8th Nordic Jazz Conference
25th-27th August 2009, Aalborg Universitet

Conference Report

‘National and local jazz history writing in the Nordic countries’

‘Future collaboration between the Nordic jazz archives’
8th Nordic Jazz Conference 25-27. August 2009

The 8th Nordic Jazz Conference was hosted by the recently established Center for Dansk Jazzhistorie at Aalborg University, Denmark 25-27. August 2009. The conference was organized as an activity within the Netværk for Dansk Jazzhistorie, funded by the Danish research council.

The main focus of the conference was the recent research into national and regional jazz history in the Nordic countries and whether there is compliance in the way that we view our national jazz histories. Our respective national jazz archives play a vital role in this issue, and a discussion on future collaboration between the archives was scheduled for the last day of the conference.

This years conference had a number of representatives from outside the Nordic countries. Dr. Wolfram Knauer, the head of Jazzinstitut Darmstadt, was invited as keynote speaker to discuss European jazz history (of histories?) and to moderate the discussion of archive collaboration, both in Nordic and the European perspective. Participants from the Baltic countries and Australia also helped to bring a broader scope to the conference.

This report reflects a number of common issues in the research of national jazz history writing within our region. It contains all contributions at the conference which – for the first time - was held mainly in English for the sake of the non-Nordic participants.

Aalborg, November 5th 2009

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History or Histories?
Why it is so difficult to draft a European jazz history

WOLFRAM KNAUER

If European jazz has developed an own identity in recent years and decades, it is an identity of diversity. Yet, diversity in European jazz is quite different from diversity as present in American culture. It is a diversity based on century-old cultural traditions, differences and cross dissemination. The word "glocalization" has been used to describe this specific idea of a regional dialect within a seemingly globalized musical idiom. In this paper I will ask about the implications of local, regional or national aspects of the jazz development for the drafting of a European jazz history.

The Perception of European Jazz by Americans and Europeans

The main difficulty in writing a European history of jazz is also one of the most fascinating aspects of that history: the fact that European jazz history as European history in general is informed by Europe’s political, cultural and national diversity and different identities. I remember that only ten or fifteen years ago, and even during the half year I spent in New York City in 2008 teaching at Columbia University, I encountered American jazz lovers who, when they heard that I came from Europe and was working in the jazz field, told me something to the effect of: "Oh, you have really great jazz over there. I was in Italy last year and I heard a band there, they played just as good as..." and then usually came a reference to some 1950s or early 1960s hard bop ensemble.

For them, European jazz was nothing but American jazz played by European musicians. There are other Americans who see Europe mainly as an influence on the history of jazz. But European jazz, of course, is much more: much more diverse, and much more complicated.

Why is it so hard to write a consecutive narrative of European jazz?

There have been attempts at European jazz histories, but so far no book or study examines in full extend the different developments, parallel and cross influences that jazz had taken in the 20th century. Most European historical studies were limited to regional national jazz histories, and up until the 1970s hardly any European writer found it necessary to include a chapter on European jazz in their general jazz history books. One important change in the
consciousness of European writers and musicians was the foundation of the European (later International) Jazz Federation in 1968 and the publication of its Jazz Forum, an English language magazine covering both the US tradition and avant-garde as well as European jazz from the East and the West and musical developments from about everywhere else in the jazz diaspora.

In the 1970s more and more writers became aware of the fact that the success of jazz in Europe deserved a mention in the history books, although it was more a history of the reception of jazz than a history of how jazz was creatively pursued and developed in contemporary Europe. Essays in (mostly European) magazines and journals had made the point of a distinctive European development since long, and yet one of the first (yet not one of the best) books on jazz in Europe only was published in 1985, a collection of portraits and interviews with musicians (Bausch 1985). Books on individual musicians were available, but pan-European studies only started to take up momentum in the 1980s. The fact that the publications I will cite in the following paragraph originate from Germany (West and East) may not be purely accidental. Here, national pride was suspect because of the German past, thus Germans always tended to look for allies and partners, for a positioning of their identity within a European network. Writers from other European countries saw no need for such a positioning and could start by taking up their national developments first before looking abroad or even think about pan-European studies.

Bert Noglik had collected interviews with European improvisers of the avant-garde scenes in two books (Noglik 1978, Noglik 1981). The first pan-European study concentrating on the music and how (and why) it differed from what was being heard in the USA was published only in 1987 and hasn’t really been followed by any substantial studies of similar kind (Jost 1987). The 800 page Darmstadt exhibition catalogue from 1988 (Jost 1988) for the first time tried to dedicate similar importance to the developments both in the US and in Europe. The Darmstadt Jazzforum of 1993 approached the subject in a chapter-to-chapter way, looking at the developments in selected countries both in the East and the West, but hardly took up the task of lining out parallels or interdependencies of specific developments (Knauer 1994). The 1990s saw more studies on national scenes, and only in the last couple of years, with the dissertation of Mike Hefley (Hefley 2005) and especially with Stuart Nicholson’s polemically titled book “Is Jazz Dead? (Or Has It Moved To a New Address)” (Nicholson 2005) did the discussion of European jazz arrive at a new level and did the need for a European jazz history become evident on a broader level. These books coincide with a project Walter Turkenburg from the Royal Conservatory in The Hague, James Lincoln Collier, the well-known jazz author from New York City, and myself are pursuing for the last couple of years, a book
project entitled “The History of Jazz in Europe” in which we try to do exactly what is described in this paper: outline a European jazz history as a consecutive narrative of European jazz.

What, then, makes it so hard to write this consecutive narrative of European jazz? One answer is: Because like the history of the 20th century itself, European jazz history is a history of histories. The 20th century saw perhaps the strongest and most diverse developments in European politics ever: the irreversible end of the feudal system, the fight for what should follow it, the slow and complete break up of Europe into different blocks, and the European reunion, unification. All of these different political systems, all of these developments, all of these social political structures had an impact on how jazz was perceived and could develop in the different countries. Let’s simplify, knowing that reality is much more complex: 1920s jazz was dance music of a carefree era, the jazz age, reflecting the hope that technology and democracy as modeled especially in the United States of America was the promise of a peaceful future. In 1930s Europe jazz for the first time became the symbol for individualism and freedom and thus received political connotations which had never before been so openly – whether consciously or non-consciously – perceived by musicians or jazz lovers. 1940s jazz again, in all countries affected by Nazi Germany’s oppression and war, became a music connoted with freedom and hope. It also was a music of sensual joy. In the 1960s the connotations changed once again, from an idea of democratic individuality and freedom as based on a broadly American model to a very general idea of independence from influences from wherever, American musical influences included. With the 1970s, 1980s and 1990s, European jazz developed more and more of a self-assertiveness, first hardly noticed by neither the musicians nor a big part of the audience, but at least at the turn of the century noticed more and more as a self-confidence that in the extreme and with an astonishing lack of respect seemed to say: You may have invented it, but we play it better today.

There are those who say there is only one history. I dare to disagree, because history in its smallest parts is the memories of many. And the history of jazz in Europe is the memory of people who in their circle of friends, in their communities, in their clubs, in their city or region, in their country were touched by this music and developed their own very special relationship with it. The history of jazz in Europe is the many histories of people reacting to jazz, it is the many histories of jazz scenes that each for itself had to find a relationship with the culture that jazz came from. “European countries”, writes Jørgen Mathiasen, “have tended to look at their jazz tradition as a bilateral relation between their country and the USA, and this is repeated in the history writing of the European countries.” (Mathiasen 2009) There is some truth to this, and if only that both the development of jazz and the writing on jazz is always
mirroring overlaying political and cultural atmospheres and relationships that often enough the single person involved is not even aware of.

Let me give a couple of examples to make clear what the diversity in European jazz means and how it is based upon different experiences, political and cultural environments etc.

The different phases of the development of jazz in Europe stretch from fascination through imitation through statements of independence made with a vocabulary derived from African-American jazz up to the invention and development of a new vocabulary that could be and was being used as a tool to appropriate the language of jazz and creatively develop its new, its European branch. England had an early history of jazz reception, and it was probably closest to the American mentors of all European nations, and if only because of language. American musicians felt at home in England, much more so than in countries in which they could not speak the language. English musicians, it seems, followed the American role models more closely than musicians anywhere else. The first distinctive British jazz style to appear on the scene was one that is often not taken too serious by jazz historians: the trad jazz of musicians such as Ken Colyer, Chris Barber, Monty Sunshine and others. It was clearly based on the tradition of African American jazz, namely New Orleans music, and yet in its sound, in the ensemble settings, in the often very clean collective improvisations it had developed its own, quite distinct sound. Traditional jazz alone sounds different all over Europe. The British were the role model for especially the Scandinavians and the North Germans. The French were much more influenced by the long presence of Sidney Bechet in their country. Eastern European dixieland often sounds rather academic, like out of the conservatory. And Italian dixieland is often mingled with swing elements and resounds a bit of the Banda tradition in that country.

The French, of course, have the first authentic European jazz star in the guitarist Django Reinhardt. He was the first European jazz musician who played something for which there was no model, no example. And he didn’t do it out of aesthetic considerations, because, if you play jazz, you have to play something original, but simply because that was what he felt, because he had to play what he had to play. France had its share of American expatriate musicians who could serve as role models for French musicians, and perhaps (a) because there were so many American soloists present who needed a rhythm section, and (b) because through the Django Reinhardt tradition there was a somewhat advanced rhythmic awareness among French musicians, France had some of the best rhythm sections within Europe throughout the 1950s and 1960s.
Germany, on the other hand, developed its post-war jazz scene along the borders of the occupational zones: In the American zones which comprised most of South Germany as well as Bremen in the North and parts of Berlin, German musicians had the chance to work with American musicians or – even more important – to work for an American audience in the GI clubs. In the British zone, most of the North, a dixieland and trad band tradition evolved that was clearly influenced by the example of Colyer, Barber and Co. The French zone was somewhat music-deprived, and musicians tried to find jobs with the Americans close by. And the Soviet zone, of course, is a chapter in itself. Germany, France, England, the Netherlands or Belgium and the Scandinavian countries were perhaps the most active participants in the free jazz movement of the 1960s that led to a clear emancipational drift among European musicians, emancipational as to the American role model. Spain and Portugal were under dictatorial rules into the 1970s and only today seem to be getting to a point where they develop an own, individual national voice in jazz.

Let's go on a short trip through Europe

I will stop and each country and try to line out some characteristics worth looking upon. My description of specific national aspects will be completely subjective and aims not at a comprehensive summary but at providing scenes for a picture of complexity and diversity within the European jazz scenes. At the end of each paragraph I provide a short caption. Make sure to read these as written with a wink and understand them as a way to direct your attention to some (sometimes major, sometimes minor) aspects, some stereotypical, some unique to that country’s jazz aesthetic, others present in other countries’ jazz scenes as well. This, then, is not a European jazz history but an example of its diversity and of the difficulties to sketch it as one narrative. The bibliographical references show important articles and/or books; especially in regard to some of the bigger countries they are only fragments of a comprehensive bibliography as it can be obtained from the Jazzinstitut Darmstadt’s Jazz Index.

Albania has a mixed history of oppression from different sides as well as strange political alliances that made it a block country and yet an oddity at the same time. It had been occupied by Germany, allied first with the Soviet Union, then with Mao Zedong’s China, and only started changing after the last dictator Enver Hoxha’s death in 1985. The country seems to have no big jazz scene to speak of; although a musician such as Fatos Qerimi has clearly found his own way of mixing his diverse influences between different music traditions, folk, classical, jazz and rock. > Balkan folk fusion.

References:

• Tarafi Qerimaj group: www.kabarecords.com/5.html
The principality of **Andorra** is probably too small to have developed its own jazz scene. With just 85,000 inhabitants it prospers mainly as a tourist destination and its status as a tax haven.

**Armenia** (if you still count it among the European countries) had first been a democracy, then, from 1922 a Soviet Republic and only re-established its independence in 1991. The Armenian genocide of 1915 made many Armenians leave the country. Thus, many of the famous artists and musicians were born abroad, among them Aram Khatchaturian who was born in Tbilisi, Georgia, but whose compositions often were tinged with Armenian folk music, or Charles Aznavour, who was born in Paris. The American jazz pianist Armen Donelian was born to Armenian parents (as was the pop singer Cher, by the way), and the influential producer George Avakian had been born in Arnavir, Armenia, in 1915. Armenia has a distinctive folk music tradition based on a specific scale different from the usual European scale. A jazz scene did not really exist in 20th century Armenian history; and only recently has Armenian music become widely noticed through pop-and-folk or jazz-and-folk fusion projects such as those by Arto Tuncboyaciyan who is a member of the Armenian minority in Turkey. Through the genocide and the mixed history of its international acknowledgement to this day, Armenian cultural expressions often have had clear undertones of politics. > *Jazz and popular music as contemporary political comment.*

References:

During the 20th century, **Austria** had an awkward position between two worlds: a former world leader now economically strongly tied to Germany while culturally still connected to Hungary and the Balkan region. It is a country that likes to think in hierarchies, which means that cultural counter movements often try to move against or satirize these hierarchies. Vienna was one of the entertainment centers of Europe in the 1920s, and those carefree days also saw a thriving jazz and dance music scene in other of the bigger cities of the country. In 1938 Hitler annexed his native country. After 1945 Austria was occupied by the Allies until in 1955 it was re-established as a sovereign state. Many of the most important Austrian musicians in the 1950s and 1960s left the country because working conditions were better elsewhere (Hans Koller, Joe Zawinul). In the 1980s and 1990s the Vienna Art Orchestra has become an important musical institution trying to find new ways in the traditional field of big band orchestration. The flugelhorn player Franz Koglmann explores both his roots in cool jazz and Third Stream as well as in the different strains of Viennese music history, from the classics through the waltz to Schönberg and beyond. Today there is also a very vibrant electronic music scene in Austria that networks with electronic avant-garde musicians from all over the world. > *Link between past and current concepts of modernity.*
Azerbaijan was first under Russian, then under Soviet rule until it declared its independence in 1991. Its jazz history is closely linked to that of the Soviet Union, also with its constant change in politics as to whether jazz was to be considered the music of the oppressed slaves or as a symbol for capitalist US-American decadence. On the other hand, Azerbaijan was far from the power center, and the provinces often were allowed at least some folkloristic freedoms. Thus, in Azerbaijan you find some very convincing fusions of the country’s improvisatory folkloric traditions (namely the mugam) with jazz improvisation, especially in the work of the pianist Vagif Mustafa-Zadeh, whose daughter Aziza Mustafa-Zadeh continues to fuse the two idioms. Vagif had been introduced to American jazz over Radio BBC which he and his friends listened to more or less secretly during Soviet oppression. In Soviet movies, his friend Vagif Samadoglu remembers, the American spy was always introduced by some sort of musical jazz signal. Only after World War II, they had the chance to see authentic American movies some of which had jazz soundtracks. Vagif Mustafa-Zadeh played his fusion of mugam and jazz before Willis Conover, the American radio MC, in 1966, and was singled out by Conover among Eastern European musicians as one who did not follow the American role model (Conover supposedly said, ”No one can play American jazz like Americans do”). The Azerbaijani jazz scene today is flourishing, although it seems as if the overpowering example of Mustafa-Zadeh still is a highly influential presence in the jazz movement of his country more than 30 years after his death in 1979. >Mugam and jazz.

References:


• Rain Sultanov (ed.): Jazz in Azerbaijan Anthology, Baku 2004 (Baku Jazz Center)

Belarus is a multi-ethnic, multi-religious and multi-cultural state bordering on Poland, Ukraine, Russia, Lithuania and Latvia. Because of its multicultural history, Belarus with a population of 9.85 million people lacks a distinctive national identity. It was a Soviet Republic and became independent in 1991. Minsk had always been a cultural center with its own music scene, opera houses and chamber music ensembles. As many other Soviet Republics during Soviet time, Belarus had its own State Jazz Orchestra founded in 1934 and led by famed
trumpeter Eddie Rosner, who had been born in Berlin in 1910 and played with the Weintraub Syncopators’ band in 1930 before fleeing to the city of Bialystok in north eastern Poland which at that time had been annexed by Belarus. Rosner’s band played in Minsk as well as in Moscow, and received both public and political applause. In the 1950s and 1960s the jazz scene in the country changed according to official politics in Moscow. After independence, there is no jazz scene in Belarus to speak of; and those attempts I found to mix ethnic folklore with jazz were dampened by Belarus history, i.e. the fact that it never had a distinctive cultural identity. > *It may be harder to find an individual voice if you’re from a multicultural society.*

References:


**Belgium** today is a society still divided between its French and Flemish identity, a division which also defines all political and cultural life. From Belgium comes Robert Goffin, one of the first European critics who wrote a concise and well balanced history of jazz, “Aux Frontières du Jazz” which was published in 1932. Belgium is home to Toots Thielemans, Philip Cathérine and Francy Boland, the first leader of a pan-European/international big band. The few Belgian avant-garde musicians there are, Fred van Hove for instance, to name just one, made their impact mostly abroad. Belgium’s jazz scene today is strongly rooted in the American tradition, and perhaps not quite as avant-garde oriented as the scenes of some of its neighboring countries. > *Keeping with the American traditions.*

References:

• Jempi Samyn & Sim Simons: *The Finest in Belgian Jazz*, Brugge 2002 (De Werf)
• Anne Meurant (ed.): *Jazz in Little Belgium. The Robert Pernet Collection in the Musical Instruments Museum Brussels*, Brussels 2004 (Musical Instruments Museum)

**Bosnia-Hercegovina** as well as all of the countries coming out of former Yugoslavia have a rich and diverse cultural history with mixed ethnic influences from Croatian, Serbian, Greek, Turkish, Hungarian, Macedonian as well as Roma cultures. Jazz in most Balkan countries is highly informed by folkloristic influences, and often combines the improvisatory traditions of Balkan music with the jazz idiom. > *Music as a sign of hope in a region of crisis.*

References:


Just as everywhere else, jazz came to **Bulgaria** in the aftermath of World War I. One Bulgarian musicians of note from that era was the bandleader Lubo D’Orio who recorded successfully in Berlin. After the war Bulgaria became a communist country and adopted the
cultural policies of the Soviet Union. The pianist Milcho Leviev made a name for himself outside Bulgaria as well and in 1970 first moved to Germany, only to emigrated to the USA one year later. A jazz and pop department at Sofia Music Academy was opened in 1968/1969. The current perception of Bulgarian jazz, though, is shaped mostly by the various Gypsy and wedding bands present on the urban folklore pop music market. Among the creative jazz musicians making use of Bulgarian folklore is the saxophonist and kaval player Theodosii Spassov. The Russian saxophonist Anatoly Vapirov had moved to Bulgaria in the mid-1980s after marrying a Bulgarian; he initiated a contemporary music festival in Varna. > Urban Folk and jazz.

References:
• Andreas Eberl: Jazz-Szene Bulgarien. Großartige Talente, schwierige Situation, in: Jazz Podium, 56/2 (Feb.2007), p. 24-25

Croatia was part of the Austrian-Hungarian Empire, then joined first the kingdom of Yugoslavia. It was an independent state for a short time after the German occupation during World War II, before becoming a co-founder of socialist Yugoslavia. Croatia became an independent sovereign state in 1991. It has strong cultural roots both in the Mediterranean world and in Balkan cultures. Among some of the musicians who made a name for themselves in the 1960s was the Zagreb Jazz Quartet of the vibraphonist Bosko Petrovic or the big band HRT under the direction of Miljenko Prohaska. The main jazz centers are Zagreb and Dubrovnic. The historically close ties to Austria had some Croatian musicians study jazz at the Graz Musikhochschule, among them the pianist Elvira Plenar, who moved to Germany after finishing her studies. > Between the Balkan and the Deep Blue Sea.

References:
• Thomas Breitwieser: Jazz in Kroatien. Auch durch Krieg nicht umzubringen, in: Jazz Zeitung, 21/7-8 (Jul/Aug.1996), p. 8-9

Cyprus was a British colony until it achieved its independence in 1960, then became a sovereign republic, the northern portion of which is being ruled by Turkey who invaded in 1974. The country’s folk music has a lot of common elements with the folk music of Greece. The island today is mainly a tourist destination. As for jazz, it has no real scene and no specific regional jazz idiom to speak of.

Together with Poland, the Czech Republic (and the former Czechoslovakia) had one of the most vibrant jazz scenes of the former Eastern block countries. Prague was a main cultural center in the 1920s, and it is no wonder that especially Czech classical composers such as Bohuslav Martinů or Erwin Schulhoff held jazz in high esteem and showed clear jazz influences in their music. In Socialist Czechoslovakia after the war, jazz repression mostly
followed the rules from Moscow. From the mid-1960s, though, Prague sported a vibrant jazz scene again with musicians who developed their own fusion of Bohemian musical traditions and jazz. As in Poland and as in other Socialist countries, jazz in Czechoslovakia was always considered an intellectual music, was a highly political music, and here it even attracted political action when in the mid-1980s the government closed down the Jazz Section of the musicians’ union and jailed its leaders, leading to international protests. Today, jazz in the Czech Republic has a natural market, enjoyed by locals and tourists alike. The country has become a major player on the production market sporting CD and printing facilities that beat the prices anywhere else in middle Europe. > From protest to production.

References:

Who am I to say much about jazz in Denmark at a conference taking place in Aalborg. During the German occupation, jazz in this country served as a means of protest; after the war, the liberal climate of Denmark and the love for the music by so many led quite a number of American expatriate musicians to settle in Copenhagen. The Montmartre Jazzhus became one of the premiere European clubs, not only relying on established talents but always presenting some of the up-and-coming sounds of both American and European origin. While many of the musicians grounded in the 1950s and 1960s were heavily influenced by an American jazz idiom and also often played with American giants (Niels Henning Orsted-Pedersen is the most famous case, of course), a younger generation tried to relate what they heard and learned to their own surroundings. Christopher Washburne, the New York based musicologist and trombone player, married to a Danish wife, tries to identify Danish jazz with Nordic tone, American influence and “hygge”, homeliness. Denmark, Washburne argues, is specifically using monetary means to promote its national music scene at home as well as abroad, more and more edging musicians from other countries (and especially Americans) out of their system. Washburne questions the way in which the Danish Jazz Federation "works to create and secure a sufficient number of performance and teaching opportunities in order to sustain the careers of Danish jazz musicians” (Washburne 2009). > National protectionism in jazz?

References:
• Erik Wiedemann: Jazz i Danmark - i tyverne, trediverne og fyrrerne, Copenhagen 1982 (Gyldendal)
The Baltic republics of Estonia, Latvia and Lithuania are usually and wrongly seen as an entity even though there are regional differences both in their political and cultural histories. Folk songs, instrumental folk music, choral singing have a long tradition, and even though during the Soviet reign regional identity generally was discouraged, there was an important folk music festival held in Riga in which the Soviet regime tried to re-define the idea and the value of folk music as a music by and for the people. Such song festivals were a tool for the government, yet also an emotional outlet especially for inhabitants of the Baltic states. The Soviets installed a more massive chorale tradition, in which the original authentic way of folk singing was changed into massive chorale spectacles. Even the independence of the Baltic states in 1991 was celebrated with folk music. As for jazz, you can feel some of those folk traditions in the way musicians phrase, work with melody and harmony. The Estonian saxophonist Lembit Saarsalu is an example, a musician totally immersed in the American tradition, yet clearly bringing in his own melodic roots. From Lithuania are Vyacheslav Ganelin and Petras Vysniauskas, both of whom bring a self-confident contemporary voice into European jazz. > Melodiousness.

References:

• Estonian Jazz Guide, Tallinn 1995
• Ivars Mazurs: Latvia. From Riga to Ronnie Scott’s, in: Jazz Changes, 3/2 (Summer 1996), p. 14-15

Finland started an ethnic jazz tradition pretty early on with bands in the 1920s playing what was called accordion jazz consisting of accordions, banjo or violin and drums. Even after the war there were bands or musicians who used the accordion as a regional sound color, and in the mid-1960s the saxophonist and flutist Esa Pethman recorded a modern jazz plus Finnish folk music fusion album "The Modern Sound of Finland", which mixes modal jazz, classical instrumentation (strings) and Finnish folk tunes. Finland became a hunting ground for rock fusion styles in the 1970s, with musicians such as the guitarist Jukka Tolonen or the band Piirpauke making a name for themselves internationally. Finland is widely hailed for its music education (as are its fellow Scandinavian countries). In the mid-1970s Helsinki’s Sibelius Academy founded its jazz program. One of the more recent musical products of such education are the musicians of Iiro Rantala’s Trio Töykeät who played to enthusiastic audiences all over Europe in the 1990s and might have had a success similar to Esbjörn Svensson’s trio a little later, had the time been ripe for that already. Like many other Scandinavian countries, the state of Finland made a big effort to promote Finnish music.
abroad, releasing regular samplers with contemporary Finnish jazz or books chronicling recent events, bands and musicians’ careers. A very specific kind of jazz rock fusion.

References:

- Minna Huuskonen & Mika Kaulanen & Susanna Torvinen (eds.): Jazz from Finland 2005, Helsinki 2005 (Finnish Music Information Centre)

Together with England, France was the big haven for many American musicians. Even though you definitively had to speak French to get around, there were enough Americans present to make you feel at home, and the poetic atmosphere especially of Paris made life enjoyable. Also, the city always was a tourist destination, and thus attracted travelers to its many nightclubs where live entertainment was provided. In 1934 Jazz Hot was published as a magazine purely aimed at a jazz readership. Shortly thereafter Hugues Panassié published his first books on the history of the music and Charles Delaunay wrote the first Hot Discography. The Hot Club de France sported its own ensemble which developed a style all its own, without doubt the first specifically "European" jazz idiom. Many American musicians stayed in Paris for years and thus could influence whole fan groups of young musicians. Alix Combelle thus sounds very much like Coleman Hawkins and André Ekyan like Benny Carter. Only Django Reinhardt sounds like Django Reinhardt. After the war a new scene established itself: traditional bands that played music heavily influenced by Sidney Bechet, the soprano saxophonist and clarinetist who liked France so much that he settled there and became a popular personality. The caves of Paris became a model for jazz clubs all over Europe; wherever you hear jazz underground you will probably find a hint at the origin of this presentation in the Parisian jazz cellars. Because of the presence of American expatriate musicians, France had some of the best rhythm sections of Europe, and some of the most steady club programming anywhere on the continent as well. Free jazz hit in the 1960s, first cautiously with some French musicians trying to expand their musical vocabulary, then with power, especially when again American free jazz expatriates settled in the American community of Paris. In the 1980s and 1990s, musicians have more and more connected to national roots in their music, with Michel Portal, Henri Texier, Louis Sclavis and others working with regional folklore and instrumental traditions, even the imaginary folklore of the ARFI. In recent years musicians also have started exploring the multicultural aspects of French culture or looking at the country’s colonial past and its repercussions in today’s culture, especially in Paris. From vrai jazz to folklore imaginaire.
Georgia was part of the Soviet Union up to 1991 and thus subject to the Soviet cultural politics of Moscow. Tbilisi was the site of the first-ever jazz festival in the Soviet Union in the late 1970s. After the 1991 Georgia underwent a long political turmoil and only started to stabilize in the mid to late 1990s. Georgia’s musical identity is perhaps most strongly shaped by its folk-singing tradition. As elsewhere in the former Soviet republics, public money is scarce, and the general audience has no money to spend on the arts, as well. It is a well-known dichotomy: it seems that the arts become especially creative in times of struggle, yet people do not have the money to pay for it. The only musician who has a regular presence on the Georgian as well as the international scene is the singer Maia Baratashvili who sings in a very conventional American jazz style and whose only hint at her native country may be the strong accent in her English lyrics. > It’s hard to keep a jazz scene alive.

As for Germany, jazz history is most interesting perhaps because of the diverse and every-changing political and aesthetic connotations the music had from the jazz age of the 1920s through Nazi Germany, the West-German economic miracle and the East German attempt at socialism back to one of the economically most powerful countries in Europe which, because of its mixed history, though, was one of the instigators and is one of the strongest advocates of a joined Europe. It is this mixed history that shapes a lot of German jazz even today. As with most dictatorial and post-dictatorial societies, jazz in Germany stood for quite a bunch of extra musical values apart from the purely musical ones, freedom, democracy, individual rights just being some of them. German jazz has to be understood as living within a cultural structure that is quite different from many other European countries. The federal system has installed the cultural sovereignty of the federal states so that each of these in a way competes against the others in their cultural profiles. Another specialty is the fact that Germany has probably more formerly sovereign cities than any other European country, cities that to this day are proud of that sovereignty and still sport their own museums,
opera houses and cultural circles. Germany, thus, is a very de-centralized country, and that fact is reflected in its jazz development as well. Another point: The division of Germany after the war and the different occupational influences (American in the South, French in small parts of the South West, British in the North, and, of course, Soviet in the East) resound in the jazz developed in those regions: trad jazz in Hamburg, Albert Mangelsdorff in Frankfurt or Max Greger in Munich. German jazz always tended to intellectualize everything: instead of playing relaxed jazz, musicians tried to present the most perfect of their genre. They experimented with free improvisation and with serial and post-serial composition. Different from neighboring countries, German jazz musicians hardly made use of their own folklore which had been misappropriated by the Nazis in a way making it suspect to further use. East German jazz developed in a somewhat more dissociated fashion, ironically reflecting the influence from the west as well as the ideological reality in which the music was being played. Reunified Germany has a tightly knit web of venues and festivals, highly innovative jazz scenes in Berlin, Cologne, Dresden, Hamburg, Munich, Stuttgart and other big cities, and a public radio system envied by other countries which not only broadcasts regular jazz shows, but also produces concerts, commissions compositions and sports their own radio big bands – four in number, and all four highly regarded internationally. Berlin has become an international hub for contemporary jazz, and many of our neighbors are astonished at the newly found self irony, humor and laid-back-ness of the new, self-confident (yet hopefully less dangerous) new Germany. Germany has some international top record labels, among them ECM and ACT, and since 2006 has entered the new European jazz market by staging the German Jazz Meeting and thus participating in the competition with other European musicians and bands as to innovative and creative music and projects. > Can perfection produce good jazz?

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• Wolfram Knauer (ed.): Jazz in Deutschland, Hofheim 1996 (Wolke Verlag)
• Wolfram Knauer: Deutscher Jazz – German Jazz, München 2007 (Goethe-Institut)
• Wolfram Knauer & Doris Schröder & Arndt Weidler: Wegweiser Jazz. Das Adressbuch zum Jazz in Deutschland, Darmstadt 2009 (Jazzinstitut Darmstadt)

**Great Britain** had one advantage to its jazz reception in that jazz was born in a country where people spoke English as well. From the 1920s on, many American musicians saw London as just another American city, unpleasantly far away. England was the country of choice if you
considered moving to Europe. Also, the shared language made communication between musicians much easier. London, of course, was one of Europe’s three big entertainment centers of the early 20th century. Jazz in Britain always was informed by Americans living in Britain or by British musicians who signed on with transatlantic ocean liners just to see New York and hear the music played there. Considering all of this, there are astonishingly few British musicians who actually settled in the USA: Leonard Feather, George Shearing, Marian McPartland, and later on Dave Holland, John McLaughlin and some others. When looking for an authentic British jazz style, one finds it in quite a different stylistic environment than in other European countries: Britain was probably the first country to develop a distinctive traditional jazz style, as mentioned above. Britain also was the country in which skiffle became a popular style among youngsters in the 1950s and early 1960s and in which traditional blues and rhythm ’n’ blues merged into the beat and pop music of the 1960s, the Beatles, the Rolling Stones etc. At the same time the country had an early and very influential fusion scene, based on the open genre aesthetic prevalent on the island. Also, the free improvisation scene always had close links with the art rock scene, Evan Parker and other musicians being highly acknowledged in other circles as well. In recent years Britain became more aware of the promotional capacities of its jazz scene, and developed funding programs for touring bands. Also, especially the London-based musicians moved closer together to form musicians’ collectives to realize and support projects out of their own midst. From these circles comes a highly interesting young scene that can be genre-hopping just as it can stay in the realm of genuine jazz. > An old colonial power finally recognizing the worth of its multicultural history.

References:
• Ekkehard Jost: Großbritannien, in: Ekkehard Jost: Europas Jazz 1960-80, Frankfurt/Main 1987 (Fischer Verlag)
• John Chilton: Who’s Who of British Jazz, London 1997 (Cassell)
• Catherine Pasonage: The Evolution of Jazz in Britain, 1880-1935, Aldershot 2005 (Ashgate)

Greece is one of those countries (together with Spain or Portugal) that had a hard time developing a national jazz scene due to the political turmoil it went through over the decades until 1974 when the last military junta finally collapsed. In the 1950s there had been some musicians who played “in the way” of American colleagues, but also some, like the bouzouki
player Manolis Chiotis, who combined traditional Greek folklore with a jazzy approach. It never really went far beyond the surface of clichés from both sides, though. The pianist Mimis Plessas arranged a Greek folk tune for Dizzy Gillespie’s orchestra in 1956 and to this day continues to mix the genres. Some more contemporary musicians such as Sakis Papadimitriou or Floros Floridis work in international settings, and jazz and classical pianist Vassilis Tsabropoulos has incorporated his melancholy harmonic language in an ECM like soundscape – and as a matter of fact also recorded for the ECM label. > From Bouzouki to ECM.

References:


In the 1920s, Hungary still bathed in the memory of the Austro-Hungarian empire, and Budapest, of course, was a city full of entertainment. There also was a strong pride and awareness in cultural circles of folk traditions, as can best be seen in the compositional work of Béla Bartók. After the war, Hungary became a People’s Republic and thus part of the Eastern Bloc. The political climate was suspicious of all modern and intellectual movements. The guitarist Attila Zoller left Hungary to first go to Vienna, then moved on to Germany where he found more work in the US army clubs. Basically, though, Hungarians had other things to think about than jazz, as the Hungarian revolution shows, a nationwide revolt that broke the country away from the Warsaw Pact for a couple of months before a new Soviet-installed government was put into place. Guitarist Gabor Szabó emigrated to the USA at that time. In the 1960s the cultural climate eased a bit, and musicians developed their music, again with an awareness for their national and musical roots and for the improvisational traditions of Hungarian folk music. György Szabados, Imre Köszegi, Aladár Pege and others developed a music that clearly had a distinctive Balkan flavor, sometimes Gypsy elements, be it in the inclusion of instrumental colors such as the cymbalon or simply in the enormous virtuosity which had been embedded in Hungarian musicians since Franz Liszt’s time. There was an avant-garde scene of sorts around musicians such as Szabados, Mihaly Dresch and Karoly Binder that showed a structured approach to free improvisation, structured through the idioms they refer to, Hungarian folklore, classical as well as modern composition. Some of the younger Hungarian musicians left the country; but their Hungarian soul never seems to have left them: Tony Lakatos, Ferenc Snetberger, Lajos Dudas or others always maintained those specific Hungarian undertones in their music. > Gipsy virtuosity.
History or Histories?

References:

• Simon Géza Gábor: Magyar Jazz Történet, Budapest 1999 (Magyar Jazzkutatási Társaság)

There are those for whom **Iceland** only appeared on the musical map with the first releases by singer Björk. Other Icelandic artists, though, made an international impact as well, such as the pianist Sunna Gunnlaugs. The scene is perhaps too small to speak of a specific Icelandic idiom – also, Icelanders have always seen themselves as somewhere between the worlds; half belonging to America, half to Europe, half only to themselves and the sea. No one may exemplify this better than the singer Björk who works with the many myths, and the many traditions that inform or contradict these myths to combine them all in a very mixed picture that, one senses, could only be painted from outside of both systems, from that position high above, in the cold. > Björk and the look upon Western popular music from outside.

References:


**Ireland** is the classic example for commercially successful folk music. Its authentic folklore conquered the European as well as the US market in the 1960s. This fact alone, but also the unstable political situation hampered a thriving jazz scene. Irish jazz musicians mostly moved to England to work in London jazz scene. There is no Irish jazz idiom to speak of, and, strangely enough, not even the experiment of fusing Irish folklore and jazz improvisation. > Why don’t the Dubliners play jazz?

**Italy** is a country with a vibrant folklore, and if you listen closely to the banda music or to the melodic ornaments of Italian opera you can hear that there are close connections between Italian musical traditions and the early jazz history. The country has its own history of fascism, although true to its reputation of never taking anything too seriously, the Duce’s son became a well-known jazz pianist. It has been argued that one way Italian musicians bring their Italian-ness into the music is by emphasizing the element of melody, as can be heard in the melodic playing of someone like Enrico Rava. The country sported a number of outdoor festivals that drew a large attendance by locals and tourists alike and, also because of its beauty and the relaxed atmosphere, became a favorite for many American touring artists. Yet the structure in which Italian jazz thrives is far less stable than that of other Western European countries due to the ever-changing political climate including political terrorism in the late 1970s. As everywhere, it’s the people who make things happen: When you have a mayor or a governor who thinks that a jazz event or some structural funding can help his career, there you may have some initiatives that can go a long way. The Casa del Jazz in Rome is a case in point,
a villa formerly owned by a mafia boss which was re-dedicated as a jazz club / studio / workshop by the mayor of Rome, Valter Veltroni, who happened to be a jazz fan. In the last years, some Italian jazz musicians concentrated more strongly on their country’s diversity making use of regional folklores. > Opera, money, a sense for the art, and dolce vita.

References:

- Adriano Mazzoletti: Il jazz in Italia. Dalle origini alle grandi orchestre, Torino 2004 (EDT)
- Ken Waxman: New Jazz Voices from Northern Italy. The Italian love of melody informs their distinct style of improvisation, in: Coda, #332 (Mar/Apr.2007), p. 14-15

Here are a couple of countries I can skip easily, as their jazz scenes are small and often connected to larger neighboring countries: Liechtenstein which is a principality mostly know for its tax status and as a banking heaven, but definitively not for its jazz scene, Luxemburg, Macedonia, Malta, Moldova, Monaco and Montenegro.

The Netherlands had a vibrant jazz scene in the 1920s, then were occupied by the Nazis, and in the 1950s became one of the first European countries to produce records referring to a national jazz scene: ”Jazz from Holland” and ”Jazz Behind the Dikes”. The real time for Dutch jazz, though, came in the 1960s when Misha Mengelberg, Willem Breuker, Han Bennink and other musicians established a specific Dutch jazz idiom based upon modern American jazz and interspersed with a Dutch irony; blues, modernism and humor. Holland was one of the first European countries to develop a strong music funding network. Whereas musicians’ interests in other countries were either cared for by government institutions or by trade unions, musicians in the Netherlands gathered and demanded specific structural subsidies for jazz and improvised music, organized themselves, even opened a musician-operated club, the Bimhuis. Also, the Netherlands have some of the best European jazz departments in The Hague, Amsterdam, Arnhem, Groningen, and many musicians from other countries go there to study. A younger scene has in recent years taken up the multicultural traditions inherent in Dutch history and society, crossing styles and genres and even making fun of their own fun-loving Dutch jazz tradition. > Fun, humor and school.

References:

- Hans Dulfer & Eddy Determeyer: De geschiedenis van de nederlandse jazz, Amsterdam 1998 (The Music Marketers/deBijnkorf)
- Kevin Whitehead: New Dutch Swing. An in-depth examination of Amsterdam’s vital and distinctive jazz scene, New York 1998 (Billboard)
**Norway** in recent years has cashed in on some of the sound stereotypes the rest of Europe (if not beyond) identifies it with. Karin Krog, Jon Christensen and especially Jan Garbarek, but also Terje Rypdal or Arild Andersen combined the American influences (among others through George Russell in whose band some of them played) with what has since been coined a "Nordic tone", working with a lot of air, retrospective and seemingly melancholy moods. Garbarek’s sound aesthetic became a trademark for the German ECM label which regularly recorded at Oslo’s Rainbow Studios. Not the least the seemingly Norwegian identity of Garbarek’s music and an increased interest in Norwegian folk music established a sensitivity among Norwegian musicians for fusing the moods and atmospheres of both music traditions. The Sami singer Mari Boine, bassist Arild Anderson, but also trumpeter Nils Petter Molvær and saxophone player Karl Seglem use folk material in their music. At the same time, similar to Sweden, there also was a tendency to fuse jazz and pop elements, as done by singer Sidsel Endresen or pianist Bugge Wesseltoft. The guitarist Eivind Aarset or the trumpeter Arve Henriksen concentrate on a natural sounding fusion of atmospheres and thus achieve a continuation of what Jan Garbarek started in the 1960s. Norwegian jazz is part of the country’s institutional infrastructure and thus receives regular subsidies from the state government. > **Airy moods of long nights and short days (Nordic tone?)**

References:


Together with the Czech Republic (or former Czechoslovakia), **Poland** has perhaps the most vibrant jazz scene of the former Eastern Bloc countries. The Polish may be the most dedicated jazz audience, and Warsaw’s Jazz Jamboree festival became the window to the world for many jazz fans from all over Eastern Europe, who would not have been able to travel to the West but could travel to the brother country and there listen to some of the big names in US American jazz. Poland also was one of the first Eastern countries that fused the sound of its national identity with the jazz idiom, resulting in a mix of modal, traditional, and basically melancholic harmonies. Krzysztof Komeda was the master of this coming-off-age for the Poles, and Tomasz Stanko keeps the flame burning till today. The Polish always retained a glowing admiration for the American idols of their youth, for the American role models, yet were proud defenders of their own way – and if you see parallels to Poland’s political history, you
may not be all that wrong. Poland had one of the most steady periodicals from the 1950s onwards, which in the 1960s became the magazine Jazz Forum, first a Polish, then a European and international jazz journal, a bridge between the East and the West, published in English. This bridging function is perhaps the characteristic of Polish jazz. Many musicians had left Poland during the hardships when the Solidarność revolts were turned over by the military in 1981. Some of them never returned, the drummer Janusz Stefanski, the violinist Michal Urbaniak, the singer Urszula Dudziak and others. Most of these musicians completely integrated within the jazz scenes of their chosen new countries, be it Germany or the USA, yet they kept their network going, and often and again started projects with fellow Polish musicians. After 1989 the scene in Poland has livened up again; there are many clubs, especially in Warsaw and in Krakow, which also has a well-known conservatory. Musicians who had moved to the West started to return, and even musicians who had settled abroad since long, regularly come back to Poland because they enjoy the audience and the quality (and understanding) of the other musicians. Stanko is some kind of hero among Polish jazz fans, and out of his bands come some of the most important younger musicians, the pianist Marcin Wasilewski being one of them. The political undertones of jazz in Poland have made the music a strong and proud statement as opposed to some other Eastern countries where such connotations have been largely forgotten after the change or are being frowned upon as some kind of assimilation to the system. > Home is within, and melancholia never leaves.

References:

Portugal’s jazz scene suffered under the changing dictatorial governments and only after 1974 really started to thrive. Portugal, of course, has its own very specific kind of folk music in Fado, which in the 1990s was fused with jazz by some artists, such as the singers Maria de Fatima and especially Maria Joao, or the bass player Carlos Bica who belongs among the few internationally acclaimed contemporary musicians from the country and parts his time between Lisbon and Berlin. As a former colonial power, Portugal also still has close links to Brazil, and Lisbon has a sizeable Brazilian community. The biggest cultural sponsor in Portugal is the Gulbenkian Foundation which finances different kinds of cultural activities including jazz projects, concerts and festivals. > Fado and southern sadness.

References:
• Virgil Mihaiu: Jazz Connections in Portugal. A Romanian Viewpoint, Cluj/Romania 2001 (Fundatia Alfa)
Romania had only a short love affair with jazz before the war; then from the start of the war until 1989 jazz did not play a major role in the country, first due to the war, then due to the communist rule. Since 1965 the country was headed by the dictator Nicolai Ceaucescu and underwent all the usual changes between Stalinist suppression and cautious liberalism, the latter in a period between 1965-1971 during which American musicians such as Louis Armstrong, Duke Ellington, Thelonious Monk, Charles Mingus, Ornette Coleman and many others performed in Bucharest. The big figure of Romanian jazz was the composer Richard Oschanitzky who in the late 1960s and early 1970s incorporated Romanian folklore into jazz. Romania had two state-sponsored big bands, the Radio-TV Big Band led by Sile Dinicu and the Electrecord ensemble led by Alexandru Imre. In the 1980s some younger avant-garde musicians like Harry Tavitian and the percussionist Corneliu Stroc found their own way of combining the American and the Romanian jazz influences with contemporary ways of playing, offering their strong voices of improvisation and individuality as an antidote to the oppression of the dictatorship. > Jazz as a blueprint of an option.

References:


As with most of Eastern Europe there should be two chapters for Russia: one called “Soviet Union”, the other “modern Russia”. The story would be one of mixed and ever-changing political developments, one of a fascination with American music and political subtexts which, by the way, are not necessarily limited to jazz. Even Soviet Russia had its avant-garde scene, and in it the permeability between genres seems to have been greater than in many other countries. Jazz and rock simply played a similar role as markers of independence in the 1960s and 1970s and thus both the audience and the musicians worked in several genres at once. Russia has a traditionally good educational system in the arts, and many musicians coming out of that system tend to be virtuosos on their respective instruments. You find a lot of winners at professional competitions who originate from Russia, and you find some of the fastest players from that country as well (for whatever that may be worth). Unlike other countries, Russia seems not to have developed a specific Russian idiom after the political changes – it’s coming off age in jazz had already happened before the changes. Some of the most important musical statements from the 1970s and 1980s, the Ganelin Trio, the band Archangelsk and others, have either broken up or left the country or regrouped to commemorate their earlier successes, but to very different effect. > Intellectual avant-garde and uncritical virtuosity.

References:

I admit to list San Marino just for the fun of it; no jazz content to speak of.

Serbia was part of first the Kingdom of Yugoslavia and then Socialist Yugoslavia for most of the 20th century. After a series of wars in the 1990s it lived in a short-time union with Montenegro until in 2006 it became an independent state. Both Belgrade and Ljubljana (now in Slovenia) were the cultural centers of former Yugoslavia, sporting a visible jazz scene. The best known Serbian musician probably is the trumpeter Dusko Gojkovic who was born in Bosnia to Serbian parents but since the late 1940s lived and worked in Germany, in between also playing with the big bands of Woody Herman and Maynard Ferguson. One of the most visible Serbian jazz musicians on the scene today is the Franco-Serbian pianist Bojan Z (Zulfikarpasic). This only being a decade after the Bosnian wars, Serbia has enough to do with its economical and political problems, with coming to terms with its ethnic identity (or ethnic identities) to concentrate on its music scene. As with other Balkan countries, there are fusion projects involving jazz and Balkan musics. Apart from everything else, Serbian pop music seems to have a certain aggressive edge to it that may be attributed both to some kind of national character and to the experiences of recent years. > War leaves wounds.

Slovakia as a sovereign state only exists since 1993, whereas before Slovak jazz history was closely connected to Czechoslovak jazz history, and Slovak musicians worked along with Czech musicians in the different Czechoslovak bands and projects. Bratislava always had a smaller jazz scene than Prague, though it started to grow since the early 1980s. > Working against the loss of identity.

References:
• Yvette Kajanová: The Book of Slovak Jazz, Bratislava 2000 (Music Centre Slovakia)

As for the imitation period of American jazz, Spain had an active jazz life in the 1920s and early 1930s, but after the Spanish Civil War jazz was seen as a suspicious music and suppressed by the Franco government. Madrid and especially Barcelona had vibrant jazz scenes nevertheless that attracted jazz musicians from other European countries just as much as American musicians. Tete Montoliu may be the best known Spanish musician from the 1960s, and together with the saxophonist Pedro Iturralde one of the few who made use of Spanish folklore as an addition to jazz. Iturralde single-handedly created the style of "flamenco jazz" using a musical idiom which like jazz had a long tradition of melodic, harmonic and rhythmic improvisation. Paco de Lucia came out of these circles, yet Spain did
hardly have a contemporary jazz scene until the 1990s. Today there are excellent Spanish musicians sporting their own style, the saxophonist Perico Sambeat for instance, or the pianist Chano Dominguez who brought the flamenco jazz fusion to a new level, but the whole free improvisation experience which shaped jazz in the rest of Western Europe simply passed the country by. The survival of jazz over the hard times of fascism may have been due to the fact that there always was a close link to other Hispanic countries especially in the Americas where different kinds of Latin jazz fusion thrived and stormed the global popular music markets. Parts of this seemed to translate back to Spain, the natural home of the Hispanic. > Flamenco: You just have to dance!

References:

- Jordi Pujol Baulenas: Jazz en Barcelona 1920-1965, Barcelona 2005 (Almendra Music)

Sweden had regular visits from American musicians since the 1950s, some of whom – Charlie Parker, James Moody, Stan Getz, Lee Konitz among them – stayed for longer, influencing the Swedish jazz idiom. Getz used the Swedish folk song “Ack Wärmeland du sköna” (“Dear Old Stockholm”), and Swedish musicians followed his example in the 1960s, Jan Johansson’s album “Jazz på svenska” just being one example. As most Scandinavian countries, Sweden has an excellent music education system. Also, in the mid-1970s it introduced a new cultural policy funding both musicians and bands as well as concert organizers. The Swedish style for a long period could be described as being somewhere between a cool jazz idiom informed through Konitz, Getz and others and a Nordic aesthetic, also influenced by Jan Garbarek or Don Cherry. In recent years, Sweden became well known for a number of singers who bridged the worlds between pop and jazz, among them Viktoria Tolstoy, Rigmor Gustafsson or Ida Sand, and, of course, the Esbjörn Svensson Trio which, too, stood for a new instrumental aesthetic between the worlds of pop and jazz. > First European Down Beat cover, ever (!)

References:

- Erik Kjellberg: Jan Johansson - tiden och musiken, Hedenora - Mökliinta/Sweden 2009 (Gidlunds förlag)
Switzerland stands for political neutrality and was perhaps least affected by the 2nd World War of all its surrounding countries. Americans visited since the 1920s, and some stayed for a shorter or longer period of time; and Dollar Brand and some fellow South African musicians made Zurich their home base when they left Africa in the 1960s. Some highly visible jazz festivals have put Switzerland on the record map as well, namely the Montreux Jazz Festival at which since the 1960s some influential live recordings have been made. As for its own jazz scene, Swiss jazz was deeply influenced by the American role models first, then developed an authentic style breaking away from the American influence a bit, yet rarely as strongly as some of the neighboring jazz scenes did. George Gruntz experimented with some of his native city Basel’s fife and drum traditions; Irène Schweizer became one of the leading female improvisers in Europe’s free jazz scene, although she was deeply rooted in the South African influence she had taken up in Zurich. With the Willisau and other high-profile contemporary festivals, Switzerland had some rather unique and highly successful avant-garde events that influenced a younger scene. Yes, you may hear alphorns and free improvisation in Switzerland, yodeling singers or an accordion used in a more Alpine fashion, but even among the younger generation, the approach to current jazz is a little more temperate than in other countries. Switzerland has a federal system and funding both on the federal and the national level. The ProHelvetia foundation has just recently come under attack when it denied the George Gruntz Concert Jazz Band funding for an international tour on the ground of it being “not Swiss” and its music “not contemporaneous” enough. Apart from such discussions, though, ProHelvetia has been quite active in giving young bands the chance to show their work abroad. It has a program which finances promising jazz projects for three year, during which they can record, tour and make a name for themselves, some kind of start-up-financing, if you will. Can neutrality and an individual voice coexist?

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• Hugo Faas: Der Jazz in der Schweiz, Zürich 1976 (Pro Helvetia)
• Heinrich Baumgartner (ed.): Jazz in der Schweiz. Geschichte - Szene - Vision, Zürich 1994 (Cre’dit Suisse)
• Bruno Spoerri (ed.): Jazz in der Schweiz. Geschichte und Geschichten, Zürich 2005 (Chronos Verlag)

Turkey had some fascinating musicians, who often made their career abroad, the trumpeter Maffy Faley for instance or the arranger Arif Mardin (not to mention the Atlantic founders and owners Ahmed and Nesuhi Ertegun). The drummer Ökay Temiz and the darbuka player Burhan Öcal are two other musicians of importance. Only in recent years Istanbul’s jazz scene became kind of an insiders’ tip for its vibrant and relaxed atmosphere. The Istanbul Jazz Festival is a major international event in Europe, and during the festival the Turkish musicians make sure to present their mix of Oriental traditions and jazz to the audience, a mix that is much more Westernized (or call it intellectualized) perhaps than in other countries of the
region due to the fact that Turkey always perceived itself as European, not so much Oriental.
> **Oriental traditions and European ties.**

References:

- Francesco Martinelli: Jazz altrove e altro quando... La Turchia e il jazz, in: Ritmo, #795 (May/Jun.2005), p. 5-13

We are reaching the end of the alphabet, and I will leave out the **Ukraine** in favor of **Vatican City**, which hasn’t really produced too much jazz, but seen Louis Armstrong meet Pope Paul VI, as did Mary Lou Williams. B.B. King performed for Pope John Paul II and gave him a guitar. In 1958 the Vatican had to rule on the permissiveness of jazz masses. The current pope loves classical music and plays the piano. But as to a jazz scene in Vatican City? > I don’t believe so.

Of course, speaking about Europe one also has to mention **Trans-European initiatives**. After all, musicians cross borders, often following either market chances or creative goals. The jazz scene has new central hubs all the time. Paris, London, Copenhagen, Stockholm, Prague, Krakow, Barcelona, Rome, Zurich, Berlin – musicians learn fast where the action is, where the living is affordable and gigs are plenty enough to pay the rent. They move to cities where they will find other musicians and a creative and innovative scene. There always has been a musical interchange between the different European jazz scenes. From the 1960s onward there were specific European band projects such as the Kenny Clarke / Francy Boland Big Band, the European Jazz Big Band of Friedrich Gulda, the Globe Unity Orchestra and others. A European jazz network was formed in 1969, the European Jazz Federation which after it became an official member of UNESCO changed its name to International Jazz Federation, published its own magazine, Jazz Forum, printed in Poland, the first international magazine which dedicated equal space to developments of jazz in the USA as well as in different European countries or Japan, South America and other parts of the world. The EJF / IJF sprang from the need of a divided Europe for information exchange, and it was one of the most important sources of information for Eastern Europeans. In the 1980s it became more and more a promotional platform for Polish jazz, especially after its editor Jan Byrczek moved to New York. With the political changes in 1989 it lost more and more of its original causes and finally folded.

The transnational idea has decreased in recent years when, due to the new cultural economic competition, the jazz scenes became more decisively national again. It’s somehow a movement from transcontinental influence through national recognition and coming off age.
to a self-assertiveness of European jazz to national scenes depending on subsidies and thus competing against each others. And each of these different phases in the development of European jazz has its specific histories in the different countries.

**Documentation of European jazz history**

One of the difficulties we face when we try to prepare a concise history of jazz in Europe is comparable documentation of the different levels of the music’s development in different countries. This problem exists on several levels: jazz periodicals, books, scholarship, documentation.

Jazz archives, for instance, are a relatively recent development. The Institute of Jazz Research at Graz University was founded in 1969; Siena Jazz as a workshop, festival and music school in 1989, as a scholarly archive in the 1990s; the Jazzinstitut Darmstadt was founded in 1990, based upon a jazz archive that was opened to the public in Darmstadt since the mid-1980s. The Scandinavian jazz archives have mostly been part of the national music archives; and the Dutch Jazz Archive which for a long time was a stand-alone documentation and information center has now become part of a national archive and information center as well. England has special jazz archives connected to the British Library or some music libraries at colleges. France, it is sad to report, has no national jazz archive at all, although I am sure that this will change sooner or later. Portugal and Spain are white spots on the archival map when related to jazz, and all the Eastern countries are similarly hard to document because there is no single archive devoted to this music. As for the archives that do exist, they are very different in their approach and the task for which they were originally founded. There are those like Darmstadt and to a certain degree Siena that have a rather wide approach and document jazz from everywhere; while there are others, many of the Scandinavian archives included as well as the Dutch jazz archive, that are mostly financed by the state with the specific task to collect and document the national jazz scene and jazz development.

A network of archives so far only exists in Scandinavia. In Darmstadt, we have tried to start similar networks with the archives we have been in contact with and started the website www.jazzarchive.eu in 2007 as a portal to the different jazz archives in Europe, as well as a mailing list trying to link the archives in questions of archiving or serving their respective customers/researchers.

**National jazz research**

As for national jazz research or European jazz research, this again is a relatively young field. Up until only a few years ago most jazz writers in Europe and most researchers, musicologists,
sociologists etc. as well concentrated on American jazz. Only within the last twenty years there have been more and more studies about European jazz or even about national and regional jazz histories. And only very few of them have been undertaken by serious researchers, i.e. historians, musicologists, sociologists or any others with a scholarly background. There are tons of journalistic books out there which have their merit, but very often come short when a critical distance to the subject or the overall view is needed.

Diversity and unifying elements

With all diversity in the different European jazz scenes, we can find some unifying phases: There are those countries in which after a phase of fascination there followed a phase of imitation, then a phase of amalgamation (of American and national or regional traditions), a phase of rebellion or a consciousness of the own regional or national possibilities, and at one point a phase of self assertiveness which in the best case does not neglect the strong impact and the importance of African American jazz history and in few (worst) cases sees its own jazz history as quite distinct from the current American developments.

There are countries in which these different phases in this development take a slightly different sequence, in which some of the phases I just outlined were not as pronounced as others or did not take place at all. Fascination, imitation, assimilation, though, are three sequences that you will find throughout jazz reception in all of Europe. There are countries like Spain or Portugal who missed the rebellious phase of the 1960s and 1970s due to their political situations. There are countries especially in Eastern Europe in which the political subtext to jazz was completely different from that in Western Europe. There are countries in which a traditional state funding for the arts has been going on since centuries and has taken up jazz as one of its courses as well. There are countries that have more of a centralist cultural structure and others that are traditionally de-centralized. There are countries with a strong public radio system that sees as one its tasks the funding and making possible, perhaps even commissioning of avant-garde projects. Apart from such structural, political and cultural differences, there is also a difference in mentality. There are national mentalities where people value the arts and the artists in a different way than in other countries. You might have a tradition of going out to seeing and hearing bands, a tradition of music during meals, a tradition of dancing in dark cellars, a tradition of intermingling intellectual discussions with music, and so forth and so on. When I go to France, I envy the French for their audiences, even though I know that the German audience isn’t as bad as I make it sound in my envy. And the French envy us Germans for the multitude of venues and little jazz scenes in nearly every bigger city. We all envy the Dutch for the success of their political lobbying for jazz since the 1970s and the resulting social benefits for musicians and artists. We envy the Scandinavians
for their implementing music education in basic public schooling. In the West we envy some of the Eastern European countries for the authenticity of their national folklore traditions and the fact that folklore may still fulfill specific functions in those countries long lost in the industrialized and computerized West. We usually envy other countries for some of the roots that they seem to have treated better than we have treated the same roots at home; and they envy us for the roots which we concentrated on and they never let grow. We envy jazz scenes that favor the avant-garde and succeed in finding an audience for it; and we envy those jazz scenes where our music seems to have found a way into the public mainstream, and is being heard on mainstream radio instead of specialized radio stations or late-night slots.

In trying to explain the diversity of European jazz to non-Europeans, I have more and more made sure to direct the attention to some recent political and economical developments within Europe that also affected jazz. With the opening of European borders, with the coming together of most European countries within the European Union, with a common currency and a common market, the arts, once again, started to become something which they had been during feudal times: a mark of excellence, a mark of differentiation. Where up to the 1980s some of the developed countries that needed it put money into what they called cultural diplomacy, the current market is just that: a market. The Dutch may have been some of the earliest together with the Scandinavians to understand that exporting music is not just – as we Germans for a long time tended to think, and of course with a historical reason – a measure to find sympathy outside of your country, but is an investment in a perception that is both cultural as well as political and economical.

A European jazz history, then, has to take all of these different aspects into consideration that inform the musical, cultural, political, economical, bilateral or even multilateral structures and infrastructures in the music field. It’s a much more complex history than some people think when they see more similarities than differences. Yet it can be done, it needs to be done, and we are sure that it will be done within the near future.

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Jazz in Norway
as part of global jazz history

HANS WEISETHAUNET

The paper is already published but can be accessed through the following link:
http://www.equinoxjournals.com/ojs/index.php/PMH/search/results

Abstract

How do we understand jazz history in Norway? Jazz history might be represented and informed by different kinds of narratives.

This paper addresses the question of writing national jazz histories, and is partly based on an ongoing project “Contemporary Sounds: Acoustemology and Musical Agency” at the University of Oslo. The relevance of this project lies in its theoretical and empirical investigation of agency and decision making related to auditory processes involving negotiations between “natural sound” and “culturally produced sound”. The project deals with the aesthetic and social significance of sounding processes and aims to map out and analyze agency (sound actions) and the discursive values ascribed to these processes. In general, the project will gain new knowledge in an area that seems largely relevant to ubiquitous and rapid changes in society. There is little actual research done in this area, and we expect that empirical investigation also will inform the theorization of the field, in the sense that preunderstandings mediated for instance by earlier “soundcape research” will be challenged. Our analysis of the role played by technology in contemporary sound mediations may certainly be expected to challenge some of the categories of discourse and dualisms upon which many of these practices rely as well as constructs enhanced by earlier research. In this project a case pays particular attention to aspects of the Norwegian jazz scene from the early 70s, and in particular the development, aesthetics and representation of the ECM sound, featuring central Norwegian jazz performers.

Part of the presentation moreover is based on the author’s article “Historiography and complexities: why is music ‘national’?” published in the British Journal Popular Music History vol. 2.2, 2007 (cf. Weisethaunet, 2007.) This article examines key issues in attempts to construct popular music and popular music histories in terms of ‘nationality’ and ‘national”
identity. Moving from historiographical issues to an in-depth discussion of the uses and
problems of ‘nation’ as an overriding category in music history writing, it draws on a number
of theoretical sources, including historiography, social theory, popular music studies, music
anthropology, postcolonial theory, and current questions in cultural theory concerning
globalization and cosmopolitanism. As pointed out by Homi Bhabha and others, our
understanding of ‘nation’ ‘is by nature ambivalent’ (Bhabha 1990). This brings into debate
issues from the author’s study of music criticism in the USA, UK and the Nordic countries,
and examples ranging from West African popular music (and jazz), to ideas of ‘Nordic’ jazz
and journalistic and academic struggles to construct jazz and popular music as ‘American’ in
the US. Why is music so easily and ubiquitously taken to represent something ‘national’? In
order to account for music’s relevance in the proximity of history, the author argues that it is
necessary to broaden the horizon of these writing strategies and be critical and reflexive about
the ‘nation-building’ project, common linear narratives within such histories and the
mythological tropes that color these writings.

The presentation argues that even though jazz histories are given their ‘local’ and/or
‘national’ representation, jazz—being perhaps one of the first truly global musical forms—must
also be comprehended in terms of its ‘global complexity’ (Hannerz 1992).

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‘On the margins’
Problems in jazz archiving outside the US

BRUCE JOHNSON

Abstract

This paper presents critical reflections on some general problems associated with jazz archiving, especially outside the US, and suggests that these are linked to parallel problems in constructing regional jazz histories. At the heart of the problem is a disparity between the broad conception and the actualities of cultural diaspora in the modern period. The rapid global dispersal of jazz coincided with and was conducted through modern mass mediations. This process exemplifies the collapse of centre/margins models of cultural lines of force. Yet within jazz discourses the idea of the US as the defining centre of the music persists, as is illustrated in non-US jazz education, historiography, and cultural policy. Underpinning these discourses is the idea that jazz was invented in the US then exported, while in practice, as an internationalised ‘world music’, jazz was largely created in and through the diasporic process itself.

This tension between theoretical model and practice has, in many ways, made diasporic jazz communities their own worst enemy. The construction of local jazz histories has to contend with perennial subordination to the US ‘original’, according to which the local profile is regularly assessed as an inferior copy, rather than a valid form in itself. The point can be illustrated in the case of both nordic and antipodean regions. The trajectory of development of the Australian Jazz Archives through the 1990s, for example, was shaped by a deeply embedded public conviction that diasporic jazz was ‘second-hand’. One of the most difficult tasks was reversing this mind-set and demonstrating that jazz outside the US has its own form of ‘authenticity’.

In arguing that diasporic jazz has its own integrity, the paper will also present some suggestions for stronger linkages between archiving in the Nordic region and Australasia.
Jazz in Australia can be seen as developing through a number of strands, though I must emphasise that the groupings I discuss here are by no mean impermeable nor as schematic as the discussion requires.

AUSTRALIAN JAZZ TIME LINE, 1918 – ca.1985

1918_Jazz/Hot Dance_1929

1936 _______Swing___________1955

1940 ..........1946 __RevivalistTraditional____>

1946 ______ 'Modern' ________________>

1) 'Jazz age' 1919 – 1929

2) Swing era, from roughly mid 1930s, peaking during the war, petering out with arrival of rock, mid-1950s

3) Revivalist strand, emerging from late 1930s, precipitating out ca 1946 with establishment of AJC

4) Modern jazz, emerging as a separate strand from late 1940s, esp with discovery of bop in 1946

By the mid-1950s the scene had basically settled into a straightforward binary: traditional and modern, the members of each having achieved such a high level of mastery over their idiom that it was often difficult to distinguish Australian jazz from the US source. These remained distinct until the late twentieth century, when various changes in technology and jazz infrastructures reshaped the field. The broad pattern is a familiar one in diasporic jazz.

Although archival projects should be archiving the present as well as the past, I will concentrate on several early strands in this tapestry to illustrate problems of archiving diasporic jazz. Notice in particular the two strands that I have called Jazz/Hot Dance, and Swing. I was playing a sample of Australian hot dance from the 1920s as we took coffee just before this paper, by Jimmy Elkins' band in 1926. By the standards of the time and place, this was clearly a ‘jazz’ performance. ‘Swing’ meant both orchestrated big bands, and small groups often known as hot music. They would now be considered jazz in the early Basie style, with head arrangement sections. Each of these – the early ‘hot dance’ jazz and Swing - was decisive in shaping our understanding of the music in aesthetic, social and political terms.
However, as in many other diasporic sites, jazz discourse in Australia became largely the creation of the revivalists/traditionalists/purists, who also rejoiced in the name mouldy fygges. I will simply call them ‘Purists’ for the purposes of this discussion. They followed the same line as Panassié and other early French jazz writers, and began to ‘construct’ an idea of jazz from around 1941 with the establishment of the journal Jazz Notes. There are several strands in Purist thinking which have influenced jazz debates and infrastructures ever since. Through the late 1930s, by means of privately imported records and recent ‘Hot Jazz’ reissue programmes, they were becoming aware of the ‘classic’ recordings of the 1920s, on a sufficient scale to realize that this could be construed as a distinct body of ‘authentic’ jazz. The characteristics of the classic canon were held to include, above all, creative freedom of expression through both collective and solo improvisation, both supremely represented in the work of King Oliver and Louis Armstrong as recorded in Chicago in the 1920s.

The purists defined their position through a reaction against the first phase of local jazz or hot jazz from its arrival around 1919, as well as against the swing era in which they were then immersed. This ‘first phase’ music of the 1920s was played by white dance band musicians who were strongly imbued with traditions of vaudeville and music hall. The music was largely scored, with the most rudimentary improvisation. Although marketed during the 1920s as ‘jazz’, the later revelations of the ‘classic’ corpus placed this in the category of dated and corny hot dance .... Not jazz.

The other popular music that came ran in parallel to the interests of the revivalists of the late 1930s was Swing (remember that there was no traditional/modern binary until the late 1940s). Their objections to Swing were broadly two-fold: it was over-scored, and therefore provided little room for the individual expressiveness so prized in the neo-Romantic jazz aesthetic. It was also driven and sustained by commercial objectives. There is a larger context. It is important to remember the ambience of the 1930s and especially the rise of fascism and fordism. These represented totalitarian forms of social organization, in which individual liberty was disturbingly suppressed. These anxieties were amplified in the context of the collapse of the international finance system known as the Great Depression.

Swing was seen to be a structural metaphor for the repression of the romanticized individual subjectivity. For ardent young jazz enthusiasts, Swing therefore became anathema for both political and aesthetic reasons. Jazz, as they understood it, was a protest against materialism and regimentation, and became associated with romantic aesthetics and the critique of the totalitarian drift of the 1930s. The leftward inclination of many early jazz purists parallels and often worked with other contemporary movements for social justice. ‘Authentic jazz’ - Armstrong, Oliver, Morton, was a theatre of resistance to commercialism and to
authoritarianism. It is perhaps now difficult to grasp this deep political and aesthetic investment in the ‘classic’ canon. But it has retained its hold among senior Australian jazz archivists who still stridently declare that the earliest Australian jazz recordings on a non-specialist label were in 1947, reflecting the canonical influence, but a quarter of a century after the first Australian-made recordings marketed as ‘jazz’.

Central to this position is the notion of ‘authenticity’, which pervades the discourse of early international Purism. This became such a powerful criterion in jazz discourse that it remains dominant along with other romantic clichés like ‘creativity’ and ‘originality’, though this is now less so among younger musicians who consciously cultivate pastiche, intertextuality and different musical narratologies (The Necks being one of Australia’s internationally profiled examples). The cult of jazz authenticity is based on what I have argued is a deeply misleading idea about cultural diaspora in a mediatised era. That idea is that jazz was invented in the US then exported as a fully completed form to the rest of the world, who deferentially constructed clumsy and inauthentic copies. This position manifests itself in a range of ways, the most obvious of which is the claim that only African-Americans can play authentic jazz. Even a group so committed to radical interrogation of jazz assumptions as the Art Ensemble of Chicago declared in 1977 that only African-Americans could produce valid jazz innovation. Clearly this is a position that marginalises local jazz forms that do not convincingly reproduce the grammar of the US canon. But it is a deeply problematic position: It is very confused about what ‘diasporic’ implies. It assumes a single pristine source for jazz, against which all other forms are pallid, contaminated and inauthentic copies. In a compendium of consensus, The New Grove Dictionary of Jazz, the durable orthodoxy is that New Orleans was the seminal source of the music (Kernfeld 1988, vol 1, 582). This is by no means an unconvincing proposition and is broadly agreed upon. But if we do concur, it means that all jazz that subsequently developed outside New Orleans is ‘diasporic’. But we know that these diasporic forms are not therefore invalidated as compromised dilutions of the source. Chicago, New York and Kansas City produced dramatic transformations of the music which are now generally valued as glorious developments in the jazz tradition. Ironically, the term ‘Classic Jazz’ itself refers to a diasporic form evolved in Chicago in the 1920s. As these cases within the US disclose, jazz was in a continual state of being invented in the process of migration across geographical, socio-economic and ethnic boundaries. It is logical to argue that this process of ‘invention’ continued beyond the shores of the US – including for example in the forms of ‘hot dance’ in Australia in the 1920s.

The ‘authenticity’ discourse occludes some of the music that is most important in attempting to build a diasporic archive of jazz – that is, jazz that is in active and audible negotiation with
the local. Nonetheless, the centre-margins model is still powerful both at the ‘centre’ (the US) and beyond, at the supposed ‘Margins’. This ‘authenticity’ criterion is internationally widespread and will be familiar to everyone here.

I want to turn now to a particular inflection in Australia, for two reasons: First, it helps us to understand why Australian jazz discourse is distinctive; second, as a case study in the general heterogeneity of diasporic jazz, and therefore to underscore the argument that each site requires its own historiography, as opposed to the crude ‘one size fits all’ model of centre/margins.¹

To a distinctive degree, from the moment of the first European settlement in 1788, Australian popular culture was positioned outside the circle of artistic legitimacy. US society was founded on the principle of the freedom of action and expression of the ordinary man (though the ordinary man, of course had to be white). Consider however the status of the ‘ordinary’ people in the foundation of European Australia. Among the 1,000 or so settlers, a small minority was made up of political, religious and military agents of the state, commissioned to maintain order. But most of them, the ‘ordinary’ people, the people who would make the culture of the popular, were convicted criminals. ‘Every man a king’, goes the US popular song from 1935. Everyman a criminal, said the early Australian clergy, military, bureaucracy, and folk music.

The potential transgressiveness of low as opposed to ‘art’ culture was exaggerated during the late 19th century, because the distinction could be used to distance a first generation of a criminal underclass class, and an emerging second generation of a genteel and refined middle class. It is an astonishing fact that during that period, the Australian per capita rate of domestic piano ownership was among the highest in the world. It became important to install in one’s house a musical proclamation of gentility, of having climbed out of the gutter of popular culture, into the realm of European art music. Apart from sporting prowess that ritualised the capacities for physical survival, popular culture would degrade us. High art could redeem us.

Clearly a form of popular rather than high culture, when jazz arrived in Australia it was immediately located as a music of degradation. Its first phase stationed it as transgressive, as it took over the spirit of convict, treason and bushranger songs, and defiantly presented itself as a threat to middle class decencies.

¹ The following general reflections on Australian cultural history need to be made in any broad survey of Australian jazz, and are derived from other presentations I have made, including most recently ‘Deportation Blues’, for the conference of the International Association for Popular Music (IASPM) held in Liverpool in July 2009.
'Does the jazz lead to destruction?' asked the posters for this lowbrow event, and throughout the week of publicity it concluded with defiant triumph that, indeed it does. Far from seeking to escape moral and aesthetic stigma, jazz arrived in Australia embracing it. This profile is confirmed not only by early recordings and media reports, but by the earliest movie footage we have of an Australian jazz band in 1926, in which extravagant slapstick irreverence towards the upper middle class is conspicuous in their demeanour.

This first phase in Australian jazz was appropriately book-ended when the first African-American jazz band to tour Australia arrived in 1928. The band, Sonny Clay’s Plantation Orchestra, provided the music for an all-black revue called the Coloured Idea (which included Ivy Anderson). Opening in Sydney, their success led to them being booked for a return engagement after the Melbourne commitments.

In Melbourne, however, following a pruriently protracted police and press surveillance through the windows, a flat was raided, disclosing members of the band with local white girls, in various stages of undress and drug stupefaction. The band was deported and a ban placed on the importation of any Negro jazz bands. The ban was not broken for nearly thirty years, when Louis Armstrong’s All Stars toured in 1955.

This stigma against low-culture jazz was therefore still well entrenched during the formation of Australian jazz discourse from the 1940s. That stigma fortified the determination on the part of the purists to rescue jazz from the gutter and to construct it as a legitimate folk artform. Of course, the same drive was evident in all jazz sites, including the US where the music enjoyed a relatively swift rise to that status, and for that reason required somewhat less strident crusade. Those who sought to legitimize Australian jazz had to shout louder, and the more they could disassociate their cause from the tainted local version of the 1920s, the more chance they had of success. Jazz was not mere entertainment, not just rollicking fun. It was a serious folk artform.
Australian jazz discourse thus fell between two stools. Its flight from the realm of commerce and entertainment deprived it of the authority it merited in accounts of the history of twentieth century popular music. On the other hand its aspirations to art status made it a ragged supplicant and impoverished refugee in the fortress of Art Music. In urging so stridently the claims of jazz to the status of an art form, they aligned it away from mass culture and towards art-music. This alignment was consolidated in reaction to the arrival of rock in the mid-1950s. Scrambling for the high ground of music aesthetics, jazz absented itself from the vigorous popular music discourse that would shortly emerge. Paradoxically, the music that has been the most durable bearer of lessons about modern popular music and its position in ‘glocalisation’ politics and mediations, has been almost absent from these debates until the late twentieth century.

There is a further line of force which cuts across Australian jazz history and archiving. The ‘authenticity’ argument also plays to regionalism. This can be most effectively illustrated through Australia’s two major cities, Melbourne and Sydney, and the history of their relationship has been a decisive factor in the history of jazz in Australia. From the earliest years of its foundation, Melbourne exuded a different ambience Sydney. Melbourne was proud of the fact that it was primarily a free settlement versus a convict colony. Furthermore, Melbourne was an port of call for shipping from the UK, but Sydney was the first port of call for shipping, including the navy, from the west coast of the US. This contributed to the sense of the difference between a transplanted English gentility against Sydney’s vulgar hustle. For a range of reasons, the competitive relationship between Melbourne and Sydney developed an edge that was often bitter and combative. The Melbourne/Sydney divide is just one example of different levels of regional rivalries that are to be found in all permutations across the country, indeed, across every country that I know. And because they appear to be ubiquitous, they traverse all attempts to talk about a ‘national jazz’, and confound attempts to create national jazz infrastructures. Those rivalries cannot be ignored as a distraction to national agenda. To a great extent they are the agenda. One lesson I brought away from eleven years of close involvement with Australian jazz policy, as opposed to weekly performance, is that you cannot make sense of its past, nor nurture its future, without recognising that historically entrenched cultural assumptions and regional politics are a shaping principle, not a distracting nuisance, in trying to understand Australian jazz. We cannot ignore its tensions in any attempt to create a national jazz community, whether as a performer, policy maker, historian or archivist.

Let us turn explicitly to jazz archiving, and how it is affected by the cultural history I have sketched.

I will use as my model the Australian Jazz Archives, simply because I have been so closely involved with their formation and development, but the points I am making could, I believe,
be applied internationally. There had long been talk of establishing a national jazz archive, and to various extents, collectors in all major cities had been purposefully gathering archival collections since the 1980s. By ‘purposefully gathering’ I mean as opposed to spontaneously generated personal memorabilia. They were, in effect, however, private, uncurated, uncatalogued – old 78 recordings in spare rooms, photographs and scrapbooks stored in suitcases under beds, stacks of journals in garages: inaccessible as public resources and vulnerably stored in ad hoc conditions. When I was researching jazz for the Oxford Companion to Australian Jazz in the 1980s, I recall the despair, coming upon previously unknown local tape recordings in tropical Queensland, I found that they had been largely eaten through by insects. In almost all cases, however, the idea of a jazz archive was confined to the circle of purists, reflecting a historically based residual suspicion of negotiation with the broader public and political sphere, where jazz was considered to be insufficiently understood.

In 1993, with NSW and National Jazz Co-ordinator Eric Myers, I opened discussions with the Commonwealth Minister for the Arts about the urgency of establishing a national Australian jazz archive, not simply to gather and preserve existing materials, but to generate more through oral histories and recordings. By 1997-8 these negotiations were directed specifically with the National Film and Sound Archive with a view to that organization hosting the Australian Jazz Archives, where it would be supported by the best equipped and staffed special purpose archive in Australia, and as part of a statutory body, its existence and budget guaranteed by the commonwealth government. I then initiated the establishment of local state bodies to liaise and advise on development.

But this had all been initiated from Sydney. It also involved detailed rationalisation to and negotiation with government agencies which were viewed with scepticism from within the romantic purist ideology. The energy shown by some other cities in establishing their own archival groups was magnificent – but the outcome was generally competitive and private, rather than a collaborative and public institution. Some who signed onto the memorandum of agreement with NFSA, paid only lip service to its commitment that unless appropriate conditions could be found locally, all regional bodies would funnel materials into AJA where they would be professionally handled: accessioned for public use, ideal preservation conditions and duplication procedures, cataloguing, copyright legalities. In fact at least one regional archive conveyed no significant material to NFSA, while at the same time drawing on its resources.

In addition, they solicited materials from private individuals not only from their own region but from other states, with assurances about the suitability of their repository. So the first point to be made is that regional rivalries have impeded the idea of a ‘national’ collection.
Regionalism in Australia is in fact such a powerful force that I have come to wonder whether a ‘national’ collection is feasible, although in every other way I believe it is desirable.

A further point is that the centre of the Australian purist movement is highly localised and is pervaded with the aspiration to ‘art’ status and the ‘discourse of authenticity’. It also manifests that scepticism about the general public sector and its institutions that can be traced back to a siege mentality of the 1930s. Its local jazz archive is a justly proud achievement, an example of a community-generated ‘bottom-up’ project to which I have a very strong ideological commitment. But because it is funded by ad hoc endowments and subscription, and staffed by volunteers rather than fully professional archivists, its survival and function as a public resource are seriously compromised. With limited volunteer labour and space, such an archive has had to develop rather spartan priorities. This means that the further from the criteria of ‘art’ values and ‘authenticity’ any given set of materials might be regarded, the less attention they are likely to be given.

If a private individual then presents a collection, then materials that do not meet these criteria are likely to suffer neglect. This is most likely to include the ‘corny’ and the commercial, jazz-based music that is peripheral to the US dominated canon of classic jazz. But these are kinds of material that tell us a great deal about the evolution of local tastes, the way in which the local negotiated with the global – in many ways this is where we learn most about both the ‘native’ jazz tradition. Such a regional archive is therefore dominated by what is regarded as ‘canonical’ Australian jazz which emerged mainly from the post war period. It is also based on a static conception of the music, or at least one constrained to evolution within a very circumscribed framework.

Last year one of Australia’s most important collectors of records and music-based materials died. Although he lived in Sydney, the collection was but national in scope, very catholic, painstakingly cross-referenced and generously available to historians. Through what is held to be a rather dubious interventions, his collection was channeled not to the NFSA, where he had intended it to be lodged, but to a regional archive, where its components will be prioritized and culled according to the criteria outlined. It will be re-taxonomised, making the painstaking cross-referencing obsolete, and available on only a couple of days each week. The storage and preservation procedures will be of a standard one may expect of a deeply committed but basically volunteer and amateur project. The situation exemplifies general problems in archiving a vernacular cultural form like jazz, in which the highly localized is of decisive historiographical importance, yet lies in the shadow of centralizing discourses of value and authenticity.
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Race Consciousness in Danish Jazz Reception
some examples

CHRISTEN KOLD THOMSEN

Paper

Talking about ‘race’ in jazz discourse is at once a ‘sensitive’ topic, although perhaps more so to American speakers and audiences than European ones, and one that will raise groans of fatigue – particularly among academics: haven’t ‘we’ covered this ground more than once? Often race is charged with being now a rhetorical ploy (‘playing the race card’) in the service of all sorts of ‘interests’; in the academic world, typically that of career advancement. In Europe, we often think of race either, negatively, as obstacle to full realization or recognition of the individual talent or, positively, as a cultural benefit that bestows on its individual ‘owners’ certain advantages. (African Americans are not a collectivity here.)

Nobody disputes that jazz originally ‘happened’ in the USA, and nowhere else, and that its origins and most fruitful periods are intimately involved with African-American history, culture and life. Yet it is often assumed that once jazz travels outside the US, race, or rather racial awareness, is an embarrassment or at least an irrelevant issue. In my view discourses about ‘jazz music’ in Denmark are continually shadowed by racial awareness – also when they do not seem to be. [I try to distinguish between racial awareness and racism.]

Erik Wiedemann’s magisterial history of Danish jazz reception from 1920 to 1950, provides fascinating examples of racism, both in its negative and positive (idealizing) versions. It is interesting that one finds both versions in reviews that are determined to state what is ‘real’ jazz, and how it should sound when ‘right’.

‘Negative’ racialized discourse about jazz mixes up aesthetic, sociological and cultural norms in by now fairly transparent ways. This produces what we now identify as racism.

1 Perhaps this is the place to raise the issue whether discourses about the reception of jazz is ‘outside’ or ‘inside’ the music. Musicians often feel that language gets in the way of the music. I can’t do justice to such a discussion here, but am agreement with Ronald Radano, who argues that music cannot be seen in isolation from the non-musical discourses that surround it (in Lying up a Nation, 2003).
A common stereotype was that jazz was predominantly a ‘rhythmic’ music. This clumsy and unhelpful characterization tried to capture the overwhelmingly rhythmically stimulating – and loud – experience past audiences were exposed to when the first American ‘jazz’ bands visited Europe and Denmark. The music must have been heard and experienced as much more ‘aggressive’ than familiar forms of ‘European’ dance music.²

Historically, European music history and pedagogy have tended to relegate rhythm to a more ‘primitive’ level than say melody and harmony. But this foregrounding of the latter has inevitably generated a reverse musical ‘orientalism’ of ‘natural’ rhythms that easily tied in with familiar notions of bodily uninhibitedness. And the latter could be an object of repulsion as well as attraction.

What interests us now is not to moralize about anachronistic racism, but the point at which the latter reveals its fascination with its object.

Wiedeman’s history of Danish jazz offers many examples. *Ekstrabladet*, in 1923: ‘Musikken turnerede af Humør og lullede Folk i den rigtige Stemning ved den uforlignelige Aberytme, de sorte Djævle ejer frem for alle andre.’ The metaphors are familiar stereotypes produced by a cultural-historical matrix that belongs to a long history of European imperialism and colonialism. Fear and condescension is however qualified by a fascination that may be summarized as: ‘we’ (audience and reviewers) have never heard anything like it (black American jazz) before. So, in the end, the audience must ‘surrender’ to the ‘black devils’ seductive, rhythmical fun (‘humør’).

Danish audiences were hardly alone in their reaction to the first black American orchestras in the 1920s. Similar reactions of revulsion and attraction were recorded by visitors to the American South in the 19th century.

A later, more complex, example is the Danish blackface production of ‘Porgy and Bess’ at the Royal Theatre in Copenhagen in 1943. Literary historians record the staging of this opera – probably without Gershwin’s permission; he had insisted on an all-black cast for all productions - as an intentional act of affront against the German occupation: an American opera originally for Negro performers only, written by a Jewish-American composer. How could the Germans allow such a show? The history of this unusual, and perhaps courageous, production, as protest was secured when Danish Nazis threatened to ‘schalburgtage’ the

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² European reactions might be compared to white American ones as far back as the 19th century; see, for example Samuel A. Floyd, *The Power of Black Music* (1996, passim)
Royal Danish Theatre. Sofie Lene Bak (whose account of the event I use), suggests, reasonably, I think, that because it was staged in the Royal Theatre and could be seen as an exotic, one-off event in an otherwise conventional, European concert and opera repertory, it stood out from any dangerous context of incitement to civil disorder. And, not to forget, it was sung in Danish, not English. The patriotic view is that the opera was a success, but Bak quotes press reviews to the effect that it was received rather as a parody of opera, a minstrelsy show, that is one in which white performers masked themselves as blacks. The racist stereotypes about the Negro’s childishness, natural rhythm, and genetic sense of pleasing good humour were in place, as one would expect. But one noticed also the introduction of a double standard in the reviews: the otherwise despised ’hot’ Negro music could be used as a standard to criticize the limitations of the Danish blackface ’Porgy and Bess’: after all this was an attempt to perform an opera in a style that American Negro performers were instinctively the masters of. On the other hand this backhanded gesture of lukewarm admiration was quickly modified by the verdict that the Danes tried with ’conscious art’ to imitate what was ’Negrenes primitive Oprindelighed’. Applied to jazz, the ruling opinion was that there is a qualitative difference between ’bevidst Kunst’ and instinctive or spontaneous musical performance.

The Danish audience and the reviewers had wholly stereotypical notions of ’true’ African-American music. The composer Niels Viggø Bentzon was no different: ‘Af de Udforende bærer paa en vis Maade Poul Wiedemann Førsteprisen. Hans Fremstilling af Varieté-charlatanen »Sporting-Life« vidnede om sikkert Blik for denne Side af Negermentaliteten. Der var noget af den rigtige »Swayer«-Type over ham, og den Maade, hvorpaa han førte sig paa Scenen, ramte præcist i Centrum. Ustyrlig grotesk foredrog han den beromte Sang om »Herr Jonas, han sad i en Hvals.‘ Og, ’den talentfulde Niels Bjørn Larsen havde arrangeret Dansene. I Scenen ude paa Kittiwah-Øen, hvortil Negerkolonien gør Skovtursudflugt, var der indlagt en fortræffelig Dans, et hvirvlende, fygende Orgie af svedige Negerkroppe, Brød og Skrig.’ Bentzon praises the production, although it must have been extremely difficult for Danes to empathize with the Negro mentality, performance traditions and its peculiar psyche that is so remote from the Danish mentality’ (‘maa det have været uhyre svært at indleve sig i denne for Danskere saa fjerne Neger-Mentalitet, med dens

specielle Form for Udførelsespraksis og hele særprægede Psyke.’) Even though it is difficult, Bentzon himself has apparently experience and knowledge enough to judge that a white Danish operasinger in blackface mask has successfully captured ‘this aspect of the Negro mentality’. That an ensemble scene in the opera is rendered as ‘a whirling, fiery orgy of sweaty Negro bodies, roars and screams’, is quite familiar from other writings of the period sympathetic to jazz. And the same metaphor was also familiarly applied to jazz: it sounds like a musical ‘orgy’.

Although Bentzon was at the other extreme from the Nazis who wanted to set fire to the Royal Theatre, he recognized that it was problematical for Danes to imitate the ‘peculiar Negro Mentality. Before WW2 it is generally fair to say that the Danish music establishment and music critics, and Danish Radio, to which Wiedemann rightly attributes an important gatekeeper, or filter function for what was regarded as ‘polite’ music, looked at African American music an exotic but inferior form of music. Not only because it was associated with ‘orgiastic’ types of dance – but primarily because it was thought to be a type of music that originated with and was performed by black musicians. Musical value was explicitly or implicitly judged to be a function of the degree of civilization and culture a society had reached.

As the comments on Porgy and Bess indicate the Danish production was measured against what commentators imagined was an authentic ‘Negro’ - African-American – performance style. As Niels Viggo Bentzon’s generally very sympathetic account indicates the performance was judged on two levels: one was that of capturing the ‘Negro mentality’; the other was whether ‘Porgy and Bess’ was an opera proper. Here Bentzon appealed to European art music models: Paul Hindemith, for example. And Bentzon found Gershwin, as a composer, wantin.

The idea that a white composer cannot make great music out of ‘primitive Negro music’ – which is the result of Bentzon’s critique of Gershwin’s music, had as its corollary that white jazz musicians were inferior to black jazz musicians. The premiss was that there was authentic jazz – Negro jazz - and there were white imitations thereof. A premiss, I would say, shared by racists, the music establishment and the defenders of jazz. But the latter would argue that the reason that many educators, composers, etc had a low opinion of jazz, was that they only knew

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5 Perhaps it is necessary to note that ‘svajere’ at that time was a term for Copenhagen errand and messenger boys who supposedly had a quick tongue and a creative, insolent turn of phrase. It should also be noted that it’s unlikely that any Danes had seen any American production of Gershwin’s opera.

6 The reference is to Hindemith’s Mathis der Maler.
the imitations, the Tommy Dorseys and Glen Millers, not the genuine article. So one could point to the instrumental artistry of an Armstrong, a Hawkins, later to a Gillespie, a Charlie Parker, and so on. No jazz composers? Listen to Ellington. One focussed on individual African American music geniuses. It was a defence of the ’respectability’ and ’seriousness’ of jazz against the view that jazz was the music of disreputable social surroundings, played by unschooled, ‘primitive’ musicians. Defence against such opinions necessitated mentioning the musician’s ’race’. Svend Asmussen’s praise of Benny Goodman - ’the first white jazz musician who could swing,’ is not unusual. Similar judgments appear in the writings of Svend Møller Kristensen and Erik Wiedemann. In the former’s What Is Jazz? from 1938, it is said, ’negrene repræsenterer jazzen i dens reneste og sikreste form, så den, der vil studere rytmisk musik, bør først høre på dem.’

I believe Danish jazz criticism was heavily influenced by American jazz critics, who were and are predominantly white. There has been strong liberal white patronage of American jazz. This patronage was for good and bad. The famous John Hammond, for instance, held strong views of what was real jazz and what was diluted, compromised jazz. Thus he didn’t like Ellington’s jazz suites, ’Reminiscing in Tempo’ (1935), for example. Jazz was said to be no good when it tried to compose long pieces. They usually fell apart in songs and clichéd transitions between them. Compare Bentzon’s similar criticism of Gershwin above. Neither did he like the boppers. As A and R man with Columbia his views had economic consequences.)

I certainly do not want to say that Erik Wiedemann took all his views of jazz from the Hammonds, Stearnses, Hentoffs and Williamses, but he did have opinions of what was ’real’ jazz, and mostly it was the small band African American jazz contemporary with his not unimportant position in Danish national radio’s jazz programme in the 1950s and 60s. (Certainly quite a few people felt that the trio of him and Torben Ulrich and Børge Roger Henrichsen exercised an undue influence on what counted as authentic jazz. And in Wiedemann’s writings the criteria for the latter were – often – ’racial’.

Before I discuss some passages in Wiedemann’s writings it is worth pointing out, that Danish musicians have usually taken a very relaxed, I’d say ’innocent’ – attitude to race. Partly for reasons mentioned before – black American musicians were exotic, occasional visitors in Copenhagen, for example; few Danes had been to New York and heard American jazz on its home turf, so to speak. Take Svend Asmussen as an example. In his recent memoirs he describes performing blackface numbers for Stig Lommer’s revues - ’Jeg var negerpræst i diplomatfrakke...’. Another episode in his 2004 memoirs describes quite without self-consciousness how Asmussen and his band performs the Danny Kaye number, ’’Bongo,
bongo, bongo/I don’t wanna leave the Congo, Oh, no no no, no no!/Bingle, bangle, bungle,/I’m so happy in the jungle/I refuse to go...’/ - a number Asmussen still performed well into the 1960s. In the Danish context there’s never been a long, continued tradition of blackface entertainment. Therefore, the number could be enjoyed outside USA without guilt as a feisty, funny criticism of modernity. Yet Danny Kaye’s song remains entangled in the stereotypical motif of the childish, monkey-like African Negro. While the Western world had progressed to a lamentable modernity (as far as the song is concerned), the Negro remained his happily undeveloped self.

White American liberal jazz criticism in the 1950s shared the view that modernity was progressive and progressively would put an end to racial discrimination. Racial discrimination was a heritage of the backward, underdeveloped American South. In Marshall Stearns’ (‘Northern’) jazz history this was translated into a perspective of progressive jazz development from primitive to sophisticated, from blues to ‘atonal’ jazz by Ornette Coleman, etc The criteria or norms that were brought to bear on jazz were borrowed from composed art music performed in concert halls. This was a perspective that tended to integrate jazz on terms borrowed from the dominant culture and its institutions. We see how pronounced the desire was to have jazz taken seriously. The price to be paid for this well-intentioned pursuit was that it tended to see jazz emerge victoriously from a past of cultural poverty and impoverishment. However, in the process it also marginalized what was seen as a distinctly black, but also static culture. One consequence of this view has been that jazz histories have until recently usually been structured along a chronology that puts black ‘popular’ music in an early phase, or in separate chapters. (I will make a few comments below on how blues and gospel-influenced jazz was heard in the 1960s.)

In the observation on Ellington’s suites it was noted that quite a few jazz enthusiasts and jazz brokers were sceptical about what they saw as an attempt to make jazz respectable by imitating European art music forms (‘symphonies’, ‘rhapsodies’, etc). Most Danish jazz critics were dismissive about anything that sounded like ‘symphonic’ jazz, at least as it was attempted in the 1920s and 30s when it was associated with Paul Whiteman’s orchestra. But the dislike of anything that smacks of composed jazz continues. Torben Ulrich was lukewarm about the Gil Evans-Miles Davis collaboration that produced the masterpiece Miles Ahead, and a very

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7 I had almost written: they were opposed to ‘feminizing’ jazz. There is clearly a discourse which emerges strongly in the 1950s that wants to reclaim African-American jazz as ‘masculine’; that is as powerful, demanding the highest technical skill, etc., Race is subsumed under alleged gender differences, where ‘respectability’ is associated with femininity.

8 See Lars Movin’ collection of Ulrich’s writings (Ulrich, 2003).
recent dissertation, *Da den moderne jazz kom til Danmark, 1946-1961*, observes in several places that young Danish jazz musicians in their recordings during that period are pronouncedly ’cool’ in manner, and that these recordings have ’et mindre ’intenst musikalsk udtryk’ – less intense, presumably, than you hear in black American jazz recordings of the same period.

It looks as if most Danish jazz observers at that time (and now?) wanted their jazz ’hot’. Wiedemann’s 1958 book, *Jazz og jazzfolk* combined that preference with an argument that made contemporary African American smallband jazz as difficult and daring as a modern poem full of ironies and clever metaphors. Wiedemann’s polemical target was not the primitive racists of the 1920s and their deterministic ideas about cultural hierarchies, but rather the romantic ’racists’, if you like, of the 1930s, the progressive so-called cultural radicalism and its idealization of the naturalness of the black body.

Wiedemann countered by stating that there was nothing ’natural’ about jazz: it was a difficult, modern music that American blacks weren’t born to; they, and everyone else, had to learn to play it. That it was a modern music meant that that it had to be complex and difficult. Wiedemann employed an evolutionary model for jazz that made small-band black jazz of the bop period comparable to the evolution of European composed music: the (then) final stage in an ongoing, developing art form, ’that knows the same problems as the modern European music’ knows.9

Wiedemann had little use for ’race’ as a causative factor, yet like his target, for example Sven Møller Kristensen, he almost invariably concentrated on, and praised African-American musicians.

However, the demand that jazz be as difficult as modern European art music meant that the then Danish jazz establishment, which besides Wiedemann included Torben Ulrich and Børge Roger Henrichsen and Boris Rabinowitsch, commented negatively on certain trends in contemporary black American jazz which borrowed heavily from, for example, blues or Gospel.

Wiedemann certainly recognized the importance of the blues for jazz – not necessarily as jazz. When W. wrote blues was definitely seen as a black American musical genre. And blues has in African-American writing again and again been made a touchstone of racial self-consciousness. In his 1958 book, Wiedemann writes of blues as repertory – ’the most

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9 Compare Finn Savery’s remarks about ’Kind of Blue’ in which he compares it with modal tendencies not in jazz or blues – but in late romantic European concert music. Jazzårbogen 1960.)
valuable part of the repertory for jazz’ (‘mest værdifulde del af jazzens repertoire’) by the fact of its characteristic melodic and harmonic patterns. But in his history of Danish jazz, he writes of blues as more than repertory; it’s a ’specific jazz feeling, although of multiple meanings. It’s an idiom that Danish jazz musicians had not learnt to master yet (the reference is to jazz during the German occupation). Perhaps, he adds, except the Campbell brothers’ band. Perhaps an elective affinity, he suggests. In other words, Wiedemann re-introduces an affinity between race and jazz competence – an affinity he was at pains to deny in the earlier 1958 book. This apparent inconsistency indicates that leading Danish jazz critics at the time did not think too deeply about race. It is therefore not surprising that all forms of racial awareness, negative as well as positive, are not progressively abandoned as much as they reappear in new versions. For example, in an article in Jazzårbogen 1961, Rabinowitsch suggests in reference to ‘message’ jazz, that is the sort played by for instance the Art Blakey and Horace Silver groups, that one drop racial identification and replace it simply with judgments of how good (that is, original, individualized) versus how bad (that is, formulaic, derivative) jazz music is.

Again, this sounds like a well-intentioned, meaningful distinction. Yet there were a number of assumptions at work here that were taken over, not from jazz, but rather from European art music models: repetition was heard as impoverishment; transitions between harmonic cadences, between choruses should therefore be disguised, etc. The interesting thing here is that despite the favoured focus on African-American jazz, some of its essential musical characteristics are criticised from a non-black perspective. Repetition is essential in African derived musics. And this would become much more obvious when the jazz repertory abandoned standards as primary musical material. The general outcome was that in Danish jazz criticism race became either an accidental factor, or, more interestingly, it was subsumed under stylistic differences.

**Black and white musicians in Copenhagen**

Norman Granz’ JATP concerts were widely admired (although not by all; several leading jazz critics and fans thought them ‘vulgar’ – why, one wonders) not only for the fact that they brought older and younger musicians together on the stage, but also because he brought black and white musicians together.

At the end of the 1950s it was also a common sight in Jazzhouse Montmartre to see say, Oscar Pettiford and Stan Getz playing together. I guess it did not much matter to audiences then that

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one was black the other white.¹¹ As Boris Rabinowitsch proposed, race was an incidental matter; what mattered was how good the musicians were. And Pettiford and Getz were evidently very good, and by reputation, stars.

Star status is not unimportant. It tended to trump racial status. It is very doubtful that Danish audiences felt patronizing about Armstrong’s celebrated arrival in Copenhagen in 1933. Unlikely that they self-consciously thought, ‘here comes a Negro musician to a monocultural, white country, or city.’ What was enacted was the familiar ritual of an (already famous) American star and his welcoming fans. Arguably the receptions of Duke Ellington and Charlie Parker followed the same pattern. When star glamour is less secure, racial awareness may re-enter. I suggest that visits by American musicians like Gerry Mulligan, Al Cohn or Zoot Sims, or even Lee Konitz, did not generate quite the same excitement, and their status as white American jazz musicians was correspondingly part of the context that surrounded these visits. Even when the difference from the welcoming of say a Charlie Parker, was not articulated as a racial difference, it was as an aesthetic one: Parker was at the cutting edge of modern music. Mulligan, and certainly Cohn and Sims, were seen as working within a past jazz idiom. What was not modern could be described as implicitly ‘white’.

**Dan Turéll’s jazz criticism**

As an example of how this worked in the jazz criticism of a younger Danish writer, take the writer Dan Turéll’s jazz criticism recently reprinted. Listening to Ornette Coleman many listeners and critics reacted as if Coleman’s modernism had no roots in African-American culture whatever (in fact some doubted it was ‘real’ jazz at all). Turéll, for example, heard 12-tone elements in Coleman’s jazz (!)

Another emerging African American jazz musician, Albert Ayler was also heard by some Danish listeners as ultramodern and avant-garde. Albert Ayler’s ‘solosprog’, Turéll wrote significantly, is authorized by the same, ‘hakkende, den samme nojsommeligt fremdarbejdende skrift som Beckett’s (i Comment c’est)’. This ‘whitewashing’ of Ayler by a Danish jazzfan is particularly remarkable, as Ayler’s music was often heard and described as ‘violent’, ‘threatening’ and therefore ‘frightening’. Such words carried a clear subtext of ‘blackness’ in the 1960s, and they applied to Ayler; certainly when LeRoi Jones wrote about him. (Turéll was a well-read man, and wrote a review of Jones’ *Black Music for Jazzrevy* in which took exception to what Turéll saw as Jones’ ‘reversed racism’.) But Turéll implicitly refused to pick it up. Likewise he must have known that in the early 1960s, Bessie Smith was a

¹¹ Although it did once matter to Jørgen Leth who in a televised interview said that Pettiford taught Jan Johansson to swing harder (more bluesy?).
symbol of racial conflict in contemporary American theatre: in Jones, in Albee, and in the essays of James Baldwin. Yet, in a review of a Bessie Smith record, Turéll goes on about how she transcends time and place, and THEREFORE produces 'big-hearted, genuine art' (‘stor, ægte og varm kunst.’)

How provincial Danish jazz criticism could be may be illustrated by Turéll’s intervention in the debate about the significance of avant-garde jazz in the 1960s. When Roland Kirk accused free jazzers of using 'free’ in an unearned, unmerited way (the free jazzers hadn’t paid their dues, they don’t know their history, their roots...) – a remark clearly directed at what many black musicians saw as a white attempt to dispossess black musicians once more, Turéll characteristically comments that Kirk is another ‘mouldy fig’.

In other words, we observe that race is replaced by a distinction between the ultra-modern and old, and therefore disposable music idioms, where the ultra-modern is implicitly labelled 'black'; whereas ‘tradition’, or not-so-modern is dismissed in terms that evoke whiteness, and therefore cuts off connection to an African-American context.

The major opposition at that time was not, however, between avant-garde jazz and ‘mouldy fig’ jazz. Turéll and Danish jazz critics in general in the 1950s and 60s saw jazz as opposed to ‘pop’ music (often associated mainly with white performers, as in much ‘rock’) but also in opposition to black American popular musics when they were marketed as independent, still vital genres, as in blues, gospel etc. and so did not serve merely as ‘material’ for, or ‘influence’ on, jazz. They wanted to maintain jazz as a serious, difficult music, that could compete with avant-garde classical music as far as concentrated and knowledgeable listening was concerned. Racial awareness surfaced when a pejorative judgment was to be made about regressive or clichéd, conservative musics.

**African-Americans look at the Danes**

The flattering idolization that the relatively few African Americans, musicians and otherwise, were subject to in Copenhagen can be examined partly by way of looking at contemporary writings by some of the individuals concerned. Leonard Malone, an African-American journalist settled in Copenhagen for many years was a friend of many African-American musicians who played there for longer or shorter periods. Here is Malone’s flattering, yet uneasy, declaration of love for Copenhagen:

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12 A term that connoted white dixielanders and their music.

13 What is at stake here is a much more complex issue of how African American musicians negotiated modern conditions; a process in which they tested and tried how (much) their local, racial history could be used, could survive.

When we cross-examine the choice of words Malone used then it is easy to see the modality of 'unreality' in which they are set (‘eventyr’, ‘silent city’…). One notices, in that context, that Malone leaves out any mention of the observer’s race, only his metropolitan American background is given as contrast to the village idyll he describes. Malone’s friend, Dexter Gordon, was occasionally, or perhaps often, asked by Scandinavian journalists about how it felt to be a coloured musician in Europe. And Gordon invariably arranged a calculated, polite response that partly flattered the asker’s idea of Scandinavia as a haven of colour-blindness: There is much more respect for jazz in Europe than in America, no prejudice, no lack of gigs, etc, etc. But didn’t he miss the competition from or fellowship with his American colleagues? Well, Gordon would go as far as saying, enigmatically, that things appear so nice and easy, so relaxed, that you easily get carried away, and then risk losing the reality that is still there. (my emphasis)

Gordon was smart enough to recognize that part of his ‘comfortableness’ came from his long musical schooling, instrumental superiority, his jazz star status. At another time, however, he made the pointed observation, would an unknown American musician (Gordon left out the racial identity of such a person) be equally welcomed by the Danish jazz community? Gordon also quoted the hard-won lesson of so many African-American men: to get a job before a white man you have to be ten times as good as him.

Torben Ulrich, who probably had, and has, a less provincial outlook on these matters than most Danish jazz critics, once made a similar point in a heated outburst against the Copenhagen art establishment who, in his view, ignored an African-American painter, Walter Williams: ’Når det kommer til stykket, er vi så virkelig interesserede i disse [farvede; ikke-hvide] mennesker, deres vanskeligheder, deres adfærd? Søger vi dybest set at forstå deres situation, deres baggrund, deres følelser? (...)’ Ulrich perhaps recognized that the

14 Fra More Than You Know: Dexter Gordon i Danmark, red. af Leonard Malone (1990), 59
Danes preferred to admire or envy genius as something exotically foreign. An American painter, black at that, who painted Danish subjects was trespassing on local turf reserved for Danish painters only.

Gordon was smart enough to recognize that Danes prefer to admire foreign geniuses in small doses. He therefore balanced his formidable musical prowess by good-humouredly adopting the pose of ‘I’m- just-an-ordinary-guy-from-Valby’. But some African-American guest musicians who didn’t not make their home in Copenhagen, did not stay very long, were not so sociable. Cecil Taylor, for example, who came to Montmartre just after a long Gordon residence in 1962. The reaction to Taylor was violently polarized. His standoffish personality, his refusal to discuss his music, did not endear him to Danish audiences. Albert Ayler, who visited Scandinavia about the same time had, as far as one can tell, a friendly personality, but nevertheless shared in common with Taylor, despite the evident instrumental virtuosity of both, the ignominy of having his musical competence questioned: did they know tunes, chords and keys?

Although race was not explicitly brought up, Danes were here confronted with a musical experience that was challenging and upsetting. Could these black musicians really play ‘jazz’ – as one was used to hearing it (for example, as played by Dexter Gordon)?

‘Noise’ is the name for sounds that seem random, without sense or direction. Jazz music conventionally heard as emotional expression. When the music is heard as chaotic sound it is easily converted into an expression of the musician’s feelings. ‘Angry’ and ‘weird’ were commonly used as adjectives that characterized African-American avant-garde jazz in the 1960s. These were the years of the Civil Rights movement and the slogans of black pride and black power.

Were Taylor and even Ayler, then, were they not – ‘angry’? In Denmark, as I’ve suggested earlier, explicit racial marking of the music was avoided. Instead Copenhagen critics resorted to the matrix of avant-garde modern versus anti-modern; a difference that offered to ‘explain’ the effect of shock and estrangement of the newest jazz: ‘De aldrig har hørt magen’, Torben Ulrich wrote about Cecil Taylor in Montmartre, and intentionally or not, used almost the same words that his predecessors had used about the first visits by black American orchestras in the 1920s. So instead of condemning Taylor as so much black noise, he could be whitewashed, on the model of Turél’s comparison of Ayler with Beckett’s prose, recommended to hip Copenhagen audiences who also went to ‘Teenagerlove’, new modernist painting in Charlottenburg, Rifbjerg and Kjærulf-Schmitdt’s ‘Weekend’ etc.
Modern art belonged to the category of ‘you’ve-never-heard-anything-like-it-before’. And thereby affirmed that 1) African American jazz was (again) – other, different, strange – and 2) therefore was not to be discussed in terms of a racialized history and culture. African-American jazzers were not ‘in the tradition’ – they were hip, rootless moderns, like ourselves despite their apparent alienness.

**Danes in New York**

Danes rarely come to see themselves as explicitly ‘white’ in Denmark. But in the USA it may happen. As a comic coda, here are some examples of Danish musicians, or jazz enthusiasts who lose their colourless status and become (merely) ‘white’ men.

Trumpeter Theis Jensen narrates an instructive anecdote about a visit to a New York jazz club in 1975 where no less than Roy Eldridge was playing with his band. Theis Jensen is invited up to the stand and does his Armstrong-inspired thing. Wild enthusiasm. The next night Jensen wants a repeat of this success – but is, to his dismay and puzzlement, cold-shouldered off the stand by Eldridge. Jensen, as he muses over the episode, realizes he has just experienced 1) the difference between an enthusiastic, and highly gifted, amateur who is willing to entertain the audience for free, and a pro like Eldridge who has to get as high pay as long as he can in return for his work; and 2) he has experienced to be seen as a white man who perhaps could push Eldridge out of a job: why pay for the real thing when you can get a copy white man who sounds like Armstrong for little or nothing? African American musicians know all about such displacements.

Two other Danish jazz enthusiasts – Torben Ulrich and the illustrator, draughtsman, Klaus Albrechtsen are on a pilgrimage to black Harlem to a club that Count Basie once ran. The time is 1961. They have, incidentally, also listened to Eldridge play. On their way out the club’s black manager asks them if they’d fancy some ladies. In retrospective Ulrich comments comically, but also, I think, a little guiltily, on the situation the two Danes suddenly have been cast in involuntarily: you white, the ladies black. It can be set up – for money, of course. Isn’t that what two whiteys who are cruising Harlem really want? Isn’t that what all whites from the 1920’s and onwards have wanted from blacks: a walk on the wild side; jungle fever ... ‘Man følte sig jo temmelig elendig, næsten sydstatsinde under regnfrakken, cigar i munden, gammel i gårde, forkalket derinde hvor de ubrugte kræfter sad, derinde hvor drømmen om et par hæderlige, blueskor altid lå og ventede, nu kold som stenfro. *Sent for you yesterday, and here you come today.* (...) Herregud, kunne de virkelig ikke se at vi var ude på musik, for helvede. Udsendinge fra en østsjællandsk jazzklub.’
To see two jazz enthusiasts, Danish ‘envoys’ for a jazz club, and as far they know about themselves, completely unprejudiced, misrecognized as two punters is to raise questions about hitherto unquestioned motives for one’s jazz enthusiasm, as Ulrich comically, but shrewdly recognizes. It is to raise questions about a dormant, but still racially constructed complex of motives that lie behind our emotionally charged, often to the point of romantic idealization of, and pleasure in - jazz.

The two anecdotes illustrate, I think, why African American jazz musicians, also when in Europe, have met white admiring fans with varying degrees of reserve. They don’t want to lose their grip on ‘the reality that is still there,’ as Gordon put it.

A reality that Danish jazz enthusiasts, and musicians, have had a hard time understanding – at least in Denmark. If we ignore blatant racism, when the ‘race card has been played’ in Danish discourses about jazz, it has often been to grant jazz credentials, as it were, to a musician, or withdraw them from him, as in: Benny Goodman can swing; but Roland Kirk is a ‘mouldy fig’. Or so assume that modernity is a condition that unites all people, including musicians, in a historical and cultural vacuum.

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From a local jazz club to the best venue in the world
Montmartre Jazz House, Copenhagen, 1959-1976

FRANK BÜCHMANN-MØLLER

Paper

Now See How You Are (Oscar Pettiford cello, Louis Hjulmand vibraphone, Jan Johansson piano, Dan Jordan bass, William Schiöpfle drums), August 19, 1959. (5:40)

I thought it appropriate to open this paper with an example from one of the only three pieces of recorded music that has survived from Montmartre’s first year as a jazz club. None of them has been issued so far.

When this recording was taped, Oscar Pettiford had been in Copenhagen for two months, called up from Paris by Stan Getz. Getz had played regularly at the Montmartre since March, and he also brought Jan Johansson to Copenhagen in June, having played with him earlier in Sweden.

The history of Montmartre falls in three parts. The first one lasted a short year, only, as Anders Dyrup who founded the club, got involved in other businesses in Germany. The second period was the one when Herluf Kamp-Larsen took over, and when he went bankrupt in 1974, another management tried to continue the club, but had to go out of business in February, 1976.

Anders Dyrup, who was an architect, was the leader of a jazz club called Club Montmartre, and he bought the venue in Store Regnegade 19 in late 1958 and had it renovated and decorated by a group of young Danish artists. On the opening night February 17, 1959, George Lewis and His New Orleans Orchestra played to an enthusiastic audience. Montmartre was still a jazz club with a membership policy, but it was also opened to the public, who had to pay a slightly higher entrance fee. New Orleans jazz was very popular in Denmark at the moment, so Dyrup hired mostly jazz bands in that style, of course, but also swing bands and the fine Danish modern trumpeter Jørgen Ryg with bassist Erik Moseholm and the Finn Savery Trio were hired once in a while.
Most important for the image of the club was when Dyrup hired Stan Getz who wanted to have Copenhagen as his base for a while. Getz played his first job at Montmartre with pianist Mose Allison on March 20. Many years later, Dyrup vividly remembered the music as being the most beautiful and the most naturally swinging he ever heard in his life.

As told earlier, Getz during that summer got Oscar Pettiford and Jan Johansson to Copenhagen. Getz was often hired to clubs in other European countries, so Pettiford took over and formed the first of several prominent Montmartre rhythm sections over the years, this time with Johansson and the leading Danish drummer William Schiöpffe. During the following months they backed the Danish vibraphonist Louis Hjulmand, the trumpeter Benny Bailey, Stan Getz and Don Byas, among others.

Stan Getz was not very much involved in the local jazz milieu in Copenhagen, but Pettiford was. Therefore, even if he died already in September 1960, his musical footprints became much more felt than Getz’s. His professionalism and energy pushed the best Danish jazz musicians to higher levels, and he was a big inspiration for the upcoming Niels-Henning Ørsted Pedersen. He also taught Jan Johansson how to use his left hand more, thus giving his accompaniment and solos more substance. All in all, he was a very helpful and dedicated musician from a generation where it was natural to deal out of one’s knowledge so everyone – both the ensemble but also the audience – benefited from it.

The Montmartre business was not healthy during this first year. The club was rather small and could only hold an audience of about 150 persons, and when the house was packed only 800 Danish Kroner came in as entrance fee. This shall be seen in comparison with the pay that the musicians got. Normally, a musician got paid 100 kr a night, but Getz asked for 1200 kr – but reduced it to 700 to help Dyrup with the economy – and Pettiford got 500 kr. On the last day of January 1960, Dyrup closed Club Montmartre because it needed renovation. Also, he had worked up a rather large deficit on the account, so he decided to take a break.

The break became longer and longer, mostly because Dyrup had to travel to Germany in his work for the record company Storyville/Sonet. In late 1961, he finally decided to sell Montmartre, because he realised that he couldn’t take care of both businesses at the same time, and this is where Harold Goldberg and Herluf Kamp-Larsen enter the stage. Goldberg was an American pianist who had settled in Copenhagen, and he had also played at Club Montmartre several times. Goldberg knew Herluf Kamp-Larsen, a jazz-loving waiter who for years had served a jazz-loving public at a series of pubs. Kamp-Larsen and Goldberg agreed to buy Store Regnegade 19, and for Kamp-Larsen it was a dream coming true. Years later, he told that – I quote - “I had for a long time an idea of opening my own venue after having been
in Paris at the club Le Chat Qui Pêche. Here, a pianist played, and musicians came by and sat in. I was very fascinated by that and thought that at some time or another I would like to have a place like that.”

Goldberg and Kamp-Larsen reopened the venue on New Years Eve 1961. The main attraction was tenor saxophonist Brew Moore who became a mainstay at Montmartre the following years. His Lester Young-inspired playing almost free of clichés was a success, and Goldberg said after the opening night to Kamp-Larsen, that he didn’t think it was necessary to change the program ever. Brew Moore played for the whole of January 1962, the first soloist to have such a long an engagement there, but a policy that became the norm in the future. This way, a new soloist could be acquainted with the accompanying rhythm section, so that after a few nights the group could manifest itself and thus give the audience a greater experience than if they had only played for a couple of nights. On the other hand, Danish upcoming musicians could check out the guest soloists night after night and maybe also sit in with them. The pianist Torben Kjær told me, that he visited Montmartre for the first time in 1962 to hear Bud Powell. “Later on,” he continued, “I heard Dexter Gordon, Ben Webster and Johnny Griffin, it was so big. Also to detect how they formed their music and how they had problems having it coming off, because it was not every time it came out as planned. It was a genuine education. The importance of Montmartre was first and foremost local, it was of invaluable importance to us musicians in the Copenhagen area. When Dexter Gordon told me: “Torben, you play too long solos’ and he played 48 choruses himself, then you later on understood what he meant.” Pianist Ole Kock Hansen told me that he also looks at Montmartre as the rhythmic conservatory of the time, and he continues: “On one of my jobs with Dexter Gordon, he asked me to accentuate more the leading notes of the chords. At first, I didn’t know what he meant, but I took the advice back home in my study to work on it, and later on I benefitted from it, both as an accompanist and as an arranger.”

Due to fortunate circumstances, Herluf Kamp-Larsen was able to become the sole manager of the venue in March 1963, and he turned out to be an excellent leader in his own way. He was not very good at English, and he was a shy person who favored talking to people he already knew, so how did he come in contact with foreign American musicians? Well, he did get some help along the way. Kamp-Larsen knew Anders Stefansen, who was an upcoming organizer of jazz concerts in Copenhagen, and through him he got some musicians to Montmartre, among them Don Byas, Roland Kirk, Coleman Hawkins, Don Cherry, Albert Ayler, Ben Webster, Johnny Griffin, Sahib Shihab, Bill Evans, Teddy Wilson, Rex Stewart and Stuff Smith. One of them gave Kamp-Larsen two directories over American musicians, one over New York based musicians and the other one covering the rest of the United States. When Kamp-Larsen
returned to his home after a long night and had difficulty falling asleep, he thought about musicians he would like to present. He recorded his wishes on a small tape recorder, and the next morning he listened to the tape, found the musicians’ addresses and wrote to them, or rather, he had some of the women who worked in the kitchen do it for him.

Montmartre has during the years become a club with a legendary reputation, and for good reasons. Especially under Kamp-Larsen’s management which at the same time was both loose and tight, the musicians worked under what could be called freedom under responsibility. The American musicians were used to rather strict club owners who wanted this and that, but at Montmartre it was up to their own better judgement how and what to play. Kamp-Larsen never interfered as long as the music didn’t start too late after the fixed time. The waiters and the personnel in the kitchen were also kind to the musicians, there was no discrimination in Copenhagen at that time, and all in all this made the venue a good place to work for, not least also because of the excellent rhythm sections. Johnny Griffin played at the Montmartre several times – he was very popular with the Copenhagen audience – and he knew a lot of European and American clubs. He summed it all up this way: “Montmartre was the best jazz venue in Europe, not to say in the whole world – and they didn’t even know it!”

During the years, Kamp-Larsen presented jazz musicians of every style, from Danish New Orleans bands such as the Theis-Nyegaard Jazz Band to American avantgarde musicians like Albert Ayler, Don Cherry and Cecil Taylor, but it was a number of American musicians rooted in bop and cool that were stylistically dominant. Among these were the pianists Bud Powell, Horace Parlan, Duke Jordan, Al Haig, Joe Albany and Bill Evans, the tenor saxophonists Dexter Gordon, Brew Moore, Lucky Thompson, Roland Kirk, Booker Ervin, Johnny Griffin, Yusef Lateef, Jimmy Heath, Clifford Jordan, Hank Mobley, Joe Henderson, Stan Getz and Sonny Rollins, the alto saxophonists Leo Wright, Sahib Shihab, Phil Woods and Lee Konitz, the trumpeters Kenny Dorham, Donald Byrd, Art Farmer, Carmell Jones, Charles Tolliver and Freddie Hubbard. Among the musicians of the swing era, Ben Webster was the one most associated with Montmartre. Besides the big names, Kamp-Larsen also featured Danish groups, and especially after 1970 these were preferred to American musicians because they were cheaper and the economy of Montmartre had become more sensitive. Finally, he was very generous towards the young avantgarde musicians, such as John Tchicai, who got a chance on Monday nights – the night off for the main attractions.

The South African piano player Abdullah Ibrahim also settled in Copenhagen for a couple of years during the mid-60’s. At that time he was known as Dollar Brand, and his playing which was a personal blend of African folk music, Duke Ellington and Thelonious Monk became very popular at Montmartre, both when he played with his own groups and when he was
presented as a solo pianist. I have a radio recording from January 1965 with an interesting group that also included Don Cherry, tenor saxophonist Bent Jædig, bassist Benny Nielsen and Brand’s own drummer from South Africa Makaya Ntshoko. This music has never been issued commercially either. Let us listen for a while to Dance (4:40).

The soloists, who normally didn’t bring their own rhythm group, needed one, and from an early stage Kamp-Larsen instigated a house rhythm section. The first one had Bent Axen at the piano, but he didn’t last long and was relieved by the Spanish virtuoso Tete Montoliu, and in 1964 Kenny Drew took over for the following 7 years. Niels-Henning Ørsted Pedersen played his first engagement in March 1962, not yet 15 years old, accompanying Bud Powell, and he became the permanent bass player in 1963 when he left high school. The drum chair was first occupied by William Schiöpffe, who was relieved by Alex Riel, Al Heath and Makaya Ntshoko respectively. All these musicians were able to give the soloists a first class accompaniment and thus contributed to the high musical standard at Montmartre. From 1970 there came a shift from a house rhythm section on a permanent basis to rhythm sections of more varied local musicians, who now also had become more capable.

For some years everything went well at the Montmartre, especially considering that there were no public financial support, but around 1970 things began to become harder, and to help the economy of the jazz house, several Danish jazz groups played for free during two months in the Spring of 1970 and also again the following two Springs.

There were several reasons for the financial problems. American musicians wanted to bring their own groups which of course made it harder to pay names like the Harold Land-Bobby Hutcherson Quintet, Tony Williams Lifetime, Herbie Hancock’s Sextet, Weather Report, Mahavishnu Orchestra, Chick Corea’s Return To Forever, McCoy Tyner’s Quartet and Charles Mingus’ Quintet, all ensembles that were presented in the early 1970’s, not to speak of big bands like that of Gil Evans and the Thad Jones – Mel Lewis Jazz Orchestra, both guesting Montmartre in 1974. A new tax system, the withholding tax, was introduced in 1970 and this immediately caused problems for all music clubs and venues, not only Montmartre, because it meant an increase of the entrance fee of about 40 percent. Flight tickets have now become more expensive, especially during the oil crisis, and the growing popularity of rock had also made the jazz audience more scarce. All this resulted in an accumulation of debts so high that Kamp-Larsen had to declare himself bankrupt in November 1974.

The jazzhouse was such an important institution in the Danish jazz milieu that forces were joint to reopen the venue under a new management. On February 27, 1975, Dexter Gordon on his 52nd birthday played to a full house, but the management never got the chance to carry
on the tradition from Kamp-Larsen. The owner of the building, Alex Friedman, wanted to make the upper floors into apartments and the ground floor to an office, so the last jazz music in St. Regnegade 19 was played on February 15, 1976, almost exactly 17 years after George Lewis’s first concert there.

Nevertheless, during the last year some memorable music was presented, f.ex. Clifford Jordan Quartet, Johnny Griffin, Jimmy Heath, Duke Jordan, and Elvin Jones Quartet. Warne Marsh and Lee Konitz closed the year 1975, while Palle Mikkelborg’s new ensemble Entrance played to a packed and enthusiastic audience in February 1976.

You can’t overestimate the importance of Montmartre. Trumpeter and composer Palle Mikkelborg compares to what happened there with a crystal that became enlightened. “The more it became enlightened by Dexter Gordon, Sonny Rollins, Yusef Lateef and Kenny Dorham”, he said, “the more powerful and beautiful the shining from it became. First now, I really understand how important Montmartre was to us, how important it was that there was such a crystal to shine upon us.”

Even the Danish jazz musicians thus were lucky to benefit from this crystal for many years, it also had a negative side effect, because the crystal shone so heavily, that it took much longer for the Danes to find their own voice in jazz compared to other Scandinavian jazz musicians.

Let us finish hearing Marsh and Konitz from the very last recording made at Montmartre, December 27, 1975. One of their specialities were to close a set with one of Johann Sebastian Bach’s two-part inventions, originally composed for the piano. Learning to play Bach was a part of Lennie Tristano’s teaching methods, when Konitz and Marsh were amongst his students in the late 1940’s. Here we shall hear two-part invention number 13, Allegro Tranquillo (1:19).

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Is this to be my souvenir? Jazz photos in the Timme Rosenkrantz Collection. (Odense, Odense University Press, 2000).
You got to be original, man! The music of Lester Young. (New York, Greenwood Press, 1990).
There is a standard saying that jazz started as dance music but eventually became an art music.\(^1\) There is more than one side to this, since “art music” can stand for many different meanings. It can denote what also is called the classical tradition; in that case, jazz as art would stand for the attempts of Stravinskij, Ravel and other composers firmly established as keepers of the art music tradition to incorporate traits of jazz in their works. Quite another sense of the word points to how jazz became a self-conscious music of subtle nuances, technical skill, musical fantasy and innovation, detailed variations and sophisticated contrasts, steering away from stock phrases and conventions or treating them with intertextual allusions, ironies, parodies, demanding concentrated listening and a profound knowledge of repertoires and individual musicians of the devoted listener. This is how jazz was constructed from the early 1930’s when critics and record collectors began to articulate jazz-specific aesthetics, a written discourse, often in explicit opposition to the commercial interests dominating music in society and with jazz magazines and concerts as forums; jazz understood as a music primarily to be listened to.

However, functioning as an art music to its devotees is one thing, to be recognised as part of a society’s official art is another. It is this aspect of “art” and “art music” I will address here: inspired by Pierre Bourdieu (1993, 1996, also 1984), I here understand “art music” as a social field where cultural value is ascribed to and attention, social status and public economic resources are allocated to music – or, I study the field where music gets status as “art”. Theoretically, any music can in the art field be ascribed the status of art; however, a field has its power structures, defining who is in position to consecrate (appoint) works, styles and

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\(^1\) This paper is a preliminary report from the project Jazzen och jazzmusikern: Förändrade genresystem och roller i svenskt musikliv under 1900-talet (Jazz and the Jazz Musician: The Changing Genre Systems and Roles in 20th-Century Swedish Music), supported by of the Bank of Sweden Tercentenary Fund.
musicians as artistic. Furthermore, there is also a question of who is entitled to speak on the field, and who that even is allowed presence on the field – that is, there are unwritten rules regulating who is to be taken seriously and who can easily be ignored (despite even loud and ostentatious attempts to get attention). In this example of jazz in Sweden in the 60’s, despite its own subcultural organisation around “jazz functioning as art for its devotees”, it was a question of jazz music and jazz musicians not having admission to the official art music field, where it was considered as belonging to the popular music field (from which jazz actually strove to distinguish itself). Of course, these three meanings of “art music” (a stylistic tradition, a group-based aesthetics, a field in public society) are dependent of each other and influence each other.

The struggle of jazz music to be socially accepted as an Art form has been taking place in many different contexts and with different range of effect; locally and nationally as well as on a more general level. Here I will consider Sweden as a national context – and there is a point in this, because Sweden in the 60’s and 70’s as a supreme country, an European nation-state, combined a state-funded cultural politics, centralised systems of higher education, a rather closed labour market and a linguistic community with mass media turning inwards, thus shaping a distinct Swedish ordering of the conditions governing jazz music in Sweden, despite its international quality. As for comparison, while jazz music in the USA got an official recognition in 1987 – Robert Walser refers to a Congress resolution designating jazz “a rare and valuable national American treasure” as a watershed (Walser 1999:332) – jazz music in Sweden was included in the official national cultural policy in the early seventies.

So, where do we begin – or why the sixties? In Sweden as well as in other European countries, there was in the 1920s and onwards tendencies to test jazz music as a genre, or a source of inspiration, legitimate for art music. Still, this had no enduring impact, and during the 30s, 40s and 50s jazz’ relation to art is dominated by the attempts from the jazz community to get official recognition to the leading jazz musicians and the aesthetic values of the Jazz culture. However, the base to support a distinct Jazz culture in Sweden was relatively small – which was one of the incitements to work for a recognition of jazz as art. In comparison with the USA, where jazz groups after 1945 were primarily working at club gigs and concerts, jazz music kept a stronghold over Swedish dance band stands up to 1960. In this way, many jazz musicians were able to make a living, but they were also bound to be present at an endless row of dance gigs, restricting the possibilities to make something outside of the 32 bar format.

So, the definite establishing of the jazz musician as an art musician coincides roughly with the demise of jazz as “light entertainment”. With the stable base gone there was a definite urge to get into new scenes, or vanish completely. This was addressed in three ways. Firstly, to wait
for a return of the commercial interest in jazz (which eventually came in the late sixties with
the introduction of pubs who promoted live music, but this was mainly restricted to swing
music); secondly, to build jazz clubs and other organisations for the support and advancement
of jazz; and finally, to get into the public art fields, in order both to gather a new and
preferably growing audience and to qualify for the resources available to the arts.

When looking at society as a field of power positions and power relations, the dynamics of the
field can be studied in terms of strategies used by different actors in order to change positions
and relations. Here I want to study what strategies that were used in order to establish jazz in
the art fields. I don’t imply that this was an outspoken ambition of the musicians named here
or a conscious motive behind the works mentioned; rather, they are put forward to exemplify
tendencies.

Furthermore, changes in uses, functions and contexts usually also mean changes in values and
musical structures. Therefore I will have special focus on the musical choices made. This
includes what to play, how to play and with whom, but is also dependent on where to play.

One strategy could be named the establishing of a written discourse on jazz, that is, to show it
was possible to verbalise and discuss jazz on an intellectual level, revealing complexity and
symbolic significance – and thereby showing that it couldn’t just be put off as “light
entertainment”. This was something that started already in the thirties (see Arvidsson 2009
where I study how the magazine Orkester Journalen became a site for pronouncing the
relative autonomy of jazz and establishing specialised critics) and continued thereafter. In the
fifties daily newspapers started giving space to articles and essays that treated jazz as a “high
culture” phenomenon, written from jazz enthusiasts’ perspectives.

One track that I also merely mention here is the educational track. Here, jazz was suggested
as an art form with its own intrinsic qualities, that required a sophisticated revision of music
education. In other words, jazz was put forward as mediating dimensions in music which had
largely been overseen. This had been proposed by Knut Brodin since the early thirties, but he
met a massive and enduring resistance from the music education leadership (see Gustafsson
2000, Barkefors 2005 – compare the relatively more successful endeavoursments of Sven
Møller Kristensen, Astrid Gøssel and Bernhard Christensen in Denmark, Wiedemann 1982).
This strategy was concretised in several ways, including giving school concerts with lectures
and experiments in making music with young children. Bass player Kurt Lindgren who was
one of the pioneers in this field eventually became teacher at the Royal Academy of Music in
the 70s.
Another strategy was to cooperate with the high strata of other arts, which means that artists with an established position give their acknowledgements to jazz music by incorporating it into their art works. This was made easier in the sixties as “transgressing borders”, crossover experiments, were encouraged in the general cultural critique. The happening was the ultimate crossover concept, making its marks on all major art forms ca 1962-1967 (see Nylén 1998). The famous Don Ellis concert at the Golden Circle 1963, which gave pianist Lars Werner a lifetime reputation for ending a piece with pouring salt into the grand piano, fell naturally into this picture. Werner’s group also took part in many of the happenings performed at the Pistol Theatre, placing jazz at the centre of experimental activities.

One track was mixing jazz and modern dancing, which could be made in several form. One was the specific innovation called jazz ballet, which Jan Johansson and Georg Riedel would be exploring in collaboration with choreograph Walter Nicks (see Kjellberg 2009). Svante Foerster in the liner notes to Georg Riedel’s album Jazz Ballet, including music from two productions, wrote on the effects on the music:

“The jazz beat, i e the pulsating 4/4 rhythm, is a pattern from which he has broken loose by his own effort. Because a ballet demands contrasts, not the least rhythmical contrasts. Riedel works with elements which can be called strange to jazz, tone clusters, punctuation effects, violent tempo changes – but they lead to a completeness which has strong jazz implications.”

The Jazz and Poetry concept also could serve as a means of gaining in consecration by the logic of being associated with established artists in another art form, thus coming within the realms of a cultural aura. Poets Elisabeth Hermodsson and Sonja Åkesson were among those most active; the Werup-Sjöström group from Malmö, with former trad jazz saxophonist Jaques Werup doubling as established poet, kept this concept running into the seventies.

Jazz at the theatre was given a start in 1963 when the Stockholm town theatre gave Jack Gelber’s “Connection” with the Werner-Lindgren quartet, ending with bassist Lindgren getting permanent work as musician and composer – which he left in order to be replaced by trumpeter Bengt Ernryd in 1969. In 1964 the same theatre staged Brecht/Weills Dreigroschenoper with Arne Domnérus orchestra, many other productions including jazz musicians to follow.

Finally, one strategy was to combine jazz and classical music in order to dissolve or at least diffuse the border between the two. This could be done in several ways. One was to write music that required both jazz musicians and so-called classical musicians. Here, the double competence of some jazz musicians got visible. I refer to Bengt Hallberg, Nils Lindberg, Lars Gullin, and Lars Färnlöf, all of whom had studied composing at the Royal Academy of Music.
except for Färnlöf who attended UCLA. In addition to this, Bengt-Arne Wallin, Georg Riedel and Jan Johansson (all three members of the Domnérus orchestra) took private lessons in arranging and composing from established composers.

Mainly, there was either combination with string quartet, a string section, or with a symphony orchestra. In working with strings, it wasn’t just a matter of bringing them in. There were after all lots of commercial recordings of ballads where a string section supplied a soft cushion. It had to be a combination where jazz and classical musicians made distinct contributions to the totality. Thus, there are quite a few different form schemes used, as attempts to solve the problem of combining styles. Here I will expand my account of strategies by going more into detail on how musical form was designed in a few original works.

One example is Bengt Hallberg’s Collaboration that was made for a radio program 1964 (the Swedish Broadcasting Corporation was one of the actors who made it financially possible to carry through these kinds of cross-over projects, and was some times also through its producers the part who took the initiative). Here the string quartet and the jazz trio (piano, bass, drummer) have contrasting parts as well as overlapping, or, they support as well as comment on each other. Sections with a steady beat follow alternately sections of pointillist music, sections with an established key note alternate with twelve-tone rows.

In 1964 Lars Gullin made a comeback on the Swedish scene with a concert were a string section was added to a group varying up to nonet. Later that year, they recorded the album Portrait of my pals and also played it live with strings at the jazz club Golden Circle for a fortnights engagement. The string section (4 vi, 2 vla, 1 cello) is on the LP included in four numbers. In the slow (52 bpm) Prima Vera, the strings presents the 32 bar chorus straight through, then the jazz musicians play it twice – solos for baritone and alto respectively – with the strings returning with chords at the later part of the alto solo. Then, the strings play the tune through once more.

Gabriella has a similar structure with the strings opening and closing with full presentations of the 16 bar chorus in a slow tempo (ca 50). However, when the jazz musicians start ( at a higher tempo, ca 130) the strings continue with discrete chords, and during the latter part of the 6 solo choruses (4 Gullin, ½ Billberg, 1,5 Sjösten) they have counterpointual lines with half-notes.

In album title tune Portrait of My Pals, strings and jazz musicians follow a call and response pattern: an initial motif with even quarter-notes in the strings is answered by a more stuttering motif. However, besides this, the number is basically in AABA format where the melody of the A section use long durations while the B section has more of a standard swing feeling. During
the following three solo choruses (baritone, bass/piano, tenor/trumpet), the strings mainly play drawn-out chords. In the last chorus the strings play the melody once more, but since the jazz musicians continue playing the strings are hardly noticed. In the last A section however, the call-and-response-structure of the beginning is retained, and the strings are also given the ending coda. I’ve seen starts with an separate introduction for strings and piano in a late romantic mood; then the strings play the melody beneath the baritone solo, to go down to chords and disappear during the second chorus, do occasional returns before they recapitulate the melody in the fourth chorus and contribute to the coda with chords.

Summarizing the use of strings in the “Portrait of my Pals” album, one of their functions is to frame the performance of the jazz group. Especially Primavera and Gabriella are given a form where strings and jazz group contrast each other: the smoothness of the strings is given a considerable part of the overall quality of the pieces. Furthermore, the strings also lay out chords and have counterpoint functions.

Bengt-Arne Wallin started in the late fifties to write big band arrangements of Swedish folk tunes, a project that eventually turned into a radio show, an LP album Old Folklore in Swedish Modern and a TV show. Here he augmented the big band with a soprano voice singing without words, a string quartet, and instruments you usually only would find in the symphony orchestra: oboe, harp, French horn and tuba (the two latter musicians had already worked with Wallin in a tentet project).

He used 13 tunes; some are combined 2 or 3 so the album consists of 7 pieces. It is a kind of showcase in arranging, with many changes in timbres, but also in tempo. Here and there is some interesting counterpoint laid out, as in the piece where Kristallen den fina and Näckens polska are played simultaneously. But there is also a more conventional pattern of presenting the tune once or twice and giving way for a jazz style solo.

Nils Lindberg wrote a Symphony number 1 commissioned by Swedish Television, combining jazz soloists with a smaller symphony orchestra. However, before it was recorded and broadcast, the title had to be changed. Writes producer Lasse Sarri: “A few days before the recording I was informed by my superiors that Nils’ symphony could not be called – ‘Symphony’! When I asked the reason for this I was given the rather diffuse explanation that someone from the Society of Swedish Composers had happened to walk by Sveriges Radio’s note archives and had caught a glimpse of ‘our’ pile of music [...] That person in question happened to have a point of view about what exactly could be called a symphony. Jazz musicians just don’t write symphonies!” (Booklet, Dragon DRCD 331.) Despite support from Sveriges Radio Music director Karl-Birger Blomdahl, Lindberg’s former composition teacher
at the Royal Academy of Music, the piece had to be renamed “Concerto ‘63”. (The Composers’ Society, some 60 members established in the art music tradition, had a strong position in Swedish music politics in general. Composers of popular music had an other organisation, of lesser external influence.)

The first movement have a sonata-allegro-like form; one introductory part exposing a clearly recognisable theme is recapitulated as the end of the movement, thus surrounding a block of improvised solos. The theme is a 19 bar melody in three-time (“jazz waltz”), that is introduced in a rather high tempo and given a symphonic treatment, fragments being repeated and transformed, divided between different groups of instruments,. Then the tempo is slowed down, and the melody is presented completely once in reeds, then once in strings. Then the chord structure (augmented to 35 bars) is taken as foundation to a baritone sax solo, then yet another time as an a cappella baritone solo. A transition in the orchestra re-establishes the primary tempo, and is followed by solos from alto sax, piano (Lindberg) and trumpet. The latter is shortened, and is ended with all four soloists trading fours. A transition leads back to the repetition of the first part.

The second (slow) movement has a similar tripartite format with space for piano, baritone/alto, trombone and tenor sax soloing.

The third movement builds upon a tune reminiscent of a folk march (gånglåt) framing solos from trumpet, baritone, trombone and a part where two baritone saxes trades fours. After repetition of the theme, the theme from the first movement is repeated, thus tying ends together.

The Norrköping Symphony had quite a progressive policy during the late sixties and early seventies, and commissioned several works from jazz musicians. Lars Gullin wrote a suite for jazz combo and symphony orchestra, called Jazz amour affair; Bengt Hallberg, Lyrisk ballad; Jan Johansson and Georg Riedel several pieces (see Kjellberg 2009); Solar Plexus a Concerto Grosso for Pop Group and Symphony Orchestra; etc.

Lars Gullin’s Jazz Amour Affair is built in three movements, which on the LP cover also have 2, 1 and 3 song titles respectively: the first movement is said to consist of Hornblower’s horn and May-Day, the second is called Swellings, the third have the titles Poulinas dopdag, Bussarna i Italien and Vindarnas kongress. Except for the last title they are also published as separate pieces (Sjösten & Lindqvist 2003). However, this isn’t a simple suite or rhapsody form of tunes added to each other. Rather, there is a quite distinct symphonic quality, by which I mean that there are sections where short motives and phrases are developed, a use of the full possibilities of timbres, and enlarged transitions shaping complexity of form. Such a
distinct symphonic quality characterises the first part of the first movement, and the middle part of the third. May-Day and Swellings have more conventional forms, the first a 20+12 bar chorus, the second a conventional 32 bar AABA, which are repeated for solos. The third movement can also be divided into distinct parts, although the tripartition into Poulinas dopdag, Bussarna i Italien and Vindarnas kongress just as well could be furthered into a six-part model. There is also space for solos in the first and third movements for solos over chord changes that are not part of the given melodies; thus Jazz Amour Affair has in parts symphonic as well as rhapsodic structure.

Bengt Hallberg’s Lyrisk ballad (Lyrical ballad) for two pianos and symphony orchestra, premiered by the Norrköping symphony with Hallberg and Jan Johansson as pianists in October 1968 (shortly before Johansson’s death), may be characterised as hardbop-inspired. It is in 5/4 and draws upon one distinct rhythmic motive which is presented in a main theme that returns all through the piece. The theme has no definite ending, rather it is used both in a spinning out - technique as well as being fragmented and symphonically treated. The pianos and the sections of the orchestra are used counterpointual, often with the pianos upfront with elaborated scale figures. Several times the music builds up to a crescendo, to be succeeded by a new start in a single small group of instruments. Some 8 minutes into the piece a Latin-style groove is established by bass and drums, and a trumpet and a sax (these 4 musicians are not mentioned by name) present a 14 bar chorus (4-4-1-3-2) with a melody drawing upon the initial rhythmic motive. However, this chorus never returns; instead there are piano solos in 12-bar blues format. The pianists solo two choruses each, repeated twice (totalling 8 choruses) with abrupt key changes – Hallberg solos in D minor, Johansson in F sharp minor. Then the piece returns to a structure similar to the first part.

Time here to reflect on the question: how is jazz constructed in these cross-over projects? Apart from the music being written by jazz musicians, and jazz musicians being present and named (apart from the anonymous ones in the last piece), there are some distinctive traits that signify jazz: space for improvised solos, the use of big band textures in arrangements, bass and drums laying down a swinging rhythm at the bottom.

Bengt-Arne Wallin’s project “Old folklore in Swedish Modern” not only combined the big band with a string quartet, and a classical soprano, but also used Swedish folk songs and tunes which at this time was considered a cultural heritage of great value of which the art music world claimed responsibility. This was not to be hampered with, but treated with great respect. At the same time, pianist Jan Johansson started to play folk tunes, and also he

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2 Strangely, the sheet music called Poulinas dopdag i Sjösten-Lindqvist 2003 and the twopartite section of JAA doesn’t resemble each other.
managed to get his way of playing them accepted both as jazz music and as a respectful
treatment of the Swedish folk music (See Kjellberg 1993, Bruér 2007:101-107). Thus, jazz
musicians established themselves as re-vitalizers of folk music, filling an expressed need
within the art music field. Eventually, from 1970 folk music became a huge movement among
youth, forming a distinct music culture that still is vital and is one field where jazz musicians
can contribute and are appreciated for their jazz skills.

Another strategy was to establish jazz musicians as performers of classical music. This had
always been a challenge to jazz musicians, being accused of not being able to play anything
but entertainment music (cf Benny Goodman). Of course there had been jazz musicians
playing classical music all the way along, but now they were advertised and spoken of as jazz
musicians. Pianists Bengt Hallberg and Jan Johansson were quite a few times engaged by
symphony orchestras to play Rhapsody in Blue, itself a sign of crossover ambitions from the
orchestral side. In late 1964, Alice Babs started to perform in churches, mainly with a classical
repertoire of Mozart motettes and arias by J S Bach – classical composers as well as songs with
a religious content. But she also signalled her jazz background by including spirituals and
Ellington’s Come Sunday.

In the late sixties, conservatory educated pianist Leif Asp started giving church concerts with
clarinetist Putte Wickman, who had spent the sixties leading a commercial big band on the
fringe of boredom. Sometimes joined by violinist Svend Asmussen they would play 18th
century trios. (Asp died 1973 and was substituted by Ivan Renliden.) In their programmes and
LP albums, you can find performances in strict classical style, a classical number with a swing
feeling and some improvisation, and jazz standards.

This might seem as a deviation since it can raise the question “what’s it got to do with jazz”.
However, jazz is partly constructed as something made by jazz musicians, so if some jazz
musicians (in this historical context) gained respect for competence in the classical tradition,
they may have gained respect for their jazz activities as well.

The collaborations with symphony orchestras had high symbolic significance in bringing jazz
music and jazz musicians into the most prestigious contexts of the music world. However,
there aren’t that many symphony orchestras in Sweden and the general repertoire policy is to
be devoted to late 18th and 19th century music. The ambition to be the leading actors in the
world of music, that could still be a part of the self-image of symphony orchestras and
symphony concert halls in the sixties, as well as being expected and demanded from the
outside, may have been an incentive to try to find ways to incorporate jazz; in the long run
however, the symphony orchestras (already in the fifties challenged by modernists rather
preferring chamber music formats) retreated to being a mainly historical genre. (The recent “post-modernisation” of symphony orchestras, including all kinds of popular music, is part of a later ideological trend.)

Instead, what eventually became the perhaps most vigorous cross-over was the co-operation between jazz musicians and choirs. Sweden has a lot of amateur choirs, many connected to countryside churches where the serve both as the local focus of collective music-making as well as to the ritual needs; furthermore, there are strong national organisations and conservatory backing, keeping choir singing at a rather high level and using a variety of musical forms. Perhaps the Swingle Singers and their format had a strong influence on the many church musicians, and school teachers in general, who got their education in the early sixties.

The most impressive and productive work in this direction was perhaps made by the Arne Domnérus group, cooperating with young choir leaders/church music directors Leif Strand from the mid-sixties and also with Gustaf Sjökvist from early seventies. The work with Strand, documented in several LP albums from 1969 onwards show interesting tendencies. Initially there is a definite trait of attempting to be placed inside the current modernist trends.

Gud går här på jorden (God is walking here on earth) by bassist Georg Riedel is a rather long piece built on that one single text line, utilising a mixed choir and a jazzgroup (alto, tenor, piano, bass, congas – Arne Domnérus, Lennart Åberg, Bengt Hallberg, Georg Riedel and Rupert Clemmendore respectively). It requires a rather detailed description to give justice to its form.

The choir starts by chanting the line Gud går här på jorden, with different voices coming in separately, forming complex chords.

108 both saxes start to wail against long notes in the choir and a soprano soloist that slowly fades away.

135 the saxes picks up the rhythm of the text line

150 the bass enters, marking tonic – dominant

220 the choir returns a cappella

243 sax against piano and choir chords

315 the choir repeats: Gud går här på jorden, ending with a sustained chord

348-352 general pause

353 Saxes start babbling at each other

416 piano joins
bass and congas establish a fast tempo
the choir enters with a chord rising to...
Pow! The choir regains a chord and fades away with the saxes leaving for...
a rhythmic pianosolo acc by bass and congas
the saxes return playing the text rhythm in parallel triads, with the choir
Rising to subdominant
Saxsolo acc by pi, b, congas
bass solo over congas
piano enters, all three play solo simultaneously
loss of base pulse
conga solo starts with a roll. Ends with a diminuendo
1014-1020 general pause
The choir returns with the lyrics
odd piano clinking and sax figures (ambulance?)
the choir builds up to a complex chord that is the ending
In line with modernist 60’s music, the choir is here primarily used as an instrument to make sound structures, not for singing melodies. The voices a primarily heard as collectives, although individuals step forward occasionally. The jazz musicians sometimes contrast the choir, sometimes work in parallel. Interesting to note, they seldom work as a collective jazz group but rather as individual voices. My associations go to contemporary works in a “conversational” mode, as György Ligeti’s Adventures/Nouvelle Adventures or Charles Mingus’/Eric Dolphy’s cooperations.

The two first albums documenting the cooperation with Leif Strand’s chamber choir (drawing upon their concerts in 1968 and 1969) can be characterised as exploring three different lines of traditions. One is as stated the 60’s modernist music, using twelve-tone rows, clusters, pointillism, collage format. Another is free form jazz as with Ornette Coleman and Albert Ayler, most apparent in wailing saxes. The third line is aptly the messenger/hardbop trail with blues and gospel patterns. However, from 1970 there is a significant turn away from modernism, instead leaning towards folk songs and revivalist hymns (this coinciding with a general turn in Swedish arts and culture towards folk culture and folk music).

As these examples have shown, when jazz musicians had the opportunity to compose new music for these new situations, a variety of form solutions were used. The classical form
schemes of symphony and concerto could be modified or combined. The standard jazz format of the 12-bar blues and the 32-bar scheme could be used as building blocks in larger structures. The new patterns of 60’s jazz are also to be recognised, as the modal (pseudo-modal) jazz format of one theme with a distinct keynote leading to solos, to e repeated at the ending, and some “free form principles” like having different instruments contrasting and/or commenting each other, with no definite keynote discernible – the latter also being aurally possible to interpret as pointillist music.

In retrospective you can also notice that the sixties were the times when the concept of “classical music” as one homogenous repertoire and field of competence began to crack. The examples of jazz musicians going into classical music show how three different spheres are beginning to appear: the 19th century heritage (where string quartets and symphony orchestras became the playmates in a late romantic style), post-World War II modern (with atonality, twelve-tone rows, clusters, pointillism, happenings), and baroque/early music (getting the churches as their basis).

By way of these strategies, jazz was in the sixties recurrently placed within art contexts and drawn attention to as a phenomenon not to be ignored or excluded when discussing the arts. As for the outcome, jazz was in the early seventies recognised as part of the cultural policy framework decided by the parliament (meaning economic support to musicians, concert arrangers, record production etc), got an established position within music teacher education, later on also as artistic programs at Academies. However, this took form as a musical compartmentalisation where jazz (as another up-and-coming, folk music) is positioned in the margins of the art music field rather than at the centre.

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Jazz og dansk
”kulturradikalisme”

PEDER KAJ PEDERSEN

Introduktion
LYDEKSEMPEL: Leonard (pseudonym for Bernhard Christensen):
"Slow Fox”-delen af ”Københavner rhapsodie” med Erik Tuxen og hans Orkester.
Indspillet 16.1.1933. Spilletid 1:20

SLIDE: ”Slow fox”, noder, autograf klaverversion. DR’s nodearkiv.

Indledende
Først nogle korte bemærkninger om min egen profil: jeg er ikke jazzhistoriker eller jazzmusiker men ”almindelig” musikforsker, musikhistoriker, og jeg har arbejdet bredt med det 20. århundrudes musik og særligt fokuseret på dansk musik og på mellemkrigstiden og midten af århundret frem mod 1960. På et tidligt tidspunkt blev jeg optaget af de musikaspekter, der var knyttet til 20’ernes og 30’ernes danske kulturradikalisme. Nogle vil mene, at jeg er blevet hængende der siden; selv vil jeg snarere sige, at jeg hele tiden er vendt tilbage og at stoffet stadig fascinerer og efter min opfattelse ud over at være datid også i høj grad er nutid. Det historiografiske perspektiv kommer ind i billedet, fordi det kulturradikale jazzsyn og den kulturradikale jazzpraksis har været kontroversielt allerede fra starten og bl.a. derfor har en problematisk stilling i dansk jazzhistorie. Og der tænker jeg ikke kun på de kulturelle rammaskrig, som kulturradikalt funderede værker som Poul Henningsens Danmarksfilm (1935), en dansk turistfilm beregnet på branding af Danmark i udlandet med en underlægningsmusik, som er renlivet jazz. Der var ikke så meget dansk hygge på spil der (jf. Wolfgang Knaurs skitsering af det særlig danske i keynote-talen på konferencen). Det er til at tage at føle på, og kendes overalt i Europa, at jazzen i 20’erne og 30’erne blev beskudt fra kulturkonservativ side. Jeg tænker i denne sammenhæng mere på, at mens den kulturradikale jazzopfattelse fik en vis dominans inden for jazzens danske miljøer (i hvert fald i København), så var der fra starten stemmer, som for så vidt var lige så kyndige på jazzens område som den
mest kyndige af de kulturradikale, men som mente, at den kulturradikale opfattelse var helt på vildspor. En sagkyndig kulturradikalismekritik antydedes allerede fra starten. Da Statssradiofoniens enevældige programleder Emil Holm i marts 1935 efter megen kritik for radioens holdning og praksis i forhold til jazzen såre tolerant inviterede Bernhard Christensen til at stå i spidsen for en direkte transmitteret jazzkoncert fra Stærekassen, det sted hvor også Torsdagskoncerterne sendtes fra, var det for ikke at kunne lade sig sige på, at han forsømte det, som i tiden gik for at være det allerhotteste. Men der var kyndige røster, der ytrede, at dette intet havde med jazz i mere genuin forstand at gøre. I debatten efter stærekassekoncerten skrev signaturen Timme, alias Timme Rosenkranz, i Politiken (11.7.35) således:

"Man må jo indrømme, at de Bernhard Christensenske Kompositioner er forsøg i en ny Retning, men skal vi ikke holde det ude fra Jazzmusik. Det er da saa synd hele Tiden at søge at vildlede de Tilhængere, denne ædle Negermusik har her hjemme. "Johnny spielt auf Bernhard Christensen" med Klokkeklang, Orgelbrus og Trompetkvad har intet som helst med Louis Armstrong at gøre, og hvad kommer "De fire og tyve Timer" Duke Ellington ved ...? Nej, skal vi have Jazzmusik her hjemme, ma vi saa faa den ren og ubesmitten."

Bortset fra det lettere gådefulde i hentydningen til klokkeklang og orgelbrus i denne sammenhæng, så sigtede Rosenkranz til de to af de såkaldte Jazzoratorier, der forelå i 1935: De 24 timer fra 1932/33 og Trompetkvadet fra slutningen af 1934, der var blandt det opførte på Stærekassekoncerten.

Det kulturradikale jazzsyn blev en væsentlig faktor i dansk jazzliv. Men en kritisk position i forhold til det formuleret af jazzkyndige, eller i hvert fald ét sagkyndig, er altså næsten lige så gammel.

En mere praktisk omstændighed bag min interesse for denne konferences tema er, at jeg er involveret i et projekt, der gennem nogle har arbejdet med at tilvejebringe en forskningsbaseret samlet fremstilling af Musikkens historie i Danmark af et format som ligner de tilsvarende svenske og norske værker.

norske musikhistorie, der udkom i 2000 (Norge Musikkhistorie. 1914-50 Inn i mediealderen, redigeret af Arne Holen, Ståle Kleiberg og Arvis O. Vollsnes.

I bindredaktionen har vi nogle meget konkrete overvejelser: naturligvis ikke **om** jazzen hører med i en fremstilling af dansk musikhistorie fra o. 1920 og frem, men om **hvordan** den hører med. Vi vil generelt skildre ”musikken i Danmark i dens samspil med udlandet”, som det er formuleret i det oplæg, der er udarbejdet, et perspektiv der netop i sammenhæng med jazzen jo er uomgængeligt. Endvidere vil musikkulturer og musikalske miljøer være væsentlige byggestene i fremstillingen.

Kulturradikalismen er en strømning i kulturlivet, der inddrog jazzen i tværmédiale sammenhænge, ud over den nævnte film også i teatersammenhænge (Poul Henningsen: PH revyerne og stykker af dramatikeren Keld Abel). Den så også jazzen som en mulighed for en vitalisering af det krisprægede koncertliv omkring 1930, en tendens som ikke bare var dansk men som fandtes mange steder i Europa. Og endelig – og det er nok ret enestående dansk – så den jazzen som grundlag for en kulturpædagogisk tilgang til musikpædagogikken (Bernhard Christensen, Sven Møller Kristensen), som jeg dog ikke i denne sammenhæng vil komme nærmere ind på, men som brod igennem netop med jazzoratorier som de nævnte. Af disse områder vil jeg fokusere på jazzen i teatersammenhænge, på PH-revyerne. Hvad kulturradikalisme i øvrigt er og hvordan man skal forholde sig til den både i en snæver jazzkontext, som den vi her er i, og i den bredere danske kulturelle og politiske kontekst, er der stærkt delte meninger om. Divergencerne gælder **substansen** i retningen: er det en filosofisk/teoretisk konsistent strømning eller er det snarere en slags holdning/engagement? Og de gælder hvilken rolle den **har** spillet, og aktuelt ikke mindst hvilken rolle, den **bør** spille i det kulturelle liv og i den kulturelle og politiske debat.

**Hvad ”er” kulturradikalisme?**


Aktuelt er kulturradikalismen noget, man gør op med, ikke filosofisk eller teoretisk men praktisk og politisk. Hvor kulturradikalismen var et oplysningsprojekt, et demokratisk projekt, som havde ret efter egen opfattelse og som debatterede og kritiserede på demokratiets og fornuftens præmisser, i en proces frem mod den sagligt afvejede demokratiske løsning, så er det blevet klart siden det såkaldte systemskifte i Danmark i 2001, at kulturradikalismen også har et magtaspækt, at den er et element i den såkaldte værdikamp, der har raset siden V/K-mindretalsregeringen parlamentarisk støttet af Dansk Folkeparti kom til magten. Kulturjournalisten Rune Lykkeberg har glimrende analyseret, hvad der er der
Kampen om sandhederne. Om det kulturelle borgerskabs storhed og fald (2008).


Broderen fortæller ham indigneret, at der nu er optaget fire sange af Poul Henningsen i den nye udgave af Højskolesangbogen.


Altså den skinbarlige kulturradikalisme, som de to brødre foragter, fordi det, som de selv står for, i deres egen fortid er blevet foragtet af den. Nu bliver kulturradikalismen så kanoniseret som tradition, siger Lykkeberg. Og Kristian mener, at "De pisser på Frederik!", altså på Grundtvig. Der er tale om 17. udgave af Folkehøjskolens Sangbog, der udkom i 1989, og sangene er følgende: [1] "Jorden har vendt sig en omgang" (nr.17, optaget blandt

Pointen er, at det gør ondt på nogen. I denne forstand er kulturradikalismen nutid. Den ligger dybt, rører ved værdier. Men kulturradikalismen er også datid, historie i betydningen noget, der udsplillede sig dengang.

**Hvad var kulturradikalisme?**

Det var i 1960’erne, at man begyndte at formulerede et mere forskningsmæssigt funderet overblik over retningen. Litteratur- og senere kulturforskeren Johan Fjord Jensen skrev den omtalte store artikel i tidsskriftet Dialog, og her i 1960 kunne man formulere den opfattelse, at kulturradikalismen havde sejret, i det store og hele havde fået opfyldt sin dagorden. Sådan så det ud.

Kulturradikalismen blev her placeret som den danske radikalismes anden fase, med rødder i brandeisanismen, første fase. Og Fjord Jensen blev selv eksponent for en tredje fase, det man kaldte ny-radikalismen.

Kulturradikalismen og jazzzen


Jazzen kom på den frisindede dagsorden i de sene 20’ere, og forblev der, da dagsorden skærpedes i 30’erne og blev til en kulturkampsdagsorden vendt mod den fremmarcherende fascism. Man brugte jazzen som kunstnerisk fundament, og man teoretiserede over den. Det var Poul Henningsen, der først og fremmest prægede dagsordenen, både som praktiker og som teoretiker. Han var arkitekt, ikke musiker, var en original teoretiker og praktiker på lyssets område. Det var han ikke i samme grad på lydens område, men han interesserede sig for musik som en del af kultursammenhængen lige fra hans egne tidligste kulturteoretiske tekster, f.eks. den store *Kritisk Revy*-artikel ”Tradition og modernisme” (1927). Det var kirkemusikeren og komponisten Bernhard Christensen, der ”blev mellemmanden, der gjorde Poul til jazzpoet” som Paul Hammerich jovialt formulerer det i PH-biografien *Lysmageren* (1986) - spillede en afgørende rolle i omsættelsen af visse af PH’s teorier i praksis. PH havde skrevet og skrev fortsat lejlighedsvis danske tekster til i forvejen eksisterende amerikanske melodier, f.eks. bornesangen ”Nu snar det, nu snar det” til ”A Tisket a Tasket”, ”I solskinsvejr i Kentucky’s gamle egn” til ”My Old Kentucky Home” og mere ambitiøst ”Månen er rund” til ”Begin the Beguine”. Men det var nyt at underkaste revygenren æstetisk refleksion, som PH havde gjort, og det var nyt og på højde med noget af det mest aktuelle i samtidens popkultur i at inddrage jazzen i en nyformulering af revyvisens æstetik.

Synkope og swing

At skabe viser med jazzpræg var en proces præget af, at synet på jazzens karakter og navnlig dens rytmiske særpræg var under stadig udvikling netop i den periode, hvor de første viser
blev skabt. To stadier kan her udskilles, hver med sit rytmiske nøglebegreb, henholdsvis begrebet *synkope* og begrebet *swing*.

Jeg behøver ikke gøre meget ud af dette her. Blot så fast, at mens synkopering - forudgribelsen af et metrisk betonet takstslag ved at binde det fra det nærmest foregående ubetonede slag - kan noteres i det musikalske notationssystem, som musikere kan afkode og gengive, som det er noteret, så er swing et udførelsesfænomen som ikke kan fastholdes præcist i nodeskriften, kun indikeres, f.eks. netop ved betegnelsen ”swing”. Man kan nærme sig det ved at sige, at det enkelte metriske grundslag er underdelt i tre (*perfectio*, som denne underdelingsproportion hed i middelalderens og renæssancens rytmeteori) eller på anden vis beskrive det i strukturelt orienterede termer. Hos de kulturradikale blev swingbegrebet et nøglebegreb, i artikler af Poul Henningsen, Sven Møller Kristensen, Bernhard Christensen og Astrid Gøssel kan man aflæse en betoning af musikkens nerve og liv, af dens kropsligt motoriske dimension som et centralt kriterium for jazzens autenticitet og særpreg, og en betoning af dens kulturelle rolle i den danske sammenhæng.

Synkopen som identifikation af noget jazzmæssigt i en kunstnerisk sammenhæng hører et stadium til fra omkring 1. verdenskrig og op gennem 20’erne, hvor europæiske komponister nærmede sig jazzen fra en kompositorisk synsvinkel. Man afprøvede jazzidiomer, fordi de passede ind i et behov for fornyelse, en søgen efter nye udtryksformer. Det var sådan Stravinsky, Milhaud og andre inddrog jazzformer og forformer, hos Stravinsky f.eks. *ragtime*, og det var sådan Bernhard Christensen nærmede sig jazzen, for hans vedkommende dog efter gennem musiketnologiske studier, ”sammenlignende musikvidenskab”, som disciplinen dengang hed, at være blevet opmærksom på en række andre ikke europæiske musikformer, en form for ”otherness” i forhold til europæisk musik, hvor jazzen var én blandt en række *anderledes* musikformer, som han afprøvede kompositorisk for han nærmede sig jazzen, og efterhånden gennem grammofonplader og musikerbesøg nåede frem til at opfatte den sorte amerikanske jazz som den mest autentiske rytmiske musik. Louis Armstrongs besøg i Danmark i efteråret 1933 var et markant nyt orienteringspunkt i denne historie kort efter de første forsøg på jazzens område.

**Den jazzprægede vise 1: “Tag og kys det hele fra mig” (1932)**

Bernhard Christensen stod således selv midt i en afklaringsproces, var ved at opdage jazzen, da PH inddrog ham i revyarbejdet og i den problematik, der var PH’s: hvordan man skaber en viseform, der kan bære det moderne, kritiske budskab på dansk. Det er revyen *På halen* (1932), der for alvor repræsenterer en nyorientering. Musikken var her helt igennem
komponeret af Bernhard Christensen (Leonard). Og her finder vi det først og fremmest i "Tag og kys det hele fra mig", som er prototypen på en vise, der inkarnerer forestillingen om "synkopen i hverdagen".

LYDEKSEMPEL: Liva Weel's indspilning 1932. Spilletid: 3:00

Liva Weel synger på pladeindspilningen tre af tekstens strofer, akkompagneret på to klaverer af Hans Kaufmann og Herman D. Koppel, der markerer grundlagsrytmen og ikke meget andet. Hun fraserer de lige underdelinger straight, synger det der står i noderne inklusive synkoperne. Der er ikke antydning af improvisatorisk frihed, ikke antydning af swingfornemmelse, rytmisk set er indspilningen ganske firkantet, men melodien er præcis en sådan rytmisk vital og fleksibel indfattning af en tekst, som PH kunne teoretisere sig til og her se lyslevende manifesteret i praksis. Det var et vilkår, at de skuespillere – Liva Weel og andre -, der udførte viserne ikke kunne have det hudnære forhold til jazz, som ideelt set fordres, men som vi skal helt frem til en skuespiller/sanger som Ulla Henningsen for at se fuldt ud realiseret.

Melodien er en foxtrot, altså et danseidiom, der netop har præg af synkopering i forhold til en fireslags grundrytme, og som bevæger sig i et relativt hurtigt tempo. Synkopering giver muligheden for at lægge melodiske betoninger væk fra grundlagene, og åbner dermed for den fleksible tekstudformning, som var PH’s ærinde. Melodi- og tekstrytmen kan gøre sig fri af metrikken, og det er til fulde udnyttet i denne vise.

SLIDE: Klaverudgaven 1932. Wilhelm Hansen

Det ser ikke meget jazzmæssigt ud!

Versliniernes længde spænder fra 3 stavelser til 12 stavelser. Et ord som "dagen" kan både være énstavelses: "daen i gang", og tostavelses: "Jeg syns at dagen netop ender så kønt". Melodien er langt mere symmetrisk opbygget end teksten, nemlig i seks lige lange 8 takters perioder og i et musikalsk formmønster, A, B, C, C, D, C. Der er markante synkoper navnlig i C-delen på en række af strofens rimord: "med sin sang", "med sin stang", "daen i gang", "nette pier", "lette pier", "trætte pier", "kon-kyliesang", "københavnske klang" og "lyt engang", og der er tilsvarende rytmiske virkninger på højere metriske niveauer, i B-delen således på rimordene "Adlon" og "nadvogn" ( - ja det rimer hos PH!), i C-delen:"fra mig", i D-delen: "sollys". Til trods for den regelmæssige 8 takts periodicering, så er C-delens refræn-agtige "Ta og kys det hele fra mig" som den eneste 8-takts periode asymmetrisk underopdelt, i 5 + 3 takter, en effektiv rytmisk marking af den friske gadereplik, som er visens titel og hookline. Men måske noget af det mindre jazzmæssige og i hvert fald et
problem i den jazzmæssige reception af visen, i hvert fald for dem, der leverer en version af visen til CD’en til den nyligt udkomne udgave af PH viser.

Spilletid 1:27

SLIDE: Node (med reharmonisering). *Jazz på Dansk*. Wilhelm Hansen

Den type analyse, som her er skitseret, fokuserer på det kompositoriske, på det æstetisk nye i samspillet mellem tekst og det rytmiske idiom. Den historiografiske horisont er indtil videre fjern.

**Den jazzprægede vise 2: ”Byens lys” (1937/1951?)**


Man må spørge om Ziegler overhovedet sang Bernhard Christensens melodi i forestillingen. Hun indspillede ikke visen, selv om hun havde indspillet andre viser med melodi af Bernhard Christensen, og den var heller ikke med i det nodehæfte med udvalgte viser af hendes repertoire, som udkom i 1940, og hvor en anden vise fra 1937-revyen, ”Ånd og elskov” faktisk var med. Den første trykte version af Bernhard Christensens melodi er således først fra 1951 i en sangbog rettet mod undervisningen af pædagogstuderende, som Bernhard Christensen varetog gennem en række år.


Er melodien muligvis først komponeret efter, at revyen var udspelet, måske først en gang i 40’rne? Musikforskeren Michael Fjeldsøe har i denne forbindelse gjort mig opmærksom på teatret Riddersalens programtidsskrift, der har en udforlig fortægelse over viserne i
forestillingerne, hvor man kan se hvem der har sunget og hvem der har skrevet teksten og
musikken til de enkelte numre. I programtidsskriftet er det hele vejen igennem Carlo
Thomsen, der er opført som komponist, også i udgaver af månedsprogrammet, som udkom til
og med april 1937. Det kan på baggrund af denne usikkerhed være vanskeligt at præcisere,
hvor langt i retning af et swing-præg man faktisk var nået i 1937. Men det er tydeligt, at man
nåede det. Hvis man sammenligner "Tag og kys det hele fra mig" og "Byens lys" er der klart
tale om to stadier i den jazzprægede vises udvikling, også ud over, at "Tag og kys det hele fra
mig" har rod i uptempo fox trot og "Byens lys" i slow fox.

LYDEKSEMPEL: "Byens lys" fra PH på plade 1965. Spil ca. 1:20

I 1965-versionen synger Grete og Tove Kemp melodien i tostemmigt arrangement, mens PH
siger teksten med sin karakteristiske diktion. De trestemmige steder som ses i nodeudgaven i
P. H. Viser fra 1980 synges tøstemmigt af søstrene, men PH kommer med på "Alligvel så elsk
vi byen", trodsigt i tonefaldet: det er på trods af hvad der sker med den, at vi elsker byen. Det
er i øvrigt værd at nævne her, at Erik Moseholm spiller bas på denne indspilning. "Byens lys"
anvender som "Tag og kys det hele" en lang uregelmæssig strofeform. Der er tale om 22
verselinier, og liniernes længde spænder fra 5 stavelser til 11. Ubetonede stavelser reduceres,
f.eks. "stier og synker ildn". Melodien er også her mere symmetrisk opbygget end teksten, i
evnige lange perioder på hver 8 takter og i et formmonster, der kan angives således: A, B, B',
C, B'. Der er et grundpræg af swing men inden for swing-idiomet udtalt brug af synkoper,
fraseringer på lift.

Disse analyser af et par nøgleeksempler på kulturradikal praksis med jazzen som afgørende
element afdækker en dimension af dansk jazzhistorie, som har sin plads når jazzen skal
integreres i en musikhistorisk fremstilling af musikken i Danmark fra o. 1920 til o. 1960.

Kritik af det kulturradikale jazzsyn: kritikeren Erik Wiedemann (1958)

Allerede ved DR-koncerten i 1935 blev der som omtalt artikuleret et andet standpunkt på
jazzens område end det kulturradikale. Og Erik Wiedemanns Jazz og jazzfolk (1958), der er
skrevet ganske kort efter, at kulturradikalisme som term var sat på dagsordenen af Bredsdorff
i 1955, er stærkt kritisk over for det. Han nævner i kapitlet "Jazzen og os" ikke
culturradikalismen ved navn, selv om ordet altså var bragt i spil, men bruger vender som
"velmenende men kulturtrætte personer" osv. Adressen er imidlertid ikke til at tage fejl af.

Wiedemann noterer, at forøgelsen over jazzen er taget af og at den stort set er accepteret.
Hans kritik, som er ganske polemisk i sin udformning, er rettet mod en tolerant og
sympatiserende holdning, en jazzinteresse, der "er elskværdig, men også en smule
forbeholden”. Han mener, at denne holdning i sin konsekvens er langt farligere end den åbne antipati fra 20’erne og 30’erne. Den sætter nemlig en skranke mellem jazzen og dens potentielle publikum, en skranke der ikke hviler på noget i jazzen selv, men som er blevet opbygget af jazzen egne fortalere.

”Det har ... vist sig at være en tvivlsom fordel for jazzen, at den på et tidligt tidspunkt blev taget under vingerne af en bestemt moderne kulturoppfattelse, som var i opposition til den traditionelle europæiske indstilling. Man fandt dels at den europæiske kulturs stadig større komplicerethed var et degenerationsfænomen, dels at dens værdi var blevet formindsket som følge af, at den havde distanceret de brede befolkningslag, og i konsekvens heraf mente man, at den europæiske kultur ikke kunne være den eneste saliggørende, men at de fremmede kulturer kunne have lige så stor, eller endog større værdi for os.”


Hvad han polemiserer imod i 1958 var bl.a. en række opfattelser: 1) den opfattelse, at jazz ikke kun var for øret, ikke kun lyttemusik men først og fremmest en funktionel musik, brugsmusik, og det ville især sige dansemusik. Det kun at bruge sine ører, opfattedes som passivitet, man skulle i aktivitet, ved at danse. Videre 2) den opfattelse, at jazz var en ny folkenmusik, der ikke gav afkald på kvalitet men var enkelt og forståelig, let at tilegne, og derfor ikke klofskabende. Selve aktiviteten var efter den opfattelse mere vigtig end den musikalske kvalitet. Og 3) den opfattelse, at jazzen var mere naturlig end europæisk kompositions musik, at den var spontan, ikke betjente sig af æstetik, dvs. af bevidste kunstneriske virkemidler. Temaet var her negrene og deres naturlighed, og det var på det grundlag, at jazzen kunne være et redskab i den moderne pædagogiks tjeneste. Endelig 4) den opfattelse, at jazzen i efterkrigstiden havde udviklet sig ”forkert”.

Adressen til f.eks. Sven Møller Kristensen er mere end tydelig, og Wiedemann ønskede i 1958-bogen jazzen frigjort fra denne, som han kaldte det, eskapistiske kulturfilosofi. Nu var Jazz og jazzfolk ikke en bog om dansk jazz men en oversigt over jazzens historie, dens æstetik og dens vigtigste udøvende, altså netop en bog om ”jazz og jazzfolk”, forankret i et
omfattende kendskab til den internationale scene og med vægt på jazzen som en udovermusik.

**Et musikkulturelt jazzsyn: jazzhistorikeren Erik Wiedemann (1982)**


**LYDEKSEMPEL:** "Laura" arr. af Don Byas. Spil o. 1:20 af samlet spilletid: 4:38. Live-indspilning fra koncerten udgivet i 1983 (*For Europeans Only*.)


For at slutte en ring: også i den forstand er den der endnu. Den har afsat spor som hører med til nutiden. Bl.a. på den måde at stoffet reinterpreteres af nye generationer af musikere. Som det høres her.

LYDEKSEMPEL: Uddrag (fra ca. 2’00”) af Bernhard Christensen. ”Ulandsvise (Third World Song)”. Engang. Once. Songs from Denmark. Andy Shepppard (ts, ss), Maj-Britt Kramer (p) m.fl. Indspillet 29.4. og 15.11.1996. Samlet spilletid: 10:04

SLIDE: Node til U-landsvisen fra Højskolesangbogen

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Lembit Saarsalu “Music Saved Me”
The Study of Jazz Musician’s Early Musical Development in Soviet Era Estonia

HELI REIMANN

The aim of the present study is to investigate the “musical life story” of Estonian saxophonist Lembit Saarsalu and explain the particularities of his musical identity development. The focus is on Saarsalu’s early musical development i.e. on the period from his early childhood to late teens. The process of musical development is viewed here as a narrative constructed in life-story narration of the musician. What is important about this approach is that it enables to pose the questions of how the musician himself constructs his autobiographical narratives and what are meanings he gives to his life-story constructions. Thus the purpose of the paper is not to acquire objective truth about one’s life but to investigate the representations of experiences the musician constructs during the storytelling procedure. While from one hand the study investigates the individual’s musical growth as a personal and psychological development, from other hand the focus is on the socio-cultural aspects of musical identity development.

Following a brief introduction of the musician, and short theoretical overview in which I further develop the issues necessary for understanding the theoretical stance, I consider in detail the life story of Lembit Saarsalu. Because the construction of identity always occurs within a distinct historical, social and cultural context, an analysis of Saarsalu’s life-narratives seeks for particularities of his musical identity development revealed through the influence of Soviet time socio-historical and cultural context. I conclude the paper with summary discussion of musicians’s early musical identity development by emphasizing its most outstanding features.

The construction of a musical identity development

The keywords for understanding the theoretical stance of my paper are narrative research, narrative identity, a social-constructionist approach, and musical development. Notions of identity and narrative stand for two large areas of intellectual problems that have been studied in a variety of disciplines and from diverse theoretical points of view. The turn to narrative as an organizing concept in various fields can be viewed as a classical paradigm shift, one that leads away from homological models and towards a more humanistic approach to the study of
diverse individuals and groups (Brockmeier, J. & Carbaugh, D. 2001: 2-3). Halmio characterizes the narrative research by its central questions and subject position. He states that, “Narrative research seeks answers to the question of why people are the way they are and what key experiences have contributed to their sense of self identity. Typically researchers offer their own explanations for phenomena, but in narrative-biographical research, emphasis is on subject’s own way of thinking, experiencing and understanding his life (Halmio, 1997: 9).

How we construct our selves as personal and cultural beings, how we give meanings to our lives are the questions, which have profound and long intellectual history in Western thought and literature. Bruner (1990: 4) suggests that we ‘make ourselves’ and our identities through our autobiographical narratives—the stories about ourselves that we tell others and indeed ourselves. Sarup (1996: 25) describes narrative identity as a situation of multiple aspects where different stories are mixed; concurrently with talking about our life stories we construct our identities.

My second theoretical stance is social constructivism: our reality and the meanings we give to it, as well as our identities are socially constructed. Different versions of social constructivism have in common the belief that individuals learn and develop through participation in social activities in the world. Society has continuous influence on the individual or the mind, and vice versa. Human beings learn and develop in these mutual processes between the individual and society. In this way, the dualism between the individual and her or his social environment, or what is called the mind-world problem, is abolished.

As already mentioned, the development of the human being is a result of mutual processes between the individual and society. From one side the environment afforded by particular society, determine the conditions for the development of individuals. From other side the individual shapes the environment according to his own developmental needs and goals. Therefore, changes in behaviour produce changes in the environment, which in turn feed back to affect behaviour. Human behaviour and environment are thus inseparably linked, and it is impossible to study one without the other (Hargreaves, 1986: 179-8).

The development of individuals in totalitarian society deviates radically from developmental patterns demonstrated in democratic societies. In totalitarian society where the ruling power aims at controlling every facet of individual’s life, the discretions and options for autonomous development are limited. Thus, compared to the individuals in democratic societies, peoples living under totalitarian regime have fewer options to influence and reshape their social and cultural environment.
The dissimilarity of developmental patterns in different social and cultural settings is accompanied also by the distinctions in their verbal representations. Narrative identity, referring to the stories people construct and tell about themselves, emerges out of a complex interplay between individual agency and social context. History and culture of particular society shape the stories people tell about themselves. This is the reason why different societies privilege different kinds of stories and storytellers (McAdams, D., Josselson, R. & Lieblich, A., 2006: 6).

Creating the musical identity development through-self narratives: Lembit Saarsalu’s stories

“When I taught my master-classes in America, the students were wondering how a person born in totalitarian Soviet society found his way to jazz music.” This quote from Saarsalu, presented here as a starting point for discussions on his musical development, explains clearly the basic questions of the study: What does it mean to grow up and develop musically in a totalitarian society? Because the study is guided by the concept of narrative research where the emphasis is on the persons own vision of his life the central question can be formulated as follows: How is Saarsalu’s musical identity development manifested in his self-stories? The basic question leads to more specific ones: How does Saarsalu construct his self-stories? What are the meanings produced in his self-stories?

In order to understand completely the development of person’s musical identity in totalitarian society it makes sense to provide first an overview of historical situation and socio-political condition of the time. Saarsalu’s early musical development fell into 50s of the last century that was the first full decade of Soviet occupation in Estonia. What was the political and cultural situation in Estonia, and what did it mean to live in Estonia in 50s—those are the questions answered in the following section of the study.

The two essential events influencing the political conditions in Estonia in the 50s were Stalin’s death in 1953 and the suppression of the uprising in Hungary by Soviet troops in 1956. The period after Stalin’s death, which is so-called thaw period in Soviet Union, liberalized the social life in all spheres. The 50s is the decade where the process of adjusting to the existing system was facilitated. The process was predisposed by the loss of hope to be free itself from Soviet occupation, by the liberation of political conditions, disappearance of the armed resistance struggle, recovery of the collective farm system and a slight improvement in the living standards.

Cultural life the mid-50s was a time of abatement of intellectual pressure. Ideological pressure of post-war years, which was accompanied by extensive propaganda, official culture
policies, political and economic isolation, forced orientation towards Russian culture, selective destruction of the intellectual heritage of preceding generations, was replaced in the mid-fifties by noticeably more liberal atmosphere. This was the time for partial self-restoration of national culture: the intellectuals of a new generation filled the empty space created by the war and terror policy, thus restoring the continuity of professional Estonian culture. The most excessive output of cultural activity was in amateur activities. The popularity of amateur activities was the continuation of traditions of the years of Estonian independence where participation in amateur orchestras, choirs and drama societies was favoured cultural entertainment for Estonians. In the second half of the 50s, amateur activity began to retreat in the face of high-level professional culture.

Individuals can be attracted to the music in different age and the fascination can occur in many ways. By the most common practice persons are first attracted to jazz in their early childhood and develop their early musical sensibilities by influences of the soundscape of their home and environment. Several researchers consider the role of home environment decisive in a child´s musical development. Hargreaves (1986: 102-104) points out that in general the most successful are children whose home environment is musically stimulating. The aspects of a stimulating home environment include parental singing and instrumental playing, the number of instruments in the home, parental attitudes towards participation in music, availability of recorded music in the home, the extent of participation in music by siblings.

Saarsalu was born in a musical family where music-making and listening were ordinary activities accompanying everyday life. His first musical experiences originate from early childhood when he heard his father playing accordion, and his mother singing and playing guitar. Neither of boy´s parents´ was musically educated— their music-making was based on folk tradition where music was learnt by listening and imitating. Therefore, Saarsalu´s parents were amateurs whose desire for music-making was directed by inner necessity and to whom involvement with music was an entertaining and pleasure giving activity. Talking about the impact of parents´ musicality on child´s musical growth Saarsalu argued that the parents´ professionalism is of no importance there. Crucial are music´s presence in the home environment and its role in family´s everyday life. “I would say that it does not matter whether your parents are professionals or not. The only thing that matters is the musical sound surrounding the child. It is important that child gets used to musical sound and hears something,” a musician said in his interview.

The music that sounded in Saarsalu´s home environment and thereof played a prominent role in his first musical discoveries was a popular music of the time sung and played in various social gatherings of the village. It seems also an important fact that the musician´s family had
the only sauna in the village and for that reason a lot of people gathered every Saturday evening into their house. Beside obtainment of bodily pleasures those evenings were entertaining social events where music, singing and dancing had a central role. The continual stay in a musically nourishing atmosphere and hearing of permanently repeated repertoire lead Saarsalu to the acquisition of extensive amount of music picked up simply by ear: “All those waltzes, polkas and foxtrots my father played on sauna-evenings, were fixed in my memory at quite an early age... By the second school year I could play already some thirty pieces on the accordion.” Of the pieces belonging to his repertoire, Saarsalu named same well-known melodies of the time like *Suveöö kui kaldses järves puhkad, Kõndis neiu mõõda metsa ja Ma tahaksin kodus olla*. Those pieces can be characterized musically as songs with a primitive three-chord harmony and simple easily remembered melody. The sentimental lyrics usually talked about general human subjects by conveying sentiments like craving, love and sorrow.

Although Saarsalu pointed out the musicality of the parents as a main aspect in his childhood musical development, he later mentioned that the music first reached his consciousness by radio broadcasts. Here is how the musician described a vivid memory flash from early childhood:

I remember myself listening to the music from radio broadcasts already before entering the school. One certain remembrance occurs to my mind frequently: my mother listening to the radio and me trying to catch the musical sounds coming from this machinery.

Parents and childhood life were topics Saarsalu turned to several times during his interview. These memories were always accompanied by the greatest respect and tender emotions towards his parents. Regardless of poverty and misery the childhood remained in his memory as happy period of life. Here he described what the life at home was like.

My parents were common persons. Father was a roadman doing several tasks necessary in road building. Because there were five children in our family my mother was a housewife taking care of me and my four sisters. In spite of the poverty of post-was years we never felt hungry: there was always bread on our table.

Saarsalu holds in high esteem his parents’ liberal methods of bringing up their children and notices that they never swayed his career choices.

My parents’ way to raise children was not authoritarian. We had enough space to develop without external pressure and make our own decisions...My father and mother never suggested me to choose music for professional career. It was all my own will and vocation.

Home was the main place where Saarsalu obtained all the basic beliefs and values necessary for later independent life. Among other things he mentioned, that parents taught him to be
polite, to respect other people around and to love one’s work. The most highly evaluated personal quality for the musician was the inner intelligence, which helped him to maintain self-esteem in various confusing situations. “I happened to be in luxurious dinners and met celebrities. In Soviet Union nobody thought me etiquette. But it was always inner intelligence which directed me and helped out in complicated situations,” he said.

As shown above, it was the musical home environment that first lead Saarsalu to music. The next step in musical development was directed by his inner necessity to actualize the music accumulated in his mental imaginary. The only musical instrument available for music-making at this time was accordion. But Saarsalu expressed no enthusiasm towards the instrument, saying that he didn’t remember having a strong draw to the instrument. Thus, it was rather the desire to re-create the music heard and remembered than interest in a particular musical instrument that lead him to grab at the accordion. The early experimentation with music making at the accordion was based on learning by ear using trial and error practice: Saarsalu was trying to find out without prior knowledge about fingering patterns on the accordion’s right buttons for playing the melody existing in his mental imaginary. This is how the musician told the story about his first music-making experience:

My father was away from home, and the accordion with sixteen basses was standing there...I took the instrument and just tried to play it. It was quite easy to play the melody but I could not find the right buttons for bass. After three days of experimenting I found something...In the evening I played the two waltzes to my father. He said after that: „I am taking you with me next time when going to play for birthday party.” And that was how it started—sauna-evenings, birthday celebrations and village parties.

A decisive moment in Saarsalu’s musical development was the tenth year of his life when radical changes in his musical preferences and musical taste occurred. At this time he came to recognition about the bore and primitiveness of popular music—the only music he has been played so far. The ability to perceive primitivism in an early age was a phenomenon which musician himself was astonished by, and to which he could not give any reasonable explanations.

I have played those polkas for about a year. And I did not know how it happened but I suddenly recognized that the pieces I played were boring. Everybody was dancing and singing but I didn’t like it! Unfortunately I had no choices, because accordion was the only instrument available this time. I am still wondering how a ten-year-old boy had developed such a clear concept of primitivism.

1 Kohut (1992: 5-6) explains the mental imaginary as the model of the goal we hope to achieve and it involves using our imagination to create “mental pictures”. In regard to perceptual-motor performance, it means creating mental blueprints of specific performance goals or tasks.

2 trial-and-error practice means making proper adjustments through repetition until the achievement of the goal (Kohut, 1985: 6).
Saarsalu made great progression in musical development at the age of twelve when playing clarinet in wind orchestra became his new passionate hobby. The wind orchestra was organized in local culture house—in the centre of the culture and amateur activities in Roosna-Alliku village. The countrywide network of culture houses in Soviet Union was the system established as a result of culture politics of Communist Party. In spite of the fact, that by authorities the system was announced to be the institution for ideological education, in reality the culture houses—where the activities from knitting to orchestra playing were available—became an important venues for peoples´self development, socializing and having the leisure in which to follow their interests. The ideological education, which was meant to be the main purpose of those institutions, remained usually behind the scene and existed only in the official reports for the institutions of power. Folk musician Toivo Luhats when talking about Soviet culture politics and culture situation in Estonian in 50s mentioned in his interview to Aili Aarelaid (1996: 129) that this was the time when the real boom of instrumental and folk music started. Because the culture authorities suddenly found that this music must be re-established by Soviet ideological canons, they initialized economically supported a large-scale campaign. Luhats pointed out that Estonians were clever in taking advantage of the situation and developed their national culture behind the ideologically correct slogans.

For Saarsalu the main advantage of the cultural situation formed in Estonia in 50s was the widening of options for musical activities. Participation in a wind orchestra´s weekly practices made it possible for him to work on the repertoire, which by being more pretentious and changeful than previously played popular music satisfied his ever-increasing needs for musical self-expression and self-development. Following Saarsalu´s story points out on one hand the deep enthusiasm towards new opportunity for music-making, but on the other embodies dissatisfaction with the pure quality of musical instruments.

I was in fourth or fifth grade when there was an important event in our village: a whole set of wind orchestra instruments was bought into our culture house. The instruments were made in Russia and arrived directly from Leningrad. The present young generation, who gets everything in a very easy manner, cannot imagine what enthusiasm this event evoked in a young boy! I got the clarinet, because there was nobody in our village who could play this instrument. But you cannot imagine what a thing was a clarinet made in Leningrad! And when you have no proper reeds...Only sounds I could produce with this instrument were cracks and creaks.

From the wind orchestra period Saarsalu had vivid memories about the conductor of the orchestra Johannes Allikorav, whose cornet playing and specific style of conducting etched indelibly in his mind.
I remember his kind of stiff style of conducting the orchestra... He had a red cornet case and when he took an instrument from the plush and played a solo... It was admirable! I was just out of breath. I didn’t understand how he could play such solos...

Saarsalu’s early music learning was sporadic activity without a proper practice routine and professional guidance. While talking about the habits of music learning Saarsalu said that he had no practice routine before entering the music school at the age of 15. Home practicing took place only if he did not manage reading the music during orchestra rehearsals. The main motivation for doing home practicing was his fear of playing worse than his fellows in the orchestra. When learning pieces by accordion happened by ear and the skill for reading music was unnecessary, then the learning of orchestra parts required expertise in music reading. Hereby, mastering himself in music-reading was inescapable. Saarsalu learnt to read staff notation at his own initiative by using Soviet time secondary school songbooks, which beside songs contained although elementary knowledge about music theory.

In a constructivist view the autobiographical stories do not “happen” in the real world but are rather constructed in people’s heads as continuing interpretations and reinterpretations of their experience. The interpretation of life stories is dependent upon the cultural conventions and language usage (Bruner, 2004: 691-694). How autobiographical episodes can be interpreted in the storyteller’s head and how those episodes can change their primal character is clearly demonstrated in Saarsalu’s construction of his life narratives. Self-stories, which in the moment of their occurrence were ordinary events in child’s everyday life, are retrospectively represented as events with a funny and humorous character. The new tone of the stories is conveyed by musician’s linguistic performance and manner of storytelling which can be characterized by a tendency to create pleasurable and fun moments. The trials to represent the autobiographical events through joke and humour are evident in every Saarsalu’s story.

One example of Saarsalu’s humorous approach to his autobiographical episodes is a story about the beginning of his clarinet studies. Learning of a new instrument using an incomprehensible Hungarian textbook and inventing new fingerings were acts that Saarsalu marked with the word curiosity.

The learning of the clarinet was a curiosity. Because I didn’t know anything about fingering, I asked my father to bring me the fingering chart. Father went to Tallinn and came back. He visited the music store and bought a clarinet method book. But it was in Hungarian. I opened the book and saw there two clarinets. One was of German and another of French system. But then I didn’t know the meaning of these two instruments. I started to play from one arbitrary note and imagined that this was c. Later it appeared that the note was f instead... My “lifesaver” was a kind man named Voldemar Jürisson who conducted a local wind orchestra in Järva-Jaani. I went to visit him in one evening and he taught me then everything he knew about clarinet fingering. This was how my clarinetist’s career started.
Often musicians talk about the moments the childhood, where the essence and aims of their lives were dramatically changed. Maijala (2003: 90) calls these events crystallizing experiences. He defines the crystallizing experiences as the emotionally warm memories from childhood where the influence of personal experience was so strong that lead to some sort of new understanding and identity change. One of Saarsalu´s crystallizing moments was the first encounter with saxophone. This event took place in Järva Madise where he heard a performance of a local combo of two saxophones and rhythm section. The encounter, after what young boy became enthusiastic about saxophone, might be called as an “instant of recognition” possessing decisive impact on his final choice of musical instrument. Saarsalu said in his interview, that “From a very first sound I knew, that saxophone was the instrument I must be committed to.” The effect of hearing the instrument for the first time was emotionally so powerful on musically sensitive 13-year-old boy that made him to stay awake for the two following nights. The attraction was evoked mostly by saxophone´s sound and visual image. Those two reasons for child´s choosing musical instrument are also mentioned by McPherson and Davidson (2006: 333), who stated that some children are intrinsically attracted to particular instrument because of a liking for its sounds, or how it looks and feels. Saarsalu´s liking for the saxophone´s sound was so strong and overwhelming that it remained unchanged even regardless of its ugliness and robustness. He explained the exaltation of the saxophone sound by his ability to adapt to new musical sounds which developed during previous contacts with other musical instruments like piano, accordion and drums. From the visual side it was the musicians´ playing position, which made the saxophone irresistible to a young guy. Essential for interpretation of the nature of the saxophone for the musician was Otto Dixie´s painting the Saxophone player, which by his opinion expresses every particularity of the instrument. The first encounter with saxophone was described by Saarsalu like follows:

I think it was a sound of the saxophone which attracted me first. It didn´t matter that the instrument´s sound was far from beautiful: it was kind of fluid and fizzing. But probably my ear was ready to receive a new sound. Another thing attracting me was the shape of the saxophone and the visual side of instrument playing. It was interesting to follow how the men stooped behind their instruments. Later I saw the famous Otto Dixi´s expressionist painting Saxophone player. It was amazing! Everything in this painting reminded me the saxophone – its brutality, penetration of the sound and emotions...

Similarly to the first listening experience also the first trial of playing the instrument was accompanied by deep enthusiasm. Saarsalu presented the story as a next funny experience in his life.

It was in one wedding in Roosna-Alliku. I was probably about thirteen years old. We played there with our wind orchestra and after our concert one band from Paide appeared on the stage. The musicians got drunk later and fell asleep. Then one fellow from our orchestra
encouraged me to try their saxophone...I tried and it was undoubtedly clear that this was what
I must do the rest of my life!...I even got the sound immediately out of the instrument.
When you have played the clarinet first, it would be much easier to start with the saxophone.
The main difference is in pressure of the embouchure.

In spite of the deep enthusiasm Saarsalu had no possibilities for involvement with saxophone
playing during his childhood. The main obstacle was the absence of the instrument. The
acquisition of the saxophone turned out to be impossible because of the shortage of money—
the family who´s living standard was quite moderate could not afford the expenditure of five
hundred rubles necessary for purchasing the instrument. Another problem was the availability
of the instrument—in the conditions of Soviet time deficiency the acquisition of musical
instrument was a complicated process requiring besides money a lot of time and effort.

Although the boy had no opportunities for having his own instrument, however, the exaltation
of the saxophone was preserved. In order to fuel the rapture, he regularly visited the concerts
of various bands at neighbouring settlements.

Because there was no public transportation available, I went listening to the concerts to
Järva-Jaani and Järva-Madise by bicycle. I rode there, listened to the concert and rode back
home in darkness. I remember that once, coming from the concert of the big band of Horre
Zeiger, it started to rain. Getting home, I was dripping wet but very happy!

Beside the enthusiasm for the saxophone the word improvisation played a significant role in
the process of Saarsalu´s early musical development. The inner desire to find out the meaning
of the word guided him to jazz music in a most natural way.

The word improvisation was magical—it seemed so exciting and mysterious to a youngster. I
didn´t know where it came from, but I felt an irresistible desire to be able to do the activity
hidden in this word. Actually, I am a very lucky guy because my inner curiosity directed me to
jazz music by itself.

The existence of the word improvisation first reached Saarsalu´s consciousness in 1961, when
he heard live concert of Eri Klas quartet with Uno Naissoo, Valter Ojakää and Hillar Kareva
by radio. The concert was unforgettable because of one particular piece where musician were
asked to improvise using specific notes given in advance by audience.

The most exciting was the moment where announcer asked the audience to name same seven
or eight notes and musicians started to improvise by using these notes. I was bemused! How
could they play like this? It was absolutely spellbinding and exciting.

Approximately concurrently with listening experience of improvisation Saarsalu made the
first trial to improvise at his own.

Here is a funny story about my first attempt to improvise that I want to tell. I was twelve or
thirteen years old when one accordionist visited Roosna-Alliku. We met, and took our
instruments. By this time I already had excellent Italian Manfrini barrowed from our culture house. I played my pieces to him and then he suddenly asked me whether I could play some ‘ott’. My first thought was that „Now I am totally lost. What does he mean by playing ‘ott’?” But in my self-aggrandizing youthfulness, I answered him affirmatively. I hoped that boy’s curiosity was limited only to questioning. But not at all! “Go ahead and play!” he said next. I was stubborn and took this Summer Night. I took the whole melody once and then started playing the wrong notes—just played the melody and then some wrong notes in between. I don´t remember much about this event but the guy said finally that my ‘ott’ was okay.

I learnt the magical meaning of the word ‘ott’ when I studied in music school. I was asked to play in one big band and there met the word ‘ott’ along with the word solo. Then I made connection between those two words. The Estonians are too lazy to pronounce the beginnings of the words and that was how the word hot became ‘ott’ in Estonian.

Musicians reflecting on their impressionable years tell often insightful stories of the importance of the recordings in their childhoods. For instance, George Benson at eighteen heard a record by Charlie Parker. This record made him to realize, that the instrument could speak and it is possible communicate through music. “I fell in love with jazz,” he said, “I had an insatiable desire to play jazz”. Stephane Grapelli fell in love with jazz after hearing “Stumbling” and “Tea for Two” by Mitchell’s Jazz Kings (Fraser, 1983: 38, 45).

The song, that introduced jazz music to Saarsalu, was Begin the Beguine by Ella Fitzgerald. The piece being one of the few examples of American music crossing legally the borders of Soviet Union in the 1950s was the first listening experience of real American jazz for young boy. That is how the musician presents this story:

One impulse that guided me the way to jazz music was the LP disc, which is still in a venerable place on my disc-shelf. In Soviet time, the Riga’s LP disc factory Melodiya released a series of LP discs featuring the music of different styles from all over the world. One of these LPs contained a piece which became “fatal” to me. This piece was Cole Porter’s Begin the Beguine with Ella Fitzgerald and the Chick Webb Orchestra. At that time I didn’t know the meaning of a word ‘beguin’, but the piece had a strong influence on me. I listened to it fifteen times a day.

The final point that Saarsalu made of his early musical development was the idea of the music’s importance in his Soviet time childhood life. His argument recognized the irrelevance of socio-historical conditions on his development in childhood. But anyway he admitted that the Soviet time difficulties were survived because of music. The idea of immersing oneself in culture was widespread in 50s Estonia when the culture was considered as an anchor for survival and a way of escape from soviet reality (Aarelaid, 1996: 58, 107).

I want to emphasize that the childhood is very important. The fact that I lived in Soviet Union was of no importance then because I did not know anything about deportation and

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3 The German word hot is a word for designating the improvised solo.
occupation. I started my child’s life and did my own thing. And probably it was music that saved me...

Conclusions

From the reading of narratives told by Saarsalu we can derive a model of his musical identity development. The model suggests the ideas of enculturation, intrinsic musical motivation and positive musical engagement.

The concept of musical enculturation refers to the acquisition of musical skills and knowledge by immersion in the everyday music and musical practices of one’s social context. Enculturation is a process which almost everyone in every social context has experienced (Green, 2002: 22). By Sloboda (1985: 196, 215–216) enculturation requires no conscious trials for learning or teaching and it is the main process in musical development until the age of 10. Merriam suggest that enculturation is a process where a person learns his/her own culture (1964: 146). The meaning of enculturation is based on creating premises for the development of a person’s musical potential.

Enculturation is an important term in understanding Saaralu’s first musical experience. Radio broadcasts, the father’s accordion playing, the mother’s singing, sauna evenings created the social context where he came into contact with the music and where the mental blueprints for dealing with musical information were established. Part of his musical enculturation involves the early exploration of sound using first the accordion and later other instruments like drums, piano and bass.

The second conception enabling us to understand better Saarsalu’s early musical development is intrinsic motivation. Contrary to extrinsic motivation which relies on secondary non-musical rewards that come with musical participation, intrinsic motivation comes from the activity itself and the enjoyment experienced from engaging in it (Lehmann et.al., 2007: 45–49). Saarsalu’s early engagement in music is accompanied by strong inner desire and curiosity towards musical engagement. “I am a very lucky guy because the fascination with music and inner curiosity pushed me ahead continuously,” he said in the interview. Intrinsic motivation was supported also by social structure surrounding him during childhood. Musical home environment, multiplicity of options for musical engagement, need for live music in the village society, the existence of output for practical music-making—those were the aspects forming the supporting system for maintaining Saarsalu’s intrinsic motivation. Intrinsic motivation for music is reinforced in an environment that is perceived as allowing personal autonomy rather than as controlling (Lehmann et.al., 2007: 49). The autonomy in musical engagement was one matter that maintained and enhanced also
Saarsalu’s intrinsic motivation. He was always free to make his own decisions and nobody directed his choices. He mentioned that, “neither my parents nor other significant adults forced my involvement with music. It was entirely my own choice.”

The last term crucial for understanding the development of Saarsalu’s musical identity is positive musical engagement. This concept is an equivalent to positive youth development. This is the notion which premise is that all young people have the potential and capacity for healthy growth and development. The engagement in musical activities, as suggested by O’Neill (2006: 463), should be associated with positive or healthy outcomes for all young people. The concept of positive musical engagement is quite recent appearing in the terminology of musical development some years ago as a reaction to the previous deficient approach to musical development promoting musical elitism and superiority of formal training.

In spite of the fact that Saarsalu’s childhood happened at a historically and economically complicated time, we can consider his musical development as a positive process, which made a basis for his later involvement with jazz music. Although we cannot talk about Saarsalu’s engagement with jazz music in terms of real music-making in his childhood, however, during this period he embraced the informal leaning principles necessary for later involvement with jazz. Among other things the methods forming informal learning practices are playing by ear, practicing in a real musical context, learning outside formal institutions.

Saarsalu’s story highlighted that his musical engagement was very active and diverse during childhood. It was possible because of high social demand for music and the multiplicity of options for musical engagement. Playing accordion in sauna-evenings and village parties, participating in wind orchestra weekly rehearsals, accompanying folk-dance ensemble and mandolin orchestra were activities through which he satisfied his inner necessity for music-making. “I found an activity that was attractive and that helped me to feel needed. I remember the sensation of pride when going to school carrying heavy accordion on the back,” acknowledged the musician. The multiplicity of opportunities for musical activities was connected to Soviet culture politics that under the label of ideological education established advantageous conditions for amateur pursuits. It was possible to arrange various musical activities and obtain musical instruments by virtue of the well-established system of culture houses. Providing free musical instruments for the use of orchestra and ensemble players was especially important, because the possession of private musical instrument was impossible in economical considerations.

While considering Saarsalu’s self-story in terms of the type of experiences achieved in childhood, the lack of negative representations of experiences is a significant feature
emerging from his narrative. Almost every story had a positive emotional meaning and even stories about difficulties like the first attempt to improvise and clarinet learning are exposed in an easy manner and marked with positive emphasis. Also narratives of dissatisfaction with Soviet regime are missing in musician’s stories. The only matters with a negative shade were the lack of information and unsatisfying material conditions.

The reading of Saarsalu’s life story suggests that his development of musical identity in childhood was not ever much related to outer social, historical and cultural conditions, inasmuch as it was tied to a deep emotional connection and passion for music. While living by the rules validated by certain historical moment, the musician actively took advantage of the provided opportunities in order to carry forward his vocation for musical engagement.

Literature

About the author

Heli Reimann is a doctoral student at the University of Helsinki in the faculty of Musicology. Her doctoral research project concentrates on life histories and musical identity development of jazz musicians in Soviet-Era Estonia.
Play Your Own Thing
Presentation of a film by Jullian Benedikt

OLE MATTHIESSEN

Presentation

The history of, what we in Denmark call Rythmic Music – which covers the development of the afro-american music styles, that began almost 500 years ago in The New World – is a fascinating one.

If you attend a more holistic overall view on the different kinds of music that came out of this melting pot, instead of just focusing on jazz, rock, samba, latin music etc., you will find both great similarities, but also great differences depending on the cultural, economic, political and geographic conditions on both the European and African side of the coin. The overall picture everywhere in America is in general very much the same, starting with the slave trade, the development of regional styles during the age of slavery, often created in the shadow of religion and the slaveowners attitude towards slavery, then the abolition of slavery over a period of more than 80 years ending in 1888 with Brazil as the last country. And from then on the migration from the countryside into the big cities – at that time mostly international seaports like Havanna, Cuba, Rio de Janeiro, Brazil, Buenos Aires, Argentina and New Orleans, USA. Here you could, at the end of the 1800 century, witness the growth of new kinds of city music as a fusion of the regional styles from the immigrants, melting together with the influences of the new surroundings. The time under and after the first world war resulted in many social changes for the afro-american populations. Many blacks moved from the ports to the industrial city centres to find work, while the stream of immigrants from Europe slowed down because of the war.

There were two new developments in the media world with a tremendous impact on the spreading of the new afro-american music: The gramophone record and the radio. Until the beginning of the 1920’s most of this music was a local phenomenon. The record gave musicians in other parts of the country or the world the possibility to hear this music and learn it by copying the records – and it is still one of the best ways to get into a tradition, where the aural part is so important. The radio on the other hand was able to spread this music to an audience, who under other circumstances would never have heard it, by broadcasting it
directly into their homes. With the emergence of national radio stations at the end of the 1920s, the scene was set for the next development – where one out of many local music styles through radio broadcasting got nationally known and became an important part of the local popular culture: in Brazil the Samba, Cuba the Son, Trinidad kaiso, USA swing music.

Since the first world war many of these new styles could also be experienced at times in Europe. First to arrive was the argentinian tango, and in the twenties there were visitors from Brasil and the USA. In the thirties the American jazzmusicians began to settle in Europe for longer periods like Louis Armstrong, Coleman Hawkins and Benny Carter. The second world war isolated great parts of Europe from the American music scene, but in many countries, for instance in Denmark there emerged a kind of golden age based on local musicians supported by the younger part of the population, also as a kind of protest movement against the occupation, who didn’t favor this non European music created mostly by blacks, and jews like popular bandleaders Benny Goodman and Artie Shaw.

And now we come to this movie made by Julian Benedikt – earlier known from documentaries on Chico Hamilton and the Record Company Blue Note. In this movie he wants to present the Story of Jazz in Europe – mostly after the second world war. This was the beginning of an era, when jazz during several decades moved from being an American phenomenon, to be an international established art form. And as I described earlier on the beginning of the afro-american music, the history of Jazz in Europe is also the story of a melting pot, made up of cultural, geographic, economic and political relations. And even in the new world of the European community that we experience today, many of these national jazzscenes still turn their backs to each other focusing on the big cities in their own country, who are the centres of the national jazzactivities. The persons with the best knowledge of the whole European jazz scene, were probably the travelling American soloists playing with the local musicians ata the jazz clubs all over Europe.

Gianluigi Trovesi decribes in the movie the different European scenes as a kind of different pizzas. The bottom is the same, but the ingredients of the topping can vary from sausages to fish or vegetables. And of course it is not possible to give a complete view on the history of jazz in Europe in a 90 minutes documentary, but Benedikt has instead tried to focus on some of the historic events, that has been vital in the different countries, events, that played an important role in the establishment of a national jazzmusic, inspired by both American jazz and the country’s own culture in all corners of Europe: East, West, North and South. Of course there are flaws and omissions. For instance in the Ellington clip, where Paul Gonsalves is mistaken for Johnny Hodges. But the one thing I really miss in this documentary is the story of the original Swedish jazz scene in the fifties, one of the first to develop a strong
national voice and using elements from the country’s own folk music tradition in a setting
influenced by white American cool jazz. This was the real foundation of the Scandinavian jazz
scene of today, inspiring musicians in Denmark, Norway and Finland to do the same. We
hope, that the half hour we have chosen to show here today dealing with the first two decades
after the war, will give you an impression of this very important documentary.

When you work in this field of music you of course know, that one always can get a nice little
discussion going, if you try to define, what jazz is. When you deal with a music form based
mainly on improvisation, a definition necessarily have to be a dynamic one. As a jazzmusician
you will always try to move the borderlines, explore new ways of expressing yourself, and in
this process you bring in new elements and get rid of others. The history of Jazz in Europe is
such a story – or in the words of the documentary: Play Your Own Thing.

About the author

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**Paper**

This presentation takes place at a Nordic conference for archivists and scholars involved in jazz history research. It’s not a pure coincidence that the Nordic nations have developed a strong cohesion in this as well as in many other areas. The Nordic spirit of togetherness, based on ideas of shared values and common interests, was radically boosted by the events of World War II, not least in political life. As soon as the war ended, a number of joint activities and platforms for collaboration were established in order to enhance the Nordic spirit, and out of this cooperativeness grew new ideas and projects. Today, however, the fire seems to be dying down and other ambitions are being considered as more politically correct.
This is perhaps reflected by the fact that this conference is held in English and not, like the seven previous ones, in the Scandinavian languages.

The story of drummer Uffe Baadh takes us back to the World War II years and the dawn in those distracted times of an improved Nordic “collaborative nationalism”. It serves as an example of the life conditions and future perspectives of Baadh’s generation of young jazz musicians in Scandinavia. Moreover, he is not very well known in spite of the fact that he managed to live out a dream that he shared with many of becoming a part of the American jazz-life. In Erik Wiedemann’s huge work on pre-1950 Danish jazz, for instance, Uffe Baadh is only mentioned in brief, and very little is generally known about the many years – actually the largest part of his life – that he spent in the United States.

I will focus, however, on the World War II years and Uffe Baadh’s life and work in Denmark and Sweden.

Exchange of information between the jazz communities of the Nordic countries was plentiful already in the 1930s. Early on, the Swedish jazz magazine Orkester Journalen (first published in November 1933 and today is the world’s oldest) had articles on jazz in the neighbouring Nordic countries, and it was apparently also read by musicians and fans in Oslo, Copenhagen and Helsinki.

Orkester Journalen of May 1941 has a report from the Norwegian singer Cecil Aagaard (1916-84) from a visit to Copenhagen, which, like Oslo, was then under German occupation since more than a year. In Denmark, he notes, life goes on as usual with music venues all over the country that makes touring worthwhile. And: ”A new name that I’m sure will be well-known in the future is that of a young man aged 17, the drummer Uffe Baadh, and with the nickname U-båt (“U-boat”). He has a good ’drive’ and a great sense of rhythm, and he never falls out of the steady pace after a break etc. One more year and—.”

By that time Baadh was playing professionally in the little band led by Niels Foss (born 1916, living in Switzerland since 1957). He was a pioneering jazz bassist, one of the first in Scandinavia to play improvised solos on the instrument, and in the 1950s he came to work in Sweden with the Arne Domnérus orchestra and other bands.

Niels Foss’ ”shortwave-band” was on tour in Denmark during the early 1940s, playing engagements of various lengths in the larger cities at dance restaurants, one of which was Ritz-Safare here in Aalborg. The ”shortwave” name was a reference to the frequency range where distant radio shows with jazz and dance music could be tuned in; these were an important source of information and enjoyment at a time, when arrivals of new records were
few and far between, and visits by foreign jazz bands and soloists were non-existent. Foss was
known to surround himself with young, talented and well-schooled musicians whom he
educated and encouraged to play jazz, improvised solos and all. Several well-known voices in
the ”golden age” of Danish swing started out playing with Foss.

One was Uffe Baadh, born in Aarhus on August 7, 1923, the fourth child in a physician’s
family. When he was in his early teens, his parents were divorced and Uffe moved with his
mother to Copenhagen. After finishing school at the age of 14, he became an errand boy, a
rather common start in work-life at the time. He did, however, also become a member of the
Tivoli Harmony Orchestra, a youth-orchestra that played at the world-famous Copenhagen
amusement park in the summers. It was led by a legendary percussionist, military musician
and teacher, Hans Fulling (1912-2002), who taught his novices all the tricks of the trade.

Fulling also played in Det Kongelige Kapel (the orchestra of the Copenhagen opera) and
served for many years as a teacher at the Royal Danish Music Conservatory. There are
numerous stories about how demanding he was as a teacher and about his somewhat drastic
methods – how he used to lock students in and not let hem out again until they had mastered
their tasks, for instance. Another is about when one of his students had bought himself a
metronome. Fulling grabbed it and threw it out the window, shouting in furor: ”I will certainly
teach you how to maintain a tempo”.

Many well-known representatives of the rich tradition of ”classical” Danish percussionists
studied with Fulling, as did many who later became famous jazz musicians. They experienced
a mixture of fear and joy, the latter because you really could learn a lot from him. This was also
a benefit for the teenaged members of the Tivoli Harmony Orchestra. Uffe Baadh quickly
became a capable craftsman who not only mastered a diversity of percussion instruments but
also got to learn thoroughly how to read music. Such skills were rare for a drummer in jazz and
popular music.

Niels Foss and his ”shortwave-band” worked for lengthy periods in Odense and other Danish
cities, thus building up a nationwide reputation before playing their first engagement in
Copenhagen at the National Scala revue theatre, April to November 1942. The band consisted
of a three-piece saxophone section plus trumpet, piano, bass and drums – with Foss
sometimes ”doubling” on the trombone, thus adding an extra voice to the horns.

On these occasions, the double-bass was sometimes handed over to singer Freddy Albeck
(1919-92) who was an added attraction. Here is a record that he made with the orchestra on
November 30, 1942, and please focus on Uffe Baadh’s fine work at the drums.

Linger Awhile (Harry Owens, Vincent Rose), Freddy Albeck med orkester (Sonora 607)
Freddy Albeck sang Linger Awhile, accompanied by the Niels Foss orchestra, including Holger Larsen piano, Egon Ebensen tenor saxophone and with Uffe Baadh at the drums. The arrangement was probably penned by Foss.

Following a new period of work in the provinces, the Foss band opened again at National Scala in April of 1943. In the July issue of Orkester Journalen are two pages of “Danish News” contributed by Freddy Albeck. He reports that the Foss band is “this summer’s sensation”, according to the Danish periodical Jazzreports. “The band consists of some of the youngest musicians in this country, yet some of the very best. 19-year-old drummer Uffe Baadh is amazing with a strong rhythmic drive and lots of excellent ideas”.

Later in that Summer, the job at National-Scala was taken over by veteran saxophonist and leader Kai Ewans (1906-88). Uffe Baadh joined his a nine-piece orchestra, augmented to a full-sized big band at a recording session in October.

By this time, the situation in Denmark had changed severely and life was no longer going on “as usual”, as Cecil Aagard had reported in Orkester Journalen two years earlier. After the German invasion on April 9, 1940, the life of the Danes had remaine relatively unaffected compared with that in the simultaneously occupied Norway. Restrictions in the lives of the Danes were increased, however, and in January 1943 the authorities proclaimed that all restaurants had to close no later than 11 p.m. The result of this and other developments were disheartening for the entertainment business and the musical life.

The resistance movement also grew more active and made an increasing number of attacks on installations and enterprises that were serving the interests of the nazi occupants. The repression was brutal: Hitler replaced his commander in Denmark, the Danish government was dissolved on August 29, a curfew was ordered, court-martial was introduced, and from now on, civilians could be jailed or even executed on pure suspicion or as revenge.

On this Sunday at five o’clock in the morning, violinist Svend Asmussen was taken into custody by the Germans, who transported him to Berlin some weeks later. Rumours said that he had been sheltering a British pilot, saved by a parachute-jump when his plane was shot down over Denmark. (When Asmussen was released and allowed to return to Copenhagen by train in November, he was greeted at the central station by a huge crowd – a sign of gratitude from his fans as well as an expression of their discontent with the German intruders.)

The atmosphere grew especially dreadful when the Germans in the early hours of October 2 began to round up and send away the Danish jews – most of whom luckily managed to seek refugee in nearby Sweden or keep away in hiding places.
In the following months thousands of Danes were fleeing over the Öresund in a variety of waterway-vehicles. Among these "boat people" were several musicians with various reasons to leave, including the now 20-year-old Uffe Baadh. On Thursday December 9, 1943, at nine o’clock in the morning, he arrived at Barsebäck on a fishing boat after a two-hour ride from Taarbaek, twelve kilometers north of Copenhagen.

Detailed information on this can be found in Swedish archives. When questioned by the police in Malmö, Baadh told that he had been "distributing printed matters that were prohibited", the newspaper "Frit Danmark" ("Free Denmark"), published by the resistance movement. He had kept about 20 copies in his rental room which he had found out to have been searched, most likely by "Frikorps" (Danish nazis who had joined the German military action against the Soviet Union and, on their return, functioned as police corps under the command of the Nazi occupants).

Baadh had paid 100 Danish crowns for the journey to Sweden and had brought 150 crowns of savings with him. He had his union membership paper in a pocket and carried his cymbals tightly taped together under his overcoat.

The escaping Danes were sent to various centres around Sweden. Refugees who were in good health and didn’t have useful expert skills became engaged in various forms of labor, not seldom in the forests. Wood was an important source of fuel for industrial plants as well as motor vehicles and heating.

Baadh was placed in Gränna in the province of Småland, where the Brahe Hotel had been transformed into a refugee camp, but he wasn’t keen on chopping wood. He immediately wrote to some Danish musician friends who had arrived in Sweden before him (including Freddy Albeck) and were already performing at various venues in Stockholm. He also wrote to Swedish band leader Thore Ehrling (1912-94) whom he named as a reference when he applied for permission to visit the Swedish capital. Ehrling was well-known; his band was frequently featured on the national Swedish radio, the sole station of which could easily be tuned in also by Danish listeners.

Already on December 22, Baadh arrived in Stockholm. Four days later, on December 26, he performed at the Stockholm Concert Hall in a band of exiled Danes, including the singer Raquel Rastenni (1915-98) and the pianist-brothers Jörgen (1914-80) and Niels Rothenborg (1922-92), who also played vibraphone and clarinet respectively. The main attractions of the event were singer Alice Babs and the two violinists Emil Iwring and Hasse Kahn with their bands. In their reviews, Orkester Journalen and Sweden’s other jazz magazine, Estrad, agreed
that the Danish unit was rather amateurish – although Baadh showed to be first-class in spite of the fact that he had to play on a borrowed set of drums.

For a couple of weeks Baadh worked as a dish-washer at Berns, the famous restaurant by Berzelii Park at the center of Stockholm. It didn’t take long however, before he got a job with the already well-known and widely popular pianist Charlie Norman (1920-2005), who had a quintet to play Saturdays and Sundays at dance venues in the provinces. Baadh joined him in January and Raquel Rastenni was sometimes added as an extra attraction.

In his memoir book “Musikant med brutet gehör” (1980), Norman tells about this period:

“When I got the eminent drummer Uffe Baadh (later Frank Bode) in my band, he and I were sharing a flat I had borrowed at Kungsbroplan in Stockholm.

After a while, he started to receive some strange phone calls and later there were also visits by illegal Danish couriers. To remain as much as possible without any knowledge about these things, I used to sleep at some young lady’s place whenever these secret night-guests were visiting Uffe. Considering the scrupulous registration of guests at the hotels, these couriers always had trouble finding some place to sleep.

To my knowledge Uffe was not very heavily engaged in the resistance movement, and I was not engaged at all, but, by occasionally supplying a place to spend the night, we were as helpful as we could.

A while after this traffic had started, I got a phone call from the police.

‘Do you have Danes staying with you?’

‘Yes, one whose name is Uffe Baadh, and he has been registered by you in accordance with the law.’

‘Any other Danes?’

‘No, of course not.’

‘What about the night before Tuesday?’

‘Well, then I visited the lonely wife of a drafted husband at Hornsgatan, and I’d very much appreciate if you didn’t demand that I give you her name.’

‘Oh, that’s all right. But if any foreigners arrive to sleep over at your apartment, they will have to register with us.’

‘But of course’

Then I just had to tell Uffe that the police was aware of the traffic and that his Danish friends had to find other places to stay at overnight. Because, even if the police seemed to be very easy
on this matter, it wasn’t wise to try their patience. I had the feeling that their telephone call had been a friendly warning, making us aware of that they knew what was going on, and that they couldn’t pretend not to any more.”

In the files of the Swedish "foreigner-commission”, Baadh’s travels around Sweden can be followed. Swedish authorities were particular in regard to formalities: all refugees had to apply for permission to travel and were obliged to report regularly to the local police - an equality in treatment considered to be required from a neutral state. Unofficially, however, the reception of Scandinavians was conducted in cooperation with Norwegian and Danish exile-organisations. Already at Baadh’s disembarkment in Barsebäck, these, secretly supported by the Swedish government, had begun to train “police-forces”, the assumed name of military units that were to stand ready to take charge of security in their countries when the war eventually came to an end.

Baadh soon got to befriend many musicians. Well-known players as well as amateurs attended the Stockholm Swing Club, a monthly Monday-night gathering of jazz enthusiasts at the La Visite restaurang, where he performed on several occasions. (Monday was generally the night off for musicians.) On March 6, he appeared with Norman at the Stockholm Concert Hall in a jazz show that featured several bands, including Royal Swingers with clarinetist Åke Hasselgard (1922-48). Baadh also played with Norman at the Nalen dance hall and for two weeks in February at Berzeelii-Terrassen, where bassist Thore Jederby (1913-84) was added on some of the evenings.

"On those three nights every week, there was a fine rhythm section to listen to”, Jörgen Rothenborg reported in Orkester Journalen’s March issue. "I may seem biased when I point to the qualities of Uffe Baadh, who is Danish like myself and shares the same principal musical values, but I must say that I consider him to be the best drummer in Scandinavia. He provides a lively beat without ever allowing his playing to become inconsistent, and his decorations are well-placed and in good taste. His rhythmic energy really carries the band and brings a sense of swing even to slower pieces. It’s really like he ‘sends’ the soloists (or the entire section) right on to the listeners.”

In the following issue Baadh is selected for the drum chair in Rothenborg’s ”Swedish-Danish dream band”, an imaginary all-star big band that was never actually put together. Baadh, however, got to substitute in the big orchestras of Lulle Ellboj (1911-60) at Vinterpalatset and Thore Ehrling at Skansen and other venues, while their regular drummers were doing military service. The versatile and knowledgeable Baadh was simply the best replacement available. He also toured the provinces with Ehrling and played on recording sessions; thus he came to
participate in the making of a classic Swedish jazz record, ”Mississippi Mood, composed and arranged by the band’s tenor saxophonist Carl-Henrik Norin (1920-67).

Many considered Baadh to be the ideal big band drummer: fluent, colourful, everything but noisy and intrusive yet adding a strong rhythmic spark to the music. So who did Ehrling prefer, Uffe Baadh or his regular drummer, Gösta Hedén (1905-67) who had been in his band for several years? When given this question by an interviewer in the August issue of Estrad, Ehrling gave the mysterious answer: “Right so!”

When not on tour or working at some other venue in Stockholm, Baadh stored his set of drums at Vinterpalatset, just a short walking-distance from the apartment that he shared with Norman. He went there daily to practise, not seldom in the company of the regular drummer of the Ellboj band, Henry Wallin (b. 1922). In a movie short from the spring of 1944, Wallin is seen playing but is actually miming to a soundtrack pre-recorded with Baadh at the drums while he himself was required for military service.

Most of the time, however Baadh played with Norman, who hired a substitute whenever Baadh was called for by Ellboj or Ehrling. In July, 1944, the Norman band made an extensive tour backing Alice Babs. A report from their visit to Malmö, published in the August issue of Orkester Journalen, stated that Babs had never sounded better but that Uffe Baadh “recieved just as much applause as did Babs herself. He is, no doubt, a very fine drummer and especially good at the cymbals...”.

Baadh’s dynamic and energetic work, not least on the hi-hat, and his ability to subordinate to and integrate with the overall sounds of whatever band he worked with, also impressed many young drummers. Baadh was considered to be a modernist and was not seldom compared to Buddy Rich and Ray McKinley (both of whom could be studied at the time on film at Stockholm cinemas) or to Jimmy Crawford of the Jimmie Lunceford band.

On October 2, 1944, Baadh made his only record ever as a leader with a selected group of musicians. Norman was on piano, of course; on trumpet was Rolf Ericson (1922-97) from the Ellboj band, and the other musicians came from Ehrling: trombonist Carl-Henrik Norin, Thore Jederby and trombonist George Vernon (1915-87).

Greetings to Sweden (Norman-Baadh), Uffe Baadh’s Sextet (Columbia D-5154)

Greetings To Sweden, with Baadh and Norman given as composers. On the reverse side of the 78 rpm record is a jazz standard, Rose Room.
The record was reviewed in the November issue of Orkester Journalen: "The rhythm section is what really 'makes' this record which is a rarity for Sweden – and yet at least two of the horn-men involved are among the very best soloists in this country. — Baadh is apparently one class better than his Swedish colleagues, and he has, on top of that, been playing with Charles Norman for almost a year, which they both seem to enjoy. You can also hear that "Korven" (Jederby's nick-name) feels comfortable in these surroundings, which adds to the fine result. Charles Norman gives even more value to the music with his solos and fill-ins."

Baadh was, however, not undisputed. Already at the end of 1943, Jörgen Rothenborg and another Danish refugee and jazz expert, Bent Henius (1920-2005), had published some critical comments in Orkester Journalen and Estrad respectively on Swedish jazz in general and certain bands and musicians in particular. Both had been involved with the discontinued Copenhagen magazine Jazzreports, and they now continued to express their opinions in print in Sweden.

This Danish self-esteem arose a storm of fury and a debate among musicians as well as fans, probably even more lively man to man than in the press. The failing popularity of Danes in Sweden’s jazz community was later the topic of an article in the Copenhagen magazine Jazz Information/Tribune (February 1946). It said that one of the "most well-known Swedish musicians" even had acted in order to deprive Baadh of his work permit.

I haven’t been able to get this confirmed in any way, but Charlie Norman makes similar suggestions in Estrad in June 1945, writing about the need to "let out the musty air of inbreeding" in Swedish jazz. Even those who were speaking ill of Baadh (he calls them "the patriarchs of the tribe") had improved their musicianship by studying his work and following his example, Norman says, and they were well aware of this although they would never admit it.

All of the older musicians were not hostile to Baadh, however. Orkester Journalen’s November and December issues of 1944 had a couple of articles by Folke Erbo (1907-91), a highly respected drummer and manager of the instrument department at Nordiska Musikförlaget (The Nordic Music Publishing Company). Erbo was an ardent admirer of Baadh and, along with some other, much younger drummers, had even been taking private lessons from him. His articles are in the form of conversations with Baadh who talks about the advantage of using a smaller-sized bass-drum – he had obtained one in Stockholm – and about sound and nuances, emphasizing the importance of being relaxed and technically adept behind the drums.
Baadh also recommends some rather simple but no-doubt valuable exercises, presented in musical notation, and stresses that the drummer must be fully aware of the importance of his role: "...it is his task to add colour and personality to the band. With his convincingly reliable work, the drummer must LEAD the rhythm firmly, not lag behind the other members of the section, and not be enticed to show off his technical skills at all times. An American critic wrote about Frankie Carlsen of the Woody Herman band that he preferred him to other drummers because 'He plays for the band instead of for himself'."

In Orkester Journalen’s February issue on almost a full page an anonymus reader ("Stockholm drummer with America idols") expresses his doubts regarding Baadh’s greatness. He points to Baadh’s faults (especially what he feels is an over-emphasizing of the hi-hat), and says that Baadh has a lot to learn from his Swedish colleagues. In the following issues, others stand up to defend Baadh. One is Anders Burman, a 16-year-old drummer (in 1949 he co-founded the successful Metronome record company) who writes that "Baadh’s presence has had a positive influence on the Swedish drummers” and also finds Baadh to be a modest and pleasant person. (A few years later, Burman would assume the role of Charlie Norman’s drummer, working with him for a length of time.)

In the fall of 1944, yet another “swing club” had been established in Stockholm. "Den Fri Danske Jazzreport" ("The Free Danish Jazzreport") was announcing monthly gatherings of a kind that had been arranged in Copenhagen a few years before at Svend Asmussen’s restaurant Blue Heaven. Danes as well as Swedes were invited to join, and among the many performing there in the following months were Baadh and Norman. The two also let it be known that they intended to keep on working together.

Sometime in the early Spring of 1945, however, when the approaching defeat of the Germans became obvious, Baadh, like most other male Danish refugees, was requested to join the "Danish Brigade” trained in Sweden. Both Baadh and Bent Henius, who had worked at the British embassy while in Stockholm, ended up in a sapper unit that was transported to a camp nearby Malmö. When the Germans had surrendered at last, they all returned to Denmark by crossing the waters between Helsingborg and Helsingör. This happened on the morning of May 5, 1945; Uffe Baadh, who had spent almost 18 months in Sweden, was 21 years old.

Shortly after this, Charlie Norman was interviewed in Stockholm by the evening paper Expressen about his post-war plans, and answered: "Travel out! First to Denmark, then to Holland-Belgium and eventually Paris. America is yet only a dream. I have made plans with my friend Uffe Baadh, and we will join forces as soon as possible.”
Because Baadh had been slightly injured in an accident during the military training, he was dismissed almost immediately and, thus, albeit with one leg in plaster, was able to join the band led by trombonist Peter Rasmussen (1906-92) at the Skandia restaurang in Copenhagen.

The night-life of the Danish capital had, however, been severely affected by the actions of war: parts of the city was destroyed, the economy had sunk to the bottom, the shortage of electricity put the trams out of working order already at eight in the evenings, and there weren’t many buses... In May, 1945, unemployment of musicians in Copenhagen was 46.6 percent, according to the monthly bulletin of the Swedish musicians’ union.

This made it not only attractive but rather a necessity for Danish musicians to look for work abroad. Swedish musicians were, at the same time, impatiently eager to travel out and be introduced to audiences in other countries. Their respective unions, however, demanded that import and export of bands should be arranged in the form of exchange. Already in August of 1945 Rasmussen’s band played at the Liseberg amusement park i Gothenburg, followed by a week-long tour of jazz concerts in Sweden in September, a short visit to Norway, and two weeks at Berzeelii-Terrassen in Stockholm in November (while Emil Iwring and his band played in Copenhagen at Skandia).

Here is a recording by Peter Rasmussen’s orchestra with Uffe Baadh, made in Copenhagen on October 25, 1945.

**Night Life** (Børge Nordlund), Peter Rasmussens Orkester (Tono SP.4450)

Trombonist Peter Rasmussen’s orchestra played “Night Life”, composed and arranged by the band’s pianist Børge Nordlund. Poul Hindberg played the clarinet, Egon Ebensen tenor sax, Jørn Grauengaard guitar, Christian Jensen bass, and Uffe Baadh was on drums.

"Swedish Musicians Skillful But Not Very Inspiring” is the headline to an interview with Uffe Baadh in the Danish jazz magazine Tribune’s second issue, July 1945. It is conducted by Niels Griffel (a nome de plume for Bent Henius, no doubt) and tells that Baadh while in exile had been appointed by the Swedish jazz magazines as the finest drummer in Scandinavia. So will it be difficult for him to adjust to playing with Danish bands again?

"Oh no, man! Swedish musicians are very skillful, but few of them are inspiring to play with. Moreover, their audiences are as frigid and lifeless as can be imagined. I have really longed to get back home again.” —

So why do the Swedish big bands sound so fine?

"First and foremost because they offer the musicians an opportunity to play together day in and day out, and they rehearse often and very thoroughly. Denmark has no full-sized
orchestras except for those assembled on special occasions. The Swedes manage to keep a few big bands going full-time partly because the musicians’ salaries are lower, and because people have to pay admission fees varying from two up to three-and-a-half crowns at dance restaurants on top of what they consume in food and drinks. And you can only get soft drinks and coffee at most of the venues that operate nightly.”

Nightly?

“Yes, the places where alcohol is served generally have dancing only twice a week.”

You have also listened to some American swing music while in Sweden?

“Of course I have – are you crazy? I have corresponded with Ray McKinley, Glenn Miller’s drummer (who took over the leadership of his band after Miller vanished in December 1944). I wrote to him when we (Thore Ehrling’s band) were going to be heard on a radio transmission over the Allied Forces’ Network. He listened, and he sent me a letter with some comments on my playing.”

And now what?

“I will travel out as soon as I get an opportunity.”

The letter to McKinley had most likely been written with the help of Henius who was fluent in English, while Baadh barely knew the language. He fearlessly grabbed every opportunity to communicate with foreigners, however, and seems to have had no difficulty making contact. In Orkester Journalen’s November 1945 issue is a story about a concert by a visiting band from the allied troupes, The European Band of the Air Transport Command, at the new radio concert hall on October 3rd. The ”arrangement of ’I never knew’ demanded a very skillful drummer, so the Americans asked Uffe Baadh to join them for this number. And their regular drummer wasn’t the least hurt.”

A year later, when Don Redman’s American orchestra visited Copenhagen and the musicians went out to jam with the Rasmussen band, they were reputedly impressed by the Danish drummer. So were the members of the English Ted Heath orchestra, some of which were even invited by Baadh to his mother’s apartment. (One was guitarist Dave Goldberg.)

I the spring of 1947 Rasmussen’s band made another tour in Sweden and visited Stockholm once again. On this occasion, Baadh got to meet the Swedish pianist Bob Laine (1910-97), who had emigrated to the United States in 1929 and played with many famous jazz musicians ”over there”, and who was on his first return-visit to his native country.

Shortly afterwards, following numerous failed attempts to go on tour down in Europe, Rasmussen managed to land a job in Scheveningen, Holland, where parts of the beach at the Atlantic ocean had now been cleared from mines. A visitor there was Charlie Norman who sat
in and jammed with the band a few evenings – but Uffe Baadh had already made up his mind to move to the U.S.A., and Norman traveled on to check out Paris.

I will tell you only briefly about Uffe Baadh’s time in the United States.

In order to enter the country and work there, you had to have a sponsor, meaning a person who was willing to guarantee that you wouldn’t be a financial burden to the American society. Most immigrants were sponsored by previously exiled relatives but Baadh received support from a person that he had never met, and who had selected him from a list of persons eager to try their luck in the U.S. He arrived by boat to New York on July 16 and spent a few weeks with the family of his sponsor, who tried to teach him enough English to manage on his own.

In August, Baadh made contact with Timme Rosenkrantz (1911-69), the Danish baron and jazz enthusiast, who had been living in New York since before the war, and whom he had got to know the previous year when Rosenkrantz visited Denmark as manager of the Redman band. Rosenkrantz was now organizing jam sessions at a club, Bohemia, in the Greenwich Village. Baadh got to play there and make some recordings with cornetist Rex Stewart (1907-67) and others. He also had a brief encounter with Åke Hasselgård, who was ready to depart for California.

After a couple of months, with the Winter approaching, Baadh also embarked on a trip to Los Angeles. After moving in with Hasselgård, he participated in a record session for the Capitol label on December 18, with Stan Hasselgard and His All Star Six playing “Swedish Pastry” and three more numbers. Like his Swedish friend, Baadh had now decided to adjust his name to the American language, calling himself Frank Bode.

A few weeks later, Hasselgård and Baadh moved in at a small and not yet really finished playhouse in North Hollywood. They were joined by trumpeter Rolf Ericson, who had left Sweden in the company of Bob Laine on his return to the U.S.. The three slept in storey beds, and their struggle during the first months of 1948 is legendary: no jobs, no money, and a life-style that by necessity was quite bohemian. When they could afford to buy gas, they moved around in Bode’s car “Mabel”, vintage 1931.

It started to lighten up after a while: all three made new contacts by participating in jam sessions, most notably at the Club 47, which has a hangout for members of the “white” union chapter of Los Angeles. Benny Goodman started to take interest in Hasselgard who was invited for dinner at Goodman’s home in Pacific Palisades with his two Scandinavian friends, and Baadh was engaged to play trio concerts with Goodman and pianist Jimmie Rowles...
In the following years, Baadh worked with the trio of guitarist Barney Kessel, and with the big bands of trumpeter Harry James and pianist Claude Thornhill, and others – and he rehearsed with the orchestra of Artie Shaw. While with James, Baadh dated a young lady who was a newcomer to the United States from England, and whose brother he had met in Copenhagen as guitarist in the Ted Heath band. Uffe Baadh and Shirley Goldberg who were married in 1951, settled in Los Angeles, where she worked at the script department of the Universal movie company for many years. Their first daughter Valerie was born in 1952, and her sister Lise five years later.

Uffe Baadh kept on working with singers such as Lena Horne and Billy Eckstine, and with musicians such as Arnold Ross, Red Norvo, Herbie Harper, Dave Pell, Eddie Beal and Red Callender, to name but a few. He played night-clubs with comedians (one was Lennie Bruce) and studios. In the 1956 movie “The Girl Can’t Help It” with Jayne Mansfield, he can be seen accompanying a sort of rock 'n' roll accordionist. He also backs Elvis Presley on the soundtrack to the 1960 movie ”G.I. Blues” (but is not visible), and he can be heard in some of Henry Mancini’s famous music scores for the TV-series ”Peter Gunn”. He toured for a while with Frankie Carle’s orchestra in the 1950s and reconnected with Claude Thornhill for a tour in the following decade. Baadh also made use of his solid musical education and knowledge of percussion instruments performing as a voluntary with a local symphony orchestra.

Only twice did he go back to Europe after moving to the United States (although he remained a Danish citizen all his life). The first time was in 1964 when he and Shirley, without their daughters, came to visit relatives in Denmark and England. Shirley has told how Uffe, when showing her the street Strøget on their first day in Copenhagen, was immediately recognised and eventually offered working opportunities: he toured several weeks in Denmark with the band of pianist Otto Francker (1921-88).

In the 1960s, however, when Baadh had moved with his family to Palm Desert south of Los Angeles, his health deteriorated and his life-style became increasingly tarnished by abuse of alcohol. Bob Laine, living nearby in Palm Springs, became his sponsor at Alcoholics Anonymus. Another friend was the Danish saxophonist Winstrup Olesen (1907-2000), who had moved to California in 1959 and who became something of a father-figure to Baadh. With financial support from Olesen and others of the Scandinavian community, Baadh was able in 1970 to visit Copenhagen once again in order to have eye surgery. He was picked-up by his then 18-year-old daughter Valerie, whom he proudly introduced to old friends that he met.

Uffe Baadh played for a period in the 1970s with The Tommy Dorsey Orchestra but health problems made it difficult for him to go on tour. When things got even worse, his daughter
Valerie arranged for him to live close to her family in Brisbane south of San Francisco. During his final days, he was dependent on heavy painkillers. Valerie and Shirley (who had divorced him six years before but who remained a close friend) were at his side when he died on November 22, 1980, aged only 57.

The information assembled for this presentation was derived from a variety of sources, most notably the remaining members of his American family and musician colleagues such as pianists Bob Laine, Charlie Norman, Arne Bergquist and Bent Fabricius Bjerre, guitarist Barney Kessel, drummers Henry Wallin and Anders Burman, trumpeters Rolf Ericson, Uan Rasey and Lars Färnlöf. I have also been going through a wealth of printed material and received various forms of support from scholars, some present at this conference.

There are not many American gramophone records that feature Uffe Baadh. The only one from the 1950s that I know of is a single track from a long-playing album with bassist Red Callender, dated November 30, 1955. The drummer is Bill Douglass, but Baadh is added on bongos and heard in the foreground on this particular number.

(Harry “Parr” Jones, trumpet; John Ewing, trombone; William Green, alto sax; Buddy Collette, flute & tenor saxophone; Clyde Dunn, baritone saxophone; Eddie Beal, piano; Red Callender, bass; Bill Douglass, drums).

**Bihari** (Callender), *Red Callender and His Modern Octet* (Crown CLP-5025)
Johann Emile Dændler
Jazz Pioneer and Recording Engineer

MORTEN HEIN

Paper

Five years ago Svend Asmussen asked me if Johann Emile Dændler was still around. I could confirm and Svend Asmussen expressed an interest to meet him again. He told that they had played together when they were very young. A meeting was arranged to take place in the Danish Music Museum and I had also arranged transport for Dændler as he had walking problems. Three days before the meeting he telephoned me and said that he could not make it. So I told Svend Asmussen, who was very disappointed. A full circle of an old friendship did not come true. Recently Dorthe Dændler - Johann’s younger sister – told me that Svend Asmussen and Johann Dændler had both played in the school orchestra at the Metropolitan School in downtown Copenhagen. They had also been playing jazz together in the home of the Dændler family at Upsalagade no 22 in Copenhagen.

Johann Emile Dændler was born in 1911 and died in 2006 so he became a very old man. He should be remembered as a Danish Pioneer in Jazz and maybe more as a recording engineer.

I met Dændler in 2000 while doing research for the centenary book on Danish EMI. He was 89 and in a mental shape I would love to have if I get that old. I had heard about him from other old staff members from EMI. They all remembered him as a genius in his job and a very good colleague. I knew also his name from Wiedemann. We met quite a few times and he learned me a lot on the recording industry and record making in that period. My best example is that when I was involved in an exhibition at Musikmuseet (Danish Music Museum) in 2003 I borrowed recording equipment from the Technical Museum. It came almost as spare parts in some boxes. Thanks to descriptions from Dændler I could assemble the equipment. I recorded most of our conversations. We knew each other until his death in 2006 and I attended his funeral.

The jazz interest hit Dændler around 1927 when he was 16. This can be deducted from his records, see below. He played jazz on trumpet and as a drummer. He didn’t consider himself as a great musician only as a happy amateur. But that didn’t prevent him from being a great jazz enthusiast.
Upsalagade no 22 was a posh address in Copenhagen. The family was conservative and open minded at the same time. The father was in banking. There were high ranked civil servants and at least one minister in the family. The family must have been rather well off although I have no financial details. Music was the overwhelming interest for the family attending opera and concerts. The flat was open to everyone the son and daughter invited. Whoever was present tea was served for everyone at half past nine in the evening.

Dændler had a music memory going back before his own experience coming from the family tradition. He once told me that Carl Nielsen’s music was not always sounding well as it was so new and strange that the musicians could not perform it according the intentions of composer. He learned dancing including ballet at the school of the famous Hans Beck former ballet master of the Royal Theatre. Among other pupils was Charles Flindt the father of the much later ballet master Flemming Flindt.

But in all this it was the jazz that was to be the favourite musical genre. For Johann Dændler and also for his sister. Maybe also for the father. There are not many written sources to document the whereabouts of Dændler. In Goldstein and Skaarup his initiatives around De danske Jazz foreninger are mentioned. Børge J. C. Møller quote him as a source for discographic information and mention him as sound engineer. Erik Wiedemann describes Dændler as one of the early pioneers in jazz and the founder of the Jazz association. Wiedemann does mention Dændler as part of a recording company or as a sound engineer.

Wiedemann (vol 1, pg 203 ff) describes the first examples of organisation in Danish jazz. I will summarize his information.

In the late twenties here was a growing jazz interest in students circles concentrated around Bernhard Christensen, Sven Møller Kristensen and also Torben Gregersen as students of music. Other types of students joined in one was Johann Emile Dændler. The later had the non-political frection of the Students Association to arrange and evening in 1930 to discuss jazz. This lead to the foundation of the Jazz Association announced by Dændler. Dændler became the chairman.
The jazz association

The jazz association Dændler founded had in its time several names. It is impossible to give the most correct version. It is also difficult to translate the names into English. The original name was Den Danske Jazzforening / The Danish Jazz Association. The word association could be another one.

In other countries the word Club may be the preferred word. In Danish the word club would also be correct but give associations that it was a place where you could come together listen to jazz have a beer etc. In the period the term ‘hot club’ was used with changing definitions both in France and the UK. Even then people believe it was a club where they could dance. So a new version came: Den Danske Jazz Musikforening. Later there came branches in towns outside Copenhagen the the name appeared in plural: De Danske Jazz Musikforeninger. The syntax could also be De Danske Jazz:Musikforeninger. Finally the form Danmarks Jazz-Musik-Foreninger was also used. Quite confusing.

It would be fair to say that the association and the efforts of Dændler facilitated a platform for jazz interest. The association was also the platform for Bernhard Christensen, the composer, and Sven Møller Kristensen, text writer for some of Bernhard Christensens compositions. Even if literature was to be Sven Møller Christensens objective he was deeply involved in music theory. His ‘Hvad jazz er” /What is jazz from 1938 is a theoretical analysis of jazz. His work from 1937: ‘Musikken’/The music put a perspective in jazz by placing that genre along any other types of music. The definition is around Bernhard Christensen’s music. This is not the place to go into details but it was perhaps giving problems to the association that its theoretical basis was a so special form of music. And that it was rather static in a period of great the developments.

The association made an alliance with the journal ‘Jazz’. A journal dedicated to jazz, popular music and films. It was also the member’s journal with special announcements and articles for the members. The general topics in the journal have also had an appeal to members. Members were regular contributors. Dændler wrote quite a few articles. They could be of technical nature, e.g. one where he is commenting on bad technical quality in radio broadcasts from restaurants where jazz orchestras were playing. They could also be on musicians, e.g. one where the success of Gerda Neumann is described.
The association was having Upsalagade 22 as its physical centre. Everyone was meeting there. When Bernhard Christensen had written the oratorio ‘De 24 timer’ it was rehearsed there. That was why the younger sister could push herself into singing in the choir even if she was only 13.

A picture borrowed from Wiedemann of a radio broadcast in 1933 of the oratorio ‘De 24 timer’ I have marked Dændler playing trumpet and his sister. Dorthe Dændler recalls that the director general of the radio, Emil Holm, was sitting on the first row and nodding and smiling to her. He seemed really to enjoy the performance.
**DJF at large as read in ‘Jazz’**

The centre was Upsalagade 22. There is a report on the general assembly in 1936. There were 20 people present. The opening was delayed more than one hour due to Bernhard Christensen being late. In the period Dændler sen. was talking about a jazz subject and records were played. It is written ‘sen.’ that would in Danish mean ‘senior’. One may get the idea that Dændler’s father was active in the association. Dorte Dændler recalls his interest but can’t remember the details. The association had branches in 12 towns across the country. I will mention two of them:

**The Struer Branch**

Struer is a relative small town in the west of Jutland. The Struer branch had a P. Bang as contact person. This Mr. Bang is the Bang of Bang & Olufsen still located in Struer. Peter Bang was really a jazz enthusiast and came regularly at the main address of Dændler in Upsalagade 22
The Randers Branch

Randers is bigger town than Struer. Randers is also in Jutland 20 miles north of Aarhus the second largest town in Denmark. The contact person was K. Thorup. There are no other details. But I knew the man. He moved to Grenaa 35 miles from Randers. This was during the war time or just after. In 1947 he built a house on Kølvej. I started in primary school in Grenaa in 1948. I had Kaj Thorup as a singing teacher for four years. He was a person that appeared to be rather tough but he was a very kind person and the children loved him. We were taught children songs and hymns. Sometimes it was as if he was very tired of these simple songs. He stopped teaching and was dreaming away at the piano playing a strange type of music I knew very little about. But it was fantastic music to listen to and I was looking forward to the pauses where he was just playing. Later in my high school days in Viborg I met him again coming home in weekends. Then I learned about his jazz interest. He had been playing the Fats Waller repertoire and in the master’s style. He had been a sort of roadie to the Waller tour in Denmark in 1938. He knew quite a few of the great and had (in 1957) an ongoing correspondence with Duke Ellington on arrangements.

I had Thorup to talk about jazz and playing records in the high school. That was the first time I heard Jazz me Blues with among others Bix Beiderbecke. He had in a period been associated with Grethe Hemmeshøj Frederiksen.

Rhythm on Record

The journal Melody Maker published in 1936 a book that probably was the first jazz discography in the world. It was Hilton R. Schleman’s Rhythm on Record. A very European book with a great number of e.g. English orchestras in a style we today mostly will label ‘dance bands’. Nevertheless the book had a foreword by John Hammond. Hammond and another American jazz connoisseur, Leonard G. Feather, were both contributing to the work. And so was Dændler. Dændler supplied information from Northern Europe. Further south came information from Hughes Panassié and Charles Delaunay. This indicates the reputation Dændler must have had internationally. Furthermore to book is dedicated to Dændler. They probably came to know each other by contributing to Melody Maker. I have not had the opportunity to check what type of contributions Dændler supplied. Dændler was in London in 1933 to visit colleagues in jazz. Hilton R. Schleman was employed in a company - I do not know which - with relations to films and records. He came several times to
Copenhagen. Dorthe Dændler was impressed by her brother’s friend who sends her programmes and pictures from the top movies of the period. She has told that some years after the war she was in London and tried to find him. The film company told that he had served in the forces during the war, that he had been unhappily married and that he had died (around 1950). His work is a bit forgotten even if a reprint was published in 1978. 6 month later in 1936 Charles Delaunay’s first discography was published. Thanks to the continued update this work is better remembered. Rhythm on Record has four main entries on Danish issues: Svend Asmussen. Eli Donde. Danish Swing Music and Erik Tuxen. The amount of jazz recordings prior to 1936 was rather small. Some persons doing jazz recordings had gone to other genre and Dændler has omitted them. Valdemar Eiberg attributed to be the first to record jazz in Denmark by 1936 had gone into the Hawaii music business and no more jazz could be expected. Asmussen the up and coming jazz musician is of course represented. “Danish Swing Music” is a strange entry and the entry has no parallel in the rest of the book. It is a way to present Bernhard Christensen as a composer and all other entries are representing performers. Asmussen is featured again. There is a direct reference to the Origin: “In January 1936 the Danish H.M.V. Company collected together two groups of leading Danish musicians.” Donde is represented with one obvious and wonderful record (I den lille have i Pile Alle, 1932) and a later with a more dubious jazz quality. Even then Donde is mentioned as: On the continent they are regarded as the Danish Joe Venuti Blue Four – it must have been wishful thinking. The last is Tuxen with a complete listing of all personal so in the index one can find all the members of Tuxen’s so-called “Band leader band” where most of the orchestra members later became band leaders. One could believe that Dændler was biased in his selection as all except Tuxen were recording for Skandinavisk Grammophon representing Columbia and H.M.V. the company where Dændler was employed. See below. I don’t believe he was biased as most of the jazz oratorio recordings by Bernhard Christensen are not included.

I should mention that my copy is Dændler’s own copy and a gift from him and his sister.

Dændler’s record collection

In a period in 2003 Johann Dændler was rather ill and in hospital. He and his sister decided that I should have his collection of records. I was rather honoured. I believed that there would be recordings he made – maybe test pressings. But I was surprised. The collection was around 250 records. Most of these were non Danish and they were all jazz. Written on most of them
were release dates or the date they were bought. To my best memory these dates varied from
1927 to 1932. Dændler was only 16 in 1927. Considering record prices and the general income
level the record collection is quite astonishing for a teenager. There were very few records
from his period in Skandinavisk Grammophon. Here he has had free access to the stock and
did not need to buy. I have no idea if this collection was complete or if it has been bigger and
Dændler has been giving away records. The most surprising part of the content is that nearly
all records represents the standard jazz repertoire but most of them are played by British
Orchestras not American. The collection gives a view to the early record collecting that was
surprising to me. I realised that the collection was such a unique entity that I should not keep
it to myself. However, nothing was done until in 2009 where I got the idea that The Centre
for Danish Jazz History in Aalborg would be the right location for future eventual study. So
now the records are there. Having a jazz repertoire played by some that we would not really
consider as core jazz musicians today gives an impression of another angel of jazz that the one
we have today. But the basic structure in jazz history as we take for granted only appeared in
the very late thirties. This underlines some of the things Dændler told me. If one would listen
to jazz you had to be patient and drink your beer slowly because the orchestra would only play
a jazz tune once per hour. Neither the restaurant owners nor the public would like more. Most
orchestras in the period had a broad repertoire that also included jazz and jazz like tune. This
must be an observation from his very young years before Skandinavisk Grammophon. Later
he could probably listen to everything when he wanted it. Dændler had the opinion that the
musicians had to have a decent income and that included that they played what was wanted.
They squeezed jazz in but not so much that it could harm them. This gentle attitude is far from
the exclusive attitude of e.g. Erik Wiedemann as expressed in his doctoral thesis. Arnvid
Meyer, the founder of the Danish Jazz Center (1971), once declared to me that Wiedemann
was too strict. He (Meyer) had the intention of listing every record with just one single
syncopated bar. Meyer used Louis Preil as an example that could be exploited. Strangely
enough Dændler reported that he had had problems with a too strict review of Louis Preil. On
a scale of definition of jazz Dændler was in the middle with Wiedemann on one side and
Meyer on the other. All this raise also the issue if Erik Wiedemann in his discography used a
selection criterion with an exact definition so that the selection can be repeated with the same
result by someone else. I doubt so. I have the observation that the Wiedemann discography is
based on vague definitions and not sufficient elaborated. One crucial example can be
mentioned: Wiedemann is not discussing or mentioning recordings from 1923 claimed as jazz
by Børge J. C. Møller in his discography. That can be further discussed at another occasion.

The late Allan Rasmussen told me that he and Erik Moseholm had problems in making jazz
programs in the Danish radio as Børge Roger Henriksen in line with Erik Wiedemann had a
very strict definition of jazz - and furthermore had the observation that he owned ‘jazz’ in the Danish radio.

Dændler and Skandinavisk Grammophon

After graduating from high school Dændler started to study law at the Copenhagen University. But it did not last. His affinity to jazz had also brought him in contact Skandinavisk Grammophon. He had close relations to ‘junior’, Eugen, the son of the director Emil Hartkopp. Eugen Hartkopp was deeply interested in all the musical developments in the period including jazz. Eugen Hartkopp joined the company in 1928 as junior A & R person. The senior person was Mogens Schrader. The business was expanding after the depression and it looked as a good idea to employ Dændler with his knowledge to jazz. He started early in 1933. Just before Columbia became a part of Skandinavisk Grammophon. There had been a common ownership since 1931 when The Gramophone Co. and Columbia merged into EMI. Dændler never got an academic degree. After a year he said he had a salary three times to the salary of a young academic. Beside this he now and then stepped in and participated in recordings. He is unaccredited in most cases. One example is

Potpourri "Hornbæk Revyen" : Han kommer og banker : Den lille Ole : Hr. og Fru Konfirmand Valse idylle / Børge Rosenbaum / [det hele]: Børge Rosenbaum
HMV X.4680

This is the information from the State and University Library. In the company registration Svend Asmussen and Ulrik Neumann is also mentioned. The dating is July 1936. In the copy I gave to the Centre for Danish Jazz History there was a peace of paper where Dændler had written: also Dændler (dr). Some may not know that Børge Rosenbaum later changed his name to Victor Borge. By the end of 1934 Mogens Schrader died so all A & R activities were left to Eugen Hartkopp and Johann Dændler. Eugen Hartkopp turned his attention towards classical music and left jazz to Dændler. It shall be remembered that this also included selection for the Danish market of the Victor jazz repertoire published by H.M.V. Dændler and Hartkopp shared the bred and butter repertoire of the company. They were close friends working together all day and were together at concerts or had long telephone conversations in the evening. It must have been controversial to be contact person in a jazz association and employed in a recording company. Dændler told me of the problems he had with the boss, Emil Hartkopp after giving a negative review of Louis Preil’s Orchestra. Preil was recording for H.M.V. and old Emil did not like negative mentioning of any of people recording for H.M.V. Dorthe Dændler tried to get a job as singer with Preil but failed. If she was not good enough or if it was pay back I don’t know. The technical situation was changing during the
30’ties. Electric recordings hit the world in 1926. Everyone used the American Western Electric system. It could not be bought only leased with a high price according to usage. Everyone was looking for alternatives without being in conflict with the Western Electric patents. Columbia hired the young genius Alan Blumlein. Before he had his equipment operational in 1932 Columbia was a part of EMI. Skandinavisk Grammophon got a permanent set of recording equipment in 1933 until then the recording engineer had brought his own equipment every time he came to Copenhagen. But there was still an English engineer coming for every recording session. In the long run it was impractical. Some recordings came too late because the competitor Polyphon – who had the same problem of delay – in stressed situations, could send the recording artists to the much closer Berlin on a night train. Skandinavisk Grammophon found it necessary to have a Danish recording engineer. Johann Daendler was chosen because he was a trusted person in the company and known for his technical insight.

In the late summer of 1936 Daendler left for London to be trained in recording. He was introduced to the very large company on its primary location in Hayes just out of London. Today it is in greater London. 10 minutes away from Heathrow in a taxi. But the real training was in the Abbey Road Studios. Most people associate Abbey Road with the Beatles but the Abbey Road Studios were inaugurated by Sir Edward Elgar in 1933. On the top floor EMI had their development department. The ground floor was the recording studios. In the basement they had the training facilities. Daendler learned to record. He learned to record twice because Columbia and H.M.V. had different principles on the same equipment. Columbia wanted a close up sound and H.M.V. demanded a more distant approach. In both cases only two microphones were used. Here is an insertion: In 1939 Daendler should record Aksel Schiotz with a choir and an orchestra. He claimed that it could not be done with only two microphones and as a special privilege he had two more on loan. He was so angry that he returned them just before the war. He had two problems: He could one day be in a position where he would need four again – or a microphone could break down and he had no access to spare parts from England. Svend Asmussen was known as a technology freak together they tried in vain to connect two of Asmussen’s private microphones to the EMI equipment. Nothing was standardised in those days of proprietary systems. Being on the technical side Daendler told that keeping the equipment running in the wartime years was rather complicated. Normally it would have the visit of a technician once a year. But none came from 1939. The best way of checking adjustment was to cut a wax as a dubbing of one side of the test record set where there is a gliding frequency from 8500 Hz to 25 Hz. Then he would flip the wax and the original to see if they reflected light in the same way. Easy to understand if you have had the test set in your hand.
During his training in London Dændler met Fred Gaisberg. He may not be generally known today. Buffs of old recordings will know that he was the man that created the gramophone record as a business. He came to Europe in 1898 to start recording for the Gramophone Co. - the first European gramophone records. He made the recording business professional the day in April 1902 when he made 10 recordings with Enrico Caruso in Milan. By 1936 he was a half god in the recording business. At least that was the phrase Dændler used on how Gaisberg was treated in Abbey Road. Several other Danes have met him sometimes without

A picture from an Estonian newspaper of Dændler recording in Tallinn, Estonia in 1939. This was a major achievement with 237 recordings made in only three weeks. They have been forgotten ever since but will be published in 2009 on a 12 CD set plus a book about the music and the recordings.

The EMI Blumlein recording lathe used in Denmark for all recordings made between 1932 and 1952 for H.M.V., Columbia, Odeon and quite a few other labels. Photo Kurt Larsen
understanding his importance. The best example can be found in the memoirs of Aksel Schiotz where Schiotz was quite unaware that he was being supported by the most important man in recorded music but that is – as told by Rudyard Kipling – another story. Dændler returned in the autumn of 1936. From January 1937 he joined in when Mr. Larter the usual recording engineer for Denmark and Sweden arrived. They recorded together in January and from February Dændler was on his own as the first Danish recording engineer.

Before going further it is necessary to look upon the record market in Denmark. There were a number of companies. Here is a short overview:

*Nordisk Polyphon* established in 1920 as a branch of Deutsche Grammophon. Deutsche Grammophon the German branch of the Gramophone Co. was confiscated by the German state during the First World War and sold to Polyphon Werke.

*Skandinavisk Grammophon*. Branch of The Gramophone Co established in 1903. Main label H.M.V. also the German version Electrola and the German label Imperial.

*Columbia*. The British Columbia had a Danish branch operated by an agent since the twenties. As of April 1st 1933 Columbia became an integrated part of Skandinavisk Grammophon.

*Odeon* was established in 1912 as a Danish company partly owned by the German Odeon, part of the Lindström concern. Lindström was bought by Columbia in 1928. Thereby Odeon also came into the turmoil of in the making of EMI. From 1936 Danish Odeon came closer to Skandinavisk Grammophon. From 1937 they shared recording facilities. Shortly afterwards the managing director of Skandinavisk Grammophon became chairman of the board of Odeon. In 1939 Odeon left its premises in Puggaardsgade in Copenhagen and moved into the premises of Skandinavisk Grammophon in the Copenhagen Free Port.

*Edison Bell*. The British Edison Bell Company established a Danish agent in 1931. For a couple of years they were distributing their foreign material and made around 250 Danish recordings.

*Durium*. Again a British company. Durium set up a Danish branch in 1933 at Vimmelskaftet in central Copenhagen. They sold their international repertoire and did around 100 records with Danish material (with two tracks in succession on a one sided soft fibre disc altogether 200 tracks). The first records were recorded in the UK and the later records were recorded in Copenhagen.
**Tono.** The label Tono is very complex. The Swedish gramophone historian, Björn Englund, has written an account of Tono which has many details but it is not the final version. I would not dare to say that I know the truth. Most can agree that Tono came in three parts. The first I will call Tono-2. It appeared in 1937 and made a few records and imported and pressed some more. They were the first to press records in Denmark. Tono-1 came in 1938 and worked in the same line. There were several parallel labels: Schou, Helofon, Ekko and Corona. They had the same repertoire – more or less. All original recordings had matrice number in the 152,000 series and some with matrice numbers around 500. In 1940 came the real and lasting Tono. They started with matrice 1000. All was initiated through Schou’s Fabrikker a very large company with outlets in all towns in Denmark. The shops were called Schou’s Sæbehus (Soap house). They were early in plastic products and had a factory, Plastica, that also pressed the Tono records. Later during the wartime Plastica also pressed for other Danis record companies. There were close relations between Tono and the Swedish company Sonora.

**Fotopladen** was a label with picture records. I have 7 of these and I know people that have a few more. They are probably from the late 30’ties into the 40’ties. The design looks as Sonora and one could believe that it was Schou again.

This long list was only to give the background for publishing Danish jazz records. And where did you find the jazz?

Valdemar Eiberg appeared on H.M.V. in 1924. A few months later Victor Cornelius came along with Temptation Rag appearing on Polyphon. So H.M.V. would be the starting point. A few things appeared on Columbia. Edison Bell and Durium had their jazz or jazz like recordings. They were all with Otto Lington. H.M.V. became the main label for jazz starting with Bernhard Christensen and the oratorio ‘De 24 timer’. Svend Asmussen stayed on. Bernhard Christensen became a more complex figure. He started to do arrangements under the name Leonard for Erik Tuxen and Tuxen was signed by Polyphon. So from the point of view of H.M.V. he was a descendent. However, some of his music appeared with great success on H.M.V. I have a theory that Eugen Hartkopp lost interest in him because he could not see a development of a lasting nature. It is interesting to see that a composer as Niels Viggo Bentzon a few years later had many recordings for H.M.V. even if he was considered to be a crazy modernist by most people. As mentioned Polyphon had Erik Tuxen and very little else speaking about jazz. If you are talking about big band swing like music some other orchestras from Polyphon should be included. From 1937 there are quite a few jazz records from Odeon. Odeon became the primary jazz label until Tono started their competition around 1941. My observation is that Skandinavisk Grammophon shuffled the jazz from the H.M.V. label to the Odeon label. Odeon was getting a rather clear profile dominated by operettas, marches and jazz. There was a big turn over in operettas a reasonable one in marches and a low income on jazz, a fair share of market distribution from the director of Skandinavisk Grammophon – and
chairman of the Odeon board. H.M.V. left the Danish jazz – almost. International jazz was on H.M.V. Yes, but the new Tono label (the -2 and the -1) including the parallel labels did have some jazz. It was probably arranged through Albert Kleinert the managing director of Odeon. He was selling services to the upcoming labels and that must have included jazz recordings. Svend Asmussen was ‘lent’ to Tono in 1938 etc. And what has all this to do with Dændler? Dændler started to record for H.M.V. from January 1937. That included Columbia as well. And it included Odeon as well. And it included Tono -2 and Tono -1 as well arranged by Kleinert. So it was an extremely busy period. In the beginning of the war the amount of recording grew and grew. From 1943 it levelled and started to decline. By the end of the war everything was close to a complete stop. Business was first really restarted in the middle of 1946. There were many interesting details. Dændler cut Odeon on the EMI equipment but Lindström had the idea that the running out groove should have a different pattern, so Dændler got a special Lindström device to cut the inner groove afterwards. When war was declared in September 1939 EMI would not lend the equipment in Denmark to a company from an enemy country. So from late September 1939 to April 9th 1940 when Denmark was invaded Dændler was not cutting Odeon. Instead German technicians arrived from Berlin to do the job. They were working side by side with Dændler in the house where the Department of Musicology at the Copenhagen University now is located in Klerkegade. This was one of the strange situations from the period. In fact EMI had learned the lesson from the First World War where Deutsche Grammophon was confiscated. Prior to WWII EMI transferred the ownership of the Lindström and the Electrola companies in Germany to a holding company set up in neutral Switzerland. So London knew that Odeon in Denmark was owned by them – but nevertheless! After a pause there should be a fresh restart of Tono. This time the real Tono! The restart was scheduled to April 1st 1940. They should have new recording equipment supplied by a Danish company Fonofilm. Today better know as Ortofon. But the equipment was delayed so Dændler was cutting the first Tono records going from matrice 1000 until around July 1940.

And Dændler cut everything for H.M.V., Columbia, Imperial and Odeon till 1945. The fact is that Dændler was working as an A & R person in the first years of regular jazz recording and that he recorded almost everything of the golden age of Danish jazz except what Tono made from 1941. It should be remembered that he was not just a technician. He had known jazz from the earliest days and he had had A & R responsibility in the early years. He has had an enormous influence on who should record and what to be recorded. His good friend and colleague, Eugen Hartkopp, took over as managing director in 1939 when the father, Emil Hartkopp, died. Eugen had quite a bit to do running the company under difficult conditions until he as so many others had to escape to Sweden in October 1943. He worked at the Swedish EMI office until May 1945.
Daendler was not without a pride for the work he had done. One day I played a video on recording technology for him: At the finish the TV switched back to what ever channel it was tuned to. There was an intermission and during that a Leo Mathisen recording was played. I said: That must be one of your recordings? Yes he said happily and listened to the end. Then he said: I prefer listening to the recordings I made.

In January 2006 the Danish Minister of Culture published a cultural canon. The canon was subdivided into the different art forms. In the music part of the canon a prominent participant was the two lp albums (4 lp records) set named ‘Dansk Guldalder Jazz’ (The Golden Age of Danish Jazz). They have twice been republished on 4 CD’s by Danish EMI. If you include a double LP album on Leo Mathisen there is a comprehensive selection of Danish jazz. In total 87 tracks are featured. Out of these 87 tracks Daendler has had A & R responsibility for the first 12. Of the remaining 75 tracks Daendler has recorded and at the same time facilitated 70 more tracks. This shows his great influence on Danish jazz. He is unaccredited in these albums and also unaccredited in Wiedemann’s doctoral thesis on Danish jazz. He deserves to be remembered as part of the Danish jazz history.

Epilogue

All stories have an ending also the story of Johann Daendler. I had heard rumours that he was sacked in May 1945 but had no details. So one day I asked him: Can you tell me that story or should it remain untold? He told me that his family tradition was very conservative. And it had always had a great affinity to German culture. At the same time he found English people to be very arrogant and aggressive towards foreigners. He had never had any sympathy with the German Nazi movement and he had never done anything to harm Danish interests during the war time. But he had never suppressed his appreciation of German culture. Later I put the bits and pieces together. The EMI merger meant also that Skandinavisk Grammophon took over the Danish Marconi company in 1931. The director of Marconi, A. P. Andersen, became co-director of Skandinavisk Grammophon with responsibility of the radio branch. During the war time it showed up that he and his family were rather involved with Nazi interests and even activities in Denmark. It may look strange as he had been a wireless operator in the British Royal Navy in the First World War. When Eugen Hartkopp being half Jewish had to escape to Sweden A. P. Andersen became temporary managing director. On May 6th 1945 the accounting manager Richard Jensen showed his strength by personally sacking his own boss. Eugen Hartkopp came back from Sweden a week later and had no mercy for A. P. Andersen but tried to get Daendler back. But in those hectic days one could not reverse the wheel. Old colleagues to Daendler I have interviewed all gave the same impression that Daendler had general pro German attitudes but that he never did anything ‘wrong’ in the war time years.
Hartkopp and Dændler were private friends till Hartkopp died in 1972. Dændler had never since any relation to the recording industry. He ended his professional career as accounting manager in Ford Motor Company. One of his great interests even in his later years was to work for animal protection.

Morten Hein

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About the author

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Centre for Danish Jazz History
About Centre for Danish Jazz History - aims, scope and research activities.

TORE MORTENSEN ET AL.

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The Beginning

Our 'Centre for Danish Jazz History' was formally established in December 1st 2006, and since then it has been our primary aim to secure the centre as a permanent base for jazz research in Denmark, which has been missing since Dr. Erik Wiedemann retired in 2000.

The centre was based upon two larger jazz collections acquired by our Music Department back in 2002 and 2004, namely Dr. phil. Erik Wiedemann’s private record and CD collection and the collection of Peter Tage, a well known Danish jazz causeur in the Radio Broadcast. Since then - in 2008 - we managed to acquire the huge 'Jazz Media collection' collected by the founder of Storyville Records Karl Emil Knudsen in collaboration with The Royal Danish Library and with substantial financial help from three local funds.

CDJ was established by myself together with a small group of enthusiastic students and Knud Knudsen from the history department. Some of the founding sons have left us since, but today the centre is staffed with three part time employees (Tore Mortensen, Else Egeberg and Thomas A. Jakobsen) and one doctoral student (Ole Izard Høyer).
To assist us in fundraising and laying out strategies for the centre we formed an advisory board consisting of myself, Knud Knudsen, Frank Büchmann-Møller, Finn Slumstrup (former executive in DR) and Dr. phil. Finn Egeland Hansen (former music professor at the university). The two last mentioned are both former chairmen of the now abolished ‘Statens Musikråd’ (State Music Board). These two heavyweights in Danish Music culture have been a great help for us in the first three years.

Projects

When we first started out we were focused on a number of short and long term projects. Getting the archive organized and materials registered was the first task, and for this purpose the faculty engaged our librarian Else Egeberg. The Faculty of Humanities also provided us with new localities which could comply with our needs.

We went straight into heavy fundraising for two research projects. Our first project was a book project on the local jazz history of our native city Aalborg. This book is now finished and will be published at the end of the year. Secondly we conceived a ‘Danish Jazz Oral History Project’, which was to include over hundred interviews with older and middle aged Danish jazz musicians. We did not succeed however in raising the necessary funds for this project which still has a high priority for us. Instead we now aim at collecting such interviews whenever it coincides with our other projects. The many oral history interviews that we do hold in our archive were for the most part related to a great number of reports and thesises on Danish jazz history made by students here at the university within the last four to five years. The archive also holds a complete set of cd copies of the extended interviews made by Erik Wiedemann back in the 1970s in relation with his doctoral dissertation.

We also took steps to form a ‘Network for Danish Jazz History’ and succeeded in acquiring a two year grant from the Danish Research Council for the purpose. The network consists of about fifteen people, of which twelve are present here at the conference. Since the establishment of the network a handfull of others have joined the network. Initially it was our ambition to start a series of annual anthologies on Danish jazz history, but logistic that turned out to be to heavy a mouthful at this stage. The first book project in the network on jazz in Danish Radio is in its finishing stages by now, and we hope to have it published at the end of the year. Within the network there are a number of other ongoing research and book project, which I shall come back to later.

Our long term projects also encompasses raising funds for two or three phd-scholarships to be affiliated with the centre. For me personally it was important to ensure that there will be
younger people to take over from me in a few years time. Ole Izard Høyer has just received our first three year PhD-scholarship starting in August, and Thomas Jakobsen is currently working hard to obtain the second scholarship.

**Book Projects**

A book on Danish jazz history 1950–2000 was actually initiated before the establishment of the network by a small group of people, who later became part of the network, namely Erik Raben, Finn Slumstrup, Olav Harslof, Kjeld Frandsen, Ole Høyer and myself. The actual writing of the book still awaits raising of the necessary funds.

The book on the local jazz history of Aalborg is written by Knud Knudsen, Ole Høyer and myself. Based on older and new interviews, newspaper articles, scrapbooks and private recordings the book reflects on the local jazz history in relationship with the economic and cultural history of the city. The fifties represent the golden age around the ‘East Park Jazz Club’ for teenagers where local amateur musicians dominated the scene.

The book on jazz in the Danish Radio mentioned earlier focuses on how the institution has dealt with international and national jazz right from the early beginning in 1925 up until today. The book is researched and written mainly by me, but with quite a few contributions from inside people and other members of the network and the centre. The book will also reflect on the impact that the Danish Radio has had on the Danish jazz scene in general, I will give you a few examples:

- From the 1950s the Danish Radio has provided steady employment for musicians in the radio ensembles, making it possible for the first time to make a living playing jazz in Denmark.

- The Danish Radio has also played an important part in reflecting the activities and events on the live scene for many years with broadcasts from scenes all over the country. Other important elements in the radio’s program policy has been:

  - the weekly news reports on national and international events
  - specific enlightening programs on jazz musicians and jazz history
  - lectures with a more academic approach on specific issues.

The book will document how the focus in jazz dissemination has changed throughout the decades up until today, where jazz appears to be more or less a non-existing music form in the national broadcast.
A new book project is focused on ‘The mainstream and traditional jazz of the fifties’ where the centre collaborate with The Karl Emil Knudsen Society in Copenhagen. The main body of the book will consist of oral documentation from the people involved in the music scene in the fifties, interviews which are being collected by members of the KEK-Society and subsequently processed by the centre.

Another new joint book project which still is in its initial fase is “The Myth of Montmartre” by Copenhagen journalist Jan Søtrup of the KEK-Society. This book will also be based on a great number of interviews, but the scope will be broadened to include people other than just musicians, which were a part of the environment of the famous jazzhouse such as architects, film makers, writers, painters, sculptors etc. Our main participation in this project will be to keep and register and process all the oral history interviews made for the book.

This was just a very brief summary of our main activities in the first two and a half years. If you get the impression that we have had quite a busy start you’re quite right. I sense that we are just beginning to learn how to dispose of our human resources and that we are getting better at deciding which projects to undertake. We have learned the importance of forming partnerships on specific projects instead of trying to lift the burden on certain projects ourselves and this is something that we shall make priority of in the following years.

**PhD Project for Ole Izard Høyer: Danish Jazz Discourses in an Americanization perspective - The fifties & the sixties**

This project focuses on two essential decades in Danish jazz history, the fifties and the sixties and its jazz communities, with the use Critical Discourse Analysis (CDA) as its main methodology.

Danish jazz communities in the 1950’s and 1960’s can be placed in three main groups, the traditional, the modern and what could be indexed as Jazz and the Artforms, the later including Jazz n’ Poetry, Jazz Painting, and Jazz in the Movies among others. All were part of the Americanization, which constitutes the overall perspective.

Each community and its actors imply a contradiction in understanding of Danish jazz discourse, which is a matter of different identities. Looking at the concept of identity from a Social Constructionism’s view, identity is a process that is always embedded in social practises within which discourse practises have a central role. In conclusion, this project discusses, how these identities are created in relation to the traditional, the modern and Jazz and the Artforms, and what defines and affects their discourse in relation to an Americanization perspective.
PhD Project for Thomas Albæk Jakobsen: Jazz and improvisational music as an example of modern leadership and organizational learning

This PhD-study combines musicology, learning and organization theory in pursuit of a field of study divided in three parts. The first part concerns the ensemble and the performance where different degrees of improvisation have an influence on the organizational structure within the ensemble and these structures are dynamic throughout the performance. One of the tasks is to research a number of fundamental models describing these structures based on recordings, interviews and video of both concert and rehearsal performances.

The second part operates on a basis of a hypothesis that the jazz ensemble is a place for situated learning and that the jazz community can be seen as a community of practice from the ensemble on a small scale to a global scale consisting of various levels of interaction. Here the aim is to study which factors and processes in the learning environment that strengthen creativity and the creation of sublime music. The situated learning which takes place in both a social and musical context will be examined of how national and cultural differences hinder or fertilize the learning environment.

The third part of the project takes a critical discussion on the two concepts creativity and innovation. These concepts are widely used by both the creative arts and the corporate world but their definition and meaning are blurred. The arts does not have a monopoly on these concepts nor the only solution to how creativity can lead into innovation. Surely jazz performance is a creative process but it does not necessarily lead to great music nor innovation. This part of the project will try to encapsulate definition and meaning of the concepts in a musical and non-musical context. It is not the aim to argument that jazz and improvisational music is the true light in correlation to creativity and innovation but rather see if musical processes in jazz performance can lead to new theories about creativity and innovation.

This PhD-study is unique in the new way to research performance and learning within a jazz or improvisational context and with the three above described fields of study the overall aim is to create new knowledge within musicology, learning and organization theory. Furthermore the new knowledge aquired can possibly be made operational for the benefit of higher music education and the corporate world.

The theoretical stance in the project is still in progress of being established but it will draw upon theories from musicology, ethnomusicology, learning and organizational science. The two methods that mainly will be used are action research and qualitative studies. The project is not yet funded but hopefully the project will commence in 2010.
History of Jazz in Latvia
1920-1940

INDRIKIS VEITNERS

Presentation

Good morning, my name is Indriķis Veitners, I am a professional musician and music teacher, Director of the Jazz Department within the Latvian Music Academy. Currently I am studying in the Latvian Music Academy within Doctoral Study Programme. My study theme is the history of Latvian Jazz music till 1944. Unfortunately up till now there are no researched on the Latvian Jazz history, therefore this will be the first study.

The Jazz music history in Latvia is closely tied up with the historical events therefore I would like to offer you a small insight into the history of Latvia of the 20th century (slide). Up till 1915 – Latvia was a part of the Russian Empire. The First World War affected Latvia very heavily and military operations took place up till 1920, when the peace agreement was signed with Russia. However in 1940 Latvia was occupied once more, initially by the Soviet Union, afterwards by Germany from 1941 till 1944. After 1944 Latvia becomes part of USSR up till 1991.

My presentation is about the first period of the history of the Latvian Jazz music. In 1920-ies, when new, independent Latvia was starting to develop, jazz development was violently interrupted with Soviet and afterwards German occupation 1940-1944. Despite great changes made by war time, this period we can consider as transition where basically the existing collectives, musicians and working conditions remains the same. The cardinal changes were brought by the second occupation of Latvia, the cultural environment was changed, the attitude was shifted towards jazz music as “antagonistic” music style, the same kind of attitude – as to “enemies” was referred to the representatives of jazz style musicians. This is the reason why 1944 is to be a borderline in the history of the Latvian Jazz. The previous cultural tradition was interrupted, therewith completely new period in all sectors, as well as in culture started.
The first information on Jazz in Latvia

January 28, 1922 – in publication of the biggest newspaper of that time “Jaunākās Zīnās” (“Latest News”), No.22, on the 12th page, upper corner – there is an advertisement – “the Cinema Marine by the park - only we have Jazz band”. For the present that is the earliest printed note of jazz music in Latvia. (slaids)

In 1920-ies we can talk about jazz in Latvia only relatively – mostly that is salon music – such as Pola Vaitmen orchestra. The first musicians, who are mentioned in connection with jazz are Bremer-Kueneman-Rosenthal trio (Emils Kueneman – pianist, who played music in Riga even before the WW1), Hermans Delšlegels (or Oelschlegel) – drummer and band leader, and very remarkable personality in the Latvian music before the Wars, Miša Aljanskis (Mihails Aljanskis, his real name was Haits Aiziks – violinist and bandmaster, performed as well as in Germany up till 1933. (slaids)

Riga in 1920-30 was an entertainment centre in Baltic region; this was the reason why the new music style could develop in numerous pubs, restaurants, dance halls and casinos. Very important places where jazz could develop were circus and cinemas.

Looking through the old photographies of musicians we have – very wide range of instruments is a surprise. (slaids) Pretty often musicians stands practically burdened by different music instruments – violins, banjo, all types of saxophones, trumpets, guitars, accordions and so on and so fourth. That is evidence to the fact, mentioned by many musicians in their memories that the musicians of that time – if they want to play in restaurants, they should play several instruments – saxophone, violin, accordion. Pretty often in cafes before noon played string quartet, that later turned into dance band playing different instruments, but during night they played modern heats as a small big band. The same concerns the repertoire – musicians should knew not only popular heats, but also operetta music and even academic chamber music. Of course, these circumstances determinates development of very well trained and many sided musicians in very short time.

Simphojazz

Very interesting event in the Latvian jazz history is so called “simphojazz “ – founded by composer, bassoonist and transcriber Jānis Vītoliņš. (slaids) His biography is like an adventure novel – from studying in Moscow Conservatoire before the revolution to Siberia during Civil War, where he played in touring opera and founded rifle regiment orchestra. When he returned to Latvia (returned with a ship almost around the world) in 1920 he studied
composition in the Latvian Conservatoire, but in 1926 he went to USA, where played in
different symphonic orchestras, as well as worked as transcriber (!) in big American movie
studios Paramount” and „Metro-Goldwin-Meyer”. When he returned to Latvia in 1931, he
founded his “simphojazz” orchestra “LaSiDo”. Their first concert was on April 10, 1932.
Besides the compositions of Jānis Vītoliņš himself (“Latvian rhapsody”, “Jews crying song” –
in the concert program there were also Jimmy Ne-Hugh „Blue Again”, Harry Warren „By the
River Sante Marie” and George Gershwin „Rhapsody in Blue” that was the first performance
of this composition in Latvia. (slaids)

Most probably the idea on “simphojazz” occurred to Jānis Vītolins in America and when he
returned to Latvia he found an empty place and possibility to implement it. But the attitude
from official music community was completely negative. That characterises all official position
during 1920-30 when jazz music was considered to be dissolute and destructive that
encourages moral degradation

After Jānis Vītolins – in 1940 simphojazz orchestra was founded by Valters Hāns in Liepāja,
but war stopped this work.

Anyway up till now the efforts to combine jazz and academic music were typical for Latvian
Jazz (the latest example – the latest records by Māris Brieškalns) and possible the reason of
that was Jānis Vītolins with his “simphojazz” idea in 1930-ies.

**YMCA and Mihalickis**

Very important staff is Y.M.C.A (Young Men’s Christian Association – American assistance
organization) „jazz orchestra”, where played clarinetist and saxophonist Oskars Saulspūrens
and trumpeter Voldemārs Lācis. This band had recorded one of the first Latvian jazz records,
namely – extremely popular hit „Šņāci, Minna!”(Music author Englishman Leslie Sarony),
were we can hear scat vocal improvisation (slaides, mūzika)

Very important person in Latvian jazz development is trumpeter Voldemārs Lācis. Being
member of the Belgum Jazz Club, V.Lācis was well informed on jazz music progress all over
the world and in Europe, he corresponds even with L.Amstrong. He subscribed also jazz
periodicals „Metronome” and „Melody Maker”, as well as sheet music. Lācis himself played
in Janosna orchestra, as well as in some other collectives up till 1950-ies.

Saxophonist Oskars Saulspūrens (1906-2000?) is a legendary personality who has played
practically in all leading popular music orchestras of the time and reached a great age. (slaids)
The significant musician of that time is Jack Mihaļičiks (his real name is Solomon, Shloma, 1908-1941), possibly the best known jazz pianist in Latvia. Short time he studied in Paris by famous pianist, Professor Isidor Philipp. After 1931 Mihaļičiks participated in almost all leading collectives – playing in orchestras leaded by M.Aljanskiis, F.Laiviņš and by himself in the most luxurious restaurants. Mihaļičiks together with Vernels Troics (drumms) and O.Saulspurēns founded Bar Trio in the end of 1930. The records made by this staff are the first authentic Latvian jazz, stylistically these remains records by Benny Goodman. According to the memories by Saulspurēns’ son, in 1940 this staff had contract for concert tour in Switzerland, in hill health resorts in particular “Benny Goodman’s style staff” (accompanying by vibraphonist Ed.Ābelskalns) but the Soviet occupation had stopped all their plans. Unfortunately J. Mihaļičiks life ended tragically – he was shot in Rumbula wood in 1941.

**Bellaccord Electro**

Very important event in the Latvian culture life was foundation of the sound-record company „Bellaccord Electro”, directed by Helmar Rudzitis. Particular importance this fact obtain within the context of Latvian Jazz history as due to the „Bellaccord” records, we can hear now what and how all these bands, orchestras and musicians play. The „Bellaccord Electro” was founded in 1931 by buying equipment from bankrupted German company “VOX” and transporting it to Riga. The success of the company were up-to-dated microphones made by company „Neumann”, that allowed to produce records of very high quality. Records were made in Radio centre studio, but record discs were produced in manufactory.

During its existence up till 1944 in the „Bellaccord Electro” more than 1500 records (approximate number of matrixes) were recorded and produced where almost half were popular music. Now matrixes are kept in the Latvia State Archive of Audiovisual Documents.

The Bellaccord orchestra as separate musical unit did not exist – every time it was completed again from musicians from Opera and other orchestras, following the necessity of particular composition – structure, style and transcription. Unfortunately the musicians’ staff lists are not founded and possibly such had never existed – musicians came to record, played and received allowance at once.

The greatest competitor of the „Bellaccord” Jazz orchestra was S.Aldjanovs’ orchestra (his real name was Jasha Levinson). There is some information that this staff were known internationally under some other stage-name, they had concert tours to Europe, especially Germany. S.Aldjanov himself was violinist; there are some records of his violin solos. There
were another very interesting staff, named “5 Aldjanovs” – they had recorded international hit by Sh.Sekunda “Bei mir bist Du schoen”, and “Joseph, Joseph” (Kan), where we can hear sounding like Jewish clezmer with clarinet and violin improvisations (ieraksts) Therefore we can say that this staff is one of the first Latvian orchestras who has played music close to jazz.

In record of Harrington foxtrot „Friendship” (together with singer Edvīns Krūmiņš) after the horuss by saxophones sounds typical Dixieland with clarinet solo. (ieraksts) Very interesting is the foxtrot „Komm zurueck” (Olivjeri) record with the same title sang by E.Krūmiņš with outstanding transcription in the best big band traditions of that time. Especially attention should be concentrated to piano-player, who improvises stride piano style almost all the time – most likely that was Jack Mihalčikis.

One of the main problems in the Jazz researches causes dating – practically there is no information on staff and dates as there are no found documents on recording time, staff ect. The „Bellaccord Electro” is the beginning of Latvian pop music and its history and records should be objective of separate researches. Due to these records now we have impression on popular music in Latvia in 1930-ies, but evaluation of this music material still is objective of further researches.

Some words should be said on repertoire recorded by „Bellaccord Electro”. Up to the point we may group it in to several parts –

• Melodies from popular musical comedies (P. Abraham „Ball im Savoy”, „Jaina” and others);

• Music from movies – that is represented extremely widely, mostly the German UFA heats of that time – music form movies “Ziegfeld”, “Rosemary”, “Broadway melodies” and many others;

• German, Jewish and other foreign popular music (“Joseph, Joseph”, Bei mir bist Du schoen”, „Over the Rainbow” etc., compositions from Michael Jary, Theo Mackebens and others). Mostly that is simple dance music – different popular waltzes, foxtrots, slow-foxtrots and tango, often with outstanding arrangements, very complicated orchestra tutti, where we can hear jazz elements – phrasing, swing pulsation and improvisation;

• Pieces from Latvian composers. This part of the repertoire is not very wide in comparison with the previous ones, but it is worth to explore authors (A.Andersons, Lazdiņš, Tatarinovs, legendary Marc Marjanovskis and Oscar Stroks), and transcribers – more often we have no information about them.

Apart these Latvian collectives mentioned before, the Hungarian violinist Arpad Czegledi should be mentioned, and his orchestra, Aleksandrs Jankovskis and „Savoy Band”, Teodors Keizers’ un Teodors Vējs’ orchestras. Huge part of the Bellaccord records is from foreign collectives.
Very remarkable is “record session” made by Mariss Vētra with George Pol orchestra even during the WW2, when 11 compositions were recorded – besides in German and Latvian – so to say – for “both markets”.

During occupation time the Radio centre orchestra should be mentioned, leaded by Arnold Kornelius, who had made very many high quality records, also jazz. However the most intriguing was the quartet of Alfio Grasso – Italian guitarist (violin, guitar and bass), accordingly to some information sources had visited Latvia with concerts and made six composition records. There is no information if these records had ever been produced as discs, but we can recognize highly professional so called gypsy jazz in Django Reinhardt manner. There are information that Alfio Grasso, as well as some other Italian musicians (as Marchello Gloria) had stayed out and played music in Latvia after war, and returned to their home countries only at the end of 40-ies. In 1941 Alfio Grasso had recorded as member of Helmuth Zacharias und seine Solisten in Berlin.

**Occupation and Wars**

With the occupation all the previous quiet development dispersed. Musicians were not directly affected by the soviet retaliations of 1940-41, but playing American music was prohibited, „Bellaccord Electro” was nationalized, musicians’ former working places - restaurants and dance clubs were closed. In turn – German occupation expands into cruel examination – those Jewish musicians, who did not manage to emigrate, were killed. In fact this was the way how great part of the Latvian jazz pre-war traditions practically was eliminated. Even if the rest of the musicians still have work in already mentioned A.Korneliusa Orchestra – the war is taking its part and after 1944, when the orchestras started to renew and to establish – practically there were no professional musicians (some sources informs that after the war 80 % of the musicians of the symphonic orchestra were non-professionals). Even more - we cannot speak about jazz anymore, because if after the war playing jazz (mostly in cafés, cinemas, dancing parties) were tolerated, then after the 1948 jazz was principally prohibited as expression of formalism in the culture declared as such by the Communist Parties resolutions. Only after Stalin’s death in 1954 the situation started to change, but that is another story.

**Conclusions**

In the Jazz research the main problems causes dating – practically there are no information on musicians and dates. The other problem is jazz record analysis - as practically there are no pure jazz records, we can find only separate elements, stylistics and artistry professionalisms.
Very hard problem is also digitalising the records – most of the matrices is not available in digital format, and Latvia State Archive of Audiovisual Documents don’t have money for such big project yet.

Very interesting aspect in the Jazz research is the interconnections of Latvian Jazz musicians with other states – concerts, tours, records and other (especially with Germany). That is the objective for further research investigations.

Thank you for your attention

About the author

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Globalizing Perspectives on Norwegian Jazz History

TOR DYBO

Introduction

In this paper I will discuss globalizing perspectives on Norwegian jazz history from the beginning of the 70s. First, I will discuss the influence from the American jazz tradition in Norway, and how it in many occasions was used as a platform for creating new ways of improvisations. This is followed by some examples of cross-cultural forms of improvisation in Norwegian jazz life from an ethnomusicological point of view with an emphasis on the questions of musical borrowing from other cultures – where improvisation is an important musical character – and how such borrowing could create other sorts of musical characteristics, e.g. in creating “time” and “groove” during performance. This theme has its reference to the question of creating a kind of “otherness” with a foundation in jazz improvisation, but where it is influenced of cultural impressions from outside the mainstream American jazz tradition. In other words the purpose for this article is to discuss some aspects on how Norwegian jazz musicians and ensembles 1) either use material from other oral musical cultures than the jazz tradition in their improvisations or 2) collaborate with improvising musicians from other oral cultures outside the jazz tradition. My discussion is limited to different Norwegian based groups, artists, and musical projects such as Østerdalsmusikk, Jan Garbarek, Frode Fjellheim Jazz Joik Ensemble, and Utla.

Some global perspectives on improvisation among Norwegian jazz musicians

Regarding to the discussion of cultural globalization – including the discussion on how jazz in an American tradition has been spread world wide – there has been an ongoing debate among jazz scholars, writers, and musicians for many years on the question of continental or national identities among jazz musicians in this part of the world. And, in this context: The questions of European jazz musicians copying the American jazz tradition or if they are freeing themselves from it. This question is raised by – among others – the German trombonist Albert
Mangelsdorff (1928–2005) in the film Play Your Own Thing – A Story of Jazz in Europe (Benedikt 2006). Another example on this discussion is Ekkehard Jost’s book Europas Jazz from 1987 (Jost 1987), where he discussed the hypothesis: First copying the American jazz tradition, then emancipation from it by creating something new based on an European cultural heritage. One of Jost’s arguments is that free jazz in an American tradition opens up and had its role as a trigger to create a sort of Europeanized “free improvisation.” This is an important discussion in the attempts to sort out European identities in the jazz life in this part of the world, but as I will discuss below is this a complex history.

I will now narrow my discussions – regarding to this extensive theme – to analyze some tendencies with its reference to the questions of globalization in Norwegian jazz life since the end of the 60s.

As a point of departure I will start my discussion from the following hypothesis: The whole story of jazz is a history of cross-cultural musical meltings. In this context, jazz as cultural and musical expressions means a continuous cross-cultural interchange by such expressions, and such contact could create new expressions within improvisation and jazz musicianship. In other words, jazz as a musical and cultural expression is on a continuous drift where it gets impulses from its cultural surroundings. By this, my argument is that jazz is not a static musical form of expression limited within a singular tradition, it is on a continuous change where interaction with its surrounding is an important part. Regarding to the topic of this paper – and the discussion above – this refer to the spreading of an American jazz tradition to a European country such as Norway, and how such a tradition could get a further development as a living improvisational jazz musical tradition. But the American tradition could also work as a trigger for creating new forms of improvisation. These aspects open up for at least two variants of jazz musical expressions:

1. Jazz musicians that continue an Americanized jazz tradition as a living tradition.

2. Jazz musicians that use the improvisational background in an American tradition to explore new forms of jazz musical expressions.

My argument is that the American jazz tradition lives further as diaspora processes with its reference to how such jazz traditions were spread worldwide, and in this case re-established itself as a living jazz musical tradition in a European country like Norway. Hereby my argument is that such a tradition build up a globalized jazz musicianship where musicians independent of their national background can play together. Such musicianship is a globalized human activity where interaction during improvisation and other kind of musicianship are important aspects.
I will now step by step examine some aspects of this topic, first by examine how jazz improvisation skills were – and still are – learned and developed as a part of human activity in the Norwegian jazz milieus, and then how Norwegian jazz musicians also could be inspired by their homely surroundings. The next step in this argumentation is to discuss the question of if it is possible to sort out a Nordic sounding sphere and uniqueness regarding to a Norwegian jazz tradition.

1) Learning jazz musicianship in Norway

Let us first look into how the musicianship was learned as a global musical form, but in this case localized to Norwegian jazz milieus: Many Norwegian jazz musicians from the post-war generation born in the 40s and 50s were basically trained in improvisation by imitating American jazz musicians and learned in this way the skills to be able to play together. This was their basic school of learning jazz improvisation and such forms of imitations helped develop their respectively unique playing style. A few examples of such Norwegian jazz musicians are double bass player Bjørn Alterhaug (b. 1945), tenor saxophone player Bjørn Johansen (1940–2002) and pianist Egil Kapstad (b. 1940). This is the same way of learning the improvisational skills that is closely described and analysed in an American jazz tradition by Paul F. Berliner (1994), and further discussed and analysed by Bjørn Alterhaug (2004) on the use of this improvisatory tradition outside USA. For a further discussion on this topic I refer to these mentioned publications.

2) A direct influence from American jazz traditions

A globalizing aspect in this context is the following scenario: An important arena for many Norwegian jazz musicians to learn improvisatory skills in this way was to accompany American jazz musicians on their tours in Europe. This happened often in the 60s, 70s, 80s and 90s. As an example on such global processes the above mentioned musicians have accompanied American jazz musicians such as saxophonists Warne Marsh (1927–1987), Lee Konitz (b. 1927) and Joe Henderson (1937–2001), trumpet players Chet Baker (1929–1988) and Clark Terry (b. 1920) on their tours and gigs in Norway. By doing this, many Norwegian jazz musicians gradually where socialized into an American jazz tradition.

3) The American jazz tradition: A platform for exploring new musical material?

What role had jazz as an American musical influence on Norwegian jazz musicians, and how did the musicians use this improvisational background to explore other kinds of musical material outside an American tradition? The generation of jazz musicians mentioned above carry on with an American jazz tradition and use this as a platform to develop their individual style. But many of these musicians – for example bassplayer Bjørn Alterhaug, jazz singer Karin Krog (b. 1937) and tenor saxophone player Jan Garbarek (b. 1947) – where at the same
time active in exploring musical material outside an Americanized jazz tradition. An example of this is the use of folk music from Norway as vehicles for jazz improvisations. An important recording project in this matter is the LP “Østerdalsmusikk” issued in 1975 fronted by the trumpeter Torgrim Sollid (b. 1942) and pianist Erling Aksdal jr. (b. 1953) and names such as Garbarek, Alterhaug, and many others.\(^1\) This ensemble was named after the valley Østerdalen in Eastern Norway, hallmarked by its rich folk music tradition. The Østerdalsmusikk ensemble based their improvisations and interpretations on transcriptions of folk tunes from this region, done by the Norwegian musicologist Ole Mørk Sandvik (1921).

This LP consists of short tunes named after well-known styles from Norway’s folk music heritage such as Bruremarsj (by Martinius Helgesen), Pols (by Martinius Helgesen), Halling (by Martinius Helgesen), Gukko (by Martinius Amundsen), etc. Each tune shows that the musicians’ performances are based on an American jazz tradition, but at the same time they pay a great respect for the uniqueness in this folk musical material from Østerdalen. My judgement is that the arrangers and musicians on this project show a sort of new cross-cultural mix based on their respectively jazz improvisational skills. And my argument is that this mix creates a new direction in the Norwegian jazz history in the 70s.

In this context: There has been a critique that the musicians mentioned above – who are trained in an improvisational language based on an American jazz tradition – are copyist, but I will argue that these musicians are no copyists. They have respectively built their individual and strongly personal style as jazz musicians. Learning jazz improvisation in an American jazz tradition has been a necessary way for them to learn such skills, and by then being able to explore new forms of material outside the jazz tradition, in this case material from one of the rich folk music regions in Norway.

\(^4\) The Influence from ECM: A symbol of Nordic sphere in music expression?

Since it was established in 1969 the German record label ECM (Edition of Contemporary Music) has had an important role for putting Scandinavian jazz musicians on the international map of jazz history, and this was musicians that in many ways developed new styles and directions in jazz. A couple of classic examples are how the Norwegian tenor saxophone player Jan Garbarek and electric guitarist Terje Rypdal (b. 1947) – did not fit naturally into an American jazz tradition. Garbarek for instance mainly build his improvisational language on an African American jazz tradition, but in his case that was a tradition mainly based on a modal jazz language rather than a the mainstream jazz tradition.

\(^1\) Østerdalsmusikk. Østerdalsmusikk, Mai 7510.
My evaluation of the discussion of Nordic sound, and ECM is that such phenomenons refer more to personal mentalities than significations of a national sphere. Manfred Eicher and Jan Garbarek have a common aesthetical view on sounds signified with a transparent sound with a lot of space and cool atmosphere. Garbarek on his side got many of these ideas from trumpet player Miles Davis (1926–1991) in his modal period, tenor saxophonist John Coltrane (1926–1967) in his modal period, and by then his latterly free jazz period, and alto saxophonist Johnny Hodges’ (1906–1970) warm sounds in e.g. his ballads with Duke Ellington Orchestra, where rich of overtones, etc characterized his playing. And not at least how he also is inspired by sound spaces from western classical music traditions, just to mention some examples.

In this context it is worthy to mention that Manfred Eicher on his side originally was a double bass player in the classical orchestral tradition, and he got a lot of his ideas about space in music and transparency in record production from the world of western classical music. Garbarek was in many ways outside the mainstream Norwegian jazz milieus referring to his search for modal scales and folk inspired material and phrasings from native and aboriginal cultures throughout the whole world. But on the same time he was a part of an Americanized jazz history too where music from African American names and directions mentioned above had its role as a trigger for him to develop his personal sound as jazz musician. These aspects show some of the globalizing perspectives and complexities referring to the discussion of Nordic sphere in jazz musical expression by an artist such as Jan Garbarek.

In my doctoral dissertation – and later book and articles – on the music of Jan Garbarek (Dybo 1995a, 1995b, 1996a, 1996b, 1997, 1999, 2001 and 2002) I have argued that his unique way of playing was mainly influenced by an African American jazz tradition with names as Miles Davis, Johnny Hodges, Bill Evans, John Coltrane and Albert Ayler, etc. as important sources for his personal saxophone sound who is characterised by using space as an important character.

This tells us that the history of national or Nordic identities among jazz musicians in Nordic countries is complex. For example: On the one hand we have a younger generation of jazz musicians – such as pianists Christian Wallumrod (b. 1971) and Tord Gustafsen (b. 1970), both educated at the jazz educational programme in Trondheim – who follow up Garbarek regarding to international marking by publishing their respective CDs on ECM. On the other hand, the influence from the American jazz tradition is strong. Regarding to this complex situation today, the situation is that some younger jazz musicians redefine American jazz traditions, e.g. saxophone player Petter Wettre (b. 1967). His musicianship could be interpreted as a post-Coltrane-direction in Norwegian jazz life today. But, Wettre and others use this as a platform to build up their own unique identity as jazz musicians.
5) Jazz education in Norway

Another aspect in the process of developing new generations of becoming jazz musicians was as mentioned above the establishing of an educational programme for jazz at the former conservatory of music in Trondheim in 1979. Trondheim had for a long time been an active jazz city in Norway with a lot of professional and semi professional musicians. Many jazz musicians from abroad visited Trondheim on their tours and had the local musicians accompany them, but the visiting musicians also held seminars and other educational events. My argument is that this was – and still is – a unique situation in the dissemination of the American jazz tradition, where one important aim is to supervise the students to find their own unique personal voice.

As I will explain further, such younger generation musicians explore cross-cultural influences on behalf of their jazz musical background. I will now discuss a couple of examples regarding to this:

**Globalizing Perspectives on Frode Fjellheim Jazz Joik Ensemble**

One of the projects that have been attached to the Norwegian keyboard player and composer Frode Fjellheim’s name is The Jazz Joik Ensemble, later given the name The Transjoik Ensemble.\(^2\) I will now give Frode Fjellheim Jazz Joik Ensemble,\(^4\) and especially their CD Saajve Dans,\(^5\) an attention. This project fits naturally into the variety of numerous intercultural recording projects during the 1990s that are known as “world music.” The special quality of this release is the unique blend that arises when the joik (rhythmic chant) of the Southern Sámi tradition are interpreted by a group mainly consisting of jazz musicians. In this case most of the musicians have their background in the jazz milieu of Trondheim in Norway. The recorded examples of Saajve Dans are based on material from Karl Tiréns collection “Die Lappische Volksmusik” (Tirén/Peterson-Berger/ Collinder 1942) and on newly composed music that is based on the joik of the tradition mentioned. The musicians of Saajve Dans immerse themselves into the Southern Sámi music tradition. Several of the examples begin with the original joik theme that is presented as close to its origin as possible.

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\(^2\) This chapter on Frode Fjellheim has earlier been published in an extended version in Jazzforschung Jazz Research 39 (see Dybo 2007).

\(^3\) The official home page of The Transjoik Ensemble is: www.transjoik.com.

\(^4\) Musicians: Snorre Bjerck (percussion), Tor Haugerud (drums and percussion), Torbjørn Hillersøy (e-bass), Nils Olav Johansen (guitar and vocal), Håvard Lund (soprano saxophone, clarinet, Bulgarian bag pipe and background vocal), and Frode Fjellheim (piano, synthesizer, hand drums, and vocal).

\(^5\) Frode Fjellheim Jazz Joik Ensemble, Saajve Dans (Idut 1994 ICD 943).
and later the theme gradually glides into interpretations that are coloured by the jazz musicians within this group. The intercultural aspect is further emphasized by the use of folk music instruments from other countries, such as the Bulgarian bagpipe. This interpretational background is valid for several of the tunes, among others “Bjørnejakt” which, after a presentation of the joik theme, is interpreted in a jazz-rock fashion. Other examples of this form of presentation are the tunes by Johan Anders Stånberg and Åarjel Saemiek.

Thus the Jazz Joik Ensemble presents interpretations of material that often is very free and the musicians appear to be attentive to the nuances in the material from the Southern Sami tradition and further present an interpretation that is adapted to the electronic age, e.g. by using instruments such as synthesizer, electric guitar and the electric bass. This is especially intriguing in the meeting between the Jazz Joik Ensemble and Albertina Nilsson from Ammarnäs in “Anne Fjellner Vuelie” recorded by the Swedish Radio (Sveriges Riksradio) in 1991. In this context we can ask what sort of “otherness” is created? As bordun for Nilsson’s joik, a sound fabric, created by Frode Fjellheim on the synthesizer, is added – in a groovological sense – as a contrast between the electronic mediated “everyday life” and an older joik tradition. Fjellheim is apparently very attentive to the nuances of Nilsson’s joik, and due to this fact the combination is experienced as completely natural. The joik theme of Anne Fjellner Vuelie is later taken over by Nils Olav Johansen’s voice.

Frode Fjellheim has studied the tradition of Southern Sámi joik thoroughly, and a result of this is that he has build up his own music pedagogy on the oral Sámi joik tradition in general (Fjellheim 2004). One of the impressive strengths of the Jazz Joik Ensemble is how they accomplish the transition from the joik theme to their own interpretations without leaving the impression of being artificial. Saaive Dans could in such way be interpreted as a remarkable record that naturally combines the joik of the Southern Sámi tradition with elements of jazz in an electronic soundscape. But in the same time this project raises many questions about authenticity and ethics, let me mention a few: Is there something new brought into the Sámi joik-tradition through Fjellheim’s project, and what are these new dimensions? Or is this from a contrary perspective a cultural robbery? And opposite again, in a globalized world is it at all possible to say that such musical heritage will remain stable without being influenced by cultural changes? These questions are important to rise in a topic like this, but within the space of this paper I cannot follow this up in a further way.6

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6 For a further discussion of Frode Fjellheim cross-cultural musical projects, especially his group The Transjoik Ensemble, I will recommend the Norwegian scholar Ove Larsen’s article on Southern Sámi musical cultures (Larsen 2004).
Utla: The borderline-crossing blend between free improvisation and Norwegian folk tunes

The Norwegian improvisation trio Utla operates on the boundary between Norwegian traditional folk music, jazz and elements of rock. Utla consists of Hardanger fiddle, saxophone and drums, which is most prominent in the soundscape. Additionally there are some elements of singing, billygoat’s horn (“bukkehorn”) and a variety of percussion instruments, which complete this sound. I will in this case have a special focus on their record Brodd from 1996.

From their individual backgrounds, the three musicians draw in elements of Norwegian folk music, jazz and “ethnic” music from all over the world. The Hardanger fiddle played by Håkon Høgemos provides the folk music quality of the record. Seglem’s saxophone play provides the jazz traits whereas Isungset’s drum play is responsible for the cross-cultural characteristics of the record. The improvised music they create can be labeled “world music.”

The tunes are new arrangements based on written down “halling” waltz, “springar,” etc. by Jens Frydenlund, Sigurd Eidegard, Anders Nedrell, Torolv Eidegard and others. Some of the characteristics of this group are Høgemo’s treatment of sound when he plays the Hardanger fiddle and the use of sound effects such as fuzz for sound overdrive – a method that is unusual in connection with this instrument. An example of this can be heard in the examples of Lægreiden and Drift. Drift has minimalist qualities as a consequence of the constantly repeated rhythmical patterns, which vary in length with tiny time intervals. Høgemo and Seglem mark this with the Hardanger fiddle and the tenor saxophone respectively.

One of Utla’s strengths is the borderline-crossing blend between a form of improvisation that is characterized by free jazz on the one hand and material from Norwegian folk music types such as “halling” and “springar” on the other. This is showing the Hardanger fiddle out of its natural context, and something “new” or “other” is created. Listening to the freest sequences of improvisation on the record, one is reminded of the avantgardistic improvisations of jazz in the sixties, where the parameters of pulse, melody, and harmony have been more or less dissolved. The saxophone play on the record brings to mind African American saxophone players such as John Coltrane, Albert Ayler and Ornette Coleman, and the trumpet player Don Cherry from the end of the sixties. It should also be mentioned that the latter expressed great interest in Norwegian folk music at the end of the 1960s. Among African American musicians there was a general interest in “ethnic” music. In this connection also Jan

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7 This chapter on Utla has earlier been published in Jazzforschung Jazz Research 39 (see Dybo 2007).

8 Utla, Brodd (NOR-CD 9514).
Garbarek’s saxophone play from the end of the 1960s can be mentioned; but the phenomenon is also present in his recordings on the theme of Norwegian folk music throughout the 1970s and at the beginning of the 1980s. Seglem’s saxophone play is marked by characteristics of Garbarek’s sound ideals of this time.

Utla document an interesting niche in the type of “music across cultural boundaries” we have witnessed on the record and concert market for many years now, often marketed with the label “World Music”. The group marks its originality by both using a national instrument such as the Hardanger fiddle, and by utilizing its sound in a way that is untypical for the folk music tradition represented by this instrument. In this way it could be argued that other “timelines” and “grooves” are created. But in the same way as mentioned under the analysis of Frode Fjellheim Jazz Joik Ensemble also this Utla-project raises many questions about authenticity and ethics. A national purist could ask if it is reasonable to use an instrument such as the Hardanger fiddle, which is deeply rooted in a particular Norwegian folk music heritage, into such a free improvisational setting. On the contrary: Is it reasonable to operate with strict national boundaries on the music scene in a global complex world? Is the whole music history not a history of musical borrowing? Who own the folk music tradition within a nation? In cross-cultural studies such basically questions are important to rise as we already have discussed during the Frode Fjellheim-case.

Some concluding remarks and critical outlook

In this paper I have discussed some aspects – partly big questions – regarding to the discussion of globalizing perspectives on Norwegian jazz history. The examples used – Østerdalsmusikk, Jan Garbarek, Frode Fjellheim Jazz Joik Ensemble and Utla – emphasize, in many ways, something different than the American jazz tradition, but where questions of musical borrowings are actualized. But my argumentation has been that many of these musicians and groups are basically trained in an American jazz tradition and use this as a point of departure for their respectively further developments as to improvise and explore material of non-American origin, and thereby forming cross-cultural expressions. One important aspect in this discussion has been that beside such development in Norwegian jazz life, we find musicians who have the continuous mainstream jazz in an American tradition as their musical identity.

As discussed indirectly throughout this paper the topic raises many basic questions about challenges when doing research in this new field, e.g. questions about cross-cultural musical activities and musical borrowing. Not at least many methodological questions are raised in this context, e.g. which tools are required when a scholar want to do an investigation where
music from different cultures are mixed. Is extensive fieldwork in every cultural region – which is included in such cross-cultural mix – necessary for giving a reliable scholarly contribution? Or should one instead focus on this cultural complexity as a sort of new musical and cultural syntheses in a globalized world? Anyway, many analytical aspects and perspectives open up to the topic about globalizing perspectives on Norwegian jazz history where the complexity of discussions of world music, globalization, post colonialism, etc. are raised.

References


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Jazz Biography – Jazz Crönicle – Jazz History – Jazz Science
On research, analysis and literary form in Danish jazz history writings, illustrated by the later editions

OLAV HARSLØF

Unfortunately Olav Harsløf could not make the deadline due to other research activities but the paper will be distributed in spring 2010. The paper will include a ‘scientific’ analysis model which Olav will introduce at the 9th Nordi Conference in Helsinki later in 2010.

Abstract
The up till now Danish jazz history writing consists of partly documenting descriptions added with different degrees of personal engagement, partly of interview-based biographies and memoires. Interviews have more and more been important for different sorts of documentations. On the opposite the authors do not take in analytical and sociological methods or aesthetical and philosofical theories (as used in descriptions of the history of the classical and experimenting music). Starting with a survey over the latest editions of Danish jazz history the paper will deal with this discrepancy and submit possible arguments for discussion.

About the author
Olav Harsløf (b. 1945) is professor at Roskilde University’s Department of Performance Design in Denmark. He has written many books and articles on music, sound art, theatre, architecture, design, cultural history and cultural politics. He has previously headed the Danish National School of Theatre and Dance, as well as the Rhythmic Music Conservatory.
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The Photograph as a Storyteller
Presentation of a storage and presentation project

FINN J. KRAMER-JOHANSEN

Photos in the Norwegian Jazz Archive

Since its inception the Norwegian Jazz Archives has collected photographs more or less randomly through donations and in connection with interviews, general charting and writings on jazz history. The Archive now has about 10,000 registered and digitized photographs – and an unknown number of unregistered ones (Randi Hultin’s collection alone probably contains over 30,000 photographs!). A large part of the registered and digitized photographs are a result of the project referred to here.

As a part of our cultural heritage, photographs are an important source of information and knowledge about our history. They constitute a segment of the sources of our common memory, and are thus very important to preserve as source material for future generations and as sources of historical insight. This also applies to a great degree to photographs with motifs from Norwegian jazz history. Along with sound recordings, books, magazines, films etc., photographs contribute to documentation of the history of jazz in our country.

The analogue age

From the start the Archive placed emphasis on identification of people and motifs in the photographs – first in the form of so-called analogue photo-cards – later in the Mikromarc computer program, which was developed for libraries. This is also the same program that books, videos and sound recordings are catalogued in.

Often many owners of photographs do not wish to part with the original pictures. Thus, in the analogue era, as in other photo-storage work at the time, our solution was to borrow the pictures and photograph them, and then make new negatives as a basis for further copying. We were doing this not further back than the 80s and beginning of the 90s. The result could be astonishingly good but cannot be compared to the results you get from scanning pictures to digital files.
The photographs were stored in files made of acid-free cardboard under their accumulated numbers. However, the pictures were exposed to extensive wear and tear because the original positive copies were regularly being taken out for viewing or borrowing. It was a challenge to find procedures and routines that could ensure that the original positive copies and negatives were not exposed to wear and tear, at the same time making the pictures available for use.

A really good solution only came when digital scanning became generally available at a point in time in the 90s.

I’ll get back to that later.

"Jazz Photographer" Tore Fredenlund

When we talk about historic Norwegian jazz pictures, Tore Fredenlund has a central position. Around half of the NJA’s 10,000 registered photographs belong to Fredenlund’s collection. Tore Fredenlund was born in 1932. He was a press photographer from 1954, and from 1982 he ran his own business. Through his work as a press photographer and freelance he documented a number of events within Norwegian, jazz, rock and entertainment life, especially in the fifties and early sixties. Today he is a pensioner.

In honour of the Nordic gathering I shall now show three of his pictures:

Illustration 1: Arnvid Meyer at the Big Chief Jazz Club in the 50s
Illustration 2: Jan Johansson at Randi Hultin’s house, Febr. 1959
Illustration 3: The Big Chief Jazzband at Casino in Travemünde, 1959
In the mid 80s the NJA made an agreement with Tore Fredenlund to take over his collection of jazz pictures. The NJA made a concerted effort to get these pictures in order. (Concerning Fredenlund it may be said that he is a good photographer but not a good file manager.) We filed the pictures and received a set of contact copies, so that from then on we had a certain overview, while he retained the negatives until he donated his whole file of negatives to the NJA in 2006.

The project

It was of course important to take care of and make available for use this significant and generous donation. Thus, the NJA’s Storage and Presentation Project was initiated in 2007.

The aim of the project was threefold:

1) to safeguard the photographs in the NJA for the future
2) to identify picture motifs
3) to make the photographs available

An important instrument for achieving these goals is digitization, which has two important purposes. One is to store original positive copies and negatives to avoid further wear and tear. The other is to make the pictures available on the Internet, internal machines or for other presentation. Identification of motifs is much easier when you can call up pictures on a computer. The NJA has entered into an agreement with the National Library of Norway concerning digitization of Fredenlund’s collection of negatives, but we have scanned our collection of positive copies ourselves.

The project has been financed with a gift from Sparebankstiftelsen (the Savings Banks Foundation) of altogether NOK 500,000. This is a private foundation which based on applications makes donations for cultural and generally beneficial purposes. To put it briefly, throughout the project period we have:

a) digitized 4,754 negatives from Tore Fredenlund’s collection (2007/2008)
b) digitized 3,303 positive copies from the NJA’s own collection (2008)
c) started adaptation of a catalogue and presentation program for the Internet (2008/2009)
d) identified and catalogued 4,449 pictures from Fredenlund’s collection (2008/2009)

This means that digitization of all photographic material has been completed and all pictures have been identified and catalogued.
All pictures have been digitized under the guidance of photographic experts in the National Library of Norway and have been stored in a set of high-definition pictures and a set of copies for viewing. Thus, the quality of the work is extremely good and the partial goal of storing valuable pictures from Norwegian jazz history safely for the future has been achieved. The digital files and original negatives are securely deposited in the National Library of Norway, while the NJA has a set of digital copies on a separate hard drive of its own.

Collection of metadata is a research project in itself. Among other things, we have held three successful collective contribution meetings with older Norwegian jazz musicians, received considerable help from Swedish, Danish and Dutch friends in addition to articles in books and magazines, studies of band memberships and other things to arrive at correct information.

At the present time we are planning how the presentation of the pictures should be done. Not everything has been decided, but we have indicated that they will most probably be presented from an upgraded gallery page on our own home page. I shall show this to you in a moment. We are planning to have exhibitions that will be made public as time goes by, for example a new exhibition every month, and with themes such as “Visiting stars from abroad”, “Norwegian jazz portraits”, “Jazz at the Philharmonic”, “A sled trip with Louis”, “Big Chief Jazz Club”, “The Penguin Club” etc. The pictures will be accompanied by small informative texts.

We also wish to publish our catalogue of photos, but here we are meeting challenges concerning clearance of rights. We expect that parts of the catalogue can be published.
The NJA’s catalogue of photographs (Mikromarc)

I shall now briefly show you what our catalogue looks like:

Illustration: Mikromarc catalogue picture

The following information is registered:
Signature for retrieval of both analogue and digital pictures
Motif description (title)
Persons in the picture
Date
Place (city or the like)
Location
Contributor
Photographer
Various notes and remarks
You can perform search in this catalogue modus as well as on web.

Illustration: Mikromarc web search page (Not yet published on web)
The pictures can thus be linked to the directory item itself.

Illustration: Mikromarc search result
Illustration: Mikromarc search result

**NJA home page gallery**

Mikromarc is a typical directory for retrieval and information and not a particularly good format for presentation of the pictures in the exhibition. We have therefore established a gallery on our home page, www.jazzarkivet.no. Our intention is to publish exhibitions at regular intervals.

I will now show how this can be done and at the same I shall use this example to illuminate the place of the jazz photograph in the general history of culture.
On a sleigh ride to Ullevålsetra – a reminiscence from the 50s

Armstrong visited Norway three times in the fifties. 2 – 3 February 1959 he held four concerts at Nordstrandshallen in Oslo. After intensive efforts the NÅ pictorial magazine\(^1\), in collaboration with journalist Randi Hultin and photographer Tore Fredenlund, managed to get Louis and his band to go on a sled trip to Ullevålseter. Ullevålseter is a café for hikers located in the middle of the Nordmarka woodlands, about a one-hour walk from public transportation.

Having arrived safe and sound from their sled trip through the Norwegian winter landscape, there awaited a sumptuous cold table and specially invited Norwegian musical colleagues – and according to hosts Reidar Otto and Gerd Ullevålseter the last guests did not leave the place “before seven o’clock in the morning”.

Tore Fredenlund was the exclusive photographer and took a number of pictures. Some of them you will surely have seen previously but here are some more:

\(^1\) Billedbladet NÅ, AS NÅ, Oslo
The sleigh ride heading up the slope.
The sleigh ride took place in a proper Norwegian winter atmosphere on the forest road from Hammeren in the Maridal Valley. Armstrong had played a concert on the same evening, so the party did not arrive at Ullevålseter until midnight.

Armstrong and his wife are warmly clad in the cold.
Louis in the sled along with his wife Lucille on the way to Ullevålseter

One for the road.
To keep the cold at bay Ivar Seter serves one for the road at Nordseter to an apparently sceptical international star. Hans Velund in the background.

A fanfare on arrival by Rowland Greenberg
At the fence surrounding Ullevålseter Armstrong is met by trumpet-player Rowland Greenberg while horse-owner and driver Hans Velund looks on.
Thanks for the ride!
Armstrong has obviously appreciated the help to mount the slope.

A jazz legend with jumping-skis.
In honour of Armstrong a ski-jumping show was put on in the now defunct ski-jump at Ullevålseter. The honoured guest was mightily impressed, and poses willingly with the skis of one of the participants.

At Ullevålseter a cold table containing Norwegian specialities is served. According to NÅ’s pictorial text all the fresh air had given Armstrong an enormous appetite.

Unfamiliar food served to a giant of jazz.
Alfred Maurstad\(^2\) provides assistance in Armstrong’s meeting with perhaps somewhat unfamiliar traditional Norwegian food. Nine-year-old Tore Viklund, who had earlier taken part in the ski-jumping exhibition for Armstrong, watches interestedly.

Alfred Maurstad plays for Armstrong 1.
To begin with Armstrong seems little interested in Maurstad’s folk-music tones.

Alfred Maurstad plays for Armstrong 2
...but Maurstad’s clowning talents have evidently aroused Louis’ interest in the music.

Norwegian/American fraternization.
An American trumpet-player and Norwegian fiddler fraternizing after the meal.

A jam session at Ullevålseter 1
After the meal they’re ready for a jam session where Armstrong’s musicians play together with Norwegian colleagues. From the left Trummy Young, Mort Herbert, Armstrong, Alfred Maurstad, Rowland Greenberg.

NJA_F2355

A jam session at Ullevålseter 2
A vocal duet between Velma Middelton and Armstrong with trombonist Trummy Young in the background. Between the singers you can make out guitarist Tor Braun, and left of Armstrong Kjell Gustafsen, Rowland Greenberg, and (seated at the table-edge) Arne Hermandsen.

NJA_F4047

Armstrong dances with an unknown woman.
The accompaniment is provided by (from the left) Kjell Gustafsen, Tor Braun and Rowland Greenberg.
NJA_F4189 Two trumpet-players meet.
Greenberg poses with the legendary trumpet-player.

NJA_F4185

Armstrong and Maurstad have exchanged instruments 1.
To begin with it seems that Louis takes his task quite seriously even though his violin-playing according to Nå “was not exactly world-class”.

NJA_F4187

Armstrong and Maurstad have exchanged instruments 2
Gradually however the mood lightens – and evidently Maurstad eventually manages to play the meal call.

NJA_F4188

Armstrong and Maurstad have exchanged instruments 3. It all looks like ending up in fun and games – even though NÅ’s journalist admits that “it should not be said that it sounded particularly melodious”.

This sample, then, (there are a total of 68 pictures from this event) is a very small part of the great digitization project in the NJA. And this was an example of how they can be presented and made available. Technically this is a simple presentation tool, “Joomila”, which is also free. We have used a computer consultant to get started, but that has not been a significant investment.
A little about how this event has been presented later

The NÅ pictorial magazine presented the event over several pages only two days after. Individual pictures have later been used in several contexts, among other places in Norwegian books on jazz history and not least in Randi Hultin’s own book.3

After the NJA received the collection, pictures have been used in new, unaccustomed contexts, for example in a yearbook on musical instruments from Ringve Museum (Armstrong and Maustad exchange instruments).4

Both the photographer and we are particularly proud of the fact that the Archive and the photographer have been presented in the new historical photographic work “80 millioner bilder”.5 With five of Tore Fredenlund’s jazz pictures having been given a place here, the history of Norwegian jazz has received a more visible place in Norwegian cultural history also outside of the purely jazz-historical presentations. The same pictures were also presented at the great exhibition of the same name in autumn 2008.6

Thus, photographic material of this type is of considerable interest not only to jazz historians but also as illustrations and documentation of general presentations of cultural history. In this way the history of jazz also becomes a part of our common musical and cultural history, not merely something rare and exclusive for those especially interested.

Then we must also tolerate the fact that the history of jazz will also be subjected to interpretation and critical inspection.

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4 Sissel Guttormsen (red.): Instruments tell tales, Ringve småskrifter 3, Ringve 2009


An example of this is the commentaries accompanying Fredenlund’s pictures in the work “80 millioner bilder”.

Quote:

“In racial politics, Armstrong was often looked upon as something of an Uncle Tommish figure, based upon the fact that he had not used his position to take a clear stand against racism in the US. In 1957, however, he met with this criticism when he cancelled a State tour to the Soviet Union based on the Little Rock affair in Arkansas where a girl was not admitted to a school because of her skin colour.

Was there a tinge of racial discrimination – however well-meant – in the way Armstrong was met by Norwegian fans? He was of course welcomed as the star he undoubtedly was – but did this exalted, almost hysterical celebration of Armstrong at the same time act as a show-off of unbiasedness or some sort of antidote against latent, Norwegian racism? In 1952, Armstrong was met at the airport by a poster saying “Excellent Band. Excellent People. Welcome!!” – as if it was considered necessary to emphasise that the world’s leading jazz musician was an excellent human being…..”

” The meeting with the ski jumper was of course a friendly one, but at the same time it was also quite openly arranged – based on stereotyped conceptions of Norwegian culture and what it meant to be an alien in Norway. In this case, Armstrong’s colour of skin was part of this alienation”.

End of quote

These are interesting questions being asked. Could you possibly interpret this otherwise than we’re talking here about a fantastic party for a great musician? The use of jazz photos in “80 millioner bilder” opens the way for looking at the history of jazz from other cultural-historical perspectives.

Jack Butler in Norway

Another example is the use of historic jazz pictures in artistic work. Here I’m thinking of the artist Andrea Lange, who this summer has had an exhibition in Oslo. Among other things she has used photographs from the NJA’s collection of photos in her exhibition “Jacques Butler - For All Occasions”?

Jack Butler lived in Norway from 1939, until leaving for the USA in 1940. He took part in concerts and club nights and became a great source of inspiration for young, central

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7 Andrea Lange “Jacques Butler - For All Occasions” Oslo Muesum, avd. Interkulturelt Museum, Oslo, 11.6 – 2.8.2009
Norwegian jazz musicians. He made great friends in the Norwegian jazz milieu and retained contact with some of his friends when he left the country.

The artist has prepared a portrait of the American trumpet-player Jacques (Jack) Butler (1909 – 2003). Through a work cycle consisting of video, photography, text and collage, as well as a sound program and a literary work, a monument over Jacques Butler 100 years after his birth has been created.

Lange has done research in various archives, among others in the Norwegian Jazz Archives, and visited friends of Butler and his son, who lives in Paris.

Lines are drawn from the time Butler was in Norway, to today’s society, characterized by intolerance concerning strangers. What forms the basis of identity in a barely one hundred year-old Norwegian nation? Lange sees parallels in today’s immigrants who meet demands to adapt.

A central document is her letter to Butler containing an invitation to recall his stay in Norway. What was it like to be in Norway with a basically ethnic white population, influenced by Nazi Germany in various ways and where jazz was looked upon as an expression of “foreign culture”?

(Butler died in 2003 – so she didn’t get any answer to this.)

Lange wants to give us an insight into a forgotten artist’s life, while at the same time asking critical questions in one of our time’s important debates.

14 February 1940 Butler participated as a guest soloist in a recording of “I’m Coming Virginia” with Oslo Swingklubb’s band and with his own “Jack Butler and his Swing Patrol” on “After the Ball” (HMV AL.2701). These recordings have a special place in Norwegian jazz history. It was the first time a first-class American jazz soloist had been recorded together with Norwegian musicians, and also the recording debut for Rowland Greenberg and Arvid Gram Paulsen.

As an archivist I followed the development of this project from the artist’s first visit to the NJA until the finished product, and it was fascinating to see how she acquired new documentation in the form of pictures, interviews etc. thus recreating and filling in the history of Jack Butler also before and after his time in Norway.
Conclusion

In this lecture I have presented the NJA’s Storage and Presentation project for photographs, which has been one of our most important projects in recent years. I have described a way of doing this where digitization and presentation are central. Experiences from the project show that digital files, good directories and not least thorough identification processes are a prerequisite for reinforcing the use and presentation of the photographs. A number of challenges have also clearly emerged, of both a technical and legal nature. The very extent/volume of the material is a challenge in itself.

Some other important observations:

a) Increased availability has been achieved
b) Safeguarding and storage have been achieved.
c) Negatives are unprocessed pictures, whereas processed positives are the final result of the photographer’s actual work.
d) A photographer also takes many unusable pictures.
e) Who is actually who; identification is demanding.
f) Budgets must include funds for legal services such as copy right clearance etc.
g) Millions of pictures – where will it end?

Through examples I have further tried to illuminate how the Archive’s collection of photographs can contribute to the source and documentation of jazz history, but also in other cultural-historical contexts and in artistic work. The fact that jazz photographs can be used in a context other than ordinary jazz history may extend the interpretation possibilities that lie in the pictures. I believe that such use will contribute to giving jazz its natural place in the general history of culture and provide opportunities for creation of new histories.

About the author

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Future Archive Collaborations
Discussion between the Nordic jazz archives and networks

MODERATED BY WOLFRAM KNAUER

The starting point for the discussion was a number of topics distributed to the archives ahead of the conference. These minutes contains a brief summary of the issues discussed.

Topics discussed

Archival resources:
What kind of resources do the specific archives have and work with most of the time? What do we have to collect, what do we not have to collect?

Archiving:
What software is used and how far is the progress in the archiving of records, books, periodicals, correspondence, photos?

Discography:
Is there a possibility for a pan-Scandinavian discographical web project, and could that at one point be enlarged into a European discographical project? Has anyone experience with a sort of Wiki-Discography?

Digitizing:
What is the standard procedure as to digitizing music, written documents, photos?

Availability of digitized documents:
Are there any plans for a web presentation of specific material?

Database compatibility:
What kinds of databases are used and are they compatible (or at least could they be made compatible at one point)?

Oral History:
Where do we stand with original oral history documentation (done by the archive itself) or oral history housed in other archives or done by journalists etc.?
**Special collections:**

Which special collections are there in the different archives and how can they be presented to people outside the archive at this moment?

**Networking:**

How can a networking mailing list among the archives be helpful? And how could the existing mailing list (Euro Jazz Archives) and the existing website (www.jazzarchive.eu) help networking (and be kept an active tool)?

**Nordic jazz archives represented**

(The staff specifications indicate both full time and part time staff.)

- **Norsk Jazzarkiv** (Finn J. Kramer-Johansen) (www.jazzarkivet.no). Independent institution supported by Kultur- og kirkedepartementet, staff: 2.

- **Jazz department at Svenskt Visarkiv** (Jens Lindgren & Roger Bergner) (www.visarkiv.se), integrated in Statens Musiksamlingar, staff: 4.

- **Finnish Jazz and Pop Archive** (Maaret Storgaards) (www.jazzpoparkisto.net/en), a private archive supported by Ministry of Education and other institutions, staff: 3.

- **Jazz collection at Syddansk Universitetsbibliotek** (Frank Büchmann-Møller), (www.sdu.dk), part of university library, staff: 1.

- **Center for Dansk Jazzhistorie** (Tore Mortensen) (www.jazz.aau.dk), part of Faculty of Humanities at Aalborg University, staff: 3.

**Other archives represented**

- **Jazzinstitut Darmstadt** (Wolfram Knauer) (www.jazzinstitut.de), independent institution supported by the city of Darmstadt, staff: 3.

- **Australian Jazz Archive** (Bruce Johnson) (www.nfsa.gov.au/the_collection/jazz_collection/)

The panel members gave a short presentation of their respective archives and their affiliation, staff, types of materials and ongoing projects. All information is available on the websites listed above.

**Archiving software**

All archives - except for Jazzinstitut Darmstadt – employed the international library software ‘Marc’ for registration of materials. This means that all registered materials are searchable either on location or online from the websites. The materials at Darmstadt Jazzinstitute are available on location, and the institute also provides bibliographies on special subjects and
musicians on request from its internal database, which includes an extensive index on international periodical articles.

The national jazz discographies

A Swedish jazz discography is available for downloading as a pdf-file from the website.

The Norwegian discography is published online (http://nb.no/norskjazz/), in printed version (Johs Berg: Norwegian Jazz Discography 1905-1998) and updated online (www.jazzbasen.no), registered in the National Library of Norway’s database system MAVIS, which is also used by the Library of Congress.

The Finnish discography is contained within the Finnish national discography and available online from https://viola.linneanet.fi

A separate Danish national jazz discography is not yet established. Erik Wiedemann has worked out a list of Danish jazz recordings until 1950 and Erik Raben has continued the discography up until 2000. CDJ will attempt to make a complete discography available over the next few years.

The idea of a wiki-discography was suggested as a way of creating jazz discographies, nationally, on the Nordic level or on the European level. This could be a way to establish and maintain a discographic database involving outside dedicated researchers with a minimum of working effort for our staff. This has to our knowledge not yet been tried in Europe. If a wiki-discography is established in e.g. one of the Nordic countries the experiences acquired from this could form the basis of a joint Nordic or European project on a larger scale.

Digitizing materials

All archives are involved with preserving materials of different kinds in digitized form, records, tapes, photos, posters and interviews.

SE: Working on digitizing posters, photos, tapes.

NO: Some tape recordings from jazz clubs and jazz photo collections.


DK: All Danish recorded music in ’Nationaldiskoteket’ is in the process of being digitized by Statsbiblioteket in Århus. The large tape collection at Syddansk Universitetsbibliotek is in the process of being digitized. CDJ is digitizing its collection of oral history interviews and publishing cue sheets of the interviews on their website.
Jazzinstitut Darmstadt is primarily digitizing printed material (photos, periodicals, correspondences, program notes and flyers etc.). The periodicals are digitized part-systematically and part by request from users who ask for scanned copies of specific articles.

When it comes to use of digitized materials the discussion touched upon the complicated issue of copyright laws, especially on music and photos. While copying music, written materials and photos is generally allowed for strictly research purposes, great care should be taken that such copies are not misused for commercial purposes. The copyright issue also applies to the presentation of different kinds of materials on websites. It was pointed out that digitizing and web access of older jazz magazines in our respective countries could be of great value for researchers.

**Future networking between jazz archives**

On the European level Wolfram Knauer proposed that the already existing jazzarchive network (www.jazzarchive.eu) should constitute the basis of the development for future collaboration. The network should limit itself to working archives where a rotation of the webmaster role between the collaborative archives was proposed to create momentum. This rotation system should also include the existing mailing list for jazzarchives, to be used for sharing information and solutions on how to solve specific archiving problems. This proposal was agreed upon by the Nordic archives and Knauer will bring his proposal forward to Francesco Martinelli in Sienna. Knauer also stressed the importance of having an English version of the jazzarchive websites. On the Nordic level it was also agreed upon that a working group should be set up with representatives from all the Nordic jazzarchives involved. The working group shall discuss a number of issues for future Nordic collaborations to be presented at the next Nordic Jazz Conference in Helsinki in October 2010. It was pointed out that such projects stand a good chance of getting fundings from the Nordic Council.

Tore Mortensen
Conference programme

Tuesday

History or Histories? Wolfram Knauer
Jazz in Norway – as part of global jazz history Hans Weisethaunet
On the margins: problems in jazz archiving outside the US Bruce Johnson
Race Consciousness in Danish Jazz Reception Christen Kold Thomsen
Jazz i Norge på 1960-tallet Bjørn Stendahl
From a local jazz club to the best venue in the world Frank Büchman Møller
Jazz into Art Music in 60’s Sweden – Structures and Strategies Alf Arvidsson
Excerpt from “Play Your Own Thing” Ole Matthiessen

Wednesday

Jazz and Danish ”Cultural Radicalism” Peder Kaj Pedersen
Lembit Saarsalu: “Music Saved Me” Heli Reimann
Uffe Baadh Lars Westin
Johann Emile Dændler Morten Hein
Centre for Danish Jazz History TM/OIH/TAJ
History of Jazz in Latvia – 1920-1940 Indrikis Veitners
Globalizing Perspectives on Norwegian Jazz History Tor Dybo
Jazz Biography - Jazz Cronicle - Jazz History - Jazz Science Olav Harslof
Fotografiet som historieforteller Finn J. Kramer-Johansen

Thursday

Future Archive Collaborations Wolfram Knauer
Discussion between the Nordic jazz archives and networks
### List of participants

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