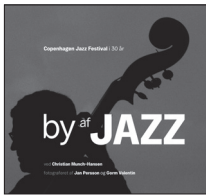
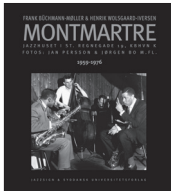


Still, bringing this much needed research project to fruition is in itself an impressive achievement that lays a solid and valuable foundation on which future research can build and draw inspiration for the telling of further and different stories, and thus keep ‘sounding the horn’ for a past culture that has all but succumbed to silence.

Steen Kaargaard Nielsen



Christian Munch-Hansen (ed.)
By af jazz. Copenhagen Jazz Festival i 30 år.
 Copenhagen: Thaning & Appel, 2008
 257 pp., illus.
 ISBN 978-87-413-0975-0
 DKK 299



Frank Büchmann-Møller and Henrik Wolsgaard-Iversen
Montmartre. Jazzhuset i St. Regnegade 19, Kbhvn K
 Odense: Jazzsign & University Press of Southern Denmark, 2008
 300 pp., illus.
 ISBN 978-87-7674-297-3
 DKK 299



Ole Izard Høyer and Anders H.U. Nielsen
Da den moderne jazz kom til byen. En musikkulturel undersøgelse af det danske moderne jazzmiljø 1946–1961.
 Aalborg: Aalborg Universitetsforlag, 2007
 157 pp., illus.
 ISBN 978-87-7307-927-0
 DKK 199

With Erik Wiedemann’s extensive work on Danish jazz in the form of his doctoral dissertation *Jazz i Danmark* (Jazz in Denmark),¹ the formative years of Danish jazz from the twenties until 1950 is well covered. But from that point on, there is no inclusive research material on Danish jazz. However, a great variety of literature on Danish jazz has been published dealing with this period of time, mostly biographies, coffee table books, and other books written by journalists, musicians, etc. Two of the publications under review here, *By af jazz* and *Montmartre*, fall into this category of literature. The first one tries to capture the moods and the history of the 30 years of Copenhagen Jazz Festival while the other want to recall the history of the renowned venue Montmartre in St. Regnegade in Copenhagen. Both books are aimed at the jazz lover and jazz enthusiast.

Research-wise, very few texts follow up on Erik Wiedemann’s opus magnum other than his own article ‘The Montmartre 1959–76. Towards a history of a Copenhagen jazz house.’² The publication of Høyer and Nielsen, *Da den moderne jazz kom til byen*, presents itself as a sequel to Wiedemann’s work and thus covers the years 1946–1961 in order to fill out the gap between Wiedemann’s doctoral dissertation and the so-called Montmartre era.

1 Erik Wiedemann, *Jazz i Danmark – i tyverne, trediverne og fyrrerne. En musikkulturel undersøgelse*, 3 vols. (København: Gyldendal, 1982).

2 Erik Wiedemann, ‘The Montmartre, 1959–76. Towards a history of a Copenhagen jazz house’, *Musik & Forskning*, 21 (1996), 274–93.

When we celebrate a jubilee, whether a person or an institution is the centre of attention, we usually do not put on our critical glasses, but collect all the positive stories and make the jubilee appear unique and better than the best. That is also true of *By af jazz. Copenhagen Jazz Festival i 30 år* (City of Jazz. 30 Years of Copenhagen Jazz Festival) dealing with Copenhagen Jazz Festival, published on the occasion of the thirtieth anniversary of the festival and probably also meant as part of a promotional vehicle for the festival, the sponsors, and other contributors.

The book is edited by music journalist Christian Munch-Hansen, who has written the chronological historical overview of the festival that opens the book and conducted the interviews with musicians Cæcilie Norby, Jan Kaspersen, and Kresten Osgood as well as jazz photographers Gorm Valentin and Jan Persson. Furthermore, the book contains poems by Ursula Andkjær Olsen, Peter Laugesen, Suzanne Brøgger, and Per Vers. There is a more discursive article by TV-journalist and former head of the department of entertainment in Danish Radio Henrik Wolsgaard-Iversen, and an article on the festival's relationship with the Danish Radio written by DR's own jazz specialist Ib Skovgaard. The appendix of the book contains prints of all the posters from Copenhagen Jazz Festival, and a discography of all published recordings made at the festival compiled by jazz journalist Thorbjørn Sjøgren.

The book appears fragmented and the texts are of varying quality. Best is the historical overview written by the editor, in which he pinpoints the most spectacular events from the period and reflects upon the changing status of jazz during the 30 years of the festival, from a music culture mainly situated in venues as bars and restaurants to the contemporary jazz scene with concerts dispersed all over Copenhagen from bars and cafés to renowned institutions like the old stage at the Royal Theatre and the Opera.

The quality of the poems about jazz and the festival varies considerably and some of them are oddly old-fashioned, more suitable for jazz in the 50s, e.g. rapper and hip hopper Per Vers's expression 'funktionærdrømme fordampet' ('the dreams of white-collar worker evaporates'). This is out of tune with contemporary jazz enjoyed by senior citizens with a glass of white wine at one of the classical institutions like the Royal Theatre.

The strongest part of the book is the visual elements. The more than 150 jazz photos by two of our foremost jazz photographers, Jan Person and Gorm Valentin, try to catch the sound and the mood in a visual expression. Together with the overview of the festival posters these give us a visual history of Copenhagen Jazz Festival, far more interesting than the written one. The short interview with the two photographers tells us more about the changing culture surrounding the festival than the interviews with the musicians. It shows how their working conditions have been both professionalized and become more difficult over the years. Many of the contemporary musicians are much more aware of the impact of the mass media, and thus the importance of the visual dimension of a musician's image, that therefore must be controlled to a much greater extent.

The publication is called 'City of Jazz', but it is precisely the meeting between the city and the festival that is absent. How does it feel to the shop owners or the ordinary citizen of Copenhagen when the whole city is transformed into a jazz festival? An evaluation of how the festival interacts with the city on a more general level would be useful. What are the interactions between the festival and the rest of the jazz and music scene in Copenhagen?

Apart from these absences this is a fine, nostalgic book, that you can immerse yourself in and relive moments from Copenhagen Jazz Festival. The book works best as a photo book and as documentation of the festival thanks to the list of posters and the discography.

As the title suggests, *Montmartre. Jazzhuset i St. Regnegade 19, Kbhvn K* (Montmartre. The Jazzhouse at St. Regnegade 19, Kbhvn K) is a book on the notorious Danish jazz venue Montmartre in St. Regnegade, Copenhagen from 1959 to 1976. The authors are Frank Büch-

mann-Møller, librarian at the jazz archives at the Carl Nielsen Academy of Music in Odense, and journalist and former head of the department of entertainment in Danish TV Henrik Wolsgaard-Iversen. Frank Büchmann-Møller, who has written well-reknowned biographies on Lester Young and Ben Webster, the latter reviewed in this journal in 2006,³ is responsible for the chronological parts of the book and the appendix while Henrik Wolsgaard-Iversen has written the portraits of musicians and employees.

A great nostalgia prevails around the so-called 'Montmartre era' in the Danish jazz environment. It was a golden age of modern jazz in Denmark and the venue Montmartre was the place where a generation of Danish jazz musicians was taught how to play jazz in an apprenticeship with experienced older American jazz musicians. Subsequently, the period has already been described by Erik Wiedemann,⁴ and in Leonard Malone's book on Dexter Gordon.⁵

The present *Montmartre* book starts out with a poem by the late author Dan Turéll, that immediately sets the mood of the old Montmartre and you are already strolling down memory lane. The story of Montmartre is told as a catching narrative, alternating between more anecdotal passages especially in the portraits and lots of facts about musicians and concerts. We experience the venue from different angles, its employees and its musicians, not least because of the wonderful photo material mainly delivered by house photographer Jørgen Bo, Jan Persson, and Kirsten Malone, and last but not least the drawings of Klaus Albrechtsen.

Büchmann-Møller draws a vivid picture of the jazz environment in the fifties from which Montmartre emerged, and leads us through the colourful history of Montmartre from the idea of the jazz club was conceived, during the first year with founder and owner Anders Dyrup, through the economical downswing and the closing down of Montmartre in January 1960, to the reopening on New Years Eve 1961 and the following period with Herluf Kamp-Larsen as owner. The narrative comes to an end with the financially bankruptcy in 1974, and the various attempts of resurrection up until 1976, when Montmartre definitively moves out of St. Regnegade.

The book gives a fine portrait of the environment in and around Montmartre in a sometimes discursive and anecdotal language and is as such not aimed at researchers or musicologists. Still the book is relevant in a research context, especially due to Frank Büchmann-Møller's very systematic work in the appendix, which contains an invaluable amount of information. The appendix consists of a comprehensive forty-eight pages calendar containing programmes from all concerts including names of musicians and bands from 1959 to 1979. Furthermore, it includes an extensive discography on all recordings from the Montmartre in the same period of time. All in all the book can be recommended to both the jazz researcher and the non-specialist who merely loves the music.

Da den moderne jazz kom til Danmark. En musikulturel undersøgelse af det danske moderne jazzmiljø 1946–1961 (When modern jazz arrived in Denmark. A music cultural study of the Danish modern jazz milieu 1946–1961) by Ole Izard Høyer and Anders H.U. Nielsen is a slightly edited MA thesis from Aalborg University. The two authors were both connected to the Centre for Danish Jazz History at Aalborg University at the time of publication as research assistant and visiting researcher, respectively.

Overall, the book and the project is a very sympathetic attempt to shed light on an underexposed period in the history of Danish jazz. The writers build their research on interviews

3 Cf. the review by Tore Mortensen, *Danish Yearbook of Musicology*, 34 (2006), 92–94.

4 Wiedemann, 'The Montmartre, 1959–76'.

5 Leonard Malone, *More Than You Know, Dexter Gordon in Denmark* (København, 1996).

with pivotal participants in the Danish jazz scene, which in itself is an important act of documentation as many from this generation of musicians are now dead.

The first chapters unfortunately reveal the book's origin as a dissertation as it takes us through the compulsory syllabus of the development of jazz styles from bebop and beyond. This is trivial and unnecessary information as it does not address Danish circumstances and can be looked up in any jazz encyclopedia. Following a chapter summarizing Danish jazz until the 1950s, we finally embark on the period that the authors want to examine. The examination is divided into themes: The first theme is foreign inspiration, which deals with both mainly American musicians visiting or taking up residence in Denmark and Danish musicians visiting abroad. The chapter ends with mini-portraits of musicians who stayed in Denmark for a longer period of time. The next theme is environment and debate. Here we are introduced to the contemporary jazz magazines and some of the jazz debates of the fifties focusing on a debate between Erik Moseholm and Erik Wiedemann. Following the retelling of this debate, a couple of jazz reviewers are presented, and after that some jazz venues are described and the chapter ends with a section on jazz in the provinces and jazz on the radio.

The following chapter concerns Danish jazz musicians and their music containing mini-portraits, and very short descriptions of some chosen recordings. The conclusion is a summary of the books chapters and the discussion is rather tame.

The subtitle, 'A music cultural study', and the preface by Erik Moseholm suggests that the book is intended as a follow up to Wiedemann's *Jazz In Denmark*. This book, however, does not bear comparison to Wiedemann work and is best read without any such expectations. Like Wiedemann's dissertation the book is full of facts, band members, venues etc. but here the many enumerations result in a stiff, inflexible, and abrupt prose style. Many of these informations could have been placed in the footnotes or the appendix.

Unfortunately there are no reflections on method and theory at all, neither explicit nor implicit. As this is primarily a historical account, the absence of any historiographic discussion is problematic. Although Scott Deveaux's *The Birth of Bebop: A Social and Musical History* (Berkeley: University of California Press, 1997) is mentioned in the list of literature, his historiographic understanding is nowhere reflected, nor is there any theoretical framing of this account as a cultural narrative.

One of the pivotal dilemmas of modern jazz was its position between popular music and art music. Reflections in this direction could have been productive in the treatment of the jazz debate between Erik Moseholm and Erik Wiedemann. This interesting debate is retold, but there are no reflections on or understanding of the different positions and agendas of the two debaters in the jazz cultural landscape. A discussion about what is perceived as the 'work' in jazz, would also be useful here, when Wiedemann is accused of only wanting to review larger jazz concerts and records, and not jazz in the small clubs. Maybe the writers have edited some of these reflections out of the book to make it more accessible to a wider audience, but even as a book for high school students these discussions could have been productive and would have lifted the book up from being only descriptive.

The chapters on Danish modern jazz musicians and their music illustrate the problem concerning the target group. If the book is meant for high school students, these analyses of music need to be much clearer and more stringent, music examples are needed as is a CD with the music. All we have here is very perfunctory descriptions of the musicians and the music. For the sake of documentation it is a shame that the interviews are not published together with the mentioned extensive list of concerts with foreign visiting bands from 1950 to 1980 (p. 23), as I am sure other documentation from the archives would also be appreciated by future jazz researchers.

All these critical remarks do not change the fact that it is very praiseworthy that two young researchers try to shed light on this relatively undescribed period in the history of Danish jazz between its official golden age during World War II, and the second golden age centred around the venue Café Montmartre in Copenhagen in the 60s and 70s.

Pia Rasmussen



Mads Krogh and Birgitte Stougaard Pedersen (eds.)

Hiphop i Skandinavien

Århus: Aarhus Universitetsforlag, 2008

223 pp., illus.

ISBN 978-87-7934-396-2

DKK 248

Academic discussion on hiphop in Scandinavia has been very sporadic. *Hiphop i Skandinavien* (Hiphop in Scandinavia) is in this way a very welcomed book. The book collects some interesting approaches and, as such, paves the way for further discussion on a more common ground. The contributions in the anthology are related towards rap, which is the genre within the creative styles of hiphop that has gained the most success commercially. Breakdance boomed in a relatively short period of fame in the start-mid '80s. DJ'ing has been overshadowed by rap and graffiti have primarily maintained its underground status as a criminalized practice. Rap has gained a number of distinct Scandinavian styles and at the same time American hiphop has been absorbed into mainstream Scandinavian pop culture. *Hiphop i Skandinavien* is a vital contribution in order to understand how these cultural changes have influenced youth and popular culture in Scandinavian.

In the introduction some of the few academic texts on Nordic hiphop are reviewed. It would, however, have been interesting to learn even more about previous research on Nordic hiphop as this could have situated *Hiphop i Skandinavien* more clearly within this field of research and marked more specific in what way the book wants to contribute. The three central themes in the book are presented as distinctions between mainstream and sub culture, between the global and local, and between the popular and art. The themes are predominantly analysed with focus on analysis of lyrics and public discussions. However, the contributions in the anthology are very different and will be reviewed separately.

The first chapter is one of the most original articles in the book and is based on Sune Qvortrup Jensen's ethnographic study of young male emigrants. He discusses how these young men actually capitalize on the intersection between ethnicity, youth, marginality, and masculinity. These young men's life situation is marginal in the Danish society and they use hiphop to produce a positive identity as sexual and dangerous, which to some degree make them reject their marginal position. This point is very important and could also be applied to the question of how more mainstream white non-marginalized youths capitalize on hiphop in order to position themselves as less mainstream. Jan Sverre Knudsen follows up with another contribution on ethnic minorities' use of hiphop. He focuses on a case with the production crew *minoritet*¹ from Oslo. He analyses how the creative processes of producing music in a small studio forms a hybrid identity where the local and global interacts. It is argued that the groups unite more by their common relation to an international style of music than because of the feeling of ethnic similarities.

Johan Södermann picks up on the still very vivid discussion within hiphop culture between creativity and sell-out (popularity). This article has an interesting review of hiphop literature related to this topic and takes the discussion a step further by applying a sophisticated