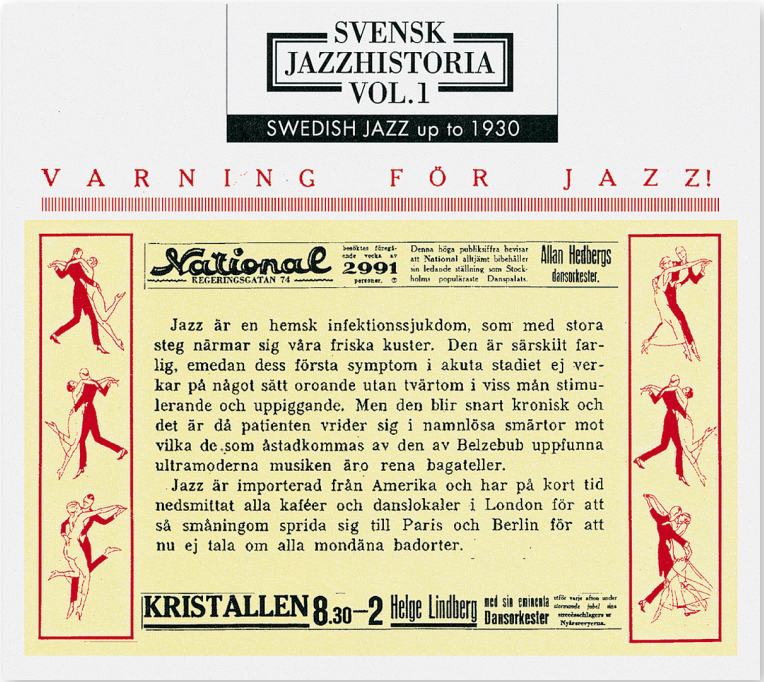
SWEDISH JAZZ
1899–1930



In 1919, the word "Jazz" appeared in Sweden, and the 1920's became "The Jazz Era" for the Swedes. Yet, when you listen to Swedish recordings from this period, it is difficult to find anything that can be classified as "jazz" (as we think of it today), or which can be compared with American jazz of the same period. The genuine New Orleans jazz, and the blues music, were almost unknown by the Swedes until the 30's; the jazz form that spread to Europe at the end of the first world war in 1918 was a second-hand white version which was built more on the popular dance music from the 1910's (onestep, two-step and foxtrot), than on the black improvised music. It is doubtful if the American musicians, who toured Sweden in the early 20's, knew very much about King Oliver, Louis Armstrong, Jelly Roll Morton, or Bessie Smith. The word "jazz", and similarly "blues" (which came to Sweden in the early 1920's), was quite simply a "fashion concept" and not a musical form (in about the same way as the word "pop" was during the 60's). "Jazz" was thus an indistinct term used to describe the new dance music.

Why then, have we produced an album with Swedish "jazz" from the 20's? Because the music is interesting, and seldom heard nowadays. Today's and yesterday's Swedish jazz has developed as a result of impulses from many sources, not least from the USA. Undoubtedly, there are certain national individualities in every country's jazz musicians; influences from folk music and national popular music. It could therefore be interesting to follow the development of Swedish jazz and how it came to be: when the first improvised solos suddenly pop up in a revue number or in a corny popular song, played in a strutting foxtrot rhythm.

In this album, we want to give an account of a portion of a bygone era of Swedish jazz. The young musicians taught themselves to play jazz by buying new American sheet music and records, which they studied carefully and then imitated. It wasn't until the late 20's that the Swedish musicians first dared to improvise a solo, and the earliest influences on them came from the white American musicians such as trumpet player Red Nichols, saxophonist Jimmy Dorsey, violinist Joe Venuti, and trombonist Miff Mole. A good deal of impulses and ideas also came from English radio programs, while the first recordings of black jazz musicians didn't reach Sweden until around 1930. In 1925, a black jazz orchestra under direction of Sam Wooding played for two weeks in Stockholm.

There never was any conscious producing of jazz in the Swedish recording studios of the 20's. Something that might be interesting for the jazz enthusiast though, is the short solo-sections in the extremely commercial recordings, in which the early Swedish jazz musicians participated. The first generation of Swedish jazz musicians included names such as the trumpet players Ragge Läth, the brothers Gösta "Smyget" and Elis "Plutten" Redlig and Gösta "Chicken" Törnblad, the violinist Folke "Göken" Andersson and the saxophonists/clarinetists Tony Mason and Olle Henricson

(all born between 1900 and 1910). Among the most important orchestras were Helge Lindberg's (1:13, 20, 11:9, 10, 21, 25) and an orchestra led by the English violinist Dick de Pauw (1:16, 19) and above all, the so called Svenska Paramount-orkestern ("the Swedish Paramount Orchestra") which is regarded as the country's first genuine jazz orchestra. In 1926, the core of the orchestra played on an Atlantic steamer to New York, where they had a chance to listen to musicians such as Bix Beiderbecke and Joe Venuti. Unfortunately, the Paramount Orchestra made mainly commercial recordings – beside the ones we can hear in this album (11:4–7). We have also included a few tunes from a radio program in 1952 played by a temporarily resurrected Paramount Orchestra (11:1–3), which give us an idea of how the band is likely to have played 25 years earlier.

To the pioneers also belonged T.O.G.O. – The Original Green Orchestra – which was a group of young students who devoted their free-time to playing jazz, influenced by the Chicago style of the late 20's (1:22, 23).

It is important to note, that before a recording session, with its primitive techniques and no possibility for editing afterwards, it was common that the solo parts were written down as part of the arrangement. Folke Andersson (Paramount Orchestra's leader) once recalled that his own violin solos, as well as those for trumpet, alto sax, and piano, were written down by him for the orchestra's recording sessions. "But then the boys let loose a little bit anyway!" he added. And "let loose" is also what trombonist Harry Hednoff does in his solo on *He's the hottest man in town* (1:13), which could be regarded as the first Swedish jazz solo on record, made in the beginning of 1926 by The Crystal Band.

The fact that no possibilities for editing existed, plus that just a few takes were allowed, overtly affected the musicians. They had to be very attentive, which certainly made for a nervous atmosphere among the less experienced musicians (small mistakes can be heard here and there); and surely the slightly fumbling trumpet player in Fagerlund's orchestra from Gothenburg never dreamed that we would be listening to his contribution more than half a century later. But, in any case, that recording (11:20) shows that there did exist jazz soloists outside the country's capital city in the late 20's. This is also true for the piano-duo Heden-Mannheimer, also from Gothenburg, even if it is a question of a more "cocktail piano" type of jazz (1:17).

"Double piano", meaning two players at one or two pianos, was not uncommon in those days. Georg Enders and Bertil Forsberg made up one of the most famous duos. Their recording of *The Red and Blue Blues* (11:18) is not at all a "blues" but more in the "symphonic" jazz style, which was a novelty at the time.

We have thus included recordings which in a slightly superficial way have something to do with jazz. Besides the mentioned piano-duo, "symphonic" or "cocktail jazz" was also played by the academically taught musicians in "Grew's Jazz Orchestra" (11:12) and by the cafe-trio Paley-Stoupel, with their written down "hot music" (1:24). We have also attempted to give examples of the musical development which lies just before the breakthrough of jazz in Sweden. If a Swedish "ragtime" recording from 1913 (1:2) sounds more like a march, it can presumably depend on the fact that the musicians had never heard how ragtime was played in America. They had only the written music to go by and interpreted it in the ordinary European way. On a newly discovered cylinder roll from the turn of the century (1:1), we can hear a military band from the south of Sweden make an effort to play the new American music with some kind of "swing". Evidently the syncopation of ragtime and similar music could be executed in different manners even at this early stage. About 1913–14 a real "negro band" played ragtime in Sweden, so when accordionist Calle Jularbo recorded *American rag* in 1916 (1:3) the Swedish musicians knew more about how to perform this kind of music.

During the 1920's there raged a bitter debate about "jazz" in Sweden. A number of leading culture personalities, as well as the "Swedish Musicians' Union", condemned jazz and wanted the government to forbid the import of this "infectious disease". Not until 1930 did

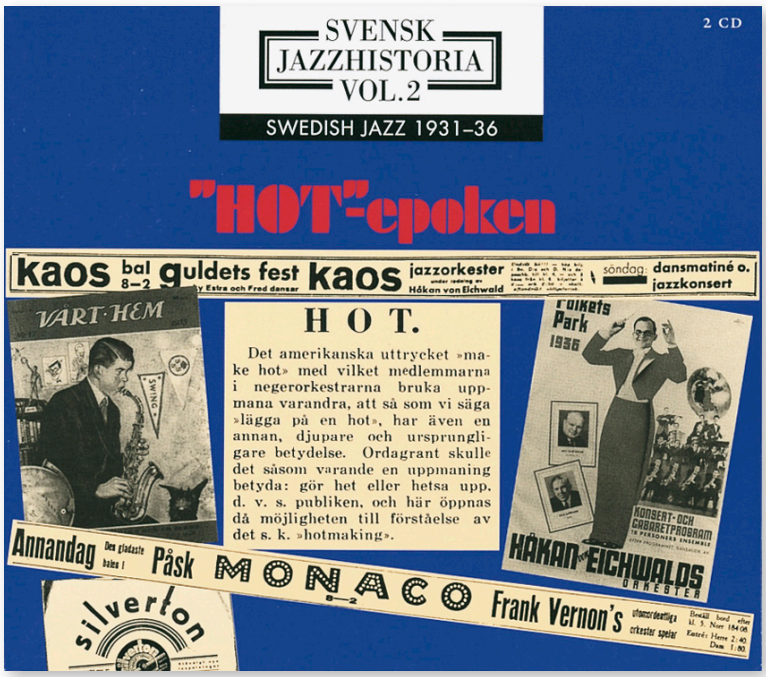
the official opinion soften, and the Musicians' Union even arranged "propaganda" concerts of Swedish jazz. A contributory factor was possibly that the sound movie had now come and put cinema musicians out of work. Many of these musicians subsequently went over to playing jazz and dance music.

It was on the threshold of the 30's when interesting things began to happen with jazz in Sweden. The soloists soon became more daring in their improvisations. The orchestras became larger, better rehearsed and had more well-sounding arrangements; and not least, the rhythm sections became more effective and more swinging. Listen to, for example, Lindberg's recordings from 1930 (11:21,25). What was to come during the following decade was more solo space and more pure jazz recordings.

"Big Band" music was also just "around the corner". Håkan von Eichwald made his debut in 1930, when he was 22 years old, as leader of the first permanent big band in Stockholm. Just one or two years later, this orchestra was famous on the whole continent after an European tour. When von Eichwald, and similarly his colleague Georg Enders, put together their new orchestras, there already existed a young generation of prepared jazz musicians to turn to. How this generation developed after 1930 is presented in the second volume of this anthology.

Unfortunately, the Swedish record companies have not saved the matrixes, and not even the records. We have been referred to record collectors and the Swedish Radio and a few other archives, who have lent us their more or less wornout rarities. Also, in reference to the recording information, there are few documents, recording ledgers, and the like which have been preserved, and as a result the discographical facts about musicians and recording dates are, in many cases, lacking or uncertain. ■

SWEDISH JAZZ
1931–1936



The first volume of Svensk Jazzhistoria ("History of Swedish Jazz", Caprice CAP 22037) reflects the growth of jazz in Sweden during the twenties. Inspired by English and white American dance music, the Swedish musicians took up improvising and began to play the new and exciting syncopated music. At the onset of the thirties, there was already a "second generation" of young, jazz-oriented players to, more or less, take over. They can be heard in this album as can some of their ten-or-so-years-older colleagues from the twenties, who were still active and important during the new decade.

The great American stock market crash of 1929 had dire repercussions around the world, and also affected the music and entertainment business. Although costs for records and record players were reduced, the number of recordings decreased heavily during the first half of the thirties. The record companies were mainly interested in dance music with a "happy touch" and in hits from musical shows. Jazz could be accepted in dance halls and sometimes on the radio, but rarely on record. There were short improvised solo passages of 8 or 16 bars on a few popular recordings. Some of these "hot" solos have indeed special qualities and give a hint of the jazz vocabulary in Sweden in the early thirties.

Even more than in the twenties, bands and musicians from Stockholm predominate as the record companies were situated in the Swedish capital. There were good jazz musicians also in other parts of the country, but they went unrecorded at least during the first part of the thirties. The tracks included in this album are the most typical and interesting examples from a jazz point of view, chosen from a big bunch of Swedish "fox trots".

At only 22, Håkan von Eichwald formed what is considered the first regular Swedish big band in the fall of 1930. The 11-piece orchestra played at "Kaos", a big and fancy dance restaurant in Stockholm, and also recorded a large number of popular songs, including waltzes and other things far from the field of jazz. Happily, however, the band also got the chance to perpetuate a few jazz items, the best of which were also issued in Germany. In 1931 and 1932, von Eichwald and his crew made successful tours to Germany, Switzerland and Czechoslovakia, and the leader was billed as "Der Schwedische Jazz- könig" (The Swedish King of Jazz).

Belgium-born brothers Frank and Albert Vernon, who had settled in Sweden in the twenties, also had a top-ranking band in Stockholm around 1930. They succeeded von Eichwald at "Kaos" but, unfortunately, didn't get to record much. When they did, it was purely in the popular vein. On a couple of sides, though, there are some nice alto saxophone solos by "Sax-Jerker" alias Erik Eriksson (1:11–13).

A different kind of alto playing, although in a similar environment – in fact the very same Swedish hit tune – can be heard in Folke "Göken" Andersson's orchestra (1:14). The soloist is probably Sten Westman,

SWEDISH JAZZ
1931–1936

one of the most legendary and mythical musicians in early Swedish jazz. He rarely recorded and this seems to be the only known sample of his saxophone playing, which was considered very advanced for its time. Owing to tuberculosis, he was eventually unable to blow his horn for a long time, but he recorded a couple of sides as an accordionist – listen to his version of *Blue Room* (11:26). Later, he emigrated to the USA, and he died there in the early forties.

One of the most popular Swedish band leaders in the thirties was Gösta Jonsson. His orchestra always included good jazz musicians and the repertoire consisted of pure jazz (although never on record) and popular tunes. However, Jonsson's renowned sax trio is heard in a jazzy chorus on a track here (1:15). The arrangement is by alto saxophonist Charles Redland, who was an important jazz man in Sweden at the time and a versatile musician, playing many different instruments with great skill. He makes a surprising appearance as a "hot" soloist in the corny hit by "Sjömanspojkarna" ("The Sailor Boys" (1:21). In this typical Swedish popular song in the style of the 20's you can also find an early "hot" accordion solo by Nisse Lind. Furthermore, Redland can be heard in his own *Atlantic Stomp* (11:6) and Lind is featured in some of his own recordings (11:2–4, 13)

The name Arne Hülphers is associated with many titles in this album. His orchestra was the most distinguished of the Swedish jazz bands in the thirties. Hülphers played piano with von Eichwald at "Kaos" and took over the band in 1934, and the place changed its name to "Fenix-Kronprinsen". Already late in 1933, however, Hülphers was the leader at a record session with members from the band, together with violinist Folke "Göken" Andersson. The example in this album (1:17) has some Ellington moods. Half a year later, Hülphers' band recorded *Harlems Ros* ("The Rose of Harlem", 1:23), which the newly founded Swedish jazz magazine Orkester Journalen acclaimed as one of the best Swedish foxtrots ever done in "the American fashion". The featured soloist is Zilas Görling, the outstanding tenor saxophonist in Swedish jazz at the time. The band's performance of a real "Harlem" tune, Will Hudson's *Harlem Heat* in a stock arrangement (1:24) is also included. Furthermore, Hülphers made lots of records anonymously, as "Dansorkester" (Dance Orchestra) only, for department store labels. One example is *You Are a Heavenly Thing* (11:9) sung by saxophonist/crooner OlleThalen. *Ösregn* ("Pouring Rain", 11:17), recorded in 1936, is composed and arranged by trombonist Miff Görling and on the other side of the 78 record was *West End* (11:16) written by trumpeter Thore Ehrling. By this time, Hülphers' band had developed a sound and an ability to swing that very few European orchestras could compete with. A sensation and the best Swedish jazz record so far, said Orkester Journalen.

In 1933, the Swedish radio obtained the facilities for recording acetate discs. Still, however, most programs were direct transmissions for many years to come and there are but a few examples of Swedish jazz bands on radio acetates from the mid-thirties. The oldest of these, of spring 1934 vintage, was recorded by the "T.O.G.O." band as a sound check before a broadcast, and examplifies how a jazz standard, Ellington's *Rockin' in Rhythm* (1:18), could be performed in Sweden at the time. T.O.G.O. was in fact an amateur band but reinforced by some professional musicians for this occasion. The earliest "live recording from a dance spot was made in the summer of 1934 with Helge Lindberg's band from Gröna Lund, the big amusement park in Stockholm. The musicians were mostly members of Arne Hülphers' band, free for summer vacations (1:22). One successful broadcast in 1935 presented Sune Lundwall's Palais Orchestra; the band had its home stage at the dance hall "Bal Palais" in Stockholm. *Sweet Sue* (11:5) is played in a most joyous version. Included are also a few minutes from a radio lecture on jazz (1:26), regrettably enjoyable only for those who understand Swedish.

Sonora, the only Swedish-owned record company in the thirties, eventually made a considerable venture on jazz. It started with "All Star Orchestra" playing original compositions by Thore Ehrling and Miff Görling (11:10–12). Sonora also published the music and printed stock arrangements for the many local bands around the country.

Both the records and the sheet music with these first tunes sold well, which encouraged the company to concentrate on genuine jazz.

Benny Carter, visiting Sweden in 1936, made two sides with a Swedish pickup band (11:20–21). Shortly afterwards, Sonora began to record the best Swedish jazz soloists in jam session groups, with bassist Thore Jederby as the double driving force, as a leader and as a swinger. Jederby was not only the first real jazz bassist in Sweden but also became a powerful personality in Swedish jazz life.

Thus started "the swing era" in Sweden and a wider acceptance of jazz in its purer forms. Up until the mid-thirties, black American music was generally considered exotic and amusing. Or even dangerous and demoralising! When Louis Armstrong visited Sweden in 1933 and had a tremendous success among the younger fans, almost all Swedish newspapers wrote in very racial terms about an animal's cry from the jungle and about music from a mad house, not worthy of a cultivated nation. Armstrong had been preceded by Valaida Snow, who sang and played trumpet in a "Negro Revue" in Stockholm in 1930, and a visit by Sam Wooding and his Chocolate Kiddies in 1931. After Armstrong came several American visitors, and they even performed with Swedish musicians: violinist Joe Venuti in 1934, tenor saxophonist Coleman Hawkins in 1935 (playing one week with Arne Hülphers' band) and Benny Carter in 1936. The Swedish musicians proved themselves to be skilled jazz players, the jazz audiences kept growing, the interest in jazz developed and deepened and although some would have liked to stop it, the new music was unconquerable!

The production of genuine jazz recordings increased rapidly, too, after 1936, and in the third volume of this series, we deal with many interesting and exciting items from the Swedish swing era. ■

SWEDISH JAZZ
1937–1939

The latter half of the 1930's saw a new period in the history of Swedish jazz. The watchword in many senses was "swing". The word was repeated in song lyrics, advertising, in daily speech. It became the rage. In the beginning the word "swing" was the American jazz musicians' way of describing a musical feeling when the music did swing, actually a rather subtle and ambiguous musical term. But in the second half of the 1930's the word increasingly became a commercial cliché to describe a brilliant, sometimes virtuoso music, often in a fast tempo. At the end of the decade it even happened that jazz critics complained that there were too many swing records – the public couldn't assimilate everything and musicians didn't have time to develop artistically.

In Sweden, swing was to a great extent the music of teenagers, with an effect that can only be compared with the breakthrough of rock music around 1960. Many young people began to play and hundreds of young musicians took lessons from experienced teachers, at, among other places, the "dance music schools" that existed in the major cities. In this album we can hear a number of musicians in their debut, when they just turned 20. There are also some teenage musicians, but the most renowned vocalist was without doubt the 15-year-old Alice Babs (11:21–22), who had an explosive effect on the Swedish world of swing. Even if Sweden had previously had a few vocalists influenced by jazz now for the first time the nation had a singer who approached American swing music with the right feeling. Initially, however, her English pronunciation was not the very best (she had only studied English a couple of terms in school). She was to become the great teenage idol of the 1940's in Sweden and in the 1960's she began what was to be a long collaboration with Duke Ellington.

However, the leading soloists, particularly in Arne Hülphers' and Håkan von Eichwald's big bands in Stockholm, still had the greatest influence on Swedish jazz music at the end of the 1930's. These soloists often belonged to loosely formed groups under the collective name of the Swing Swingers, which the bass player Thore Jederby organized for the Swedish label Sonora. In a couple of years the Swing Swingers recorded nearly 50 record sides of small band music in an improvised jam session style, which was for that time an unusually large jazz recording frequency, even by international standards.

The musicians in Sonora's Swing Swingers series soon became idols for amateur musicians throughout the country. The tenor saxophonists in provincial orchestras did all they could to imitate Zilas Görling's style of playing, even if Zilas' own influences came, of course, from the United States. Other favorites were the multiinstrumentalist Charles Redland and the trumpet players Gösta Törner, Thore Ehrling and Gösta "Smyget" Redlig.

Redlig, whose timeless trumpet playing can be enjoyed in *Honeysuckle Rose* (1:3), belonged to the first generation of Swedish jazz musicians, those who

appeared in the middle of the 1920's. Several of his generation were also popular at the end of the 1930's, e.g. the violinist Folke "Göken" Andersson (1:5), the pianist and accordionist Nisse Lind (1:7, 1:21–22, 11:2, 22), the trumpeter Gösta "Chicken" Törnblad (1:19), and the drummer Anders Soldén, who is heard in several of the recordings in this album.

Törnblad was trumpet soloist in the 14-man dance and entertainment orchestra that the Swedish Broadcasting Company employed full-time, beginning in 1936. Sune Waldimir was appointed conductor and arranger for the orchestra, whose model was at the BBC in London (where the conductor was Henry Hall). There are only a few recordings preserved where Waldimir's orchestra plays music of the swing type.

The Maid's Night Off (1:19) is unfortunately an incomplete acetate disc recording made from a dance broadcast in 1938 on a homemade machine. But it shows a fairly swinging Waldimir band with a nice trumpet solo by "Chicken" Törnblad.

Arne Hülphers was the leader of what is considered the most prominent Swedish big band of the 1930's. In the last years of the decade the orchestra was more active in Germany than in Sweden. This may explain why Hülphers made relatively few recordings at that time.

In Sweden Håkan von Eichwald assumed the position of leader of the nation's most prominent big band. But that orchestra did not make many jazz recordings either. Between 1936 and 1938 von Eichwald made more than 130 sides for the Sonora record company, which evidently expended the greater part of its jazz interest on the Swing Swingers, since only eight of von Eichwald's recordings can be regarded as jazz. Like many other orchestras in Sweden of the 1930's, von Eichwald's was a "combined orchestra", that is, it was supposed to be able to play both dance and light entertainment music. As a rule the restaurants could not have more than two evenings of dancing per week. The rest of the weekdays these musicians had to play Viennese waltzes, operetta medleys and so on. It was almost obligatory for the musicians to be able to double on some instrument. Many in the wind section could, for example, also play string instruments.

In von Eichwald's recording of *Whispering* (1:23), an accordion suddenly makes its appearance, handled by the trumpet player Rune Ander. The orchestra leader and/or the record company believed that a few measures of accordion music were necessary if the record was to be sold.

The accordion became something of a symbol for Swedish swing music, especially on small dance floors across the country. There were many jazz accordionists, but few were in the same league as Nisse Lind and Erik Frank (1:5, 15, 11:8, 9, 11).

The trumpeter Thore Ehrling, who played with von Eichwald for a couple of years, formed his own orchestra in 1938, which was to be very successful. In the beginning he used an ensemble consisting of a trumpet, three saxes and rhythm. And even if there were other bands with the same group of instruments, Ehrling's orchestra became something of a model for many Swedish dance bands for years to come. *Royal strut* (11:6) is a good example of the orchestra's perfect style of playing and Ehrling's well thought-out composition and arrangement. In a unique private recording with the vocalist Mabel Albins (11:4) the band shows more of a jam session orientation, with several fine solo performances.

Sam Samson was another orchestra leader with the same kind of ensemble. But the style of playing was different from Ehrling's. Since one of the musicians doubled on the alto sax and valve trombone, Samson could vary the sound in the band, which preferred to play Ellington music (as in 11:16–17) or pieces inspired by John Kirby.

Åke Fagerlund's orchestra (11:14) from Gothenburg, among others, had the same combination of instrument (in 1:12–13 they play with a slightly larger group). In the nation's second largest city on the west coast there were several well-known jazz orchestras, but only Fagerlund's could make regular recordings. We have, however, included an acetate with a young amateur group from Gothenburg: the Waller inspired pianist Staffan Linton's quartet (11:13). Linton made recordings and broadcasts for Decca and BBC in London around 1950.

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In this album we have also included a couple of samples of the best provincial amateur bands, both from central Sweden: Whispering Band from Örebro (1:17) and the Rialto Orchestra from Ludvika (11:12), in two technically imperfect recordings which are nonetheless filled with enthusiasm.

The lengthy tours of Sweden made by three leading American big bands were of great importance, not least for the provincial bands. In 1937 Jimmie Lunceford came, Edgar Hayes toured in 1938 and as a culmination – before the outbreak of war - Duke Ellington toured in 1939. The influence from England, which had been very strong at the beginning of the decade declined in favour of the American influence. Count Basie became well known around 1938 and as soon as his records reached Sweden one can discern a clear influence on many pianists, who simplified their style à la Basie. Elements of Basie's music are present in one way or another in the album's 1939 versions of *Corrine Corrina* (11:14), *One O'clock Jump* (11:19) and *Out the Window* (11:26).

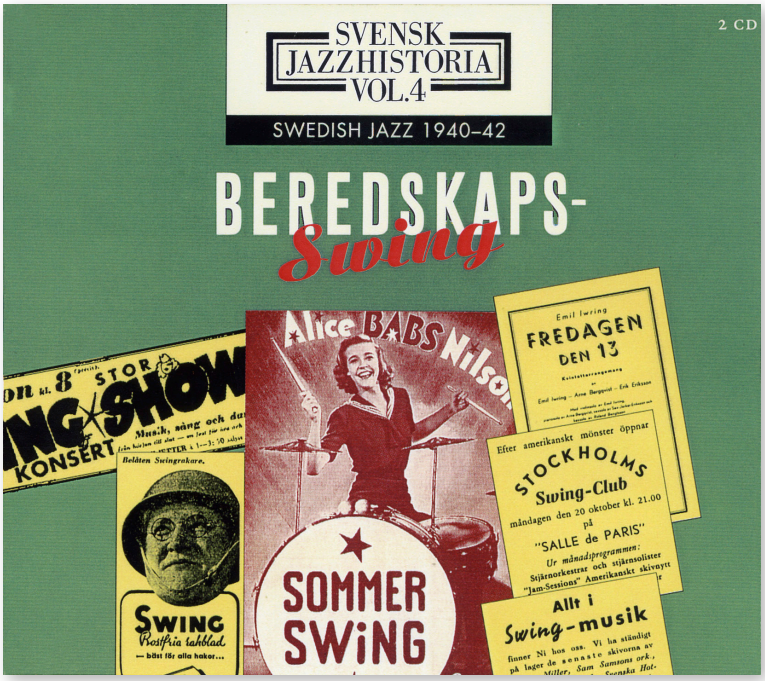
One O'clock Jump performed in a private recording by a group called Svenska Hotkvintetten, with guitarist Sven Stiberg and the violinist Emil Iwring as the leading soloists. The model for the group was the Quintette of the Hot Club of France, which had an enormous influence on jazz musicians in many European countries, not least through the guitarist Django Reinhardt. The Swedish equivalent functioned only as a studio group for a couple of years and made a large number of excellent recordings.

In this album there are also some recordings of popular songs with swing elements. In *Swing mamma, swing pappa* (11:1) there is a big band as yet unidentified, probably a studio orchestra, with a number of outstanding soloists. In *Ferdinand, Ferdinand* (11:7), we hear excellent trombone playing by Charles Redland, one of the most prominent jazz soloists of the decade – on the alto sax! He can also be heard in well formulated solos on the vibraphone (11:8) and the marimba (11:9). In both these numbers he also plays the clarinet. Redland is even heard in a rare soprano sax solo (11:10). His alto sax playing can be heard in his own compositions *Sax-cobble* (1:6) and *Slow Darkness* (1:16), known as *Snöfall* (Snowfall) in Swedish. In the latter number he also plays the celesta. In fact, he played all the instruments in the orchestra. He was also active as a composer of film music.

When we looked for material for this album we came across a rather large number of privately recorded acetate discs. Before the time of tape recorders there were several recording studios, not only in Stockholm where anyone could go and immortalize "his own voice". Many professionals and amateur musicians took advantage of the possibility of making their own records. These records were made in a single copy. The examples included in this album are valuable complements to the recordings issued by the commercial companies. No Swedish record company of that period would have been interested in even trying to sell a recording such as the lovely ballad interpretation of *I Surrender Dear* (11:23) with the young pianist Allan Johansson. We can only regret the poor sound quality of that record.

Many of the Swedish jazz musicians at the end of the 1930's probably led a rather pleasant life. They did not worry very much about the clouds of unrest gathering over Europe. Most of them were completely uninterested in politics. Although there was unemployment among Swedish musicians, and although on one occasion they gathered for a large protest against the long-term appointment of foreign musicians at one of Stockholm's most elegant dance restaurants, one has the feeling that most of the Swedish jazz musicians took life in their stride. At least up until September 1939. Even if Sweden was not involved in the Second World War, no one could avoid being affected by the international political situation, that changed everything. ■

SWEDISH JAZZ
1940–1942



The early 1940's saw a great change in the Swedish world of jazz compared with the 1930's. Even though Sweden was never involved in the Second World War, the hostilities that raged beyond the country's borders contributed, nevertheless, in many different ways to this change. The War would leave its mark on all political and social life for the immediate years to come.

Sweden suddenly became isolated from the surrounding world. Due to a lack of foreign visitors and a very limited import of, e.g. gramophone records, the country was forced to be self-sufficient in the area of music too. The only real contact with the outside world at that time was via radio. People tuned in every chance they got to radio stations all over the world, and the two Swedish jazz magazines gave short wave information every month about which frequencies broadcast jazz programs on regular basis.

There was an increased need for jazz and dance music, as well as for other forms of entertainment, during these troubled times. Since all orchestras lost many of their regular members because of the draft, many a young amateur musician was given the chance to play in professional contexts. In this way a good number were launched on meteoric careers.

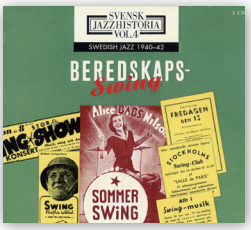
During the 1930's the two leading Swedish orchestras had been Arne Hülphers and Håkan von Eichwald, but their epoch was now virtually at an end, at least as far as jazz was concerned. The two new big names among the dance orchestras of Stockholm were now Thore Ehrling and Seymour Österwall. Each led his own big band, but with different styles of playing. Ehrling's was characterized by elegant, well-arranged and perfectly executed big band music, while "Seymour's Orchestra" (which it was usually called) played a more enthusiastic and "stompy" sort of music with a lot of improvised solos.

Among the most prominent of the smaller groups was Sam Samson and his Septet, who played in a style influenced by both Ellington and John Kirby. On a few occasions he was also the leader of a large studio orchestra. Miff Coding was also among the biggest names of the epoch, not least as an arranger. For a while he led a band with the unusual combination of two trumpets, a trombone and a saxophone plus rhythm.

Of the smaller groups, the one which received perhaps the most attention was Svenska Hotkvintetten (The Swedish Hot Quintet), with guitarist Sven Stiberg and violinist Emil Iwring as leading soloists.

The group started as a Swedish version of the Quintette of the Hot Club of France, which featured Django Reinhardt. The Swedish quintet worked mainly as a studio combination and made only a few concert appearances. Sven Stiberg soon began to write imaginative arrangements, sometimes with two parts for Iwring's violin and two guitar parts, which gave the group a personal profile. (Towards the end of its existence Emil Iwring was replaced by the violinist and clarinetist John Björling). Incidentally, Sven Stiberg

SWEDISH JAZZ
1940–1942



was a musician who was in great demand in many contexts, as is demonstrated on this album. He is also the first Swedish jazz soloist to feature the electric guitar (1:12). He is without a doubt one of the finest Swedish jazz soloists of all time.

Some musical impulses came also from Denmark, in the form of recordings and a tour in 1942 by Svend Asmussen's Quintet. The group's swinging style and relatively advanced arrangements exerted an influence on a number of small Swedish bands. Iwring and the younger violinist Hasse Kahn each got together his own ensemble, and both became very popular. Another group that received a good deal of attention was the accordionist Erik Frank's Quintet, with elegant arrangements by pianist and vibraphonist Allan Johansson.

There was a large production of Swedish gramophone records during these years of self-sufficiency at the beginning of the War. (Fewer recordings were made after 1942, mainly because of a lack of materials). When we looked for musical material for this album we found more than 700 jazz recordings from the years 1940–42, including private acetate discs. In this album we have tried to reflect breadth as well as quality by including popular Swing hits typical of their time, youthful amateurs and a number of Swedish "jazz classics".

The majority of the jazz recordings from these years were done by Sonora, which was the only entirely Swedish-owned company. Guitarist Folke Eriksberg and bassist Thore Jederby were frequent musicians on these records and were also preeminent figures in Swedish jazz during the whole decade of the 1930's.

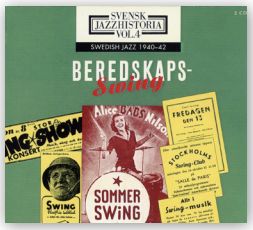
Multi-instrumentalist Charles Redland demonstrates, as in the preceding volume, what a superb jazz soloist he is on the clarinet, alto sax, baritone sax (1:1), marimba (1:2), vibraphone (1:24) and – the trumpet (1:16). (An example of his excellent trombone playing can also be found in VOL. 3). Otherwise, one of the biggest names of the 1930's, Gösta Törner is still the most important trumpet soloist in Swedish jazz during these years, which is reflected in many numbers on this album. But there are also a great many other fine trumpeters here, as well as able soloists on other instruments.

If anyone deserves special mention, it is the singer Alice Babs. She was only 16 years old when in 1940 she was given the leading role in the film, *Swing it magistern* (Swing it, Teacher), which was a smashing success. Alice Babs now became the idol of the youth, not only in Sweden, but also in the other Scandinavian countries. The private recording of *Diga diga do* (1:3), especially, where Alice Babs sings and plays the piano together with a couple amateurs her own age, bears witness to her qualifications as a jazz singer. She was still 15 years old when the recording was made. *Diga diga do* was a part of Duke Ellington's repertoire, and Ellington's became Alice Babs' favourite orchestra. In the 1960's she started singing with Duke himself, and he wrote melodies expressly for her in his famous sacred concerts.

The Stockholm orchestras dominate this album, but there are examples here too of "provincial bands". The most prominent in the country's second largest city, Gothenburg, was led by Åke Fagerlund, who is represented by a number here featuring trumpeter Sven Sjöholm, also the arranger and composer of that tune. The Royal Swingers was the name of a youthful group from the university city of Uppsala, not far from Stockholm.

This band won an amateur orchestra competition in Stockholm in 1941, and the soloist who received the most attention was clarinetist Åke Hasselgård. Seven years later he had his breakthrough in the USA under the name of Stan Hasselgard, but shortly thereafter he was killed in an automobile accident. When the Royal Swingers did recordings for the German record company, Brunswick, they had to change the name, since English names and titles were not allowed. For this reason the pianist could show off with his name on these records (11:24–25).

The recording with Sune Löfgren and a military orchestra (1:17) is somewhat special. It contains the music of soldiers from the southern tip of Sweden who were stationed in the country's far north near the Finnish border, during the cold winter of 1940–41. The orchestra belonged to the so-called "Entertainment Squad", which had the task of entertaining the Swedish soldiers up there. They also gave jazz concerts for the civilian populace. The orchestra consisted of



amateurs, and it gives a hint of how an ordinary local Swedish band could sound.

A couple further examples with young amateur musicians are included. The 17-year-old alto saxophonist Arne Domnérus "sticks out" in Blue Lou with a group of youngsters (1:15). A more semi-professional group with 19-year-old trumpeter Rolf Ericson can he heard in a calm and gentle ballad (11:16). Ericson too would have an international career, and he has played with a number of prominent American orchestras.

These aural samples are taken from privately recorded acetates, with defective sound reproduction and they are not even always complete. Another example is "The Juniors", consisting of school kids between the ages of 15 and 20 (1:4).

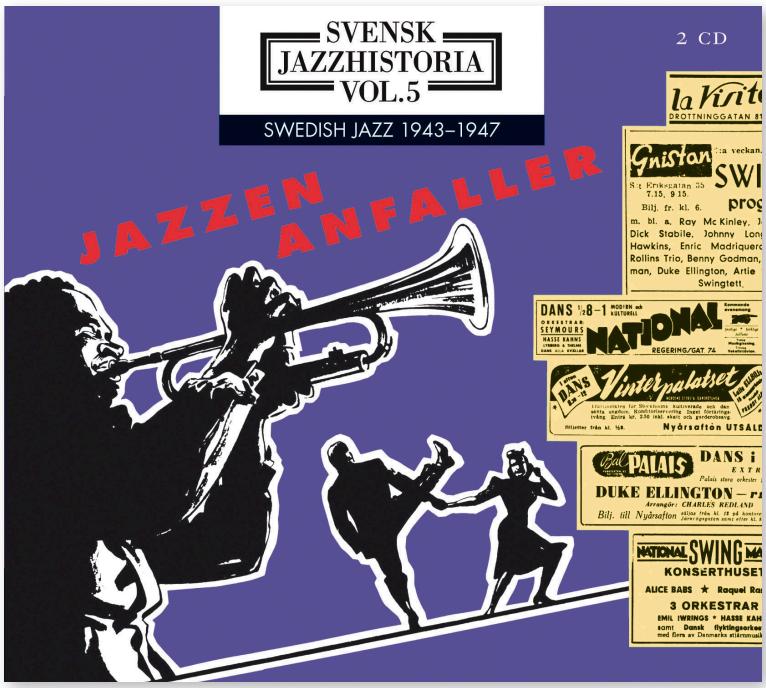
On the other hand, the young blind pianist Reinhold Svensson got to do a regular recording for the Sonora label (11:13), and other prominent young soloists had the chance to participate in different contexts. Tenor saxophonist Gösta Theselius recorded with Thore Jederby's studio group (1:12) and was permanent in Sam Samson's band, mentioned earlier. Theselius also became an important composer and arranger. Another tenor sax soloist, composer and arranger who made an unusually quick breakthrough at that time was Carl-Henrik Norin. He was practically unknown when he got the chance to substitute in Thore Ehrling's orchestra in the summer of 1941, and he would remain in the band for a good many years as one of its leading soloists (11:6, 11:26).

Just as during the first two decades of jazz history in Sweden, there were extremely conservative forces during the War years who saw Swing music as an invention of the devil and something outrageously immoral. Many politicians and so-called musical personages tried in different ways to hinder the "dangerous influence" of jazz music. They wanted, for instance, to cut down on the number of evening dances. The Swedish Radio had a very restrictive attitude toward jazz, especially the more genuine what was called "negroid" styles. They broadcast mostly a soft and sweet music played by the Radio Dance Orchestra.

There were discussions about Swing in the daily press throughout the whole country, often prompted by the "phenomenon of Babs". In many places throughout Sweden contests in Swing singing were organized and many a hopeful young girl did her best with the aim of being just as good as Alice Babs – but the latter remained "the one and only".

Despite the fact that the years 1940–42 were dark, one can also discern a positive faith that better times were in the offing. And this is especially evident from the music on this album – which is anything but gloomy. ■

SWEDISH JAZZ
1943–1947



Some people in Sweden regarded jazz as a dangerous, seductive movement during the 40's. Their most famous libel was a book called *Jazzen anfaller* (Jazz Attacs), pointing at "Negro music" as a conspiracy to destroy "European culture". These attitudes were, of course, often influenced by the political movements of the times.

Although Sweden was not directly involved in World War II, it affected daily life in many ways. During the last years of the war and after "V Day", the Swedish youngsters became more and more U.S. oriented. This is clearly stated in one of the songs included on this album, *One hundred per cent (All American)*, which, despite its title, is sung in Swedish (1:9).

Up to the mid 40's, the national radio channel aimed to educate rather than to entertain. Jazz was presented two or three times a week, mostly announced as "modern dance music" and broadcast live from a studio or from different restaurants. In addition to this, eager young jazz buffs were tuning in short-wave music programs from abroad. The AFN and BFN (American/British Forces Network) stations in Europe even featured Swedish bands. Included here are recordings with Seymour Österwall (11:17–18), Malte Johnson (11:21) and Thore Ehrling (11:24) originally made for that purpose.

The release of records in Sweden was irregular. Very little was imported, and the domestic production was hampered by lack of pressing material and by union and copyright conflicts. Some popular bands were never recorded at all, however, a few "territory bands" can be heard in this collection, thanks to radio recordings and private acetates. Sven Sjöholm (11:1) and Malte Johnson (1:21) led popular bands in Gothenburg. Gösta Tönne (11:5) and Harry Arnold (1:12) fronted long-lived and influential orchestras in Malmö. Unlike the other orchestras Arnold was recorded by a leading recording company. Bengt Thalén's orchestra, a young amateur unit from the town of Västerås, had a rare opportunity to also record for the Swedish Sonora company (1:19).

Aside from the leading professional jazz musicians of Stockholm, this album also features "Lill-Arnes sväng-gäng" (swing gang), a bunch of youngsters led by 19-year-old accordionist Lill-Arne Söderberg (1:3). Among the more advanced young musicians was also pianist Hasse Eriksson (born in 1927) (11:9, 10, 16), and Gunnar "Siljabloo" Nilson (born in 1925), who is heard in a short but very "modern" vocal (11:14). Of the up-coming musicians, born in the early or middle 20's, mention must be made also of bassist Simon Brehm, guitarist Sten Carlberg, clarinetists Åke Hasselgård (to become known as Stan Hasselgard in his short American career, 1947–48) and Putte Wickman, saxists Arne Domnérus, Georg "Jojjen" Björklund and Jan Thalén plus the trumpet section of the Lulle Ellboj big band: Nisse Skoog, Anders Swärd and Rolf Ericson – the latter also with an American career before him. Povel Ramel, who established himself during these years as one of Sweden's foremost song-writers and

SWEDISH JAZZ
1943–1947

entertainers, was also very jazz oriented. In a private recording (11:22, 23), he makes a wild jazz improvisation, obviously inspired by Slim Gaillard's mixture of jazz and humour.

Seymour Österwall had one of the leading big bands and made quite a few records, although most of them in a rather popular fashion. Fortunately, some radio recordings and film sound tracks reflect the more jazz-oriented side of this fine orchestra (1:10, 11:17, 18).

The other two important big bands were led by Thore Ehrling and Lulle Ellboj. Ehrling established his orchestra in the late 30's and it was active for some 15 years on, being one of the most frequently recorded during the war years. Two versions of St. Louis Blues, from 1943 and 1947, open and close this collection, showing the development of jazz during these years. Ehrling combined swing with elegant dance band tradition of the 30's, but in 1945, the band took up modern influences such as flares and high notes in the trumpet section, exemplified in *Ridin' High* (1:18). That new way of playing had already been practised by Lulle Ellboj's band a year or so before. Ellboj led a band of skilled youngsters with a serious attitude towards jazz and an appetite for the new sounds from the U.S. Thore Ehrling remained the most popular and distinguished big band leader in Sweden for many years. His policy was to satisfy all kinds of listeners: his band played bop, dixieland, swing and also waltzes, tangos, rhumbas and the popular tunes of the day.

Bebop and traditional dixieland became popular with the young audiences in Sweden at around the same time, more precisely during the winter of 1946–47. Traditional styles, influenced by the revival-movement in the U.S., were adapted mostly by young high-school musicians, who did not record until later on. An early trace of "Swedish bop" can be found in *After You've Gone* with Simon Brehm, Arne Domnérus, Gösta Theselius & Co. (11:8). These young, modern-oriented musicians also liked to explore ballads rich, in harmony, such as *All the Things You Are* (11:10); another example is *Body and Soul* (1:22), here in well-established guitar player Sven Stiberg's version.

Although a new generation of players came to the forefront in the mid 40's, most records were still made by well-established names, especially bassist Thore Jederby and trumpeter Gösta Törner.

Swedish jazz led quite an isolated life during the war years. Not until the fall of 1946 came the first American band since 1939, Don Redman's orchestra with Don Byas, Tyree Glenn and Peanuts Holland among the soloists.

Sweden had three jazz magazines at the time, Orkester Journalen (founded in 1933 and still published), Estrad and Swing, each with a circulation of about 15,000 copies. The increasing number of local bands, amateur musicians and young talents in all parts of the country also demanded pedagogic material, which was supplied by Swedish publishers and authored by the most well-known jazz names. There was also a huge domestic production of stock arrangements.

Foreign critics and musicians were surprised and impressed by the high standards of Swedish jazz after the war. This album aims to reflect its broad quality and overall development during this short period. Unfortunately no original masters are preserved; transfers were made from 78 rpm pressings and acetate discs, except for the live version of *Lulle's Lullaby* (1:15), originally recorded by the Swedish Radio on steel tape. Aside from the musical material, we have included two short radio interviews with young swing fans (1:4, 23). It is our hope that listeners, who don't understand Swedish, will feel fully compensated by the musical and historical value of the other material included. ■

SWEDISH JAZZ
1947–1951

Sweden was idyllic at the end of the 1940's – a country that had managed to stay out of the war, a country full of optimism for the future. This was reflected in the jazz life in Sweden during these years. It was time to go abroad and see the world, now when the borders were open again. In 1947 clarinetist Åke Hasselgård (Stan Hasselgard) and trumpeter Rolf Ericson emigrated to the USA. Ericson was soon playing with name-bands such as Charlie Barnet and Woody Herman. On his return to Sweden in 1950 he was greeted as a hero. Hasselgard was featured in a septet with two clarinets, led by his idol Benny Goodman, no less! He also made some recordings under his own name and was named a future star by the American jazz press, but was tragically killed, when only 26 years old, in a car accident in November, 1948.

An important opportunity was offered to Swedish musicians by the Paris jazz festival in 1949. A hastily assembled all-star group, the so-called Parisorkestern ("The Paris Orchestra") surprisingly was an overwhelming success. The participating musicians (1:20–21) were leading jazz stars in Sweden for many years, and three of them were still very active and popular in 1999: vocalist Alice Babs, clarinetist Putte Wickman and alto saxophonist Arne Domnérus (all three born in 1924). Both Wickman and Domnérus are heavily featured throughout this album, as sidemen as well as bandleaders. When Wickman formed his sextet in 1948, he and his arranger-pianist Reinhold Svensson decided to turn away from the then-conventional Goodman style. Instead, they were eager to let their music be influenced by the latest jazz recordings. Thus they developed a sound very much of their own with elegant and sometimes very complex arrangements, none of which were written down because Svensson, being blind, taught the musicians to play them by ear (11:1–4). Domnérus was not only a member of Simon Brehm's small band (1:5–6) and Thore Ehrling's orchestra but also a soloist on alto sax and clarinet in great demand in many different circumstances. When he started his own seven-piece group in 1951 with Rolf Ericson as co-leader, it was one of the big sensations of that year (111:1). The Domnérus band, successively changing its personnel, held an important position in Swedish jazz for more than a decade.

Around 1950 the Swedish jazz scene developed rapidly and in many different directions. Lots of gifted musicians had plenty of venues around the country at which to play, and there were huge and interested audiences. There were jazz articles and reviews, not only in the specialised jazz publications Orkester Journalen and Estrad, but also regularly in weekly magazines and daily newspapers. The tabloid Expressen, one of the biggest in Sweden, presented each year its own all-star band, "Expressens elitorkester" (1:19). The solitary and state-controlled Swedish Radio made room for more jazz programs in its only channel and, in 1950, employed a fulltime jazz producer.

SWEDISH JAZZ
1947–1951

Swedish jazz musicians often worked in gramophone, film and radio studios, besides their regular jobs at dance halls and restaurants. Even when they played for dancing the music was often pure jazz.

From being quite a distinct form of music, jazz gradually changed in the 1940's into subdivisions and different styles. The old swing music was still there when bebop began to establish itself and confuse the older musicians and parts of the public. Around the same time many youngsters started to discover and explore New Orleans and dixieland music of the 1920's, that previously had not been very well known in Sweden. Which style of jazz, old or new, that was most genuine and of the highest artistic standards, was intensely discussed in the "reader's forum" pages of the jazz magazines.

Some Swedish "New Orleans" musicians shared the romantic view that "true jazz" should be played without hi-hat or even saxophone, and they were not eager to use the latest improvements in recording technology. Some of their recordings from the late 1940's sound almost like the acoustic, pre-microphone recordings of the 1920's. When the young vocalist Brita Lindahl listened to old blues records of Bessie Smith and others, she did not understand English, but was emotionally affected and tried to sing in the same way, even if the words didn't mean more than just sounds (I:16). Some of the young traditional bands built up good reputations and high standards, such as Hep Cats (I:15), Black Bottom Stompers (III:6) and the bands led by Grav-Olle", Bunta Horn and Olle Sundh (I:16–18). Also some of the older professionals began to playing dixieland, at least occasionally, such as trumpeters Gösta Törner (I:14) and Olle Jacobsson (II:9), and the latter also composed tunes in the dixieland style.

Several new "modern" styles eventually also arrived from America, such as "progressive" and "cool" jazz, sometimes a bit above the heads of the audiences and even the musicians as well. Many bands mixed different styles in their repertoires, moving between bebop, dixieland and popular dance tunes when they performed on the radio or at dance venues. The most famous was the dance-hall Nalen (National) in Stockholm, where two or three of the leading Swedish jazz bands performed each night. The orchestras led by Carl-Henrik Norin, Putte Wickman and Arne Domnérus were three of those which had long-time engagements at Nalen. Gothenburg (Göteborg), Malmö and other cities had similar spots, but very few recordings were made outside of Stockholm during these years, which is evident in this album.

The dance orchestras in Sweden were at most seven or eight-piece units, with a few exceptions in the form of big bands. In Stockholm big bands were led by Thore Ehrling and Seymour Österwall, both having been in business since the 1930's. Especially Österwall (I:25) had problems getting work and was forced to cut down his orchestra to an octet (II:18) In Gothenburg Malte Johnson led his orchestra at the Liseberg amusement park and was heard now and then in radio transmissions (II:13). So was Harry Arnold and his orchestra in Malmö. Arnold's band was one of few from the "provinces" that made gramophone recordings in Stockholm (I:4). Another was a local amateur orchestra from the small town of Fagersta (III:14) some 150 kilometers west of Stockholm.

All big orchestras were more or less influenced by the American big bands of Gillespie, Kenton and Herman. When tenor saxophonist, pianist and arranger/composer Gösta Theselius occasionally led his big orchestra at concerts and broadcasts in 1948–49 (I:10, 11) he manifested the younger musicians' desire to experiment with larger ensembles. Theselius later wrote the three-part suite *Three Without a Key* (III:21) for a quartet led by vibraphonist Ulf Linde and also the beautiful blues *Cream of the Crop* for the Swedish All Stars of 1951 (III:22).

Concert halls in the largest cities presented jazz events from time to time. Many American greats came to tour, and sometimes record, with Swedish musicians: Charlie Parker, Stan Getz, Lee Konitz, James Moody, Roy Eldridge were some of them. Foreign musicians, particularly American and preferably black, were heartily welcomed to Sweden by fans and musicians.

SWEDISH JAZZ
1947–1951

The recordings by Domnérus and other leading Swedish musicians were issued in America during these years, on labels such as Dial, New Jazz, Prestige, RCA Victor and Blue Note. They often received excellent reviews in the Down Beat and Metronome magazines and were heard quite frequently on the jazz radio shows. However, due to restrictions from the American Federation of Musicians none of the Swedes could follow-up the rave reviews by performing in the USA, unless they immigrated there. Arne Domnérus was booked for three weeks at Birdland in New York in 1950, but was refused a working permit.

A special branch of the Swedish jazz market since the 1930's is "hot accordion". The veteran accordionist Erik Frank tried to modernize his playing, also in a tune from the oldest jazz times (III:5). Julabo J:r (who was the son of a famous accordion pioneer in Sweden, Carl Julabo, see VOL. I of this series) tried to do the same thing in a slightly boppish tune by guitarist Sten Carlberg (I:3). More modern accordion jazz can be heard by the younger players Lill-Arne Söderberg (II:II), Gote Wilhelmson (II:17), Johan Adolfsson (III:18), all of whose music is more or less bebop-flavored.

Bebop became a sort of trend in the modern Swedish life-style during a rather short period. It was performed in both serious and humorous ways.

The Wallén brothers-accordionist Totty and singer Wille, toured in the "folk parks" with their group "The Wild Vikings" and presented their own burlesque Swedish version of *Bebop Spoken Here* (II:6). But the more genuine bebop, with fast tempos and intensive execution, was never dominant in Sweden. It might be that it didn't fit the "Swedish temperament", which seems to have been more close to the softer, cooler jazz style that came to Sweden a little later on, first in the form of records by Lennie Tristano and others, and then with visiting musicians such as Stan Getz and Lee Konitz, who both made extensive tours with Swedish groups in 1951. A mixture of cool jazz and swing became the most common jazz language in Sweden in the 1950's.

Jazz as part of commercial popular musican unexpected improvised solo in a pop tune – can be heard already in the first volume of this series. In the 1950's, studio work of this kind was a welcome opportunity for many jazz musicians to earn extra money. When the young new member of Seymour Österwall's band, saxophonist Lars Gullin, wrote the arrangement of a Swedish version of the Danny Kaye movie-hit *Wilhelmina* (II:18), he had obviously just heard the new Capitol 78's released in Sweden with the Miles Davis orchestra, later known as the "Birth of the Cool" band.

Gullin very quickly established himself as a jazz soloist on baritone sax, a rather unusual instrument in this country, especially for jazz solos. Of course he had listened to Gerry Mulligan on the Davis recordings, but he soon developed a personal style, both in his solo-playing and as a composer/arranger. His *First Walk*, performed by a studio group under Putte Wickman's name in a radio recording (III:17), was written when his son took his first steps, but it can also be seen as Gullin's first steps in his own direction as a jazz composer. In the next few years his music would come even closer to the bitter-sweet melancholia of Swedish folk lore, which will be exposed in the following volumes of this series. ■

SWEDISH JAZZ
1952–1955

Volume 6 of this series showed the quickly multiplying development of Swedish jazz, especially during the years 1949–51. With the present album we are in the midst of what has been called "The Golden Years" of Swedish jazz. A great number of recordings were made, many that feature a rather small circle of well-known musicians, such as alto saxophonist and clarinetist Arne Domnérus, baritone saxophonist Lars Gullin, clarinetist Putte Wickman, trombonist Åke Persson, pianists Bengt Hallberg and Reinhold Svensson, and a few others. Because of the international acclaim for their music, they could record quite extensively and their records evidently sold well.

To a large extent the Swedish jazzmen of the 1950's earned their living playing for a dancing public. Many worked more or less every day, on tours or long-term jobs that could continue for months. The full-time musicians in Stockholm also made studio recordings for film and record companies, and for the national broadcasting company, which expanded from one to two channels towards the end of 1955. They also began working for the Swedish television which started on a small basis around the same time.

American jazz stars on tour played the concert halls in the largest cities. These were, for instance, big bands such as Basie, Kenton, Herman, and Hampton, and during one and the same year, 1954, the vocal stars Ella Fitzgerald, Billie Holiday and Sarah Vaughan. Many famous soloists also came to Sweden – as solo attractions or as part of package shows such as Jazz At The Philharmonic – often playing and recording with Swedish colleagues.

The bebop style, and the "progressive" and "cool" experiments in Swedish jazz around 1950 somehow seemed to fade away. In 1952 the trend was more towards the swing music style of the previous years combined with ideas and impressions from Parker, Getz, Mulligan, the new Count Basie band and, soon to come, the American west coast jazz movement. All the name bands in Sweden played this "modernised swing music" which was acceptable both for listening and dancing.

It is amusing, by the way, to note the strong effect the writing of Shorty Rogers had on the Swedish jazz composers during a short period in the mid-1950's. His sometimes monotonous but effectively rhythmic riff tunes had influenced both Reinhold Svensson's *Meet the Lobster* (III:12) and Rune Ofwerman's *Shortly* (III:13) as well as many pieces written by Georg Riedel. The latter was soon to become one of the foremost composers in Sweden, expanding from jazz into other musical areas as well.

Some of the leading bands in Sweden were headed by Arne Domnérus, Carl-Henrik Norin, and Putte Wickman. Wickman's sextet with clarinet, vibraphone, guitar and rhythm had many Swedish equivalents, most of them with Benny Goodman tunes in their repertoire. None of them matched the originality

of Wickman's group, this being largely attributable to Reinhold Svensson's elegant arrangements. The revival of swing from the 1930's and 1940's and the undiminishing popularity of the Goodman type of jazz made the vibraphone as an instrument more popular than ever.

Lars Gullin was not a part of the swing revival, although he had started playing clarinet, influenced by Goodman and Artie Shaw, ten years earlier. As a baritone saxophonist, arranger and composer, he continued to develop his own style. His music often had a bitter-sweet atmosphere, unique for jazz – but not dissimilar to that of Swedish folklore- and Gullin was acclaimed internationally for his profound originality. In 1954 he was elected "New Star" in the American jazz magazine Down Beat's critics poll, and he toured Europe as a soloist, playing with leading musicians in London, Paris, and other cities.

Bengt Hallberg also received attention abroad for his piano solos with their fluent lines, and also for his clever compositions. He had the ability to move easily between different styles and modes of expression, and yet there was a typical Hallberg touch to everything he did. In an interview in this booklet he says that his piano idols were (and still are) such disparate stylists as Teddy Wilson, Bud Powell and Lennie Tristano. He considers classical music and jazz as being very much the same-with the difference that jazz is a form of "instant" composing.

Aside from the Goodman sextet concept, the most common type of instrumental combination in Sweden was one trumpet and three saxes, occasionally also a trombone, plus rhythm. The most well-known band of this kind was led by Arne Domnérus, and during the entire 1950's it played every week, except for summer tours, at the dance hall Nalen in Stockholm. Another similar band led by tenor saxist Carl-Henrik Norin was also featured there on a regular basis. Gothenburg, Sweden's second largest city, had its equivalent in a formation led by drummer Kenneth Fagerlund.

As previously, the Stockholm musicians dominate the recorded material from the early 1950's, but for this volume in the Swedish Jazz History Series we have had access to more examples featuring Gothenburg players. Primarily, Bengt Hallberg and his colleagues in the Fagerlund band, especially bassist Gunnar Johnson and drummer Fagerlund himself, frequently visited the Stockholm recording studios.

Nils-Bertil Dahlander, another top drummer from Gothenburg, led a popular quartet with vibes, guitar (played by the new talent Rune Gustafsson), bass and drums. They toured with vocalist Sonya Hedenbratt, also from their home town, and made recordings in Stockholm (I:13, 20). Dahlander, sometimes known as "Bert Dale", emigrated to the USA in 1954, and played ever since on both sides of the Atlantic.

Trumpeter Sven Sjöholm led another popular band in Gothenburg for many years, but this never made any commercial records. We have found some acetates from broadcasts with dance music, displaying fine jazz qualities (II:25, 26). The number one dance band in Gothenburg during the 1940's and 1950's was Malte Johnson's orchestra, a big band that made its first records in 1955 (III:14, 15).

During these years, Sweden had only one full-time big band beside Johnson's, and that was Thore Ehrling's orchestra in Stockholm (III:17). Both played a suitable mixture of popular hit tunes and jazz-orientated dance music.

A few other recordings in this album feature semi-professional combinations from smaller towns, such as Bosse Lidén's (II:13) from Borås, some 100 kilometres east of Gothenburg, and Thor-Ebbe's (II:12) from Kalmar on the south-east coast. A few years later the 16-year-old piano player and arranger in Thor-Ebbe's band, Bo Nilsson, became internationally famous as an avant garde composer of chamber and symphonic music. Tenor saxophonist Sören Månsson had a quite big dance band in Gävle some 200 kilometres north of Stockholm. It made just one record, one side of which is included here (II:3). Another young amateur group, pianist Leif Kronlund's sextet from Stockholm, had a chance to record a few sides after winning the amateur band contest at the Paris festival in 1952 (II:4). Kronlund later became a well-known bandleader.

SWEDISH JAZZ
1952–1955

Pianist Lennart Nilsson, from Helsingborg in the south, made his mark on some "live" jam session recordings with Charlie Parker in 1950, but never recorded commercially. He is featured here in a radio recording with Nils-Bertil Dahlander (11:2). Another talented pianist was Leif Asp from Gothenburg, featured in his sole jazz recording (11:5), made shortly after his move to Stockholm – he then studied classical music at the conservatory and spent most of his further career as an accompanist for popular singers. In 1954 Bengt Hallberg made the same move from Gothenburg to Stockholm, for studies at the conservatory with some of the prominent serious composers.

A Swedish jazz anthology from this period would not give the true picture without the inclusion of swinging accordionists'. Willy Lundin from Gothenburg made his debut in 1952 with the Domnérus rhythm section (11:1); a few years later he recorded again, this time on alto sax. Lill-Arne Söderberg, also featured in earlier volumes, is heard here together with the Swinging Swedes (11:15), a sextet with Ove Lind on clarinet. Lind was for many years indeed one of the most swinging Swedes. In the Swedish Radio vaults we have found a session with "Jazz a la Teddy Wilson", featuring Lind in the company of pianist Rolf Larsson, tenor saxophonist Gösta Theselius and trumpeter Bengt-Arne Wallin (1:12). Another radio recording has the saxophone combination of Arne Domnérus and Carl-Henrik Norin together with the new baritone saxist Kettil Ohlson in a "cool" version of *Love Walked In* (1:16). Ohlson was soon leading his own dance orchestra.

We have also included a large dance orchestra led by veteran bandleader Lulle Ellboj at Tivoli in Copenhagen during the summer of 1954. It combined unknown young players with some very famous ones, of whom the most surprising star was Lars Gullin. Ellboj announces a feature for Gullin, the "slow foxtrot" *Without a Song*, arranged by Gösta Theselius. This is an amateur tape recording off the radio from one of the band's dance broadcasts (111:3).

Another live recording but of professional standard features the Hacke Björksten quintet (11:9), a group of Gothenburg provenance but which around this time moved to Stockholm. It was made at a Charlie Parker memorial concert at the Stockholm Concert Hall. Together with Björksten's frenetic tenor sax we hear the trombone of Christer Fryklöf, a musician of whom only a few recordings exist on account of his untimely death at a young age. He was succeeded in the Björksten group (111:18) by Åke Persson, previously with the Domnérus and Simon Brehm bands.

Besides being a leading jazz soloist, Persson was a great practitioner of crazy humour, which is evident in his mixture of English, German and Swedish languages in a Dixieland parody with Domnérus, *Tisdag* (Tuesday) *Morning Bias* (blow) (11:8). Another humorous track, regrettably comprehensible only for those who understand Swedish, is a lecture on the fictitious jazz star Cooleridge Candy, performed in a stage revue by the popular entertainer Povel Ramel (11:7).

Traditional jazz, New Orleans and Dixieland, were popular among the youngsters and many of the schools in Stockholm and other cities had their own bands. A typical example is Pygmé Jazzband (11:22), the members of which were in their early and mid-teens, one of them being the later-to-become-famous trombonist Eje Thelin. Another child prodigy was 13-year-old tenor saxophonist Jan Henning from Ostersund in the mid-north, playing with the Stockholm elite (11:23).

The now-classic recording of *Stockholm Sweetnin'* (1:15) can be seen as a symbol for the high-calibre Swedish jazz of the time, with musicians of international reputation. The names of Hallberg, Gullin and Domnérus were well known by American musicians, and when the Lionel Hampton big band arrived in Stockholm in 1953, three young members of its trumpet section, Quincy Jones, Art Farmer and Clifford Brown, were enthusiastic about the opportunity to make recordings with the Swedes.

As Hampton had explicitly forbidden his musicians to record when "off-duty", this session took place secretly during the night. Jones wrote the beautiful tune and the arrangement, Farmer played the first and Brown the last trumpet solo. When Metronome made these recordings in 1953, the heavy and fragile 78s

were in the process of being replaced by light micro-groove 33 rpm LPs and, especially in Europe, 45 rpm EPs. The latter had room for more music per side than 78s, which immediately was reflected in the extended length of the performances.

From 1954 onwards a new kind of music arrived from America. At the beginning it was regarded as an extreme, and therefore most likely short-lived, kind of jazz: rock 'n' roll. In Sweden it was jazz musicians who first played this style with the heavy back-beat. Trumpeter Ernie Englund (born in the USA) recorded *Crazy Man Crazy* (11:9), and Arne Domnérus and singer Gunnar "Silja-bloo" Nilson made their version of the rock anthem *Rock Around the Clock* (11:24). Times were changing again … ■

SWEDISH JAZZ
1956–1959

During the first part of the 1950's, often regarded as the "Golden Years", many Swedish jazz soloists and their recordings became internationally recognized. By the end of the decade this happened more rarely. Of the well-known Swedish players, Lars Gullin was probably the one who lasted longest in international jazz polls. The diminishing interest in Swedish jazz was in part due to some high-profiled but artistically weak records that were produced by Leonard Feather and others for export and, rightfully, received negative reviews in American and other foreign jazz publications. Swedish jazz musicians, however, continued to develop, and one by one new profiles emerged. The jazz audience in Sweden was still comparatively large. The jazz magazines Orkester Journalen (OJ) and Estrad each had a circulation of somewhere between 10,000 and 15,000. Some of the Swedish jazz records reached similar figures. However, the public's interest in rock 'n' roll increased heavily while at the same time the interest in jazz decreased. Jazz musicians were often hired to accompany Swedish rock stars, and many honking tenor saxophones on early recordings were in fact performed by well-known jazz players.

The formation in 1956 of the Swedish Radio Studio Orchestra was spectacular. This happened when the times for units of this kind were thought to be over. Even the well-established leader Thore Ehrling disbanded after 19 years, leaving Malte Johnson's in Gothenburg as the sole professional big band. Olle Helander, head of the jazz department at the Swedish Radio, selected Harry Arnold to head a part-time 17-piece studio orchestra, consisting of the foremost jazz players in Stockholm. For the next nine years, Arnold's band would be making frequent broadcasts and occasional concerts, sometimes featuring visiting soloists. Quincy Jones' co-operation with Arnold's orchestra in 1958 was a highlight, resulting in a widely famous LP that has become a classic in Swedish jazz. Arnold's popularity resulted in many big band records, often made by the same musicians but under leadership of, among others, Arne Domnérus, Carl-Henrik Norin, GöstaTheselius, Bengt Hallberg, Gunnar Svensson, and, remarkably, the legendary New Orleans composer Spencer Williams, who was resident in the Stockholm area at the time.

The Stockholm dance and entertainment hall Nalen continued to be the main jazz venue. The mid-sized orchestras of Domnérus and Norin were regular attractions, but most other leading Swedish soloists and bands could also be heard there for shorter or longer periods, and a large number of American stars made guest appearances with the Nalen musicians. One of the most popular was clarinetist Tony Scott, who played at Nalen for almost two months in 1957. For him the piano player from the Domnérus band, Gunnar Svensson, wrote a new composition, first named Topsy Turvy, but re-titled *Topsy Theme* (11:13), which was a more suitable dedication to the dynamic boss at Nalen, Topsy Lindblom.

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1956–1959

One of the guests was trumpeter Rolf Ericson who, except for a Swedish sojourn 1950 to 1952, had worked in the United States since 1947, including a stint with the Woody Herman orchestra. In 1956 he returned to his native country with a handful of prominent bebop musicians for a summer tour in the "folk parks". The band's vocalist Ernestine Anderson became very popular and stayed in Sweden for six months, performing and recording with various Stockholm musicians. Ericson also made several record sessions, including one with American trumpeter Benny Bailey (1:5), who lived in Stockholm 1955–59.

In addition to Stockholm, Gothenburg had many interesting soloists and groups, not least bassist Gunnar Johnson's quintet featuring tenor saxophonist Erik Norström and pianist Jan Johansson. They made several tours with Stan Getz, a frequent guest during these years. Getz also recorded with an all-star group featuring some highly individual arrangements by Jan Johansson, such as his treatment of *Honeysuckle Rose* (111:5).

Johnson and Johansson were occasionally in the Stockholm studios, but most of the jazz musicians in Gothenburg were rarely given the opportunity to record. Willy Lundin, for example, made one 78-rpm disc as accordionist in 1952 and one EP playing the alto saxophone in 1956 (1:3). A legendary Gothenburg profile was Östen Hedenbratt, the eccentric, elder brother of singer Sonya Hedenbratt. During his whole life he made only one official record, accompanying the American saxofonist Anthony Ortega on a Norwegian 78-rpm disc in 1954. In this album is a unique acetate recording of Hedenbratt, playing an original composition (11:7). Another private recording included here was made in Gothenburg on a July night in 1957. Pianist Jan Johansson, bassist Gunnar Johnson and drummer Egil Johansen, on a visit with the Arne Domnérus band, got together and captured some "free" improvisations on tape. This was probably Johansson's way of making a playful comment on the avant garde art music of the day. Even with the tongue-in-cheek approach that is obvious here, it is remarkable that this kind of jazz was played in Sweden as early as 1957 (11:8).

The Domnérus and Norin line-up with trumpet and three saxes plus rhythm was typical for Swedish bands. Stock arrangements for this kind of formation were made by Gösta Theselius, Lars Gullin, Gunnar Svensson and many others, and played by orchestras all around Sweden. Åke Jonsson's orchestra, based in Härnösand in the middle north, was the winner of many contests, including an amateur band competition arranged by the Swedish Television in 1957. Again, Jönsson's unit never made any records; included here is a home-recording made from a broadcast (111:7). The track with Rolf Lindell's septet (11:19) was also recorded off the air. Formed by musicians from the south-western part of Sweden, this band soon became professional, relocating to Stockholm and touring all over Sweden with a mixture of jazz, Glenn Miller-sounds and hit tunes. The young Malmö band (average age 18,4 years!) led by trumpeter Leif Uvemark is also heard from a radio recording, this time in a contest from a programme for youngsters (1:13).

The band executes one of Lars Gullin's stock arrangements, originally recorded by the Arne Domnérus band.

Dixieland jazz was very popular, and English bands such as Chris Barber's influenced new ways of playing it. The new sounds with more soft and subtle playing were featured by Story-ville Creepers (1:12), among others.

By way of Rolf Ericson's American Stars in 1956, and a similar tour in 1957 by trombonist Jay Jay Johnson's quintet, the new hard-bop style was a heavy influence on young Swedish players, including the quintet Jazz Club '57, featuring tenor saxophonist Bernt Rosengren, pianist Claes-Göran Fagerstedt, and vocalist Nannie Porres (11:9–10). Rosengren, soon to become a prominent profile, was also soloist and arranger in a short-lived big band with young Stockholm musicians (111:6). Together with trombonist Kurt Järnberg, he was chosen to represent Sweden in the International Youth Big Band performing at the Newport Jazz festival in Rhode Island and at the World-Exhibition in Brussels 1958.

Still in his teens EjeThelin transformed from "wonder-kid" Dixieland trombonist to a leading modern

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soloist, fronting a quintet together with valve trombonist Lalle Svensson (1:11), inspired by the group that Jay Jay Johnson and Kai Winding had co-led a couple of years before. Trombonist Kurt Järnberg and saxofonist Rolf Billberg, two young Swedes working in a Danish big band led by Ib Glindemann, made some recordings while in Copenhagen (1:7).

Ib Glindemann is also connected to the singer who soon became one of the most famous Swedish names in jazz-Monica Zetterlund. She was only 19 when Glindemann's orchestra played in the "folk park" in her small hometown in 1957. She got to sing some songs, and was eventually hired to join the band in Copenhagen for the winter season. When the Harry Arnold band played a concert in Copenhagen in early 1958, the Stockholm musicians encountered her for the first time. She was soon engaged to sing with Arne Domnérus at Nalen, and with Arnold at the Swedish Radio.

Among the pianists emerging was Lasse Werner, who played with his Swedish group in Germany for a longer time. When he made his first EP record in 1959, he performed his own interesting compositions (III:9). Another young pianist, Rune Öfwerman belonged to the group of Nalen musicians, playing with the Carl-Henrik Norin and Hacke Björksten bands. Independantly he worked with a trio with a rather popular approach, his bluesy *Oldspice* (III:13), presented here in a concert recording, becoming a best-seller.

The Swedish Radio Company, from December 1955 with two channels, must have had good financial resources. Besides the Harry Arnold big band, the Radio employed several other orchestras, some quite large in size. One, simply called The Studio Orchestra, was led by Gunnar Lundén-Welden, who had been saxophonist and arranger with the Lulle Ellboj big band in the 1940's (VOL 5). He managed to mix light entertainment and jazz by way of an unusual group of reed instruments- including his own contrabass clarinet, plus strings and rhythm (III:16).

Among the new arrangers and composers were many in the ranks of the Arne Domnérus band. Bassist Georg Riedel became increasingly in demand as arranger and composer for many groups and occasions. So was trumpeter Bengt-Arne Wallin, who was noticed especially for his Gil Evans-influenced music (III:17).

Recording techniques were further developed, and in 1958 stereo was suddenly a reality. The Harry Arnold orchestra and the Rune Öfwerman trio made the first jazz stereo recordings in Sweden during the spring of that year. Play-back singing, over-dubbing and tape splicing had been used by popular artists for some time, and now also jazz musicians began to make use of the new possibilities. In this album we hear Putte Wickman playing five clarinet parts (1:15), Åke Persson creating a four-part trombone section (1:21), and Ruth Linn and Pete Jacques sound like a large vocal group (III:18).

By the end of the 1950's there was a severe change of scene for jazz in Sweden. Although a lot of good music was still played and recorded, the interest for jazz was languishing. This was to have even more dramatic effects in the next decade. ■

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1960–1964

The situation for jazz in Sweden went through changes in very many respects when the "Golden Years" of the 1950's passed into the 60's. The music began to sound different, and the social environment evolved into something else. At the same time as jazz disappeared as a popular form of dance music, the methods of expression and channels for jazz became more diversified: it was played in collaboration with ballet, poetry, theatre, film, chamber music or symphony orchestra and – in Sweden, not least – folk music.

In the early Sixties the Swedish jazz magazines, Orkester Journalen (OJ) and Estrad, wrote about a general crisis. The situation was similar in both USA and Europe, when pop and rock took over much of the interest in the media. Jazz records were selling less, and there were fewer being produced. Fewer jazz concerts drew fewer people, and so on. At the same time the music was developing in advanced ways, something of which many of the older jazz fans did not approve while not enough new fans came to replace them. So in 1963, after its 25th year, Estrad left the scene to OJ – which still exists (2017) as the oldest regular jazz magazine in the world.

However, much of the jazz music that was played in Sweden during these difficult years must today be considered as very interesting, to such an extent that this decade could also just as well be regarded as the "Golden Years" – that is, from a strictly musical point of view. This is a reason why we have added a fourth CD to this album, which also has to do with the fact that most of the tracks are much longer than before.

As Swedish jazz musicians increasingly left the dance spots, they found new venues for playing at places like the Golden Circle Restaurant (Gyllene Cirkeln) and the Museum of Modern Art, plus a number of smaller and occasional clubs in Stockholm. The music was intended for listeners only. Similar things happened in the other bigger cities in the country, like Göteborg (Gothenburg) on the west coast, Malmö in the south and Umeå in the north. The legendary Nalen in Stockholm inevitably lost its importance as a jazz stage when it changed its musical policy to pop and rock.

One of the more popular new jazz styles in the early 1960's was "Soul", and a couple of years later "Bossa nova". The young modernists had idols like Miles Davis, John Coltrane, Thelonious Monk, Sonny Rollins and Art Blakey's Jazz Messengers. More jazz styles than ever before were being played. That was also relevant for Dixieland and traditional groups in Sweden. Some of them, like Imperial Band went back to early New Orleans compositions played in the authentic style, while others, like Cave Stompers, Storyville Creepers and Jazz Doctors, found new ways of playing "trad", including their own compositions and also Swedish folk tunes. They toured abroad in Europe, as did the leading modernists such as the groups of pianist Staffan Abeleen, trombonist Eje Thelin and saxophonist Bernt Rosengren. Also, two

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renowned Swedish musicians, trumpeter Rolf Ericson and drummer Nils-Bertil (Bert) Dahlander, played with leading American bands: Ericson with Mingus and Ellington to mention just two, Dahlander often with the Teddy Wilson trio. Drummer Rune Carlsson played a year in Germany with trombonist Albert Mangelsdorff, baritone sax player and composer Lars Gullin lived a couple of years in Copenhagen, and in Paris some younger Swedes, such as trumpeter Lalle Svensson, played for a year or two.

Two leading American musicians had made their home in Sweden in the late 50's: trumpeter Benny Bailey and drummer Joe Harris, their presence having a very positive effect upon the younger Stockholm musicians. Similarly, in the early 60's, trumpeter Idrees Sulieman, saxophonist/flutist Sahib Shihab, and the Ellington bassist Jimmy Woode settled here for some years. In the middle of the decade, trumpeter Nat Pavone and trombonist Kenny Rupp came to be featured as section leaders in both the Putte Wickman big band and the Swedish Radio Studio Orchestra led by Harry Arnold. About the same time, composer, pianist and theorist George Russell also settled in Stockholm. Another important immigrant was trumpeter Don Cherry, who lived in Sweden for many years. Other Americans chose Copenhagen as their hometown, such as Stan Getz in the 50's and Dexter Gordon in the 60's. Both were to take part in many tours in this country together with Swedish musicians. Gordon's significance for jazz in Sweden during these years cannot be overestimated.

As before, American jazz stars appeared on the biggest concert hall stages in Stockholm, Gothenburg and sometimes other cities. Norman Granz continued the annual concert tours by "Ella & Oscar" (Fitzgerald & Peterson). Among the attractions were also artists like Art Blakey, Cannonball Adderley, Miles Davis, Thelonious Monk, Duke Ellington, and the Modern Jazz Quartet. Great impact was made, on at least the younger modern musicians, by the visits of John Coltrane 1960–63, the first time as a member of the Miles Davis quintet, as well as the Sonny Rollins quartet with Don Cherry in 1963 and the Charles Mingus sextet in 1964. Even if the Swedish "folk parks" did not employ jazz bands as in the 50's to play for dancers, they organized some remarkable one-month tours with the big bands of Quincy Jones in 1960, Count Basie in 1962 and 1963, Duke Ellington also in 1963 and Woody Herman in 1964. These bands played all over Sweden, both concerts and for dancers – and it was successful!

A phenomenon new to our country was jazz festivals held over two or three days, often out of doors. One of the first took place in Landskrona in the south in the summer of 1963, with the Count Basie orchestra, an international big band directed by Quincy Jones, the Arne Domnerus band, Monica Zetterlund, Lars Guilin, Bernt Rosengren and many local musicians – a real jazz feast in other words!

Even if jazz was regarded as only of minority interest, it could still often appear in our most important media, seen in the daily papers and heard on the Swedish Radio with its three channels. Live concerts were broadcast during lunchtime once a week for school kids. These were called "Schoolways" and featured our leading jazz men. Another weekly broadcast was called "Jazz vid midnatt" (Jazz at Midnight), live from The Golden Circle, Nalen and other places. For TV viewers there was still just one channel (black and white), which meant that most Swedes could see the jazz spectacular "Trumpeten", 30 minutes at prime time produced almost every month during 1962–65. In that program all kinds of jazz were presented, from traditional and swing right up to the most avant-garde, performed by well-known names and promising newcomers, both Swedish and foreign musicians. The Swedish TV also produced some special features, like a one-hour Duke Ellington show in Stockholm with Alice Babs as guest vocalist, and one Louis Armstrong show with Monica Zetterlund as guest.

This may give the impression of quite good times, but compared with the teenage rock scene it was close-to-nothing-cold winds were indeed blowing over Swedish jazz. Forgotten were the opportunities of being able to play more or less nightly, even if it was primarily for dancers. Many leading musicians

could not perform jazz regularly, and some of them began to rent cheap premises for the sake of having the chance to play – with or without an audience. One of them was the foremost young tenor saxophonist Bernt Rosengren, who sometimes had to survive on the money he received from the social security system.

Reflecting upon the new musicians during the 60's it seems as though most of them played tenor saxophone. Besides Rosengren, there were names like Nisse Sandström, Bosse Wärmell, Börje Fredriksson, Björn Netz, Ulf Andersson, Lennart Åberg in the Stockholm area, Leif Heilman in Umeå, Gilbert Holmström and Thomas Fehling in Gothenburg, all of them born around 1940.

Many of the musicians in this album were born in the middle of the 1930's and thus still in their twenties when these recordings were made. Only a few of them were older, such as Arne Domnérus, Putte Wickman and Alice Babs, all three born in 1924. But the real senior was trumpeter Gösta Törner. In Sweden it was regarded as almost a sensation that such a "veteran" musician, turning 50 in 1962, still could play jazz!

Of the many new styles that appeared, the most controversial was "free form" or "free jazz", which turned away from many of the traditional structures and guidelines. The wayward saxophone player Bengt "Frippe" Nordström was regarded with mistrust by the establishment, but today, some years after his death, he has a reputation as a free jazz pioneer, even internationally. Nordström was also the first to discover Albert Ayler, at that time an unknown American saxophonist visiting Sweden, and in 1962 he took the initiative to produce the first Ayler LP (today a much sought-after collectors' item).

Jazz made in Sweden during the 60's was, as always, influenced by American music, but profiles like Lars Gullin, Nils Lindberg, Lars Färnlöf, Börje Fredriksson, Bengt-Arne Wallin, Bengt Hallberg, Georg Riedel and Jan Johansson had ideas of their own and a musical language that was personal. Pianist Johansson probably had the widest spectrum and was curious about many different kinds of music, popular, classical, old and new, European, African, American – for instance the Dixieland tune *The Chant* (III:6), initially recorded by Jelly Roll Morton in 1926.

"Cross-over" or fusion between different styles was another innovation.

Nils Lindberg and Bengt Hallberg created interesting mixtures of symphonic or chamber music and jazz (III:10 and IV:8). Some groups tried to mix jazz and rock, but in Sweden the most successful fusion came to be that of jazz and folk music. When Jan Johansson recorded a collection of old fiddlers' tunes, he called the album "Jazz på svenska" (Jazz in Swedish). It became a big seller, as did trumpeter/arranger Bengt-Arne Wallin's LP "Old Folklore in Swedish Modern". This development was to have a profound influence on much of the music in Sweden for decades to come. ■

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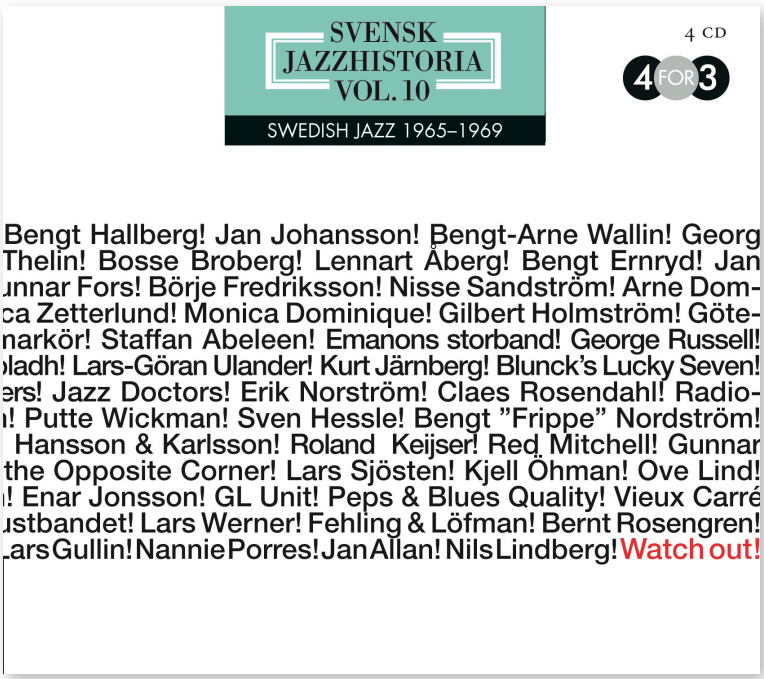
1965–1969



The late 1960's were eventful years in Swedish cultural life. There were many significant changes in society with a marked increase in political commitment among the grass roots throughout the country. This social climate also affected parts of the jazz scene in Sweden. The year 1968 in particular has a symbolic meaning for its manifestations of student insurrection and revolt. The spirit of the times also included a show of solidarity with oppressed people everywhere. In the same year, so-called Alternative Christmas activities were organized for the deprived and lonely and some of the leading Swedish jazz musicians made contributions by way of their music.

Aesthetic values were also changing rapidly. In a 1966 radio program, Gothenburg saxophonist Gunnar Lindgren discussed the methodical aspects of contemporary jazz including form, scales, modes and free improvisation. Lindgren also performed his twelve-minute suite "Messiaens fåglar" ("The Birds of Messiaen"), dedicated to the French composer – an obvious ambition to present jazz as art music. One year later Lindgren was back on the same radio show. During this time there had grown an increasing awareness of what was happening around the world and in particular the Vietnam War. Many Swedes, including Lindgren, were emotionally affected by these developments. This time the discussion was less focused on musical theory and more concerned about how listeners could be influenced by the emotional values of music. Lindgren's new music had titles like "Besvärjelse över världsvälten" ("Invocation on World Famine") and "Musikunderhållning i bombplan" ("Musical Entertainment in a Bomber Plane").

This approach had many similarities with the American jazz known as "The New Thing". Trendsetters such as Coltrane, Shepp, Ayler, Taylor and Coleman were influencing many Swedish musicians. All of them executed more or less free and open forms, often in combination with political or spiritual messages. At the same time, the meaning of the word "jazz" was becoming more diffuse than ever.

It is almost impossible in an anthology of this kind, on four cds, to give a fully representative view of Swedish jazz from the latter part of the 60's. One of the practical difficulties is that many of the recorded pieces were around 20 minutes long. The many different styles, from the older Dixieland to the new avant-garde, were played around the country by musicians of all ages. Trumpeter/composer Staffan Kjellmor endeavoured to give traditional jazz a rather more modern flavor with his Jazz Doctors (II:II), while the young members of Kustbandet went back to the Harlem big bands of around 1930 for their inspiration (IV:5), emphasizing exuberance rather than perfection.

Mainly because of the sparseness of jazz activities in Sweden, some of the foremost Swedish soloists during these years, alto saxophonist Rolf Billberg, tenor saxophonist Bernt Rosengren and trombonist Eje Thelin, found engagements abroad. Both Billberg and

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Rosengren played a period in the Danish Radio Big Band and Thelin was appointed to a teaching post in Graz, Austria. While remaining in Sweden, or during trips abroad, some musicians explored new roads with music from other countries. For instance, trumpeter Bengt Ernryd and pianist Jan Wallgren were already in 1964 specializing in Indian ragas (1:7), long before the Beatles were incorporating Indian sounds into their music. Saxophonist Gilbert Holmström and bassist Sven Hessle were influenced by traditional Greek folk music (II:3, III:5). The musicians in the group around pianist Lars Werner often performed as musical actors in theatre productions and their music also contained many surprising and seemingly spontaneous "happenings" (IV:6).

However, not a large number of new soloists appeared, although two in particular were highly regarded: pianist Bobo Stenson and bassist Palle Danielsson (born in 1944 and 1946 respectively). Both were soon to be recognized on the international jazz scene, as did saxophonist Lennart Åberg. Much of the professional jazz in Sweden was played by musicians in the Stockholm area. One of the foremost, in regard to both quantity and quality, was Arne Domnérus together with his group.

Alto saxophonist/clarinetist Domnérus had been one of Sweden's most renowned soloists since the early 40's and one the most famous bandleaders since the early 50's. The Domnérus septet consisted of some of the leading musicians in the country and they mastered a broad musical spectrum that covered many circumstances without a loss of integrity. A great part of the repertoire was composed by two Swedish musicians who were much in demand, pianist Jan Johansson (I:13) and bassist Georg Riedel. New venues for the Domnérus group in the late 60's included concert halls, performing with symphony orchestras, and in churches together with choirs (IV:9).

Baritone saxophonist/composer Lars Gullin also began working in similar musical areas after a couple of difficult years of drug problems. He was the first jazz musician to receive a lifetime grant from the Swedish Government and he settled down in a rural area in the south of Sweden to concentrate on composing (IV:10).

The city of Gothenburg also had some avant garde groups led by people such as trumpeter Enar Jonsson, tenor saxophonists Gilbert Holmström and Gunnar Lindgren. The latter's quintet was for a time named Gunnar Lindgren In the Opposite Corner, later simply Opposite Corner. This kind of collective group name was obviously influenced by pop and rock groups. The Uppsala quartet led by tenor saxophonist Roland Keijser changed its name to Arbete & fritid ("Work & Leisure"), thus accentuating its Swedish origins.

Only a few of these new groups were offered any opportunities to make record productions during these years. The record companies seemed to have forgotten that there was a music form called jazz in Sweden, concentrating mainly on pop and rock. On the whole there was very little in the way of jazz being produced, but thanks to the comprehensive archives of the Swedish Radio we are fortunately able to present some of those "unrecorded" groups in this collection.

The national Government-owned Swedish Radio had at the time three non-commercial radio channels and one TV channel (expanding to two in 1969). The Swedish Radio's music department had a progressive and broad-minded jazz policy conducted by two producers, Bosse Broberg and Inge Dahl. Broberg, a well-known trumpeter, often with the Domnérus group, was the man behind the 12-piece ensemble known as the Swedish Radio Jazz Group (Radiojazzgruppen), which was built on the foundations of the Domnérus band. The Radio Jazz Group was for many years an important ensemble, not least in the late 60's executing new music into larger forms, most notably by composers like Jan Johansson, Georg Riedel and Bengt Hallberg (III:1–3).

Happy Jazz, please! That was the recommendation on a sign close to the music stage in the jazz-pub Stampen, situated in the Old Town of Stockholm and which opened in 1968. This was a main venue for traditional jazz and swing, often featuring such musicians as clarinetist Ove Lind and vibraphonist Lars Erstrand (III:4). Suddenly those almost-forgotten styles became popular again. Around the same time big bands, which had become almost obsolete, began to make a revival. Trumpeter Rolf Ericson, who had

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1965–1969

played for many years in the U.S. in a host of famous big bands, led his own 17-piece orchestra for a year or so (III:15). Many of the new big bands in the country were made up of enthusiastic amateur musicians of mixed generations, and in many cases the connection was to education. Trombonist/trumpeter Kurt Järnberg led such a band in the northern city of Gävle (IV:11).

Besides guest appearances by many leading American soloists and bands, there were also a few Americans who settled in Sweden for shorter or longer periods. Great impact was made by the composer, theorist and pianist George Russell (who after a few years moved to Norway). Russell led a sextet of Swedish (and Norwegian) musicians and also worked with his advanced big band music, for example with the so-called Emanon Big Band, which consisted of young Stockholm players (II:5). He also gave seminars and courses based on his theory that he called "The Lydian Chromatic Concept". Of great importance were also the sojourns of trumpeter Don Cherry and drummer Al Heath, and when Cameron Brown came as an exchange student, he revealed himself to be a fine bass player during his stay. Singer Monica Zetterlund met Steve Kuhn while on a visit to New York and enticed him to come to Sweden in 1967. He lived here for some years, playing with his trio, many times together with Zetterlund. In 1968, Red Mitchell arrived and was to stay for almost the rest of his life. He had a great influence on the Swedish jazz scene as a bandleader, bass player, pianist, vocalist and songwriter. Others who also settled here were percussionist Sabu Martinez and drummer Leroy Lowe. Other musicians such as trombonist Ron Myers and saxophonist Bill Barron lived here for shorter periods. Although he was living in Copenhagen, the tenor saxophonist giant Dexter Gordon often made tours around the country with young Swedish musicians.

In the circle associated with Don Cherry could be found Bernt Rosengren and his group as well as the Turkish trumpeter Maffy Falay who came to Sweden in 1960. Falay contributed extensively to the repertoire by introducing the exotic melodies and irregular rhythms of his homeland. This was also accentuated when his fellow-countryman, percussionist Okay Temiz, also settled here at the end of the decade. The beautiful Turkish tunes found a special place in the music life of Sweden for some years, especially when Falay a little later started his own group, Sevda.

Accordingly, some of the music played in Sweden in the 60's included different kinds of fusions between jazz and folk music, both Swedish and foreign. There were also other mixtures such as jazz and classical or pop and rock. In this borderland could be heard the "pop-duo" Hansson & Karlsson, with organist Bo Hansson and drummer Jan Carlsson playing a free-form type of improvised music (III:8). Another popular organ player was Kjell Öhman who executed a more swinging style (III:13). The Swedish blues singer Peps (Persson) combined jazz and rock elements in his modern type of blues (IV:3).

All these different kinds of jazz and jazz-related music went through considerable functional transitions during the 60's. Some of it was being adapted as dance music, but most of it functioned as music primarily for listening to. The circumstances could vary according to the venues, which included jazz restaurants (like the famous Gyllene Cirkeln – The Golden Circle – in Stockholm), pubs, concert halls, museums, theatres, cellar clubs, churches and so on. The universities were also involved in presenting jazz music. The tradition of jazz festivals began to become established both in Stockholm and in some of the provincial towns such as Umeå in the north.

In 1967 an extensive sociological survey was undertaken revealing that around 10 % of Swedes in the ages 16 to 70 had a documented interest in jazz music. Among jazz strategists, including both musicians and members of the public, this knowledge generated action, within and outside of new or already-existing organizations, to revitalize jazz life. Their ambitions were to work with cultural political lobbying and as pressure groups. This encompassed jazz education at all levels in regular schools and music conservatories. All this was to give the year 1969 the promise of being one of the healthiest and most vital ever in the history of jazz in Sweden, and there were great hopes for Swedish jazz in the 70's. ■