

altså en fortælling om kvindelige dirigenter. Vi får desværre ikke præcise informationer om, hvordan dirigenterne er udvalgt, men de er alle danske eller har tilknytning til Danmark. Af de små personlige vignetter for hvert interview, der mest af alt minder om radioudsendelsers stemningsformidlende introduktioner, fremgår det dog, at det dels er uddeling af priser (Grethe Kolbe-prisen og Malko), dels er tilfældigheder der har bestemt hvilke kvinder, der skulle indgå i bogen. Dansk Kapelmesterforening tæller i august 2008 ti kvinder ud af 178 medlemmer – heraf er tre beskrevet i bogen. Bogens definition på en dirigent er tilsyneladende en orkesterdirigent – noget der heller ikke kommenteres, men som jo også ekskluderer mange kvindelige dirigenter.

Til trods for den manglende præcisering af synsvinkel og udvælgelseskriterier rummer den mange interessante oplevelser. Kapitlet om Grethe Kolbe bygger på uddrag fra forfatterens tidligere bog, *Jeg mærkede suset* (Skytten, 1999). Det er en levende fortælling om Kolbes liv og karriere fra amatør til professionel leder af Radiounderholdningsorkesteret. Stilen i dette afsnit er en blanding af anekdoter, tanker omkring livet og det at være kapelmester. Sikke en dame og sikke en vilje. Det er imponerende. Kaisa Rooses beretning om sin karriere, fra hun kom hertil fra Estland som ung (der er ingen nøjagtige oplysninger om data i bogen), er visse steder præget af et lidt kantet sprog, fx s. 91: “en nærmest opstemt glæde bemærkede sig mit sind”. Det hæmmer læsningen, at man ikke rigtig ved, om dette skyldes en direkte nedskrift, om det bygger på talesproget eller om det er forfatterens måde at individualisere jeg-formen på? Og som sagt virker det besynderligt at slutte afsnittet om Roose ved at lade tre mandlige dirigenter kommentere og rådgive Roose som dirigent. Anne Marie Granau's begyndende karriere er mest af alt præget af beretninger om uddannelse og alle overvejelserne om det at skulle prøve kræfter med dirigenterhvervet og -karriere. Også afsnittet om hende afsluttes af mandlige udsagn. Det virker som om forfatteren ikke rigtig tør lade kvinderne selv føre ordet. Dorrit Matson har eget orkester i USA, hvor hun koncentrerer sig om at introducere skandinavisk musik for amerikanerne, mens Mei-Ann Chen er i gang med en international karriere. Skønt alle fem portrætter er bygget op omkring anekdoter, så er det Mei-Anns fortælling om de store afsavn, hun har måttet lide af hensyn til karrieren, der er den mest gribende.

Bogens styrke består i, at de fem musikerportrætter indbyrdes afspejler de forskellige vilkår og tilgange, de hver især har haft for at få en karriere som dirigent. Der er dels et diakront aspekt, dels et geografisk, dels et uddannelsesmæssigt og ikke mindst et kønspolitisk. Forfatteren kunne formidle disse aspekter gennem en strammere redigering af udsagn. Nu er det som sagt det anekdotiske, der er omdrejningspunktet. Læst som fem beretninger er bogen spændende men ujævnt fortalt. Det er ikke forskning, men bogen peger på, hvad det er forskningen kan: Gennem at klargøre og blotlægge synspunkter, tilgange og metoder løfter (vellykket) forskning empirien op på et højere niveau og blotlægger de strukturer, der ligger bag. Her må vi nøjes med anekdoterne – men for den, der har smag for fortællinger fra det virkelige liv, er de ikke desto mindre underholdende.

Charlotte Rørdam Larsen



Tony Franzén, Gunnar Sundberg and Lars Thelander
Den talande maskinen. De första inspelade ljuden i Sverige och Norden
 Helsingfors: Suomen äänitearkisto – Finlands Ljudarkiv, 2008
 411 pp., illus.
 ISBN 978-951-9222-28-8
 EUR 25

Reporting from the harvest fair in the Swedish town of Askersund in 1894, the local newspaper places two attractions side by side: “Å änkefru Nilssons gård vid torget hade man tilfälle

att få se på en neger samt höra tonerna från en fonograf, allt mot extra kontant förstås.' (In Mrs Nilsson's yard by the town square one could have a look at a Negro and listen to the sounds of a phonograph, all for extra cash, mind you) (p. 98). This lumping may strike us as rather odd today, but it pinpoints the fact that sound recording in its earliest days was received primarily as an exotic novelty. Uncovering and telling this obscure and indeed exotic story in a Swedish context (and in Swedish) is the challenging and pioneering task that Tony Franzén, Gunnar Sundberg, and Lars Thelander have undertaken in *Den talande maskinen. De första inspelade ljuden i Sverige och Norden* (The talking machine. The earliest recorded sounds in Sweden and Fenno-Scandinavia). What the title does not disclose is that the talking machine alluded to in the title is the phonograph, the 'precursor' of the gramophone. It is the long forgotten heyday of this sound recording and reproducing machine, lasting a mere two decades at the end of the 19th century, that is unearthed in what can best be described as an impressive media archaeological project, resting on a massive amount of archival research.

Overall, the book is divided into two main sections, a historical account and a catalogue, although the rather 'understated' typographical text framing, e.g. the use of very small captions, does not make this sufficiently clear.

Apart from a short chapter on the early development of sound recording technology in an international context – no more than an introductory recapitulation of a story told more extensively elsewhere – the first section (pp. 8–227) unfolds as a chronological tracing of the introduction and dissemination of the phonograph (in its many disguises) primarily in Sweden up until the turn of the 20th century when the gramophone emerged as a serious competitor and the record business 'as we know it' began to take off.

Of this roughly twenty year period the first half constitutes the short-lived era of the tinfoil phonograph covered in the first of three chronological chapters. Although not even a single recording is extant (thus relegating these pioneering years to eternal silence), the authors are able to trace the activities of early phonograph showmen through press coverage, adverts, and archival documents pertaining to the authorization of public demonstrations and their taxation. This focus on the phonograph entrepreneurs (showmen, agents, and later local manufacturers), which to some degree is dictated by the nature and selection of source material, remains a dominant feature throughout the historical construction. It eventually culminates in the concluding chapter of the first section, which takes the form of an annotated alphabetical listing of Swedish phonograph showmen that have not found their place in the preceding historical chapters.

In the second historical chapter highlighting the introduction of the 'perfected' phonograph (using wax-coated cylinders instead of tinfoil) in 1889–1890, the authors broaden their account to include short subchapters on the situation in neighbouring countries (Denmark, Norway, and Finland) before returning to their Swedish main story. These small digressions, hardly substantial enough to justify the book's subtitle, are only partially explained by the fact that this part of the Swedish story takes its beginning in Denmark with Danish agents. From a Danish perspective it is worth pointing out, as the authors explicitly do, that no corresponding research has been carried out in Denmark leaving the cultural history of this significant event in modern sound media in the dark. The detailed outline of the activities of the Swedish agencies, which included extensive recording, is spiced with illustrated fact-boxes on early recordings artists. They and their repertoire figure only somewhat sporadically throughout the main text, although the authors lament the fact that several of these recording pioneers have fallen silent as wax cylinders from the first half of the 1890s are exceedingly rare. And speculations on the possibility of finding one of the holy grails of early sound recording – the recorded singing voice of 'the Swedish nightingale' Jenny Lind – are laid to rest.

The concluding chapter entitled 'Från marknadsnöje till hemunderhållning' (From fair amusement to home entertainment) constitutes a detailed and inclusive account of how the

growing dissemination of the phonograph meant the development and diversification of phonographic practices and uses during the 1890s. Demonstrations of the phonograph, still a prevailing practice, spread to rural areas outside the major cities via fairs, schools, and even showmen travelling from farm to farm, often securing a degree of identification on the part of the dumbfounded listeners through the use of local recordings. At the same time enterprising local manufacturers produced their own talking machines, e.g. Björksell's *mimeofon*. The introduction of the horn in the second half of the 1890s (replacing the rather impractical listening tubes) and the marketing of ever cheaper models paved the way for the transformation of the phonograph from public to private entertainment, more or less as we know it today. Also included are fascinating subchapters on the concert phonograph (a concert practice that has never really succeeded) and the attempts at marrying early film technology with sound technology thus anticipating sound film.

Striking the right balance between fact-driven documentation and story telling is never easy, and the historical chapters are in themselves an obvious testament to the thoroughness of the authors' research. However, the myriad of machines, agents, and uses documented in these factually rich accounts make for a rather compact reading experience with narrative impetus in rather short supply even if spiced with a small selection of captivating illustrations. A CD of sound recordings to complement these would have been a most welcome and relevant addition.

The second section (pp. 228–363) consists of an annotated catalogue of commercially produced phonographs by Swedish companies. It also includes cylinders produced by foreign companies for the Swedish market, though with one significant omission, i.e. the French Pathé, covered by Tony Franzén, Lars Thelander, and Vidar Vanberg in *Pathé. Acoustic recordings in Scandinavia with historical survey and biographical data* (Helsinki, 1998). Privately recorded cylinders, perhaps one of the most fascinating but obscure aspects of a phonographic culture lost with the introduction of the gramophone, are understandably not considered.

Unlike the first historical section that trails off at the turn of the century as the record begins to oust the cylinder, this would-be complete catalogue includes all cylinders made commercially available in Sweden, although the inclusion of e.g. all Danish Ruben cylinders seems somewhat puzzling. It is arranged alphabetically by company name, and catalogue number, recording artist and title are given for each cylinder, if possible, whereas exact dating still calls for further research in most cases. The annotation is limited to whatever factual information is available and therefore varies greatly from entry to entry. This endeavour remains a work in progress with lacunae exhibited by its very inclusiveness, as when the mention of one extant cylinder case points to the existence of an otherwise unknown company.

The book's three concluding registers (person, title, artist) add to the usefulness of the work as reference book even if a subject index is missed.

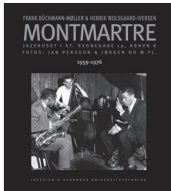
The overall composite nature of this book begs questions, which could and perhaps should have been addressed in a more comprehensive introduction. Thus, an elaborate discussion of the methodological challenges (and compromises?) that a research project of this magnitude as well as its presentation entail, might have offered useful theoretical reflections on the chosen historiographic approach to and angling of this sadly overlooked area of cultural history – how to balance or negotiate the notion of reconstruction based on the puzzle of a huge amount of fragmentary source material (as the authors put it) and the question of construction that the degree of fictionalization inherent in story telling inevitably raises. It would seem that a rather conservative view of historiography has kept the authors from attempting a bolder, more 'interpretive' story telling as, for instance, that represented by Jonathan Sterne's exemplary monograph *The Audible Past – Cultural Origins of Sound Reproduction* (Durham: Duke University Press, 2003).

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

Steen Kaargaard Nielsen



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



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



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

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

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

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

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