienst.

Jazz im Konzerthaus.

JazzWerkstatt Wien (est. 2004). Semi-regular performances in Porgy & Bess, WUK, and other venues.

jeunesse: All That Jazz.

jeunesse: Jazz & beyond.

Kollektiv Akt (est. 2010): multi-day festivals at moë.

Neu New York / Vienna Institute of Improvised Music (est. 2005). Marco Eneidi, dir. Monday night jam sessions at Celeste Jazz Bar.

Sandras Salon: Sandra Rose, host. Currently at Cafe Korb. Formerly at EINFAHRT.

SWAP! Legacy: Isabella Schrammel (organizer). Musicians collective.

velak_rec.

Wiener Konzerthaus: Zyklus Jazz.

Wiener Musik Gallerie (est. 1982). Ingrid Karl, dir.

E. Broadcast Media in Vienna

G-Stone Recordings Podcasts (est. 2007).

Jazzdination: online radio program.

JazzWerkstatt Wien Podcasts (est. 2008).

Musikantenstadl: television program.

ORF: Österreichischer Rundfunk [Austrian Broadcasting] (est. 1958): national radio and television. Formerly RAVAG.

RAVAG: Radio-Verkehrs-Aktiengesellschaft [Radio Broadcasting Corporation] (1924-38, 1945-58): national radio and television.

Soul Seduction Radio Show: online radio show produced by digital store of the same name.

Superfly 98.3: radio station.

F. Print Media in Vienna

Concerto.

freiStil.

Jazz Podium. Germany.

jazzzeit. Discontinued 2009.

skug: Journal für Musik (est. 1990).

G. Record Stores in Vienna

Audio Center: 1., Judenplatz 9.

EMI Austria: 1., Kärntnerstrasse 30.

Extraplatte – Musik aus aller Welt: 9., Währingerstrasse 46.

Rave Up Records: 6., Hofmühlgasse 1.

Red Octopus – Recordstore for Jazz & More: 8., Josefstaedterstrasse 99. Closed 2009.

Rote Laterne: 9., Garnisongasse 7. Formerly located in Porgy & Bess.

soul seduction: music for the active listener (digital store). Formerly the brick-and-mortar store Blackmarket. http://www.soulseduction.com/.

Substance: 7., Westbahnstrasse 16.

H. Record Labels

NOTE: Labels are located in Austria unless otherwise noted. When possible, years of establishment have been listed.

ATS-Records.

b-boim records. Run by Radu Malfatti.

between the lines (Cologne; est. 1999). Formerly advised by Franz Koglmann.

BLAUSCHACHT.

Charhizma.

col legno.

couch records.

cracked anegg records.

Delphy Entertainment Rekords. Run by Martin Philadelphy.

dOc.

Durian.

ein klang records.

ECM: Edition of Contemporary Music (Munich; est. 1969). Run by Manfred Eicher.

erstwhile records (Jersey City, NJ; est. 1998).

Extraplatte: Musik aus aller Welt (distributer/label).

FMP – Free Music Production (Berlin; est. 1969).

G-Stone Recordings (est. 1993). Run by Kruder & Dorfmeister.

GECO Tonwaren.

GROB.

Groove.

handsemmel records (est. 2005).

Hat Hut Records – Platform for New Forms of Music (Basel, Switzerland; est. 1975).

Subdivisions: hat[now]ART, hatART, and hatOLOGY.

Hoanzl (distributer).

Improvised Music from Japan (est. 2002, Japan).

JazzWerkstatt Records (est. 2005).

Jive Music – The Best in Austrian Jazz (est. 1991).

Kamino Records. Run by Michiru Ripplinger.

Karate Joe.

Laub Records: record label based in vienna/Austria. Run by Lukas Kranzelbinder.

loewenhertz.

Lotus Records (distributer).

material records. Run by Wolfgang Muthspiel.

Mego.

Morr Music (Berlin).

Mosz.

MPS – Musik Produktion Schwarzwald / "Most Perfect Sound" (Villingen, Germany; 1968-1983).

Pan Tau-X Records – Label für Jazz und improvisierte Musik. Run by Uli Soyka.

PAO. Run by Paul Zauner.

Preiser Records (est. 1952).

Quinton (est. 2001).

Rock Is Hell.

RST-Records. Run by Rudolf "Rudi" Staeger.

rude noises. Run by Max Nagl.

Session Work Records: The Finest in Conemprary Jazz and Improvised Music (est. 2007). Run by Christoph "Pepe" Auer.

Staubgold (Berlin).

Thrill Jockey (Chicago).

Touch (London; est. 1982).

transacoustic research.

Universal Music Austria.

viennese soulfood.

Windhund Records.

Zappel Music.

I. Festivals in Austria

HOTELPUPIK (est. 1999; Summer). Artist Residency. Originally a multi-media symposium begun in 1990. Schrattenberg. Produced by Uli Vonbank-Schedler, Heimo Wallner, and others.

INNtöne: Jazzfestival am Bauernhof (est. 1985; May/June). Diersbach. Produced by Paul Zauner.

Jazz Band Ball (1972 – 2010; usually January). Produced by classic jazz club wien.

Jazz Fest Wien (est. 1991; May – July).

Jazz Sommer Graz (est. 1998; July).

Jazzfest Wiesen (est. 1976; July).

Jazzfestival Saalfelden (est. 1978; August).

konfrontationen (est. 1980; July). Nickelsdorf. Produced by Hans Falb.

MM Jazzfestival (est. 2005; September/October). St. Pölten. Produced by Marianne Mendt.

Music Unlimited Festival (est. 1987; November). Wels. Produced by Kulturverein Waschaecht.

OUTREACH (est. 1993; July). Schwaz. Produced by Franz Hackl.

Salzburger Jazz-Herbst (est. 1996; October).

Ulrichsberger Kaleidophon (est. 1986; April/May).

V:NM – Der Verein zur Förderung und Verbreitung Neuer Musik [“Association for Promotion and Dissemination of New Music”] (est. 1999; April/biennially). Graz.

Vienna Jazz Floor (est. 1997; November). Produced by IG–Jazz Wien.

J. Music Schools in Austria

NOTE: All schools are in Vienna, unless otherwise noted.

elak – Universitätslehrgang für Computermusik und elektronische Medien, Universität für Musik und darstellende Kunst Wien: 4., Rienößlgasse 12.

Gustav Mahler Konservatorium: 11., Mautner-Markhof-Gasse 45.

Institut für Jazz und improvisierte Musik (JIM), Anton Bruckner Privatuniversität: Sandgasse 12a, Linz.

Konservatorium Wien Privatuniversität [Konservatorium der Stadt Wien]: 1., Johannesgasse 4a.

Neu New York / Vienna Institute of Improvised Music (est. 2005): 5., Hamburgerstrasse 18. Marco Eneidi, dir. Monday night jam sessions at Celeste Jazz Bar.

Prayner Konservatorium: 4., Mühlgasse 28-30.

Universität für Musik und darstellende Kunst Graz: Leonhardstraße 15, Graz.

Universität für Musik und darstellende Kunst Wien [Hochschule für Musik und darstellende Kunst]: 3., Anton-von-Webern-Platz 1.

Vienna Music Institute [Vienna Guitar Institute] (est. 1999): 15., Schanzstraße 24.

K. Performing Rights Organizations and Music Promotion Societies in Austria

AKM – Gesellschaft für Autoren, Komponisten, und Musikverleger ["Society for Authors, Composers, and Music Publishers"].

AMAN – Austrian Music Ambassador Network.

Austrian World Music Awards.

austro mechanica – Gesellschaft zur Wahrnehmung mechanisch-musikalischer Urheberrechte ["Society for the Protection of Mechanical/Musical Copyrights"].

fair music – The First Global Initiative for Fairness and Justice in the Music Business (est. 2007). 7., Stiftgasse 29. A project of mica – music austria.

Hans Koller Preis/Austrian Music Office (1996-2010): 7., Westbahnstrasse 10/5.

mica (music information center austria) – music austria (est. 1994): 7., Stiftgasse 29. Includes library.

SKE – Soziale und kulturelle Einrichtungen der austro mechanica ["Social and Cultural Mechanisms of austro mechanica"]: 3., Ungargasse 11/9.

VTMÖ – Verband unabhängiger Tonträgerunternehmen, Musikverlage und Musikproduzenten Österreichs ["Austrian Federation of Independent Sound Engineers, Music Publishers, and Music Producers"] (est. 2003): 1., Sterngasse 11/12.

L. Additional Institutions and Resources in Austria

IG- [Interessengemeinschaft] Jazz Wien – Das aktuelle Programm der Wiener Jazz- und Blues-Clubs ["Jazz Interest Group – Current Schedule of Viennese Jazz and Blues Clubs"]: website and association of venues and other live music organizations. Includes Blue Tomato, Davis, Jazz Fest Wien, Jazzland, lps (Live Performance Service),

miles smiles, Reigen, Sargfabrik, Tunnel, Zum lustigen Radfahrer, and Vienna Unplugged. http://www.ig-jazz.at/.

Institut für Jazzforschung [Institut für Jazz] (est. 1965): Universität für Musik und darstellende Kunst Graz, Leonhardstraße 15, Graz.

Internationalen Gesellschaft für Jazzforschung (est. 1969): Universität für Musik und darstellende Kunst Graz, Leonhardstraße 15, Graz.

Satchmo Meets Amadeus: website in conjuction with book and symposium hosted by Reinhold Wagnleitner at the University of Salzburg in 2006. http://www.sbg.ac.at/hai/sma/home2.html.

SRA – SR-Archiv österreichischer Popularmusik [Skug Research] (est. 1993): 7., Museumsplatz 1/5. Maintains online database. http://www.sra.at/.

Viennese Waltz (est. 2006). Blog covering jazz and improvised music in Vienna and throughout Austria by Richard Rees Jones. http://viennesewaltz.wordpress.com/.

Wiener Volksliedwerk: 16., Gallitzinstrasse 1.

M. Additional Institutions and Resources Outside of Austria

The American Austrian Foundation (est. 1984): 150 East 42nd St, New York, NY. Provides fellowships in medicine, media, and the arts. Chapters established in Salzburg in 1995 and in Vienna in 2002.

Austrian Cultural Forum New York [Austrian Cultural Institute] (est. 1957): 11 East 52nd St, New York, NY. Hosts performances, lectures, and art installation. Includes library.

Austrian National Tourist Office New York: 120 West 45th St, New York, NY.

Austrian Studies Association: based in the United States, but no physical location. Housed online: http://www.austrian-studies.org

Jazzinstitut Darmstadt: Bessunger Strasse 88d, Darmstadt, Germany. Provides search of archives and digital delivery service.

Rhythm Changes – Jazz Cultures and European Identities: website and think-tank. Housed at University of Salford, Manchester, England. http://www.rhythmchanges.net/.

N. Questionnaires

1. Initial Questionnaire

PERSONAL INFORMATION

1) Name

2) When/where born

3) If not a musician, what is your role in the Viennese jazz and improvised music scene? [Skip to question #14.]

4) Instrument(s)

5) Do you consider yourself a jazz musician? If you do or jave previously considered yourself a jazz musician, how did you arrive at jazz?

EDUCATION/TRANSMISSION

6) How and from whom did you receive your music education? What specifically did you learn from your different teachers and/or mentors?

7) Which musicians (U.S.-American, Austrian, or otherwise) were your models when you first started studying? Who did you imitate and emulate? Please list specific recordings if possible. Have these models changed over time? Please explain why or why not.

8) When did you move to Vienna? If applicable, when did you leave?

PROFESSIONAL CAREER

9) Which musicians have you worked with professionally?

10) Do you make most of your income from music? If not, what else do you do? And how is the income from music broken down (live performances, royalties, commissions, teaching, etc.)?

11) Where do you perform in Vienna? Do you perform outside of Vienna? If so, where?

12) If you perform outside of Austria, do you present yourself and/or your music as Austrian? If so, what aspects make your music Austrian outside of Austria? If not, why not?

13) What styles or typles of music do you perform? In each style or type of music, what approach to improvisation is called for, if any?

VIENNESE AESTHETICS

14) How do you define jazz?

15) Historically and currently, do you see U.S.-American musicians as leaders on the world jazz scene? Why or why not? How is the Viennese jazz and improvised music scene positioned in regard to the U.S.-American (specifically New York) scene?

16) How is the Viennese scene positioned in regard to the larger European jazz scene? Is there such a thing as Euro-jazz or a “European” sound? Are there disctinctive features that can

be spoke of (ex. Avoidance of swing rhythm, more emphasis on composition, relatively little use of blues scale/feeling, the lack of call-and-response, etc.)?

17) Does the Viennese scene have its own overarching label like the non-idiomatic improvisers of England, the "Nordic Tone" of Scandinavia, or the power-play free improvisers of Germany? If so, what is it? If not, why not? Are there micro-scenes within a greater Viennese scene? If so, please label and describe some of them. If you are a musician, which one(s) do you perform in?

18) Given the historical dependence of Austria on Germany's economy and the construction of Austrian identity in comparison to Germany's, are there any elements of dynamics within the Viennese (or greater Austrian) scene that speak to or are in conrestation of this dominance?

19) How important is it for a modern European jazz or improvising musician to be well versed in the music of the 'canonic' U.S.-American musicians like Duke Ellington, Charle Parker, Miles Davis, John Coltrane, etc.? Are some U.S.-American musicians more relevant, popular, and influencial than others?

20) How are U.S.-American "jazz standards" used in the repertoise of Viennese jazz musicians?

21) Have you spent any time in the U.S., specifically in New York? If not, do you desire to? How important do you believe it is for Austrian jazz and improvising musicinas to spend time in the U.S., the country of jazz's origin? Please explain your response.

22) Journalist Andreas Felber and others have suggested the following:

In the U.S., jazz generally tends to be preactived as a language with rules, etc. In Europe, jazz tends to be practiced more as an attitude ["Haltung"], idea or vehicle to find one's own musical language or idiom with fewer or more flexible rules.

Do you agree? Please explain why or why not and give examples.

23) What criteria are necessary for a successful jazz performance, regarding both composition and improvisation?

24) Do you vie jazz in tension with, or as an alternative to, lassical music or any other music? Why or why not?

25) What is you philosophy on the use of electronics in jazz and other improvised musicians? If you are a musician, do you use electronics in your music? If so, how and why?

26) What are the intercultural aspects of the current jazz and improvised music scene in Vienna? Please give examples.

27) What do you think of the term "ethno jazz"? If you are a musician, does the music you are involved in fall within this category? What exactly is "ethno" about your music? Please give examples.

MEDIA & POLITICS

28) In your opinion, how accurately is jazz and improvisied music represented in the Austrian media (television, radio, newspapers, internet, etc.)?

29) In the performance of jazz and improvised music in Austria, are there any political aspects and/or elements of social critique? Can the performance of jazz and improvised music be considered (or was it ever considered) subversive? Please explain and give examples.

IMPORTANT AUSTRIAN MUSICIANS & THEIR RECORINGS

30) Historically, who are the five (or more) most important Austrian jazz musician or improvisers in your opinion? Please explain why and list relevant recordings.

31) Currently, who are the five (or more) most important Austrian jazz musicians or improvisers in your opinion? Please explain why and list relevant recordings.

32) Is there anything you would like to add?

2. Condensed Questionnaire

a. Musicians

1) Name

2) When/where born

3) When did you move to Vienna? [If applicable, when did you leave?]

4) How do you define jazz?

5) Do you consider yourself a jazz musician? If not, why not?

6) What instrument(s) do you play?

7) Where and how did you receive your musical education, either formally or informally?

8) How did you arrive at jazz or improvised music? Please name any specific experiences or recordings that influenced this process.

9) Who have you worked with, both in performance and on recordings?

10) How do you choose which musicians and/or instrumentation you work with?

11) How do you organize your music making? How much is composed vs. improvised? Please talk about your process.

12) What source material (repertoire, samples, extra-musical, etc.) do you use and why?

13) Does the *E-* (*Ernste* / Serious) vs. *U-* (*Unterhaltungs* / Entertainment) *Musik* duality inform your music making in any way, either aesthetically or financially? Do you believe the duality is even relevant in jazz and improvised music in Vienna? Why or why not?

14) Which musicians have inspired you? Which musicians have you emulated or imitated and why?

15) How important are the traditional elements of jazz as performed in the U.S. (blues riffs, call-and-response, jazz standards, swing rhythms, etc.) to your music making? If these elements are consciously avoided, please explain why.

16) How do you view yourself in relationship with jazz as it has been performed in the U.S.?

17) How do you view yourself within the greater context of jazz and improvised music as it is performed in Europe?

18) Do you see yourself in relationship with any other jazz or improvised music scenes outside the U.S. or Europe? If so, which ones and how?

19) Who is your music intended for?

20) Are there any elements of social, political, or cultural protest in your music? If yes, how do they manifest themselves? Why do you incorporate these elements into your music?

21) Is there anything you would like to add about jazz and improvised music in Vienna?

THANK YOU FOR YOUR TIME!

b. Non-Musicians

1) Name

2) When/where born

3) When did you move to Vienna? [If applicable, when did you leave?]

4) How do you define jazz?

5) What is your role in the jazz and improvised music scene in Vienna?

6) How did you arrive at jazz and improvised music? Please name any specific experiences or recordings that influenced you.

7) Which Austrian musicians do you listen to or go see in concert?

8) Which non-Austrian musicians do you listen to or go see in concert?

9) How important are the traditional elements of jazz as performed in the U.S. (blues riffs, call-and-response, jazz standards, swing rhythms, etc.) to jazz and improvised music in Vienna? If you think musicians in Vienna consciously avoid these elements, please explain why.

10) Does the *E-* (*Ernste* / Serious) vs. *U-* (*Unterhaltungs* / Entertainment) *Musik* duality manifest itself in jazz and improvised music in Vienna? Do you believe the duality is even relevant? Why or why not?

11) How do you see the Viennese jazz and improvised music scene in relationship with jazz as it has been performed in the U.S.?

12) How do you view the Viennese jazz and improvised music scene within the greater context of jazz and improvised music as it is performed in Europe?

13) Do you see the Viennese jazz and improvised music scene in relationship with any other jazz or improvised music scenes outside the U.S. or Europe? If so, which ones and how?

14) Have you witnessed any elements of social, political, or cultural protest in jazz and improvised music performed by Austrians in Vienna? If yes, how do these elements manifest themselves? Do you believe this is appropriate? Why or why not?

15) Is there anything you would like to add about jazz and improvised music in Vienna?

THANK YOU FOR YOUR TIME!

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---. 2003b. *Die Instabilität der Symmetrie.* With Werner Dafeldecker and Martin Siewert. GROB.

---. 2004a. *Ballroom.* As Trapist. With Martin Siewert and Joe Williamson. Thrill Jockey.

---. 2004b. *Jealousy & Diamond.* As Autistic Daughters. With Werner Dafeldecker and Dean Roberts. kranky.

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---. 1992b. *Markknochen wälzt Eisschollen.* With Michael Moser and Burkhard Stangl. Extraplatte.

---. 1995a. *Bogengänge.* With Uli Fussenegger. Durian.

---. 1995b. *Polwechsel.* As Polwechsel. With Radu Malfatti, Michael Moser, and Burkhard Stangl. Hat Hut Records.

---. 1998. *dafeldecker/kurzmann/fennesz/o'rourke/drumm/siewert.* With Kevin Drumm, Christian Fennesz, Christof Kurzmann, Jim O'Rourke, and Martin Siewert. Live. charhizma.

---. 1999a. *My Dear Mummy*. With Otomo Yoshihide. charhizma.

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---. 1999c. *printer.* With dieb13 and Uli Fussenegger. Live. With remixes of original performance. Durian.

---. 2000. *Aluminum.* With Dean Roberts. erstwhile records.

---. 2001a. *dafeldecker/kurzmann/drumm/eRikm/dieb13/noetinger.* With dieb13, Kevin Drumm, eRikm, Christof Kurzmann, and Jerome Noetinger. Live. charhizma.

---. 2001b. *Polwechsel 3.* As Polwechsel. Durian.

---. 2001c. *eis 9.* With Boris D. Hegenbart. GROB.

---. 2002a. *Absinth.* With Franz Hautzinger. GROB.

---. 2002b. *Phonographics 1-5.* With Christian Fennesz, Martin Siewert, and Burkhard Stangl. Durian.

---. 2002c. *Wrapped Islands.* As polwechsel fennesz. With John Butcher, Christian Fennesz, Michael Moser, and Burkhard Stangl. erstwhile records.

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---. 2004. *Jealousy and Diamond.* As Autistic Daughters. With Martin Brandlmayr and Dean Roberts. Kranky.

---. 2006a. *Archives Of The North.* As Polwechsel. With Burkhard Beins, Martin Brandlmayr, John Butcher, and Michael Moser. Hat Hut Records.

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---. 2008. *Adventions*. Session Work Records.

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---. 2000. *Restructuring.* Live. ORF/charhizma.

---. 2001a. *Just In Case You Are Bored. So Are We.* With Martin Siewert. dOc.

---. 2001b. *streaming.* With Jason Kahn and Günter Müller. for 4 ears records.

---. 2005. *dieb13 vs Takeshi Fumimoto.* LP. Mego.

---. 2007. *Chaos Club.* With eRikm. erstwhile records.

---. 2009. *somethingtobesaid.* With John Butcher and others. Weight of Wax.

---. 2010. *Jazz på Svenska.* As Swedish Azz. With Mats Gustafsson. LP. Not Two.

---. 2011. *(Fake) The Facts*. With Mats Gustafsson and Martin Siewert. LP. Mego.

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---. 2009b. *Mon Afrique de L'Ouest.* With Herbert Pirker, Lorenz Raab, and others. GECO Tonwaren.

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---. 2000a. *Suzuki.* As Tosca. With Rupert Huber. !K7.

---. 2000b. *Suzuki in dub.* As Tosca. With Rupert Huber. G-Stone Recordings.

---. 2002. *Different Tastes of Honey.* As Tosca. With Rupert Huber. G-Stone Recordings.

---. 2003a. *Dehli9.* As Tosca. With Rupert Huber. !K7.

---. 2003b. *Presents a Different Drummer Selection*. Compilation. Different Drummer.

---. 2005. *j.a.c.* As Tosca. With Rupert Huber. !K7.

---. 2006a. *GRAND SLAM.* With Madrid de los Austrias. G-Stone Recordings.

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---. 2009. *no hassle.* As Tosca. With Rupert Huber. !K7.

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---. 2006b. *Humans & Places.* cracked anegg records.

---. 2009. *The Big Easy.* cracked anegg records.

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---. 1966. *Swing, Waltz, Swing.* With Francy Boland, Kenny Clarke, Sahib Shihab, Jimmy Woode, and others. Rearward.

---. 1972. *Our Kinda Strauss.* With Francy Bland, Kenny Clarke and others. Rearward.

---. 1997. *My Foolish Heart.* With Francy Boland, Kenny Clarke, Joe Zawinul, and others. Compilation. Jive Music.

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---. 1998. *super ethno astronaut.* As mc sultan. With Mario Kamien, Özden Öksüz, and others. BMG/spray.

---. 1999. *Tearoom 2004.* couch records.

---. 2000. *Freaks & Icons.* As dZihan & Kamien. With Harald Gangelberger, Mario Kamien, Özden Öksüz, and others. couch records.

---. 2001a. *refreaked.* As dZihan & Kamien. With Mario Kamien. Remixes of *Freaks & Icons*. Enhanced. couch records.

---. 2002a. "Don't Explain." From *Verve Remixed.* As dZihan & Kamien. Samples Billie Holiday recording of the same name. Verve.

---. 2002b. *Gran Riserva.* As dZihan & Kamien. With Mario Kamien, Madita, Achim Tang, and others. couch records.

---. 2004. *Live in Vienna.* As dZihan & Kamien. With Mario Kamien, Madita, Özden Öksüz, and others. couch records.

---. 2005. *Fakes.* As dZihan & Kamien. With Wayne Darling, Heinrich von Kalnein, Bernhard Lang, Mario Kamien, and others. couch records.

---. 2007. "Rockit." From *BACKSPIN: A Six Degrees 10 Year Anniversary Project.* As dZihan & Kamien. With Mario Kamien. Compilation. Six Degrees.

---. 2009a. *ELEVEN YEARS: 1998-2009.* As dZihan & Kamien. Includes albums *Fakes, Freaks & Icons, Gran Riserva, Live in Vienna,* and *Refreaked*. Box set. couch records.

---. 2009b. *Music Matters.* As dZihan & Kamien. couch records.

---. 2010. *Lost & Found*. As dZihan & Kamien. Compilation of unreleased tracks and b-sides. couch records.

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---. 1986. *Vermont, Spring, 1986.* With William Parker and Dennis Charles. LP. Botticelli Records.

---. 1991. *The Marco Eneidi Coalition.* With Jackson Krall, Raphe Malik, William Parker, and Glenn Spearman. Botticelli Records.

---. 1994a. *Final Disconnect Notice.* With Karen Borca, Jackson Krall, Wilber Morris, and William Parker. Botticelli Records.

---. 1994b. *Flowers Grow In My Room.* With William Parker and others. Centering.

---. 1995a. *Creative Music Orchestra.* With Glenn Spearman and others. Music & Arts.

---. 1995b. *Free Worlds.* With Lisle Ellis, Raphe Malik, Glenn Spearman, and others. Black Saint.

---. 1996. *The American Jungle Orchestra.* With Jackson Krall, Wadada Leo Smith, Glenn Spearman, and Bertram Turetzky. Botticelli Records.

---. 1997a. *Children In Peril Suite.* With Peter Apfelbaum, Lisle Ellis, Joe McPhee, and Dana Reason. Music & Arts.

---. 1997b. *Sunrise in the Tone World.* With William Parker and others. AUM Fidelity.

---. 1997c. "Hoang (excerpt)." *Vision One: Vision Festival 1997 Compiled.* With William Parker and others. AUM Fidelity.

---. 1997d. *Live at Radio Valencia.* With Jackson Krall, William Parker, and Glenn Spearman. Botticelli Records.

---. 1998a. *Mass For The Healing Of The World.* With William Parker and others. Black Saint.

---. 1998b. *Cherry Box.* With Donald Robinson and William Parker. Eremite.

---. 2000a. *Straight Lines Skewed.* With Donald Robinson. CIMP.

---. 2000b. *Ghetto Calypso.* With Peter Kowald and others. Not Two.

---. 2002. *B.E.E.K.: live at Spruce Street Forum.* With Peter Brötzmann, Lisle Ellis, and Jackson Krall. Botticelli Records.

---. 2004. *American Roadwork.* With Lisle Ellis and Peter Valsamis. CIMP.

---. 2005a. *sound on survival: live.* With Lisle Ellis and Peter Valsamis. Live. Henceforth Records.

---. 2005b. *The Dope and The Ghost: Live in Vienna.* As The Nu Band. With Roy Campbell and others. Recorded at Porgy & Bess. Not Two.

---. 2007. *Firestorm.* With Marshall Allen, Marc Edwards, Lisle Ellis, Elliott Levin, Mario Rechtern, Damon Smith, and Weasel Walter. ugEXPLODE.

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---. 2003a. *Octoscope Music.* With Thomas Berghammer, Richard Koch, Lorenz Raab, Herbert Reisinger, and Uli Soyka. Recorded live at Porgy & Bess. Extraplatte.

---. 2003b. *Tango 1-8.* With Thomas Berghammer and Otto Lechner. between the lines.

---. 2006. *My Dear Ferenc!* With Oskar Aichinger and Thomas Berghammer. loewenhertz.

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---. 2007. *Falb Fiction: Lost Control.* With Philipp Jagschitz, Herbert Pirker, and Christian Wendt. JazzWerkstatt Records.

---. 2010. *VERDREHT.* As Phoen. With Christoph "Pepe" Auer, Florian Fennes, and Arnold Zamarin. Session Work Records.

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---. 1970b. *In Europe.* With Fritz Pauer. enja.

---. 1971. *ORF Big Band & The Chicks.* With Johannes Fehring, Slide Hampton, and others. Preiser Records.

---. 1972. *Gentle Eyes.* With Fritz Pauer and Hans Salomon. Mainstream Records.

---. 1981. *Foolish Memories.* With Fritz Pauer, Harry Sokal, and others. Bellaphon.

---. 1987. *Azure.* With Fritz Pauer. Soul Note.

---. 1998. *Live at Jazzland.* With Paulo Cardoso, Mario Gonzi, Fritz Pauer, and Harry Sokal. KOCH JAZZ.

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---. 1957. *Two Sound Band: Dixie aus dem Wienerwald.* With Joe Zawinul and others. RST-Records.

---. 1958. *A Tribute to Vienna.* With Joe Zawinul and others. RST-Records.

---. 1969. *Fatty's Saloon.* With Oscar Klein and others. Preiser Records.

Feichtmair, Tanja. 2000. *Kaman Wasi.* Extraplatte.

---. 2003. *LULL.* With Josef Novotny, Fredi Pröll, and Uli Winter. self-released.

---. 2009. *The Zipper.* As LULL. With Josef Novotny, Fredi Pröll, and Uli Winter. Leo Records.

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---. 1996. *SZAMPLER*. A collection of samples used between 1989 and 1996. Cassette. Released 2010, Tapeworm.

---. 1997. *Hotel Paral.lel.* Includes film *aus* by Tina Frank. Mego.

---. 1998. *Plays.* Single. Reissued 1999, Moikai/Mego.

---. 1999a. *plus forty seven degrees 56' 37" minus sixteen degrees 51' 08".* Touch.

---. 1999b. *The Magic Sound of Fenn O'Berg.* With Jim O'Rourke and Peter Rehberg. Reissued 2009 on *Magic & Return*, Mego.

---. 2000. *Afternoon Tea.* With Oren Ambarchi, Paul Gough, Peter Rehberg, and Keith Rowe. Reissued 2009, Black Truffle.

---. 2001. *Endless Summer.* Mego.

---. 2002a. *Dawn.* With Peter Van Bergen. GROB.

---. 2002b. *Fennesz/Main.* LP. FatCat.

---. 2002c. *Field Recordings 1995:2002.* Touch.

---. 2002d. *Live at the LU.* With Kieth Rowe. erstwhile records.

---. 2002e. *The Return of Fenn O'Berg.* With Jim O'Rourke and Peter Rehberg. Recorded live at Porgy & Bess. Reissued 2009 on *Magic & Return*, Mego.

---. 2003a. *Complementary Contrasts: Donaueschingen 2003.* With eRikm. Hat Hut Records.

---. 2003b. *Live in Japan.* Headz.

---. 2003c. "Only the Poor Have To Travel." From *Ulver 1993-2003: 1st Decade In The Machines.* Jester Records.

---. 2004a. "A Fire in the Forest." From *blemish.* With David Sylvian. SamadhiSound.

---. 2004b. *Christian Fennesz/Sachiko M/Otomo Yoshihide/Peter Rehberg.* Live. erstwhile records.

---. 2004c. *Venice.* Touch.

---. 2005a. *Cloud.* As 4g (four gentleman of the guitar). With Oren Ambarchi, Toshimaru Nakamura, and Keith Rowe. erstwhile records.

---. 2005b. *sala santa cecilia.* With Ryuichi Sakamoto. Touch.

---. 2007a. *Cendre.* With Ryuichi Sakamoto. Touch.

---. 2007b. *When Loud Weather Buffeted Naoshima.* With David Sylvian. SamadhiSound.

---. 2007c. "In This Twilight." *Y34RZ3R0R3MIX3D.* With Nine Inch Nails. Interscope.

---. 2008a. *Black Sea.* Touch.

---. 2008b. *June.* LP. Table of The Elements.

---. 2008c. *till the old world's blown up and a new one is created.* With Martin Brandlmayr and Werner Dafeldecker . Mosz.

---. 2009a. *Knoxville.* With Tony Buck and David Daniell. Live. Released 2010, Thrill Jockey.

---. 2009b. *Live in Japan: Part One.* As Fenn O'Berg. LP. Released 2010, Mego.

---. 2009c. *Live in Japan: Part Two.* As Fenn O'Berg. LP. Released 2010, Mego.

---. 2009d. *Manafon.* With Werner Dafeldecker, Franz Hautzinger, Sachiko M., Michael Moser, Evan Parker, Keith Rowe, Burkard Stangl, David Sylvian, John Tilbury, Otomo Yoshihide, and others. SamadhiSound.

---. 2009e. *sparklehorse + fennesz.* With Sparklehorse. In The Fishtank series. Vol. 15. Konkurrent.

---. 2010a. *In Stereo.* As Fenn O'Berg. With Jim O'Rourke and Peter Rehberg. Mego.

---. 2010b. *Quiet Inlet*. As Food. With Iain Ballamy, Nils Petter Molvær, and Thomas Strønen. ECM.

---. 2010c. *Remiksz.* As Goldmann vs Fennesz. Christian Fennesz's *Szampler* remixed by Stefan Goldmann. Cassette. Tapeworm.

---. 2010d. "Transit." *Sleepwalkers.* Compiled by David Sylvian. SamadhiSound.

---. 2010e. *Something That Has Form and Something That Does Not*. As On. With Steven Hess and Sylvain Chauveau. Type.

---. 2011a. *flumina.* With Ryuichi Sakamoto. Touch.

---. 2011b. "On Invisible Pause." Part of Skånes Dansteater's *HAZE*. *Touch Radio* 73. Live. Available as download only.

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---. 2006. *aluk.* With Toshimaru Nakamura. Improvised Music from Japan.

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---. 1998. *Men and Progress: Mass Medias Triumph.* With Karl Sayer and Paul Urbanek. Extraplatte.

---. 2000a. *Fire on the Roof.* Live. With Alex Machacek and others. self-released.

---. 2000b. *These Spirits of Elsewhere.* With Burton Greene and Andi Menrath. Extraplatte.

---. 2002a. *SOLOS.* Extraplatte.

---. 2002b. *Tomaset.* With Gary Smith. Extraplatte.

---. 2008. *VISTAG.* With Clementine Gasser, Annette Giesriegl, Karl Sayer. creative sources.

fleischmann, b. [Bernhard Fleischmann]. 1999. *pop loops for breakfast.* charhizma.

---. 2000. *a choir of empty beds.* With Christof Kurzmann. fuzzy box.

---. 2001. *TMP.* Live. charhizma.

---. 2003. *Welcome Tourist.* With Werner Dafeldecker, Christof Kurzmann, Helmut Qualtinger (sampled), Martin Siewert, and Burkhard Stangl. Morr Music/charhizma.

---. 2004. *Late.* As duo 505. With Herbert Weixelbaum. Morr Music.

---. 2006a. *The Humbucking Coil.* With Christof Kurzmann. Morr Music.

---. 2006b. *slow days.* As the year of. With Werner Dafeldecker, Paul Kling, Christof Kurzmann, and Martin Siewert. Morr Music.

---. 2007. *melancholie/sendestraße.* Live. Sound of a Handshake.

---. 2008a. *Angst Is Not a Weltanschauung!* With Christof Kurzmann and others. Tribute to Daniel Johnston. Morr Music.

---. 2008b. *Another Illusion.* As duo 505. With Herbert Weixelbaum. Konkord.

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---. 1972. *udrilitten.* With Albert Mair, Fritz Ozmec, and Walter Strohmaier. Reissued 1996 as *infant sound/udrilitten,* Extraplatte.

Fuss, Martin. 1991. *Change The Rhythm.* Jive Music.

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Gansch, Thomas. 2001. *Gansch & Roses.* With Florian Bramböck, Georg Breinschmid, Mario Gonzi, Harry Sokal, and others. Quinton.

---. 2002. *Smoke Live*. As Mnozil Brass. With Wilfred Brandstötter, Sebastian Fuchsberger, Gerhard Füßl, Leonhard Paul, Robert Rother, and Wolfgang Sohm. GECO Tonwaren.

---. 2003. *Gansch & Roses 2.* With Florian Bramböck, Georg Breinschmid, Bumi Fian, Mario Gonzi, Harry Sokal, and others. Universal/EmArcy.

---. 2004a. *dasselbe in grün*. As Mnozil Brass. südpolmusic.

---. 2004b. *ragazzi*. As Mnozil Brass. südpolmusic.

---. 2004c. *Wenn der Kaiser grooved.* As Mnozil Brass. südpolmusic.

---. 2004d. *zimt*. As Mnozil Brass. südpolmusic.

---. 2008a. *Hot Feet: Gansch & Roses Live.* GECO Tonwaren.

---. 2008b. *what are you doing the rest of your life*. As Mnozil Brass. südpolmusic.

---. 2009. *Almrausch*. As Mnozil Brass. südpolmusic.

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Gradischnig, Herwig. 1997. *We Three.* Jive Music.

---. 2003. *Day-Dream.* With Oliver Kent. Tribute to Duke Ellington and Billy Strayhorn. Awarded Hans Koller Preis: CD of the Year. amadeo.

Guggenbichler, Roland. 2006. *MoZuluArt.* With Dumisani Ramadu Moyo, Vusa Mkhaya Ndlovu, and Blessings Zibusiso Nqo Nkomo. Universal/EmArcy.

Gulda, Friedrich. 1956. *At Birdland.* With Aaron Bell, Jimmy Cleveland, Seldon Powell, Nick Stabulas, Idrees Sulieman, and Phil Woods. RCA.

---. 1964. *From Vienna With Jazz!* LP. Columbia.

---. 1965. *Music for 4 Soloists and Band No. 1*. With Ron Carter, Freddie Hubbard, J. J. Johnson, Erich Kleinschuster, Mel Lewis, Sahib Shihab, Kenny Wheeler, and others. MPS.

---. 1966. *Friedrich Gulda und sein Eurojazz-Orchester.* With Ron Carter, Erich Kleinschuster, J. J. Johnson, Mel Lewis, Hans Saloman, Kenny Wheeler, Joe Zawinul, and others. Live. Preiser Records.

---. 1967a. *Sieben Galgenlieder / Little Suite.* With Albert "Tootie" Heath, Jimmy Woode, and others. Preiser Records.

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---. 2000b. *Ramasuri.* Live. With Thomas Gansch, Otto Lechner, Paul Skrepek, and Achim Tang. Hat Hut Records.

---. 2000c. *strichcode.* With Josef Novotny and Achim Tang. rude noises.

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---. 2001a. *Big Four.* With Steven Bernstein and Brad Jones. Hat Hut Records.

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---. 1987. *Men's Land.* With Michel Portal, David Liebman, and Jack DeJohnette. Live. Bleu.

---. 1987. *Cracked Mirrors.* With Jon Christensen and Herbert Joos. ECM.

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---. 2009. *Força!.* As mambas. ATS-Records.

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---. 2008b. *Blue Tomato DI Session*. 19 vols. Documents weekly jam sessions at the venue Blue Tomato from late January to early April 2008. Includes Thomas Berghammer, Marco Eneidi, Hannes Enzlberger, Susanna Gartmayer, Sophie Hassfurther, Franz Hautzinger, Stefan Heckel, Herbert Lacina, Franz Oberthaler, Herbert Pirker, Wolfgang Reisinger, Martin Siewert, Paul Skrepek, Uli Soyka, Hermann Stangassinger, Georg Vogel, Martin Wichtl, Martin Zrost, and others. BLAUSCHACHT.

---. 2008c. *DAMN! Frei-Stil-Samplerin #1.* Includes Susanna Gartmayer, Katharina Klement, Ilse Riedler, Manon Liu Winter, and others. chmafu nocords.

---. 2008d. *Extraplatte: Label Presentation Vol. 8 – jazz/electronic.* Extraplatte.

---. 2008e. *the risk of burns exist: 10 years of rhiz.* Includes dieb13, Christian Fennesz, b. fleischmann, and others. rhiz.

---. 2008f. *MZK#001. MOOZAK*.

---. 2009a. *Free Improvised Music! Wien '09.* Includes Marco Eneidi, Stefano Giust, Hannes Krebs, Stefan Krist, Herbert Lacina, Mario Rechtern, Wolfgang Reisinger, Kilian Schrader, Martin Wichtl, and others. Setola Di Maiale.

---. 2009b. *Klingt.org: 10 Jahre Bessere Farben.* Mikroton.

---. 2009c. *late check out at café drechsler: vol. 1.* Includes Cannonball Adderley, Count Basic, Harri Stojka, Stoney The Flute, Velvet Elevator, and others. Compiled by Superfly Radio. Sunshine.

---. 2009d. *Migrant Music Vienna*. Includes !DelaDap, Alegre Corrêa, Otto Lechner, Martin Lubenov, Nifty's, Harri Stojka, Wiener Tschuschenkapelle, Dhafer Youssef, and others. Wolf.

---. 2009e. *Superfly Vol 1: Soulful Tunes from the Past, Present, and Future.* Includes Jazzanova, Prince, and others. Sunshine Enterprises.

---. 2009f. *Vienna Scientists V: The 10th Anniversary.* Vienna Scientists Recordings.

---. 2010a. *Schrattenberg Hotel Pupik 99-09*. Includes Katharina Klement, Low Frequency Orchestra, and When Yuppies Go To Hell, and others. echoraum.

---. 2010b. *Sixteen F**king Years of G-Stone Recordings.* Includes Kruder & Dorfmeister, Peace Orchestra, Tosca, and others. G-Stone Recordings.

---. 2011. *Superfly Vol 2: Soulful Tunes from the Past, Present, and Future.* Includes Michael Jackson, John Legend, Smokey Robinson, The Roots, Stereo MC's, Barry White, and others. Sunshine Enterprises.

2. Recordings by Austrian Jazz and Improvising Musicians Living and Working Predominantly Outside of Austria

Bernroider, Gernot. 2007. *i too speak of a river.* With Chanda Rule. LikewaterMusic.

---. 2009. *black butterfly: Tribute to the Legendary Nina Simone.* With Martin Reiter and Chanda Rule. Live. self-released.

Fischbacher, Walter. 2001. *The New York Years.* As Phishbacher. With Harald Gangelberger, George Garzone, and Tim Levebvre. Lofish.

---. 2004. *Chillin'.* As Phishbacher. Lofish.

---. 2005. *Live 2005.* As Phishbacher. Lofish.

---. 2009. *Prove That!* As Phishbacher. Lofish.

Glawischnig, Hans. 1998. *Music for Guitar and Bass.* With Ken Hatfield. Arthur Circle.

---. 2001. *Common Ground.* With David Sanchez and others. fresh sound new talent.

---. 2003. *Homage to Art Blakey and the Jazz Messengers.* With Ray Barretto. Sunnyside.

---. 2004. *Homage.* With James Moody. Savoy Jazz.

---. 2008. *Panorama.* With Chick Corea and others. Sunnyside Communications.

---. 2009. *Mozart's Blue Dreams & Other Crossover Fantasies*. With Joe Burgstaller. Summit Records.

Hackl, Franz. 2008a. *Uncommon Sense.* As B3+. col legno.

---. 2008b. *Open up your ears and get some.* As Sound Liberation. col legno.

Kronreif, Peter. 2010. *Gloaming.* Session Work Records.

Ligeti, Lukas. 1991a. *Hybrid Beat.* As Kombinat M. Cuneiform.

---. 1991b. *Nownowism.* As Things of Now Now. Extraplatte.

---. 1992. The Chinese Wall. From *Cech, Ligeti, Schlee.* Released 1996, ORF.

---. 1995. *The Siamese Stepbrothers.* With Henry Kaiser. Cuneiform.

---. 1996. *Lukas Ligeti & Beta Foly.* With Henry Kaiser. Intuition.

---. 1998. *Yo Miles!* With Henry Kaiser, Michael Manring, and Wadada Leo Smith. Shanachie.

---. 1999. *Pattern Time*. With Benoit Delbeq, Gianni Gebbia, Aly Keita, and Michael Manring. Released 2011, Innova.

---. 2000. *Auspicious Healing!* With Mark Dresser and Tisziji Muñoz. ANAMI.

---. 2001. "Propeller Island." From *Immersion.* Compilation. Starkland.

---. 2002. *heavy meta.* With Greg Goodman and Henry Kaiser. ecstatic yod.

---. 2003. *Shadowglow.* With Raoul Björkenheim. TUM Records.

---. 2004a. *Mystery System.* Tzadik.

---. 2004b. *The Williamsburg Sonatas.* As Gebbia-Ligeti-Pupillo Trio. Wallace.

---. 2007. *Rêem Tekré.* As Burkina Electric. ata tak.

---. 2008. *Afrikan Machinery.* Tzadik.

---. 2010. *Paspanga.* As Burkina Electric. Cantaloupe.

Lohninger, Elisabeth. 1998. *Austrian LiedGood.* With Walter Fischbacher. SBF.

---. 2000. *Alien Lovers.* As Tera. Lofish.

---. 2003. *if.* As teradox. Lofish.

---. 2004. *Beneath Your Surface.* Lofish.

---. 2006. *the only way out is up.* Lofish.

---. 2008. *TrioNada.* As TrioNada. Lofish.

---. 2010. *Songs of Love and Destruction*. With Ingrid Jensen and others. Lofish.

---. 2011. *Christmans in July.* With Axel Fischbacher, Walter Fischbacher, Ulf Stricker, and Johannes Weidenmueller. JazzSick.

Machacek, Alex. 1999. *Featuring Ourselves.* Next Generation Enterprises.

---. 2001. *bpm > delete and roll.* With Terry Bozzio and Gerald Preinfalk. Next Generation Enterprises.

---. 2006. *[SIC].* Abstract Logix.

---. 2007. *Improvision.* With Matthew Garrison and Jeff Stipe. Abstraxt Logix.

---. 2008. *The Official Triangle Sessions.* With Neal Fountain and Jeff Siple. Live. Abstraxt Logix.

---. 2010. *24 Tales.* Abstract Logix.

Malfatti, Radu. 1973. *Live at Willisau.* As Brotherhood of Breath. With Chris McGregor, Louis Moholo, Evan Parker, and others. Ogun.

---. 1976a. *Oh! For the Edge.* As Ninesense. With Elton Dean, Louis Moholo, and others. Ogun.

---. 1976b. *Thrumblin'.* With Stephan Wittwer. LP. FMP.

---. 1977a. *Happy Daze.* As Ninesense. With Elton Dean, Louis Moholo, and others. Ogun.

---. 1977b. *Und?* With Stephan Wittwer. Reissued 2011 with additional material as *Und?...plus*, FMP.

---. 1978. *Live at the BBC.* As Ninesense. With Elton Dean, Louis Moholo, and others. BBC.

---. 1981. *Yes Please.* As Brotherhood of Breath. With Chris McGregor, John Tchicai, and others. IN and OUT.

---. 1987. *Zurich Concerts.* As The London Jazz Composers' Orchestra. With Anthony Braxton and Barry Guy. Live. Intakt.

---. 1989a. *News from the Shed.* With John Butcher. Emanem.

---. 1989b. *Songs and Variations.* Hat Hut Records.

---. 1997. *Die Temperatur der Bedeutung.* Wandelweiser.

---. 1999. *dach.* erstwhile records.

---. 2003. *futatsu: Raku Sugifatti.* With Taku Sugimoto. Live. Improvised Music from Japan.

---. 2003. *Indescrete Silences / Music for Listening.* With Ilya Monosov. Bremsstrahlung.

---. 2004. *Whitenoise*. w.m.o/r.

---. 2005. *Tokyo Sextet.* Slub.

---. 2006a. *Going Fragile.* Formed.

---. 2006b. *three backgrounds.* b-boim records.

---. 2007a. *claude-lorrain 1*. Dedicated to Christoph Nicolaus. b-boim records.

---. 2007b. *düsseldorf vielfaches.* b-boim records.

---. 2007c. *kid ailack 5*. b-boim records.

---. 2008a. *l'effaçage.* b-boim records.

---. 2008b. *himmelgeister 19.* Live. b-boim records.

---. 2008c. *A Sounding of Sources.* With Malcolm Goldstein. New World.

---. 2009a. *berlinerstrasse 20.* b-boim records.

---. 2009b. *imaoto.* With Klaus Filip. erstwhile records.

---. 2009c. *Kushikushism.* Slub.

---. 2010. *cafe oto 1.* With Dominic Lash. b-boim records.

---. 2011. *Φ*. With Keith Rowe. Recorded at Amann Studios. erstwhile records.

Mantler, Michael. 1965. *Communication.* As The Jazz Composer's Orchestra. Live. Fontana.

---. 1966. *Jazz Realities.* With Steve Lacy and Carla Bley. Fontana.

---. 1967. *A Genuine Tong Funeral.* With Gary Burton and Steve Lacy. RCA.

---. 1968. *The Jazz Composer's Orchestra.* With Don Cherry, Roswell Rudd, and Cecil Taylor. ECM.

---. 1969. *Liberation Music Orchestra.* With Charlie Haden. Impulse!

---. 1971. *Escalator Over the Hill.* With Carla Bley, Don Cherry, John McLaughlin, and Charlie Haden. ECM/WATT.

---. 1973. *No Answer.* With Don Cherry, Carla Bley, and Jack Bruce. ECM/WATT.

---. 1974. *Tropic Appetites.* With Carla Bley. ECM/WATT.

---. 1975. *13 & 3/4.* With Carla Bley. ECM/WATT.

---. 1976a. *Silence.* ECM/WATT.

---. 1976b. *The Hapless Child.* With Carla Bley, Jack DeJohnette, Steve Swallow, and Robert Wyatt. ECM/WATT.

---. 1977. *Movies.* With Carla Bley, Larry Coryell, Steve Swallow, and Tony Williams. Reissued as *Movies / More Movies*, ECM/WATT.

---. 1980. *More Movies.* With Carla Bley and Steve Swallow. Reissued as *Movies / More Movies*, ECM/WATT.

---. 1981. *Social Studies.* With Carla Bley. ECM/WATT.

---. 1982a. *The Ballad of the Fallen.* With Carla Bley, Don Cherry, Charlie Haden, Paul Motion and Dewey Redman. ECM.

---. 1982b. *Something There.* With Carla Bley, Nick Mason, Mike Stern, and Steve Swallow. ECM/WATT.

---. 1985. *Alien.* ECM/WATT.

---. 1987. *Live.* With Jack Bruce and Nick Mason. ECM.

---. 1988. *Many Have No Speech.* With Jack Bruce, Marianne Faithful, and Robert Wyatt. ECM/WATT.

---. 1993. *Folly Seeing All This.* ECM.

---. 1995. *Cerci Un Paese Innocente.* ECM.

---. 1997. *The School of Understanding: Sort-Of-An-Opera.* ECM.

---. 2000. *Songs and One Symphony.* ECM.

---. 2001. *Hide and Seek.* With Robert Wyatt. ECM.

---. 2006. *Review: Recordings 1968 - 2000.* Compilation. ECM.

---. 2008. *Concertos.* With Nick Mason and Roswell Rudd. ECM.

Neckam, Maria. 2008. *Crossing and Blending.* As Maryland. Stemra.

---. 2009. *Zero*. With Mika Pohjola. Blue Music Group. Available as download only.

---. 2010. *Deeper.* Sunny Side.

Schalk, Wolfgang. 1993. *The Be Hop Hip Bop.* Frame Up Music.

---. 1996. *The Second Third Man.* With Michael Brecker and others. West & East Music.

---. 2003. *rainbows in the night.* West East Music.

---. 2005. *space messengers.* Universal/EmArcy.

---. 2008. *Wanted.* With Dave Carpenter, Geoffrey Keezer, and Marvin "Smitty" Smith. Frame Up Music.

Tang, Achim. 2011. *crespect.* As TØRN. With Joe Hertenstein and Philip Zoubek. 2nd Floor.

Wolf, Peter. 1969. *A Change in my Life*. With Toni Michlmayr and Herbert Rainer. WM Produktion.

---. 1979a. *Joe's Garage: Acts 1-3.* With Frank Zappa. Rykodisc.

---. 1979b. *Sheik Yerbouti.* With Frank Zappa. Rykodisc.

---. 1980. *Tutti*. WEA Music.

---. 1981. *Tinsel Town Rebellion.* With Frank Zappa. Rykodisc.

---. 1983. *Shut Up 'N Play Yer Guitar.* With Frank Zappa. Rykodisc.

---. 1984. *Baby Snakes.* With Frank Zappa. Barking Pumpkin.

---. 1987. *Guess What?* As Vienna. Warner Bros.

---. 1988. *Guitar.* With Frank Zappa. Barking Pumpkin.

Zawinul, Joe. 1957a. *European Tour '57.* With Bob Cooper, Bud Shank, and others. Lionel Hill Jazz.

---. 1957b. *Joe Zawinul and the Austrian All Stars: 1954-1957.* RST-Records.

---. 1959a. *A Message from Birdland.* With Maynard Ferguson. Live. EMI.

---. 1959b. *To You With Love.* With Ray Barretto and others. Fresh Sound Records.

---. 1959c. *What A Diff'rence A Day Makes!* With Dinah Washington. Verve.

---. 1960. *The Two of Us.* With Dinah Washington. Verve.

---. 1961a. *The Centaur And The Phoenix.* With Yusef Lateef, Clark Terry, and others. Riverside Records.

---. 1961b. *Letter from Home.* With Eddie Jefferson and others. Original Jazz Classics.

---. 1961c. *Nancy Wilson/Cannonball Adderley.* With Cannonball Adderley, Nat Adderley, Louis Hayes, Sam Jones, and Nancy Wilson. Capitol.

---. 1961d. *Naturally!* With Nat Adderley, Sam Jones, and others. Jazzland.

---. 1961e. *Out of the Forrest.* With Jimmy Forrest and others. Prestige.

---. 1962a. *Cannonball in Europe!* With Cannonball Adderley. Capitol.

---. 1962b. *Cleanhead & Cannonball.* With Cannonball Adderley. Landmark.

---. 1962c. *Down Home.* With Jimmy Heath, Sam Jones, and others. Riverside.

---. 1962d. *In New York.* With Cannonball Adderley. Riverside.

---. 1962e. *Jazz Workshop Revisited.* With Cannonball Adderley, Nat Adderley, Sam Jones, and Yuself Lateef. Live. Capitol.

---. 1963a. *Dizzy's Business.* With Cannonball Adderley and Yuself Lateef. Live. Riverside.

---. 1963b. *Nippon Soul.* With Cannonball Adderley, Yusef Lateef, and others. Live. Riverside.

---. 1963c. *Soulmates.* With Ben Webster and others. Riverside.

---. 1964a. *Autobiography.* With Nat Adderley. Atlantic.

---. 1964b. *Fiddler On The Roof.* With Cannonball Adderley. Capitol.

---. 1965. *Domination.* With Cannonball Adderley. Capitol.

---. 1966a. *A Mann and a Woman.* With Herbie Mann. Atlantic.

---. 1966b. *Mercy, Mercy, Mercy!* With Cannonball Adderley and others. Capitol.

---. 1966c. *Money In The Pocket.* Rhino.

---. 1966d. *Money In The Pocket.* With Cannonball Adderley and others. EMI.

---. 1967a. *74 Miles Away / Walk Tall.* With Cannonball Adderley and Nat Adderley. Live. LP. Capital.

---. 1967b. *Why Am I Treated So Bad!* With Cannonball Adderley and others. EMI.

---. 1967/8. *Walk Tall: The David Axelrod Years.* With Cannonball Adderley, Nat Adderley, and others. Compilation. Released 2008, Stateside.

---. 1968a. *Accent on Africa.* With Cannonball Adderley. Capitol.

---. 1968b. *Directions.* With Miles Davis. Released 1981, Columbia.

---, comp. 1968c. "Mercy, Mercy, Mercy." From *Mercy, Mercy.* Performed by Buddy Rich. Blue Note/Pacific Jazz.

---. 1968d. *The Rise & Fall Of The Third Stream.* Atlantic/32 jazz.

---. 1968e. *The Scavanger.* With Nat Adderley, Victor Gaskin, Joe Henderson, and Roy McCurdy. Milestone.

---. 1969a. *Bitches Brew.* With Miles Davis and others. Columbia.

---. 1969b. *Country Preacher.* With Cannonball Adderley and others. Capitol.

---. 1969c. *In A Silent Way.* With Miles Davis and others. Columbia.

---. 1969d. *The Many Facets of David Newman.* With David Newman. Atlantic.

---. 1969e. *Paris Jazz Concert*. With Cannonball Adderley, Nat Adderley, Victor Gaskin, and Roy McCurdy. Live. Malaco Jazz Classics.

---. 1969f. *Silver Cycles.* With Eddie Harris. Reissued 2002, Collectables.

---. 1969g. *Soul '69.* With Aretha Franklin. Atlantic.

---. 1970a. *Big Fun.* With Miles Davis. Columbia.

---. 1970b. *Circle in the Round.* With Miles Davis. Released 1979, Columbia.

---. 1970c. *Live-Evil.* With Miles Davis. Columbia.

---. 1970d. *The Price You Got to Pay to Be Free*. With Cannonball Adderley. Live. LP. Capitol.

---. 1970e. *Purple.* With Miroslav Vitous and others. SONY/CBS.

---. 1970f. *Suite 16.* With Yusef Lateef. Atlantic.

---. 1971a. *Cannonball Plays Zawinul.* With Cannonball Adderley. Compilation. Capitol.

---. comp. 1971b. "In a Silent Way." From *Fillmore: The Last Days.* Performed by Carlos Santana. SONY.

---. 1971c. *Weather Report* [1971]. As Weather Report. Columbia.

---. 1971d. *Zawinul.* Atlantic.

---. 1972a. *I Sing The Body Electric.* As Weather Report. Columbia.

---. 1972b. *Live In Tokyo.* As Weather Report. Columbia.

---. 1973. *Sweetnighter.* As Weather Report. Columbia.

---. 1974. *Mysterious Traveller.* As Weather Report. Columbia.

---. 1975a. *Live in Berlin 1975.* As Weather Report. With Alex Acuña, Alphonso Johnson, Wayne Shorter, and Chester Thompson. Includes DVD. Released 2010, MIG/Art of Groove.

---. 1975b. *Tale Spinnin'.* As Weather Report. Columbia.

---. 1976a. *Black Market.* As Weather Report. Columbia.

---. 1976b. *Concerto Retitled.* Compilation. Reissued 2007, Wounded Bird Records.

---. 1977. *Heavy Weather.* As Weather Report. With Jaco Pastorius, Wayne Shorter, and others. Columbia.

---. 1978. *Mr. Gone.* As Weather Report. Columbia.

---. 1979a. *8:30.* As Weather Report. Live. Columbia.

---, comp. 1979b. "Birdland." From *Extensions.* Performed by Manhattan Transfer. Atlantic.

---. 1979c. "Black Market." *Havana Jam.* As Weather Report. Live. Reissued 1997, SONY.

---. 1979d. "Teen Town." *Havana Jam* 2. As Weather Report. Live. Reissued 1997, SONY.

---. 1980. *Night Passage.* As Weather Report. Columbia.

---. 1982. *Weather Report* [1982]. As Weather Report. Columbia.

---. 1983a. *Live and Unreleased.* As Weather Report. Compilation. Released 2002, Columbia.

---. 1983b. *Live in Cologne 1983.* As Weather report. Released 2011, Art of Groove.

---. 1983c. *Procession.* As Weather Report. Columbia.

---. 1984. *Domino Theory.* As Weather Report. Columbia.

---. 1985. *Sportin' Life.* As Weather Report. With Bobby McFerrin. Columbia.

---. 1986a. *Dialects.* With Bobby McFerrin and others. Columbia.

---. 1986b. *This Is This.* As Weather Report. Columbia.

---. 1988a. *The Immigrants.* As The Zawinul Syndicate. Columbia.

---, comp. 1988b. “In a Silent Way.” *Live Around the World.* Performed by Miles Davis and others. Released 1996, Warner Bros.

---, comp. 1989a. “Birdland.” From *Back on the Block.* With Quincy Jones. Qwest.

---. 1989b. *Black Water.* As The Zawinul Syndicate. Columbia.

---, prod. 1991. *Amen.* With Salif Keita. Island/Mango.

---. 1992. *Lost Tribes.* As The Zawinul Syndicate. Columbia.

---. 1993. *Crazy Saints.* With Trilok Gurtu, Pat Metheny, and others. CMP Records.

---, comp. 1994. “Walk Tall.” *Life Think It Over.* Performed by Count Basic. Instinct.

---. 1995. “Volcano for Hire.” From *Little Girl Blue.* With Katia Labeque. Disques Dreyfus.

---. 1996a. “Birdland.” *One More Trip to Birdland.* Performed by Maynard Ferguson. Concord Records.

---. 1996b. *My People.* Escapade Music.

---. 1996c. *Stories of the Danube.* Phillips.

---, comp. 1996d. *Miles Remembered: The Silent Way Project.* Performed by Mark Isham. Columbia.

---. 1997. *World Tour.* As The Zawinul Syndicate. Live. Zebra Records.

---, comp. 1998. *Panthalassa: The Music of Miles Davis 1969 - 1974.* Produced by Bill Laswell. Columbia.

---, comp. 1999. *panthalassa: the remixes.* Produced by Bill Laswell. Columbia.

---. 2000a. “Lost Tribes.” From *Wangaratta Festival of Jazz 2000*. As The Zawinul Syndicate. Live. Jazzhead.

---. 2000b. *Mauthausen: ...vom großen Sterben hören.* EFA Medien.

---, comp. 2000c. *Celebrating the Music of Weather Report.* Tribute to Weather Report. Performed by Victor Bailey, Michael Brecker, Randy Brecker, Dennis Chambers, Vinnie Colaiuta, Steve Gadd, Omar Hakim, Will Lee, Marcus Miller, John Patitucci, Joe Sample, David Sanborn, John Schofield and others. Produced by Jason Miles. TELARC.

---. 2002a. *faces & places.* ESC Records.

---. 2002b. *Menschenbilder 4.* Interview. ORF.

---. 2004a. *Vienna Nights: Live at Joe Zawinul's Birdland.* BHM Productions.

---, comp. 2004b. "Mercy, Mercy, Mercy." From *the dana owens album.* Performed by Queen Latifah. Universal.

---. 2005. *Brown Street.* With the WDR Big Band. Live at Joe Zawinul's Birdland. Heads Up.

---. 2006. *Forecast: Tomorrow.* As Weather Report. Compilation. Includes DVD. Box set. SONY.

---. 2007a. *75th.* With Allegre Corrêa, Wayne Shorter, and others. BHM Productions.

---, comp. 2007b. "In a Silent Way." From *The Middle Picture.* Performed by Taylor Ho Bynum. Firehouse 12.

---, comp. 2008a. "In a Silent Way / It's About That Time." From *Five Peace Band: Live.* Performed by Vinnie Colaiuta, Chick Corea, Kenny Garrett, Herbie Hancock, Christian McBride, and John McLaughlin. Concord Records.

---, comp. 2008b. "In a Silent Way." *Live*. Performed by Jonas Knutsson and Mats Öberg. Country & Eastern.

---. 2008c. "In a Silent Way." From *Shoes of Miles Davis.* Remixed by Shoes. LP. Shoes.

---. 2009a. *Absolute Zawinul.* With Kristjan Järvi and others. intuition.

---, comp. 2009b. *Remembering Weather Report.* Composed and performed by Miroslav Vitous. ECM.

---, comp. 2009c. *Walk Tall: A Tribute to Joe Zawinul.* Performed by JazzXChange. EMI/Blue Note.

---, comp. 2010. *Fast City: A Tribute to Joe Zawinul.* With Alex Acuña, Victor Bailey, Peter Erskine, and Metropole Orkest. Live. BHM Productions.

3. Additional Recordings

Beatles, The. 1967. *Sgt. Pepper's Lonely Hearts Club Band.* Capitol.

Bernstein, Leonard. 1956. "Mr. Bernstein Looks at Jazz." From *What is Jazz.* SONY.

Braxton, Anthony. 1974. *New York, Fall 1974.* Arista.

Coleman, Ornette. 1965. "Silence." Reissued 2008 as *Croydon Concert*, FreeFactory.

---. 1969. *Man on the Moon / Growing Up.* 7" single. Impulse!

Coltrane, John. 1963. "Afro Blue." From *Live at Birdland.* Impulse!

Davis, Miles. 1949/50. *The Birth of the Cool.* Released 1957, Capitol.

---. 1958. *Porgy and Bess.* Columbia.

---. 1967. *Miles Smiles.* Colmbia.

---. 1970. *Bitches Brew.* Columbia.

---. 1971. *A Tribute to Jack Johnson.* Columbia.

---. 1972. *On the Corner*. Columbia.

---. 1986. *Tutu.* Warner Bros.

Fitzgerald, Ella. 1957. *Porgy and Bess.* With Louis Armstrong. Verve.

Holiday, Billie. 1939. "Strange Fruit." *Strange Fruit / Fine and Mellow*. Single. Commodore.

Jefferson Starship. 1975. *Red Octopus.* RCA.

Kowald, Peter. 1972. *Peter Kowald Quintet.* LP. FMP.

Mingus, Charles. 1959. "Jelly Roll." From *Mingus Ah Um.* Columbia.

---. 1989. *Epitaph.* Columbia.

Peterson, Oscar. 1959. *Oscar Peterson Plays Porgy & Bess.* With Ray Brown and Ed Thigpen. Verve.

---. 1976. *Porgy & Bess.* With Jim Hall. Pablo.

Simon, Paul. 1968. *Bookends.* As Simon & Garfunkel. Columbia.

Weill, Kurt. 1928. *Die Dreigroschenoper.* Recorded 1930, TELDEC.

Wooten, Victor. 1996. *Show of Hands.* Compass Records.

Zappa, Frank. 1978. *Studio Tan.* Rykodisc.

---. 1988. "When Yuppies Go To Hell." From *Make a Jazz Noise Here.* Rykodisc.

Various. 1993. *Swing Kids.* Includes songs by Count Basie, Duke Ellington, Benny Goodman, Django Reinhardt, and original score by James Horner. Soundtrack. Hollywood.

---. 1996. *What is Jazz? Festival 1996.* Live. Knitting Factory.

---. 2012. *echtzeitmusik berlin.* Compilation. 3 CDs. mikroton.

C. Filmography

1. Films Relevant to Jazz and Improvised Music in Vienna

Auer, Christoph. 2010. *Life in Rooms.* With Manu Delago. Included with *Colouring Book* CD.

Bachner, Robert. 2007. *Robert Bachner Big Band: Live in Vienna.*

Breinschmid, Georg. 2010. *Georg Breinschmid Live*.

Bridgewater , Dee Dee Bridgewater. 2006. *Spirits of Mozart.* With Vienna Radio Symphony Orchestra.

Davis, Miles. 1973. *Stadthalle, Vienna*.

Delago, Manu. 2008. *Handmade.* Included with *Handmade* CD.

Dorfmeister, Richard. 2010 [2008]. *no hassle: live at ars electronic festival 2008*. As Tosca. Included as bonus disc with *no hassle* CD.

dZihan, Vlado. 1993. *Arizona Dream*. With Johnny Depp, Faye Dunaway, Jerry Lewis, and others.

---. 2001. *Homebase.* As dZhihan & Kamien. Included on *Freaks & Icons* CD.

---. 2009. *dZihan & Kamien: Eleven Years (1998-2009) – The Documentary.* As dZhihan & Kamien.

Egilsson, Arni. 2007. *Live in Vienna: Egilsson, Perdersen, Darling.* Recorded live in 2005 at Porgy & Bess.

Eneidi, Marco. 2009. *The Neu New York / Vienna Institute of Improvised Music.* With Donald Robinson, Herbert Lacina, Philipp Quehenberger, and others. In English and German. Produced by Christina Kramer, Christophoph Krasnik, and others for Institut für Musikwissenschaft der Universität Wien. http://www.youtube.com/watch?v=VpZ6oCTgnVM.

Farmer, Art. 1975. *Permission to Kill.* With Vienna Volksoper Orchestra.

Fatty George. 2007. *Fatty George Revival Band: Live aus der Bühne Purkersdorf.* With Wayne Darling and others.

Fennesz, Christian [fennesz]. 1997. *aus.* With Tina Frank. Included with *Hotel Paral.lel* CD.

fleischmann, b. 2008. *PLAYTIME*. With Saman Keshavarz. http://vimeo.com/18640804.

Gansch, Thomas. 2005. *Seven.* As Mnozil Brass.

---. 2007. *The Trojan Boat.* As Mnozil Brass.

---. 2008. *Das Gelbe vom Ei: La Crème de la Crème*. As Mnozil Brass.

---. 2009. *Bernd Jeschek's Irmingard*. As Mnozil Brass.

---. 2010. *Magic Moments.* As Mnozil Brass.

Gasselsberger, Martin. 2007. *mg3: live at porgy&bess*. With Gerald Endstrasser and Roland Kramer.

Guggenbichler, Roland. 2008. *MoZuluArt: Live in Hernals.* With Dumisani Ramadu Moyo, Vusa Mkhaya Ndlovu, and Blessings Zibusiso Nqo Nkomo.

Gulda, Friedrich. 1960. *Jazz Made in Austria.* With Erich Kleinschuster, Albert "Tootie" Heath, and Jimmy Woode.

---. 1990. *Friedrich Gulda: Mozart No End and the Paradise Band*.

---. 1998a. *The Legacy*.

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