



EUROPEAN JAZZ
PERSONALITIES
INTERNATIONAL CONFERENCE
BRATISLAVA

April 22 – 24, 2013

Yveta Kajánová, Lea Duffell





EUROPEAN JAZZ PERSONALITIES INTERNATIONAL CONFERENCE BRATISLAVA

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European Jazz Personalities Conference
conducted in
Jazz Appreciation Month

22nd – 24th April 2013
Bratislava, Slovakia

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**European Jazz Personalities
International Conference, Bratislava
April 22 – 24, 2013**

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Yvetta Kajanová, Lea Duffell



*European Jazz Personalities
International Conference, Bratislava
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PROGRAMME

22nd April 2013

- 12:30 – 13:30 Registration
- 13:00 – 13:30 Opening speeches
Yveta Kajanová, The Department of Musicology,
Comenius University
Theodore Sedgwick, Ambassador of The
USA Embassy
Olga Smetanová, Director of The Music Centre
Slovakia
- 13:30 – 14:40 *Keynote speaker:* John Edward Hasse:
Duke Ellington in France
- 14:40 – 15:00 Coffee break
- 15:00 – 17:00 *European or American Jazz?* session
Franz Krieger: "I ain't playing no jazz"
– Towards the musical style of
the Zawinul Syndicate
Igor Wasserberger: *The Emergence of the Nordic
Concept as a Precursor of Emancipation and
Slovak-Scandinavian Relations (1950 – 1970)*
Yveta Kajanová: The Value of the Traditional and
the Progressive in Jazz Development
Chairman: Rüdiger Ritter
- 17:30 – 18:30 Dinner
- 20:00 **Lucia Lužinská and Boris Čelár Quartet**
Boris Čelár – guit., **Gabriel Jonáš** – p.,
Juraj Griglák – bass, **Peter Solárik** – dr.
Golden Age - Jam Session
Piotr Baron (sax., Poland), **Laurent Cugny** (p., France),
conference participants as active musicians
and Boris Čelár Quartet, Nu Spirit Club,
Šafárikovo nám. 7, Bratislava



23rd April 2013

- 9:30 – 10:40 *Keynote speaker: Laurent Cugny: The History of Jazz in France – The History of Jazz in Europe*
- 10:40 – 11:00 Coffee break
- 11:00 – 13:00 *Jazz between the USA and Europe session*
Rüdiger Ritter: Willis Conover
 – a European Jazz Personality?
Igor Pietraszewski: Naming as a Tool of Rivalry in the Field of Art. “American” versus “European” Jazz?
Peter Motyčka: Jazz: Made in Europe
Gabriel Bianchi: Who knows best what’s jazz?
Chairman: Franz Krieger
- 13:00 – 14:00 Lunch
- 14:00 – 15:30 *Jazz and the Balkan Countries session*
John Edward Hasse: The Scions of Swing: How the Turkish Ambassador’s Sons Jazzed Washington, D.C., and the United States
Claire Levy: Groovy Aesthetics and the Evolution of Bulgarian Jazz: On the Innovative Approach of Milcho Leviev
Julijana Zhabeva-Papazova:
 Toni Kitanovski and the Cherkezi Orchestra
 – Global and Local Interactions
Chairman: Igor Pietraszewski
- 15:30 – 16:00 Coffee break
- 16:00 – 17:30 *Jazz Pianists; In-between Art, Kitsch and Work session*
Zuzana Ben Lassoued: Fly Me to the Moon ”in Other Words”: Diana Krall, Nat King Cole and Frank Sinatra
Erik Dimitrov: Gabriel Jonáš, Slovak Jazz Pianist
Piotr Baron: Jazz: Labor versus Opus
Robert Kolář: Maintaining an Individual Voice in the Global Village
Chairman: Yvetta Kajanová
- 18:00 – 19:00 Dinner

24th April 2013

- 9:30 – 11:00 *Jazz on Crossroads* session
Luca Cerchiari: 'Little Louis' Valaida Snow, a forerunner of 'gender jazz'
Eubomír Chalupka: Jazz Inspirations in the 20th Century Classical Slovak Music – the Music of Alexander Moyzes and His Successors
Michal Baláž: Jazzrock and Fusion Music in Slovakia
Chairman: Július Fújak
- 11:00 – 11:20 Coffee break
- 11:20 – 12:20 *Jazz, Alternative Music and Subcultures* session
Július Fújak: Postmodern Mutations of Jazz Idioms in Slovak Alternative Music
Daniel Hevier Jr.: Penetration of Jazz into Various Genres and Subcultures
Chairman: Peter Motyčka
- 12:20 – 12:30 Closing discussion

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ABSTRACTS



JAZZROCK AND FUSION MUSIC IN SLOVAKIA

Michal Baláž, *Comenius University, Bratislava, Slovakia*

The syntheses of jazz and rock music in Slovakia have had their own specific development. This paper illustrates the historical development of Slovakian jazzrock and fusion music and its parallels and differences compared with such styles in the Czech Republic, world music and music of American provenance. The author aims to answer questions about the definitions of jazzrock and fusion music related to their stages of development within the history of non-classical music in Slovakia. By musical analysis of selected and transcribed compositions, the author points out the significant style-forming elements in jazzrock and fusion music.

Key words: jazzrock, fusion music, style, Czech music, Slovak music

Michal Baláž (b. 1986 in Bratislava, Slovakia) studied composition and later musicology at the Department of Musicology, Comenius University, Bratislava. As a journalist, he contributes reviews to the internet magazine www.skjazz.sk. He is a singer, bass guitarist and guitarist in several bands, as well as a music composer and arranger. Currently, he is a full-time PhD. student at the Department of Musicology, Comenius University, working on his dissertation *Jazzrock and Fusion Music in Slovakia*.

Jazz: Labor versus Opus

Piotr Baron, *State Higher Vocational School, Nysa, Poland*

This paper is devoted to the phenomenon of jazz music that becomes a part of musicians' lifestyle and their work, but always within the context of their own enthusiasm and love for music they play. The author considers a variety of social and artistic viewpoints, which are based on the human need for music and inherited from the very beginning of the homo sapiens species.



Key words: jazz, labor, opus, enthusiast, need, fascination, fan, musician, job, work, ethos, jazzman, idiom

Piotr Baron (b. 1961 in Wrocław, Poland) is a saxophone player, theoretician, publicist and teacher. He made his professional jazz debut as a teenager in 1977. At the *Jazz nad Odra* festival in his home town he was acknowledged as a soloist in 1978 and received the second prize in 1980. Four years later he won the Grand Prix as a soloist at *Jazzaldia* – The San Sebastian jazz festival in Spain. Throughout his successful career, Baron has collaborated with all accomplished jazz musicians from Poland and from most of the European countries. Some of the names include Zbigniew Namysłowski, Tomasz Stanko, Henryk Majewski, Henryk Miskiewicz, Jarosław Smietana, Wojciech Karolak, Zbigniew Lewandowski, Krzesimir Debski, Janusz Muniak, Tomasz Szukalski, Darek "Oles" Oleszkiewicz, Piotr Wojtasik, Jan Ptaszyn Wróblewski, Bo Stief, Jasper Van't Hof. In 1998 in Stockholm, Baron was featured as the concert master (first alto saxophonist) with the *European Broadcasting Union International Big Band*. He has performed with many jazz stars from the USA such as: Ray Charles, Art Farmer, Al Porcino, Billy Harper, David Murray, Kevin Mahogany, Victor Lewis, Roy McCurdy, John Hicks, Jon Mayer, Eddie Henderson, Marvin "Smitty" Smith, Carter Jefferson, Bobby Watson, Kei Akagi, Larry Koonse, Joe LaBarbera, Charlie Shoemaker, Mark Soskin, Kevin Hays, Billy Hart, Harvie Swartz, David Friesen, Clarence Seay, Ed Schuller, John Betsch, Wadada Leo Smith, Ronnie Burrage, Greg Bandy, Malcolm Pinson, Skip Hadden, Wayne Bartlett, Carlos Johnson, and Karen Edwards. Piotr Baron is featured as a sideman on more than 80 albums. Some of his own recordings include such jazz legends as Art Farmer, Eddie Henderson, Wadada Leo Smith, John Hicks, Victor Lewis and Marvin Smitty Smith. He was also a co-founder and a co-leader of *Traveling Birds Quintet* along with Piotr Wojtasik, Darek Oleszkiewicz, Kuba Stankiewicz and Cezary Konrad. This cult band recorded two CDs: *Traveling Birds Quintet* (1994) and *Return to the Nest* (1995). As the leader of his own projects, Baron has released eight CDs. *Take One* (1995), *Tango* (1996), *Blue Rain* (1997), *Bogurodzica* (2000), *Reference* (2004), *Salve Regina* (2007), *Sanctus, Sanctus, Sanctus* (2008), and the latest *Kaddish* (2011). For the past twenty years, Baron has maintained the highest rankings in the *Jazz Forum* magazine readers poll as the best tenor and soprano saxophonist, and highly regarded as an alto and baritone saxophonist (mentioned as a flutist and clarinetist).

***Fly Me to the Moon* “in Other Words”: Diana Krall, Nat King Cole and Frank Sinatra**

Zuzana Ben Lassoued, *Comenius University, Bratislava*

For listeners, jazz singers are the most admired instrumentalists even though their place in jazz history has been largely overlooked in the literature on jazz. Billie Holiday, Sarah Vaughan, Ella Fitzgerald, Diana Krall, Louis Armstrong, Nat King Cole, Frank Sinatra and Michael Bublé are amongst the hundred greatest jazz vocalists; however, their role in jazz production and the music industry has been regarded as entertainers rather than as artists.

David Ake examines the jazz pianists prior to bebop who often served a dual function both as pianists and singers. Recently, another scholar, Yvetta Kajanová explored Diana Krall, the “Frank Sinatra in a skirt”, and her versatility. Krall demonstrates not only a white female multi-instrumentalist’s control, but also represents a new artistic direction for developing conservative, traditional jazz styles in an elegant manner.

In this paper I compare Diana Krall’s interpretation of *Fly Me to the Moon* (written by Bart Howard in 1954), the standard popular song originally titled *In Other Words*, with Nat King Cole’s and Frank Sinatra’s interpretations. I also examine Krall’s inspirational sources such as Sinatra’s “white swing” and his vocal interpretation, and Cole’s piano and vocal combination with attention to such musical aspects as rhythmic phrasing, harmony and piano stylization. In addition, the paper discusses and evaluates multi-ethnic aspects, such as the influence of race and social background as with Sinatra’s Sicilian roots and his political involvement, Cole’s African–American roots and his experience with segregation, and Krall’s Slovakian roots linked to her great grandparents’ emigration from Central Europe at the turn of the 20th century. These are three clear examples of musicians whose different social and cultural origins have resolved into different musical arrangements. I argue that Diana Krall is not just “a commercial entertainer” in the music industry, as it seems to many critics, but she is an eminent jazz artist with a significant feminine role in jazz history. This paper contributes to the discourse on the evolution of vocal jazz illustrating the contradictions between music and politics, and evaluates the role of a prominent female vocalist in jazz history.



Key words: jazz singer, jazz pianist, roots, jazz style, entertainer in music

Zuzana Ben Lassoued (b. 1974 in Košice, Slovakia) is a pianist, musicologist, pedagogue and artist. She studied Musicology at Comenius University in Bratislava and received a scholarship and an assistantship at the University of Reno, Nevada where she earned Bachelor and Master degrees in Piano Performance. For the past 21 years she has been teaching piano, music theory and music history. She has taught the piano at the University of Reno, Nevada, the Tahoe Conservatory of Music, California, and at the Merriam School of Music, Ontario. As a musicologist she has contributed to the journals: *Musicologica.eu*, *Hudobný život* (Musical Life), *Dotyky*, *Slovenské pohľady* and *Kanadský Slovák*. As a pianist she performed with the *University of Nevada's Wind Ensemble*, *UNR Orchestra* and, as an artist, she presented her Musical Oil Paintings in the project *Sounds and Colors*, filmed by TV *Slovenský Svet* (Slovak World) in Toronto, Canada (2012). Currently she is a doctoral student in musicology at Comenius University, Bratislava working on the thesis *Diana Krall, a Unique Jazz Phenomenon*.

Who Knows Best What Jazz Is?

Gabriel Bianchi, *Slovak Academy of Sciences, Bratislava*

Based on a reflection of seventy extensive live radio dialogues with a diversity of domestic and international musicians (jazz, classical, and alternative), jazz-theoreticians, music experts, jazz promoters, and intellectuals, performed in a time-span of eight years, the author challenges a „disciplined“ view on the subject. Instead of referring only to authorities and pinpointing key dimensions of jazz, his aim is exploring the boundary zones and beyond, representations of jazz in the broad cultural and intellectual arena, perceptions from “outside” of the jazz world, its evolutionary and narrative aspects, etc. The deliberation on the meaning of jazz can be expanded over wide realms covering aesthetics-and-art, lifestyle-and-fashion, pleasure, identity, education, politics, economy, or media-presence.

Key words: jazz, meaning, deliberation, boundaries, dialogue

Gabriel Bianchi (b. 1955 in Bratislava, Slovakia) is a social psychologist, amateur jazz musician and jazz editor at the national radio in Slovakia. His main research areas are social communication, identity and intimacy. Recently he published and edited volume on “Art as Politics” in the international journal *Human Affairs*. Simultaneously (since 2000) he broadcasts jazz programmes at the national radio in Slovakia and is the only one editor in the country performing permanently live dialogues on the subject of jazz in diverse contexts.

'Little Louis'. Valaida Snow, a forerunner of 'gender jazz'

Luca Cerchiari, *University of Padua, Italy*

Following the Paris successes of Josephine Baker and Afro-American musical comedies as well as those of many other American expatriates in Europe in the 1920s, the black female trumpet player and singer Valaida Snow (1904-1956) moved to England at the beginning of the 1930s. Snow was already well-known in the USA as 'Little Louis' for her style which closely resembled Louis Armstrong's.

Born in Chattanooga, Tennessee, she was raised in a show-business family. By the time she was fifteen, she had already learned to play, at a professional level, several different instruments including cello, bass, banjo, violin, mandolin, harp, accordion, clarinet, trumpet, and saxophone. She also sang and danced. She had long-time residency and success in France, Sweden, Denmark, UK and Germany. As well as recording several tunes for Parlophone, Sonora and Tono, Snow also appeared in different German movies in the 1930s. Her career shows the extent to which Afro-American musicians, not only Sidney Bechet, were well-accepted in Europe, and how Snow, with her courage and beauty, was ahead of the times in presenting an uncommon example of 'gender jazz'. She toured Europe extensively, on several occasions with Johnny Pillitz's band. Snow moved to northern Europe at the end of the 1930s, when fascism and World War II engulfed much of the world. In 1941, she was interned by the Nazis in Sweden, and never overcame, in psychological and physical terms, that terrible experience. Back in the USA, Snow continued to perform and sing, but without the 'joie de vivre' that had made her famous during her European years.



Key words: black revues, European jazz, gender studies, hot jazz, trumpet

Together with Laurent Cugny and Franz Kerschbaumer, Luca Cerchiari (b.1957 in Milan, Italy) is a co-editor of *Eurojazzland* (Northeastern University Press, Boston and London 2012), the very first book on jazz and Europe. Cerchiari holds a M.A. in musicology and a Ph.D. in ethnomusicology. Since 1997, he has been teaching Afro-American music at the University of Padua, Italy. He has written or edited more than twenty books for major Italian publishers. His books include *Miles Davis, On Record*, *Scott Joplin's Treemonisha*, *Afro-American Musical Civilization*, *Frank Sinatra, Jazz and Fascism*, and *Around Jazz*. Cerchiari's articles and essays have been published also in the USA, Austria, France and Switzerland. He has lectured in the USA, Germany, Austria, Hungary, Belgium, Poland and France. In the 1980s and the 1990s, Cerchiari was on the board of the International Jazz Federation. He is the founder of the International Record Archive and the Institute for Musicology in Milan, and has been also active as a radio and record producer since 1977.

The History of Jazz in France – The History of Jazz in Europe

Laurent Cugny, *University of Sorbonne, Paris, France*

When working on a history of jazz outside the United States, any author is predictably confronted with general historiographical problems created by this particular situation. This conference paper will address three main issues that have arisen from the experience of writing the jazz history of a European country, namely France: How has racism in and outside America affected the movements of musicians; Is there a difference of intensity in the music from the United States and elsewhere or is it simply their representation? How does it affect the recognition process? The case of Django Reinhardt will be discussed. Did jazz, in the early times, get a better reception in Europe? What can we infer from a short survey of literature and press, both in the United States and France?

This brief overview of these interrelated questions intends to propose a basic framework for thinking about some of the specificities of history and historiography of jazz in Europe.

Key words: historiography, French jazz, Django Reinhardt, reception of jazz, American jazz, European jazz

Laurent Cugny (b.1955 in La Garenne-Colombes, France) is a composer, pianist and theoretician. In 1965 he began studying piano. In 1977 he earned a degree in economics (Paris X-Nanterre) and in 1978 a D.E.A. in cinematography (Paris I-Panthéon-Sorbonne). In 1979, Cugny founded the Big Band *Lumière* and, in 1987 he collaborated with Gil Evans in concerts and recordings which made him a major figure in French jazz. From 1994 to 1997 he was the musical director of the *Orchestre National de Jazz*. Cugny participated at the Miles Davis Conference on two occasions: in 1996 in Saint Louis and in 1997 at the University of Padua, Italy. In 2001 he completed a Doctorate in music history and musicology in Paris IV-Sorbonne, writing a dissertation on the analysis of jazz. Laurent Cugny is a co-author of the book *Eurojazzland. Jazz and European Sources, Dynamics*, and together with Luca Cerchiari, Franz Kerschbaumer et al (Northeastern University Press, Boston 2012).

Gabriel Jonáš, Slovak Jazz Pianist

Erik Dimitrov, Comenius University, Bratislava, Slovakia

Gabriel Jonáš is a leading Slovak jazz musician. He has made major contributions in shaping the Slovak and Czech jazz scene since the 1970s. The paper focuses on Jonáš' most significant artistic, compositional and performing activities from jazzrock through to fusion music, and into modal mainstream. Using sheet music transcriptions and recordings, the author demonstrates the influence of American jazz on Jonáš' compositions and also the progression of Slovak jazz development.

Key words: Gabriel Jonáš, jazzrock, jazz pianists, mainstream, modal jazz

Erik Dimitrov (b. 1986 in Nitra, Slovakia) is a pianist and musicologist. He studied church music at the Church Conservatory in Bratislava and musicology at the Department of Musicology, Comenius University. He contributes reviews to



the internet journal www.jazz.sk, and is the leader of the bands *Moods Trio* and *Lady & Gentlemen*. For his excellent jazz skills he was awarded the Prize of Jozef „Dodo“ Šošoka in 2009. Recently, Dimitrov has been working on his dissertation *Slovak Jazz Pianist and Their Importance in Central Europe*.

Postmodern Mutations of Jazz Idioms in Alternative Slovak Music

Július Fujak, *Constantine the Philosopher University,
Nitra, Slovakia*

The paper deals with the transformations of various jazz style elements in the compositions of alternative Slovak music in the post-modern era, and their appropriations by a trans-genre re-contextualization, fusion, or a persiflage and a parody. Their specific qualities will be demonstrated on the records and performances of Slovak alternative rock groups in the last three decades: *Maťkovia*, *Bez ladu a Skladu*, *Ali Ibn Rachid*, *Teória Odrazu*, *Jesus Underground Band*, and others; of non-conventional song writers such as Martin Burlas, Ján Boleslav Kladiivo, Tornado Lue, and Longital, and of contemporary composers or “comprovisers”, for example Peter Machajdík, Egon Krák, Andrej Šeban and Július Fujak. The style-genre mutations of jazz or jazzrock idioms in the musical projects of alternative Slovak music will be analyzed by the aesthetic interpretation of their significance within their particular social, cultural and historical contexts.

Key words: alternative music, composition, improvisation, post-modern era, style

Július Fujak (b. 1966 in Žilina, Slovakia) is an experimental composer, aesthetician, multi-instrumentalist and organizer of intermedia musical events. Between 1987 and 1998, he was a member of the alternative Slovak rock bands *Teória Odrazu* and *Otras*. From 1995 to 2005 he participated in many transmedia projects organized by centre of contemporary arts *Skleněná louka* (Glass Meadow) in Brno. From 1996 to 2007, he worked as a musical semiotician at the Institute for Literary and Artistic Communication associated with the Department of Cultural Studies at the Faculty of Arts of Constantine the Philosopher University in

Nitra. Between 1999 and 2007, Fujak was the artistic director and organizer of the *Hermovo ucho (Hermes' Ear)* in Nitra, an international concert series of contemporary unconventional music, which he has, since 2008, followed up with the *PostmutArt Fest*, an intermedia art series in Nitra Gallery. Besides many others, Fujak cooperated with The California EAR Unit (USA), Zsolt Söres (Hungary), Franz Hautzinger (Austria), Jon Rose (Australia), Veryan Weston (UK), David Šubík, Jan Kavan, Jana Lewitová, Vladimír Merta and Mikoláš Chadima (all from the Czech Republic), Marián Varga and Ján Boleslav Kladio (both from Slovakia). He has also performed at Red Cat Theatre (Los Angeles), the Audio Art festival and the Academy of Music (Krakau), Sound Bridges (Vienna), Big Ear and (Cross) Hearing (Budapest), Alternativa (Prague), the Slovak Institute (Rome), the Exposition of New Music, the Janáček Academy of Performing Arts (JAMU, Brno), Glass Meadow (Brno), Sound Off (Nové Zámky), and the Evenings of New Music (Bratislava). As a multi-instrumentalist and non-conventional composer he devotes to alternative music, which he calls “comprovised” music. He is the author of the books *Tvorivosť v načúvaní hudobnému tvaru* (2000), *Musical Correla(c)tivity* (2005), *Slovenské hudobné alternatívy* (with M. Kalinek and O. Rehák; 2006), *Hudobné korela(k)tivity* (2008) and *Margonálie* (2013, being printed), and has published more than twenty CDs, DVDs and LPs with different intermedia-musical projects.

Duke Ellington in France

John Edward Hasse, Smithsonian Institution's National Museum of American History, Washington, D.C.

In the long and storied career of Duke Ellington, who was born in 1899 and died in 1974, no nation save his own played as significant role as did France. Ellington enjoyed a long and rich association with France, especially its City of Light, spanning forty years. He performed in Paris and twenty-six other French cities, playing nearly one hundred concerts, as well as making radio, television, and film appearances.



What was the significance of France to Ellington? It was psychological, social, and musical. Ellington loved France. More so than anywhere else in Europe, France conveyed, especially for black Americans, a sense of freedom, or at least far more freedom and dignity than they were accorded in their homeland in the pre-civil rights era. Especially during the 1930s tours, France gave Ellington and his gifted musicians a great deal of validation, encouragement, and musical inspiration. France also provided opportunities for Ellington to make significant recordings and television broadcasts and inspired three long-form works—the score to *Paris Blues*, the score for *Turcaret*, and the *Goutelas Suite*.

What was the significance of Ellington to France? In the 1930s, Ellington demonstrated to the French, with firsthand authority and considerable style and eloquence, the enormous artistic power in orchestrated jazz; he set an example for composing with unusual tone colors and individual harmonies; and he created high standards for native French musicians to try to match. He also validated, inspired, and influenced French musicians such as the pianists Raymond Fol, Claude Bolling, and Aaron Bridgers.

During the forty years spanning Ellington's performances in France, jazz enjoyed breathtaking growth and development: increasing influence on culture, rising respect and prominence, and unfolding possibilities as a compositional pursuit. More than anyone else, Ellington helped bring jazz to this significant position in his native country, as well as in France.

The presentation will be illustrated with photographs, audio, and video clips.

Key words: big band, Duke Ellington, freedom, French jazz, musical inspiration, orchestra, styl

The Scions of Swing: How the Turkish Ambassador's Sons Jazzed Washington, D.C., and the United States

John Edward Hasse, *Smithsonian Institution's National Museum of American History, Washington, D.C.*

In the decade between 1934 and 1944, Ahmet and Neshui Erteğün, the sons of Ambassador and Mrs. Mehmet Munir Erteğün, brought noted African-American musicians home for jazz sessions in the Turkish Embassy. At that time, when the Turkish Embassy in Washington and the ambassador's residence both occupied the same building, the two sons nudged Washington towards better appreciating American vernacular music and towards softening the city's rigid racial segregation.

Passionate about vernacular music, they sought out and soaked up African-American music and culture, and—courting controversy—promoted inter-racial concerts and jam sessions of jazz and swing, welcomed black as well as white musicians into their private quarters, bent or smashed the city's unwritten but strict color barriers, earned national coverage in the music press, and honed their ears for African-American popular music.

These experiences would lead Ahmet, to co-found, in 1947, Atlantic Records, one of the most significant and influential companies in the history of American music. Atlantic became one of the most important forces in promoting African-American rhythm & blues, jazz, and soul music across the nation and the world, and in moving it into the American mainstream, eventually helping transform the record business and American popular music. For his part, Nesuhi would play a crucial role in the development of jazz by producing and releasing recordings of paradigm-shifting musicians, such as John Coltrane and Ornette Coleman.

This presentation includes historical photographs, audio, and video clips.

Key words: Atlantic Records, African-American jazz, rhythm & blues, racial segregation, soul music, Turkish jazz

John Edward Hasse, Ph.D., is a music historian, pianist, author, and record producer. Since 1984, he has served as Curator of American Music at the Smithsonian Institution's National Museum of American History. He is founder and former executive director of the Smithsonian Jazz Masterworks Orchestra, an acclaimed big band, former co-director of America's Jazz Heritage, and founder of the in-



ternational Jazz Appreciation Month, celebrated each April in 50 states and 40 countries. At the Smithsonian, Hasse led the Institution's efforts to acquire the 200,000-page Duke Ellington archive, and conceived and curated the traveling exhibition *Beyond Category: The Musical Genius of Duke Ellington*, which toured to 12 museums and 45 libraries. He also led the Smithsonian's initiative to acquire archives or artifacts of Ella Fitzgerald, Louis Armstrong, Dizzy Gillespie, Benny Goodman, Artie Shaw, Lionel Hampton, John Coltrane, Ray Charles, Herbie Hancock, and other American musicians.

Hasse is the author of *Beyond Category: The Life and Genius of Duke Ellington*, editor of *Jazz: The First Century and Ragtime: Its History, Composers, and Music*, co-author of *Discover Jazz*, and co-producer/co-author of *Jazz: The Smithsonian Anthology*. He has contributed chapters to such books as *Eurojazzland: Jazz and European Sources, Dynamics, and Contexts*, *Ain't Nothing Like the Real Thing: How the Apollo Theater Changed American Entertainment*, and *David Baker: A Legacy in Music* and articles to such journals as *Annual Review of Jazz Studies*, *Journal of Jazz Studies*, *Jazz Educators Journal*, *College Music Society Symposium*, *Nottingham French Studies*, *Folklore Forum*, and others.

Hasse earned a B.A. Cum Laude at Carleton College, and M.A. and Ph.D. degrees from Indiana University. Walsh University awarded him an honorary Doctor of Humane Letters degree, and he also holds a Certificate in Business Administration from The Wharton School. He has received two Grammy Award nominations and two ASCAP Deems Taylor Awards for excellence in writing about music. A contributor to *The Wall Street Journal* and *The Washington Post*, Hasse has lectured on leadership, the arts, and music on six continents.

Penetration of Jazz into Various Genres and Subcultures

Daniel Hevier Jr., Comenius University, Bratislava, Slovakia

Jazz is a universal music that has influenced many generations and still attracts new audiences. Although it was developing autonomously along with popular and classical music, its development has been progressively absorbed into different musical genres and styles.

Jazz penetration into other genres culminated in the 1960s with its expansion into pop music. The 1970s saw “the golden era” with the fusion of rock and jazz and, in the 1980s, with the funky style. Since the 1990s jazz has been transformed into such styles as nujazz and electrojazz. Due to the heterogeneous character of contemporary music it is very difficult to differentiate the characteristics of a particular music style and define the jazz influences in it. This paper emphasizes the versatility of jazz styles, points out the penetration of jazz music into various subcultures, and it particularly examines these phenomena in Slovakia and the Czech Republic.

Key words: Czech music, electrojazz, fusion music, jazz element, modern styles, Slovak music

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Jazz Inspirations in the 20th Century Classical Slovak Music – the Music of Alexander Moyzes and His Successors

Lubomír Chalupka, Comenius University, Bratislava, Slovakia

The generation of Slovak composers known as Slovak Musical Modernism, who emerged in the late 1920s and during the 1930s, adopted a concept of creative synthesis of the national sources (especially inspirations from folk music) with the influences of European impressionist and expressionist music.

One of the *Slovak Musical Modernism* composers was Alexander Moyzes (1906-1984). The jazz elements that appeared in his early compositions were an excepti-



onal impulse and response to the avant-garde musical milieu of the 1920s' Prague, where Moyzes studied. However, such compositions met with sharp objections from the music critics in Bratislava. This not only turned Moyzes away from using jazz elements for the rest of his compositional career, but was also followed by their long-term absence in Slovak music for stylistic and political reasons. Although a short revival occurred when some of Slovak Music's avant-garde emerged in the 1960s (Jozef Malovec and Tadeáš Salva, for example), jazz did not become a legitimately accepted source of new creative projects until the next generation of postmodern composers in the last quarter of the 20th century. Its shaping personalities, such as Peter Martinček, Norbert Bodnár and Peter Breiner, erased the traditional and conventional boundaries between the musical genres in contemporary Slovak music.

Key words: Alexander Moyzes, ideology, jazz elements, modernism, postmodernism, Slovak composer, style

Lubomír Chalupka (Slovakia, b. 1945) has been teaching at Comenius University since 1974 and was the Head of its Department of Musicology from 2001 to 2007. He specializes in music theory and analysis, the history of Slovak music in the 19th and 20th centuries, and the methodology of musicology. As a guest teacher, he has delivered lectures in Prague, Olomouc, Vienna and Krakau. Besides numerous articles and papers, Chalupka is the author of the major monograph *Slovenská hudobná avantgarda. Štýlotvorné formovanie skladateľskej generácie nastupujúcej v 60. rokoch 20. storočia. (Slovak Musical Avant-garde. The Stylistic Formation of the 1960s' emergent generation of composers)*. Comenius University, Bratislava 2011, pp. 672.

The Value of the Traditional and the Progressive in Jazz Development

Yveta Kajánová, Comenius University, Bratislava, Slovakia

Recently, two important syntheses on European jazz have been published: *Eurojazzland: Jazz and European Sources, Dynamics, and Contexts* by Luca Cerchiari, Laurent Cugny and Franz Kerschbaumer (2012); and *Jazz behind the Iron*

Curtain by Gertrud Pickhan and Rüdiger Ritter (2009). The publications show the division of European jazz scenes between east and west, and they also deal with the methodological inconsistencies in jazz research and analysis which have precluded an integrated chronological approach to jazz events, personalities and styles.

Progress, although regarded as the foremost quality, is not the only value in jazz development; and, especially since the death of Miles Davis, it has become a rather vague one. On the other hand, for the further development of jazz it is essential to respect the genre's traditions which foster jazz personalities to preserve the older jazz styles; however, for the future of jazz, qualities such as creative musicianship, innovation, jazz promotion and education, advocacy and popularization are equally important. These values are demonstrated by such personalities as the Slovak jazz singer Peter Lipa (b.1943) and the Czech-Slovak-Australian jazz pianist Viktor Zappner (b.1936).

Key words: progress, innovation, modal jazz, soul, blues, groove, Peter Lipa, Viktor Zappner

Yveta Kajanová (b. 1964 in Komárno, Slovakia) is a musicologist, event manager, pedagogue and journalist. Since 1993 she has been teaching Music Sociology, History of Jazz and Rock Music, Musical Criticism and Management of Music at Comenius University, Slovakia. In addition, she was a vice-president of the Slovak Jazz Society from 1995 to 1999, a member of the international research team, *Jazz in the Eastern Block* at Freie Universität in Berlin (2008 – 2010) and she participated at the numerous international conferences in Vienna, Prague, Regensburg, Berlin, Warsaw, Krakau, London and other major cities. Dr. Kajanová's dissertation was *Chapters on Jazz and Rock* (Epos, Bratislava 2003). Her latest monographs include *Gospel Music in Slovakia* (Bratislava: Coolart – Lux 2009, pp. 260), *Postmodernism in Music, Minimal Music, Rock, Pop and Jazz* (Bratislava: VUK 2010, pp. 200.), *To the History of Jazz* (Bratislava: CoolArt 2010, 115 pgs.) and *To the History of Rock* (Bratislava: CoolArt 2010, pp.125). In 2012, Yveta Kajanová was awarded the highest academic degree, Professor.



Maintaining an Individual Voice in the Global Village

Robert Kolář, *Comenius University, Bratislava, Slovakia*

This study discusses the issue of Slovak identity in the music of Ludmila Štefániková, a Slovak jazz musician of the younger generation (b. 1982) who left Slovakia to study jazz vibraphone and composition in Paris and, later, at the Berklee College of Music in Boston.

Be Beautiful, her debut album released by Greg Osby's Inner Circle Music in 2012, shows Štefániková mainly as a composer and arranger. A suite of seven pieces, written for a 16-part ensemble, displays a wide range of “languages“ used in jazz in the latest decade – starting from mainstream swing through to groove and complex (or constantly changing) meters to elements of free jazz, electronic music, rap, and, last, but not least, Slovak folk songs. Although Štefániková left Slovakia to acquire both professional musical craftsmanship and a wide knowledge of the “universal“ jazz tradition, she continues to maintain a distinct identity in her music linking to the country of her origin. She does so in three different ways using both Slovak language and original Slovak folk music. This makes her a part of the wider tradition of Central and Eastern European jazz musicians, yet the message carried by her music opens new interpretational possibilities.

Key words: Štefániková, traditional folk music, musical identity, musical career

Robert Kolář (b. 1982 in Bratislava, Slovakia) studied musicology at the Department of Musicology, Comenius University, Bratislava, where he teaches, at present, the history of the 20th century music and contemporary music. Since 2008, he has been an editor of the prominent Slovak journal *Hudobný život* (*Musical Life*). As an active trumpet player he was a member of the world music band Keltieg and the "naive jazz" band *Magritte Quintet*. In 2011, Kolář participated in the Christmas jazz concert at the Department of Musicology, Comenius University, Bratislava.

"I ain't playing no jazz" – Towards the musical style of The Zawinul Syndicate

Franz Krieger, *Universität für Musik und darstellende Kunst, Graz, Austria*

Joe Zawinul's 55-year musical career was marked by three major periods: his stint with Cannonball Adderley (1961–1970), the ensemble *Weather Report* (1970 – ca. 1986) and his own *The Zawinul Syndicate* (1988–2007). Thus considered, his stylistic development began with hard bop and soul, paving the way for his own debut jazz-rock recordings (1966), then continuing to more avant-garde, experimental forms with Miles Davis (1968–1970), and finally leading to a broader combination of jazz-rock and what came to be known as world music – and what Zawinul himself considered to be something other than jazz.

This final chapter in Zawinul's career, essentially congruent with the *Zawinul Syndicate* period, is the focus of this study. Zawinul's musical style with the *Syndicate* – in particular his sound, harmony, conception of time, musical density and ballad playing – is first considered. Further, the issue of whether or not stylistic elements typical of the *Syndicate* era were present with *Weather Report*, or even earlier, is discussed. Hence, such elements can be traced back to his early career, emerging as characteristics not only of his work in the last two decades, but also of the musician in general.

Key words: fusion music, jazzrock, Weather Report, Joe Zawinul, Zawinul Syndicate

Franz Krieger (Austria, b.1963) studied music pedagogy, and history and social studies at the University of Music and Performing Arts in Graz. In 1995, he wrote the dissertation *Jazz Solo Piano* and later *Structure and Musical Qualification* (Klagenfurt 2003). Since 1989, he has been employed at the Institute for Jazz Research at the University of Music and Performing Arts in Graz. Since 2000, he has been an associate professor and a substituting chair of the Institute for Jazz Research in Graz. Franz Krieger took his next degree by habilitation in Popular Music (2003). He is a co-editor of the series *Jazzforschung (Jazz Research)*, *Beitraege zur Jazzforschung (Studies in Jazz Research)* and *Jazz Research News*, which has been published



at the University of Music and Performing Arts in Graz. His research is focused on musical transcriptions and analysis.

Groovy Aesthetics and the Evolution of Bulgarian Jazz: On the Innovative Approach of Milcho Leviev

Claire Levy, Institute of Art Studies – Bulgarian Academy of Sciences, Sofia, Bulgaria

During the 1960s, the Bulgarian musician Milcho Leviev – composer, arranger, pianist, and jazz innovator – played a key role in Bulgarian jazz and paved the way for what is, today, defined as “ethnojazz”. Swinging, for Leviev, was compatible with the diverse aspects of folk music, especially with the those which gave rise to a particular cult of improvisation and virtuosity in local vernacular instrumental music. By experimenting in this direction, Leviev began a new chapter in the innovation of jazz, inspired by the idea of non-traditional forms of fusion, in this case between the jazz idiom and the “language” of Bulgarian folk music. His approach to a large extent defined the experimental spirit that was also evident in his work with the Bulgarian quartet *Jazz Focus '65* (1965-1970). The band boldly broke canons and rules, especially from the point of view of Bulgarian jazz, which until at least the beginning of the 1960's had imitated traditional jazz models, primarily from the swing era. Even at that time, Leviev's experiments in terms of taking and interpreting characteristics of “ethnic” and “classical” music were a part of a much wider and liberating tendency from that time, most probably associated with the general movements of social, psychological and cultural renewal. In music as well as in other arts, this process gave birth to non-traditional forms of human and artistic awareness, which in some way, brought closer together the innovations in the realms of jazz, rock and the musical avant-garde. Building on conversations with Leviev, this paper explores the artist's vision of jazz and analyzes some of his 1960s very early recordings which clearly show the diversity of European contributions in the field of jazz.

Key words: folk-jazz, swinging, odd rhythms, groovy aesthetics

Claire Levy (Bulgary) is a musicologist at the Institute of Art Studies, Bulgarian Academy of Sciences, where she received her PhD and DSc. Her research interests lie in the fields of popular music and the cultural theory of music. She was awarded a Fulbright scholarship held at the Department of African American Studies, Indiana University, USA (1994-95). Prof. Levy is the author of the books *Dialogical Music: Blues, Popular Culture and the Myths of Modernity* (2005), *Ethnojazz: Local Prospects in the Global Village* (2007) and *Musical Parody* (2012), as well as of numerous book chapters and articles on popular music. Her current research focuses on questions of contemporary audiovisual culture. From 1999 to 2005 Levy served as Member-at-large, General Secretary and Chair of the Executive Committee of the International Association for the Study of Popular Music. At present, she is a member of the editorial boards of *Bulgarian Musicology*, *Popular Music* and *Journal of Interdisciplinary Music Studies* and takes the position of Deputy Director of the Institute of Art Studies in Sofia.

Jazz: Made in Europe

Peter Motyčka, Comenius University, Bratislava, Slovakia

The paper is on transformation and metamorphosis of the “new“ (American) music onto the “old“ continent (Europe). Until now, most books on European jazz have been written by local jazz publicists or historiographers with a regional view and with a locally defined jazz story that ignores the wider evolutionary aspects and background. *Jazz: Made in Europe* is part of the extensive monograph *Jazz in Europe*. The project was initiated by an international team of authors which consisted of the honored Slovak jazz historian, editor and educator Igor Wasserberger (the author of several jazz books, such as *Jazz Dictionary*, *Jazz Profiles*, *Contemporary Jazz Phenomenon*) and the Czech musicologist, Antonín Matzner (the artistic director of the *Prague Spring* festival and a co-author of *Jazz Profiles* and *Encyclopedia of Jazz and Modern Popular Music*).

The importance of *Jazz in Europe* lies in its unique context and “bird’s eye view” of issues in European jazz. It deals with the European jazz phenomenon whilst emphasizing national or local specifics, for example French Gypsy jazz, British Revivalism, the Scandinavian Sonic concept, Polish Expressive lyricism, the Italian Avant-



garde School, and Spanish Flamenco jazz. *Jazz: Made in Europe* also gives attention to specific characteristics and different views of jazz music in each European country, and to the European and pan-European aspects of significant jazz musicians' productions. This paper also raises some points about Stuart Nicholson's controversial book *Is Jazz Dead? (Or has it Moved to a New Address)*, Routledge, New York 2005.

Keywords: European jazz, territorial specifics, European/pan-European aspects

Peter Motyčka (Slovakia, b. 1978) graduated from the Department of Musicology at Comenius University, Bratislava with the thesis *The Authentic Inspiration and Appreciation of Robert Johnson's Cross Road Blues*. Currently, he is a PhD. student at the Institute of Musicology, the Slovak Academy of Sciences and simultaneously at the Department of Musicology, Comenius University, Bratislava. He focuses mainly on jazz and popular music and has been working on the dissertation *The Jazz Section in the Czechoslovak Socialist Republic – an Alternative Subculture in the Socialist Era; the Central European Context of Jazz Music*. Between 2007 and 2010 Motyčka participated in the *Jazz in Eastern Europe* project at Freie Universität Berlin, Osteuropa-Institut, Berlin, Germany. Since 2008, he has been employed at the Music Centre Slovakia as an editor of the classical and jazz music monthly magazine *Hudobný život* (Musical Life), jazz projects coordinator, Slovak jazz musicians' database editor, and jazz books editor. As part of an international team of authors Motyčka contributed to the monograph *Jazz in Europe* together with Igor Wasserberger and Antonín Matzner. He is also a columnist and review writer (jazz, blues, world music) for several Slovak and Czech magazines (for example *Harmonie*, *Týždeň*, *Hospodárske noviny*, and www.skjazz.sk).

Toni Kitanovski and the Cherkezi Orchestra – Global and Local Interactions

Julijana Zhabeva-Papazova, *State Music School-Ilija Nikolovski-Luj, Skopje, Macedonia*

This paper presents the Macedonian jazz musician Toni Kitanovski and his *Cherkezi Orchestra*. It focuses on a musical analysis of their two albums: *Borderlands*

(2006) and *Shukar* (2011). The first one, *Borderlands*, demonstrated the creative potential of the band to a wider audience and received positive responses from critics and listeners. Numerous invitations to jazz and world music festivals followed, which provided a great opportunity for them to showcase their music. After studying at the Berklee College of Music, Kitanovski returned to Macedonia. Because there are no black musicians in Macedonia, as Kitanovski said, he started playing with gypsies whose brass bands share a similar tradition with the early jazz marching groups using a clave rhythm and instruments borrowed from army brass orchestras. Kitanovski and the Cherkezi Orchestra explored the Balkan variety of musical styles based on the modes and rhythms of antiquity and Byzantine and eastern traditions. At the same time, the traditional music is integrated with the global jazz styles drawn largely from Kitanovski's academic background. The music is a part of the 'local/global everyday' situation that has become very topical in the last couple of years in jazz or popular music performances or productions.

Key words: Toni Kitanovski, the Cherkezi Orchestra, Macedonian jazz music

Julijana Zhabeva-Papazova (b. 1978 in Veles, Macedonia) received a PhD degree in musicology and music art at the Institute of Art Studies-Bulgarian Academy of Sciences, Sofia (2012). She has published many articles on classical and rock music in such volumes and journals as *Dnevnik* (Skopje), *International Piano* (London), *New Sound* (Belgrade), *Hudebni věda* (Prague), *Arti Musices* (Zagreb), *Kontra magazin* (Belgrade), *Specula Spectacula* (Vienna), and *Art Readings* (Bulgarian Academy of Sciences, Sofia). She is a member of the Croatian Musicological Society and the British Forum of Ethnomusicology. Dr Zhabeva-Papazova has participated at several international conferences in Croatia, Greece, United Kingdom, Bulgaria, Finland, Poland etc. As a musicologist, she mainly works on the intercultural musical communications between the Balkan countries, and in the field of history, concert activities, collaboration, and alternative rock music in the former Yugoslavia.



Naming as a Tool of Rivalry in the Field of Art. “American” versus “European” Jazz?

Igor Pietraszewski, *Institute of Sociology,
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What does “European” (or “Hungarian”, or “Polish”, or “German”, or “Italian”, etc.) jazz mean? Who uses such an expression and what for? Using specific names can be a valuable tool in the struggle for domination and personal position in the social structure. I would like to consider - paraphrasing Harold Lasswell’s definition of politics - “who gets what, when, and how?” In other words - how the actors in the world of jazz define their own affiliation according to their own position in that world. In the last few years I have been conducting research into the social milieu of jazz in Poland. Asking the question whether there is something like “Polish jazz” evoked emotional reactions of respondents. Some of them strongly protested against using such an expression, whilst others agreed and confirmed this phraseology.

In analyzing art I use the theory of Pierre Bourdieu, who wrote: “*Participants in the field work all the time to differ from the most threatening rivals, to minimize the competitors and to monopolize the specific sub-sector of the field. They work also on excluding the current or potential participants from the field, especially by raising initial standards or by forcing a different definition of affiliation* (Bourdieu, Wacquant 2001)”.

The field of art is a special game in which the stake is honor and appreciation, especially from better or at least equal artists. I was looking for correlations between *situs* of the musician in the field of art and their associated attitude towards the phrase “Polish jazz”. From this perspective using the notion “European jazz” (or Polish, or German, or Italian, etc.) can be treated as a part of an individual strategy to achieve domination and/or a better position in the field of jazz.

Key words: jazz, sociology of music, field of art, P. Bourdieu theory

Igor Pietraszewski (Poland, b. 1962) is a sociologist and performer. He is an assistant professor at the Faculty of Social Sciences, Institute of Sociology at the

University of Wrocław, Poland. He specializes in sociology of art and culture. Recently, he published the book *Jazz in Poland. Improvised Freedom* (Nomos, 2012). He also contributed to the following journals and volumes: *Music and Society in Eastern Europe* (USA), *Musicologica.eu*, *Pamięć i Przyszłość* and *Kulturowe czynniki zmiany społecznej*. As an active musician (sax, clarinet), Pietraszewski has performed, among others, with such musicians as Al Porcino, Peter Herbolzheimer, Keely Smith, Benny Bailey, Bill Prince, Wayne Bartlett, Sidney Ellis, Jose Feliciano. He participated in recording of about 20 CDs as well as of theatre, film and TV music. Pietraszewski's artistic career also includes concert and festival performances in Poland, Germany, Belgium, Holland, Russia, Sweden, Norway, Monaco, Spain and Switzerland. He is a prominent member of the *Jazz nad Odra* (Jazz upon Odra) festival's artistic board, and a member of the *International Shakuhachi Society*. He studied shakuhachi with Takahachi Ryudo Sensei in Yamagata, Japan.

Willis Conover – a European Jazz Personality?

Rüdiger Ritter, *Forschungsstelle Osteuropa
an der Universität Bremen, Germany*

Willis Conover's character was all but European. In fact, he was strongly American, a radio broadcaster who devoted himself to the dissemination of American jazz. Through his broadcasts, he helped to create and shape European jazz in a subtle, but nevertheless very effective way. Because of Conover's unique position as a broadcaster, especially in the 1950s and 1960s, his jazz broadcasts were the only possibility for Eastern Bloc listeners to hear American jazz. When Conover visited Eastern Bloc countries such as Poland, the Czechoslovak Socialist Republic, Hungary, and the Soviet Union, he established a mutual jazz distribution system. He attended Eastern Bloc jazz festivals, obtained tapes and then broadcasted them over Voice of America. Conover even created special jazz shows for radio stations in these countries. With the help of gatekeepers like Andrzej Jaroszewski, Stanislav Titzl, Imre Kiss, and Aleksey Batashev he established a firm network that survived for decades and helped to strengthen jazz in Europe even while jazz in America was losing its former strong position.



However, it is important to note that Conover did not simply promote all forms of jazz. He organized his broadcasts according to his own musical preferences: jazz classics such as Duke Ellington or Stan Kenton played an important role, but he disregarded all manner of jazzrock trends. He also rejected, or at least neglected, some of the most important European jazz musicians, for example Krzysztof Komeda or the Ganelin Trio. So, Conover was not the father of European jazz, as the ‘Conover myth’ would have us believe. But it seems Conover had a decisive role at least for the evolving jazz scenes in Eastern Bloc countries. Here, Conover was highly appreciated, whereas in the western part of Europe he was largely unknown. The reason was that his broadcasts were a part of the USA’s Cold War cultural diplomacy and as such were directed to the eastern part of Europe.

What jazz music did Conover broadcast and which musicians did he support? The question draws us into the history of cultural relations with its coincidental events and misunderstandings. This paper discusses the perceptions of Conover’s historical place.

[The author has previously presented the results of his research in the Conover papers in the Archives of North Texas University in Denton, Texas, USA, and in several archives in East Central Europe (e.g. Open Society Archives, Budapest, Archiwum Akt Nowych, Warszawa, and others).]

Key words: Willis Conover, radio broadcaster, American jazz, Eastern Bloc, European jazz, Voice of America, Western countries

Rüdiger Ritter (Germany, b.1966) is a research fellow at Forschungsstelle Osteuropa at the University of Bremen, Germany. From 1985 to 1991 he studied East European history, musicology and philosophy in Mainz, Dijon, Köln, Wolgograd and Krakau. In 2002, he received a doctoral degree for his paper *Music for the Nation: Stanisław Moniuszko in the Polish National Movement*. Dr. Ritter worked at the following research projects: *West-Eastern Images. The German image of Russians and the Russian image of Germans* at universities in Wuppertal and Köln, *Collective Identity and History in Post-socialist Discourses: Belarus, Lithuania, Poland, Ukraine* at the University of Bremen, *Americans in Bremerhaven* at the Museum of the 1950s Bremerhaven, and *Opposition by Cultural Transfer – Jazz in the Eastern Bloc* at Freie Universität in Berlin. His current research subjects include *Productive Mi-*

sunderstandings. The reception of Willis Conover's Radio Broadcast, "Music USA" in the Former Eastern Bloc and Za naszą i waszą wolność – Mutual Perceptions in the Polish and Lithuanian Oppositional Movements in the Former Eastern Bloc. Ritter's main research is focused on the connections between music and politics in East and East Central Europe (Poland, the Czech Republic, the Slovak Republic, the Baltics, and Russia / Soviet Union) from the beginning of the 19th century, on the history of jazz and radio, and on the oppositional movements in the Eastern Bloc. He is also the co-author of the book *Jazz behind the Iron Curtain* together with Gertrud Pickhan (Peter Lang Verlag, 2009).

The Emergence of the Nordic Concept as a Precursor of Emancipation and Slovak-Scandinavian Relations (1950 – 1970)

Igor Wasserberger, *Music Centre, Bratislava, Slovakia*

The jazz trends in the early 1950s showed that the concept of American cool jazz was inspirational for the Swedish scene, and that the sound and mood of Lennie Tristano's, Miles Davis', Stan Getz's, and Paul Desmond's music were in tune with Nordic feelings. Mutual interactions between American and Scandinavian jazz gave birth to the Scandinavian Jazz School. The School has built upon original cool jazz principles and become one of the important contributors to world jazz, progressively extending beyond Scandinavia. The so-called "Nordic sound" originated and developed through personal relationships with world-known American musicians, and was assisted, mainly since the 1970s, by the systematic endeavor of the ECM label; "Nordic sound" has been an example of a sustained 'glocalization' and globalization symbiosis.

Key words: cool jazz, ECM sound, European jazz, modal jazz, Nordic concept, Scandinavian jazz

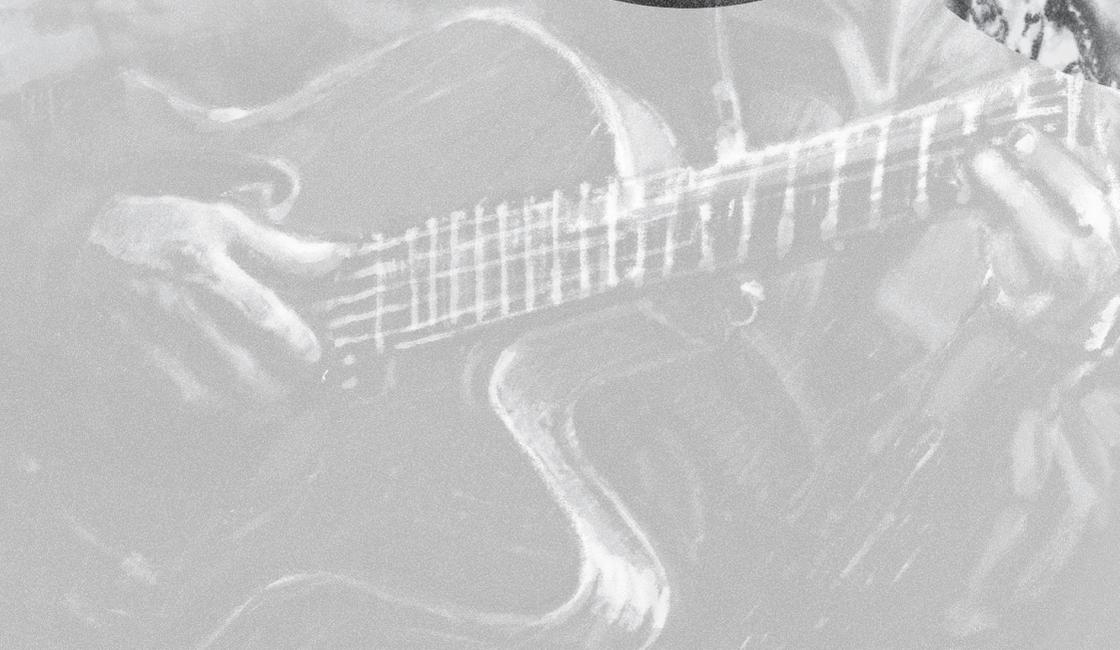
Igor Wasserberger (Slovakia, b. 1937) is a musicologist, pedagogue and journalist. He worked as a program editor for Slovak TV from 1963 to 1992, and became one of the first journalists in Slovakia who devoted themselves, at that time, to



jazz music. As a guest teacher, Wasserberger gave jazz lectures at the Faculty of Philosophy at Charles University and at the Academy of Music and Performing Arts in Prague, and at the Hochschule für Musik und darstellende Kunst in Vienna (1989–90). He contributed to such Slovak and Czech journals as *Hudební rozhledy*, *Melodie*, *Taneční hudba a jazz*, *Hudba-spev-tanec*, *Jazz bulletin*, *Slovenská hudba*, *Hudobný život*, *Hudba* and others. Igor Wasserberger was the father of Slovak jazz journalism and theory. He is the author of the following monographs: *Jazzový slovník* (*Jazz Dictionary*), ŠHV, Bratislava 1966, together with *Matzner Antonín: Jazzové profily* (*Jazz Profiles*), Supraphon, Praha 1969, Wasserberger Igor – Horváth Ivan: *Základy jazzovej interpretácie* (*Elementary Jazz Interpretation*), Opus, Bratislava, 1972, Ukraine edition *Muzična Ukrajina*, Kyjev 1980. His works also include: *Matzner, Antonín - Poledňák, Ivan – Wasserberger, Igor: Encyklopedie jazzu a moderní populární hudby I., II., III.*, (*Encyclopedia of Jazz and Modern Popular Music*), Supraphon, Praha 1980, 1983, 1987, 1990, *Fenomény súčasného jazzu* (*Phenomena of contemporary jazz*), Slovart, Bratislava 2003.

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Yvetta Kajanová, Lea Duffell



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GOLDEN AGE

Golden age

Everyone, who truly believes, that can discover something new in jazz and tries to do it, is naive in his or her own way. But naivety means freedom; and freedom is a part of golden jazz era, which brought into jazz many geniuses and brilliant personalities originally started as autodidacts. The jam session is a part of jazz and spontaneous improvisation even though it was overshadowed by tremendous finances invested into the global area of jazz. To renew the tradition of the jam session is desire for Golden Age singer *Lucia Lužinská and Boris Čellár Quartet*, since jam session belongs into the golden jazz age.

Yveta Kajanová