

continental drift

50 years of jazz from Europe

SATURDAY 16th JULY

09:15 – 10:00	REGISTRATION – Morningside Church
10:00 – 10:15	WELCOME – Haftor Medbøe/Zack Moir
10:15 – 10:45	MUSICIAN INTERVIEW
10:45 – 12:00	PANEL SESSION 1 – People and Histories
12:00 – 13:00	LUNCH – Churchill Theatre
13:00 – 14:45	PRESENTER SESSION 1
14:45 – 16:00	PANEL SESSION 2 – Places and Events

SUNDAY 17th JULY

09:30 – 10:00	REGISTRATION – Morningside Church
10:00 – 10:40	KEYNOTE – Prof Tony Whyton
10:40 – 11:00	FILM SCREENING – “Those Who Make It Happen”
11:00 – 12:00	PANEL SESSION 3 – Scenes and Networks
12:00 – 13:00	LUNCH – Churchill Theatre
13:00 – 14:45	PRESENTER SESSION 2
14:45 – 16:00	PANEL SESSION 4 – Futures

Continental Drift – 50 years of jazz from Europe is a co-production between Edinburgh Napier University and Edinburgh Jazz & Blues Festival and takes place at the University’s Morningside Campus, Morningside Rd, Edinburgh EH10 4BY.

Tickets from: <http://www.continentaldriftconference.co.uk/tickets/>
(NB – Tickets must be pre-booked no later than 24 hours before event).

A light lunch will be provided for delegates on both days at nearby Churchill Theatre.



SATURDAY 16th

PANEL SESSION 1: People and histories

A discussion of the key historical figures and their impact on the history of jazz in Europe.

Chair: Prof Chris Atton (Edinburgh Napier University)

PANEL SESSION 2: Places and events

A discussion of the events, and impact of place and geography in the shaping of Europe's jazz

Chair: Prof Tony Whyton (Birmingham City University)

SUNDAY 17th

PANEL SESSION 3: Scenes and networks

A consideration of current European jazz scenes and the social, political, and corporate networks that support them

Chair: Prof George McKay (University of East Anglia)

PANEL SESSION 4: Futures

A look to the future of jazz in Europe, with particular focus on development, education, and research.

Chair: Dr Zack Moir (Edinburgh Napier University, University of Edinburgh)

PRESENTER SESSION 1 (Saturday 16th):

Pedro Cravinho: University of Aveiro (Portugal), Birmingham City University (UK)

Playing the 'changes': Between discourses and practices on jazz in Portugal (1966 – 1986)

Matthias Heyman: University of Antwerp (Belgium)

Out of Nowhere?: Pre-war jazz networks and the making of post-War Belgian jazz

Jeremiah Spillane: Goldsmiths, University of London (UK)

Transatlantic Swing: The Influence of Louis Armstrong on Django Reinhardt and the development of jazz in France

Lawrence Davies: King's College London (UK)

Screaming Guitar and Howling Piano: Understanding Muddy Waters' 1958 tour in the context of British blues and jazz before 1960

Donald James: Boston College (USA)

Je Ne Suis Pas Fonctionnaire: Jazz musicians and cultural policy in Paris

Elena Mindru-Turunnen: Sibelius Academy (Finland)

The Sound of the Voice From US to Europe

PRESENTER SESSION 2 (Sunday 17th):

William Bares: University of North Carolina (USA)

Young German jazz and the politics of jazz cosmopolitanism in Germany

Renée Stefanie: Edinburgh Napier University (UK)

The Vocal Jazz Accent: Conflicts of technique, narrative, image and identity

Petter Frost Fadnes: University of Stavanger (Norway)

Cultural Factories and the Contemporary Production Line

Chris Inglis: The University of Sheffield (UK)

Sampling the Past: The role and function of vintage music within Electro-Swing

Emma Webster: University of East Anglia (UK)

The Role of the Festival Producer in the Development of Jazz

Michael Kahr: University of Music and Performing Arts Graz (Austria)

Fifty Years of Academic Jazz in Central Europe

Heli Reimann: University of the Arts Helsinki (Finland)

Networking Jazz Locally: the example of Estonian jazz club culture

PRESENTER ABSTRACTS

Pedro Cravinho - University of Aveiro (PT) | Birmingham City University (UK) Playing the 'changes': Between Discourses and Practices on Jazz in Portugal (1966-1986).

Reflecting on the key factors related to the development of jazz based on the topic '50 years of European Jazz' this paper will focus on the relationship between distinct discourses and practices on Jazz in Portugal (1966 -1986). The chosen boundaries comprise distinct social and political contexts: the first one, symbolically marked by Duke Ellington Orchestra and Ella Fitzgerald concert in Lisbon, which took place during the Salazar 'right-wing' Estado Novo regime; the second one, Portugal was taking part of the European Economic Community after a decade of ongoing democracy process, is symbolically marked by the release of the third album by Maria João Quintet, *Conversa* (1986), a collaborative record featuring Portuguese and foreign jazz musicians.

The sound recording – jazz records –, became crucial in our understanding, organization, and formulating important milestones on jazz history. However, when it comes to Portuguese jazz historiography comprised between the chosen decades due to scarcity of sound recordings from that period part of our understanding on jazz aesthetics and practices relies mostly on elicited discourses about the music and its key-players. Moreover, in the Portuguese case those discourses were often characterized by divergent debates in the media between 'free' and 'mainstream' jazz aficionados materialized in tensions that somehow extended until nowadays.

This paper intends to trace out those narratives through an historical overview on Jazz in Portugal and its relationship between the music and the social-political contexts. Discussing a range of factors, aesthetics, practices and media representations I intend to contribute to a better understanding of the inside/outside views of Jazz in Portugal, between 1966 and 1986.

Matthias Heyman (PhD Candidate) - University of Antwerp "Out of Nowhere?": Pre-war Jazz Networks and The Making of Post-war Belgian Jazz

When asked what constitutes Belgian jazz, many will resort to naming such usual suspects as Toots Thielemans, Philip Catherine, or Bobby Jaspar. Others might be able to list a few current bands, most notably Aka Moon, Octurn, or the Brussels Jazz Orchestra. All of these have at least one thing in common: they entered the (inter)national limelight in the second half of the 20th century. For some, this creates the impression that Belgian jazz really began to happen only in the last sixty years, rendering the pre-war music irrelevant, indeed, even implying that the above artists sprang on the scene virtually out of nowhere, an erroneous assumption as each new generation at least partially builds on the achievements of the previous one. Such accomplishments are often musical—be it technically, creatively or stylistically—, but also take place on a more general, promotional level.

In this paper I explore some pre-war initiatives that lay the foundation for the broad Belgian network that enabled post-war jazz to thrive. I focus in particular on the Jazz Club de Belgique, the Belgian pendant of the Hot Club de France, and on the amateur jazz competitions it organised since 1932. These initiatives were instrumental to the early careers of both Thielemans and the Bop Shots, a band that spawned the talents of Jasper and many others, and eventually led to their inclusion

in the star-studded Festival International 1949 de Jazz in Paris, where they could be found billed next to Charlie Parker and Miles Davis. Overall, I aim to illustrate how Belgium's most famous generation of jazz musicians was able to achieve international fame by building upon the structures and overall support that had been furnished in previous decades by savvy promoters and avid aficionados that are now almost entirely forgotten.

Jeremiah Spillane (PhD Candidate) - Goldsmiths, University of London
Transatlantic Swing: The influence of Louis Armstrong on Django Reinhardt and the development of jazz in France.

Django Reinhardt's first encounter with the music of Louis Armstrong was a seminal moment in the history of jazz in Europe. This encounter, through the medium of recorded music, was instrumental in propelling Reinhardt through a career which would see the Gypsy guitarist become Europe's most recognisable jazz innovator. In doing so, Reinhardt, in the company of the Quintette du Hot Club de France, became responsible for the creation of Europe's first significant contribution to the global explosion of jazz.

Drawing on archival materials to historically locate and better understand the influence of Armstrong on the Parisian jazz scene in the 1930s, this paper aims to elucidate the difficult question of influence. By extending upon the complex interplay between Reinhardt and Louis Armstrong, and situating the importance of jazz hot and its influence on popular music culture in France, this paper will situate specifically how Armstrong influenced jazz in France with particular reference to Django Reinhardt and the Quintette du Hot Club de France.

This analytical and cultural study attempts to present alternative methodological approaches to understanding the notion of influence through a non-linear contextual examination of genre and stylistic development. In doing so it attempts to negate the hierarchical history of jazz through a broader study of the cultural climate of the Parisian jazz scene and the interactions therein.

Lawrence Davies - King's College London
'Screaming guitar and howling piano': understanding Muddy Waters's 1958 UK tour in the context of British blues and jazz before 1960.

In October 1958, blues singer and guitarist Muddy Waters became the first Chicago-style blues musician to visit Britain. The tour was a turning point in the singer's career. Over the next decade, Waters would gain a new audience – white, British, and predominantly middle class – as groups such as the Rolling Stones popularised the blues as the visceral ancestor of rock. Yet Waters's 1958 visit is generally regarded as a failure. Older British audiences, expecting an unsophisticated folk singer, were shocked by Waters's amplified electric guitar and abrasive vocals. The tour as a whole was also poorly conceived, beginning at a classical music festival before ten dates accompanied by a 'Dixieland' jazz band (Charters 1959; Brunning 1986; Gordon 2003; Kellett 2008).

There is, however, little primary evidence to support this narrative. Existing accounts misinterpret key sources, using Waters's tour as a superficial narrative device to mark the advent of youth-oriented popular culture of the 1960s, in contrast to the staid and conservative 1950s. Paradoxically, these narratives also rely heavily on notions of American exceptionalism, portraying African American blues as inexorably foreign to quintessentially British cultural sensibilities.

This paper reexamines press reports, written criticism, and surviving recordings to debunk key misconceptions surrounding Waters's tour, while detailing the tensions it nevertheless raised. Although Waters's style was novel, British listeners largely embraced it in order to further their understanding of the blues's development. Moreover, critical debates during Waters's tour focused not on British notions of musical authenticity, but instead the viability of international and interracial musical collaboration. Audiences heard the singer's collaboration with British musicians as a testament to the health and cultural legitimacy of the British jazz scene. Finally, I explore how this historical case highlights the need for continuing attention to the politics of collaboration across perceived cultural boundaries.

Donald James - Boston College

"Je ne suis pas fonctionnaire": Jazz Musicians and Cultural Policy in Paris

During the 1980s, under the direction of Jack Lang, the French Ministry of Culture foregrounded jazz and popular music as part of its charge. A robust cultural policy with respect to jazz developed, and it continues to resonate on local jazz scenes in France. More recently, jazz musicians in Paris have maintained positions ranging from abstruse to hostile with respect to their participation in cultural politics and their music's place within cultural heritage (patrimoine) and cultural policy. More directly put, trumpeter Fabrice Martinez told me "Je ne suis pas fonctionnaire," when I asked him about his relationship to such policy and the Ministry of Culture. Musicians have particularized their relationships to cultural policy in order to take advantage of state monies or performance opportunities, yet they have also maintained a psychic distance from the idea of playing for the state. This paper explores these particularized responses. Specifically, I draw on a number of fieldworks stints over the past decade and focus on the case studies of two musicians—saxophonist Jean-Philippe Scali and trumpeter Fabrice Martinez—who have conducted their careers in very different ways with respect to French cultural policy. I examine the stylistic and professional choices Scali and Martinez make to negotiate relationships with French cultural institutions, as well as with the music industry in a city with a robust and marked space for jazz as part of its tourist and cultural economies. Finally, I consider what such choices mean for the future of jazz in Paris and in France, and how this future might interact with transnational jazz scenes and a rapidly transforming music industry.

Elena Mindru-Turunen (PhD Candidate) - Sibelius Academy

The Sound of the Jazz Voice from US to Europe

This paper will outline the characteristics of the jazz voice sound/timbre and I intend to also use spectrographic analysis software for the same tracks, for a more accurate and objective result, beside the aesthetic analysis. The usage of spectrographic software offers the great possibility to "see" the vocal sound and to point out characteristics.

The procedure allows us to examine the recorded literature, observing how great singers produce the beautiful jazz sound on a specified pitch and vowel in a given phrase. My research aims to analyze the timbres of five main jazz vocalists throughout history: Ella Fitzgerald, Sarah Vaughan, Billie Holiday, Carmen McRae and Betty Carter. I will be focusing on recordings made in Europe for this article.

The performances of these great names around Europe have definitely influenced the course of the European vocal jazz along time. I find it very important to have a look at their activity in Europe and at their recordings in Europe, which are

landmarks in the development of the European vocal jazz, influencing singers like Monica Zeterlund in Sweden, Urszula Dudziak in Poland, Soesja Citroen in the Netherlands, Beryl Bryden in England, Karin Krog in Norway, Tamia in Switzerland, Annick Nozati in France, Aura Urziceanu in Romania and many others.

Sarah Vaughan, the Devine One, breaks the ice with her first tour in Europe in 1953 with Dizzy Gillespie Quintet, coming back for many other tours and leaving us as legacy her album *If This Isn't Love - Live at the Concertgebouw in Amsterdam.*, among many others. "Lady Day" toured in Europe for the first time in 1954, under the management of the Swedish impresario Nils Hellstrom. Ella Fitzgerald has been already frequenting Europe since the end of the '50s, releasing in 1960 her album *Ella Fitzgerald en Europe in Berlin* with a fine support from her quartet and being in a great vocal shape. Other memorable album made in Europe by "The First Lady of the American Song" is *Ella in London*, a live recording. Carmen McRae tours actively in Europe in the '80s, having many unreleased recordings, but also producing the wonderful album *Dream of Life with the West German Radio (WDR) orchestra*. *Feed the Fire*, released in 1993 is part of the European heritage from Betty Carter, a live album recorded in London, with one of her best bands ever.

These are only few examples of the wonderful legacy left for the jazz vocal community by these great singers while performing in Europe.

William Bares - University of North Carolina

'Young German Jazz' and the Politics of Jazz Cosmopolitanism in Germany

Politically charged processes of American cultural erasure currently underway in the European jazz world often operate under the banner of enlightened cosmopolitan European identities. In Germany during the early to mid 2000s, the trend is especially striking for the way one cosmopolitan idea—jazz as the (African) American universal musical lingua franca—was subsumed within overarching cosmopolitan musical discourses that emphasize, selectively and somewhat paradoxically, markers of the German. Industry moves to identify German jazz with a developing Berlin jazz 'sound' invoked one such marker: German musical universalism, identified by German musicologist Bernd Sponheuer as one of two 'ideal' types of the 'German' in historic discourses. To witness these types transplanted to the world of German jazz, one need look no further than the Young German Jazz series on the ACT label, as well as the work of Till Brönner. Rhetoric surrounding their music used jazz to enfold Berliner cosmopolitanism into the idea of a German exceptionalism, sharing in common with older German nationalist discourses a tendency to portray German music (in this case, jazz) as special because it reflects the vital 'openness' of the German nation.

I will spend most of the talk scrutinizing two songs—'Blue Eyed Soul' (2002) by Till Brönner and *Blaue Augen* by Michael Schiefel and *JazzIndeed* (2005). Both albums manifested cosmopolitan aesthetics and political stances. Brönner's 2002 production embraced blue-eyed soul stereotypes in order to signify perspectival similarity and competitive competence vis-a-vis African American music (while also placing German music in direct competition with African American music). On the other hand, ACT's *JazzIndeed* used the blue-eyed trope to foreground German perspectival difference and creative self-sufficiency vis-a-vis African American music. While both recordings signify a cosmopolitan fluency in African American jazz and R&B styles, *JazzIndeed*'s blue-eyed troping also reinforced ideas of Young German Jazz's generational, ethnic and national distinctiveness, and facilitates, perhaps, a problematic solipsism of non-comparison.

Renée Stefanie - Edinburgh Napier University

The Vocal Jazz Accent – Conflicts of technique, narrative, image, and identity

Vocal jazz has an accent. It originated in America so it is often mistaken for American but with a little technical analysis you may start to see something other than a geographically influenced tone. It's a sound, a resonance, a level of control. It's influenced by expectation of ability, character, presence, and a complex relationship with an audience that can be difficult to locate.

Somewhere in the collective unconscious of the commercial jazz world there is etched a notion of what a jazz singer should be. It is emulated in the performance of Michelle Pfeiffer in 1989's *The Fabulous Baker Boys*. Draped across a grand piano in a red dress she breathes out her rendition of *Makin' Whoopee* in sultry tones and creates a visual that will in turn be emulated on album covers for jazz vocalists in years to come. The visual underpins a trend in the aural tone of vocal jazz. It is the vocal equivalent of the red dress; resonant, sensual, accessible across a wide vocal range, and meticulous in its control; and we jazz vocalists are drawn to it for all of those reasons.

The jazz accent, as I will call it, came before the image. The impetus of its development is apparent in the erudition of many iconic American Jazz Singers; a desire to express lyrical narrative whilst emulating the musical dexterity and control of their instrumental counterparts. The demands of these motivations resulted in the development of a certain technical virtuosity that has resulted in the jazz accent. In turn, the commercial demands behind the jazz singers image have instigated modifications that imbue the majority of vocal jazz with a distinct sound.

By redefining the role of the voice in jazz and building a repertoire of material that is grounded in European culture, perhaps vocal technique can be adapted and transformed as an expression of European cultures and issues. When being educated in jazz it is expected that we start at the roots of the genre. If we have learnt our sound from an American vocal tradition, and tell the stories derived from American repertoire, perhaps we can also learn from the motivations of those who are considered the greats in order to find our own vocal tone.

Dr Petter Frost Fadnes - University of Stavanger

Culture factories and the contemporary production line

This is a case study based on the Anglo/Norwegian trio *The Geordie Approach* performing improvised music within the compounds of European kulturfabrikk/kultúrny uzol ('cultural factories'). The decades old phenomenon of derelict and abandoned factories attracting the creative, subcultural and deviant aspects of the underground scenes within our urban environments is as vibrant as ever within European art scenes. Indeed, even such dispersed authorities as local councils, national funding agencies and the EU (!) are diverting funding towards these bustling cultural centres, often justified within a large spectre of cultural policies ranging from arts funding (local sustainability), regeneration (gentrification) and branding (cultural capital and image building).

The attraction for the experimental arts towards the hard grind production environments of derelict factories seems obvious. These large spaces represent an attractive array of possibilities for arts-production, attached from commerciality and with opportunities for building a home for the local underground scene. Performing such spaces is a curious experience, where musicians often encounter a whole new

set of expectations, norms and codes outside the established divisions of musical genre. For improvised music this often fuels new musical outcomes, as musicians are able to work outside the restrictions often encountered in heavily branded venues like a jazz- or a rock club.

Chris Inglis - The University of Sheffield

Sampling the Past: The Role and Function of Vintage Music within Electro Swing

Electro swing, broadly defined as music combining the styles of both the swing era and the age of electronic dance music, is a dynamic, vibrant, and rapidly-growing genre within recent popular music. Since the turn of the century, particularly within Europe, its popularity among performers and audiences has increased dramatically. And yet, academics have paid little attention to its roots, its evolution or its place in global cultural landscapes.

This paper takes a look at the electro swing genre, and investigates the specific reasons behind why such a large number of modern electronica artists are choosing to use vintage swing and jazz influences within their compositions. The genre of electro swing heavily relies upon sampling as a compositional tool, and the samples present within many electro swing songs often hold distinct semiotic meanings when present in this new context.

Additionally, the paper addresses questions regarding the future of swing music. Specifically, is the genre of electro swing simply a continuation of the swing genre into the present day and beyond, or does electro swing deserve to stand as its own distinct genre, which can be said to only take influence from the original swing era?

The research combines insights from previous work conducted into the related topics, such as the genre of jazz rap, along with original interviews with key personnel of the electro swing genre (performers, promoters, DJs etc.), to present a complete and comprehensive view of a field, which has so far remained relatively unheard of within academia.

Dr Emma Webster - University of East Anglia

The Role of the Festival Producer in the Development of Jazz

Writing about jazz in Edinburgh, Haftor Medbøe describes promoters such as Jazz Scotland – producers of the Edinburgh Jazz and Blues Festival – as a ‘cultural conduit’, who have to ‘walk the tightrope’ between commerce and art, ‘whilst exercising considerable power in deciding which music/musician is presented to the public (and, therefore, which music/musician is not)’ (2013). Festival producers’ programming decisions, then, can shape the field of cultural production, illustrated by The Guardian’s jazz critic John Fordham when writing about the second London Jazz Festival: ‘Just how firmly this new event’s roots were planted on both sides of the Atlantic – as opposed to plenty of glitzy earlier UK jazz festivals, which mainly staged globetrotting American tours – was symbolised by Britain’s Django Bates with Delightful Precipice, and Holland’s Clusone Trio’ (Fordham 2013). However, changes within the field also have profound impacts on the festival producer’s decisions: ‘The American bigger names in jazz have died so we are seeing ourselves more as a European festival now, and promoting European bands’ (Jill Rodger, Director of Glasgow Jazz Festival, interview with Emma Webster, 2009). Jazz festival producers, then, both shape and are shaped by the live music ‘ecology’ within which they operate (Webster 2011). Drawing on Keogh’s work on the programming

of Australian jazz festivals (2014), this paper will use archival material to examine the development of the London Jazz Festival's programming to explore how and why it has evolved since the Festival's inception in 1993, and will incorporate interviews with London Jazz Festival directors and staff to understand the Festival's role within the development of jazz in Europe more broadly. The paper is based on work from a project with Professor George McKay on the Impact of Festivals, funded by the Arts and Humanities Research Council, in collaboration with the EFG London Jazz Festival.

Dr. Michael Kahr - University of Music and Performing Arts Graz
50 Years of Academic Jazz in Central Europe

After first experiments in jazz education before WWII, the rise of academic jazz education and research in Europe started around 1965 at institutions in Austria, Hungary and the UK, followed by the Netherlands, Germany and others. Academic jazz has facilitated artistic growth based on structured education and international exchange, and has fostered international careers. However, it has also attracted severe critique from individuals and institutions in and outside of jazz.

This paper inquires the artistic merit and challenges of academic jazz education and research based on a case study regarding the history of the institutes for jazz and jazz research in Graz, Austria. The paper provides an overview of the development of the academic jazz institutes and discusses key arguments of supporters and critics of the jazz institution. The study is based on insight from within the jazz scene of the city of Graz and contextualized by musicological as well as artistic perspectives. The research was conducted in the artistic research project "Jazz & the City: Identity of a Capital of Jazz", funded by the Austrian Science Fund FWF and conducted at the University of Music and Performing Arts in Graz.

Heli Reimann - University of the Arts, Helsinki
Networking jazz locally: the example of Estonian jazz club culture

In 2004 group of enthusiastic jazz musicians initiated the formation of non-profit organisation -Estonian Jazz Union. As said in the statute, the goal of the Estonian Jazz Union is to provide performing opportunities for the musicians, to support the development of Estonian jazz at the local and international level and to seek for financial resources for supporting jazz music.

Since the establishment of Estonian Jazz Union the network of local jazz clubs has experienced immense growth. The number of venues with regular jazz programs has grown from one in 2004 to 10 in 2016. Club evenings with jazz music are currently arranged in 9 cities all over the Estonia.

Based on the interviews with local organisers and leading jazz figures this study will point out five factors facilitating the growth of the network of jazz clubs:

(1) Estonian Jazz Union as the initiator of the club network; (2) the role of individual agency (musicians, local enthusiasts); (3) governmental financial support (cultural ministry, Cultural Endowment of Estonia); (4) formation of educational system (currently four educational institutions have jazz programs) and (5) the role of the jazz festivals in promoting jazz (currently 6 regular jazz festivals arranged all over the Estonia).