

# Series Editor's Note

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Alyn Shipton

IN 1998, EXACTLY twenty years before the publication of this book, I was involved in market research for the second edition of the *New Grove Dictionary of Jazz*, for which I was the Consultant Editor. Hundreds of questionnaires went out to music librarians around the world, seeking reactions to various potential areas of editorial expansion, one of which was a dramatic increase in the depth and range of coverage of European jazz compared to the first (1988) edition. Among what was otherwise a largely enthusiastic set of responses to this suggestion came one from the librarian of a long-established jazz department at a well-respected American university which said, 'We don't need more information about Europeans venturing into this American art-form any more than—as Eddie Condon said—we in the U.S. would tell the French how to jump on a grape.'

Attitudes, thankfully, have changed a lot since then, but what has been missing from the literature up to this point is an attempt to present a pan-European history of jazz that, by exploring the development of the music in each separate European country, brings such surveys together to illuminate how jazz developed across an entire continent. There have been—as Francesco Martinelli recounts in his introduction—attempts to do this in the past, but it has taken his single-minded determination, and the wholehearted support of the Europe Jazz Network (EJN), to bring this about. The authors and publishers are grateful to the Creative Europe Programme of the European Union for providing the principal financial support for the project, and to Ros Rigby, president of the EJN during the commissioning and publishing process of the book, her colleagues on

the board, and to the permanent EJN staff who handled contracts, queries, setting up conference sessions and a host of other essential tasks, namely (in alphabetical order): Francesca Cerretani, Giambattista Tofoni and Stefano Zucchiatti.

The Popular Music History book series and the related journals on jazz research and popular music at Equinox Publishing have reflected the growing interest and development of scholarship in respect of European jazz. With two narrative histories of post-war British jazz and biographies focusing on such significant figures as Chris Barber, Ian Carr, Graham Collier, Tubby Hayes and Stan Tracey, already published by Equinox, to be offered the opportunity to broaden the European focus beyond the English Channel by working with the EJN on this new project was both exciting and challenging, especially at a time when the long-standing constructive and cooperative relationship between Britain and the European Union is itself being challenged from so many quarters.

I should like to pay tribute to Francesco Martinelli for his ceaseless work in finding suitable contributors for the book, working with them to develop their ideas, and hosting numerous events at EJN and other conferences to test everything about the structure and content of the book with the best-informed and—often—most critical (and at the same time critically supportive) colleagues it was possible to find. This is the point, in addition to those mentioned in Francesco's introduction, to thank those who contributed to such discussions but who—for various reasons—were not authors of articles themselves, including in particular Philippe Méziat, Paweł Brodowski and the late Ekkehard Jost.

Coordinating a book of this size and scope has been neither simple nor straightforward, and I should like to thank Professor Timothy Jones and the Research Department at the Royal Academy of Music in London for their support of my research fellowship there, which has allowed me to go far beyond the normal work of a series editor and to undertake a critical reading of every entry. There will, I suspect, be many issues that nevertheless emerge once the book appears and is in the public domain, and to this end we invite comments, criticisms and potential updates to be sent to [history@europejazz.net](mailto:history@europejazz.net).

The book is being published in the English language, but another challenge for Equinox is that only a handful of the entries were written by native English speakers. The facility with which so many of the authors have used the language is in itself an impressive achievement, but I should extend grateful thanks to the editor appointed by Equinox to work on the text, Dean Bargh, who is also responsible for the book's elegant page

design and layout, for his tireless work with all the contributors to ensure that what appears in the published edition is indeed what was intended. One interesting consequence of collating so many different accounts is that some stories vary quite substantially from country to country, as do the transliterations of names, a good example being the trumpeter Ady (or Eddie) Rosner whose story seems to have varied substantially in the telling, and according to which of many sources one chooses to believe. In this case, Dean has wisely not sought to impose one view over another, but through footnotes and the index it will be possible to compare different variants of this and many of the other individual stories that go to make up the complex fabric of this book.

Finally it remains for me to thank Janet Joyce and Val Hall at Equinox for having the belief and commitment to take on a book of this size and to have made working with our European colleagues such a pleasant and constructive experience.

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