

Reports

Research Projects

GENRE AS DISCOURSE – ON THE CONCEPT OF HIP HOP IN DANISH POPULAR MUSIC CRITICISM

My Ph.D. project (Department of Musicology, University of Aarhus, 2003-6) is concerned with genre in popular music, and especially with the discursive constitution of genre concepts. This constitution is in my opinion pragmatic – tied to certain practices, people and places within popular music culture – and I focus my investigation on a specific case, namely the constitution of the concept of hip hop in Danish popular music criticism (newspapers, music magazines, fan- and netzines).

There are a number of reasons for this focus. Journalistic popular music criticism plays an important role in the introduction, negotiation and preservation of genres, and this is due to the fact that genres are concepts. They are, to put it differently, part of a conceptualization of music, and though this conceptualization may be understood as an aspect of a broader genre specific social and cultural practice (a genre culture), it is literally hard to talk about a genre (culture) without some kind of labelling. Genres rely on some kind of articulation, and an important site of this articulation is popular music criticism. This explains, apart from my object, also the discursive orientation of my study, at the same time as it underlines the importance of looking at the features of popular music criticism as an institution. A prominent feature is the mix of implied parties: of general and specialized media, professional and amateur writers, fans and critics etc. The point is that genre concepts are constituted not only by representatives of the genre culture, but also by writers with affection for other genres, with other aesthetic, economic or political interests.

In attempting to grasp this complexity and to focus on the discursive practice of popular music criticism I apply a combination of discourse analytical approaches and the cultural sociology of Pierre Bourdieu. This poses a challenge in combining a dynamic conception of Bourdieu's notion of field with a notion of the order of discourse – a notion derived from critical discourse analysis that denominates a configuration of discourses in relation to a certain topic (in this case hip hop).

In describing the constitution of the concept of hip hop in the emergent discourse of hip hop criticism, I imply a thesis, that divides the constitution of the concept into three phases: one, in which hip hop and related concepts (e.g. scratch, break dance, rap etc.) are introduced; a second, marked by a greater degree of negotiation of these concepts within what can now be considered an established discourse on hip hop; and a third phase, in which this discourse has been expanded giving way to an understanding of hip hop as a rather vague super genre. These phases structure the twenty years of Danish hip hop criticism chronologically but are not clearly demarcated. They refer to overall tendencies in a very complex development and rely on basic discursive processes: first an introduction of a new vocabulary leading to the establishing of a discourse, then attempts to close this discourse and a simultaneous opening as result of this negotiation. Referring to these general processes I hope to shed light on the constitution of genre concepts perhaps beyond the case of Danish hip hop criticism.

Mads Krogh

ROCK CULTURE ON DANISH TELEVISION FROM THE 50S TO THE 80S

As television and rock music in Denmark were born at the same time, television has played an active role in the establishment, the development and the definition of Danish rock culture. My Ph.D. project (2003-6, Department of Musicology, University of Copenhagen) sets out to investigate the history of rock as it appears in the programming policy of the Danish licence-funded, public service Broadcasting Corporation (Danmarks Radio) focussing on its years of monopoly (1951-88). Following the overall idea that transmission through the media involves an influence by the technology and organizational structure of the media system, it is my assumption that this influence takes place and can be read at an overall socio-cultural level, i.e. television's promotion of rock culture as an institution on the musical scene, and at a textual level, i.e. by a thorough analysis of selected television programmes. This assumption leads me to an investigation of the popular music broadcasted, and its relation to the surrounding field of popular music in order to understand the internal structure of the broadcasting corporation and the place of popular music within it, as well as the relations between the institution and the surrounding musical scene. Apart from making individuals (and groups) famous, TV-programmes at the same time help define what it implicates to be a rock star. Through visualization of musical sequences, conventions arise about musicians' appearance, performance and expressions, and the technological development may be seen as both an expression of and a reason for musical and sociological shifts in interest.

My primary research material consists of broadcast material and interviews with those involved in producing music on television. My work is inspired by recent writings emphasising the interdependent relationship between sound and vision (Nicholas Cook, Birger Langkjær), the relationship between live and 'mediatized' performance (Simon Frith, Philip Auslander) as well as an increased interest in the influence of institutional structures and discursive processes on the constitution of genres and the negotiation of values (i.e. the cultural sociology of Pierre Bourdieu and a discourse analytical approach). My work is part of the interdisciplinary research project 'Danish rock culture from the 50s to the 80s' (see www.rockhistorie.dk for further information).

Anja Mølle Lindelof

COMPUTERMUSIK – MELLEM PROGRAMDESIGN OG MUSIKALSK INTENTION

Computerteknologi indgår i dag som en væsentlig faktor i de fleste produktionsprocesser og opførelsespraksiser af musik. Teknologiens indflydelse på musik og musikliv burde derfor optage en central del af den musikvidenskabelige diskurs. Ikke desto mindre lider den etablerede musikvidenskab af berøringsangst over for computerteknologi. Dette udmønter sig i enten en afvisning af feltet som tilhørende datalogien eller en stemping af feltet som ekspertkultur grundet i musikvidenskabens uvilje mod at udarbejde et passende analyseapparat. Mit mål med ph.d.-projektet 'Computermusik – mellem programdesign og musikalsk intention. En undersøgelse af relationen mellem teknik og æstetik i den collage-baserede computer-musiks produktions- og receptionsside' (Musikvidenskabeligt Institut, Københavns Universitet, 2004-7) er at udfylde dette teoretiske tomrum ved at udarbejde en sammenhængende terminologi og analysemetode til beskrivelse af samspillet mellem computerprogram og musikalsk intention i computermusikken.

Jeg vil i mit projekt forsøge at trænge bag om computermusikken for at undersøge hvilke roller computeren kan siges at spille i kompositionsprocessen. Min tese er at computermusikprogrammet ikke er et neutralt redskab til komposition af musik, men tværtimod påvirker

musikken klangligt og æstetisk ved at spore brugeren ind på en bestemt musikopfattelse gennem en tilsyneladende neutral kompositionspraksis. Program og musik kan således begge forstås som resultater af et samfunds forhåndenværende tekniske midler og kulturelt betingede æstetiske forestillinger. For overhovedet at få adgang til computermusikprogrammets funktioner må man som bruger underordne sig programmets spilleregler.

Bag designet af computermusikprogrammet ligger skjulte antagelser om hvem standardbrugeren/komponisten er og dermed hvilken slags musik denne standardbruger/komponist ønsker at lave. På baggrund af programmets designmæssige sammensætning af kompositoriske redskaber og grafiske repræsentation af lyd og struktur kan man aflæse forskellige antagelser om hvad lyd er, hvad musikalsk form er og hvordan musik opstår. Disse antagelser viser ikke alene tilbage til programdesignerens forestilling om hvad musikalsk praksis er, men afspejler valg og fravalg taget i løbet af programmets årelange udviklingsproces. Summen af disse valg danner tilsammen programmets egen erfaring eller tradition, hvortil knytter sig forskellige æstetiske forestillinger om hvad musik er. Standardbrugeren/komponistens arbejde med computermusikprogrammet kan således forstås som en udveksling af 'erfaringer' på tværs af programmets brugergrænseflade. I dette spændingsfelt mellem programdesign og standardbrugeren/komponistens musikalske intention – programmets muligheder defineret af dets design overfor komponistens evne til at udnytte disse rammer – bliver computermusikværket til.

Ingeborg Økkels

KILLING ME SOFTLY WITH HIS SONG

My Ph.D. project (2004-7, Department of Musicology, University of Copenhagen) is an investigation of Danish cover versions of international rock and pop songs from the 1950s to the late 80s. The title of the project refers to a Danish cover version of the famous pop song, which in Danish was translated into 'Kylling med Soft Ice og Pølser', that is 'Chicken with Soft Ice and Sausages'. The project is part of the interdisciplinary research project on Danish Rock Culture, founded by The Danish Research Council for the Humanities (2003-6; for further information see *Danish Yearbook of Musicology*, 31 (2003), 91-92, or www.rockkultur.dk).

From 1950 to 1990 a huge number of popular songs were translated into Danish, including literal translations, rewritten or paraphrased texts as well as meaningless texts, which imitate the sound of the pronunciation of the text rather than its meaning. Nevertheless, the practices of translation have not been considered of much relevance in Danish popular music history, especially rock history. It seems as if the status of the songs as unoriginal in some way plays a major part in the aesthetical and cultural valuation.

My investigation of the musical landscape of the 50s and 60s has confirmed that the practice of translating songs played a very important role in the development of Danish popular music during this period. From the early 50s American popular songs were translated on a grand scale. The preferred style was Tin Pan Alley, represented by artists like Bing Crosby, Nat King Cole and Doris Day. In Denmark, the most important single artist was Gustav Winckler, who started his career as a Bing Crosby imitator. During the fifties Winckler and a few other artists recorded a very large number of Danish cover versions of international hits. The record industry grew enormously, and by 1955 it was a specialized and well-functioning hit factory. The normal way of producing a hit was by using specialists in different fields. First the rights to translate a song were bought by a publishing company; then the record company contacted an author, who wrote a text; next step was to find the musicians who would arrange the music; and finally they found the artist, who was to perform the song. This procedure worked fine and

was the main production practice until the end of the 60s. The first rock songs in Danish were produced this way, too.

In the late 60s the popular music scene was split into a high sphere of authentic rock and a low sphere of 'fake' pop. The question of authenticity was very much considered a question of honesty: 'are you in it for the money or because you love it?' The discussion also influenced Danish rock history. It is one of my main arguments that the reason translated songs are considered less important in Danish rock history is due to the fact that the songs are not original or authentic in a strict ideological way rather than to a lack of quality. The concepts of originality and authenticity are central to my study and will be closely examined.

Henrik Smith-Sivertsen

Conferences

14TH NORDIC MUSICOLOGICAL CONGRESS, HELSINKI, 11-14 AUGUST 2004

Hosted by the Sibelius Academy the 14th *Nordic Musicological Congress* saw the gathering of over 200 music scholars in the heart of Helsinki during four beautiful summer days – and one memorable cloudburst! Dating back to 1948 this congress remains the one major recurring Nordic musicological event and in my view still constitutes an important forum for exchange and debate. Befitting its title most participating scholars are affiliated to Nordic institutions of education and research. However this year about one quarter of all delegates came from outside the Nordic countries representing almost twenty different nationalities, which added an international tinge to the proceedings, nowadays held almost entirely in English.

In their call for papers the programme committee had announced five broad themes that as a whole could embrace just about any research topic: 1) performing and culture; 2) music cultures in Northern Europe (primarily centred around the Baltic Sea); 3) interactions between musical practice and research; 4) musical analysis and interpretation; and 5) music education and psychology. None of these themes was specifically Nordic. The myriad of themes, approaches and debates that made up the more than one hundred and fifty short papers presented in somewhat packed afternoon programmes made a more than tentative thematic grouping of the many parallel sessions quite impossible. Having to choose which paper to attend among five or six simultaneous presentations and create one's own path through up to nine of these in one afternoon was quite a challenge. But by concentrating all paper sessions in one building and maintaining a tight time schedule the organizers did secure the flexibility required for delegates to shop around although the continuing flow of people in and out of the lecture rooms at the end and beginning of each paper reading could be quite distracting. This classic fragmentation of a conference into the free pursuit of individual interests did accentuate the paradigmatically separate and somewhat autonomous worlds that constitute the various ongoing research activities that we call musicology. Dialogues (or at least attempts at such) across theoretical and methodological positions that are almost literally worlds apart were secured mainly by the panel set-up in the morning keynote sessions, whereas, in my experience, the afternoon sessions, partly due to paper grouping, tended to form more or less self-contained enclaves where mutual confirmation rather than the challenge of entrenched positions seemed the order of the day.

Contrasting with the vast number of single papers was the group presentation of a major ongoing state-funded Danish research project by no less than eight scholars. Within the framework title 'Studies in Danish Rock Culture' thematically different projects all based on sociological and/or ethnomusicological methodologies are pursued by individual researchers

constituting the first collective academic effort to deal with Danish rock music and culture – a timely project in view of the internationally ever expanding research field of popular music, within which so many of today’s important meta-theoretical and -methodological debates take place.

As a counterbalance to the fragmented afternoons, every morning programme was structured as a keynote lecture related the overall themes and followed by panel response and discussion. The four (announced) keynote speakers and their lecture titles were: Carl Schachter (USA): ‘The Scherzo of Schubert’s Piano Sonata in B flat, D. 960: Analysis and Performance’; Richard Middleton (UK): ‘Performing Culture, Appropriating the Phallus’ (an analytical exploration of Patti Smith’s recorded performance of Van Morrison’s ‘Gloria’); Estelle R. Jorgensen (USA): ‘“This-with-That”: A Dialectical Approach to Teaching for Musical Imagination’ (focussing on Brahms’ Intermezzo, op. 118, no. 2); and finally Hermann Danuser (Germany): ‘On the Logic of Musical Reading’ (using the example of Brahms’ Rhapsody for Piano, op. 79, no. 1). However, as professor Danuser fell ill shortly before the congress, Tomi Mäkelä took on the ungrateful and perhaps pointless task of reading Danuser’s unfinished manuscript.

Thus all four keynote speakers were non-Nordic and none of them addressed Nordic issues as such or issues of special relevance to a Nordic forum. Though representing quite different approaches all lectures, by professors well into or nearing the end of their careers, were work specific and, with the sole exception of Middleton, dealt with canonical classical music. Lectures of a more meta-thematic nature were, I felt, sorely missed. However, the panel responses did in various ways broaden each lecture topic and brought different perspectives into play inviting dialogue and discussion.

Within the chosen format the congress as a whole ran smoothly and was indeed handled well by the organizers. Spiced with cultural and social events, like a visit to Sibelius’ home Ainola, an organ recital by Jan Lehtola playing contemporary Finnish music, and the buffet dinner given by the Ministry for Foreign Affairs (apparently a musicological conference can still be viewed as an important cultural event), the offerings were plenty and located in a city that is in itself welcoming.

Looking back at the event a couple of months later the impression of a congress perhaps unwittingly in the process of loosing its identity still lingers, a self-proclaimed Nordic congress that seems to become less and less Nordic. Of course, this process may only reflect key changes in academic orientation in general. As to the planning of future conferences it might nevertheless be worth considering the implications of this ongoing internationalization, which in my view does weaken the function of the congress as a specific Nordic forum (which may be considered outdated anyway). Also the sheer number of paper presentations adds to this sense of loss of focus. Perhaps the time has come for a major reconceptualization of the *Nordic Musicological Congress* that could sharpen and thus raise its profile, whatever it be. Striking the right balance in a time of academic turmoil is no easy task, but boldly striking a different balance might be worth a try.

Steen Kaargaard Nielsen

BÉLA BARTÓK AND NATIONALISM, COPENHAGEN 2004

On 24-25 September 2004, Copenhagen played host to an international symposium entitled *Béla Bartók and Nationalism*. The symposium was part of a Bartók Week in Copenhagen held to mark the entry of Hungary into the EU. The symposium itself was organized by the Department of Musicology at the University of Copenhagen with the Danish Cultural Institute and the Hungarian Embassy. In addition there were musical offerings from the Royal Danish

Academy of Music in Copenhagen and the Danish National Choir/DR. The total number of participants was about fifty.

The first day of the symposium was held at the Department of Musicology and was introduced by Simone Hohmaier, Berlin. Then papers by the undersigned and students at the University of Copenhagen were presented and discussed. The second day of the symposium took place in the hall of the Danish Museum of Decorative Art, where three papers were presented on the theme, by László Somfai (keynote speaker) and László Vikárius, both from the Bartók Archives in Budapest, and by Simone Hohmaier. These three papers are published in the present yearbook. In conclusion everyone participated in a round-table discussion based on the overall theme of the symposium. The whole symposium was held in English.

The principal result of the symposium was its contribution to the debate on the idea of 'national art' that has often been discussed in connection with Bartók, but which was put into focus here and illuminated from several angles. It is a highly topical issue today. The discussions and papers helped to clarify the status of the national in relation to the composer's intentions and the reception of the works in their own and later times. In particular the symposium shed light on how encounters between differing views of national art come to expression, for example in the form of different conceptions of 'Hungarian-ness in music', different ideas of 'Hungary' (before/after 1920, culture or state) and the varying interpretations of the lines of tradition going back into the past, for example to Franz Liszt, Ferenc Erkel, Richard Strauss or 'German music'. The topicality of these discussions is underscored by the analogies to the situation in other countries. Thus the symposium became a contribution both to international Bartók scholarship, to which new aspects were added with the focus on the role of the national and nationalism, and to the general debate on nationality and nationalism in relation to the medium of music.

Michael Fjeldsoe

MUSIK UND KULTURELLE IDENTITÄT, WEIMAR 2004

Der 13. Internationale Kongress der Gesellschaft für Musikforschung fand vom 16. bis zum 21. September 2004 in Weimar statt. Als Überschrift der gesamten Veranstaltung hatte man 'Musik und kulturelle Identität' gewählt. Dadurch wurde ein Versuch gemacht, die deutsche Musikwissenschaft von ihrem Image einer den traditionellen Zugängen verpflichteten Wissenschaft zu befreien und dem in den letzten Jahren zunehmenden Einfluss der Ethnologie und der Cultural Studies gerecht zu werden. Gewissenhaft wurde in den zahlreichen Symposien und gebündelten freien Forschungsreferaten von den meisten Referenten und Moderatoren die Frage nach Musik und kultureller Identität erörtert.

Ein Roundtable zum Thema eröffnete den Kongress. Hier sprach als erster Philip Bohlman, University of Chicago, über Identität als etwas, was nicht in der Musik oder in der Kultur vorhanden ist, sondern irgendwo dazwischen entsteht. Solche Anregungen zum methodischen Nach- und Neudenken aus ethnologischer Sicht haben zwar nicht den ganzen Kongress beherrscht, und für einen 'Außenseiter', der zum ersten Mal einen großen deutschen Kongress besuchte, war der Haupteindruck, dass die deutsche Tradition durchaus in Bewegung sei, dass ihre Eigenart aber auf keine Weise gefährdet sei. Sollte durch diese Bemerkung der Eindruck entstehen, dass das Thema einer Art akademischer 'Political Correctness' entspricht, wäre das ungerecht, eher könnte man von einer inszenierten Rahmendiskussion sprechen, innerhalb welcher die verschiedensten Beiträge einen gemeinsamen Bezug erhielten.

Da immer fünf bis sieben Parallelsessionen liefen, wird kein Teilnehmer den ganzen Kongress erlebt haben. Allerlei Musik aus allen Zeiten und Orten war vertreten, sowie alle Arten von

Musikwissenschaft. Einige Schwerpunkte lassen sich aber identifizieren, z.B. wurde Musik und nationale Identität sowie Musik in totalitären Staaten in mehreren Sessions zur Diskussion gestellt. Darin spiegelt sich das erhöhte Interesse an diesen Forschungsgebieten wider. Wurde der Frage nach Musik und kultureller Identität meistens ohne Zwischenfälle nachgegangen, wurde die Frage nach nationaler Identität mit größter Intensität verfolgt – besonders in den Fällen, wo die Referenten einen neu gebildeten Nationalstaat vertraten. Hier, wie auch in den Diskussionen über Totalitarismus, waren die Ansichten der Teilnehmer oft deutlich von persönlichen Erfahrungen geprägt. Am deutlichsten kam dies zum Ausdruck, wenn Teilnehmer aus dem früheren Ost- und Westdeutschland ihre Auffassungen zum Totalitarismus und DDR-Wirklichkeit aufeinanderprallen ließen. Dass der DDR-Musik überhaupt selbstständige Sessions gewidmet waren, wurde übrigens als eine der Neuerungen der Programmlegung hervorgehoben.

Die Veranstalter hatten alles im Griff, die Organisation war vorbildlich. Viele Konzerte und Ausflüge wurden angeboten, und die Stadt Weimar ist eine beeindruckende Kulturstadt. Wie die Bevölkerung sich um diese Stadt kümmerte, kam durch die vielen Veranstaltungen anlässlich der durch Feuer zerstörten Anna-Amalia-Bibliothek deutlich zum Ausdruck, die nicht nur viele Menschen zum Spenden veranlassten, sondern auch ihre tiefe Betroffenheit über den Verlust der Kulturgüter bekundeten.

Michael Ejfeldsøe

HISTORICAL SOURCES OF TRADITIONAL MUSIC – 15TH MEETING OF THE STUDY GROUP ON HISTORICAL SOURCES OF TRADITIONAL MUSIC, INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM), SEGGAU, 2004

The purpose of this ICTM study group (www.ethnomusic.ucla.edu/ICTM/beta/stg) is to investigate the historical development of orally transmitted music and to focus on methodological source critique based on – among others – written documents and iconographical material. Since 1967 the study group has arranged conferences (e.g. 1995 in Copenhagen), the contributions of which are published in a number of reports.

At the meeting in Seggau near Graz in Austria, taking place on 27 April - 1 May 2004, ethnomusicologists from eight European countries discussed two different topics: 1) historical recordings of traditional music: commercial versus archival; and 2) the relationship between instrumental and vocal interpretation in a historical perspective.

Twelve papers on the first topic presented some of the general challenges archiving faces as well as the challenges of doing research on different sound recording types (with material from Norway, Albania, Bulgaria, India, Mongolia, China, Bali, and Mexico). Moreover, they portrayed the heterogeneity of commercial and archival recordings, and different types of relationships. The sources differ very much regarding authenticity, quality, availability and representation, but show in fact two sides of the same coin.

Eight papers dealt with the second topic of vocal-instrumental relationships and focused on different performing styles (based on material among others from Norway, Russia, Hungary, Slovakia, Serbia-Montenegro, and Brazil). The papers were related to an earlier study group discussion that raised issues on the problems of interpreting source material and of throwing light on the historical processes behind the traditional music of today.

Many archives possess valuable historical sound recording material and are currently involved in re-editions. Focusing on collecting traditions demands reflection on the role of the archives that provide historical recordings for actual research, including opening up for com-

mercial sound material. Around two decades ago, ethnomusicologists started to focus on the growing number of available phonograms and historical sound material, but among scholars the so-called field recordings still are regarded as more authentic, often leaving commercial recordings underestimated. In fact, both types of so-called archival or commercial recordings might provide immense information; commercial recordings help to understand the field recordings made at the same time. Participants at the meeting emphasized the need to pay more attention to historical commercial recordings and incorporate them in actual research. There is clearly a lack of knowledge world-wide as to the richness of existing early recording material as well. A combination of historical archival and commercial recordings that considers the pros and cons of both types of materials would complete the historical picture of musical culture.

Papers from the previous two meetings (Innsbruck 2000, Münster 2002) are ready for publication, and probably will appear in Web format, which will also be considered for the current material from the Seggau meeting. The next ICTM Study Group meeting will be organized by the Phonogramm-Archiv at the Ethnologisches Museum in Berlin, scheduled to be held in the spring of 2006.

Annette Erler

Danish Musicological Society, 2004

In accordance with the decision taken by the board in 2003 to cease arranging the traditional members' meetings, 2004 was dominated by one singular event, the one-day symposium celebrating the 50th anniversary of the society. As usual, though, the general assembly, which took place on 24 March, was followed by a lecture, in which the editors of *Gads Musikleksikon* (Gad's Music Dictionary, Copenhagen, 2003), Finn Gravesen and Martin Knakkegaard, presented their views on lexicographic work.

The 50th anniversary symposium was held at the Department of Musicology, University of Copenhagen, on 24 April. Under the heading *Danish Musicological Research in the 21st Century* the day was divided into two main themes. First a panel discussion on 'Organization, management and promotion in Danish musicology' featuring five panellists: Peter Woetmann Christoffersen, Niels Krabbe, Charlotte Rørdam Larsen, Ansa Lønstrup, and Martin Knakkegaard. And second, four individual presentations related to 'Research in Danish music culture in the twentieth century': Michael Fjeldsøe on 'Kulturradikalismens musik' (The music of the cultural left wing movement), Erling Kullberg on 'Nye toner i Danmark – Dansk musik og musikdebat i 1960'erne' (New music in Denmark – Danish music and music debate in the 1960s), Peder Kaj Pedersen on 'Bernhard Christensen i dansk musikkultur' (Bernhard Christensen in Danish music culture) and Annemette Kirkegaard on 'Dansk rockkultur: Identitet i musiketnologisk belysning' (Danish rock culture: Identity in the light of ethnomusicology). The formal part of the symposium was concluded with a celebratory lecture by Henrik Glahn, 'Christian III's valgsprog i samtidens digtning og musik' (Christian III's motto in contemporary poetry and music). The symposium, which was attended by a total of 60-70 participants, closed with a concert and dinner.

In general, the feedback on the symposium was very positive, which is why the board has prepared yet another symposium to be held in April 2005, addressing the issue 'Themes of musical analysis in Danish musicology'. (General information on the society can be found on pp. 134-35).

Thomas Holme Hansen