

(Jazzinstitut Darmstadt)))

WEGWEISER

JAZZ

DAS ADRESSBUCH ZUM JAZZ IN DEUTSCHLAND

PLATTENFIRMEN
VERANSTALTUNGSMAGAZIN
JAZZPREISE
BUCHHÄNDLER
MAILORDER
KULTURÄMTER
ZEITSCHRIFTEN
CLUBS
FESTIVALS
INITIATIVEN
WORKSHOPS
JAZZREDAKTIONEN
JAZZFÖRDERUNG

Gefördert von:



INITIATIVE
MUSIK GmbH

Wissenschaftsstadt Darmstadt



INHALT / CONTENT

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FOREWORD

“WEGWEISER JAZZ”

This “Wegweiser Jazz“ is the sixth edition of our directory, published in cooperation with the Union Deutscher Jazzmusiker (UDJ), the Deutsche Jazz Föderation (DJF) and the internet portal www.jazzpages.com as well as with support by the Initiative Musik, a funding agency set up by the German federal government to promote the music industry in Germany.

The sixth edition of the “Wegweiser Jazz“ is even more comprehensive than the previous editions, not the least because we ask for and receive more data from edition to edition in order to provide the users, hence musicians, promoters, agencies, municipal cultural offices and politicians involved in cultural affairs with the tailored data they need to assess the venues, scenes and the general status of jazz in Germany. The new book is our sixth “Wegweiser Jazz“, however, it is already the ninth address directory of its kind. The first “Wegweiser Jazz“ was published in 1997, the second edition in 1999. Both continued the more humble beginnings of compiling an overview of the German jazz scene, which we had started in 1993 with five band and club directories. However, the idea of all this can be traced back directly to inquiries from the jazz scene: musicians approached us, once word had spread in 1990 that the Jazzinstitut Darmstadt had been founded, with the question whether we knew of a worthwhile compendium. The resulting publication became increasingly comprehensive over the years; it contained an ever-growing amount of data on an increasing number of segments of the jazz scene. Amendments also were the result of suggestions from the scene, which inquired about addresses of record companies, jazz periodicals, agencies, editorial departments for jazz at radio stations, cultural offices and educational facilities such as schools of music and conservatories. The “Wegweiser Jazz“ is today not only a valuable address directory, but thanks to its meticulous research conducted with completeness and up-

to-dateness in mind, has indeed even become the basis for several scientific studies on the status of jazz in Germany.

In the newest “Wegweiser Jazz,” all entries have once again been reviewed on their up-to-dateness. This means: every, and we mean every, entry is contacted by us – nowadays e-mail and internet have proven to be our most helpful sources of data. Incidentally, the newest edition of the “Wegweiser Jazz“ is our first edition containing data from a database. Previously we had an updated list of addresses as text-only files on our website, which we reviewed, corrected and amended for printing in just plain text files. This time we asked all promoters to fill out a rather long questionnaire, which we had put online, in order to record the data in a database-suitable format for the first time. This database will not only serve our easier review of the entries in the future, it will also benefit the users. As of the end of September, the database will be accessible via the internet, so that promoters, agencies, musicians and bands can amend their respective entries and can decide themselves which information they want to make public and which not.

Because the jazz scene is always subject to change, we again cannot assume any responsibility for the accuracy of the data presented. However, with the help of the online database we will in future be able to provide even timelier data on venues, festivals, concert series, record labels, agencies and much more. Why then still publish a book? Well, the book is still an invaluable companion even for the internet junkies among the “Wegweiser Jazz“ users, perhaps because the book can be flipped open quicker than a computer booted up, perhaps because when browsing through the pages related questions come to mind which presumably will not pop up when performing a targeted search. Thus the question we ask ourselves with each new edition, „Should we still publish the whole thing as a book?“, is

still answered with: absolutely!!! Not only is the “Wegweiser Jazz” a practical reference book, but it is at the same time a type of documentation of a big part of the vibrant and alive jazz scene in our country and therefore also represents a political instrument, an aid in arguing for stronger support of the scene and other desirable measures, to which we will refer to in more detail in the chapter “The Status of Jazz in Germany.”



Bild: Andreas Kämper

One would think that the database is already available and that reviewing the data does not take much time and effort. It is, however, that the inputting of new data, querying and correcting existing entries takes a considerable amount of time and effort. Between February and June we collected, sorted, followed up, deleted and amended. Some new features should not go unmentioned: we queried far more data in the data section, for example, the seating capacity and stage size as well as an existing backline, etc. We commissioned portraits for six of the largest cities, which describe the status of the local and regional scenes. All of these articles are available in German and English as we see this book as an international documentation of Germany's jazz scene. Pianist Hans Lüdemann's article on the GEMA (Germany's Society for musical performing

and mechanical reproduction rights), though, is only presented in German as it is mostly directed at German musicians and tries to motivate them to join the GEMA and make good use of their respective rights.

The data contained in this book has been approved for publication by the parties listed therein. Also, the data contained in this book was up-to-date at the time of printing. Experience shows that e-mail addresses are the quickest to change – the flood of spam mail under which virtually all internet users suffer has prompted many users to change their e-mail addresses at regular intervals. Here, as elsewhere, it makes sense to not only use this book for reference purposes, but also to take advantage of the services offered on our website. All data contained on our website are updated as we learn of changes or new data. Thus, the internet “Wegweiser Jazz” is your electronic update to this book.

The direct link to the “Wegweiser Jazz” is: www.wegweiserjazz.de.

The “Wegweiser Jazz” is intended to be a practical handbook for daily use by musicians, agents, promoters journalists ... or by the “average” jazz fan. Should you have any suggestions on improving this service, or have any amendments or corrections, but also if you want to complain or just simply want to compliment us – we appreciate any and all feedback.

WOLFRAM KNAUER, ARNDT WEIDLER,
DORIS SCHRÖDER

THE CURRENT STATUS OF JAZZ IN GERMANY

These days we read much about economic problems, bankruptcies, short time, job cuts and also how the government is looking for solutions to the worldwide economic crises. Somehow one feels as if everybody knows of at least one person who is personally affected by the economic crises. And if one is active in cultural affairs as we are, one often enough experiences a preceding compassion: well, cultural affairs won't be better off in these times, will they! Where Hartz IV (unemployment benefits) and health reform need to be financed, there is no money left to support arts and music, and where jazz was traditionally neglected when it came time to distribute funds from the cultural affairs coffers, then there will presumably be no money left over at all when times are tough. However, there are also optimists-pessimists, who have always supported the theory that the arts flourish best when economic times are tough. For one because the resulting extreme societal divergence provides a particularly fertile basis for artistic debate, and secondly because the arts thrive the most when adversity is greatest and improvisational skills always produce better results than they do in a glutted and satiated society. Well, we are not so sure of this ...



Ausstellungskiste German Jazz

Fact is that jazz in Germany (and elsewhere in Europe) has established itself to such a degree in the past years that there is talk in the USA of a new European assertiveness in matters jazz. Promoters in Germany are increasingly recognizing that concerts, and even festivals, with national or European acts are drawing large audiences, thus the prophet today has honor in his own country, and not only when he has first earned international acclaim. There are many different reasons to explain this development. One is the quality of the music itself, the number of intriguing musical concepts and the increased professionalism of many, mostly younger musicians. Secondly, newspapers, periodicals and in particular the record industry have discovered young German jazz to be a marketable product, a scene whose creative experiments with sounds of the times are worthy of reporting and producing, and not only for a handful of fans, but rather for a larger, increasingly open-minded audience. Radio has for many years accompanied the German scene: in particular the broadcast networks affiliated with the ARD (the German public radio network) were the first to sponsor regional and national jazz competitions, produce concerts, concert series and even festivals with musicians and bands from the respective regions and from across the nation and they reported regularly on the scene. However, more than anything else – of course closely related to all the aforementioned – an interested audience does indeed exist, which – after many of the grand old heroes of American jazz have passed away, has discovered that Europe also has a lot that is worth listening to. And there exists a scene which, after decades of being more or less represented in political matters by lone warriors, has now closed ranks and thereby has developed a rather relaxed artistic and political assertiveness, which is finally being recognized from the world around it.

The **German Jazz Meeting** (incidentally with its main office in the Jazzinstitut Darmstadt), which

JAZZ ON THE FEDERAL AND STATE LEVELS

PRELIMINARY REMARKS

The following text presents a rough overview of cultural institutions and funding structures for jazz music in the Federal Republic of Germany. Due to the special structure of the federal system underlying them, cultural support in Germany appears not only to the foreign observer as often being a rather complicated issue. This text is an attempt to explain the structures behind the federal support for music in this country. And an important remark to start: Applications for public funding can only be filed by artists or organizations who reside in Germany. For this reason we have not included an English translation of the following chapters on funding possibilities in the individual German states and regions.

Cultural advancement, support and preservation of cultural assets is subject, under the federal system of the Federal Republic of Germany, to the sovereignty of the 16 German states. They organize and structure the cultural work taking place within their sphere of authority. The states often delegate the administration and organization of its cultural support to the next smallest departments, such as regional administrative authorities, but also to cities and communities.

FUNDING OF MUSIC BY THE FEDERAL GOVERNMENT

The cultural funding of the federal government therefore has for many, many years mainly concentrated on alleviating deficits accrued on state and regional levels, such as in subsidizing the chronically under-financed cultural scene of the nation's capital (Hauptstadtkultur) via the fund of the same name to benefit Berlin, or in the subsidizing of renowned cultural institutions, who enjoy a worldwide reputation – in music this would include

the Bayreuth Festival, Donaueschingen Festival or the Bach Archive in Leipzig. The appointment of an independent Federal Government Commissioner for Culture and Media within the Federal Chancellery in 1998 brought with it a visibly increased appreciation for cultural affairs on the federal level.

A large portion of the non-allocated budget for cultural affairs is administered and distributed on behalf of the federal government by the German Federal Cultural Foundation (Kulturstiftung des Bundes or KStB) located in the city of Halle on the Saale River. The Foundation has over the past years increasingly funded projects in contemporary and popular music. Although the Foundation has appeared to open itself somewhat towards improvisational music and jazz, jazz nonetheless still plays a marginal role when it comes to the Foundation's original funding programs.

At the same time, a change in attitude is taking place in the political thinking in Germany, on a federal level as on a state level. Often the artistic and economic aspects of music are put on an equal level, an attitude that is mirrored in particular in the funding structures, the bureaucratic responsibilities and competencies. Thus it might happen that the commerce departments within state and federal governments all of a sudden have available funding for the creative industry, or regional structure funds that are also available, under certain conditions, to individuals and institutions active in cultural matters. Particularly in the area of popular music – a genre under which jazz often enough is subsumed in Germany – cost-efficiency and significance in the meaning of (re-) selling the (artistic) performance has played an increasingly eminent role.

The Initiative Musik gGmbH, a non-profit funding agency established on the basis of a resolution

REMARKS TO THE INDIVIDUAL SECTIONS IN THE “WEGWEISER JAZZ”

VENUES (“SPIELORTE”)

In order to compile a listing of jazz clubs and venues, we contacted all of the clubs and requested that they fill out the online-questionnaire. The explanatory remarks below the address entry thus generally originated from the promoters themselves. As in the past editions, we have only included those venues that regularly offer jazz events, i.e. on average more than one jazz night per month. Not listed are large, general-purpose concert halls in which professional promoters like to stage special events.

Some comments regarding band applications: it is not uncommon for musicians and bands to send “blind applications” to clubs. However, because all promoters are literally drowning in such applications, one should give careful consideration to what form the application should have. It would be a mistake to expect that clubs pay particularly high artists’ fees. And when taking the time to calculate what it costs to run such a club, it’s easy to understand why not. There are clubs that pay fixed artist fees, in others the musician play “for the door,” and in others again they are lucky to receive a percentage of the admission charge.

ASSOCIATIONS + INITIATIVES (“INITIATIVEN”)

Jazz musicians’ initiatives and jazz associations often do not have their own premises, however, many of them still promote their own concerts, which then take place in selected venues within the respective region. Initiatives are non-salaried, voluntary associations involving musicians and jazz aficionados, no professional promoters are involved. Most initiatives are not really thrilled by applications from outside bands, however, they do appreciate being contacted by other initiatives looking to exchange experiences or even musi-

cians. Contact addresses for the various initiatives are often the members of the current board of directors, hence addresses that can change over the course of time – if all fails, one has to research the websites listed.

Jazz initiatives reflect the activities of the regional scene. In a study conducted a few years ago on the status of musicians’ initiatives in the Federal Republic of Germany, the Jazzinstitut Darmstadt noted an often completely different structure in the larger cities. But despite all differences, the goal is the same: promotion of the local and regional scenes, presentation of current projects, lobbying activities for jazz involving culture politics. Only a few initiatives have a permanent office and only in a few major cities do they even have full or part-time employees, who can dedicate themselves to the association’s organizational work during regular office hours. State-wide associations of jazz initiatives can be found in our overview of the individual states.

FESTIVALS (“FESTIVALS”)

As in the past, the current edition of the “Wegweiser Jazz” contains an almost endless list of jazz festivals in the Federal Republic of Germany. We limited ourselves to those festivals that generally last more than one day and which are conceived to take place regularly – therefore centenaries or other special events are not included. Because our “Wegweiser Jazz” is only published every two years, we have published not only the exact dates for upcoming events, but also “approximate” dates for future events. Experience shows that regularly-held festivals will take place about the same time the following year, and the contact addresses also rarely change. The Annex contains, for a better

orientation, a chronological overview of all listed jazz festivals.

EDUCATION ("AUSBILDUNG")

In this category we have primarily included universities offering a course of study in jazz and popular music as well as private schools offering a demanding jazz program. Today one can also study jazz at more than 300 of the total 1,000 municipal music schools in the Federal Republic of Germany. Such music schools are not listed in this book – but inquiring can pay off. In this edition of the "Wegweiser Jazz" we have also included the promoters of regularly-held workshops and have attempted to briefly describe the content of their teachings. The internet version of the „Wegweiser Jazz“ also includes the specific contents of these workshops, current lecturers and participation fees.

WORKSHOPS ("WORKSHOPS")

Workshops are offered by various organizers: musicians, initiatives, festivals, cultural centers, music schools or general educational facilities. These range from workshops for amateurs and music lovers all the way to master classes for semi-professional musicians or preparatory classes in advance of music studies. Our city directory includes the most important of these workshops; our website contains a listing in even greater detail: there we already list the dates and lecturers, as far as we know them, of the next respective workshops.

CULTURE OFFICES ("KULTURAMT")

Culture offices are contact points regarding the organization of municipal cultural life. Only rarely do they act as promoters themselves. However, we have also included their addresses because they have the best centralized overview of the cultural

scene in their community. Applications from bands to culture offices only make sense in exceptional cases – so one should clarify in advance whether the respective culture office stages its own events. However, they do know their way around the cultural scene in their region and can, in the best case, establish contacts, including those between various genres and art forms.

RECORD STORES ("PLATTENLÄDEN")

Record and CD stores not only offer the latest discs, often it is the specialized stores that still serve as information exchange on the local scene. We have listed such stores, which as far as we know have a noteworthy jazz offering in stock. The popular electronic super stores generally only have a limited jazz assortment in stock and have therefore – with a few exceptions – been dropped from this "Wegweiser Jazz." There are also a number of mail-order record suppliers in the Federal Republic of Germany, some of whom regularly publish a catalog. These record suppliers can be found in a chapter in this book dedicated especially to them. And let it be said to record collectors (and we repeat this statement although it has caused some ill feelings with record distributors): the internet has today become an interesting alternative when it comes to purchasing records. Rare recordings in particular are probably easier to find there than anywhere else – fundamental internet knowledge is required. There is one thing, however, that you have to do without in internet searches: the competent, personal assistance and factual tips.

CITY MAGAZINES ("STADTMAGAZINE")

City and event magazines are an important means of advertising own events. At the same time they offer an excellent overview of a city's musical scene. Announcements of concerts in the regional event calendars are just as important to musicians as the announcements in the local daily press. But

when placing such announcements, one should not solely rely on the local or regional promoter, but should rather provide the concert data oneself – because musicians and bands should have an interest in good advertising and capacity crowds at the venue. In a handful of cities/regions there exist, in addition to the general event magazines, specific program magazines focussing on jazz life (Jazz Calendars).

WEBSITES (“WEBSITES”)

Every city that holds itself in high esteem has its own internet website these days. These websites generally carry the name of the city (such as: www.darmstadt.de). Additionally there are unofficial city websites, which, because they are organized with private internet engagement, often contain better information on the scene and/or events. But visiting the city websites is worth it in any case to get an overview of the local cultural scene and find current links to obtain even more information. Taking a look at the internet websites of the event magazines can also be helpful in generating first impressions.

AUSTRIA AND SWITZERLAND

We repeatedly receive inquiries asking whether a directory such as ours exists for Austria and Switzerland. There is no such directory in printed form, but on the internet you can find it as “work in progress” on our website: www.jazzinstitut.de

AND EUROPE...?

The medium known as book apparently seems to be slowly heading towards the paper recycling bin. Whereas a few years ago we could point with pride to similar and equally good directories from England, France and the Netherlands, we will again have to pass on almost every country. Books

on national scenes are hardly being printed anymore. Such information is more commonly found on national internet websites (to which you will find links on our website): www.jazzinstitut.de

AND THE REST OF THE WORLD...?

Those looking for information on clubs or festivals in Buenos Aires, Tokyo, Sydney or other distant places around the world will have to search a bit more intensely. But, as is often the case, you will probably find what you need in Darmstadt: our periodicals archive is growing monthly by more than 60 subscribed magazines from around the world. And the chances are good that one or more will almost always contain some reference to the specific national, regional or local scenes.

EXPLANATIONS TO THE CLUB DIRECTORY

All entries are listed according to cities. A postal code index at the end of the book makes it easier to search for venues by regions. We have attempted to denote a stylistic classification at the end of each entry. The classifications generally come from the promoters themselves.

The headings are:

“SPIELORTE”	Blues
“INITIATIVEN”	Initiatives
“FESTIVALS”	Festivals
“AUSBILDUNG”	Education
“PLATTENLÄDEN”	Record Stores
“KULTURÄMTER”	Cultural Offices
“STADTMAGAZINE”	City Magazines
“WEBSITES”	Websites

Our stylistic criteria are:

“TRADITIONELLER JAZZ”	<i>Dixieland, New Orleans, Ragtime</i>
“MAINSTREAM”	<i>Swing to Bebop</i>
“MODERNER JAZZ”	<i>Bebop, Hardbop, Cool Jazz, Latin and everything in between</i>
“FREE JAZZ”	<i>Free Jazz, Avantgarde, Experimental Music</i>
“ZEITGENÖSSISCHER JAZZ”	<i>Current, Contemporary Jazz</i>
“FUSION/ROCKJAZZ/ SMOOTH JAZZ”	<i>Fusion/Rock-Jazz/ Smooth Jazz</i>
“WORLD JAZZ”	<i>World Music, Ethnic Music with Jazz Influences</i>
“CLUBSOUNDS“	<i>Dance-Jazz, Rap, HipHop with Jazz Elements</i>
“BLUES”	<i>Blues</i>
“ROCK”	<i>Rock</i>
“POP”	<i>Pop Music</i>
“KLASSIK”	<i>European Classical Music</i>
“THEATER”	<i>Theater</i>
“LITERATUR”	<i>Literature Readings</i>
“TANZ”	<i>Dance, Dance Performance</i>
“AUSSTELLUNGEN”	<i>Exhibitions</i>

In our questionnaire we also asked to specify the frequency of jazz dates. The classification is self-explanatory: „mehrere Jazztermine pro Woche“ = several jazz dates per week, „ein bis zwei Jazztermine pro Woche“ = one to two jazz dates per week, „drei bis vier Jazztermine im Monat“ = three to four jazz dates per month, „ein bis zwei Jazztermine im Monat“ = one to two jazz dates per month... The classification „ab und zu Jazztermine“ (“jazz dates every now and then”) or „selten Jazz“ (“rarely jazz”) mean that this venue indeed rarely conducts jazz events. Generally these include cultural centers and general concert promoters, who upon our inquiry replied that it can not be excluded that jazz events would also be staged, although this would be the exception and not the rule.

außerdem jeweils im Juli/August das etwa einwöchige Sommer-Openair-Festival „Upstairs“ auf der Freitreppe vor dem Club sowie die Konzertreihe „Sommerperlen“ mit ca. acht Konzerten zwischen Jazz, Blues, Rock, Pop, Folk und Salsa im Juni/Juli.

GOLDENE KRONE

Schustergasse 18, 64283 Darmstadt
T 06151 21352 • F 06151 997807 • info@goldene-krone.de • www.goldene-krone.de

ANSPRECHPARTNER Julius Gleichauf

STILISTIK traditioneller Jazz · Mainstream · moderner Jazz · Free Jazz · zeitgenössischer Jazz · Fusion/Rockjazz/Smooth Jazz · World Jazz · Clubsounds · Blues · Rock · Pop · Klassik · Kleinkunst · Filmvorführungen · Theater · Literatur · Tanz · Ausstellungen

DETAILS Die Goldene Krone ist eine Kneipe / Konzertbühne mit gelögentlichem Jazzprogramm. An jedem Dienstag findet in der Kneipe eine Jazz Session statt. Ein Klavier, Bass-Verstärker und Schlagzeug sind vorhanden; desgleichen PA, Monitore und Beleuchtung. Die Kneipe fasst bis 100 Besucher, der große Saal bis 250 Besucher.

HOUSE OF BLUES

Heidelberger Straße 129, 64285 Darmstadt
T 06151 661188 • info@house-of-blues.de • www.house-of-blues.de

ANSPRECHPARTNER Ralf Bürkle • T 0172 7003218 • info@house-of-blues.de

STILISTIK Mainstream · Fusion/Rockjazz/Smooth Jazz · Blues · Rock · Pop

DETAILS Das House of Blues veranstaltet etwa einen Abend mit Live-Blues pro Woche. Der Club fasst bis 150 Besucher; die Bühne ist ca. 10/15 qm groß. Der Club verfügt über keine Instrumente; PA, Monitore und Beleuchtung sind vorhanden.

JAGDHOFKELLER

c/o Klaus Rohmig, Bessunger Straße 84, 64285 Darmstadt
T 06151 664091 • F 06151 273788 • info@jagdhofkeller.com • www.jagdhofkeller.com

ANSPRECHPARTNER Klaus Rohmig · Föhrstr. 5, 64285 Darmstadt · marianne@belliere.com

STILISTIK Traditioneller Jazz · zeitgenössischer Jazz · Fusion/Rockjazz/Smooth Jazz · World Jazz · Blues · Rock · Kleinkunst · Tanz

DETAILS Der 1988 eröffnete Jagdhofkeller in einem historischen Kellergewölbe veranstaltet ein regelmäßiges Programm zwischen Pop, Folk, Jazz und Blues, darunter ca. ein bis zwei Jazzkonzerte pro Monat. Der Club fasst bis 250 Besucher; die Bühnengröße beträgt ca. 20/25 qm. Ein Flügel sowie ein Schlagzeug (Pearl) sind vorhanden; desgleichen PA, Monitore und Beleuchtung. Etwa viermal im Jahr veranstaltet der Jagdhofkeller außerdem eine Jazz Session.

JAZZCLUB DARMSTADT E.V. / ACHECKIGES HAUS

c/o Rolf Lang, Kaplaneigasse 10, 64283 Darmstadt
T 06151 295913 • M 0171 303-8252

Rolf.Lang@darmstadt.de • www.jazzclub-darmstadt.de

ANSPRECHPARTNER Manfred Schmidt, Tel.06151 25890

STILISTIK traditioneller Jazz · Mainstream · Fusion/Rockjazz/Smooth Jazz · Blues

DETAILS Der Jazzclub Darmstadt wurde 1975 gegründet und hat zur Zeit etwa 110 Mitglieder. Er hat sein eigenes Clublokal, in dem er etwa zwei bis drei Veranstaltungen pro Monat organisiert. Der Club fasst bis 15 Besucher; die Bühne ist ca. 10/15 qm groß. Ein Flügel (Kawai) ist vorhanden; ebenso ein Bassverstärker und ein Schlagzeug. PA und Beleuchtung sind ebenfalls

vor Ort. Kartenvorbestellungen sind nicht möglich; man muss rechtzeitig erscheinen. Der Jazzclub veranstaltet außerdem das traditionelle „Jazzpicknick“ jeweils am Himmelfahrtstag.

JAZZINSTITUT DARMSTADT

Bessunger Straße 88d, 64285 Darmstadt
T 06151 963700 • F 06151 963744 · jazz@jazzinstitut.de • www.jazzinstitut.de

ANSPRECHPARTNER Dr. Wolfram Knauer, Doris Schröder, Arndt Weidler

STILISTIK moderner Jazz · Free Jazz · zeitgenössischer Jazz

DETAILS Das Jazzinstitut wurde 1990 als Informations- und Dokumentationszentrum zum Jazz gegründet und beherbergt die größte öffentliche Bibliothek und Plattensammlung zum Jazz in Europa. Es veranstaltet alle zwei Jahre das „Darmstädter Jazzforum“ (siehe dort) sowie jährlich zusammen mit dem Kulturzentrum Bessunger Knabenschule den Workshop „Darmstädter Jazz Conceptions“ (siehe dort). Es veröffentlicht außerdem den Darmstädter Jazzkalender, der monatlich alle Veranstaltungen zum Jazz in Darmstadt auflistet. Im Gewölbekeller des Jazzinstituts finden jeweils freitags regelmäßige Veranstaltungen statt, die zum Teil vom Jazzinstitut selbst, zum Teil vom Förderverein Jazz in Darmstadt (siehe dort) durchgeführt werden. Zu den Reihen des Jazzinstituts gehören insbesondere der „JazzTalk“ und die Reihe „Jazz in International“. Der Gewölbekeller unterm Jazzinstitut fasst bis zu 100 Besucher; die Bühnengröße beträgt ca. 15 qm (e. Flügel) vorhanden (Steinway B), desgleichen ein Schlagzeug (Gretsch, Ludwig). PA, Monitore und Beleuchtung sind ebenfalls vor Ort. An jedem letzten Freitag im Monat veranstaltet der Förderverein Jazz hier die Bessunger Jam Session.

KULTURZENTRUM BESSUNGER KNABENSCHULE

Ludwigshöstraße 42, 64285 Darmstadt
T 06151 61650 • F 06151 661909 · knabenschule@t-online.de • www.knabenschule.de

ANSPRECHPARTNER Bernd Breitwieser

Sonstige Ansprechpartner: Jürgen Barth, Christian Paulus

STILISTIK moderner Jazz · Free Jazz · zeitgenössischer Jazz · Fusion/Rockjazz/Smooth Jazz · World Jazz · Blues · Rock · Kleinkunst · Theater · Tanz

DETAILS Die Bessunger Knabenschule wurde 1983 als soziokulturelles Zentrum gegründet und veranstaltet etwa ein bis zwei Jazzkonzerte pro Monat. Der Saal fasst bis 250 Besucher; die Bühnengröße beträgt mehr als 25 qm. Ein Flügel (Kawai) und ein Schlagzeug sind vorhanden; PA und Beleuchtung ebenfalls. richtet gemeinsam mit dem Jazzinstitut Darmstadt den Workshop „Darmstädter Jazz Conceptions“ aus (siehe dort).

STUDENTENKELLER IM SCHLOSS

Residenzschloss, 64283 Darmstadt
T 06151 163117 • F 06151 166026 · info@schlosskeller-darmstadt.de • www.schlosskeller-darmstadt.de

ANSPRECHPARTNER Benjamin Winsel · musik@schlosskeller-darmstadt.de

STILISTIK Clubsounds · Rock · Pop

DETAILS Der Studentenkeller im Schloss veranstaltet nur noch selten Jazzkonzerte. Der Club fasst bis 150 Besucher. Er verfügt über PA, Monitore und Beleuchtung; Instrumente sind nicht vor Ort.

ZOO BAR UND RESTAURANT

An der Stadtkirche 17-19, 64283 Darmstadt
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ANSPRECHPARTNER Christoph Hillerts