Chapter 7

**From Documentation to Dialogue:**

**On Bringing Brazilian Popular Music and Jazz to West Germany**

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**[[COMP: Set the following paragraph as an unnumbered footnote on the first page.]]**

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In 1963, West Germany’s “Jazz Pope,” Joachim-Ernst Berendt, agonized over what to make of the bossa nova, one of the latest developments in global popular music and jazz. Was it an exciting impetus and breath of fresh air in a context where jazz was losing some of its public? Was it a commercialized fad? Or was it some combination of the two? It was a question that he never answered unambiguously. Fifteen years after the precarious beginning, however, German jazz musicians could look back on a long-running and fruitful love affair with Brazilian music, which had manifested itself, among other things, in a series of dialogic partnerships with Brazilian musicians.

This chapter examines some of the ways that West German jazz critics and impresarios, including Berendt, Horst Lippmann and Fritz Rau, and Claus Schreiner mediated Brazilian popular music to German audiences, especially in the 1960s and 1970s.[[1]](#footnote-1) I demonstrate how their mediation of art forms such as the bossa nova was driven partly by pedagogical zeal about reforming Germany’s post–National Socialist “national” culture and by an exoticizing enthusiasm, both of which cast Brazil as an Other to undesirable aspects of German culture. However, Brazilian popular music also represented a problem for certain parts of the German music press. It was one important site at which music journalists and writers first began to think about intercultural appropriation and the hybridization of popular music and to query the limits thereof. More importantly, though, these discursive activities did not occur in a vacuum. Institutions such as the Berlin Jazz Days and the Goethe-Institut’s jazz tours presented practical opportunities for German and Brazilian musicians to perform together, both in Germany and in Brazil, and gave rise to a productive substratum for a series of genuine intercultural meetings that, to some extent, took place regardless of the theories that men such as Berendt expounded. These “meetings” will set the scene for my examination of some of the ways in the 1980s that both “anxious” and “celebratory” German accounts of the international dissemination of popular music, and of “world music,” called on Brazilian popular music and its development to make their case.

**“Schuld war nur der Bossa Nova?” The bossa as a problem for the German jazz press**

Emerging in Rio de Janeiro in the late 1950s, the bossa nova has been described as “the first truly pan-hemispheric music of the Americas.”[[2]](#footnote-2) Although its first manifestations were in Antônio Carlos Jobim and Vinicius de Moraes’s music for the 1956 stage play *Black Orpheus,* the “classic phase of bossa nova,” which ran to 1962, commenced with guitarist João Gilberto’s 1958 recordings of “Chega de Saudade” and “Desafinado.”[[3]](#footnote-3) Generically speaking, the bossa nova is regarded as a “slower, cooler samba” with a simplified rhythm.[[4]](#footnote-4) There is considerable dispute as to the heritage of this innovation, however. Some of the genre’s prime movers, such as João Gilberto, were clearly influenced by the West Coast, or “cool,” jazz of North American musicians including Chet Baker and Gerry Mulligan. However, this was not the case for all, including for the central figure of Jobim.[[5]](#footnote-5) Moreover, the “influência do jazz,” and any putative “Americanization” of Brazilian musical culture became a highly charged matter in Brazil.[[6]](#footnote-6) If the bossa nova was just such an “Americanized” form for some Brazilians, then for others it was an expression of a “dare-to-be-different aspect of the Brazilian psyche” and a bid to “become a cultural peer of the United States.”[[7]](#footnote-7) Claus Schreiner suggests that the North American music industry also stressed the “influência do jazz” notion so as to authorize its own expropriation of Brazilian music, which began in earnest in 1962 and 1963.[[8]](#footnote-8) Ed Morales points out that the bossa nova “traveled well outside of Brazil.”[[9]](#footnote-9) Indeed, by the early 1960s “bossa novas” were being recorded by North American musicians practicing in a range of genres, from jazz to pop. The bossa nova became a veritable boom after the success of Stan Getz’s recording of “The Girl from Ipanema,” included on the 1963 recording *Getz/Gilberto* and featuring vocals by Astrud Gilberto, a Brazilian of partly German extraction.[[10]](#footnote-10)

When the bossa nova began to be received in West Germany in the early 1960s, it was something of a guilty pleasure for the jazz and jazz-related press. Foremost among West German jazz critics by this time was the “Jazz Pope,” Joachim-Ernst Berendt (1922–2000), a broadcaster, music writer, and producer based at the Südwestfunk (Southwest Radio, or SWF), the public radio station based in Baden Baden.[[11]](#footnote-11) Berendt was a complex man who was doubly scarred by the Nazi era. During the war he fought on the Eastern front, but his father, a Protestant minister, had been incarcerated by the Nazi regime and subsequently died. This background profoundly influenced his postwar cultural politics, as we will see. Berendt felt himself pulled in several directions by the bossa nova, which he first encountered during a short trip to Buenos Aires in 1960.[[12]](#footnote-12) Berendt had a long-standing interest in all sorts of “exotic” musics. An ardent fan of jazz, he adhered to the notion of jazz as the “sound of surprise” (Whitney Bailliett) and was always keen to hear new sounds. The open-eared Berendt was clearly intrigued by and attracted to bossa nova when he heard it.[[13]](#footnote-13) And yet he was not alone, which was where his problems started. In West Germany, too, something of a bossa nova fad had broken out in the early 1960s. For example, the *Schlager* singer Manuela had a hit with the 1963 song “Schuld war nur der Bossa Nova,” a German version of the Mann/Weil song “Blame It on the Bossa Nova,” made famous by U.S. singer Eydie Gorme in the same year.

Berendt wrote about the bossa nova several times in the 1960s and 1970s, and he frequently changed his mind about it. We need to read his overdetermined flip-flopping not just in line with the prerogative of the critic to change her or his mind but especially in the context of his long-running attempts to “legitimate” jazz in postwar West Germany, as well as in the context of his desire to endure as Germany’s primary jazz authority. The latter was an almost impossible task in the 1960s, when fronts opened up in the Federal Republic between the adherents of “pop jazz” – jazz versions of the bossa nova were located here – and of avant-garde free jazz.[[14]](#footnote-14) By the mid-1960s, Berendt was wearing several caps. He continued to broadcast and write books and articles about jazz. He advised the Goethe-Institut about which jazz musicians it should send abroad as part of its cultural outreach program. He was responsible for the artistic programming of the Berlin Jazz Days, Europe’s most handsomely funded jazz festival at the time, where he attempted to satisfy all jazz fans by presenting all sorts of jazz, past and present. He was responsible for producing jazz records released by the important German independent label Saba/MPS and was associated with Hamburg’s *twen* magazine, which released its own record series.[[15]](#footnote-15) In other words, he was intimately involved with all aspects of the music market, even if that position was occasionally in open conflict with his discourse about jazz *as art*.

In a context where the distinction between *ernste Musik* (“serious music”) and *Unterhaltungsmusik* (“entertainment music”) was ossified and a great deal of German opposition to jazz existed, some of it a carryover from National Socialist antijazz ideology, Berendt had spent much of the late 1940s and 1950s attempting to legitimate jazz as an art music and to fence off “true” jazz from popular music, especially the *Schlager*. This included doing so in the journal *Merkur* in mid-1953 in a public debate with Theodor W. Adorno, the prominent Frankfurt School critical theorist and a notorious leftist opponent of jazz.[[16]](#footnote-16) In the early 1960s, the bossa nova fad and its popularity in Germany seemed as if it might undo that hard work. In his first major printed piece on the bossa nova, in the May 1963 edition of *twen,* Berendt walked a difficult line; essentially, he praised Brazilian bossa nova while damning (with faint praise) the majority of North American bossa novas. According to Berendt, Brazilian protagonists such as Gilberto and Jobim made a jazzlike music and had no interest in the commercial music industry. On the other hand, in North America the bossa had become “a business [proposition] such as there had not been for a long time in jazz.”[[17]](#footnote-17) While defending “true” jazz, he could afford to be slightly charitable toward the bossa nova:

As a listener and critic of jazz you can certainly have reservations about the bossa nova, but the musical listener who has an interest in something being played on the *Schlager* programs from which (s)he doesn’t have to immediately flee in disgust has no reservations.[[18]](#footnote-18)

How then to deal with the respectable jazz musicians such as Stan Getz – or in the German context saxophonists Hans Koller and Klaus Doldinger – who were involved in this fad?[[19]](#footnote-19) Here was a case of musicians doing what they liked, independent of the Jazz Pope’s opinions. Berendt was initially inclined to see in musicians like these a certain opportunism at a time when jazz sales were not healthy. However, he had changed his mind, suggesting that they were simply attracted to the charms of the bossa nova.[[20]](#footnote-20) And so he could, with a clean conscience, promote the record that *twen* was then marketing: a recording of proto-bossa made by North American jazz guitarist Charlie Byrd in the mid-1950s. The title of this record, *Brasilien. Jazz und Poesie – so begann Bossa Nova* (Brazil. Jazz and Poetry – thus began the bossa nova) hinted at the “influência do jazz” stance he would take in 1966, when he returned to appropriations of the bossa nova. On the whole, however, Berendt maintained arm’s length from these activities in the early 1960s.

By contrast, 1965–1967 represents a new watershed in the German reception of Brazilian popular music, which also heralded a new approach to the bossa nova on Berendt’s part. The reasons for this were several; funded by the Goethe-Institut, German jazz musicians traveled to Brazil for the first time and engaged with the music in situ.[[21]](#footnote-21) Second, Brazilian popular music would be performed live in Germany in a new “documentary” context. Third, German-instigated recordings of Brazilian music would begin to be made, both in Germany and in Brazil itself. Finally, Stan Getz and the Teuto-Brazilian Astrud Gilberto would perform live at the Berlin Jazz Days. Berendt was actively involved in these activities and had a vested interest in them, which doubtless had an impact on his discourse about Brazilian music and its appropriation, which now softened a little.

**Returning to the bossa: a model and a warning**

In 1966, Berendt was instrumental in the presentation of a troupe of Brazilian musicians and dancers at a range of locations in Germany, including at the Berlin Jazz Days, where they shared the bill with the Stan Getz Quartet and Astrud Gilberto. In Berlin, the Folklore e Bossa Nova do Brasil troupe and Getz’s group were supposed to demonstrate how jazz was capable of engaging with folklore, a guiding theme of the Jazz Days that year.[[22]](#footnote-22) (Later in this chapter I return to this important theme and the ideological freight Berendt invested in it.) Presenting Getz’s commercially successful quartet was also a function of Berendt’s desire, in increasingly polarized times, of presenting the “whole jazz” at the Jazz Days. Thus, Getz’s pop jazz would be a counterbalance for the more uncompromising free jazz that he was also presenting that year.

Horst Lippmann and Fritz Rau, two Frankfurt-based jazz enthusiasts who had recently diversified from organizing jazz concerts to presenting a range of “authentic folklore documentations” were responsible for mounting the Folklore e Bossa Nova do Brasil tour.[[23]](#footnote-23) Lippmann and Rau had commenced their “authentic documentations” of folk music and folklore in 1962 with an American Folk Blues Festival and continued with festivals of flamenco (1965–1970) and Musica Folklorica Argentina (1967). Lippmann’s and Rau’s motivations were as multiple as Berendt’s. On one hand, they wanted to advocate for various types of music, that, like jazz, Germans misunderstood, undervalued, or were oblivious to. Therefore, they presented music that was a “precursor” to jazz (as in the “folk blues”) or that had artistic merit in its “authentic” form or was otherwise similar to “true” jazz. Their efforts were not without significance, including in Brazil. For example, the Brazilian daily *Jornal do Brasil* claimed that so representative a troupe as Folklore e Bossa Nova do Brasil had not yet been assembled even in Brazil.[[24]](#footnote-24) But if Lippmann’s and Rau’s motives were partly documentary and pedagogical, they were also commercial. At a time when the market for jazz was shrinking, they wanted to capitalize on the emerging folk revival, which in Germany had a distinctly “international” hue given the way in which German *Volksmusik* had been instrumentalized under National Socialism.[[25]](#footnote-25)

Berendt and Lippmann made trips to Brazil in the summer of 1966 to scout for “authentic” Brazilian folklore and bossa nova singers. This marked the first of Berendt’s several trips to Brazil, and he used it extremely productively. Not only did he assist Lippmann in locating musicians for the tour, he also tracked down guitarist Baden Powell and collaborated with Brazilian producer Wadi Gebara Neto on the German release of one of Powell’s recordings.[[26]](#footnote-26) The resulting album, titled *Tristeza on Guitar,* was commercially successful and inaugurated a relationship with the guitarist that endured for several widely released albums and live concerts and until well into the 1970s. In contrast, the Folklore e Bossa Nova do Brasil concerts were not a success, which Fritz Rau attributes to the failure of the mainstream German media to take notice of them.[[27]](#footnote-27) Claus Schreiner notes that the live music competition in Germany that year, including from the Rolling Stones, Bob Dylan, Franz Josef Degenhardt, and Hannes Wader, was simply too great (1997). This commercial failure explains why Lippmann and Rau staged only one festival of Folklore e Bossa Nova do Brasil. By the late 1960s, they had moved away from the poorly remunerating “authentic documentations” and rebadged themselves as rock and pop concert agents.[[28]](#footnote-28)

Despite the 1966 tour’s limited commercial success and the lack of attention paid by the mainstream media, the critical and audience reception was not insignificant. The reaction in Berlin, for example, was rapturous. Heinz Ohff, writing in the *Berliner Tagespiegel,* noted that “the enthusiasm was great: Brazil fascinated.”[[29]](#footnote-29) Other specialist reviewers singled out for comment two features of this concert. First, there was the so-called “nest-warmth” or “vitality” the Brazilian musicians displayed.[[30]](#footnote-30) Second, there was scantily clad dancer Marly Tavares, whom Rainer Blome memorably described as a “glowing ball of passion and fire. She brought something of South America’s sun into a cold and foggy Berlin. […] The skin, blood and heartbeat of a warm and lively continent, from which one [can] only dream, lay within reach.”[[31]](#footnote-31)

This exoticist and clearly eroticized reception reflected both the history of Germany’s reception of Brazilian popular culture and the fact that, pedagogical impulses notwithstanding, Lippmann and Rau actually had an interest in the exoticization and eroticization of Brazilian culture, or what Rau later called the “touristic aspect.”[[32]](#footnote-32) As they had discovered from their experience with the flamenco festivals, these “authentic documentations” might attract die-hard folklore fans, but they also attracted Germans who were beginning to discover international travel and tourism, and this latter segment boosted concert attendances noticeably.[[33]](#footnote-33) (It is of course an artificial exercise to distinguish, as Fritz Rau does, between the serious music enthusiasts and the tourists. Music enthusiasts travel, and tourists listen to music.) Deciding to include the dancer Tavares, and depicting her on the cover of the accompanying Saba recording, was not innocent either.[[34]](#footnote-34) Other German showcases of Brazilian popular music from the period, including a 1965 recording for *twen* by Klaus Doldinger (*Doldinger in Südamerika*) and Baden Powell’s *Tristeza on Guitar,* were marketed in ways that also featured the female form.[[35]](#footnote-35)

The feminization and sexualization of Brazil by way of cover art may or may not have reflected producer Berendt’s influence, nor was it inconsistent with the “cheesecake” way in which other non-Brazilian recordings were marketed by Saba/MPS and other German labels at the time.[[36]](#footnote-36) However, it was also not inconsistent with what Michael Ruesenberg has called Berendt’s “erotomania,”[[37]](#footnote-37) including in relation to dark-skinned and mixed-race women. Berendt’s 1996 autobiography reveals that he believed interracial sexual encounters had an antiracist value and that they were invested in a project of “creating” a postracial world, far removed from the racial thinking of the Nazi era.[[38]](#footnote-38) This discourse was clearly influenced by his family’s own experience of the Nazi era, by his experiences in Brazil, and by his positive interpretation of Brazil’s race mixing and “racial democracy.”[[39]](#footnote-39) Berendt advanced a similarly naive and self-justifying argument in the 1980s in relation to *Weltmusik,* where he suggested that “the god Eros and Lady Music” had done much to break down racial thinking.[[40]](#footnote-40)

In the 1960s Berendt’s discourse had not yet taken on this overtly sexualized tone, although he was very much committed to the idea of using music as a way of transcending categories such as the nation and race. Indeed, he was interested in the way jazz and the musical “encounters” it allowed might offer a platform on which to engage in symbolic internationalism and thereby contribute to banishing the evils of the recent German past. This ideological dimension was an important one for Berendt, perhaps as important as the musical dimension. Seizing especially on what he saw as the democratic, international, and cosmopolitan aspects of jazz but thereby appropriating the music from African America, Berendt tenaciously promoted jazz in postwar Germany, putting it into service for a German post-Nazi project, aimed at liberalizing German hearts and minds.[[41]](#footnote-41) By the early 1960s he was beginning to incorporate other musics into that project too. In 1962, Berendt coproduced an encounter between a Japanese jazz group and a koto ensemble, and he further developed this idea in 1965 at the Berlin Jazz Days.[[42]](#footnote-42) He soon began to conceive of other such meetings that would eventually take their place in the important “Jazz Meets the World” series, one of the early cornerstones of world music in Germany.[[43]](#footnote-43)

Berendt’s conceptualization of jazz as symbolically international and of the importance of the musical “encounter” provides another crucial reason why he returned to the “problem” of the bossa nova in 1966. As Berendt now explained, the bossa nova had a singular value to him as an *international* form of music: It represented the first true hybridization of jazz with folk music outside the United States.[[44]](#footnote-44) Whereas other attempts to hybridize jazz had remained jazz, the bossa nova was something quite new and different.[[45]](#footnote-45) By extrapolation, it could offer a model for other such hybrids and for a type of collegial, international music making, such as he was contemplating with “Jazz Meets the World.” Berendt’s recourse to cool jazzer Stan Getz expanded his argument. If Brazil’s musical innovators had borrowed from cool jazz – a proposition that, as we have seen, was actually very contentious in Brazil – then Getz was merely reborrowing something that had been borrowed from him and his colleagues in the first place. This was not an end to the matter, however, because for Berendt the most important thing was what the non-Brazilian musician did with the bossa nova; straight copies were not enough. A respectable musician such as Getz rendered the bossa nova in his or her own individual way; it was this process of artistic transformation that redeemed a few exceptions to the general rule that the non-Brazilian appropriation of the bossa nova involved a “perversion, commercialization and watering down” of the original form.[[46]](#footnote-46) Getz, for example, had developed an “artistic product that [had been] alienated in multiple ways [and was a] refined derivative.”[[47]](#footnote-47) This tortured logic revealed several things. First, the Brazilian bossa nova delineated how a valuable new hybrid might arise. Rather than plumping for a chauvinist line – only Brazilians can perform “authentic” bossa nova – Berendt was very much interested in a model of international collegiality, but one where standards of individual artistic vision were paramount. Only under these ill-defined circumstances might the categories of jazz (i.e., art) and commerce be kept apart. On the whole, Berendt continued to display a distinct discomfort with the commercial success of the bossa nova, even as he presented in Berlin one of its most successful North American purveyors. A decade later, when the broad success of the bossa nova was a distant memory and jazz musicians engaged with Brazilian music in more complex, and less “popular” ways, Berendt could relax a little and suggest that jazz and Brazilian folk music stood “ as intimate equals”: “It is precisely because the trend is now over that a true ‘integration’ of Brazilian music into the mainstream of Western popular music could come to pass.”[[48]](#footnote-48) Yet he still could not resist a snipe; earlier activities had been “basically just a commercial fad.”[[49]](#footnote-49) Hence, when one was looking for ways of conceiving of intercultural music making, the bossa nova might have offered a model, but in a context where hardened distinctions between *ernste Musik* and *Unterhaltungsmusik* persisted, it also served as a warning.

Although Berendt’s discourse and the broader German reception of Brazilian popular music at this time were not without their problems, one ought not to dismiss his efforts. As Claus Schreiner notes, Berendt’s activities in presenting Baden Powell in concert and in producing a string of records with him in the late 1960s and 1970s promoted Powell’s career at a time when musical fashions in his native Brazil had outmoded his playing.[[50]](#footnote-50) If Brazilian musicians such as Powell could benefit from Berendt’s efforts, then his activities also inaugurated a new type of collegial experimentation between German and Brazilian musicians too. This occurred not so much in the hasty recording dates he called in the Saba/MPS studios but rather in the context of the Goethe-Institut’s activities.

**From “jazz ambassadors” to dialogic encounters**

As I have shown elsewhere, Berendt persuaded the Goethe-Institut in the early 1960s that it should not, when representing German culture abroad, forget German jazz.[[51]](#footnote-51) Beginning in 1963, the West German government sent jazz musicians to a wide range of locations to perform concerts. This was intended to demonstrate how up-to-date West German culture had become and to speak to a younger audience. Brazil was an early destination, which is not surprising given that composer Hans-Joachim Koellreutter was the Goethe-Institut’s music director at the time, and he had spent many years as an expatriate in Brazil.[[52]](#footnote-52) In April 1965, the Klaus Doldinger Quartet performed five live and two TV concerts in Brazil while undertaking a broader tour of South America, then in September 1968 an All-Star German group visited Brazil, also in the context of a South America tour. Doldinger in particular used jazz adaptations of local folklore as “greetings” to the countries on the itinerary,[[53]](#footnote-53) yet the model of “musical diplomacy” was one-sided. Typically, the Germans’ adaptations of musical forms such as the bossa nova were conceived and rehearsed well in advance of the tours.

Nevertheless, the Goethe tours were welcomed by some Brazilian audiences and critics at the time. For example, the *Jornal do Bahia* considered the Doldinger Quartet’s Rio concert to be “a wonderful opportunity for cultural exchange.”[[54]](#footnote-54) There were various jam-session encounters between Doldinger and Brazil’s jazz musicians. Hömberg notes that the musicians “jammed to the ‘bossa nova’ and talked about the latest musical developments.”[[55]](#footnote-55) Similar activities occurred with the “German All-Stars” in 1968, yet the hectic timetabling during these early tours prevented any in-depth engagement between the tourists and local Brazilian musicians, however desirable such encounters might be from the perspective of the institute.[[56]](#footnote-56) German pianist Wolfgang Dauner also noted in his review of the 1968 tour that there had been an unhappy mismatch between the Germans and their Brazilian counterparts during these short encounters. This was because of what he perceived as a lack of common rhythmic sensibility and general feeling between the participants. In Dauner’s view, the Germans could not perform proper bossa novas and grew tired of attempting to do so.[[57]](#footnote-57) It was only subsequently after a change in institute policy in the early 1970s that more in-depth encounters became possible and a new focus on dialogic cultural work bore fruit.[[58]](#footnote-58)

Of particular note is the 1972 collaboration between the German-based Dave Pike Set and the Bahian Grupo Baiafro, which came about as a result of a coincidence in the gardens of the Goethe-Institut in Salvador do Bahia the previous year. The Bahian location was not coincidental; Bahia has a strong Afro-Brazilian musical culture and had been a cradle to the Tropicalismo movement in the late 1960s. The Dave Pike Set was in the middle of a two-month Goethe-Institut tour of South America, and their concert in Bahia took place at the same time that the Grupo Baiafro were using the local institute for rehearsals.[[59]](#footnote-59) What followed was a chance encounter that might have been envisaged by the institute’s new policy of creating a space where intercultural dialogue could take place but was still remarkable given the tight schedule.[[60]](#footnote-60) The two groups found themselves on the same stage, performing together in an impromptu and thoroughly unrehearsed manner a performance that apparently went down very well with the local audience.[[61]](#footnote-61) This chance encounter led to a collaborative tour the next year, with live and television concerts, and a joint MPS recording titled *Salomão*. At the initiative of Roland Schaffner, the Goethe-Institut’s local director in Bahia and a man who went out of his way to promote the practice of intercultural dialogue, a house was rented for two weeks, so as to give the musicians time to get to know each other and to rehearse their music before setting out on tour.[[62]](#footnote-62) German music journalist and concert agent Claus Schreiner was also in attendance to produce the resulting album for MPS.

Claus Schreiner was about to succeed where Lippmann and Rau had failed. With his concert agency (established 1967), and especially the “Tropical Music” publishing house and record label (established 1976), Schreiner went on to consolidate a long-running career as a niche promoter of world music in Germany.[[63]](#footnote-63) Unlike Berendt, whose interest was sporadic and always part of a much larger whole, Schreiner dedicated himself in the longer term to world musics, including Brazilian music. This dedication manifested itself over the years not only in numerous tours and recordings with and by Brazilian musicians but also in a book on Brazilian popular music, which has since been translated into English.[[64]](#footnote-64)

The collaborative process, undertaken by Baiafro and the Dave Pike Set in 1972, with its melding of “the form and content of pop-jazz on one hand and Brasileiro-Afro rhythm required a certain degree of compromise on both sides,” as Schreiner revealed:

The concept was debated at length: We didn’t want a Dave Pike Set with an enlarged, exotic-sounding rhythm section. The German musicians, superior in certain respects in the eyes of the Baiafros, must not interfere with the originality of the Grupo Baiafro, not force any prepared arrangements on them. While the Set’s music is changing from rigid structure to free parts, one musician of Baiafro may cause with his drumming a different beat played by his fellow drummer.[[65]](#footnote-65)

Despite the imperative to compromise, it was important, as Schreiner also pointed out, “that none of the two groups sacrificed its own music to what was after all only a temporary fusion; however not without having come closer together during the time of communal rehearsing and on tour – both on a musical and human level.”[[66]](#footnote-66) On the strength of this tour and recording, an impressed Berendt could claim that “it was thus far the most intensive and longest collaboration between Western and Brazilian musicians,” only to be outstripped some time later by the collaborations between jazz musicians and U.S.-based Brazilian expatriates such as Airto Moreira and Flora Purim.[[67]](#footnote-67)

Thanks to this initial exposure in 1971 and 1972, the Dave Pike Set’s guitarist Volker Kriegel continued to engage in an in-depth way with Brazilian music, especially with Baiafro percussionist Djalma Correa, many times over the coming years.[[68]](#footnote-68) Indeed, writing in 1977, Berendt considered Kriegel to have been the German musician who had most engaged with Brazilian music.[[69]](#footnote-69) For Kriegel, several things stuck from the experience with the Grupo Baiafro and with Brazilian music more generally. Looking back more than twenty years later, he first mentioned the admiration he gained for “the melancholy hybrid mood of the simultaneously joyous and deeply sad music of the Certao [*sic*].” Just as important as inner musical inspiration, or the refreshing notion of happy–sad emotional hybridity, was the sense Kriegel gained of what the music represented about Brazilian life: “This music has something uncramped [to it], it is relaxed in spite of all its liveliness. It is the expression of a life-feeling where values such as achievement, efficiency and power do not play first string.”[[70]](#footnote-70) For Kriegel too, Brazil was partly an Other to Germany, then. He may have been exoticizing Brazil, and Bahia especially, but his was a very productive exoticization in terms of the insights and more importantly the music making it enabled, both for Kriegel and for his co-musicians, German and Brazilian.

**Brazilian music and the *Weltmusik* debates of the 1980s and 1990s**

As this chapter has shown so far, particularly in the 1960s and 1970s, a range of German jazz musicians, writers, impresarios, and producers engaged with Brazilian culture. Indeed, insofar as German jazz musicians engaged with other musical cultures – and many did – Brazilian music was a very popular choice.[[71]](#footnote-71) These engagements developed as time progressed. Initially there was a superficial copying of forms such as the bossa nova; however, as time went by, and as bodies such as the Goethe-Institut began to enable more in-depth, “dialogic” cultural encounters, the engagement became more substantial. As Volker Kriegel’s case illustrates, the multiple benefits that such an engagement might bring ought not to be undervalued. Yet not all the musicians profited equally. Wolfgang Dauner, for example, took little from his short-term encounter with Brazilian music in 1968. For him, the “German” and the “Brazilian” remained quite separate entities.

Several factors drove this German encounter with Brazilian music. One was jazz’s ideology, especially as promoted in postwar Germany. Jazz was seen as an inherently “universal” music.[[72]](#footnote-72) The emphasis on improvisation and practices such as the jam session allowed openness to experimentation, particularly in the modern jazz era. By the mid-1960s, several other factors coincided. First, there was a widespread reach among modern jazz musicians for “exotic” musics, in ways that replicated what was understood to have been the “jazz + samba” genesis of the bossa nova in Brazil. Often, the outreach to exotic music took place in the context of avant-garde free jazz. However, recourse to the bossa nova and to other Brazilian musics was a countermovement to free jazz. The bossa nova represented “the possibility of a gentler way, in an increasingly noisy world.”[[73]](#footnote-73) Both Klaus Doldinger, and later Volker Kriegel, aligned themselves with a type of pop-jazz that was largely opposed to free jazz, and they approached Brazilian musics in that context.

Another important impetus for these musical engagements was the changing brief of the Goethe-Institut. Without the Goethe-Institut, Germany’s jazz engagement with Brazilian musical culture might have been much slighter and more a matter of individual musicians’ fantasies. Especially in the wake of 1968, the Goethe-Institut’s policy shifted from the idea of representing German culture as a thing to exploring the idea of culture as process.[[74]](#footnote-74) The Goethe-Institut had for some years been interested in sending jazz musicians abroad, including to Brazil. Now, however, it began to reach out more and to provide the basis for collaborative, dialogic projects. Jazz, already understood as being international and capable of engaging with other musics and as being as much about process as about the final product, was the ideal vehicle for such projects.[[75]](#footnote-75) This policy especially bore fruit in Salvador do Bahia, where the Goethe-Institut provided not only a location for concerts by German jazzers but also significant, ongoing support for local musicians such as Djalma Correa and the Grupo Baiafro.[[76]](#footnote-76) It also leapt at the opportunity to bring the two groups together and move beyond the jam session model by providing valuable time and space for more thoroughgoing musical encounters.

These musical encounters did not always necessarily work for all the partners. As the discussion of *Salomão* indicated, even at the time there were long debates about how much each of the partners shared, how much they differed, and how much they could and should accommodate the other. However, this was necessarily the case with any such experimental process. Some meetings were ill-fated from the beginning, in part because of the attitude of the Germans. When Klaus Doldinger returned to Brazil in 1978, for example, he simply employed Brazilian percussionists to add color to an otherwise unchanged musical concept.[[77]](#footnote-77) A 2004 tour of South America by another German All-Star group was also problematic. In Schreiner’s opinion, this was another case of “the Brazilians [making] background music for the German stars.”[[78]](#footnote-78)

Whereas freer passages provided some space for a more equal meeting between the Dave Pike Set and the Grupo Baiafro in 1972,[[79]](#footnote-79) free jazz and its ideology could also be inimical to these sorts of encounters. Indeed, by the late 1970s the model of “musical diplomacy” was beginning to fall out of favor because of the German discourse of “emancipation.” Many free jazzers had spent the 1960s and 1970s emancipating themselves from the pattern of slavishly copying American jazz innovators.[[80]](#footnote-80) For them, the idea of borrowing too heavily from elsewhere – including from Brazil – was anathema. In the mid-1970s, bassist Eberhard Weber, a veteran of recording sessions with Baden Powell in 1967 and of a Goethe-Institut tour to Brazil in 1972, was reported as saying that the idea of visitors adapting local musics was as absurd as insisting that a Chinese group play “My Bonnie Lies Over the Ocean” if it were to visit Scotland.[[81]](#footnote-81) In 1981, pianist Alexander von Schlippenbach argued that touring German jazzers should dedicate themselves to their *own* concept.[[82]](#footnote-82) This type of attitude was the logical conclusion of a mature artist, but it could be interpreted another way too. For his part, Roland Schaffner was exasperated by the German jazzers who were sent by the Goethe-Institut to Brazil but who did not at all engage with Brazilian music before their arrival in the country.[[83]](#footnote-83)

By the 1980s, some German discourse about Western engagement with Brazilian music was also beginning to harden. This was partly a result of the emergence of *Weltmusik* (world music) as a commercially successful marketing category. It was also a result of the increasingly ideological freight that Berendt, in particular, was imposing on *Weltmusik*. In the wake of a “New Age” conversion, he began to stress ideas of musical universalism. He produced *Weltmusik* summits that attempted to demonstrate a successful fusion of many different types of music and musicians,[[84]](#footnote-84) which culminated in one such summit at the 1985 Donaueschingen Musiktage, which gathered on one stage musicians from Europe, North America, India, and, of course, Brazil. Concurrently, Berendt also published a controversial article on *Weltmusik* where he stressed not only intercultural dialogue but also universalism and the idea of an unerringly harmonious communication between widely disparate musicians.[[85]](#footnote-85) Unlike his 1960s discourse about the bossa nova, with its laboring over “commercialization,” Berendt’s 1980s *Weltmusik* discourse exhibited a curious blind spot for the way the global music industry capitalized on musical alterity. This provoked a sharp rebuke from leftist critics such as Stephan Voswinkel and Peter Niklas Wilson, who now called on precisely the example of the bossa nova to illustrate the Western music industry’s neocolonial plundering of the Third World.[[86]](#footnote-86) In fact, the *Weltmusik* controversy reentered the decades-old bossa nova debates. Yet if Berendt had, in the 1960s and 1970s, been able to draw a line (however vague or problematic) between commercial exploitation and artistic legitimacy, some of the more anxious critics of *Weltmusik* now saw it all as a First World ripoff and unfortunately seemed unable, or unwilling, to reserve a place for the possibility of intercultural dialogue. In the polarized terms of the discourse, there was no place for a differentiated position that combined both “celebratory” and “anxious” aspects.[[87]](#footnote-87) Stripped of their more extreme ideological overburden, however, there remains something quite valuable to these musical encounters, like that which occurred between the Dave Pike Set and the Gruppo Baiafro in 1972, which had their genesis in an interpretation of the bossa nova and in an interest in musical cosmopolitanism spawned as a reaction to the experience of National Socialism. They sparked a contemplation of the nature of intercultural encounters, of cultural boundedness, and of the musical and ethical limits to such activities.

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1. In this chapter I will not examine the reception of the bossa nova and Brazilian popular music in East Germany at the time. This is a matter that is, to my knowledge, underilluminated and needing of a specific analysis that unpacks the ways in which the German Democratic Republic politicized popular music production, mediation, and reception. [↑](#footnote-ref-1)
2. Ed Morales, *The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond* (Cambridge, MA: Da Capo, 2003), 205. [↑](#footnote-ref-2)
3. David Treece, “Guns and Roses: Bossa Nova and Brazil’s Music of Popular Protest, 1958–68,” *Popular Music* 16.1 (1997), 6. [↑](#footnote-ref-3)
4. Ed Morales, *The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond* (Cambridge, MA: Da Capo, 2003), 205. See also Chris McGowan and Ricardo Pessanha, *The Brazilian Sound* (Philadelphia: Temple University Press, 1998), 55. [↑](#footnote-ref-4)
5. John S. Roberts, *Latin Jazz* (New York: Schirmer, 1999), 93, 119; Charles A. Perrone and Christopher Dunn, *Brazilian Popular Music and Globalization* (Gainesville: University of Florida Press, 2001), 17; Ed Morales, *The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond* (Cambridge, MA: Da Capo, 2003), 205. [↑](#footnote-ref-5)
6. Chris McGowan and Ricardo Pessanha, *The Brazilian Sound* (Philadelphia: Temple University Press, 1998), 65–66; Claus Schreiner, *Musica Brasileira*. Trans. M. Weinstein (London: Marion Boyars, 1993), 135. [↑](#footnote-ref-6)
7. Ed Morales, *The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond* (Cambridge, MA: Da Capo, 2003), 207; see also Charles A. Perrone, *Masters of Contemporary Brazilian Song: MPB, 1965–1985* (Austin: University of Texas Press, 1989), xxv; David Treece, “Guns and Roses: Bossa Nova and Brazil’s Music of Popular Protest, 1958–68,” *Popular Music* 16.1 (1997), 16; Charles A. Perrone and Christopher Dunn, *Brazilian Popular Music and Globalization* (Gainesville: University of Florida Press, 2001), 18–19. [↑](#footnote-ref-7)
8. Claus Schreiner, *Musica Brasileira*. Trans. M. Weinstein (London: Marion Boyars, 1993), 146. [↑](#footnote-ref-8)
9. Ed Morales, *The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond* (Cambridge, MA: Da Capo, 2003), 208. [↑](#footnote-ref-9)
10. See, generally, Claus Schreiner, *Musica Brasileira*. Trans. M. Weinstein (London: Marion Boyars, 1993); Chris McGowan and Ricardo Pessanha, *The Brazilian Sound* (Philadelphia: Temple University Press, 1998); Charles A. Perrone and Christopher Dunn, *Brazilian Popular Music and Globalization* (Gainesville: University of Florida Press, 2001). [↑](#footnote-ref-10)
11. For a critical biography of Berendt, see Andrew W. Hurley, *The Return of Jazz: Joachim-Ernst Berendt and West German Cultural Change* (New York: Berghahn Books, 2009). [↑](#footnote-ref-11)
12. Joachim-Ernst Berendt, “Die Bossa Nova Story,” *Twen* (May 1963): 36–41. [↑](#footnote-ref-12)
13. See also Joachim-Ernst Berendt, *Ein Fenster aus Jazz* (Frankfurt am Main: Fischer, 1977), 351. [↑](#footnote-ref-13)
14. See Siegfried Schmidt-Joos, “Ein Votum für populären Jazz,” *Jazz Podium* (December 1965): 320–321; Siegfried Schmidt-Joos and Felix Schmidt, “Reisst die Barrieren nieder,” *Der Spiegel* (27 January 1969): 118–120. [↑](#footnote-ref-14)
15. See Jens Mueller, ed., *Philips-Twen: Der Tonangebende Realismus* (Baden: Lars Mueller Publishers, 2009). [↑](#footnote-ref-15)
16. Theodor Adorno, “Für und wider den Jazz,” *Merkur* (July 1953): 890–893; Joachim-Ernst Berendt, “Für und wider den Jazz,” *Merkur* (July 1953): 887–890. On this debate see Christian Broecking, “Adorno vs Berendt Revisited,” in *Jazz und Gesellschaft*. Ed. Wolfram Knauer (Hofheim: Wolke Verlag, 2002), 41–53. [↑](#footnote-ref-16)
17. Translations are the author’s. [↑](#footnote-ref-17)
18. Joachim-Ernst Berendt, “Die Bossa Nova Story,” *Twen* (May 1963): 36–41. [↑](#footnote-ref-18)
19. Doldinger, for example, had recorded the song “Blue Note Samba” on his 1963 album *Live at Blue Note Berlin*. [↑](#footnote-ref-19)
20. Joachim-Ernst Berendt, “Die Bossa Nova Story,” *Twen* (May 1963): 36–41. [↑](#footnote-ref-20)
21. German jazz musicians were not the only ones to visit Brazil in this period. The popular *Schlager* singer Caterina Valente also visited the country and took part in a Globo TV popular song competition in 1965, winning a Globo award for the best foreign interpreter of Latin American music. Thanks to Claus Schreiner for pointing this out. [↑](#footnote-ref-21)
22. Joachim-Ernst Berendt, Programme notes for the 1966 Berlin Jazz Days. [↑](#footnote-ref-22)
23. This account of Lippmann and Rau’s activities is from Kathrin Brigl and Siegfried Schmidt-Joos, *Fritz Rau: Buchhalter der Träume* (Berlin: Quadriga, 1985). [↑](#footnote-ref-23)
24. Joachim-Ernst Berendt, Cover notes for Various musicians, *Folklore e Bossa Nova do Brasil,* 1966. See also Joachim-Ernst Berendt, “Berendts September Jazz,” *Twen* (September 1966): 114–115. [↑](#footnote-ref-24)
25. See Andrew W. Hurley, *The Return of Jazz: Joachim-Ernst Berendt and West German Cultural Change* (New York: Berghahn Books, 2009), 94. [↑](#footnote-ref-25)
26. It is not clear exactly what role Berendt played in the recording. He is listed as coproducer of the album, but Schreiner suspects that he may have simply purchased for Saba the rights to an already recorded album (Schreiner, e-mail to the author, 2011). [↑](#footnote-ref-26)
27. Kathrin Brigl and Siegfried Schmidt-Joos, *Fritz Rau: Buchhalter der Träume* (Berlin: Quadriga, 1985), 150. [↑](#footnote-ref-27)
28. Kathrin Brigl and Siegfried Schmidt-Joos, *Fritz Rau: Buchhalter der Träume* (Berlin: Quadriga, 1985), 150. [↑](#footnote-ref-28)
29. Heinz Ohff, “Faszinierendes Brasilien,” *Berliner Tagespiegel* (November 1966). Included in D. Rein, ed. *Berliner Jazztage Documentation* (Berlin: Hochschule der Künste, n.d.). [↑](#footnote-ref-29)
30. Heinz Ohff, “Faszinierendes Brasilien,” *Berliner Tagespiegel* (November 1966). Included in D. Rein, ed. *Berliner Jazztage Documentation* (Berlin: Hochschule der Künste, n.d.); Manfred Miller, “Berliner Jazztage 1966,” *Jazz Podium* (December 1966): 324–328. [↑](#footnote-ref-30)
31. Rainer Blome, “Berliner Jazztage 1966,” *Sounds* (Winter 1966–1967): 9–10. [↑](#footnote-ref-31)
32. Fritz Rau noted that up until the point of their tour, Brazilian musical culture had been represented by “revue groups like ‘Carnival in Rio’” (Kathrin Brigl and Siegfried Schmidt-Joos, *Fritz Rau: Buchhalter der Träume* [Berlin: Quadriga, 1985], 150). On the genealogy of the German reception of Brazil, see the introduction to this volume and the various contributions to it. [↑](#footnote-ref-32)
33. On the increase in international tourism among young West Germans during the “long 1960s,” see Axel Schildt, “Across the Border: West German Youth Travel to Western Europe,” in *Between Marx and Coca-Cola*. Eds. A. Schildt and Detlef Siegfried (New York: Berghahn Books, 2006), 149–160. [↑](#footnote-ref-33)
34. Berendt produced the record for the Saba/MPS label. [↑](#footnote-ref-34)
35. A 1970 recording of Egberto Gismonti, produced by Berendt for the MPS label, likewise featured an erotic silhouette of a female face. [↑](#footnote-ref-35)
36. Cf. Klaus-Gotthard Fischer, *Jazzin’ The Black Forest* (Berlin: Crippled Library, 1999); Jens Mueller, ed., *Philips-Twen: Der Tonangebende Realismus* (Baden: Lars Mueller Publishers, 2009). Curiously, the cover for *Tristeza on Guitar* was designed by Berendt’s second wife, Gigi. [↑](#footnote-ref-36)
37. Michael Ruesenberg, personal interview with the author, 22 October 2004. [↑](#footnote-ref-37)
38. Joachim-Ernst Berendt, *Das Leben ein Klang* (Munich: Droemersche Verlagsanstalt, 1996): 106. [↑](#footnote-ref-38)
39. See, for example, Joachim-Ernst Berendt, *Ein Fenster aus Jazz* (Frankfurt am Main: Fischer, 1977), 338–340. On the popular survival of Gilberto Freyre’s notion of Brazil as a racial democracy, first introduced in the 1930s, and on its masking effect on the real inequality between races, see Barbara Browning, *Samba: Resistance in Motion* (Bloomington: Indiana University Press, 1995), 3–34; Ed Morales, *The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond* (Cambridge, MA: Da Capo, 2003),, 199–200. [↑](#footnote-ref-39)
40. Joachim-Ernst Berendt, “Über Weltmusik.” *Jazz Podium* (March 1985): 8. [↑](#footnote-ref-40)
41. Joachim-Ernst Berendt, *Das Leben ein Klang* (Munich: Droemersche Verlagsanstalt, 1996): 314. [↑](#footnote-ref-41)
42. See Andrew W. Hurley, “Beyond the *Sakura Waltz*: Reflections on the Encounter Between German and Japanese Jazz, 1962–1985,” *Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture* 8.4 (2008): 25–43. [↑](#footnote-ref-42)
43. For more on this series, see Andrew W. Hurley, *The Return of Jazz: Joachim-Ernst Berendt and West German Cultural Change* (New York: Berghahn Books, 2009), 147–217. [↑](#footnote-ref-43)
44. Joachim-Ernst Berendt, Programme notes for the 1966 Berlin Jazz Days, 20. [↑](#footnote-ref-44)
45. Joachim-Ernst Berendt, *Ein Fenster aus Jazz* (Frankfurt am Main: Fischer, 1977), 349. [↑](#footnote-ref-45)
46. Joachim-Ernst Berendt, “Berendts September Jazz,” *Twen* (September 1966): 114–115. [↑](#footnote-ref-46)
47. Joachim-Ernst Berendt, Programme notes for the 1966 Berlin Jazz Days, 18. [↑](#footnote-ref-47)
48. Joachim-Ernst Berendt, *Ein Fenster aus Jazz* (Frankfurt am Main: Fischer, 1977), 350–351. [↑](#footnote-ref-48)
49. Joachim-Ernst Berendt, *Ein Fenster aus Jazz* (Frankfurt am Main: Fischer, 1977), 95. [↑](#footnote-ref-49)
50. Claus Schreiner, *Musica Brasileira*. Trans. M. Weinstein (London: Marion Boyars, 1993), 251. [↑](#footnote-ref-50)
51. Andrew W. Hurley, “West German Government–Sponsored Jazz Tours During the 1960s: Revising ‘Outdated Imaginations of West Germany’ or Participating in Western ‘Cultural Penetration,’” *Melbourne University School of Languages Postgraduate Research Papers on Language and Literature* 4 (2004): 117–140. [↑](#footnote-ref-51)
52. The German-born Koellreutter is a key figure in several respects. Born 1915 in Freiburg, the flautist and composer studied at the Berlin State Academy in the mid-1930s, including with Hindemith. Between 1937 and 1962 he lived in Brazil, teaching at the conservatories in Rio and São Paulo and finally joining the music department at the University of Bahia. He was considered the “forerunner of modern music in Brazil” (Claus Schreiner, Cover notes for Various musicians, *Jazz Meets Brazil,* 1997, 2), and bossa nova pioneer Antônio Carlos Jobim and many others studied under him. Between 1963 and 1965 he was the head of the music division at the Goethe-Institut in Munich. (It was he who persuaded the German government to finance Goethe-Institut tours by jazz musicians [Anonymous, “Jazz aus Deutschland für Südamerika,” *Jazz Podium* (September 1968): 277]). Stints with the Goethe-Institut in New Delhi and Tokyo followed. He returned to São Paulo in 1984, where he remained until his death in 2005. Koellreutter was also no opponent to the idea of intercultural musical borrowings; for example, a 1970 composition of his featured sitar and chamber orchestra (Michael Kennedy, *The Concise Oxford Dictionary of Music* [Oxford: Oxford University Press, 1988], 350). [↑](#footnote-ref-52)
53. On this model, see Joachim-Ernst Berendt, “Jazz für den fernen Osten,” *Jazz Podium* (June 1964): 138–140. Compare the 1965 album *Doldinger in Südamerika*. A subsequent (1969) album of Doldinger’s was duly titled *The Ambassador*. The album was partly financed by the Goethe-Institut and was used by it to advertise its “Jazz Ambassadors.” [↑](#footnote-ref-53)
54. Quoted in Hans Herrmann Köper, Cover notes for Klaus Doldinger, *Doldinger in Südamerika,* 1965; see also Johannes Hömberg, “Musikreferat,” *Goethe Institut Jahrbuch* (1965), 50. [↑](#footnote-ref-54)
55. Johannes Hömberg, “Musikreferat,” *Goethe Institut Jahrbuch* (1965), 50; see also Anonymous, “Doldinger füllt Titelseiten,” *Jazz Podium* (July 1965): 175–176. [↑](#footnote-ref-55)
56. See Volker Kriegel, *Manchmal ist es besser, man sagt gar nichts* (Zurich: Haffmanns Verlag, 1998), 169–170. [↑](#footnote-ref-56)
57. Wolfgang Dauner, “Mit Jazz in Südamerika I,” *Jazz Podium* (December 1968): 383–385; Wolfgang Dauner, “Mit Jazz in Südamerika II,” *Jazz Podium* (January 1969): 16–17. [↑](#footnote-ref-57)
58. On this change, see Andrew W. Hurley, “West German Government–Sponsored Jazz Tours During the 1960s: Revising ‘Outdated Imaginations of West Germany’ or Participating in Western ‘Cultural Penetration,’” *Melbourne University School of Languages Postgraduate Research Papers on Language and Literature* 4 (2004): 117–140.. [↑](#footnote-ref-58)
59. The group was an initiative of the local institute. Percussionist and composition student Djalma Correa (also a former student of Koellreutter) was employed by the institute as a technician. When the local institute director, Roland Schaffner, became aware of Correa’s musical background, he encouraged him to form a group and use the institute facilities and resources for rehearsals. The forming of the Afrocentric Baiafro percussion ensemble was also consistent with another of the institute’s fostering activities. For some time, it had hosted a series of seminars by the Nucleo Cultural Afro-Brasileiro, a group of Brazilian leftist musicologists and sociologists who were interested in researching and reimagining African cultural roots in Bahia (Roland Schaffner, *Denkwürdige transkulturelle Fremdgänge* [Schweinfurt: Wiesenburg Verlag, 2009], 114). In these ways the Bahian Goethe-Institut played a small role in the Afro-Brazilian musical renaissance of the 1970s. [↑](#footnote-ref-59)
60. Volker Kriegel, *Manchmal ist es besser, man sagt gar nichts* (Zurich: Haffmanns Verlag, 1998), 169–170. [↑](#footnote-ref-60)
61. Claus Schreiner, Cover notes for The Dave Pike Set and Grupo Baiafro, *Salomao,* 1972; Volker Kriegel, *Manchmal ist es besser, man sagt gar nichts* (Zurich: Haffmanns Verlag, 1998), 169–170. [↑](#footnote-ref-61)
62. On Schaffner and his pioneering work in Brazil, see his memoir: *Denkwürdige transkulturelle Fremdgänge* (Schweinfurt: Wiesenburg Verlag, 2009). [↑](#footnote-ref-62)
63. On Schreiner’s career and the Tropical Music business, see http://www.tropical-music.com/index1.html. [↑](#footnote-ref-63)
64. Schreiner, Claus. *Musica Brasileira*. Trans. M. Weinstein (London: Marion Boyars, 1993). [↑](#footnote-ref-64)
65. Claus Schreiner, Cover notes for The Dave Pike Set and Grupo Baiafro, *Salomao,* 1972. [↑](#footnote-ref-65)
66. Claus Schreiner, Cover notes for The Dave Pike Set and Grupo Baiafro, *Salomao,* 1972. [↑](#footnote-ref-66)
67. Joachim-Ernst Berendt, *Ein Fenster aus Jazz* (Frankfurt am Main: Fischer, 1977), 234. This may well be a case of boosterism. Even on Berendt’s own account, Moreira had established Brazilian percussion as a feature of jazz in the 1970s by way of his performance on the 1970 album *Miles Davis Live at the Fillmore East* (pp. 94–95). [↑](#footnote-ref-67)
68. See, generally, Klaus-Gotthard Fischer, *Jazzin’ The Black Forest* (Berlin: Crippled Library, 1999); Roland Schaffner, *Denkwürdige transkulturelle Fremdgänge* (Schweinfurt: Wiesenburg Verlag, 2009), 116–117; Schreiner 2011. [↑](#footnote-ref-68)
69. Joachim-Ernst Berendt, *Ein Fenster aus Jazz* (Frankfurt am Main: Fischer, 1977), 233. [↑](#footnote-ref-69)
70. Volker Kriegel, *Manchmal ist es besser, man sagt gar nichts* (Zurich: Haffmanns Verlag, 1998), 170. [↑](#footnote-ref-70)
71. Joachim-Ernst Berendt, *Ein Fenster aus Jazz* (Frankfurt am Main: Fischer, 1977), 233. The other popular choices Berendt mentioned were Asian (and especially Indian) musics and North African musics. [↑](#footnote-ref-71)
72. Joachim-Ernst Berendt, “Teutonic Tour,” *Down Beat* (10 September 1964): 15. [↑](#footnote-ref-72)
73. North American saxophonist Paul Winter, quoted in Pedro van der Lee, “Sitars and Bossa: World Music Influences,” *Popular Music* 17.1 (1998): 52. [↑](#footnote-ref-73)
74. Andrew W. Hurley, “West German Government–Sponsored Jazz Tours During the 1960s: Revising ‘Outdated Imaginations of West Germany’ or Participating in Western ‘Cultural Penetration,’” *Melbourne University School of Languages Postgraduate Research Papers on Language and Literature* 4 (2004): 117–140. [↑](#footnote-ref-74)
75. On jazz as process, see Ted Gioia, *Jazz: The Imperfect Art* (New York: Oxford University Press, 1988). [↑](#footnote-ref-75)
76. Other, less well documented activities were promoted by the Goethe-Institut elsewhere in Brazil, including by the São Paulo Goethe-Institut’s director, Dr Schwierskott. Thanks to Claus Schreiner for pointing this out. [↑](#footnote-ref-76)
77. Schreiner 2011. [↑](#footnote-ref-77)
78. Schreiner, e-mail to the author, 2011. [↑](#footnote-ref-78)
79. Claus Schreiner, Cover notes for The Dave Pike Set and Grupo Baiafro, *Salomao,* 1972. [↑](#footnote-ref-79)
80. Ekkehard Jost, *Europas Jazz* (Frankfurt am Main: Fischer, 1987); Wolfram Knauer, “Emanzipation wovon?,” in *Jazz in Deutschland*. Ed. W. Knauer (Hofheim: Wolke Verlag, 1996), 141–157. [↑](#footnote-ref-80)
81. Quoted in Joachim-Ernst Berendt, *Ein Fenster aus Jazz* (Frankfurt am Main: Fischer, 1977), 235. [↑](#footnote-ref-81)
82. Alexander von Schlippenbach, “Jazz mit Berendt: reaktionär,” *Jazz Podium* (March 1981): 32. [↑](#footnote-ref-82)
83. Rolands Schaffner, *Denkwürdige transkulturelle Fremdgänge* (Schweinfurt: Wiesenburg Verlag, 2009), 92. For a like argument, see also Joachim-Ernst Berendt, “Jazz mit Goethe und Fragezeichen,” *Stereo* (March 1981): 10–11; Schreiner 2011. [↑](#footnote-ref-83)
84. I use the German term here to distinguish between Berendt’s spiritually inflected notion of *Weltmusik* as fusion from the term *world music,* which I use to designate musics of the non-Western world marketed in the West. [↑](#footnote-ref-84)
85. Joachim-Ernst Berendt, “Über Weltmusik,” *Jazz Podium* (March 1985): 8–13. [↑](#footnote-ref-85)
86. See Stephan Voswinkel, “Über die Vielfalt der Musik,” *Jazz Podium* (May 1985): 10–11; Peter N. Wilson, “Zwischen Ethnopop und Weltmusik,” *Neue Zeitschrift für Musik* 148.5 (1987): 5–8. [↑](#footnote-ref-86)
87. As David Bennett, following Steven Feld, notes, debates about world music, especially in the 1990s, were divided between celebrators who saw world music as a postmodern sign of hybridity, one that contributed to undermining constructs such as nation and culture, and the more anxious voices who saw it as a repeat of colonialism, whereby it was the First World that profited from materials sourced in the Third World (David Bennett, “Postmodern Eclecticism and the World Music Debate: The Politics of the Kronos Quartet,” *Context: A Journal of Music Research* 29, 30 (2005): 5–15). For more on these debates in a German context, see Andrew W. Hurley, “Postnationalism, Postmodernism and the German Discourse(s) of *Weltmusik*,” *New Formations* 66 (2009): 100–117. [↑](#footnote-ref-87)