



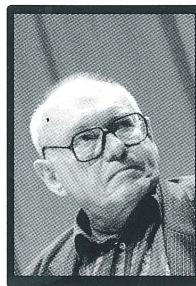
Songs and other adventures

A CENTENARY JOURNEY

You could say it was a coincidence that jazz music emerged at the same time as the record was invented, or not. This was the only means to pass this improvised music form, which can hardly be put down on paper, on to posterity. Yet there are different theories on how this music of the century originated. Let's agree that the rhythm, phrasing and expression come from black Afro-American culture and the cadence, well-tempered intonation as well as instruments, derive from white European-American culture. This is an ideal combination of two opposing cultures that created the spark which moulded the musical world of a whole century and fascinated generations of music lovers for whom classical music was too elite and popular music too ordinary. And if the theory is correct that new social tendencies emerged in jazz clubs first, then jazz music can also be responsible for a political-seismographic effect, as in the century's first 40 years, when jazz music was still *the* musical language of black people with names like Louis Armstrong and Duke Ellington (even if they have been taken on by the white entertainment industry), who still fought bitterly for their fundamental rights. It is a paradox that the gradual obtaining of these rights coincided with a turning away from jazz, which mutated the favorite music of the white, politically oriented (European) intellectuals with the revolution of Bebop and lost its positioning as *the* black entertainment and dance music. Even Miles Davis, who later wanted to win back his black audience with rock-oriented albums, had to surrender to the success of rock music the second important musical achievement of this century. And so it came about that jazz music became more and more complex - whites now also played an increasing role in style advancement - and was left for dead more and more often, through which it could prove its immortality: like the third important cultural achievement of this century, film, which became a platform for an adventurous *boy-meets-girl rally* an inexhaustible topic that every generation from Billy Wilder to Luc Besson was guaranteed

to develop. And what is the equivalent in jazz? It is the cadence (which differentiates Western from Eastern music through modulation), which is continually placed in a different context of rhythm, sound and improvisation. Last but not least, it was the tension created around these three simple harmonies, which have survived a whole century in their most diverse forms and only went

out of style at the time of Free Jazz, whose credo was the elimination of all existing forms. Impulses came, never from big bands, with the exception of the early Duke Ellington Orchestra, but only from small formations. Whereas only the avantgarde of jazz, which mostly thought conceptionally and emotionally, developed in a linear manner. Apart from that, there was always a large quantity of all other existing styles. When for example Herbie Hancock recorded the album *Headhunters* in the early 70s, the Duke Ellington Orchestra was still successfully around with its same hits from the 1940s. The fact is, development always continues in small steps, even if it is sometimes difficult for those in the present to notice new advances and this is exactly where most misjudgments occur, because not every step forward is a step in the right direction. When referring to the past, even the strongest critics do agree on these fundamental points. And also Europeans must note without envy that jazz music is an American-dominated music in which Europeans only play a subservient role, even if this is done increasingly better in quality and quantity after all, jazz has become a universal language, which everyone can/should/must use and is denied to nobody, just as with classical music. One day nobody in Europe will giggle about Leonard Bernstein and nobody in America about Joe Zawinul.



Dedicated to
Ernst Jandl

And: **Tradition does not mean the worship of ashes, but the passing along of fire** (Gustav Mahler). Bearing this in mind, we want to make music for you tonight. Enjoy a century of jazz in time-lapse, in the typical VAO style, without a break, about 90 minutes long and with a special audio-visual presentation.

Roll on Jelly Steam Stomp

1900 1910

So, it begins in Americas South. In Memphis, St. Louis, Kansas City and New Orleans. In **New Orleans**, more than anywhere else, you could find a large selection of cheap wind instruments from decomissioned military bands after the Spanish-American War, in the red-light district Storyville crammed with brothels complete with pianos, African, French-Creole, Spanish, English and white American cultures coexisting, an enthusiastic audience who loved music and dance, an abundance of black and creole musicians willing to try out new things, mix in a lot of sun and a miserable past and a present that could only be numbed by music and dance. Out of this ominous tension and multicultural melting pot first arose **Ragtime**, a strongly rhythmic, virtuosic but composed form of piano music, which is oriented on light European classical music, although the continuous beat (one of the important achievements of this still young form of music) fundamentally differentiates this music. The first masters were Scott Joplin, Jelly Roll Morton and Eubie Blake, who were all entertainers in the bars and brothels, while outside on the streets a new music was being played by small marching bands led by people like the cornet players Buddy



Scott Joplin



Fats Waller



Jelly Roll Morton

Bolden, Freddie Keppard, Bunk Johnson, King Oliver or the trombone player Kid Ory. The expressive **New Orleans**, whose most important characteristic is the use of the three melody instruments cornet, clarinet and trombone trying to emulate the sound of the human voice and a rhythm section made up of tuba, banjo and drums. This savage and blunt form of music does more than to just stimulate the musical fantasy: the whole city goes mad, while in 1922 the first film on sex education was being shown in Germany. White musicians play a more elegant, smoother and more technically versed form of **New Orleans** which performers such as Papa Jack Laine, the *Original Dixieland Jazz Band* and the *New Orleans Rhythm Kings* help form into Dixieland. With the closing of Storyville in 1917 the „big party“ is over for now. One year later Igor Stravinskys *Ragtime for eleven instruments* is composed.



Roll on Jelly is the first composition of the young trumpeter Thomas Gansch, who newly discovers *Ragtime* for himself, you and us in septet instrumentation.

Steam Stomp, also from Thomas Gansch, occupies itself with early collective playing from New Orleans, which isnt found again until *West Coast Jazz* of the 50s and *Free Jazz*.

SHADOWS OVER THE JAZZ AGE

While Darius Milhaud writes *La Création du Monde* and Gershwin completes his *Rhapsody in Blue*, the jazz scene moves up north to Chicago (where it finds a home in the speakeasies which come into existence due to Prohibition) and, in this urban environment for the first time you find the expression „leisure time“ - changes from the previous collective playing style (*New Orleans*) into a platform for soloists (*New Orleans style in Chicago*) and, thanks to the invention of radio broadcasting, instigates a real jazz hysteria in the whole country. Right in the middle of this pulsating, dancing, tumbling commotion over the first great virtuosos like Louis Armstrong, Bix Beiderbecke, Sidney Bechet, Kid Ory, Duke Ellington and Earl Hines, the first woman hits the headlines: the „Queen of the Blues“ Bessie Smith causes the first **Blues** fever. This aching melodic, swaying between major and minor, will captivate musicians of all kinds for the next 80 years. Meanwhile, in Germany Mothers Day is celebrated for the first time in 1922.



Shadows Over the Jazz Age is based on the extended blues harmonies of the 8-bar blues *Nobody knows you when you're down and out* sung by Bessie Smith. Anna Lauvergnac and Robert Bachner are the soloists who take us down memory lane of the *blues* from the 20s.

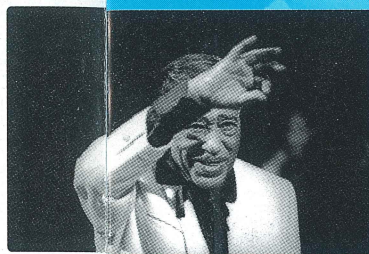
1920



Louis Armstrong



Bessie Smith



Duke Ellington

1930



Billie Holiday



Count Basie

Golden moments

After the Great Depression, which also has an impact on jazz, people once again dance and celebrate in the 30s especially in New York. The new **Swing** music, where the big bands of Duke Ellington, Count Basie, Fletcher Henderson and Benny Goodman shine (white musicians are more successful financially) becomes commercial and reaches unforeseeable heights. Half the world is seized by *Swing* and *Lindy Hopp* fever, whilst John Cage is taking private lessons from Arnold Schoenberg. (Not until the early 90s will the youth in Americas and Europe's main cities rediscover **Swing**). At the same time, the era of the great virtuosos such as Coleman Hawkins, Lester Young and Art Tatum begins, and with Billie Holiday jazz enjoys the charisma of eternity for the first time. However the last phase of massive popularity of jazz and big bands, which so many will later mourn for, is coming to an end. A number of young, angry and highly talented musicians are waiting in the wings, who are fed up with the glamour, the success of white musicians, the commercialisation of jazz and its stardom. And the hitherto fundamental optimism changes drastically: Jean-Paul Sartre publishes the novel *La Nausée* in Paris (the foundation of his philosophy of existentialism), which is subsequently burned in Germany.



Golden Moments is moulded around Count Basie's style and, combined with numerous idioms and clichés of *post Swing*, is told in the *Soul Jazz* manner by Florian Bramböck. By doubling the tempo at the end, we land directly in the next epoch.

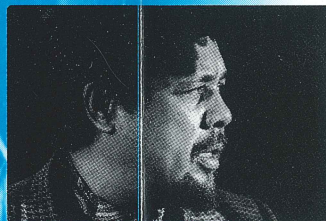


ARRIBA

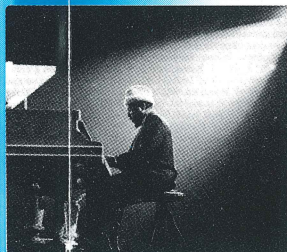
The core of young black musicians Charlie Parker, Bud Powell, Thelonious Monk, Dizzy Gillespie, Miles Davis, Kenny Clarke and Sonny Rollins developed (in Mintons Playhouse in New York) **Bebop**, a virtuosic high-speed version of Swing, which the older generations of musicians and the dancing Swing fans can no longer follow, and which encompasses or even anticipates all future developments. (For some, jazz stops here, for others, it's only just starting.) In these torn times Bebop also becomes the expression of protest: against the (white) establishment, the music industry, against racism, against the emerging platitudes and the constant repetitions in the Swing business and finally also against the war. While Béla Bartók composes his *Concerto for Orchestra*, the young, expressionistic-existentialistic boppers around Charlie Parker (whose favourite elixir and ruin is heroin) - all setting musical standards for the future/eternity are firstly interested in social and political correlations, European classicism and the development of the modern age. The music gains enormously in substance but loses out on widespread impact. **Bebop** becomes a lifestyle for many young people, artists and intellectuals in Europe and America, where Lubitsch completed his film *To Be or Not to Be*.



Charlie Parker



Charles Mingus



Thelonious Monk

Dizzy Gillespie



The Aura of Coolness **BACK TO THE BLUE NOTES**

After overheating several times, Bebops expressionism turns into the impressionism of **Cool Jazz**, wherein more and more white musicians play an important role in creating the style, especially Gil Evans, Lennie Tristano and Bill Evans but only next to Miles Davis, who for five decades will remain a step ahead of all stylistic developments. **Cool Jazz**, mainly played on the West Coast, and dominated by whites, only differs outwardly from Bebop. The substance is still the same only the tempi are slower, harmonies richer, instrumentation bolder and with a greater use of polyphony. And whilst Pierre Boulez is finishing off his *Marteau sans Maître*, the big bands of Stan Kenton, Woody Herman and George Russell once again are in the limelight with their highly developed, complex music.

1950

As early *Rock'n'Roll* already has one leg in the door of the music business in the form of a duck-tailed King, more pulse is demanded from jazz: **Hard Bop** (a deeply black oriented, reduced, in todays point of view more groovy version of **Bebop**), comes from the East Coast, is personified through Charles Mingus, John Coltrane, Art Blakey, Max Roach, Horace Silver, Clifford Brown, Freddie Hubbard and Hank Mobley and finds an ideal forum in the legendary *Blue Note* Label, whose timeless aesthetic has lost none of its value to date. Big social changes are on the horizon and again a whole generation of new musicians awaits, which will put all that is current to question and is unimpressed with the appearance of the first *Barbie* doll (1959).



In **The Aura of Coolness** Andy Scherrer pays homage to the diverse colours and textures, discovered through *Cool Jazz*.

Together with guide Matthieu Michel **Back to the Blue Notes** changes from *Hard Bop* into *Modal Jazz* and goes directly into the *Free Jazz* era.

1960

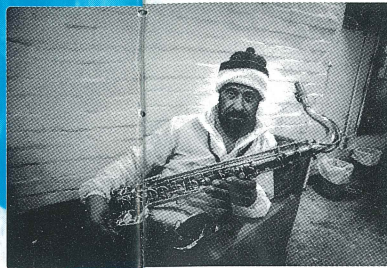
Caged Freedom

Woodstocks Dilemma

After the 50s consists of one single nightmare for the youth of America and Europe, that of provincial boredom (despite Frank Sinatra and Ella Fitzgerald), all this frustration unloads itself with a great bang and nothing remains the same. The rigid social, political and cultural norms and taboos are broken down with a healthy portion of chutzpah, desire and naivety, and precisely in 1960 the pill appears on the market and will from now on be tested zealously until Woodstock (1969). Ornette Coleman, Cecil Taylor and Albert Ayler thoroughly put to question the current rules of the jazz world, which doesn't behave much differently toward its newcomers as the political establishment does toward Vietnam demonstrators. **Free Jazz**, born in the shadows of *rock music*, mainly becomes a phenomenon for the critics and sociologists: most musicians and listeners are not exactly overly enthusiastic. The black kids prefer to dance to James Brown and Aretha Franklin, the white kids faint at the Beatles and Rolling Stones. With the composition *In C* from Terri Riley classical music declares itself to *Minimalism*. **Free Jazz**, which is most fun for the performers, later reaches a dead end. Nevertheless a new vocabulary is formed thanks to this style (Altissimo Playing, Interaction, Instrumental Acrobatics, New Sound Environments, Clusters and the use of exotic instruments and sounds), which every top musician will later master. The crucial developments, however, do not happen in



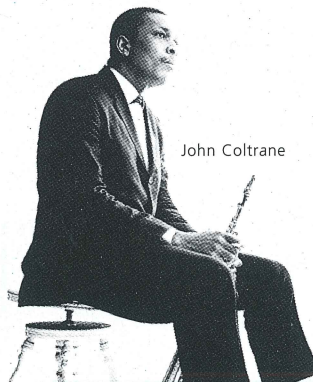
Ornette Coleman



Sonny Rollins



Sun Ra



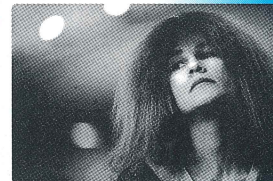
John Coltrane

the limelight of **Free Jazz** but elsewhere, rather hidden away: **Modal Jazz** - where Miles Davis, the spiritual, ever-shining John Coltrane and McCoy Tyner are the leaders - reaches unexpected heights. Following Gil Evans model, big bands become more orchestral, particularly Sun Ra, Carla Bley and Don Ellis. At the same time Cannonball Adderley and Jimmy Smith help form **Soul Jazz** (which will keep remixers of the 90s very busy). And once again, Miles Davis is a step ahead with his album *Bitches Brew*, the first jazz musician to respond to Rock Music and introduce the new era of **Fusion Jazz**.



In **Caged Freedom** Christian Muthspiel tries, thanks to your mental assistance, to find his way out of an imaginary labyrinth of playful sounds.

Woodstocks Dilemma, a modal piece oriented on the aesthetic of Pharoah Sanders, offers Harry Sokal soloistic freedom.



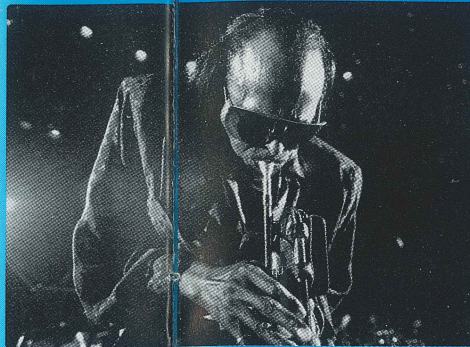
Carla Bley

1970

THE (DIS) ADVANTAGE OF SILENCE

Play it louder

Hairstyles are getting longer as well as the pieces being performed, and the music scene has now been dominated by exhibitionistic rock stars, drugs, money and fame for some time (even though two of its most creative musicians, Jimmy Hendrix and Janis Joplin, leave this world in the same year). This also leaves its mark on the jazz music scene, which now needs more stars. And so four young keyboard-playing demi-gods (Keith Jarrett, Herbie Hancock, Chick Corea and Joe Zawinul), under the patronage of Miles Davis, (the history of jazz is always the history of Miles Davis as well) appear on the scene, (followed by the guitar virtuosos John McLaughlin and Pat Metheny), which after 30 years of slumber is awoken back to life and experiences enormous popularity through the commercialisation and marketing strategies copied from the rock scene. Festivals, record companies and jazz magazines shoot up like mushrooms from the ground and Europeans Albert Mangelsdorff, Jan Garbarek, Hans Koller, Daniel Humair, Palle Mikkelborg, Karin Krog, Michel Portal, Jean-Luc Ponti and Jasper van't Hof lead a general attack on the Americans. Yet the instrumentation (predominantly new instruments in jazz such as electric bass, fender rhodes and synthesizer) and stylistic parameters still come from the USA, led by Jaco Pastorius, Dave Holland, Jack DeJohnette, Billy Cobham, Alphonse Mouzon, Larry Young and Michael Brecker. On one hand chamber music establishes itself with solo and duet performances (*Köln Concert*), while on the other the fusion sound is being delved into to the last detail (Hancock takes the



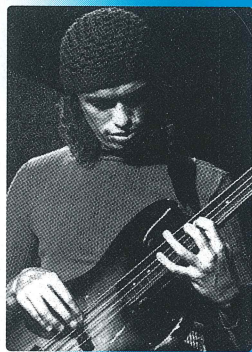
Miles Davis



Freddie Hubbard



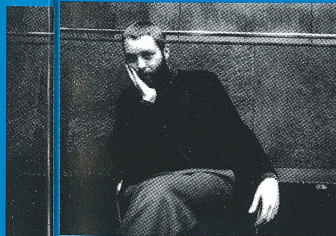
Wayne Shorter & Joe Zawinul



Jaco Pastorius



Herbie Hancock



Dave Holland

wind out of the sails of Rock Music and „invents“ Funk). Free Jazz is in its prime in Europe and (Neo)Bebop proves through Dexter Gordon, Woody Shaw, Johnny Griffin and Art Pepper, that it is far from dead, although Americas hottest big band is found in Europe (Kenny Clarke-Francis Boland). Steve Reich records his work *Drumming*, Frank Zappa openly philosophises over the state of affairs of jazz and Disco Music opens a new dimension of tastlessness, which will catch on later in this decade. Yet the open ears of jazz musicians for all cultures and their music pave the way for World Music and multiculturalism which will dominate the next two decades.



The (dis)Advantage of Silence is a lyrical game played with triads, which Georg Breinschmid and Martin Koller will juggle for you.

Play it Louder has various *fusion grooves* and ends in a homage to the Jaco Pastorius Big Band. Soloists are Bumi Fian, Matthieu Michel and Robert Riegler.

Anything comes
Anything goes

Off Beat Berlin
on the Beat

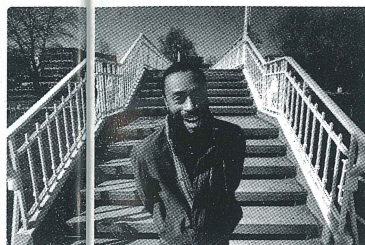
TOMORROWS
FORMS
TODAYS
EMOTIONS

1980
1990
2000

The unity of earlier styles dissolves entirely and everything is/becomes possible simultaneously. While megastars Prince, Michael Jackson and Madonna enter the Pop Music scene, jazz discovers **Crossover Music** and expands in all directions. Miles Davis carries out his final change in style together with Marcus Miller and approaches Pop Music. Meanwhile, the Young Lions introduce an unprecedented back-to-the-roots campaign with Wynton Marsalis and the philosopher Stanley Crouch which catapults **Neotraditionalism** right back to the fore. A new aesthetic is formed around Joe Lovano, Bill Frisell and Paul Motion. John Zorn experiments with **Noise Music** and collage techniques, while the M-Base group toys with **Hip-Hop** rhythms around Steve Coleman. Medesky, Martin, Woods and John Scofield let **Soul Jazz** shine in a new light. **World Music** is ruled by Don Cherry, Zakir Hussein, Dollar Brand, Rahib Abou-Khalil, Paquito D'Rivera, Trilok Gurtu, Airto Moreira, Hermeto Pascoal and the Buenavista Social Club, and Bobby McFerrin reaches his own Olympus. Dave Douglas and Don Byron form a new view on tradition. Numerous re-issues flood the commercial, continually better-organised mar-



Pat Metheny



Bobby McFerrin



Wynton Marsalis



Johnny Griffin



Steve Coleman

ket and the rejuvenated **European Scene**, especially in France (Louis Sclavis), Germany (Till Brönner), England (Django Bates), Scandinavia (Peter Molvaer) and Austria (Wolfgang Muthspiel), gains in importance. Many already-forgotten musicians like Joe Henderson, Betty Carter, Shirley Horn, Benny Golson and Clark Terry make their comeback. Thanks to jazz becoming a graduate profession, more and more excellent musicians, who can play everything, can be found. And their counterparts are the masses of **DJs**, who send a whole generation into ecstasy with the phat sound of only a bass drum beat. Nevertheless, interesting links develop which could point to the future.

Conclusion: Five musicians have particularly shaped this century: Louis Armstrong and Duke Ellington, both strongly involved in the development of the grammar of jazz in the first half of the century, as well as John Coltrane, Miles Davis and Herbie Hancock, who were the only ones in the second half of the century to continually develop further during their whole careers and were at the forefront of every new style.



Anything Comes Anything Goes: Klaus Dickbauer takes a short journey through different styles of *World Music*.

Off-Beat Berlin on the Beat: A *Techno-Hip-Hop-Groove* disguises simple rhythm changes which Martin Koller elegantly chases.

In **Tomorrows Forms Todays Emotions** two worlds collide. Thomas Gansch and Harry Sokal are responsible for the surprising end to this collision.

PS:

Do you know the following styles?: Acid Jazz, Hip-Hop Jazz, Groove Jazz, Underground Jazz, Fake Jazz, Funk Jazz, Punk Jazz, Jazz-no-Jazz, Jazz is dead Jazz, Low-Budget Jazz, Minus One Jazz, Knitting Factory Jazz, Political Jazz, Russian Jazz, Symphonic Jazz, Rave Jazz, Electronic Jazz, Down Beat Jazz, Up-Beat Jazz, Workshop Jazz, Berkley Jazz, Melrose Place Jazz, Producers Jazz, Montreux Jazz, ECM Jazz, World Jazz, Ethno Jazz, Orgiastic Jazz, Organic Jazz, Organ Jazz, Pop Jazz, Sexy Jazz, Jazz for Lovers, Jazz for Beginners, Jazz for Students, Jazz for Kids, Jazz in the Train, Jazz in the Plane, Jazz at the Beach, Jazz on the Boat, Jazz at Breakfast, Jazz at Noon, Jazz at Midnight.... or are we missing one?

And just in case you have lost the overview, let's go back to the beginning again. If you really want to know what jazz is, then listen to Bach's Goldberg Variations, interpreted by Glenn Gould!

mathias rüegg, August 2000

Translation: Uta von Dietze