

No future? Female Instrumentalists in the Austrian Jazz Scene

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Transcript of audio presentation:

Lara Pellegrinelli states in her article “Separated at ‘Birth’: Singing and the History of Jazz” that “the vast majority of women in jazz have been and continue to be vocalists, a role that can provide them with tremendous visibility and widespread recognition from audiences” (Pellegrinelli 2008, 32).

But what about the visibility of instrumentalists and their recognition from audiences?

The history of Austrian jazz includes a multitude of notable women musicians – singers and instrumentalists (Fürnkranz 2019, 37). In this chapter, I focus on the latter. The first documented female Austrian jazz musician was Vera Auer who started her career in the 1950s, while today’s scene, in particular, is strongly characterised by female bandleaders. The main aim of my talk is to discuss the historical and current role of female jazz musicians in Austria by introducing selected musicians to question the system of inclusion and exclusion of forms and genres, and roles, within a hegemonic system. My perspective poses questions of how sexual identities are represented, constructed and negotiated through the individual work, and a conglomeration of works. A wider perspective includes not only the music, but also aspects of performance and the processes and effects of the COVID-19 pandemic. Paying particular attention to measures to improve the situation of female instrumentalists in the Austrian jazz scene, I discuss the “Gina Schwarz PANNONICA-Project”, an initiative that seeks to provide insight into the careers of women in jazz and promote dialogue involving international musicians from various genres, generations and countries.

Jazz in Austria: A Brief Historical Outline

During the late 1910s and early 1920s, Austrian jazz was characterised by the prevalence of ragtime and old-time jazz. The first documented performances of the musical genre referred to as jazz took place in the Viennese Metropoltheater around 1919/1920, with the American Syncopated Orchestra as the leading act. From 1922 to 1934, the Viennese Weihburg Bar functioned as a pivotal nexus for the development and dissemination of jazz music, as asserted by Schulz (2003, 20). It is evident that foreign jazz formations played regularly, with a particular prevalence from Germany, France and the US. Concurrently, Austrian musicians encountered jazz during their international engagements. It was not until the 1930s that jazz compositions began to appear as a significant component within the repertoire of dance orchestras.

During the Nazi regime in Austria, from 1938 to 1945, there was a strong disapproval of jazz and improvised music, which severely impeded the progression of these musical genres. Despite the absence of a formal prohibition, the music was not featured on domestic radio stations and was restricted from being accessed via foreign broadcasts. Consequently, jazz activities predominantly occurred in an underground capacity, with jam sessions being conducted in private residences, thereby giving rise to the emergence of a youthful jazz subculture (Schulz 2003, 42). Alongside, the dance orchestra of the “Reichsrundfunk” or the pianist Ernst Landl performed with considerable freedom in swing stylistics, with the titles of the songs being Germanized; for example, the “Tiger Rag” became “Schwarzer Panther” (Black Panther) or “Tabak Trafik” (Tobacconist) (Schulz 2003, 42).

Following the cessation of the Second World War, there was a notable increase in the popularity of jazz, leading to the establishment of numerous ensembles that possessed a diverse repertoire. The country was divided into four occupation zones, with each occupying power establishing its own radio program. The US-led station “Rot-Weiß-Rot” (Red-White-Red) was met with significant popularity due to its satirical and critical content, as well as its broadcasting of jazz music. The Vienna Dance Orchestra, established in 1945, was already performing bebop compositions. It is widely acknowledged that soldiers’ clubs of the occupying powers were instrumental in popularizing swing and bebop music among musicians following the Second World War (Kraner et al. 1972, 31). In the tradition of international hot clubs, the Hot Club Austria (subsequently known as the Hot Club Vienne) was established in 1951 (Schulz 2003, 59), and was regarded as a notable gathering point for the Viennese jazz community. In addition to concerts, lecture evenings were held to promote the understanding of jazz. In 1952, the first writings on the subject of jazz in the form of the magazine *Jazz Podium* appeared in Vienna, prior to the permanent relocation of the editorial office to Stuttgart (Kumpf 2002). Despite the promotion of strong rhythmic dance music within the amusement industry, modern jazz was unable to gain traction with the audience.

The departure of the occupying forces occurred in 1955. This development ultimately culminated in the dissolution of the soldiers’ clubs, which in turn precipitated a decline in the professional environment for Austrian jazz musicians. Cultural institutions and radio stations were underperforming, leading to an exodus of prominent musicians from Austria (Kraner et al 1972, 32). The classical pianist Friedrich Gulda (1930–2000) first performed in New York’s renowned jazz club, Birdland, in 1956. Thereafter, he gained recognition for his unconventional approach to jazz performance, characterized by a pronounced attack, bebop-style single-note phrasing, and a rhythmic sense that drew influence from the cool jazz movement. The early 1960s witnessed the emergence of an amateur jazz scene, shaped by the progressive development of distinct characteristics and styles among musicians and ensembles (Bruckner-Haring 2017, 136). From a stylistic perspective, jazz transitioned into the domains of hard bop and mainstream jazz. Upon returning to Austria, Gulda initiated and directed the Euro-Jazz Orchestra, a Big Band project that was active from 1964 to 1966.

Austria was the first European country to institutionalize jazz within academia: In 1965, the Akademie für Musik und darstellende Kunst Graz established a jazz department (Kolleritsch 1995, 199). The vast majority of students – as well as jazz instrumentalists in general – were male; female jazz musicians were mostly vocalists (Bruckner-Haring 2011, 509). Even today

the profession “jazz musician” is still a male-dominated field in Austria. In recent years, however, the changing landscape of Austrian jazz has been characterized by the breakthrough of female bandleaders such as saxophonist Viola Falb and double bassist Gina Schwarz.

Jazz remains a primarily male-dominated field, and women frequently occupy the place of the romantically glorified singer. The Austrian jazz scene, as it exists today, represents the opposite, however. Concert posters picturing young jazz musicians in masculine poses are indeed still fixtures at clubs (Fürnkranz 2019, 38), but at the same time, the scene is being expanded by formations in which women instrumentalists can realize themselves artistically and need not merely assume the role of the “side woman”. According to the website of mica – music Austria, a national, non-for-profit research and resource organization for musicians, in May 2025, 29% of Austrian jazz musicians are female (mica Musikdatenbank). Mica’s current listing of musicians active in the Austrian jazz scene, for those musicians Austria serves as home base, they perform regular concerts in Austria and abroad, shows the field to be predominantly male-dominated. However, this trend is not limited to Austria; female instrumentalists have always been in the minority in the jazz scene (Buscatto 2022).

Various studies on (under-)representation of woman in jazz show that young musicians benefit from female role models (Bruckner-Haring 2012; Prandstätter 2012; Wackenhut 2014; Wehr 2016). A look at the women who work in jazz calls gender-specific abilities, responsibilities and identities into question. Besides, discussions of their function as role models for future women jazz musicians lead to deconstruction of the gender-specific categorization of instruments, among other things.

Vera Auer

Even back in the 1950s, the Austrian jazz scene could already boast one instrumentalist who played an instrument “untypical” of women: Viennese-born vibraphonist Vera Auer (1919–1996), who was among the first European women jazz musicians to add modern jazz to their repertoire. From 1934/35 to 1937/38 she studied piano with Walter Kerschbaumer at the State Academy of Music and Performing Arts in Vienna (Strouhal 2024) and she also played the accordion. In 1949, she became acquainted with the Hungarian guitarist Attila Zoller (1927–1998), the moment that started her career as a jazz musician. Though she first worked as an accordionist, Auer later on worked mainly as a vibraphonist, performing together with Zoller. Following initial success in a radio competition for amateurs, she shifted to the professional realm and founded her own ensemble in the Viennese jazz scene: the Vera Auer Combo, which included prominent musicians such as Hans Salomon (1933–2020) and Joe Zawinul (1932–2007) (Vogel 1963, 258). Although the amusement business promoted rhythmic dance music, pure jazz could not make headway with the audience. Since the cultural institutions and the radio stations were failing miserably, more and more leading musicians left the country (Kraner et al. 1972, 32). In 1954, Auer left Austria to develop her musical style in the Federal Republic of Germany. During her time in Germany, the vibraphonist played with international musicians, she moved to the US after marrying an American in 1960.

Kraner and Schulz state in one of the first documentations of Austrian jazz history *Jazz in Austria* (1972) that “Attila Zoller and Vera Auer moved to the US, where Zoller was able to advance to

the top class of guitarists, and Vera Auer was invited, at least, with her group consisting for instance of the trumpeter Ted Curson to play in New York's Birdland"¹ (Kraner et al. 1972, 23). A close reading of the passage reveals that Zoller expanded his style to belong to the "top class of guitarists", while Vera Auer "at least" was able to make appearances in one of the most popular jazz clubs in New York. By not mentioning Auer's commitment to jazz and her stylistic approach, Kraner and Schulz ignore the vibraphonist regarding androcentric narratives in jazz historiography. This practice of placing a masculine point of view at the center of Austrian jazz history, culturally marginalizes femininity respectively Vera Auer's musicianship. In addition, photographs of Vera Auer on stage depicting the vibraphonist in ball gowns and dresses that were expected to be worn by jazz singers in the 1950s und 1960s are placed in Klaus Schulz book *Jazz in Österreich 1920–1960*. Auer was used to satisfy tropes of women on stage in the field of popular music.

Ursula Anders

There is a paucity of evidence to suggest that any other female jazz instrumentalist was born between 1920 and 1955. A notable exception to this tendency is evident in the drummer Ursula Anders, born in 1938. Following her studies in percussion in Salzburg, in 1975 she initiated an intensive collaborative relationship with the pianist and composer Friedrich Gulda in the domain of free music. As posited by Christa Bruckner-Haring, Gulda occupied a pivotal role in the domestic jazz milieu, having exerted a substantial influence on its development. This influence was manifested through two primary channels: firstly, as an active jazz musician, and secondly, by leveraging his reputation as an esteemed classical musician and his international network to promote jazz. This advocacy endeavor was of paramount importance, as evidenced by Bruckner-Haring's assertion that "Gulda was an important figure and significantly enriched the domestic jazz scene" (Bruckner-Haring 2017, 143). Gulda dedicated his compositions *Opus Anders* (1981) and *Concerto for Ursula* (1983) to Anders.

The public was profoundly affected by the revelation of both artists performing naked on stage. Anders supported Gulda's image as enfant terrible in the Austrian music scene but is hardly received as an independent drummer or singer. In his reportage on Friedrich Gulda's period of free music in 1977, the jazz journalist Hanspeter Friedli makes reference to Ursula Anders in the following terms: "In addition to the artist and his partner, Ursula Anders, the main musical accents were made by Hannibal Marvin Peterson & The Sunrise Orchestra, the Revolutionary Ensemble, Paul and Limpe Fuchs, Lois Lindner and Paul Fickl and Günther Rabl" (Friedli 1977, 15). A thorough examination of the passage indicates that the German female composer, performance- and sound artist Limpe Fuchs, is mentioned independently and not introduced as the partner of the sound artist Paul Fuchs. This finding suggests that the author did not tend to marginalize female musicianship in his article. It is evident that there is a strong correlation

¹ „Attila Zoller und Vera Auer gingen nach den USA, wo Zoller zur Spitzenklasse der Gitarristen vordringen konnte, und Vera Auer immerhin mit ihrer Gruppe, der u.a. der Trompeter Ted Curson angehörte, im New Yorker ‚Birdland‘ gastierte.“ (Kraner et al. 1972, 23)

between Ursula Anders's professional trajectory and the myth surrounding Friedrich Gulda. In the context of scholarly discourse on jazz, particularly within the 1970s and 1980s, the drummer and vocalist is conspicuously absent from academic literature and biographical accounts of Gulda. In her monograph on Friedrich Gulda, Irene Suchy observes that Ursula Anders had fundamentally altered her life for him: "[...] she changes her life for Gulda, she becomes his musical partner, student, helper. She is responsible for the preservation of his private and compositional legacy, and for ensuring the continuation of Gulda's legacy into the future. She is a friend who accompanies him, organizes his affairs, and provides him with advice" (Suchy 2010, 247). Suchy's discussion of Gulda's female partners and artistic collaborations includes a characterization of Ursula Anders as the first woman to be "transformed" by him, "His companion, Ursula Anders, is the first to relinquish her classical career and submit to Gulda's world. She underwent a transformation from her role as a vocalist to that of a percussionist" (Suchy 2010, 227). It is noteworthy that Anders herself never expressed any negative sentiments regarding her – according to Suchy forced – change of instrument. On the contrary, the transformation made her an equal part of the musical partnership (Anders 2010, 296). As both author and editor of numerous publications dedicated to Friedrich Gulda, Ursula Anders subordinated her own musicianship to ensure the preservation of the master's legacy. The musician elected to disregard her private and artistic life, thus lending further credence to the suppression of female musicians and thereby ensuring the perpetuation of hegemonic and androcentric structures within the context of Austrian jazz history.

The 1980s: From Sidewoman to Bandleader

From the 1980s onwards, the status of women instrumentalists shifted, no longer regarded as mere novelty acts but becoming established fixtures of the Austrian scene. A salient feature of this development was the manner in which the scene's own musical style became increasingly influenced by other genres, a phenomenon that was accompanied by a proliferation of crossover projects. The artists involved in this project include the pianist and composer Adriane Muttenthaler (born 1955), who received her training at the University of Music and Performing Arts Vienna and at the Vienna Conservatory. Muttenthaler's initial foray into the discourse on gender imbalance in jazz occurred during a concert by British saxophonist Barbara Thompson, wherein she proposed a concept for a radio programme centering on female jazz instrumentalists during the Second World War. This concept was subsequently presented to the Austrian Broadcasting Corporation, specifically to the director of the radio show "Musicbox", Wolfgang Kos (Prandstätter 2012, 16). That was Muttenthaler's first approach on dealing with the marginalization of women in jazz. Muttenthaler, who is still active today, brings together jazz and classical music as leader of the jazz sextet CRISS – CROSS. As a self-managed artist, the composer and instrumentalist self-organises her concert tours, performing mostly with European musicians of different generations and musical styles. The idea of intersecting various genres of classical, media and popular music is the general theme of Muttenthaler's compositional work, which consists of a spectrum of chamber music ensembles, string quartets, salon orchestras, wind quintets and contributions to film and theatre.

Ingrid Oberkanins (born 1964) is a percussionist who has studied classical percussion, music education and history. Influenced by her environment, she elected to complete her studies in music education in order to circumvent the precarious labour situation of a musician; she was urged to take a “safe path” (Prandstätter 2012, 39). In order to enhance her proficiency in percussion, she participated in international workshops and pursued private instruction in Vienna. Concurrently, she pursued her classical academic training and initiated the fabrication of her own instruments (Prandstätter 2012, 40). Following the completion of her studies, Ingrid Oberkanins assumed a teaching position at a secondary school in Vienna, concurrently pursuing an interest in jazz and non-European rhythms. She participated in workshops led by renowned percussionists and drummers, including Dudu Tucci, Famadou Konaté, and José Eladio Amat. At present, her teaching is confined to the domain of higher education. Ingrid Oberkanins collaborates predominantly with European ensembles and artists, including the Vienna Art Orchestra, the all-female percussion trio Rhythmus, and the all-female ensemble playground4, across various genres as a percussionist.

An investigation into the professional trajectories of the aforementioned musicians has revealed several noteworthy parallels. The pursuit of precarious employment and the quest for recognition have resulted in a significant proportion of female jazz musicians possessing a university degree that qualifies them to teach in various educational institutions, including music schools, primary schools, and secondary schools. These musicians operate within networks that serve to enhance their visibility, with their musicianship extending beyond the confines of the jazz genre. The stylistic plurality exhibited by these women, in addition to their active involvement in band leadership roles, has resulted in an increased presence of female musicians within the domains of jazz journalism, as well as within the artistic and cultural sections of various magazines and across radio and television programs. It is crucial to acknowledge the significance of these processes in ensuring the visibility of the work and experiences of female jazz musicians.

Diversity in Austrian Jazz: A Matter for the 21st Century?

The role of female musicians in the 21st century has undergone significant changes with regard to the shaping of their individual careers and the urge to engage in socio-politically active endeavors. Fatima Spar (born Nihal Şentürk, 1977) is a Vienna-based jazz musician whose artistic output is characterized by her engagement with the crossover genre, which combines elements of jazz with other musical traditions. Spar first acquired proficiency in the guitar at the age of eleven, and subsequently, from the age of thirteen, has been engaged in jazz singing. In 2004, she established the jazz ensemble known as Fatima Spar and the Freedom Fries. The ensemble initially formed as a modern swing band. Fatima Spar is an artist who utilizes songwriting as a medium to engage with broader societal and political issues, employing a multilingual approach that encompasses Turkish, English and German. Her musical style spans a diverse range of genres, including swing, jazz, Balkan brass, calypso and oriental music. In her Turkish song entitled “Istanbul darf nicht Wien werden” (Don’t let Istanbul become Vienna), Fatima Spar makes reference to an election poster of Austria’s right-wing political party (FPÖ) which bears the slogan “Don’t let Vienna become Istanbul”. The song can be interpreted as an artistic reaction to the subject of Austrian politics. One particular form of

political activism that has been observed is the undertaking of minor actions designed to effect alterations in the public's perceptions of the role of artists in the domain of jazz.

The following section sets out to explore the role of diversity in contemporary Austrian jazz, using the song "Trust" by Fatima Spar as an illustrative case study. The composition is characterized by the utilization of a variety of instrumental elements, including the trumpet, accordion, double bass, trombone, saxophone, guitar and vocals. The musical style can be described as a mixture of jazz, tango and pop. Following a concise introduction to the double bass and a solitary counter-melody, the accordion and piano establish the harmonic framework for the formal section A, which is characterized by the following musical keys: F major, D minor, B-flat major, and C major. The initial and secondary stanzas, each comprising eight bars, are succeeded by a four-bar interlude that employs the fundamental model. It is evident that, in accordance with the established form of the tango, the composition progresses to a B-part characterized by lyrical and expressive elements. The composition concludes with the reiteration of the line "trust in me" twelve times. The music video was recorded during an acoustic session in Istanbul. The introductory of the video was filmed in the streets of Istanbul, while the performance itself was shot in the back room of a theatre.

Fatima Spar is representative of a female musician who combines jazz and world music. The nomenclature of the musical group, Fatima Spar and the Freedom Fries, serves to elucidate the singer's role within the ensemble; she is the bandleader. In contrast to the song's overtly critical stance on religion, the character is portrayed in a relatively inconspicuous manner. The attire of Fatima Spar comprises taupe trousers, a grey shirt and a black coat. The dissemination of her message is facilitated by means of a megaphone. The singer's stage name is a reference to two distinct subjects. Firstly, it alludes to the daughter of the Prophet Mohammed, and secondly, it is a play on the name of the European supermarket chain "Spar". Fatima Spar critiques major religious groups such as Islam and Christianity, positioning herself as an autonomous individual. As the song progresses, the character evolves into that of a prophetess.

I would not like to be Jesus
Nor the other great prophet himself
I do not trust in Jesus
Nor the man whose name I do not dare to pronounce

You preach life and immortality
Stay here with wide open doors
The bright side of life you'll always see
But I do not believe in mankind

I woo you
Come trust in me
Rely on me
In your depths of despair, I'll be there.

(Transcription by the author)

In Nihal Sentürkal's biography, an intersection of two distinct worlds is observed. In her lyrics, the artist makes reference to two significant figures from her personal history: Jesus, in relation to her childhood in Austria's countryside; and Muhammad, in relation to her Turkish origin. An analysis of the song's lyrics suggests that the song's character can be interpreted as a critical metaphor for contemporary religious conflicts at the beginning of the 21st century. The persecution and annihilation of those who do not subscribe to the tenets of Christianity and Islam has a long history. The term crusades is used to denote both religious and economically motivated battles, as well as instances of oppression of women, which took place during the medieval period. In her work "Trust", Fatima Spar examines a historical arc that extends from the past to the present, highlighting socio-critical perspectives with elements of irony and sarcasm. The music video was filmed in a theatre located in Istanbul, during a backroom session. The musicians and vocalist perform in a seated and relaxed atmosphere, with the camera documenting the performance in a small room devoid of an audience, employing a constant slow panning back and forth technique. The unedited recording is preceded by an introduction lasting one minute and thirty seconds, during which the listener is presented with obscured impressions of Istanbul.

Gina Schwarz and the Bebop Baroness

From the 1980s onward, women instrumentalists ceased to be merely peripheral figures, instead becoming fixtures of the Austrian scene. Characteristic of this development was how the scene's own musical style also opened up to influences from other genres, with a commensurate number of crossover projects (Fürnkranz 2019, 45). Although it was just a few years ago that the position of side woman in a formation was the highest of possible achievements, now women have more than successfully established themselves as bandleaders as well. More and more female musicians succeed putting their own projects in the public focus.

For over a decade, professor Gina Schwarz was the only female musician teaching an instrument as main artistic subject at an academically institutionalized jazz/popular music institute in Austria. Based on her own her own experiences as a female instrumentalist, Schwarz is committed to improve the structural situation of female musicians. Three points take priority here: "There are far too few women playing concerts at the jazz venues and festivals. There are far too few young women studying jazz. There are far too few women who run jazz workshops and give lectures" (Schwarz 2017). In addition to increase the visibility of female instrumentalists in jazz and in jazz education, Schwarz wants to draw attention to the low number of female students in jazz-related instrumental studies.

Schwarz was commissioned to organize a series of concerts in the 2017/18 season as part of her role as lead of the stage band at Vienna's Porgy & Bess jazz club. She decided to invite female musicians, respectively „strong voices“, as special guests, who artistically enrich the stage band and at the same time participate in workshops, discussions and talks during lectures at the Department Popular Music at the University of Music and Performing Arts

Vienna. With her project, Gina Schwarz tried to create a cross-generational and transnational connection in the jazz scene. The bassist called her *stage band* „Gina Schwarz PANNONICA-Project“, honoring the leading patron of bebop music Baroness Pannonica de Koenigswarter.

Kathleen Annie Pannonica Rothschild was born in 1913 as the youngest daughter of banker and entomologist Charles Rothschild and Rózsika Rothschild, b. Noble of Wertheimstein. Pannonica, also known as Nica, was named after the motherland of her mother as well as a species of butterflies newly discovered and named by her father. She grew up in France and started studying art in Munich in 1931. She left Germany in 1933 and became a pilot in Le Touquet in 1935, where she met her later husband, the French diplomat Baron Jules de Koenigswarter. She was first touched by jazz in 1948, while being on a trip to New York. Just before catching a flight to join her family, she stopped to visit a friend, the jazz musician Teddy Wilson who put on Monk's "Round Midnight" (de Koenigswarter 2007, 6).

De Koenigswarter and her husband separated in 1952 and she moved to New York City, permanently renting a suite at Stanhope Hotel on Fifth Avenue. As a result of their separation, de Koenigswarter was disinherited by her family, the Rothschilds. The couple eventually divorced in 1956. In New York, de Koenigswarter became a friend and patron of many jazz musicians, hosting jam sessions in her hotel suite, and lending them her chauffeur and Rolls Royce when they needed a lift to performances. She is sometimes referred to as the *Bebop Baroness* or *Jazz Baroness* because of her patronage of Thelonious Monk and Charlie Parker among others, she helped them with money, accommodation, jobs and advice, sometimes by legal support and drafts for record covers (de Koenigswarter 2007, 9-10).

At the end of the 1960s, de Koenigswarter had produced a large number of polaroids by musicians, who were mainly documented in their everyday lives, and mostly depicted in private and rare public situations. Between 1961 and 1966, she interviewed about 300 jazz musicians according to their three most important wishes. Even then she intended to publish a book with the photos and answers, but no publisher showed interest, so that the idea was realized only posthumously (de Koenigswarter 2007, 17). In 1988, Baroness Pannonica de Koenigswarter died shortly before her 75th birthday during an operation in which she was to receive a bypass.

Her grandniece, Nadine de Koenigswarter, a Parisian painter and free-jazz lover, described by Pannonica de Koenigswarter as a quasi-granddaughter, found a cardboard box with the photos of jazz musicians from the 60s and the notes of three replies of her aunt's musician friends to the question: "What are your three wishes?". In 2006, Nadine de Koenigswarter published the book project *Three wishes: an intimate look at jazz greats*.

The Gina Schwarz PANNONICA-Project

After reading *Three wishes: an intimate look at jazz greats*, Gina Schwarz decided to call her stage band and gender workshop project "Gina Schwarz PANNONICA-Project": "I was intrigued by the fact that most artists were interested in world peace, advancing their craft, seeking greater appreciation of jazz as an art form, wishing for health, being able to better support their families" (Schwarz 2017). As part of this project, Schwarz invites international female composers and musicians to perform together at the *Porgy & Bess Jazzclub* in Vienna.

In addition, these female role models run workshops and give lectures at the University of Music and Performing Arts Vienna. The first cooperation took place with the Austrian composer Tanja Brüggemann and the artist Conny Zenk, who works with light architecture and installations. Other guests included the Swedish trombonist Karin Hammar, the German saxophonist of Polish origin Angelika Niescier, the German pianist Julia Hülsmann, whose compositions are often based on literary works - especially poetry, the Swiss pianists Sylvie Courvoisier and Esther Bächlin, the Canadian trumpeter Ingrid Jensen, the American-Danish percussionist and drummer Marilyn Mazur and the Chilean guitarist Camila Meza.

Gina Schwarz's aims and motivation (Schwarz 2017):

- give an insight into the careers of women in jazz
- encourage dialogues within different jazz scenes
- creative exchange for Austrian jazz musicians with international female jazz instrumentalists and composers / among generations and sexual identities
- talks on gender-related skills, responsibilities and identities
- present female role models for jazz musicians that play on apparently "male" instruments
- encourage more women to become professional jazz musicians
- achieve a better gender balance in Austrian jazz

As a didactic complement to the concerts, workshops and discussions with the invited artists took place at the Department of Popular Music. Schwarz's focus was not on workshops in the form of frontal teaching, but on band work and exchange with the students, as well as on the topics of composition and song writing.

Workshops and Discussions:

Workshop & Discussion with Tanja Brueggemann (Piano, Composition) and Conny Zenk (Visual Artist)

Participants: 10

Workshop & Discussion with Karin Hammar (Trombone, Composition, Mental tools, Music from Sweden)

Participants: 49

Workshop & Discussion with Julia Hülsmann (Piano, Composition, Composition for singers)

Participants: 36

Workshop & Discussion with Camila Meza (Guitar, Composition, Vocals, Latin)

Participants: 27

Workshop & Discussion with Sylvie Courvoisier (Piano, Composition)

Participants: 44

Workshop & Discussion with Angelika Niescier (Saxophone, Composition, Band coaching)
Participants: 19

Workshop & Discussion with Ingrid Jensen (Trumpet, Composition)
Participants: 24

Workshop & Discussion with Esther Bächlin (Piano, Vocals, Improvisation)
Participants: 10

That's an average of 27 participants per workshop.

The project was created for female identifying musicians who want to explore the music and carry it forward (Schwarz 2017). It is intended to provide a safer space, wherein young musicians can see themselves in women who came before them, learn more about style and craft and carry that legacy forward to create something new. Ultimately, The “Gina Schwarz PANNONICA-Project” aims to achieve a better gender balance in Austrian jazz and to encourage more women to become professional jazz musicians.

Playing Jazz in the Age of COVID-19

During the COVID-19 pandemic and its lockdowns, jazz fans were invited to virtually attend performances via live stream from jazz clubs such as the Porgy & Bess a “jazz & music club with a pluralistic and multifaceted programme” (Porgy & Bess Website). The first gig was performed by the duo 4675, consisting of Astrid Wiesinger and Beate Wiesinger, and was viewed over 250 times, with around two-thirds accepting the invitation to pay a freely selectable ticket price. A total of about 1,000€ was raised, which covered the concert costs, musicians’ fees, and technicians’ fees. The club owner Christoph Huber presented the online concert series as a “jazz delivery service” (Feichter 2020). Between April and June, twenty-nine gigs took place at Porgy & Bess that were attended virtually by the audience. It seems that especially the jazz scene struggled with live-streaming concerts performed in the artists’ living rooms. In an interview with *mica – music Austria*, the musician Judith Ferstl remarked that she did not feel the need to stream from her living room, but she did enjoy playing once from her balcony (*mica – music Austria* 2020b). In turn, the jazz musician David Helbock criticized the tendency to stream music online for free: “[...] there are many live-streams and most of them are free. Earning money is not happening now anyway. But I’m afraid that this is not useful to anyone, because the idea of ‘music/art is not worth anything, doesn’t cost anything’ is even more reinforced” (*mica – music Austria* 2020a). Viola player and singer Jelena Popržan stated that the music scene should invest in a solidarity struggle against inequality and discrimination. She mentioned that she missed the direct human contact: “Streaming is certainly satisfying for a short time, but of course not an alternative. It’s just an attempt to stay on the ball and keep us happy” (*mica – music Austria* 2020a). The singer Golnar Shahyar takes a different approach. She conveyed some of her activities online and described streamed live events as an alternative option to stay active and generate an income. Her future plans include

the expansion and strengthening of her network online (mica – music Austria 2020c). The interviews conducted by mica – music Austria reveal a critique of live-stream concerts, but also the use of live-stream concerts to secure a living and to draw creative potential from these shows.

“I simply tried to process the lockdowns artistically”

In November 2020, Gina Schwarz took the through a shutdown enforced time-out as an opportunity to write new pieces and reflect on the challenges of being an artist during a pandemic. This resulted in the album *All Alone 2020*, which she recorded with her ensemble within six days:

It may not have been the phases that I went through, but these feelings that arose again and again and that you had to deal with. In “Communication in Isolation”, for example, I asked myself how communication happens in isolation and how I can express that musically. You are isolated and still try to communicate. I wanted to reflect this mood in this piece. In the composition “Motion in Freeze”, I again had the image of movement in freeze in my head. I wanted to express this contrast in sound and used musical structures that remain the same. The piece remains in a five-beat time signature throughout. Either in 5/4, 5/8 or 5/2 time. It begins with a small intro melody - relatively lyrical and rubato. This melody slows down until it figuratively stops, respectively freezes. This is then repeated a few times.

The third piece, “Structured Chaos”, also deals with a contrast between structure and chaos. Here I wanted to break out of the tonal realm. The starting point is a 12-tone row, certain 12 tones come back again and again, in the same order. Additionally, the collective solos can only be improvised within these notes.

The fourth piece, “Wistful Euphorism”, is inspired by Armenian music and is rather melancholic due to the harmonies and because it follows the harmonic major scale almost throughout. The fifth tune is called “All alone - Together in long the run”. The piece begins with one voice, then the second joins in, then the third. It builds up until finally many voices play different melodies at the same time, layering on top of each other but interlocking like a fugue. The last piece, “Farewell to Resignation”, is supposed to give you something positive in the end, because resigning is useless anyway. The track is funky and the harmonies are inspired by Robert Glasper. The album was created in a flow of six days. The pieces all fit together and form a kind of cycle. But you can’t really say that there is a concept behind this album. I simply tried to process the lockdowns artistically. That was the idea. I’m not that much of a planner. But if something is on the right track, then it always comes together surprisingly well in the end. (Gina Schwarz interviewed by the author in July 2021)

Conclusions

Women have historically been marginalized as artists in the genres of jazz and improvised popular music. In a world characterized by hegemonic masculinity, female musicians were regarded as novelty acts and appreciated more for their exoticized performances. Austrian jazz

history has been shaped by a number of important institutions and personalities. The role and function of these entities in shaping the reception of the nation's jazz is illustrated by sources such as the magazine *Jazz Podium* and the scholarly works of Klaus Schulz and Dietrich Heinz Kraner. However, the absence of diversity in the depiction of protagonists within the context of Austrian jazz historiography has not been adequately addressed by historical or contemporary research. This underscores the necessity for additional research that aims to illuminate the nexus between gender and race, along with other axes of oppression.

In light of its historical significance in shaping the perception of female instrumentalists in the realm of Austrian jazz, this chapter delves into the musicianship of selected jazz musicians whose talents were chronicled in articles and publications that have been instrumental in shaping the origins of Austrian jazz historiography from a male perspective. From the 1980s onwards, female musicians in the Austrian jazz scene began to garner recognition, distinguished by the establishment of their own musical style in contrast to other genres and crossover projects. With regard to the question of whether racial hierarchies within the genre intersect with gender, it becomes evident that the Austrian jazz scene excluded non-white female instrumentalists. Those instrumentalists interested in non-European rhythms studied abroad or cooperated with male musicians in various crossover projects. Concurrently, the role of female instrumentalists has evolved from a subsidiary position to that of bandleader.

The "Gina Schwarz PANNONICA-Project" was a measure instigated with the objective of ameliorating the situation of female instrumentalists in Austria. In addition to the monthly concert series with the Porgy & Bess stage band, which featured international female instrumentalists and composers on various instruments as special guests in the 2017-18 season, the project also included workshops and discussions with female musicians from various subgenres of jazz, representing different generations and ethnic backgrounds. Jazz is regarded as a culture of knowledge, understood as a participatory process that links critical reflection of its historiography and approaches to rewriting jazz history. This involves the inclusion of socio-cultural developments, gender attributions, staging strategies and aspects of diversity in jazz. In the domain of music, the concept of visibility assumes a pivotal role. The "Gina Schwarz PANNONICA-Project" underscores the significance of enhancing women's visibility as a pivotal objective in the pursuit of gender equality.

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