



Jazzforschung heute. Themen, Methoden, Perspektiven

herausgegeben von Martin Pfeleiderer
und Wolf-Georg Zaddach

Verlag EDITION EMVAS, Berlin, 2019

ISBN 978-3-9817865-3-8

DOI <https://doi.org/10.25643/bauhaus-universitaet.3868>

<https://jazzforschung.hfm-weimar.de/publikationen/>

Mario Dunkel and Mischa van Kan

Transnational Perspectives on Jazz in Germany

Abstract (English)

In this chapter, we discuss the understanding of transnationalism in jazz studies that we think is different than in other disciplines. We argue that the United States tend to be emphasized as a primary frame of reference in transnational approaches to jazz. As such, they often serve as a place of origination and innovation with »the other side« representing secondary processes such as adaption and mediation. We show the importance of transnational perspectives in jazz studies by focusing on three case studies. In the first case, we focus on a report from a Swedish jazz musician active in Germany during World War II to indicate the transnational character of the networks of jazz musicians active in Germany at the time. The second case study discusses the European circulation of jazz repertoires outside US contexts by following how a performance in Germany of the Swedish folksy tune »Ack Värmland du sköna« deviated from its US circulation. In our third and final case study, we deal with transnational interactions in the jazz press by investigating how the German reports of jazz in Sweden by Joachim-Ernst Berendt were received in the Swedish jazz press.

Abstract (Deutsch)

Das Kapitel diskutiert das Verständnis von Transnationalität in der Jazzforschung, welches sich den Autoren zufolge vom Konzept der Transnationalität in anderen Disziplinen unterscheidet. Es wird argumentiert, dass die USA als Bezugsrahmen in transnationalen Ansätzen der Jazzforschung häufig betont werden. Die Bedeutung transnationaler Perspektiven auf den Jazz wird in drei Fallstudien verdeutlicht.



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Um die transnationale Beschaffenheit der Musiker_innen-Netzwerke in Deutschland während des Zweiten Weltkriegs herauszustellen, untersucht die erste Studie einen Bericht eines schwedischen Jazzmusikers, der während des zweiten Weltkriegs in Deutschland tätig war. Im zweiten Fallbeispiel wird anhand von Aufführungen des schwedischen Volkslieds »Ack Värmeland du sköna« in Deutschland die europäische Zirkulation von Jazz-Repertoires außerhalb US-amerikanischer Kontexte diskutiert. Die dritte Fallstudie geht anschließend auf Aspekte des Transnationalen in der Berichterstattung zum Jazz ein, indem sie untersucht, wie Joachim-Ernst Berends deutschsprachige Berichte über Jazz in Schweden in der schwedischen Jazzpresse rezipiert wurden.

Mario Dunkel and Mischa van Kan

Transnational Perspectives on Jazz in Germany

Introduction

We would like to start out from the presumption that dominant understandings of transnationalism in jazz studies differ from concepts of transnationalism in most other disciplines. In our view, approaches to transnationalism in jazz studies tend to emphasize US jazz as a predominant factor in cultural, social, and artistic developments within jazz. Whether they do this in explicit or implicit ways, studies of jazz as a transnational practice tend to consider US jazz as one of the ends in a binary framework. US influences have repeatedly been associated with qualities such as originality, authenticity, innovation, and progress while their counterparts in transnational studies of jazz have been relevant for processes of adaptation, adoption, reception, and mediation. This tendency in fact dates back to the notion that French intellectuals had »discovered Art in the new U.S. music called swing«, as the 1937 newsreel series *March of Time* put it in an early documentary on *The Birth of Swing* (Dunkel 2014: 239). While there may be good reasons for this focus in some cases, we also think that the over-accentuation of US developments in studies of jazz as a transnational phenomenon – including the focus on US artists, networks, and developments – has contributed to sidelining other significant transnational developments outside of US contexts.

In this article, we would like to problematize this perspective on jazz. At first, we will make a case for the dominance of US-centrism in studies of jazz's transnational character. We will then provide different historical reasons for this dominance, arguing that this US-centrism has to do with the historical development of jazz, jazz criticism, and jazz research. Finally, we will look at different case studies as examples of how decentering US-national foci can help us to better understand historical jazz practices.

US-Centrism in Transnational Jazz Studies

The emergence of the so-called New Jazz Studies in the late 1980s and early 1990s coincided with a larger debate on methodologies and theories in the field of history: the transnational turn. According to American Studies scholar Micol Seigel transnational history was coined as a challenge to the concept of international history:

Transnational history examines units that spill over and seep through national borders, units both greater and smaller than the nation-state. International models have guided diplomatic history, military history, and related fields; their state focus proves less compelling for historians of nonelite subjects, which in part explains the embrace of transnational method by social and cultural historians. Transnational history does not simply cover more ground; it is not equivalent to world history—world historians, like everybody else, must still choose between transnational and international approaches. Indeed, some adepts of transnational method treat phenomena that fall within a single set of national borders, revealing the traces of the global in the local. Perhaps the core of transnational history is the challenge it poses to the hermeneutic preeminence of nations. Without losing sight of the »potent forces« nations have become, it understands them as »fragile, constructed, imagined«. Transnational history treats the nation as one among a range of social phenomena to be studied, rather than the frame of the study itself. (Seigel 2005: 63)

In the 1990s and early 2000s, transnational history became one of the pillars of the so-called New Jazz Studies. As Robert O’Meally, Brent Hayes Edwards, and Farah Jasmin Griffin note in their introduction to O’Meally’s 2004 anthology *Uptown Conversation*: »One of the key developments in new jazz studies has been its forthright attention to transnational concerns—in terms of impact, performance spaces, symbolic resonance and transmission, and practitioners« (O’Meally 2004: 5). Seeking to take this development into account, the second part of O’Meally’s volume then deals with »the ways jazz travels, and the ways that outernational settings have in turn transformed the music« (O’Meally 2004: 5).

The wide reception of »the new jazz studies« over the last two decades may lead one into thinking that jazz studies has indeed successfully taken its transnational turn. Numerous books have appeared since the early 2000s that demonstrate how an approach to jazz as a transnational phenomenon can be highly productive in jazz research. We are thinking of

Wolfram Knauer's *Begegnungen: The World Meets Jazz*, Philip V. Bohlman and Goffredo Plastino's *Jazz Worlds/World Jazz*, the books published in Nicholas Gebhardt and Tony Whyton's series *Transnational Studies in Jazz* (Routledge), and Francesco Martinelli's *History of European Jazz*, to name only a few. A closer look at these publications, however, reveals that many approaches to transnational aspects in jazz still tend to be preoccupied with binary relations to and from the US. Among the »transnational« chapters in *Uptown Conversation*, for instance, we find a discussion of US jazz diplomacy by Penny von Eschen, and chapters on Louis Armstrong, Amiri Baraka, Duke Ellington, and Romare Bearden, among other US artists.

Even the excellent British book series edited by Nicholas Gebhardt and Tony Whyton, *Transnational Studies in Jazz*, foregrounds the significance of »American« influences. As the publisher puts it in the book series' official announcement on Routledge's website:

While supporting ongoing research on American themes, artists and scenes, *Transnational Studies in Jazz* also seeks to develop understandings of jazz in different contexts, approaching the American influence – as well as the rejection of America – through analysis of international discourses and local scenes. (*Transnational Studies in Jazz*)

Note the heavy emphasis on all things »American« here, from themes to artists, scenes, and influences. The »American influence« is still center stage while international discourses and local scenes help us to understand this influence better. The overall book series is broader than this in scope, of course. The fact that this statement is used in an announcement of the leading book series in transnational jazz studies, however, exemplifies the normalization of US-centrism that the field is still grappling with in the twenty-first century.

There are more examples of the way in which contemporary jazz studies negotiate transnational developments. One of the key works developing international and transnational perspectives in jazz studies published over the last years is Francesco Martinelli's seminal *The History of European Jazz* (2018). In this book, thirty-nine authors with diverse backgrounds for the first time deliver a comprehensive volume on the historical development of jazz in Europe. The book is divided into nine sections. Eight of these sections provide chapters on different countries, from France to Armenia, while the last section follows five different subjects across intra-European borders. Laudably, Martinelli's concept is inclusive – it does not limit the idea of Eu-

ropean jazz to members of the European Union or the standard geographical boundaries of Europe, but rather seeks to involve musical developments at the margins of and beyond what is usually considered Europe.

Martinelli's book is truly exceptional in scope and content, a remarkable achievement for the understanding of the history of jazz in Europe. It's overall structure was probably the only way in which a project of such magnitude could come to fruition. However, it also implicitly frames musical developments as national developments in individual European countries, thus sidelining intra-European connections, for instance. Our point here is not to critique Martinelli's book, but rather to point to a tendency in thinking transnationalism in jazz as a binary trade between the US and other individual countries. In doing so, we wish to point out that this form of European jazz history telling entails a certain perspective on jazz that sidelines transnational interactions between actors across borders outside the US. If Hayden White's premise that the borders between content and form are porous – that form has an impact on content – is valid, then we also need to think about the way in which the form of the narratives we tell about jazz, in Europe and elsewhere, condition the narratives of (European) jazz (White 1990).

Being involved in Walter van de Leur's *History of Jazz in Europe* project – a five-volume encyclopedia on the history of European jazz that is structured in a similar way and forthcoming with Oxford University Press – we are aware of the fact that this way of arranging the history of European jazz is becoming standardized. We would therefore like to provide a case study for important developments that are being wrongfully decentered due to these historiographical tendencies. But before doing so, we consider it necessary to provide some explanations for the dominance of US-centrism and the understanding of transnationalism as interactions between the US and individual countries rather than transnationally between scenes and cultures outside of the US.

Historical Reasons for US-Centrism in Jazz Research

In order to understand how jazz studies is still informed by US-centrism, we need to reconsider the reasons for US-centrism in the mediation of jazz history. We argue that US-centrism in contemporary jazz research has to

do with the social, economic, cultural, and conceptual history of jazz. For one, the mediation of jazz cannot be dissociated from the dominance of the US music industry on global markets. This dominance, which historically began in the interwar period and was reinforced by the power of the US music industry after World War II (Sanjek 1988), makes it difficult for artists outside of the United States to compete with US musicians. When jazz became widely recognized as a cultural capital in the 1950s, powerful institutions, including the US State Department, reinforced this dynamic by building on the success of the US music industry and of US artists abroad. The State Department launched the jazz ambassadors program in 1956 (see Von Eschen 2009; Davenport 2010).

Second, this corporate and national apparatus in support of US jazz has been closely tied to cultural images of jazz that exist in the music's wider mediation. Jazz criticism emerged at a time of heightened US nationalism. The legitimization of jazz depended on casting jazz as a US national product. By selling jazz as the essence of the US, artists such as Paul Whiteman and George Gershwin sought to validate jazz in the eyes of a skeptical public. This close interconnection between jazz's legitimization and its nationalization was never discontinued. In fact, in the 1930s, hot jazz aficionados in Europe and the US contested Whiteman's approach to jazz, but they continued to frame their beloved hot jazz in Whitemanesque terms – as a US national treasure (see Dunkel 2012; Dunkel 2014: 202–204; Fornäs 2004: 229). The writings of hot jazz aficionados then informed the first standard books on jazz history, such as Marshall Stearns's *The Story of Jazz* (1956) and Gunther Schuller's *Early Jazz* (1968). In the early 2000s, this trope was continued in Ken Burns's documentary on Jazz, in which Wynton Marsalis claims that »jazz objectifies America« (see Dvinge 2007). In fact, E. Taylor Atkins has demonstrated how Burns's documentary helped to naturalize and normalize the view that jazz is an essentially US music, and that this perspective was largely applauded by jazz aficionados and critics. As Atkins puts it:

Many jazz scholars, critics, and artists found Burns's relatively tidy narrative flawed beyond redemption. [...] However, few of Burns's American critics objected to the filmmaker's decision to omit virtually all mention of relevant developments in other countries: the setting of the jazz history narrative exclusively within the borders of the United States and the personal experiences of American musicians obviously struck most critics as natural and unproblematic. (Atkins 2003: xi)

Third, the creation of the jazz tradition has been intertwined with the history of US race relations and the African American civil rights movement. The notion that the story of African American music is an integral part of a larger struggle for the essence of the US goes back to W.E.B. DuBois's notion that African American »sorrow songs« were a »gift« to a disenchanted, modernized America that re-introduced a form of humanism to the United States (DuBois 1903: 251). The connection between African American civil rights and jazz was continued by such writers and civil rights advocates as Marshall Stearns, who sought to demonstrate through jazz that African American culture was an integral part of US culture as a whole. Stearns believed that he could combat the racist denial of African American cultural history in US society and contribute to the struggle for racial equality in the US by convincing white US citizens that African American culture was essential to US national identity. The construction of the jazz tradition, therefore, was also a construction of the essence of America – the Story of Jazz was a story about a renewed, American self-awareness as a pluralist nation. This accounts for a US-centrism that still informs jazz writings.

The Importance of Transnational Perspectives on Jazz in Germany

In order to overcome these US-centered discussions of jazz and to achieve a transnational approach to jazz that also values transnational contacts between jazz cultures in countries other than the US, an important point of departure is to look for empirical material transnationally and to trace transnational contacts grounded in this empirical material. By following jazz musicians as actors crossing borders, we can trace and subsequently analyze the networks that were meaningful for them and, most importantly, analyze *how* they were important. A study of these transnational networks reveals – to return to Seigel's statement – that units indeed »spill over and seep through national borders« (Seigel 2005: 63). To this, we want to add in the context of new jazz studies that units did not only spill over and seep through American borders, but that musicians, repertoires and jazz journalists actively crossed borders while musicians and journalists actively observed what happened beyond national borders and received whatever they considered to be relevant. To illustrate this, we will present three case

studies that show the importance of transnational perspectives on jazz in Germany. The cases show that jazz in Germany is not limited to German and US jazz musicians, that the repertoire was not only inspired by the American songbook, that German jazz journalists wrote about non-American jazz cultures outside of Germany, and that German jazz journalism reached beyond German borders.

Jazz and its Musicians Moving over Borders

The first case study consists of an article about jazz in Germany during World War II in one of the two leading jazz publications in Sweden at the time, called *Orkester Journalen* (The Orchestra Journal). The Swedish jazz magazine published a report by trombonist Folke Johnson on the state of affairs in jazz in Germany in its July 1942 issue. Johnson describes his impressions of the jazz scene in Germany and reports on some of the bands that he saw since he had arrived in Germany, which was the second time since the war had started. He names Bernhard Etté mit seinen 24 Solisten who he saw at Trichter on the Reeperbahn in Hamburg. Interestingly, his favorite musician of the band was a Dutch trombonist, who, however, is not listed by name.

Johnson writes that he has lived in Germany for nine months now and dismisses the Swedish rumors that Germany is a dangerous place where there is too little to eat. He refutes these claims by listing the German cities that he toured with the Swedish Herman Mårtensson's orchestra, a tour that started in Hamburg, moved on to Kiel, Hannover, Braunschweig, Bremen, Frankfurt am Main and ended in Dresden. Johnson uses the list of cities to demonstrate that there is a lot of jazz and entertainment going on in a variety of German places, thus aiming to debunk the Swedish rumors.

Johnson identifies lieutenant Dietrich Schulz-Köhn as a central figure in the German jazz scene and stresses the importance of Schulz-Köhn's interactions with jazz musicians from a variety of nationalities. The transnationality of Schulz-Köhn's network, for example, is obvious in his ambition to contribute to the Swedish jazz magazine in question. Johnson promises the Swedish readers that they would hear the latest jazz news from France through Schulz-Köhn, as he was studying Swedish to be able to write for *Orkester Journalen* while preparing to leave for France.

Johnson thus provides an outsider perspective on jazz in Germany during World War II, thus providing a very valuable account of jazz in Germany at a period from which the number of sources is very limited. At the same time, Johnson's report also gives insights into the transnational connections between jazz scene in 1942. Johnson describes his contact with »gode Dietrich« (Johnson 1943: 8) (calling him »good Dietrich«) as very personal, claiming that Schulz-Köhn had invited him to his house. He also addresses the Swedish readers and says: »Take a look at the picture again and believe me, this is a devoted, interested and capable employer of O.J. [*Orkester Journalen*]« (Johnson 1943: 8),¹ which also suggests that not all Swedes approved of transnational contacts with Nazi Germany. His laudations of Nazi Germany and its jazz scene, in turn, made Johnson unpopular among some Swedish jazz musicians (Westin and Westin).

Schulz-Köhn proved to be important for the author of the article as he introduced Johnson to the jazz scene of Berlin and some of its local musicians. The jazz scene in Berlin appears to be transnational, too, in spite of the ongoing war. Johnson's highlight from the jazz he heard in Berlin was an orchestra led by the Belgian musician Fud Candrix. The article reports the lieutenant's network in action as Schulz-Köhn's connections in Berlin's jazz world resulted in a job for the Swedish trombonist. Johnson also started working at a radio station (he does not specify what station and simply calls it »Kurzwelligensender«, shortwave channel). He also reports that he partook in German propaganda, although he himself does not use that word: »on the shortwave channel we play primarily for the foreign countries to send all possible evergreens into the ether« (Johnson 1943: 9). Later, Johnson even became a member of Charlie and His Orchestra, the Nazi's propaganda swing ensemble (Westin and Westin). This is thus a first-hand account of a Swedish musician in a Swedish jazz magazine active in the German jazz scene as well as in Nazi propaganda.

The complexity of the transnational relations in the Berlin jazz scene in the middle of World War II is further revealed by Johnson, who mentions a variety of non-German jazz musicians, such as his favorite Dutch trombonist and the Belgian orchestra he liked. Johnson writes that in Berlin he plays with Tip Tichelaar, a pianist from the Netherlands. Not only is Tichelaar a Dutchman working in Germany, but he also asked the author of the article

1 All translations by Mischa van Kan.

to send his greetings to the Swedish musicians with whom he had worked previously, especially in Karlstad and Stockholm. Tichelaar made personal and professional connections in Sweden, but as Johnson's article makes clear, his stay in Sweden had also influenced him musically as »between the songs« he likes to play the Swedish folksy tune »Ack Värmeland du sköna«.² Johnson concludes the report from Germany by expressing how much he likes Germany and how much German people like Swedes: »Yes, Sweden and the Swedes are honored everywhere here. It is a lot of fun to be a Swedish musician in Berlin« (Johnson 1942: 9). Notably, Johnson does not mention the persecution of Jewish musicians in Germany, many of whom were arrested and murdered in case they had not already emigrated from Germany in the course of the 1930s (see Kater 2003). Though Johnson does not explicitly support the Nazi regime, his positive reports about Nazi Germany and involvement in propaganda broadcasts implied that he either did not reflect on these issues or at least did not have a critical stance towards the Nazi regime, which, as argued above, was unpopular among many Swedish musicians towards the end of the war.

This report of a Swedish musician does not just tell a story about jazz in Germany, but it shows how – at a time Europe was amidst World War II and at a point in which »jazz stood still« – a Swedish musician reports to a Swedish magazine what was happening in the German jazz world. At the same time, it gives an account of Dutch and Belgian jazz musicians playing together with German and with Swedish musicians in a variety of German cities. Revealing the transnational connections integral to the German jazz scene, even during World War II, Johnson's article exemplifies the complexity and transnationality of the personal networks of musicians who were active in Germany around this time.

Circulations of Songs

The discussion of the article above showed that jazz musicians not only crossed national borders, but that transnational networks also conditioned

2 The way of saying »between the songs« seems to imply that Johnson did not regard these tunes as »real« songs that fit in a jazz setting. This makes it ambiguous in interpreting what Johnson means by »that he loves above anything else« (Johnson 1942: 9), which likely refers to Swedish songs and not to »jazz tunes«.

the repertoires of musicians. An example of this was the Dutch musician Tichelaar, who played the Swedish tune ›Ack Värmland Du Sköna‹ (that later would also be known as ›Dear Old Stockholm‹) in Germany.

Many jazz scholars have used the jazz standard ›Dear Old Stockholm‹ as a prime example of globalization and localization of jazz (Nicholson 2005), but even here the centrality of the US in ideas of globalization have limited our understanding of transnational circulations of music. Nicholson uses the recording of the Swedish folksy tune by the American saxophonist Stan Getz and Swedish musicians Bengt Hallberg (p), Gunnar Johnson (b), and Jack Norén (dr), whom he does not name, as a starting point for local influences on the global phenomenon of jazz, constituting a »glocal dialect« (Nicholson 2005: 197) in jazz:

This process, of bringing Scandinavian elements into jazz, dates back to 1951, when the 24-year-old American saxophonist Stan Getz toured Sweden, recording a version of an old Swedish folk song called ›Ack Värmland Du Sköna,‹ which would later become a jazz standard known as ›Dear Old Stockholm.‹ In the eyes of many Swedish musicians, Getz's 1951 recording sanctioned the introduction of Swedish folkloric elements into jazz. By the mid-1950s saxophonist Lars Gullin, inspired by Stan Getz's version of ›Ack Värmland du Sköna‹ on which he accompanied Getz [sic!], developed his own ›Swedish‹ voice by incorporating elements of his own musical culture into jazz. (Nicholson 2006: 18–19)

In this statement, Getz's role seems more prominent than it was at the actual recording session of the tune. Using ›Ack Värmland du Sköna‹ as a jazz tune was actually Swedish drummer Kenneth Fagerlund's idea, who had accompanied Getz on his Swedish tour. The tune was then loosely arranged by pianist Bengt Hallberg. Furthermore, Nicholson thus ignores the transnational circulation of the song as discussed in the case study above, where a Dutch pianist played the song in Nazi Germany. Finally, the idea that Swedish folk music could be consciously used to constitute a »jazz in Swedish« based on forgotten folk music preserved by ethnomusicologists – rather than taking a well-known folksy tune as a sort of gimmick (Bruér 2007: 106) – would only arise considerably later in the works of Bengt-Arne Wallin and Jan Johansson. Therefore, the statement that Gullin – who did not partake in recording the particular song – was inspired by this recording is greatly speculative.

Nicholson has been rightly criticized for his notion of ›Nordic tone‹ as it relies on cultural stereotypes, and therefore constitutes »a problematic alternative to the American mainstream« (Whyton 2012: 370). Nicholson's use of the term is thus problematic, he also constitutes the US as a center and a core for jazz and Sweden as part of the periphery of Scandinavia. By focusing on bilateral US-Swedish relations, Nicholson ignores earlier circulations of the song.

To analyse the circulation of the song, it is important to widen the scope and not only focus on relations to the US as a center for jazz as the only time and space of relevance. Swedish musicologist Erik Kjellberg points out that the idea of ›Nordic tone‹ is a German invention from the Romantic era and was used, for example, by Robert Schumann to describe the Danish composer Niels W. Gade (Kjellberg 1994: 227). Furthermore, as shown above, the Swedish tune ›Ack Värmeland du Sköna‹ circulated in Germany already in the 1940s.

›Ack Värmeland du Sköna‹ continued to be relevant in the jazz world in Germany, also after the successful Swedish recording. A recording (Brunswick 10014 EPB) from the 1954 Frankfurt jazz festival by the Hans Koller New Jazz Stars exemplifies this. The Hans Koller New Jazz Stars consisted of Austrian as well as German musicians. Besides band leader and tenor saxophonist Hans Koller, also pianist Roland Kovač and bass player Shorty Roeder were Austrian citizens. Trombonist Albert Mangelsdorff and drummer Rudi Sehring were born in Germany. The band is thus another indication of the importance of transnational perspectives on jazz in Germany, but the focus here is on the music the band plays.

There are some interesting details of the presentation of the tune that can be heard on the recording. The song is announced in the recording as »ein schwedisches Volkslied, ›Ack Värmeland du sköna««, which is also the description on the record label.³ The title shows that the song did not come to Germany by way of the United States. In the American issues of the Swedish recording arranged by pianist Bengt Hallberg, featuring Stan Getz on tenor saxophone, the name of the song was altered to ›Dear Old Stockholm‹. Furthermore, the American issues on the Roost label (Roost RLP 404, EP 304) have no information whatsoever about the origin of the

3 Interestingly, the liner notes are written by Schulz-Köhn, the former lieutenant discussed in the case study above.

tune. The most widely circulated versions of the song in the US as ›Dear old Stockholm‹, however, are those recorded later by Miles Davis.

Apart from the title, there are other differences; most notably in the form of the tune. In his versions, Davis adjusted the tune by adding a vamp, which changed the structure and prolonged the song. The original Swedish song is 28 bars long, but by adding the vamp, the tune fit a 32-bar format. This 32-bar version is the most canonized in the United States, but not favored by musicians and listeners in Sweden, who expected a very different approach to the version that represented ›the original‹ of the song that was widely known in Sweden (see Van Kan 2014).

This recording by the Hans Koller New Jazz Stars shows that there was another transnational, but ›more European‹ circulation of the theme besides the 32-bar form as it has become canonized in the United States. In addition, not only the dissemination of the tune, but even its history is transnational. The history of the tune seems more complicated and contested upon further investigation. Some argue it is of Dutch origin as it shares similarities to the song ›Nederland let op uw zaak‹ (The Netherlands, watch your case), but it is also traced to Catalunya (in Spain) and resembles the opening phrase of Smetana's *Moldau* (see Bruér 2007: 87; Kjellberg 1994: 225). The characterization of ›Dear Old Stockholm‹ as a glocal form of jazz is thus a simplification that in its US focus ignores the earlier European history and European dissemination of the tune inside and outside jazz. This indicates, again, that transnational non-US-centric perspectives are indispensable and that they are highly relevant for jazz in Germany.

Swedish Coverage of German Jazz Journalism

Our final case study is a Swedish report in the other leading Swedish jazz magazine *Estrad* (Stage) from April 1956 concerning the German attention for Swedish jazz. It illustrates the importance of non-American transnational relations as it shows how jazz journalists, in this case from Sweden, read a great variety of foreign press dealing with jazz. The report contains a variety of clippings of articles from different countries. The journalist who compiled the report, Lars Resberg, focused primarily on the way in which Swedish jazz was received abroad. In this example, he followed what was written about Swedish jazz in Germany in the German magazine *Gondel*.

In his article »Schwedenjazz bland bystbrudar« (Swedish jazz among busy girls), Resberg characterizes *Gondel* as a celebrity magazine. He explains that the German magazine had a supplement called »Jazz-Echo« that was written by Joachim-Ernst Berendt under the pseudonym Joe Brown. In contrast to the magazine itself, Swedish journalist Resberg describes »Jazz-Echo« as »well-edited and very factual« (Resberg 1956: 3). In the discussed issue, Berendt had written a long article about Swedish jazz, which is partly quoted in translation:

Sure, the standard of living and lifestyle there [in Sweden, MK] is more American than anywhere else in Europe. But jazz is to be found in many places in Sweden, even if the circumstances are completely different from the American context – in the countryside, where people are willing to drive for miles [a Swedish mile corresponds to 10 km, MK] to listen to Lars Gullin, Arne Domnérus or Putte Wickman in the open air. Something like that does not happen anywhere else – not even in the US. There they play hillbilly in the countryside; in Germany they only play waltz; in Sweden they play jazz... (Resberg 1956: 3)⁴

The attention for foreign jazz publications not only shows that the Swedish jazz magazines were very aware of what was happening abroad; they followed various developments in countries like Denmark, the US, Italy, and Germany. This specific example also indicates that what was happening in Germany was relevant for Sweden. Furthermore, Resberg explains that the article was a result of Berendt's visit to Sweden the preceding fall in the course of which Berendt had investigated jazz in Sweden. Berendt's great interest in Swedish jazz demonstrates that German perspectives on jazz were not limited to Germany and the US. From a Swedish perspective, Berendt's observations were appreciated because of his outsider perspective: »He gives a very good, summarizing picture of our jazz that can be heard in Stockholm – in a way better and truer than most Swedish writers would be able to achieve« (Resberg 1956: 3). With the German observations, Resberg shows how Swedish jazz was interesting for a jazz critic like Berendt and even functioned as an example. The German reception testified to an »interest for rhythms *made in Sweden*« (Resberg 1956: 3) abroad. The entire article, specifically with its lengthy quote, compares Swedish jazz to other European jazz scenes, judging that Swedish musicians were superior

4 Translation from Swedish by Mischa van Kan.

to musicians from other European countries. Berendt's positive words are enhanced by his outsider position as a German journalist in Sweden, impartial and observing the Swedish jazz scene from a comparative perspective, relating it to a variety of countries. This foreign interest and approval strengthened the self-esteem for Swedish jazz, which fits in with larger authentication processes in Sweden (compare Bruér 2007: 47; Kjellberg 2009: 132, 139).

Conclusion

With these three case studies, we have illustrated how jazz spilled over and sipped through national borders, and that these borders were not necessarily US-American borders. The provided examples showed the relevance of transnational perspectives on jazz in Germany on different levels. They help scholars to better understand the networks in which the musicians participated. In addition, they illuminate the repertoires which circulated and the ways in which jazz journalists wrote about jazz cultures in other countries. What is more, they demonstrate how jazz criticism, as evidence of the reception of jazz abroad, functioned transnationally in different cultural settings. Thus, Berendt's criticism is significant not only for the understanding of »Swedish jazz in Germany«, but it is also relevant for its function within Swedish discourses regarding the legitimation and conceptualization of »Swedish jazz«. The case studies have specifically given an impression of the great array of transnational activities in jazz in Germany, even during World War II. Furthermore, they showed that the Swedish jazz scene was important for the German jazz scene and the other way around. Finally, the case studies demonstrated that these contacts and transnational collaborations were more complex than a border crossing from the US to Germany.

A non-US-centric, non-canonic, transnational approach to jazz has a great potential to develop discussions of aesthetic and cultural developments in jazz. A larger analysis of more empirical data from international archives could increase our understanding not only of transnational developments in jazz networks, jazz scenes, and jazz criticism, but it could also help us to investigate how concepts of race, ethnicity, gender, and class were negotiated between European jazz scenes, and how local authenti-

cation processes in Europe influenced each other. By exploring these case studies, we have also shown the importance of looking for empirical material transnationally to be able to investigate how jazz moved across national borders beyond the US. Thereby, a transnational perspective allows us to ask questions we have not considered before. Changing focus from the transnational movements in jazz to and from the US to transnational contacts between other countries enables jazz studies to include observations like those we have presented in our case studies that otherwise tend to be ignored in critical research on jazz history.

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Discography

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