

## CHIME TRAVELLING EXHIBITION

A History of Dutch Jazz Festivals in Thirty-Some Objects





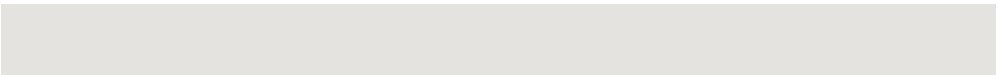
## INTRODUCTION



This exhibition tells a story of jazz festivals in the Netherlands through objects. It is a story that originates in the jazz competitions held in the 1930s and which encompasses about 85 years of music, people, festival sites, and objects. While over the years jazz festivals have grown to cover a wide range of musical styles, performers, audiences, and venues, some consistency can be found in these festivals' ambitions to engage with international musicians and to connect with local communities.

Both a creative space and place for cultural consumption, the festival is also very much a material culture. What remains of a jazz festival when the music, the musicians, the organizers, and the listeners have left? How does intangible cultural heritage of jazz turn into tangible heritage? How does a festival materialize in objects, and what can we learn from this? To engage with these questions, we have used a concept modelled after 'A history of the world in 100 objects,' a series by Neil MacGregor, director of the British Museum, that explores world history from two million years ago to the present.

A collaborative project between CHIME, the Nederlands Jazz Archief (NJA, Dutch Jazz Archives), and photographer Foppe Schut, the exhibition is designed as a digital travelling exhibition, to be projected at festivals and conferences. We have focused specifically on awards, merchandise, jury reports, and other artefacts that have been produced as part of the festival, or which – in the case of the scrapbooks – have been made with festival artefacts. Most of these objects are in the repository of the NJA. Consequently, this selection excludes other parts of material culture that are indisputably part of festivals, such as festival sites, instruments, music stands, gear, clothing, portable toilets, food, or beer stands.



Among many things, this selection of objects demonstrates how from the start jazz festivals have been a men's world, created, promoted, and performed by men, and catering to a male audience, afterwards preserved by a predominantly male base of collectors and archivists. It also shows how until recently, it was a rarity to see female instrumentalists headlining jazz festival programs or to buy festival merchandise especially designed for women and children. Therefore, these festival objects – take the brooch (object no. 30), for example – not only address jazz festivals as a material culture, but they also provide testimony to the changing values and discourses that inform festival cultures. Rather than seeking to provide a definitive history of Dutch jazz festivals, this exhibition hopes to open up ways of discussing issues of printed culture, fandom, preserving cultural heritage, identity and belonging, tangible and intangible heritage, teenage cultures, and festival branding.

And, of course, we are very proud to uncover some of the wonderful treasures that have remained hidden in the Dutch Jazz Archives. Enjoy!

**Loes Rusch**

Curator

*April 2017*



## 01. 'OVERWHELMING INTEREST!'



De Jazzwereld was a monthly publication (established in 1931) dedicated to 'jazz, gramophone, radio and dance music'. It was the first of its kind in the Netherlands. Besides informing readers on the latest concerts and gramophone records, the magazine organised jazz competitions. This is the review of a 1933 event, in which The Rhythm Harmonists were named National Amateur Jazz Champion and given the 'Jazzwereld Cup.' The event took place at the Kurhaus, a grand hotel with a famous concert hall called the 'Kurzaal', located in the seaside town of Scheveningen, which has been a popular upper-class destination since the nineteenth century.

This was not the first jazz competition in the Netherlands. The tabloid newspaper Het Leven (known for its scandalous, sensational content) had organised similar events in 1931 (Amsterdam) and 1932

(Den Haag). As such, jazz competitions, radiated an international, cosmopolitan, high society life style – as illustrated by the involvement of Het Leven. It is significant, however, that this particular event was organised by a journal solely dedicated to jazz. De Jazzwereld-contributors promoted jazz as a civilised art form, organising discussions and lectures on the music, and upholding a distinction between 'pure' and 'commercialised' forms. Actively seeking cooperation with broadcasting companies, foreign record companies and booking agents, the magazine was instrumental in expanding the dissemination of jazz in the Netherlands. De Jazzwereld was founded by sixteen-year-old Red Debroy, and became the official publication for one of the Netherlands's first jazz societies: the Nederlandse Hot Club (NHC), founded the same year by high-school student Eddy Crommelin.

## 02. POST-WAR REVIVAL



Despite all the restrictions, jazz and dance music remained popular in the Netherlands during the war. The ban on American recordings and on live (international) jazz informed the emancipation of Dutch jazz. Behind closed doors, jazz associations continued to organize gatherings, private concerts, and discussions. Jazz associations, the Dutch Swing College in Den Haag and the Hot Record Club in Zaandijk, for example, organized lectures titled 'Jazz and its cultural value,' 'Singing in Jazz Music,' and 'Blues'.

This newspaper clipping from the *De Koerier* published in 1946 reviews the first Dutch jazz competition to take place following the end of the Second World War. Ten bands came together, again at the famous Kurzaal, for an evening of competitive swing. And though it looks like the only 'international' presence consisted of The

Dixy Stompers from Belgium, nearly all the band names mimic a kind of American jazz 'vocabulary.' The Jolly Dixieland Pipers, The Hot Dogs, Harry's Hot Club, The Blue Blowers, the Va-Da-Rhythm Jiggers – names that would have been forbidden during Nazi occupation. The final paragraph discusses 'the Jam Session,' stating it was 'one of the greatest successes' of the evening, giving a 'wonderful demonstration of the ability of Dutch musicians.' Not only were jam sessions to become an important feature of later jazz festivals, but it is interesting to see how the event stays true to an 'authentic' American practice by incorporating a collaborative improvisation, within the formal competition. This writer ends the review by calling for 'urgent improvement' for amateur jazz practice in the Netherlands, indicating that these competitions, far from being just a bit of fun, were a fairly serious artistic activity.

### 03. BADGE OF HONOUR

This award, the First Prize at a jazz competition in 1948, carries the words 'CADI-CLUB' and 'PRINS BERNHARD' engraved on the right-hand side of decorative the reef. CADI Clubs were social houses for the Dutch military, offering a place for off-duty soldiers to eat, drink, and watch live entertainment. Some were named after members of the Royal Family, with, for example, the Prinses Beatrix Club in Arnhem, Irene in Amsterdam, Margriet in Rotterdam, and Prins Bernhard in Utrecht, by which perhaps this award was sponsored. It is not clear exactly how close a connection this particular club had with the jazz competition itself, it may have simply been a generic award that was

donated to the jazz competition. It could be that the CADI clubs even organised their own events, perhaps with musicians in the military. Regardless, the badges' affiliation with both the Royal family and the military gave further credibility to the competitions, and therefore, jazz music.

The relationship between the military and jazz music would remain for some time. Until the end of the 1950s, paid jobs for Dutch musicians included small ensemble performances for American musicians stationed at military bases in occupied West Germany, apart from cabaret shows, and studio work for radio orchestras based in the studios in Hilversum.



## 04. FESTIVALS IN FULL SWING

This poster from 1950 advertises the sixteenth festival organized by the Swing Society Zaanstreek (north of Amsterdam). This means that the 'first' festival would have been in 1934. It is most likely that at this time they were called 'competitions,' rather than 'festivals.' This changing of titles reflects the gradual development of jazz festival culture in the Netherlands, to which early competitions were crucial. It is possible that during the music's early dissemination, competing in a formal, structured way served to elevate it to the same level of more 'respected' arts such as the Classical tradition. It could be that the Zaanstreek organisers were influenced by events happening elsewhere in Europe. After all, this poster comes just two years after the first Nice Jazz Festival, organized in 1948, which was to be the first jazz festival to gain international recognition and importance.

Associations such as the Zaanstreek Swing Society played a vital role in the development of the Dutch jazz scene. During the nineteenth century, the establishment of clubs and societies had thrived in the Netherlands, of which hundreds of thousands spread across the country. In part related to the Dutch phenomenon of pillarization (politico-denominational segregation), the abundance of these



groups, functioned as 'preparatory structures for democratic behaviour.' In the case of jazz's dissemination in the country, they were fundamental, and this particular society was extremely active. The stage for this festival was 'De Waakzaamheid,' a seventeenth century building and protected 'Rijksmonument' (a national heritage site) that had, by 1950, become a well-known jazz venue in the Netherlands.

## 05. A STAMP OF AUTHENTICITY

A scrapbook showing keepsakes from another event at De Kurzaal, the concert hall in Scheveningen, in 1951. On the right is the festival program – a simple outline of the building with three waving flags seems to emphasise the grandeur of this important cultural venue. On the left is the no-nonsense heading of JAZZ-FESTIVAL followed by names of musicians on the bill. One is Al ‘Fats’ Edwards, described as a ‘negerzanger,’ which translates as ‘negro singer.’ It is interesting, and perhaps expected, that in 1951 such overtly

racialized conceptions of jazz music existed. Of course, in many (albeit subtler) ways they still do, but pointing out that Edwards is black at this time was clearly an important selling point in the eyes of the festival organisers. It is fair to say that at this point, jazz was only just beginning to ‘take root’ in Europe, and it had not established its own identity yet. Thus, this event relies on American conceptions of authentic blackness, ‘inherent’ in this music and its history, to legitimise the festival experience.



## 06. THE BIG BREAK

The nineteenth-century phenomenon of scrapbooking developed during the twentieth century into a common part of fan activity, which typically involves attending concerts, collecting records and discussing the music with other fans. A part of a printed culture, scrapbooks rely on festival promotion material, such as (signed) programs, promotion pictures, and festival tickets. This scrapbook displays some clippings from 1960. At the top, 'Gelderse Jazz Society,' an association based in central-east Netherlands. Below, 'winners of the Loosdrecht jazz-competition, modern style,' followed by the names of the band members. This was the Ton Wijkamp Quintet, but it was actually the ensemble's drummer, Pierre

Courbois, who went on to have a successful career as a jazz musician. Two years after this event, Courbois won the Solo Artist Prize at the International Jazz Festival Düsseldorf, in 1969 he won the *Downbeat* Poll, in 1984 *De Volkskrant's* Best Jazz Musician of the Year award, in 1994 the North Sea Jazz Festival's Bird Award, in 2000 he was made a member of the Order of Orange-Nassau, and in 2008 he won the prestigious BUMA/Boy Edgar Prize. He also contributed to the European-wide discourse around jazz, through his writing for the British journal *Melody Maker*. Winning this Loosdrecht competition at age of twenty was at the beginning of his career. These competitions boosted the careers of many young aspiring jazz musicians.





## 07. THE FLOATING TROPHY

This award was presented to the winners of a 1962 competition organized by the Haagse Jazz Club (HJC), often cited as the country's 'oldest surviving jazz club'. As the concept of 'festival' was becoming more popular during the 1960s, competitions, or at least the competitive segment of the events had by no means disappeared. Engraved on this impressive trophy are the words 'brought to you by Wouter Van Gool,' who was an important figure in the history of jazz in the Netherlands. Van Gool was a music photographer, critic, and entrepreneur, and his work in Den Haag, particularly as secretary for the HJC, contributed to the city becoming a major centre for jazz in the Netherlands. The HJC was officially founded in 1951, but its origins lie with the activities of the Dutch Swing College (DSC), formed in 1945, but with roots in the pre-war Swing Papa's. The DSC was a successful Dixieland ensemble whose original members began organising weekly jam sessions and concerts in Den Haag, immediately after the liberation. Much like the societies mentioned above, the HJC would hold discussions and lectures on jazz, and it soon became an important platform for traditional jazz in Den Haag. Van Gool was a 'driving force' behind the activity of both the HJC and the Dutch Swing College band, who eventually gathered a large international following and are still active today.



## 08. THE NEWPORT OF THE NETHERLANDS

A first prize trophy presented at the 1964 Loosdrecht Jazz Competition. Loosdrecht is a village in the province of Utrecht, surrounded by an expanse of beautiful lakes. It is an affluent area, with lakeside restaurants, villas, and yacht clubs, and it is visited by thousands of tourists each year. In addition, it is close to the Hilversum radio and TV studios. As such, it offers a sophisticated scene, much like the setting of the first Newport Jazz Festival in Rhode Island, the United States. The Loosdrecht competition began in 1958 and was, in part, the initiative of Michiel de Ruyter, a jazz critic, radio presenter, and producer. De Ruyter played an important role in the wider dissemination of jazz to the Dutch public during the 1960s and 70s, through his numerous radio programmes and journal publications on the music.

The Loosdrecht Jazz Competition is famous for one controversial performance in particular: in 1966, Dutch jazz musician and composer-arranger Willem Breuker performed his 'Litany for the 14th of June, 1966,' at the finals for the competition. The piece's unconventional line-up, social-political theme and the use of largely pre-composed material was unprecedented in the annals of the rather conventionally organised jazz competition. Discord



spread among the jury, of which Michiel de Ruyter was one of the members. The panel resolved by creating an entirely new category, 'contemporary music,' which Breuker's ensemble then won. This was a significant moment in the establishment of the improvised music scene, not only in the acknowledgement of experimental music among more popular forms of jazz, but also because of the shake-up of the formal jazz competition.



## 09. GRADUATING AT THE KURZAAL

Three diplomas, awarded by Haagse Jazz Club, and presented at the National Jazz Competition held at the Kurzaal in Scheveningen (1965 and 1966), represent the large network of jazz being built in the Netherlands at this time, largely thanks to the associations. Though festival culture and anti-establishment sentiments were growing during the mid-1960s, the prestige and formality of these competitions remained. The diploma on the right has been made out to 'Papa' Wouter van Gool, indicating that the people behind the music and events were often just as highly regarded as the musicians. A young Misha Mengelberg has also signed as one of the jury members. Mengelberg was a Dutch pianist and one of the leading figures in contemporary jazz in the Netherlands. Only a few years earlier in 1959 he won the first prize at the Loosdrecht festival.

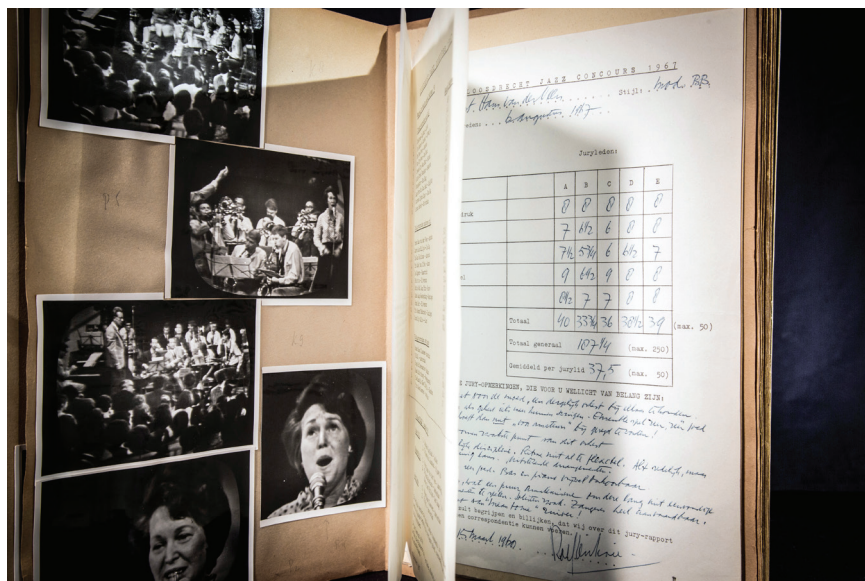
Note that these diplomas are supported by the 'Anjerfonds', a foundation established in 1940, of which the Royal Prins Bernhard (1911-2004) was the trustee. The prince always wore a white carnation flower or 'anjer' (in Dutch) in his lapel. The fund aimed to promote 'mental resilience through cultural self-motivation.' How these activities were funded is another crucial perspective of jazz practice and festival culture in Netherlands. An important development in the 1960s was the economic support from Dutch government to jazz ensembles. As Misha Mengelberg said in 1966: 'it's a great time for jazz in the Netherlands ... the ministry of Culture and other institutions grant subsidies ... recognising the value of jazz.'



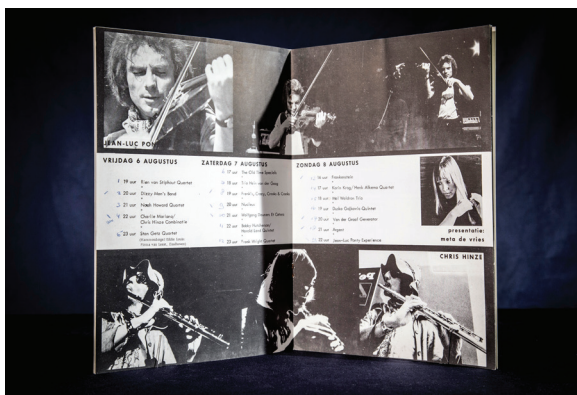
## 10. EVALUATIONS

Another scrapbook, showing a jury report (right) for the Orchestra Hans van der Veen, winners of the first prize in the big band category at the Loosdrecht Jazz Competition in 1967. The orchestra could boast one of the budding star players of the era, tenor saxophonist Ferdinand Povel. It is interesting to note how detailed the report is. Jurors were not simply watching and getting a certain 'feeling' about the music, but they rather judged the performance against a detailed set of criteria, since there were formal jazz standards to uphold at these competitions. The categories were: general impression, time, solos, ensemble, and technique, all marked with grades between 0 and 10, in keeping with the Dutch school system.

The jury praises Van der Veen for his 'courage' to keep a band this size going, and warns him that the 'bass and piano were barely audible'. 'There is room for more swing', since the 'rhythm is not too flexible'. Furthermore, the orchestra is praised for its discipline, and its enthusiastic performance of the not so simple arrangements, but the soloists were considered weak. The singer (visible in the photographs on the left), was praised as 'quite acceptable' and her final note was in tune! Note, how with photography becoming more widely available and affordable, there is an increase of unique visual records in these scrapbooks.



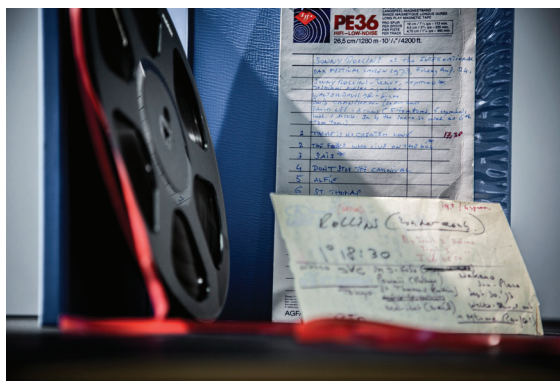
## 11. THE DEVIL'S MUSIC



A programme from the 1971 Hammerveld Jazz Festival in Roermond, showing photographs of Dutch jazz flautist Chris Hinze, French jazz violinist Jean-Luc Ponty, and Dutch radio presenter Meta De Vries. As a radio host and singer, De Vries was a well-known figure in mainstream culture in the Netherlands, and it may come as a surprise that she would present such an 'alternative' festival. Alongside the somewhat classic American players of Stan Getz and Bobby Hutcherson, the programme offered the 'free' sound of Noah Howard, the 'fusion' style of Wolfgang Dauner, and the 'progressive' rock of British bands Nucleus and Argent. This diverse and contemporary festival line-up somewhat paradoxically took place in a medieval setting. Roermond is a small city in southeast Netherlands with many buildings dating back to the thirteenth century, and the event itself was at one point held in the grounds of

the fourteenth century Hattem Castle. The festival began in 1966, organised by a non-profit foundation that was 'committed to the goal of promoting jazz music among all sections of the younger population.' In 1971, the festival arranged overnight accommodation for festivalgoers, in the form of a 'sleep-in' in a bicycle storage unit and with a field for camping. When the city government heard of this they asserted that male and female visitors must sleep separately. Roermond is in the Catholic south of the country, and for some, this event had the potential to 'disturb public order and morality.' Similar concerns were voiced by residents of Rhode Island in 1954, when students invaded their town during the first ever Newport Jazz Festival. It shows how these events impacted their local environment, and also brings out certain perceptions held about jazz and its followers at this time.

## 12. BIG NAMES IN A SMALL TOWN



Laren is a village located in the province of North Holland, and it has a long history of international musical exchange between the USA and the Netherlands. Coleman Hawkins had played at the Hotel Hamdorff in 1935, and in the 1970s Nick Vollebregt's Jazzcafé started with concerts that presented musicians such as Dexter Gordon, Sarah Vaughan, Chet Baker, Bill Evans, Gerry Mulligan, Dizzy Gillespie and Art Blakey. In 1973, the town hosted Sonny Rollins at the Laren International Jazz Festival (previously the Loosdrecht Jazz Competition). This is a recording of this concert, with a set list (including 'Alfie' and 'St Thomas') and the band line-up (with Walter Davis Jr. on piano and Bob Cranshaw on bass). Not only was this festival recorded for radio broadcasting, but it was also filmed for Dutch television. Directed by Franz Boelen, the short broadcast was praised by American film critic Jonathan Rosenbaum for its 'no-nonsense' footage of the 'music itself,' which was treated with 'unusual courtesy.' Writing for the British

*Monthly Film Bulletin* in June 1976, Rosenbaum stated: 'apart from a few brief pans across enthusiastic members of the audience, all the action is centred on stage, and the various angles caught by the two cameramen...are all admirably related to a direct appreciation of the music, with none of the attempts to pump up excitement artificially that infect most jazz films.' In the early 1970s, the music at these events started reaching a much wider audience than simply the festival attendees.

Throughout the 1970s festivals increasingly made use of television as a new medium for promotion. Jazz was aired on national television from the late 1950s, with programs such as VARA's *Romance in Jazz* (1958–60) presented by reed player and composer Theo Loevendie, and followed by *Dzjess Zien* (1964–66). The title refers both to 'seeing jazz' (*zien* means 'to see') and to 'jazz scene', in a tongue-in-cheek phonetic spelling (*zien* is roughly pronounced as 'scene').

## 13. JAZZ CAFÉ

A poster from the 1975 Pauwkes Jazz Festival, held for the fifth time as the poster proudly displays, at a small café, in a small town. Beek en Donk in the south of the Netherlands and has an old historic centre, today with a population of around 10,000. The café has a long history of hosting live music, of many genres, in a casual, living-room-like setting, and this continues today. It is perhaps best known, though, for its Pauwkes Jazz Corner sessions that were held throughout the 1960s and 70s. It also functioned as a society that awarded prizes to jazz musicians. This is where The Goose Milkers were established, who state on their website today that Beek en Donk is a 'musical town par excellence,' and that Pauwkes Jazz Corner connected the town with the rest of European jazz. Indeed, the poster states that it is the fifth *international* festival. The line-up however looks to be pretty Dutch. Stating that the event is international serves to legitimize it, and connect it with the outside world, welcoming artists and audiences from anywhere – a common thread in the representation of Dutch jazz festivals. Though modest, the programme is varied and offers a young Hans Dulfer, the Dutch tenor saxophonist, and Theo Loevendie, the Dutch composer and clarinettist, as well as a selection of amateur big bands that were a crucial part of the growing jazz festival circuit at the time.

If the early competitions took place in upper-class dance halls, jazz festivals after WWII were organized in venues ranging from cultural heritage sites, outdoor settings, conference halls to local pubs.



## 14. JAZZ AT THE NORTH SEA COAST

In 1976, music entrepreneur and impresario Paul Acket (1922–92) produced the first North Sea Jazz Festival. Held at the Congresgebouw in Den Haag, it had six stages, 300 artists and around nine thousand visitors. Today, the festival is held at the Ahoy convention centre in Rotterdam, and attracts some 70,000 visitors annually. With thirteen different stages showcasing the ‘whole spectrum’ of jazz, it is the largest indoor music festival in the world. This photo shows a scrapbook made by Acket himself, with newspaper cuttings and tickets from the first festival in Den Haag. It was a stellar line-up: along with Sarah Vaughan, Cecil Taylor, and Sun Ra pictured here, Dizzy Gillespie, Count Basie and Ray Charles also performed.

Acket's ability to book ‘big’ names, was in part due to his connection to George Wein, the famed American jazz promoter behind the historic Newport Jazz Festival in

Rhode Island. In 1966, Wein and Acket had organized a ‘Newport Jazz in Europe’ festival in Rotterdam, at which Sonny Rollins and Max Roach performed. Another event in 1972, this time ‘Newport Jazz in Rotterdam,’ brought Dave Brubeck, Cannonball Adderley and Charles Mingus. An article in *Billboard* in 1973 titled ‘European Festivals Blend Locals with Americans’ stated that ‘on the festival front, Holland annually receives the George Wein Newport package, promoted here by impresario Paul Acket’. By the time Acket started North Sea Jazz, he was an expert organizer, and cleverly signed contracts with artists that stated they were not allowed to perform in the Netherlands two months preceding or following the festival. Some smaller festivals, including the Hammerveld Jazz Festival, criticized this ‘monopolising’ technique, claiming it actually led to their decline. North Sea Jazz is certainly the jazz event in the Netherlands with the highest profile.





## 15. A TURNING POINT



More pages from Jos Acket's scrapbook, showing programs and an advertisement for the 1976 festival. The top of the poster reads '30 hours of jazz,' '300 musicians,' followed by an all-star line-up. It is the magnitude of the festival that matters, and it marks a significant change from other festivals in the country. Drawing so many artists of international recognition together under one roof, and a European roof at that, Acket created an exclusive party that was open to all (as long as you had a ticket). North Sea Jazz became the place to 'be,' equally for musicians and audiences, and this hasn't changed much. At the bottom, this poster reads 'acket&mojo,' which almost looks like a company logo. And effectively it was: Mojo Concerts was a Dutch production

company that teamed up with Paul Acket to run the festival the first two years. Following the latter's death in 1992, North Sea Jazz was bought by Mojo, and later sold to the American conglomerate Live Nation, 'the global leader in live entertainment.' Over the years, the company has successfully created a recognised brand, proudly projecting Europe's North Sea stake in the global jazz industry, that encompasses the festival in Rotterdam, the North Sea Jazz Club in Amsterdam, and a 'sister' festival in the Caribbean. This makes for a key difference with earlier festivals supported by societies in local communities. The establishment of North Sea Jazz marked a turning point in the move towards commercialisation, or perhaps globalisation of jazz and jazz festival culture.







## 16. THE SINGERS' FESTIVAL

An advertisement for the 1977 'Zangers and Zangeressen' Festival, an event dedicated to vocalists. This was a one-off festival that took place on a museum farm in the village of Den Oever, in the north of the country. Max Teeuwisse, also known as Max Teawhistle, was born in Amsterdam in 1929 and spent his early adult life as a working musician in the city. In 1965, he and his wife Annetje began renting a farm in Den Oever, and over the few years turned it into an important cultural centre, including a museum, an art gallery, a jazz bar, a cabaret theatre, and a lecture space. Artists and creative people would come from all over for the farm's summer activities, and the first jazz concert to take place there was in 1967, featuring Han Bennink. Later, Willem Breuker and Pierre Courbois would play there, among many other Dutch jazz musicians. This particular festival was held at a time when the farm was struggling to keep afloat, mostly due to new activity and funding restrictions from the municipality. This cultural hub survived, however, and in 1995 celebrated its thirtieth anniversary with a concert attended by 500 people and featuring the Skymasters, a popular Dutch radio big band. It is interesting to note the gender orientation of this advert. The poster specifies there will be 'zangers' and 'zangeressen' (male and female singers), and highlights the latter through a feminised image of a singer with red lips and long fingernails.



## 17. DIXIELAND REVIVAL

A poster advertising the 'Old Style Jazz Festival' that was held at Slot Loevestein, organised by Jazz Hall '72. Slot Loevestein is a heritage site in the central-eastern province of Gelderland that dates back to 1357. The castle is famous in the Netherlands for its housing of political prisoners in the seventeenth century, most notably Hugo de Groot, who notoriously escaped the castle in a chest of books. Today, the building holds a museum, hotel, and is used as a wedding venue. In a departure from the early competitions and festivals, this event illustrates how festivals started developing definitive themes or concepts. Here, it is a self-proclaimed traditional jazz festival, at a historical site. This pairing of early jazz (*oude stijl* in Dutch) with a heritage site helps to elevate and authenticate the music, and to celebrate its historical importance. Jazz Hall '72, is an *oude stijl* jazz association based in the city of Gorinchem. They are still active today, organising regular concerts and jam sessions and, since 1974, publishing its own quarterly magazine titled *The Old Jazz Express*. Note the local businesses at the bottom of the poster that provide sponsorship, such as piano maker Sommer, and a local oil and chemicals firm.



## 18. SAVE THE DATE

A birthday calendar (circa 1980s) from another 'old style,' jazz festival, this time in Enkhuizen, a historic town in the north west of the Netherlands. The festival was founded in 1974 by The Enkhuizen Freetime Old Dixie Jassband who, after playing at the newly established Breda Jazz Festival in the South, decided to start a festival in their hometown. The ensemble formed a jazz society to support the festival, called the Foundation for the Promotion of Traditional Jazz, which has been successfully running the festival ever since. Pairing traditional jazz with a historic setting, the festival includes a New Orleans-style parade through the streets of Enkhuizen, with brass ensembles and dancing. This event demonstrates the leading role that associations continue to play in the Dutch jazz world. It is also important to note the function of these 'heritage' themed festivals. By bringing together fans of traditional jazz, festivals help preserve early jazz styles, which is an active form of heritage production.





## 19. JAZZ IN THE CAPITAL



Documents from the 1980 edition of the Meervaart International Jazz Festival, from the collection of broadcaster and jazz promotor Michiel de Ruyter. Presented here is among others a press release ('persinformatie') from the Dutch broadcasting company NOS, with details about the recordings it made at the festival. The tapes were used later for broadcasts on national radio, which indicates a growing presence of jazz festivals in the public mainstream, and signals how jazz festivals became a part of an increasing professionalising jazz scene in the Netherlands.

There is also a page of notes titled 'Evaluatie Meervaart,' on which De Ruyter has written comments about the event, concerning the size of the stage, the photography, and even the quality of the food and drink available. Furthermore, there is a member

list of the Professional Association of Improvising Musicians (BIM), printed one year before this festival, in 1979. Among them are Misha Mengelberg as chairman, Hans Dulfer as vice-chair and bassist Arjan Gorter as secretary. One crucial outcome of the BIM was the establishment of the Bimhuis, a venue in Amsterdam for jazz and improvised music, now an internationally renowned podium for jazz in Europe, and a hub in today's jazz scene in Amsterdam.

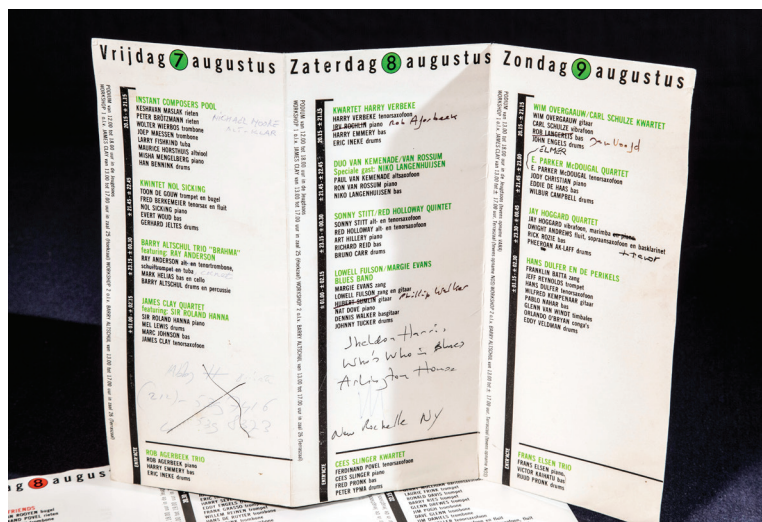
De Meervaart is a theatre and conference centre in the west of Amsterdam. The history of jazz in the Netherlands is certainly not confined to the big cities: Den Haag may have been an important place for jazz, but there are many high-profile events in smaller towns and smaller venues, which speaks to the avid commitment and support of local jazz associations and societies.

## 20. NOT QUITE RIGHT

A program from the Meervaart festival in 1981 that has been annotated by its owner, Michiel de Ruyter: names and instruments have been crossed out and corrected, a phone number has been jotted down, as well as the details of a book written by Sheldon Harris, called *Blue's Who's Who*. Such editing shows how fans see to it that the programme is a keepsake that may serve for future reference. Seemingly invaluable keepsakes such as programs and tickets are some of the tangible remains of these events, and become part of the record-keeping that devoted festivalgoers often do. This photo illustrates that participating in a festival is not just about watching live music, but it is also about immersing oneself in the community that surrounds and upholds it.

This unique socialisation aspect of festivals is partly the reason for the industry's remarkable growth over the past forty years, and of course vital in creating the sense of a global jazz community, because of the capacity of festivals to connect people from all over the world.

One ensemble on this program should be noted: The Instant Composers Pool (ICP), an orchestra and label founded in 1967 by Dutch bandleader and composer Willem Breuker, Misha Mengelberg, and drummer Han Bennink. Recordings made by this collective in the 1970s reflect the direction of Dutch jazz at the time, by its leading musicians. This year the ICP celebrated both the life of Misha Mengelberg and their fiftieth anniversary.



A collection of stickers from festivals that took place in the 1980s and 90s, when such items were becoming a popular collectable. Among children the 'sticker craze' was in full swing, and jazz festivals were also participating in this handy promotional tool. Some aforementioned events are here, such as Laren and North Sea, as well as festivals in Eindhoven, Delft, Amsterdam, Tilburg, and Breda. This collection gives an idea of the nation-wide spread and popularity of

jazz festivals at this time. These stickers were typically given to attendees as freebies, allowing fans to move on, perhaps, from only saving tickets and programs as tangible reminders. By attaching them to personal belongings, one obtains a degree of ownership over the festival, and can express one's commitment. With these stickers, the socialisation of festivals can continue after the actual event, as they ultimately display to others: 'I was there!'



express a part of their identity. Not only are the wearers of these badges stating 'I was there,' but also, 'this is who I am.'

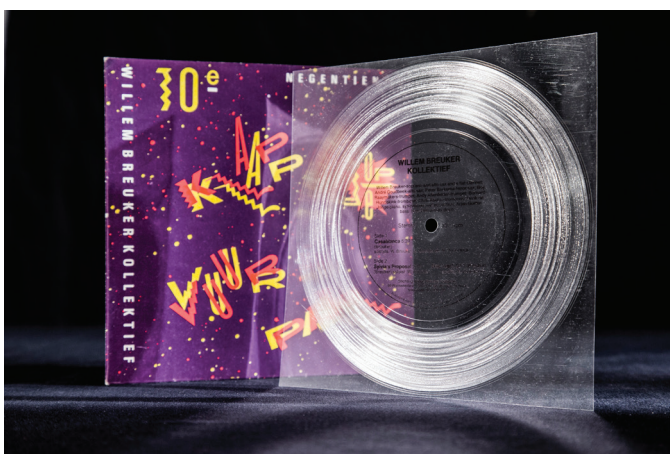
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## 23. THE ICING ON THE CAKE

A recording from the tenth anniversary edition of the Klap Op De Vuurpijl Festival in 1985, an end of the year festival held in Amsterdam, and founded by Willem Breuker. 'Klap op de vuurpijl' is a Dutch expression that loosely translates as 'the final flourish,' or, 'the icing on the cake.' A 'vuurpijl' is a type of consumer skyrocket that figures large in the Dutch New Year's Eve festivities. The festival was a five-day showcase of the contemporary improvised and composed music that Breuker considered important, and many live recordings were made, often for Breuker's own label, BVHaast Records. Breuker is considered an innovator in the Dutch jazz scene, as exemplified earlier with his controversial performance at the Loosdrecht Jazz Competition in 1966. His compositions for the Willem Breuker Kollektief, the ten-piece orchestra

featured on this record, were experimental, particularly in their use of elements from theatre and vaudeville. This festival in 1985 represents one of Breuker's many important contributions to the history of Dutch jazz. When Breuker won the prestigious Dutch jazz award of the VPRO/Boy Edgar Prize in 1993, the jury stated: 'Breuker has consistently accommodated young – sometimes even totally unknown – musicians. He has also broken all the traditional boundaries ... by giving plenty of attention to various forms of modern art music and bringing them to a larger public.' Anniversary albums such as these demonstrate how from the 1980s onwards, jazz festivals began to develop their own narratives and histories as told through musical styles, artists, and visual imagery, which could be captured and treasured in the form of a physical album.



## 24. THE OCTOBER JAZZ MEETING

Between 1987 and 1991 – and in 2016, the Dutch Jazz Foundation BIM organized so-called October Jazz Meetings with improvising musicians from the Netherlands and abroad. The meeting, effectively a series of jam sessions, took place at the Bimhuis, the Amsterdam Concertgebouw, and other venues in twelve cities in the Netherlands. The original live recordings of 1987 Bimhuis sessions encompass some thirty tapes, each holding ninety minutes of music. The liner notes of a 1987 album read: 'October Meeting 87 was a nine-day musical extravaganza of unsurpassed intensity. Some fifty American and European musicians participated in a day-and-night succession of uncommon, but self-explanatory musical encounters, focusing on the evaporation of geographical and stylistic boundaries.' The musicians that attended the meeting included Misha Mengelberg, Han Bennink, Willem Breuker, George Lewis, Archie Shepp and Cecil Taylor.

The last October Meeting took place in 2016 at the Bimhuis, and was billed as 'an exciting three-day get-together with some of the leading young improvising musicians from the Dutch scene and surrounding countries, based on entirely original productions.' The entire session was recorded on Bimhuis radio, which allows listeners to go online and listen 'on demand.'

The affordable medium of audiocassettes – introduced in 1963 by the Dutch manufacturer Philips – allowed large audiences for the first time to make their own recordings and selections of their favourite music, which could then be shared among friends. From then on people could make recordings without having the level of training or expertise required for making reel-to-reel tapes. The market of the audio cassettes peaked in the late 1980s and declined in the early 1990s as a result of the rise of another affordable medium: the CD.



## 25. JAZZ IN DUKETOWN



An award given to North Sea Jazz Founder Paul Acket in 1989 at the Jazz in Duketown Festival. 'Duketown' is a loose translation of the name of 's-Hertogenbosch in the south of the Netherlands. It is a historic, fortified city with a cathedral and many buildings dating back to the thirteenth century, and much of its heritage is protected. This explains the interesting form of the award that, designed by Dutch artists Jean and Marianne Bremers, seems to depict a medieval jester or entertainer, playing a saxophone. This juxtaposition of modernity and heritage represents the festival's relationship with the historical space of 's-Hertogenbosch. The award began in 1985 and is called the Duke of Duke Town, first given to the

founder of the festival, Jan Bruens. This 1989 edition signals the importance of Acket for the Dutch festival scene.

Jazz in Duketown began in 1962 and was the Netherlands' largest free festival. It is still going today, run entirely by volunteers. Taking place in around ten different venues in the city, today's Jazz in Duketown includes funk, soul, and dance music. Since 2012, the festival also holds a competition, called the Academy Talent Award. Participants are selected from Dutch jazz conservatories and must play for half an hour to be judged by the jury. The competitive aspect of Dutch jazz festivals is by no means a thing of the past.

## 26. TOTE JAZZ



These four festival bags, from circa 1990, represent how bags have become a promotional staple of festivals, and these early editions mark a further development in the merchandising strategies of jazz festivals. Here are bags from the Lighttown festival in Eindhoven (home of Philips Consumer Electronics), Jazz Mecca in Maastricht, Jazz Behind the Beach in Zandvoort, and the Rhein Town Jazz Festival in Wageningen. While the Lighttown and Jazz Mecca festivals took place in cities, Jazz Behind the Beach is located in the seaside resort of Zandvoort on the west coast of the Netherlands. It

is a very popular resort, with long sandy beaches, restaurants, and bars. The festival, which stages concerts in the town *behind* the beach and includes an informal jam session *on* the beach, began in 1980. The yellow tote bag shows a festival in Wageningen, given the affectionate name of 'Rhine Town' as it sits on the river Rijn, and the imagery used invokes a simple and authentic past, almost akin to the Mississippi river boats that took jazz around the Delta in the early twentieth century. This contrasts with the more modern Jazz Mecca logo, with its red lights and sharp lines of the city.

## 27. JAZZ CAPS

These baseball caps from the 1990s represent further developments in jazz festival merchandise. They display the refined festival logos of Breda Jazz festival (left), Eindhoven Jazz Festival (centre) and Maastricht's Jazz Mecca (right). With a cap, far less subtle than a badge or sticker, the serious festival fans can proudly display their participation in the chosen event. This increase in variety indicates the gradual development of merchandise, which is quickly becoming an industry in itself. There is the chance one may buy a hat at the event and never wear it again, or at least not until next year. The act of buying the hat,

and *maybe* wearing it, is an act of showing support for the festival, and becomes part of the festival experience.

The Baseball cap also is a fascinating example of the intersection between sports and popular music culture. Originating as part of nineteenth century American sportswear, 'baseball's main contribution to fashion' has become a phenomenon that is incorporated by corporate interests as a special event novelty item. Essentially part of *male* fashion, the item underlines the underlying implication of the jazz festival as a male-oriented activity.



## 28. THE 'BIRD' AWARD

This International Jazz Award, or 'Bird' award, was posthumously awarded to Paul Acket at the 1993 North Sea Jazz Festival, in the Special Appreciation category. The Bird award (named after Charlie 'Bird' Parker) was established in 1985 and continues today, though it has been renamed the Paul Acket award, in memory of the impresario and founder of the festival. Iconic Dutch musicians have been recipients of this award, such as Misha Mengelberg, Han Bennink, and Willem Breuker, as well as many American players such as Miles Davis, Art Blakey, Dizzy Gillespie, Ornette Coleman, and Max Roach. It is interesting to consider the purpose of this award, especially in comparison to earlier events, when winning a jazz award was often the *beginning* of a successful career. The bird award is for world-famous musicians to celebrate their musical achievements. That way, the festival can continually engage with the heritage of jazz. In presenting this award each year to a living musician, the North Sea Jazz Festival simultaneously upholds both a Dutch and a global history of jazz. Such actions connect the present with important moments in the past, and it could be argued that this serves to further authenticate and legitimise this ever-modernising festival





## 29. JAZZ ON BIKES

A delicate pendant designed by jewellery maker Willem Tredgett in 2016, to celebrate the thirtieth edition of the Zomer Jazz Fiets Tour (ZJFT). This unique festival is based in Groningen, in the north of the country, and the idea is to take your bike and cycle to concerts held in medieval churches and old barns, at various locations in the Groningen countryside. The festival is dedicated to improvised music, and hence juxtaposes contemporary music with a historical setting. Festivalgoers can create their own routes, and therefore ultimately, their 'own' festivals. Though not nearly on the same scale as a festival like North Sea Jazz, the bike festival has many loyal attendees who return every year, creating a strong sense of community among its participants. Producing a carefully made item such as this, with a design that represents the concept and identity of the festival – the historical trumpet seems to embody the motion of bike wheels – goes a little further than t-shirts, hats, and bags. At 35 euros for a real silver

pendant this is not a throwaway item. Those who purchase this are likely to be dedicated festivalgoers, with a deep emotional investment in the festival experience and the community that surrounds it. And by making this for the festival's anniversary, the organisers give their regulars a chance to join in with the celebration, thus further strengthening the festival community.

That the pendant is also available as a brooch – in contemporary fashion primarily designed as a costume jewellery worn by women for decorative reasons -- signals the growing interest from the festival industry for its female audiences (and that is indicative of the growing participation of women in jazz festivals). To date, the jazz festival's standard fashion items, such as the one-size-fits-all T-shirt and the baseball cap can be found next to dresses, tailored shirts and baby onesies, which caters for and therefore acknowledges an increasingly varied audience.



## 30. THE T-SHIRT



A festival t-shirt from the 2016 Curaçao North Sea Jazz Festival (CNSJF). In 2010, the organization behind North Sea Jazz set up shop some 8000 across the ocean on the Caribbean island of Curaçao, a former Dutch colony. Though this was not the organisers' first attempt at an NSJ off-shoot – it had attempts in Cape Town and Hong Kong also – this was the one that has stuck. The CNSJF is gathering a large following in the region and has also led to the production of other music festivals on Curaçao, helping to boost the tourism industry there. This event indicates just how far-reaching the Dutch jazz festival scene is, and how it has grown since those early competitions in the 1930s. With such a strong brand, the North Sea Jazz merchandise

is inevitably quite developed. On offer at the various stands are coffee cups, sweatshirts, dresses, baby clothes, and visors, among other items. The t-shirt, however, remains a crucial part of jazz festival culture. It is simple, unisex, and not exactly 'fashionable,' but perhaps that's the point. Festival goers wear them to display their love and dedication to the music and the event, ultimately showing a part of their identity. This particular t-shirt really spells it out: 'proud to be a part of the CNSJF.' Purchasing a festival t-shirt can become part of the ritual of attending the festival itself, and wearing it representing a form of belonging to the festival and its legacy, to the music, and to the community a festival creates.



## PHOTOGRAPHY



Foppe Schut (1967) is a music photographer specialized in portrait and live performance photography. Throughout his career Schut has become known as a regular photographer of early music, working for the Early Music Festival in Utrecht, the Young Pianists Festival in Amsterdam and the International Chamber Music Festival Schiermonnikoog. In his free work, Schut captures the seasonal change of landscapes. He draws on these experiences when making portraits, creating unconventional imagery of musicians in unforeseen outdoor settings. The strength of his work lies in his heart-felt contact with the material and people in front of his camera.

For the exhibition, Schut was inspired by live performance jazz photography, which is often shot in high contrast. Schut used a CanonD5mrk3 camera and several lenses 24-105 4.0; 24-70 2.8. The lights in his studio included two films spots and some reflection material.

To illuminate the materiality of the objects, Schut used different sets of lightings in his studio to create long cast shadows. The smaller objects were meticulously positioned within the studio space against different colours of backgrounds to create three-dimensional representations of festival artefacts. By combining overviews with details of different paraphernalia, Schut has captured the notion of a jazz festival as a tangible cultural heritage that is very much part of a live culture.

## COLOPHON

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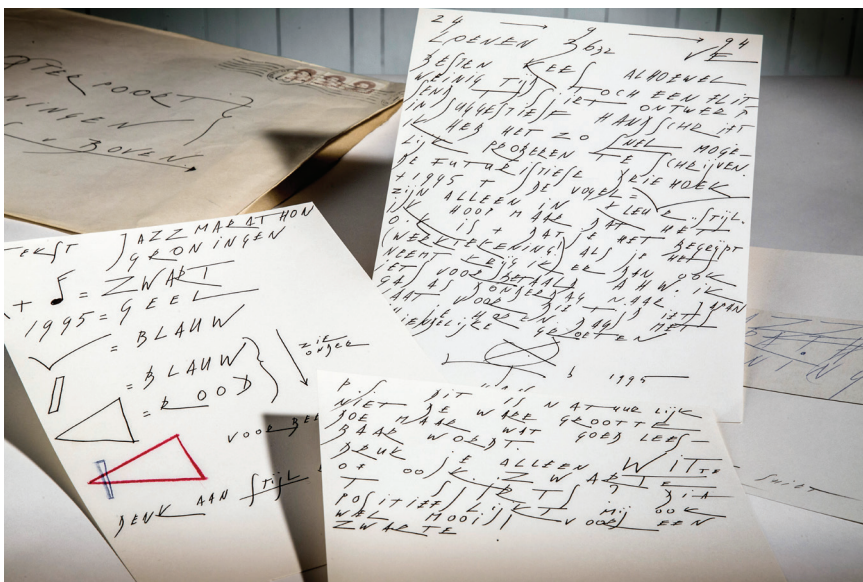
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The CHIME Travelling Exhibition: A History of Dutch Jazz Festivals in Thirty-Some Objects is an initiative of CHIME (Cultural Heritage and Improvised Music in European Festivals), a European research project supported by the JPI Heritage Plus Programme. The project involves institutions from the United Kingdom, the Netherlands, and Sweden and explores the uses and re-uses of different types of heritage through the study of jazz and improvised music festivals, and examines how changing relationships between music, festivals and cultural heritage sites renegotiate established understandings and uses of heritage







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