

**OUT OF NOWHERE: THE RISE OF THE
NATIONAL JAZZ TRADITION IN SWEDEN, 1945-1976**

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NATIONAL JAZZ TRADITION IN SWEDEN, 1945-1976

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ABSTRACT OF THE THESIS

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The progression of post-World War II jazz in Sweden is elaborated through study of some of that country's most uniquely influential artists. Beginning with a discussion of topics concentrating on the early reliance upon American models, the alto saxophonist Arne Domnérus and trumpeter Rolf Ericson are shown to establish a jazz practice that ushers in the careers of more nationalistic artists such as baritone saxophonist and composer Lars Gullin. The turbulent life and career of Gullin is explicated, and highlights his major compositions that launched a segment of folk-inspired jazz that earned the epithet "goatherd's jazz." Through musical analysis, a selection of Gullin's works are used to show how the composer melded certain departures in songform found in Swedish folk music with the aesthetic practice of Cool Jazz of the 1950s. Other influential Swedish musicians such as Bengt-Arne Wallin, Nils Lindberg, and Jan Johansson are discussed to further broaden the nationalistic trend. The appendix features a near complete discography of pianist Johansson's musical career, whereby Swedish jazz transcended previous American patterns and codified its own repertoire centering on regional folk songs.

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Table of Contents

Abstract of the Thesis	ii
Acknowledgments	iii
Part 1: Vital Foundations	
<i>Introduction</i>	1
<i>Chapter 1:</i>	4
Jazz in Sweden Until the End of WWII: A Brief Background	
Early Postwar Swedish-American Exchanges of “Modern” Jazz, 1947-1949	
<i>Chapter 2:</i>	13
Charlie Parker, Arne Domnérus, and Rolf Ericson, 1950	
Sweden in the American Press and the Influence of Leonard Feather	
<i>Chapter 3:</i>	23
Nalen: The Mecca of Swedish Jazz	
Harry Arnold’s Swedish Radio Studio Orchestra	
Domnérus’s Leadership As a Catalyst for Rising Stars	
Part 2: A New Point of View—Lars Gullin	
<i>Chapter 4:</i> Early Period, 1946-1953	53
<i>Chapter 5:</i> Middle Period, 1954-1959	79
<i>Chapter 6:</i> Late Period, 1960-1976	101
Part 3: Music Analysis	
Domnérus: “Out of Nowhere”	124
Gullin: “First Walk,” and “Ma”	126
Appendices	
Introduction to the Discography	137
A. Select Discography for Part 1	139
B. Select Discography for Part 2	143
C. A Jan Johansson Discography	167
D. Transcriptions	
1. Domnérus: “Out of Nowhere” transcription	203
2. Ericson: “Anthropology” transcription	209
3. Gullin: “Ma” transcriptions	214
Bibliography	218

Introduction

During the interwar years (1919-1938), while continental Europe witnessed a “coming of age” through innovations both politically and artistically, Western societal values shifted to meet the underlying demands of modernity. These developments also helped to generate progressivism in other regions. Sweden, in particular, experienced a cultural movement within their younger generation, whereby previous role models became conspicuously out-moded. In this time, modern youth culture quietly united towards an increasing disregard for the authority of parental figures.¹ Due to a broadened scope of education in schools, Swedish youth eventually looked farther west to Britain and the United States for cultural forms of expression, as opposed to their previous continental European (primarily German) models. By the late 1920s, young Swedes emerged with a fresh concept of modernity, in which the dancehall became the “headquarters” for their gatherings, and the entertainment played by Swedish dance bands espoused the “sweet” vogue carried over from England.²

As the 1930s progressed, various media and cultural interactions exposed Swedes to jazz. According to the scholar Mats Franzén, films from the United States depicting the “excessive pleasures provoked by the rhythmic instigation of jazz” were frequently shown in theatres, and “many films were built up around big swing bands, [which] launched new teen idols, and visualized a heightened, intensified feeling for the present,

¹ Mats Franzén, “The Emergence of a Modern Youth Culture: The Swedish 1930s,” *Acta Sociologica* (2002): 47.

² The Paramount Orkester (playing in the late 1920s) served as an antecedent to this trend of “sweet” dance music played by Swedes at dancehalls. See Erik Kjellberg, *Svensk Jazzhistoria: En Översikt* (Stockholm: P.A. Norstedt & Söners Förlag, 1985), 36-38.

often with erotic overtones.”³ Young Swedes gained a freedom of expression through this spotlight on American societal habits, indulgences and all. They increasingly gathered at local jazz establishments and formed new identities that espoused a sudden “zest for life,” previously constrained by prior generations.⁴

Gaining experience through a well-developed dance band and jazz community, Swedish musicians became increasingly reliant on materials from the United States for their education in this new music. Musicians regularly sought out American recordings and performance experiences with American jazz musicians. Two key events helped to usher in a decisive cultural exchange between Sweden and the U.S. First, Louis Armstrong captivated audiences with his October 1933 performances in Stockholm. His appearance furthered the schism whereby Swedes broke away from their previous Germanic influences, and began looking westward.⁵ Second, Duke Ellington’s tour of Sweden in 1939 helped to show America that there was a constituency of devoted Swedish jazz fans.⁶

Through the scope of this thesis, I aim to clarify how Swedish jazz culture moved away from a reliance on the model of American jazz practice toward an eventual independence based largely upon its own emergent cultural values through the end of the 1960s. This transformation can be seen directly through the combined efforts of three

³ Franzén, “The Emergence,” 47.

⁴ Naturally, there was opposition and criticism of the “Americanization” of Sweden on the part of older generations, but this trend took root, according to music scholar Erik Kjellberg, as early as the 1910s and 1920s. See Erik Kjellberg, *A Visionary Swedish Musician: Jan Johansson*, trans. Sven H. E. Borei (Stockholm: Swedish Music Information Center, 1998), 9.

⁵ Lars Westin, “Jazz in Sweden: An Overview.” Available online at the Centre for Swedish Folk Music and Jazz Research. [Http://www.visarkiv.se/en/jazz/index.htm](http://www.visarkiv.se/en/jazz/index.htm). Accessed March 5, 2007.

⁶ Ellington consequently wrote “Serenade to Sweden” to commemorate his successes there. Other notable concert tours by Americans to Sweden in the 1930s include those by Coleman Hawkins (1935), Benny Carter (1936), Jimmie Lunceford (1937), Edgar Hayes and Thomas “Fats” Waller (both 1938).

jazz musicians: (1) alto saxophonist and clarinetist Arne Domnérus; (2) trumpeter Rolf Ericson; and (3) composer and baritone saxophonist Lars Gullin. Naturally, there are additional musicians who figure prominently in this study, such as pianist Jan Johansson, trumpeter Bengt-Arne Wallin, pianist Nils Lindberg, and bandleader Harry Arnold. However, the careers of these main three artists, beginning with Domnérus in the 1940s and ending with Gullin's death in 1976, provides rich evidence that I hope will aid in de-marginalizing Swedish jazz in the predominantly American canon of jazz history. Critical analysis of their music from recorded performances, as well as accounts of cultural exchanges they made with American jazz musicians throughout this thirty-year period, will illustrate their vital cultural contributions to the larger global history of the jazz tradition.

CHAPTER 1

Jazz in Sweden Until the End of WWII: A Brief Background

A range of opinions propose when the first recording was issued with Swedish musicians playing jazz. Music scholar Erik Kjellberg cites a dance band record from 1919 with an all-Swedish ensemble accompanying singer Ernst Rolf as a possible first account.¹ By contrast, Björn Englund recognizes Helge Lindberg and the Christal Band of 1925 as a more “jazzy” recording session. In between these years lies the Swedish recording of the American banjoist Russell Jones, who produced six titles in Sundbyberg with Swedes during 1921.² All of these examples are convenient arguments, as one can notice in each instance that Swedes were engaged on three most vital inter-cultural pursuits—playing with visiting Americans, playing in Britain, and doing their best to perform “jazz”-styled music in the manner dictated by American records. In addition, each of these primeval recordings features all-Swedish backing ensembles.

In 1933, the Swedish jazz magazine *Orkester Journalen* printed its first issue. This publication marks the beginnings of a community of jazz cognoscenti in Sweden. Now called simply *OJ*, the magazine is the longest-running jazz publication in the world. It began as a way to cover many aspects of American, British, and Swedish jazz, but its early years focused largely on the “sweet” music of dance bands.

Kjellberg recognizes the importance of the dance band origins of Swedish jazz. Specifically, he points at Finnish-born bandleader Håkan von Eichwald as a major figure

¹Erik Kjellberg, *Svensk Jazzhistoria: En Översikt* (Stockholm: P.A. Norstedt & Söners Förlag, 1985), 13.

² Björn Englund, “Early Swedish Jazz on Records and Cylinder,” *Jazz & Blues*, September/October 1971, 15.

during the 1930s. According to him, von Eichwald helped to coalesce the “sweet” music fascination among Swedes. Yet Swedes formed an early habit of soaking up more diverse influences as well. The influence of “hot” music from New Orleans musicians was a paragon of the “rhythm of life.”³ In an era when cultural heroes were being assimilated mostly through U.S. films that included jazz, von Eichwald filled a vacuum for Swedes in his role as a national icon that also epitomized the sophisticated mentality seen in the figures from the movies.⁴

The start of World War II further changed the identity of youth culture in Sweden, namely because the country lost the resources of new records and live performances by noted American musicians. A hunger for authoritative influences became the burden of many Swedish musicians who continued in the “sweet” dance-band tradition throughout WWII. The AFM union recording ban in the U.S. (1942-1944) also contributed heavily to the loss of current materials and sources. Swedes were effectively cut off from contemporary American jazz for roughly three years until the war was over in the summer of 1945.⁵

The former editor of *OJ* and Swedish jazz record producer Lars Westin has noted the liveliness still exhibited among Swedish youth to congregate at dance gatherings.

³ Mats Franzén, “The Emergence of a Modern Youth Culture: The Swedish 1930s,” *Acta Sociologica* (2002): 54.

⁴ Kjellberg also mentions Arne Hulphers as a major bandleader of this period. Hulphers performed more British- and American-styled music with English titles and lyrics. See Kjellberg, *Svensk Jazzhistoria: En Översikt*, 60.

⁵ Lars Gullin discographer Pär Rittsel disputes this jazz starvation, saying that “contrary to the occupied nations of Europe, Sweden had an influx of American records during the war.” See Pär Rittsel, *Lars Gullin A Discography* (The Netherlands: Names & Numbers, 2006), 3. Although Sweden was neutral during the war, and V-discs and other records found their way there, Rittsel’s claim contradicts those of other Swedish jazz experts who have close experience with both discographical and sociological foundations to Sweden’s jazz tradition.

From the 1920s through the early 1960s, such social venues fostered an ongoing community of jazz musicians. Westin states that:

All this meant that Swedish jazz expanded rapidly. Jazz was played at dance venues all over the country, by orchestras large and small and by amateurs and professionals. The music of the young generation also had a considerable impact on radio and film. Furthermore, the lack of imported records resulted in a drastic increase in the number of domestic recordings.⁶

With the surrender of Japan on August 14, 1945, the exchange between Swedes and the West effectively resumed, this time with a fervor previously unfelt in Europe. In response to the optimistic sentiments of the postwar Swedish youth, bandleader Rune “Lulle” Ellboj and his dance orchestra recorded tunes such as “My Guy’s Come Back” and “Jazz Comes Home from War.”⁷ In the early postwar years, this orchestra was also broadcast over American Armed Forces Radio and held a high-profile position in Sweden as Stockholm’s best large dance band.

Early Postwar Swedish-American Exchanges of “Modern” Jazz, 1947-1949

With the advent of Lulle Ellboj’s band, some future bebop-oriented musicians were able to form working relationships early in their careers. Alto saxophonist and clarinetist Arne

⁶ Lars Westin, “Jazz in Sweden: An Overview.” Available online from the Centre for Swedish Folk Music and Jazz Research. [Http://www.visarkiv.se/en/jazz/index.htm](http://www.visarkiv.se/en/jazz/index.htm). Accessed March 5, 2007.

⁷ See Appendix A – Select Discography for Part 1.

Domnérus (b. 1924) began early associations with both composer/pianist/saxophonist Gösta Theselius as well as singer Alice Babs. Domnérus and Theselius eventually became two of the most highly regarded Swedish musicians who had embraced modern jazz. When the jazz journalist Leonard Feather visited Sweden in 1951 to form a hand-picked group to record his music, he notably chose Domnérus and Theselius as members of his “Swingin’ Swedes” ensemble.⁸

Feather’s group largely performed in a transitional, pre-bop or swing-derived idiom. At roughly the same time, bassist Simon Brehm worked as a bandleader during the mid-1940s. Although Brehm had been a participant in Feather’s ensemble, his band presented a more bebop-inspired group. When they appeared on Swedish radio, their “signature melody” was “How High the Moon,” a staple among American bebop musicians ever since Charlie Parker and Benny Harris co-wrote its contrafact “Ornithology” in 1946.⁹ On January 13, 1947, the Simon Brehm Orchestra also recorded what is considered by numerous Swedish jazz researchers as the first bebop recording by Swedes. The recording is an aircheck in which the Brehm band plays the standard “After You’ve Gone.” In this arrangement, there is a soli chorus that employs the characteristic rhythmic inventions and phrasing exemplified by bebop.¹⁰

During the 1930s, numerous American jazz musicians visited Sweden to perform. As noted, WWII cut off such cross-cultural exchanges for about three years, and it was

⁸ See Appendix B – Select Discography for Part 2.

⁹ Hear for example Simon Brehm’s Sextet, “How High the Moon,” recorded March 19, 1948. Available on *Svensk Jazzhistoria, Vol. 6—Swedish Jazz 1947-1951: Cream of the Crop*, Caprice CAP 22041, 1999, compact disc.

¹⁰ See the booklet information to *Svensk Jazzhistoria, Vol. 5—Swedish Jazz 1943-1947: Jazz Anfaller*, Caprice CAP 22026, 1997, compact discs.

not until 1947 that Americans began to return to Sweden for performances. The first American band of note to perform in Sweden after WWII was Don Redman's Orchestra. Performing at some time in 1947 at Nalen, the celebrated Stockholm jazz club and dancehall, was the bassist Chubby Jackson (recently departed from Woody Herman's Thundering Herd). Jackson was leading a so-called "ultramodern sextet."¹¹ According to Swedish jazz experts, this band was the first group to perform the new bop music in Sweden.¹² In March of that year, trombonist and vibraphonist Tyree Glenn visited Sweden and made some recordings with young clarinet modernist Åke Hasselgård, who was then only twenty-four years of age. This recording session and interaction with Glenn helped to foster Hasselgård's aspiration to venture outside of his native Sweden and test his skills in the motherland of jazz.

On July 1, 1947, Åke Hasselgård arrived in America. He promptly entered New York's bustling jazz scene. After numerous mispronunciations of his name (many people pronounced Åke similarly to "Okie"), he realized that he would fit in better if he adopted a more Anglicized first name, ultimately choosing "Stan." Re-spelling his last name, he replaced the Swedish vowel "å" with "a." Before long, he found himself under the wing of Benny Goodman, who was then in the midst of forming a new septet. Hasselgård quickly became a working member of Goodman's group. Recordings were made both from a two-week engagement at the Click nightclub in Philadelphia, and from a resort

¹¹ See Chapter 3 for a more in-depth examination of Nalen's prominent standing within Swedish jazz culture.

¹² Hans Lindström, et al., eds., *The National Mansion: Nalen* (Stockholm: Info Books, 1998), 69. Listen to Chubby Jackson and His Fifth Dimensional Jazz Group performing "Begin the Beguine," "Shiska (Tiny's Blues)," "Crown Pilots," "Lemon Drop," "Crying Sands," "Boomsie," and "Dee Dee's Dance" on Dizzy Gillespie, Chubby Jackson, and James Moody, *Bebop Enters Sweden: 1947-1949*, Dragon DRCD 318, 1998, compact disc.

north of New York City.¹³ “Swedish Pastry” soon became a staple tune in the band’s repertoire, and Hasselgård’s playing received favorable marks in the jazz press of the time. He continued to play around New York’s 52nd Street scene. He even led his own group at the Three Deuces with other modern players, including Max Roach. During this period he also made recordings under his own name. Unfortunately, during the night of November 22, 1948, while traveling to a gig in Chicago, he was killed in a car accident at the age of twenty-six. Hasselgård is still heralded today as a top-flight soloist who helped to nurture interactions between Swedish and American jazz musicians.

In 1947, the Swedish trumpeter Rolf Ericson (b. 1922) also moved to America. He stayed for three years. During this period, Ericson routinely jumped from swing-oriented gigs with Goodman and Benny Carter, to West-Coast, bebop-style recording sessions with Wardell Gray and Sonny Criss. He also performed with Billy Eckstine’s orchestra, landed a job in Charlie Barnet’s band (which lasted one year), and ultimately worked for eight months with Woody Herman. A final high point occurred when he substituted for Red Rodney during a week in Charlie Parker’s quintet at the Three Deuces before returning to Sweden.¹⁴ Ericson’s hard-fought apprenticeship during these three years caused him to detest the anguished lifestyle forced upon American jazz musicians, who traveled far and wide to perform successive one-nighters with little compensation or relief. He moved back to Sweden in mid-1950. In a *Down Beat* article from November 1951 titled “America No Dreamland, Says Swede Star,” Ericson asserted that the

¹³ Listen to Hasselgård’s solos on “All the Things You Are,” “Mel’s Idea,” and “Lullaby in Rhythm” on Stan Hasselgard and Benny Goodman, *At Click 1948*, Dragon DRCO 183, 1995, compact disc.

¹⁴ Pär Rittsel, “Roffe Ericson med Reinhold Svenssons Orkester.” Available online at “Record Covers: Session by Session.” [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed April 13, 2007.

frustrations and dangers of starvation and prevalent narcotics use were no substitute for steady work and a more relaxed “tempo of life.”¹⁵

Despite hardships, Ericson’s period in the U.S. showed other Swedish musicians that they could also make an impact there. His own publicized critique of life for musicians in America was also short-lived, as he returned to America for extended stays between 1952-1956 and 1958-1966. From these periods, Ericson can be heard on numerous recordings with figures such as Miles Davis, Harry James, Stan Kenton, Maynard Ferguson, Buddy Rich, Charles Mingus, Duke Ellington, and Rod Levitt.¹⁶

Many Swedish musicians nurtured the development of bebop on their homefront, as can be evidenced by the earliest forays into that style from Simon Brehm’s Sextet recording of “After You’ve Gone.” New postwar influences gleaned from a growing influx of American records, as well as from visiting guest artists such as Dizzy Gillespie and his big band (who visited Sweden in 1948), each helped to contribute to a fervent and growing community of bebop enthusiasts. This new interest in bebop was even expressed in humorous parodies. For example, the song “Bebop Spoken Here,” by Matt Malneck and Milton DeLugg, was a tongue-in-cheek reminder that the modern style was the hippest around.¹⁷ This song was consequently mimicked to humorous effect in the Swedish parody of “Be-bop Läres Här” (“We Learn Bebop Here”), performed by singers

¹⁵ See Rolf Ericson and Nils Hellström, “America No Dreamland, Says Swede Star,” *Down Beat*, November 1951, 3.

¹⁶ Ericson’s impact on the American music scene is substantial. Notable appearances on now-canonic records are frequent. See, for example, Ericson’s performances on Charlie Parker, *Complete Bird in Sweden*, Dragon DRCD 11216, 2002; Charles Mingus, *The Black Saint and The Sinner Lady*, Impulse! LP5649, 1963; Duke Ellington, *70th Birthday Concert*, Blue Note CD32746, 1995, compact discs.

¹⁷ Charlie Barnet recorded this number with his band on April 2, 1949, with Rolf Ericson in the trumpet section.

Wille and Totty Wallén with their Wild Vikings in 1949.¹⁸ Around this time, clarinetist Hans Olof “Putte” Wickman formed his sextet with pianist Reinhold Svensson. This sextet expressed the determination to draw material only from the most fresh and modern American sources. Most significantly, Wickman vowed not to continue to copy the still-popular Goodman style.¹⁹

Aside from the proliferation of small groups that helped usher in bebop practice in Sweden, the large orchestras of Gösta Theselius and others performed important concerts on radio between 1948 and 1949. These ensembles came to influence the younger musicians’ desire to create music for larger groups. Around this time, Domnérus and other prominent Swedish musicians split the difference between big band and quartets/quintets to focus primarily on mid-size ensembles of six to ten players. In parallel fashion, the recordings of the Miles Davis Nonet of 1949 helped inform Swedish jazzmen of the potential for mid-size ensembles to experiment as well as to create listenable music for the general public. In fact, the American “Cool Jazz” movement had a larger long-term impact on Swedish jazz and their perceptions of modernity in comparison to the influence of bebop. According to Jan Bruér and Lars Westin, for example, “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.’”²⁰ As working groups were formed in the 1950s, the instrumentation of three saxophones (alto,

¹⁸ Wille Wallén, Totty Wallén and his Wild Vikings, “Be-bop Läres Här,” *Svensk Jazzhistoria*, Vol. 6—*Swedish Jazz 1947-1951: Cream of the Crop*, Caprice CAP 22041:2, 1999, compact disc.

¹⁹ Jan Bruér, Lars Westin and Dave Castle, “English Summary” in accompanying booklet, *Svensk Jazzhistoria*, Vol. 6—*Swedish Jazz 1947-1951: Cream of the Crop*, Caprice CAP 22041, 1999, compact discs.

²⁰ Ibid.

tenor, and baritone), one trumpet, and a three-piece rhythm section became a standard choice, as seen in the first modern dance band at Nalen, formed in 1951. A variation on this Swedish ensemble format was to simply employ four arbitrarily chosen horns and three rhythm players.

As the first jazz festival held in Europe after WWII had ended, the Paris Jazz Fair of 1949 provided a landmark occasion for groups from all over the world to come together and exchange information. Though rather hastily assembled, the all-star line-up of Swedish modernists consisted of such top musicians as Domnérus, Wickman, Brehm, Babs, Gösta Torner, Carl-Henrik Norin, Reinhold Svensson, and Sven Bollhem. This group was billed as “The Swedish All-Stars” and their performances at Salle Pleyel garnered international praise, with particular attention paid to Domnérus, Wickman, and the blind piano virtuoso Reinhold Svensson. The audience was astounded by the Swedes’ authentic and fluent grasp of modern jazz, especially in comparison to the shoddy performances from other countries. Americans were also performing at the festival, including Charlie Parker, Miles Davis, and others. Despite this newfound fame, when the group returned home, they quickly went separate ways and settled back into tedious “function” gigs.²¹

²¹ On compact disc, there are four songs issued from the Salle Pleyel concerts: “All the Things You Are,” “I Surrender, Dear,” “Tea for Two,” and “Indiana.” All are on *The Swedish Jazz All-Stars: Parisorkestern 1949*, Dragon DRCD 349, 1999, compact disc.

CHAPTER 2

Charlie Parker, Arne Domnérus and Rolf Ericson, 1950

Arne Domnérus was born on December 20, 1924, in Solna, in Stockholm County. His upbringing was characterized in part by the aforementioned schisms in youth culture of the 1930s where many young Swedes began to look to America for social progress. Mats Franzén's study on the rise of modern youth culture in Sweden provides an apt description of the pre-1940 social environment that helped shape Domnérus:

Looking then at the possibilities for a modern youth culture, we can trace the emergence of a public youth scene around the decade shift of 1940. This is particularly significant since it points to the distinguished and distinguishing qualities of the new culture for and by young people. . . . In the 1930s there was a more exclusive reception of jazz in Sweden. In Stockholm there were a few meeting places for jazz fans. However, for the new life rhythm to gain a broader youth audience, it had to be "swedified." This was exactly what happened around 1940 and during the war years.¹

At the age of sixteen, Domnérus won an amateur clarinet contest organized by *Orkester Journalen* in 1940.² By 1944, he was playing as a regular member of Stockholm's most popular large dance band, Lulle Ellboj's "Vinterpalatset Orkester"

¹ Mats Franzén, "The Emergence of a Modern Youth Culture: The Swedish 1930s," *Acta Sociologica* (2002): 54.

² Lars Westin, liner notes to Arne Domnérus, *Jump for Joy 1959-1961*, Dragon DRCD 196, 1998, compact disc.

(The Winter Palace Orchestra). This band was one of the first major ensembles in Sweden to be heard on American Armed Forces Radio. Their music captured a progressive sentiment esteemed by the younger generation of the day. The work of Domnérus in this band can be heard on recordings made from late 1944 until November 1946. The style he worked to develop at this apprenticeship stage drew heavily on Benny Carter's alto style.

"Dompan," as he came to be nicknamed (it is simply a shortened and altered version of his last name), fraternized with other modern musicians who had adopted the bebop idiom in the late 1940s. He appeared in the horn section of a Simon Brehm Sextet air check of "After You've Gone" from January 13, 1947. As previously mentioned, this recording was the first indicator to mark the onset of bebop as a practice in Sweden. Here, one can notice a clear embrace of bebop style, but Domnérus does not readily possess a vocabulary consistent with American bebop at the time of this recording. He takes a short solo (twenty measures including the four-measure break) that displays some marginally bebop-crafted phrases, but his performance is more closely related in timbre and presence of vibrato to the previous Carter-styled alto playing from Domnérus's "sweet" dance band upbringing. The horn soli section is the clearest display of the bebop idiom on the recording.

Further work eventually led to Domnérus being chosen as a member of "Parisorkestern 1949." This honor resulted in him becoming not only a household name in Sweden, but an acclaimed foreign talent to American jazz fans and critics. His first recording as a leader came roughly three months after the Paris Jazz Fair, on August 20,

1949.³ He then moved on to join Thore Ehrling's dance band, a group that was equally as prominent at home and over airwaves as Ellboj's Winter Palace Orchestra. Domnérus remained a member until 1951.⁴

The American saxophonist James Moody lived in Europe between 1948 and 1951. After the Paris Jazz Fair, Metronome Records founder (and drummer) Anders Burman invited Moody to come to Sweden. A two-week engagement at a Stockholm restaurant that featured live music for dancing resulted in a record date on October 7, 1949.⁵ The recordings of "Out of Nowhere" and "Moody's Mood for Love" highlighted Domnérus in the ensemble. On the former, one can hear the altoist trading fours with Moody, as well as taking his own solo. The latter recording became a landmark hit for Moody, and has been a staple in his performing repertoire since this date.⁶

Between November 19 and 28, 1950, Charlie Parker visited Sweden and Denmark. Parker's manager Billy Shaw and Nils Hellström organized a week-long tour that also included Roy Eldridge as a separate act on the same billing. The rumors of Parker's European tour are evidenced in print as early as May of that year in the Swedish jazz magazine *Estrad*. There was even talk of Parker also being scheduled to appear in Holland, which never happened.⁷ The musicians set to play with Parker were hand-picked

³ For example, hear these selections performed by Arne Domnérus's Favourite Five: "Conversation," "More Than You Know," and "Body and Soul" on Arne Domnérus, *Arne Domnérus & His Favorite Groups 1949-1950*, Dragon DRCD 358, 2002, compact disc.

⁴ For more on Ehrling's band, see Erik Kjellberg, *Svensk Jazzhistoria: En Översikt* (Stockholm: P.A. Norstedt & Söners Förlag, 1985), 90-93.

⁵ According to Nicolausson, there was also a recording session the day before Moody's leader session, listed as Arne Domnérus Favourite Group, October 6, 1949.

⁶ James Moody and His Swedish Crowns, "Out of Nowhere," Available on *Svensk Jazzhistoria, Vol. 6—Swedish Jazz 1947-1951: Cream of the Crop*, Caprice CAP 22041:2, 1999, compact disc.

⁷ "Parker till Europa i Höst," *Estrad*, May 1950, 1.

modern jazz players from Sweden. A rough total of six documented Scandinavian concerts occurred in this period, moving in order from Stockholm, to Gothenburg, to Malmö, to Copenhagen, Denmark, and back to Helsingborg and Jönköping, Sweden. There was also possibly yet another concert in Gävle.⁸

At the end of his first night of concert performances, Parker was supposed to pay a visit to Nalen, which was *the* place for jazz in Stockholm. This encounter never happened, however, as members of the newly-formed Federation of Stockholm Jazz Clubs whisked Parker away to a restaurant called “Von der Lindeska Valven” for a late-night jam session. The anticipation of the visit can be seen in an advertisement that Gunnar “Topsy” Lindblom, the legendary owner of Nalen, had placed in *Dagens Nyheter*, one of the main national newspapers. Lindblom’s ad announces:

Charlie Parker at the Concert Hall. Simultaneous debut of Nalen’s new orchestra called the Sweden All-Star Band with Rolf Ericson, Rolf Blomquist, Arne Domnérus, Lasse [Lars] Gullin, Gunnar Svensson, Yngve Åkerberg and Jack Norén. We’re counting on the guys for the Monday evening jam session.⁹

⁸ Numerous accounts state that Parker missed his train connection to this gig, but arrived late and performed despite the delay.

⁹ Martin Westin, trans. Sven Borei, “Charlie Parker in Sweden 1950.” Available online at the Swedish Music Information Centre (STIM).
[Http://www.mic.stim.se/avd/mic/prod/jazzfacts.nsf/WebSearch/3AEC79E9DEA69092C1256E21003384DE?opendocument](http://www.mic.stim.se/avd/mic/prod/jazzfacts.nsf/WebSearch/3AEC79E9DEA69092C1256E21003384DE?opendocument). Accessed February 20, 2006.

Despite this proclamation, the all-star group did not become fully formed until the fall of 1951.¹⁰

Given that most international jazz stars were expected to visit Nalen on their stays in Sweden, Parker's diversion from his scheduled visit caused a bit of hostility. Lindblom eventually had to arrange with Nils Hellström (the promoter of the tour) in conjunction with Billy Shaw (Parker's manager) to secure a visit from Parker at the end of the saxophonist's tour around the country. To do this, Lindblom had to pay extra, something he had never done before (but which became common practice later on). In his advertising for this second event, Lindblom aimed to promote Parker and Eldridge's visit, in addition to advertising the newly established Nalen band, led by Domnérus and Ericson. These ads show remarkable racial-political naïveté: "Come to Nalen tonight. And take note—there are negroes in town. Good chance of something worth hearing. To listen to."¹¹ On Monday, November 27, it was noted that *Orkester Journalen*'s Carl-Erik Lindgren joined Parker in the afternoon, and in the evening he appeared as promised at Nalen with Putte Wickman's band.

The customary format for each show of the Parker tour had Domnérus and the Swedish band play a few selections preceding Parker's sets with the same musicians minus Domnérus. The backing personnel varied from concert to concert, and a listing of these musicians provides a more comprehensive view of the modern Swedish scene. Rolf Ericson (trumpet), Gunnar Svensson (piano), Yngve Åkerberg (bass), and Jack Norén

¹⁰ Within the ranks of the Arthur Österwall (Seymour's brother) Quintet were Åke 'Stan' Hasselgård, Rolf Ericson, and Arne Domnérus. This group performed for three seasons at Nalen in the 1940s. The participation of these last two members is significant since at the beginning of the 1950s the featured Nalen band fell under their co-leadership.

¹¹ Hans Lindström, et al., eds., *The National Mansion: Nalen* (Stockholm: Info Books, 1998), 42.

(drums) played in Stockholm and other locations. Gösta Theselius (piano), Thore Jederby (bass) replaced Svensson and Åkerberg in Malmö. Other musicians like Simon Brehm (bass), Lars Gullin (baritone saxophone), and Lennart Nilsson (piano) participated in jam sessions with Parker, while Norwegian trumpeter Rowland Greenberg substituted for Ericson at the Jönköping concert as well as the one-nighter in Denmark.¹²

By most accounts, the response to Parker was favorable, but many critics, writers, musicians, and fans believed that the highlight was how Domnérus matched or even surpassed Parker's talent. Had it not also been for Parker's alcohol consumption during his stay, it is possible that Domnérus would not have been as worthy an adversary. In fact, Parker's subsequent visit to France had to be cut short due to his peptic ulcer, a development that resulted in his return to America for medical attention. This favorable impression of Domnérus may have also been a result of the fact that much of the lay-audience Parker played for did not know who he was, and some general newspaper columnists similarly critiqued his playing harshly due to a lack of appreciation for his role as an innovator. It was not until after his death in 1955 that more Swedes generally came to recognize the impact of Parker's musical legacy.

Musically speaking, Domnérus had become a superb emulator of various jazz and dance band styles of the day. As such, he could provide the serviceable solos required of him in his dance band engagements. When asked by an interviewer what made him such a great player, after long pause, he jokingly said, "What I'm probably best at is adapting, as long as the person I'm adapting to doesn't get my goat. And if that happens, what I'm

¹² Charlie Parker, *Complete Bird in Sweden*, Dragon DRCD 11216, 2002, compact disc.

best at is getting really angry.”¹³ When positioned as a modern artist in the same way Parker was for these concerts, Domnérus largely relied on sticking to his serviceable stylistic emulations, while still creating enough potent original statements to impress Parker himself. Parker was even quoted as saying, “Oh my boy Arne, he makes it so hard for me, he makes it so hard for me!”¹⁴ The critical reception of Domnérus was favorable, and musicians who witnessed the interaction between the two musicians even stated that he was able to best Parker on occasion.¹⁵

From the week of Parker’s tour, there are three selections performed by Domnérus at the November 22 Malmö gig at Amiralen Dance Hall that have been commercially released. These tunes were “Out of Nowhere,” “All the Things You Are,” and “Fine and Dandy”—the latter of which was a favorite of Ericson’s that was also played during the jam session after the Helsingborg performance. The “Out of Nowhere” performance is interesting for the choices made in its arrangement, as well as for Domnérus and Ericson’s trading fours throughout the entire piece. (For more on this performance, see the Music Analysis section of this thesis.)

In this performance, one can hear a great difference between Parker’s vocabulary and that of Domnérus. Many Swedes may have preferred Domnérus’s style, but they appreciated the rarity of seeing and hearing Parker up close. Nonetheless, musicians who played with Parker or attended concerts received a top education in bebop from his visit.

¹³ Lindström, *The National Mansion*, 77.

¹⁴ Westin, “Charlie Parker in Sweden 1950.”

¹⁵ See Rowland Greenberg’s comments on the Jönköping performance when Parker needed alcohol to best Domnérus. Rowland Greenberg, “Charlie Parker.” Available online at Jazz Professional. <http://www.jazzprofessional.com/interviews/RowlandGreenberg.htm>. Accessed October 16, 2006.

The exchange also buttressed the reputations of the skilled jazzmen in Sweden with whom Parker mingled and performed.

As noted, Domnérus had achieved a new international status after the Paris Jazz Fair of 1949 and Parker's tour of 1950, so much so that Birdland in New York booked him for a three-week engagement at the end of that year. Unfortunately, he was denied a work permit and the engagement never happened. As such, Americans continued to hear his playing exclusively through records. Thankfully, these were numerous in the 1950s. Dial, Prestige, EmArcy, RCA Victor, New Jazz, and Blue Note all released recordings led by Domnérus and other Swedes during this period.¹⁶ In keeping with the contemporary jazz-with-strings vogue, on April 13, 1951, Domnérus even led a recording session with pianist Gunnar Svensson and bassist Yngve Åkerberg and a nine-person string section and harp. The tunes recorded were "The Man I Love" and "The Favour of a Fool."¹⁷

As early as the November 1950 visit from Parker, Domnérus began the formation of a group to perform at Nalen.¹⁸ Established in 1934 when Gustav "Topsy" Lindblom (a former Olympic athlete) bought the building at Regeringsgatan 74, Nalen became a dance hall where Swedes from all walks of life gathered nightly. "Nalenbandet" (as the group Domnérus led came to be known) provided a variety of music that served both to keep dancers engaged while giving young musicians a chance to graft the rhetoric of modern

¹⁶ Jan Bruér, Lars Westin, and Dave Castle, "English Summary," in accompanying booklet, *Svensk Jazzhistoria, Vol. 6—Swedish Jazz 1947-1951: Cream of the Crop*, Caprice CAP 22041, 1999, compact discs. Also listen to Arne Domnérus, *Arne Domnérus & His Favorite Groups 1949-1950*, Dragon DRCD-358, 2002, compact disc.

¹⁷ Nicolausson, *Swedish Jazz Discography*, 60.

¹⁸ See discussion of Topsy Lindblom's advertising to bring crowds to hear the new "Nalenbandet" and the Parker jam session in Lindström, *The National Mansion: Nalen*, 42-43.

American jazz with a more “Swedish vibe.” This group lasted until roughly 1965, with some changeover in personnel over the ensuing years, but with a generally consistent format of four horns and three rhythm section players.

Sweden in the American Press and the Influence of Leonard Feather

Journalist, jazz promoter, and composer Leonard Feather visited Sweden in 1951 to explore the scene and to record a group of the top modern jazzmen playing his music. His writings on Swedish jazz in *Down Beat* during this era led to various American releases of recordings by Swedish musicians by both the Prestige and Blue Note labels. Apart from his efforts to sell records, Feather also conducted his famous Blindfold Tests in an effort to show that ethnicity could not be transferred over a recording. This intent may have enlivened his aspirations to promote the Swedes (and other Europeans) for the sake of his own beliefs rather than theirs. By gaining a fan base for the Swedes, he might have been able to change the landscape of American jazz to be more receptive to his own larger racial agenda.¹⁹ Feather was not a white supremacist, but his racial and inter-cultural politics contained various inherent problems. Did his support for white musicians alienate the African-American fan-base? How did this agenda relate to the growing inclination to view bebop as strongly representative of black culture?

¹⁹ Feather’s project was also tied to his self-interest in promoting his own music, as evidenced in *Down Beat*’s July 1951 article “Jazz in Europe: Sweden.” The last sentence of this article states that during the Stockholm visit, he was provided with “the Swedish music this side of heaven.” Consequently, the publicized Swedish all-star group Feather put together recorded a tune penned by him entitled “The Swedish Music This Side of Heaven,” which was released in the U.S.

The November 1951 issue of *Down Beat* featured two articles by Feather that were heavily devoted to promoting Swedish musicians.²⁰ However, the construction of the larger *Down Beat* issue compromised the Swedes' and Feather's interests simultaneously, as this issue notably included Rolf Ericson's testimonial article concerning his troubles earning a living in America as a foreign jazz musician.²¹ The inclusion of this pointed critique may have caused difficulties for Swedish musicians aspiring to enter the American jazz marketplace.

In his first article entitled "Bouquet to Sweden: Meet Some of the Swinging Swedes," Feather revealed his desire for this music to reach as wide an audience as possible in order to promote his investments in Swedish artists. This essay was one entry in a long-ranging series of articles that intended to introduce Americans to the jazz cultures growing in such European countries as Denmark, England, and France. With "Bouquet to Sweden," Feather attempted to introduce Americans to certain Swedish musicians, including Domnérus and Gösta Theselius. The figures who were emphasized in this article had, up until then, largely maintained a solely Swedish performance background. Those musicians who had more experience working with Americans on their tours of Sweden (such as pianist Bengt Hallberg in Stan Getz's group) were also promoted in Feather's efforts to provide legitimacy to this emerging Scandinavian jazz scene. Furthermore, he intentionally left out many of the Swedish band leaders who led high quality Swing Era-styled big bands.

²⁰ Leonard Feather, "Bouquet to Sweden: Meet Some of the Swinging Swedes," *Down Beat*, November 1951, 2, and "The Blindfold Test: Bassist Brehm No Simple Simon," *Down Beat*, November 1951, 12.

²¹ Rolf Ericson and Nils Hellström, "America No Dreamland for Musicians, Says Swede Star," *Down Beat*, November, 1951, 3.

Certain constructions by Feather are devoted to building an image of knowledgeable Swedes who have “cut their teeth” on the best jazz America has to offer. In his Blindfold Test of Simon Brehm, for example, Feather attests that, “like all his Stockholm colleagues, [Brehm] is thirsty for knowledge of what’s happening on the American scene. [H]e listens avidly to the small proportion of American jazz platters that are released in Sweden or imported by collectors.”²² In contrast, some fabrications by Feather elsewhere in *Down Beat* seem to undermine this impression of Swedes “eagerly learning” American jazz. For example, in a July 1951 *Down Beat* article, he states that, “I have seen crowds flock to the ‘folk parks’ that offer open air entertainment in the summer, and [I] have watched them stand around in the rain (there are no seats provided) to listen to some of the *worst cornball garbage* you ever heard [emphasis added].”²³ Whether or not this criticism is in reference to “schlager” (sing-a-long melodies and light pop songs) or modern jazz is difficult to determine. However, his insinuations that Swedes typically behave uncritically of their musicians also function as a disparagement of the Swedish musicians’ talents. Feather suggested that the Swedish scene in general remained too indifferent to the directions the music was taking, and his jab at the lay-audience seems inappropriate.²⁴ In his article “Jazz in Europe: Sweden,” he paints Swedish culture as naïve, at best only displaying a small seed of the great wealth of jazz talent that America had produced.

²² Feather, “Bassist Brehm No Simple Simon,” 12.

²³ Feather, “Jazz in Europe: Sweden,” *Down Beat*, July 1951, 1.

²⁴ In early 1954, Feather made another trip to Sweden with his show “Jazz Club U.S.A.,” which featured Billie Holiday, Red Norvo, Jimmy Raney, and Red Mitchell. Keith Knox writes that Brehm’s columns in the Swedish press were very critical of Feather, to the point where an offended Feather remarked to *Estrad* magazine that he could not think of ever returning to Sweden again. Keith Knox, *Jazz Amour Affair: En bok om Lars Gullin* (Stockholm: Svensk Musik, 1986), 50.

Feather's problematic cross-cultural journalism is greatly colored by his notions of canon formation. During this era of jazz historiography, many jazz writers were seeking to determine the most centrally important recordings and artists of the tradition. Contributions by some of the first critics of the art form—such as Andre Hodeir, Marshall Stearns, and Barry Ulanov—had begun to emphasize an evolutionary model of the jazz tradition. In actuality, the canonizing/critical efforts of Feather eventually served to bring a few Swedes into the limelight in America. The readership slowly gained a newfound recognition and appreciation for certain musicians, such as the baritone saxophonist and composer Lars Gullin. The fact that Gullin became the first foreigner to be voted *Down Beat*'s "New Star" winner on his instrument in 1954 showed that Americans had grown to accept the more original and modern Swedish players. However, Gullin did not immigrate to the United States after winning the award, and in fact he did not even travel to America. His reluctance serves as further evidence that the Swedish jazz scene was a more welcome terrain for musicians than the American one.²⁵

Rolf Ericson had gained at least some nominal prominence as a jazz musician in the U.S., working with groups led by high-profile leaders such as Charlie Barnet and Woody Herman. Despite this success, he was still unable to become one of the musicians in "the little clique that has the best luck."²⁶ In this remark, Ericson aimed to show the detrimental impact that the American music business—which was rife with appeals toward populist inclinations—had upon an aspiring jazz musician in America. His own efforts to perform the styles that were most popular at the time were even impeded when

²⁵ One Swedish musician who did move to the U.S. around this time, and stayed for many years is drummer Nils-Bertil Dahlander.

²⁶ Ericson, "America No Dreamland," 3.

the press focused on those “lucky few” whom marketers believed had greater selling power.

Ericson displayed a different appraisal of his ability to perform in the most popular contexts; he showed that a Swedish musician was capable of successfully entering the American jazz scene. However, when Ericson chose to return to a comfortable existence in Sweden and stray away from the prestige of these regularly depicted “heroes of jazz,” he may have alienated the American readership who had a vested interest in celebrating those popular bandleaders. Thus, Ericson’s ambivalence towards his tenure with these men may have spoken poorly for the Swedes’ abilities to survive on the scene, despite their talent.

Ericson’s own participation in the jazz tradition from the Swing era forward may have served to further identify Swedes as inherently disconnected with postwar bebop. Despite his work as a bebop player in Sweden prior to his first visit to America, Ericson did not describe himself as a progressive musician. In his article, he mentioned the outmoded bands in which he worked.

Ericson’s remarks on the differences between the American and Swedish jazz scenes are telling:

Since I came home I’ve worked steady with my own group, and I find the interest in jazz much bigger than in the States, where it is almost nil. You can count the places where they really play jazz on the fingers of one

hand, and the bookings there are for a small group of musicians who resent the advent of newcomers.²⁷

This testimonial is imbedded with the sentiment that the dominant culture among Swedes actually was jazz-conscious. However, his assertion also suggested that the cultural exchanges between the two nations continued to be limited, as the careers of Swedish musicians would remain more secure in Sweden than in America.

In his essay, Ericson also addressed narcotics use in the United States. With this subject, he aimed to show that the American scene was full of other pitfalls not common in Sweden. For example, he testified to the sordid state of the Herman band in an article sub-section entitled “Frightening”:

When the band started a night’s work they sounded wonderful, but after the intermission, during which they used the needle or lushed, the good music for the night was over. It was horrible to see them sitting up on the stage like living dead, peering into paper envelopes when they weren’t playing.²⁸

In such reflections, the American scene was shown to be awash with dangers and threats against the upstanding lifestyle valued by a large majority of Swedes. The drug problems among top bands, as well as the starvation and stringent work hours, each displayed the American jazz scene as probably the least musician-friendly career choice for a Swede.

²⁷ Ibid.

²⁸ Ibid.

Ericson's telling article challenged the romanticized "aura" surrounding the sub-culture of American jazz musicians, and eventually did cause Swedes to consciously exclude themselves.

The disillusionment shown with the American music business and the tumultuous lifestyles that American jazz musicians were forced to live eventually caused a rift between Sweden and the United States before a more profitable exchange could be undertaken. Feather's opportunistic contributions to this early 1950s exchange attempted to fix the meaning of events and artists in Sweden for the American populace. His efforts were notably sullied by his personal racial politics and his misguided comments concerning the lack of a critical audience in Sweden. The end result may have been simply that Sweden was regarded as a contributor in building a more international jazz community. However, Sweden had a separate and possibly less enticing appeal to Americans due to these obstacles.

Conclusions on Domnérus/Ericson and the Entrance of Bebop in Sweden

Charlie Parker's guest visit in November 1950 was a hallmark event that showed the involvement of Swedes with the established jazz canon of bebop. This event also revealed the singularity in their appreciation of the modernity of his conception.

Domnérus was positioned as the Swedish near-equivalent of Parker. The impact of this rise in Domnérus's profile, in addition to his participation in recordings with James Moody, helped form a public image of the saxophonist in America. In an interview conducted decades later, Domnérus noted the cultural currency that modern jazz practice had in Sweden:

Yes, we did realize we were pioneers. We kept close tabs on everything, [on] all the new developments. We started playing bossa nova after Stan Getz's "Desafinado." Count Basie dominated of course; it was good for dancing and had the simplicity of consummate craftsmanship. Naturally, we listened to Duke Ellington, and all the white bands—Artie Shaw and Tommy Dorsey. We transcribed, reshaped and made things into our own music.²⁹

²⁹ Lindström, *The National Mansion*, 74.

CHAPTER 3

Nalen: The Mecca of Swedish Jazz

As noted in Chapter 2, Mats Franzén has suggested that:

In the 1930s there was a more exclusive reception of jazz in Sweden. In Stockholm there were a few meeting places for jazz fans. However, for the new life rhythm to gain a broader youth audience, it had to be “swedified.” This was exactly what happened around 1940 and during the war years.¹

To attain the “swedified” ideal that Franzén articulated, the necessary environment had to present itself. Franzén asserts that this environment had its birth during the war years, but some necessary changes in the 1930s played a vital role. An important meeting place was established that greatly contributed to the rise of such musical figures as bandleader Håkan von Eichvold, violinist Hasse Kahn, and bassist Thore Jederby, for example. On September 15, 1934, Gustav “Topsy” Lindblom became the owner of the Stockholm nightclub Nalen. He turned the club into a place for Swedes and musicians in general. His intent was to have jazz performed as dance music.² Eventually, this meeting place became the stage for figures like Domnérus and Ericson to create an even more fervent Swedish national identity in jazz.

¹ Mats Franzén, “The Emergence of a Modern Youth Culture: The Swedish 1930s,” *Acta Sociologica* 45 (2002): 54.

² Erik Kjellberg, *Svensk Jazzhistoria: En Översikt* (Stockholm: P.A. Norstedt & Söners Förlag, 1985), 62.

There were two venues set inside this one building. One was a smaller room that was christened “The Harlem Club,” or simply known as “Harlem,” in 1947. The other large hall was designed for masses to dance. Thus, Nalen offered a two-fold appeal of jazz programming. Harlem retained a café-type atmosphere, while the large hall allowed people to take in the music as a dance function. Before long, Nalen became known as the “Mecca of Swedish jazz.”

The audience that Nalen attracted came from a variety of circumstances, locations, and ages. According to jazz writer Bengt Nyquist there were:

Wealthy society lions and lionesses in expensive suits and furs, but also ordinary folks, artists and intellectuals. They sat in the café looking out over the dance floor, to look, learn—and not least to listen to the top-quality bands and singers. . . . People from cultural and intellectual circles were given the opportunity to air eccentric opinions.³

As a manager, Lindblom was shrewd and unconventional. In 1917, laws had changed in Sweden governing the sale of alcohol in certain venues. When Lindblom became owner of Nalen in 1934, he decided not to attempt to procure a liquor and beer license. Instead, fruit juice, sodas, coffee, tea, and low-alcohol beer became the only beverages that the Nalen masses could purchase. To make matters even more awkward, Lindblom’s uncanny ability to hold grudges left a tradition called “The Disgraced List.” This was a list posted inside the front entrance to the building. It included the name of any person who had crossed Lindblom in any way, and thus was barred from the

² Hans Lindström et al, eds., *The National Mansion: Nalen* (Stockholm: Info Books, 1998), 19-21.

establishment. Most people on the list were only temporarily barred, but others were never allowed to return. Despite Lindblom's management style, anti-social as it seemed, the motto of Nalen remained: "Fun, Familiar, and Full to the Seams."

After WWII and the changes brought on by bebop, Lindblom saw that the programming at Nalen needed to be updated. Previously, the large hall had been the home of swing bandleader Seymour Österwall, but in the spring of 1948 his band was given notice. Bengt Nyquist summarizes the reasoning as follows:

Seymour's band had given unimpeachable service over all the years, but Topsy scented the onset of stagnation—and he understood that a new era had dawned, the age of bebop. Topsy's analysis was that Seymour's swing-based music would limit the flow of new, young jazz diggers. At the same time, it is possible that [pianist] Gunnar Svensson is right when ... he maintains that Topsy was concerned that it was not sporting to match Seymour's outfit against quintets or sextets on the little stage.⁴

In Österwall's place, Putte Wickman led a sextet that included the blind pianist Reinhold Svensson. The group devoted themselves to "modern" jazz in a way that had not previously been heard at the club. Namely, no copies of Benny Goodman's style would be heard, and bebop repertoire meant everything. This group lasted at Nalen for seven years, until Wickman grew tired of Lindblom's management in 1955.

⁴ Ibid., 19-20.

The residence of the most famous Nalen band under Domnérus and Ericson began with a jam session performance on February 26, 1951, and lasted until 1965.⁵ This band thus constituted one of the most significant achievements of Domnérus's career. The septet consisted of Domnérus on alto saxophone and clarinet, Rolf Ericson on trumpet, Lars Gullin on baritone saxophone, Rolf Blomqvist on tenor, and a rhythm section with Gunnar Svensson on piano, Yngve Åkerberg on bass, and Jack Norén on drums. Critics called them "the Swedish national jazz team," and throughout Domnérus's tenure at Nalen, he maintained a consistently high level with numerous musicians who played in his septet. Among these luminaries were trumpeter Bengt-Arne Wallin, Norwegian tenor saxophonist Bjarne Nerem, guitarist Rune Gustafsson, pianist Jan Johansson, bassist Georg Riedel, drummer Egil Johansen, and singer Monica Zetterlund.

Bengt-Arne Wallin became a member of the Nalen band after Ericson had moved back to America in 1952. Wallin subsequently stayed with Domnérus's group for thirteen years. He states that "the American guest artists who came over after the war really made an indelible impression on Swedish jazz. If it hadn't been for Nalen, jazz in this country would have seen a very different kind of development, that's something I'm absolutely convinced of."⁶ In fact, the music the Nalen dance band played around the time of 1952 was deeply schooled in the American "[S]wing music style of the previous years

⁵ Keith Knox and Gunnar Lindqvist, *Jazz Amour Affair: En bok om Lars Gullin* (Stockholm: Svensk Musik, 1986), 25.

⁶ Ibid., 65.

combined with ideas and impressions from Parker, Getz, Mulligan, the new Count Basie band and, soon to come, the American west coast jazz movement.”⁷

Topsy Lindblom not only took great care in programming the musical entertainment for Nalen’s two halls, but he also sent the bands on tours of the country’s folk parks, outdoor venues which drew crowds often in the thousands. In fact, when a band was contracted to play at Nalen, Lindblom stipulated that he had the right to hire out the band to other concert organizers around the country. Evidently this arrangement worked in most bands’ favor, since demand was strong, and thus a group hired at Nalen could become “world famous in Sweden” (a common tongue-in-cheek statement).

An account of the tours by the head doorman of Nalen, Karl-Gustav “Bäckis” Bäckman,⁸ described the summer tours. Nalen bands traveled around Sweden’s folk parks playing for enthused audiences of thousands. These bands developed into highly publicized attractions, and their reputations even helped lesser known groups, according to Bäckman:

When we got back to Stockholm there were always bands ringing up from all over Sweden, wanting to come and play at Nalen. Topsy didn’t pay them anything, but he paid for their travel and gave them some food

⁷ Jan Bruér, Lars Westin, and Dave Castle, “English Summary” in accompanying booklet, *Svensk Jazzhistoria, Vol. 7—Swedish Jazz 1952-1955: The Golden Years*, Caprice CAP 22042, 2000, compact discs.

⁸ Bäckman was employed at Nalen from 1947 to 1964 according to interview information from Lindström, *The National Mansion*, 44-49.

and a cup of coffee. For these bands it was a big plus to be able to put “fresh from their performance at Nalen” on their posters.⁹

Similarly, Putte Wickman said:

While Nalen was extremely important for jazz music and musicians, the really big employers were the “people’s parks” in towns around Sweden, they were venues which meant that a broad range of music could be heard all over the country. If it hadn’t been for the parks it would have been impossible to earn a living playing jazz.¹⁰

Wickman further commented that when he worked the folk park circuit:

In some little town way out in the sticks they could have an audience of three to four thousand dancing young people, with several hundred standing close to the stage and just digging the music. Countries such as Norway and Germany had no equivalent of Sweden’s people’s parks and their cultural activities, and this may have had a determining effect on the opportunities for development enjoyed not only by jazz, but by all kinds of music.¹¹

⁹ Ibid., 48.

¹⁰ Ibid., 63.

¹¹ Ibid., 63.

Lindblom died in 1960, at the age of sixty-eight. His tradition of incomparable jazz programming had ended. His son Hans worked to keep jazz alive, but the influence of rock ‘n’ roll soon took over.¹² This new music had been prominent since roughly the mid-1950s in Sweden. By 1964, the band led by Domnéus had ever-reducing work, due to the great popularity of pop and rock. In 1965, the group officially disbanded, and Domnéus took his musical career forward into other avenues. These included chamber jazz in concert halls, sacred and choral music, and the formation of “Radiojazzgruppen” (The Radio Jazz Group), a twelve-piece ensemble co-organized with trumpeter Bosse Broberg. This radio ensemble was the successor to Harry Arnold’s Swedish Radio Studio Orchestra (also known as “Harry Arnold’s Radioband”) which was formed in 1956 and disbanded in 1965.

Nalen was closed in 1967, only to reopen as a popular music venue some thirty years later. According to Bengt Nyquist:

One Friday evening in that depressing final season ... It was time for the Last Dance. In came Arne Dompan [Domnéus] and [Carl-Henrik] Calle Norin with their bands, drummer Göran Enbäck with the quartet he had once led in Harlem, Carl Eiwar, the rock accordionist Leif Burkan Bjärklund and a whole host of other performers, and [they] put on a show

¹² In the October 1961 issue of *Orkester Journalen*, the front page editorial speaks of the changes in the music at Nalen, which had now supposedly abandoned jazz in favor of “commercial interests.” Hans Lindblom could not turn a profit in the 1960s, and there was a threat to demolish the building: “Those who were in charge of the city council in the 1960s wanted to tear down the old city centre and replace everything with new buildings. That’s what they wanted, and to a large—many would say, too large—extent that is what they did. Luckily, Nalen escaped the excavators—perhaps as a result of the various rescue attempts that were made, for example in the papers.” Lindström, *The National Mansion*, 25.

for an audience which had its roots all the way back in the regular visitors of the 1930s and 1940s. . . . The party went on into the wee hours; the dancing was an act of respect to mark the passing of a golden age in Swedish music and its most elevated stronghold, as well as an exercise in nostalgia; the dancers knew that what was gone was gone and would never come back. A new era was waiting to make its entrance, an era which would contrast strongly with the age it succeeded, when Stockholm set the tone for music in Sweden and Swedish music bloomed.¹³

The Cultural Significance of Nalen

Five points concerning the cultural significance of Nalen can be made:

1. If a band was hired at Nalen, it would be contracted to play at large, enthusiastic “folk park” venues all over Sweden.
2. If one came to Nalen to play, either with a working band or at jam sessions, a musician would probably get the chance to play with visiting Americans. A short list of international musicians who performed at Nalen is as follows: Charlie Parker, Paul Chambers, Mose Allison, Toots Thielemans, Lee Konitz, Coleman Hawkins, Sarah Vaughan, Sonny Rollins, Ernestine Anderson, Tony Scott, Lucky Thompson, Donald Byrd, and Jack Teagarden.

¹³ Ibid.

3. Thus, a musician could even tour Sweden with Americans—such as Tony Scott did with the Domnérus-led band in 1957, after a two-month contract performing at Nalen.¹⁴
4. “Harlem,” the smaller café with a mural of the New York cityscape and Duke Ellington prominently positioned at a piano, remained a nightclub where the elite jazz performers presented their music (not always straight-ahead jazz), in a listener-oriented environment.
5. Nalen took all sorts of regulars, as long as they were not listed on the “Disgraced List” due to some infraction according to Topsy Lindblom. Everyone from couples looking to crowd the dance floor, to intellectuals, to sailors and barflies would be seen at Nalen. As such, the congregation of various constituents within Swedish society gave rise to a fertile jazz culture that emanated from this nerve center in Stockholm.

Harry Arnold’s Swedish Radio Studio Orchestra

Swedish bandleader, arranger, and multi-reed instrumentalist Harry Arnold Persson was born in Hälsingborg, Sweden in 1920. In his teens, he began playing the clarinet and tenor saxophone and, in 1942, the twenty-two-year-old dropped his last name and became the leader of the Amiralen big band in Malmö. There his duties included also vocalist, top soloist, and arranger for the band. This position lasted for seven years, until the Amiralen

¹⁴ Jan Bruér, and Dave Castle, “English Summary” in accompanying booklet, *Svensk Jazzhistoria, Vol. 8—Swedish Jazz 1956-1959: Topsy Theme*, Caprice CAP 22049, 2002, compact discs.

band folded in 1949.¹⁵ Between 1949 and 1952, Arnold played in Thore Ehrling's band in Stockholm, beginning on tenor and then switching to lead alto. He worked as a studio musician, and involvement with Metronome Records and movie composing kept Arnold busy in Stockholm during these years. In 1952, he returned to Malmö to begin a second stint at Amiralen, this time leading a new big band. However, this second-coming lasted only two years, before Arnold made a return to Stockholm.¹⁶ The second stay in Stockholm proved even more fruitful than the first. Ulf Åbjörnsson, the President of the Harry Arnold Society, wrote of the following opportunity:

In 1955 the Swedish Radio Company began to make preparations for the formation of a part-time big band. It was soon decided that the only possible choice for leader was Harry Arnold. During 1956 Arnold and jazz producer Olle Helander made plans about what musicians to use. They wanted an All-Star band with strong individuals that also had the ability to subordinate themselves to the collective and work in the best interest of the orchestra.¹⁷

In 1956, Harry Arnold's Swedish Radio Studio Orchestra (also known as "Radiobandet" or simply the SRSO) was formed, and made its first broadcast on October

¹⁵ Ulf Åbjörnsson, liner notes to Harry Arnold, *The Big Band in Concert 1957/58*, Dragon DRCD 283, 1996, compact disc.

¹⁶ Erik Kjellberg and Lars Westin, "Arnold [Persson], Harry," *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld (London: MacMillan Press, 1988; reprint New York: St. Martin, 1995), 73-74.

¹⁷ Åbjörnsson, *The Big Band in Concert 1957/58*.

4, 1956. The initial personnel in the band represented an undeniably top-flight collection of musicians. A broadcast on November 15, 1956, lists the following personnel:

Trumpets: Sixten Eriksson, Benny Bailey, Bengt-Arne Wallin, Weine

Renliden

Trombones: Åke Persson, Georg Vernon, Andreas Skjold, Nils Ahlqvist

Saxophones: Arne Domnérus, Rolf Lindell (altos), Bjarne Nerem, Carl-

Henrik Norin (tenors), Lennart Jansson (baritone)

Rhythm: Ingemar Westberg (piano), Bengt Högberg (guitar), Simon

Brehm (bass), Nils-Bertil Dahlander (drums)

Conductor: Harry Arnold

In the coming months, a few of the musicians were replaced, either permanently or temporarily. Most notably, the pianist Ingemar Westberg was replaced by Bengt Hallberg and Egil Johansen took the place of Nils-Bertil Dahlander.

Initially, the circumstances under which the band became a commodity in the U.S. were controversial. They were first presented in America as the *Jazztone Mystery Band* (a name the jazz critic George T. Simon had created).¹⁸ Ulf Åbjörnsson's liner notes to *Harry Arnold with Tony Scott and Quincy Jones in Concert 1957/58* summarize the details and reactions to the album:

The first LP by the Swedish Radio Studio Orchestra was released in the U.S. as by "The Jazztone Mystery Band," and anonymous preview-

¹⁸ Kjellberg and Westin, "Arnold [Persson], Harry," 73-74.

copies were sent to music people, asking them for their opinions. The reception was overwhelming. George T. Simon, the dean of big band jazz critics, was enthusiastic about Arnold's "brilliant trumpet section," a "rocking" trombone quartet, a swinging sax ensemble, and "one of the lightest and most jumpy rhythm sections we have ever heard."

Arranger Ernie Wilkins said: "This band would be something to write for! I dig the rhythm section! Wow! And listen to the ensembles! What band is it? Swedish? Crazy! Some bands over here ought to wake up! I would faint with delight if I got a chance to write for them!"

And Sy Oliver: "It sounds like an All-Star band. If this was a permanent band I would have heard of it. They may play for me any time!

And who is the arranger?!?"¹⁹

In the winter of 1957, Tony Scott visited Sweden. A variety of engagements, which included an extended stay at Nalen as well as a tour of the folk parks with the Domnérus band, helped to spread the success of Scott in his first journey abroad. On February 19, Scott was featured in a "live concert" done as a radio broadcast (an audience was in the studio at Karlaplan) with the Harry Arnold SRSO, which became a classic recording of the band.²⁰

The first two years of the SRSO's existence was filled with the highlights of the *Jazztone Mystery Band* album, Tony Scott's recording session, as well as a visit from

¹⁹ Åbjörnsson, *The Big Band in Concert*.

²⁰ This session happened just roughly two weeks after the session for the material that made up the *Jazztone Mystery Band* album.

Quincy Jones. On April 28, 1958, the Harry Arnold SRSO performed a concert at Konserthuset in Stockholm which featured music by Jones. He also took over as bandleader for these four selections—Horace Silver’s “Room 608,” a tribute by Jones to Count Basie called “Count ‘Em,” an original ballad inspired by the Nordic summertime which featured Domnérus entitled “The Midnight Sun Never Sets,” and a feature for Benny Bailey, an American trumpeter then living in Sweden. This last selection was appropriately and simplistically titled “Meet Benny Bailey.” The ballad alto feature has become a piece that Domnérus has continually performed as a signature tune ever since this recording. On April 29, the day after the concert, the SRSO recorded the same material in a studio with additional selections. These compositions included Harry Arnold’s tune “Have You Met Quincy Jones (Quincy’s Home Again),” and Horace Silver’s “Doodlin’.”

The reaction to the recording and performance helped form a tradition in Sweden to maintain strong ties to the big band writing of Jones. Much of the music heard from big bands since the 1950s in Sweden subscribed to the “modern mainstream” aesthetic initiated by him. Also, the SRSO’s penchant for arrangements of many of Horace Silver’s “soul jazz” classics like “Room 608,” “Sister Sadie,” and “Doodlin’,” continued to foster an appreciation for this style of music. Furthermore, Jones’s contributions and close ties to Swedish big band composer-arrangers like Bengt-Arne Wallin continued to provide Sweden with a rich and varied exploration of big band repertoire to this day.

Quincy Jones’s legacy in influencing Swedish jazz also goes back to his own employment in Lionel Hampton’s band in the early 1950s. He, Art Farmer, Clifford Brown, and others participated in a series of recording sessions with Swedish musicians

including Lars Gullin and Domnérus. These landmark sessions have since become famous to Swedes and fans of the visiting Americans.

Between November 1960 and August 1961, the SRSO recorded material that became released as the album *Harry Arnold Guest Book*. It featured a variety of foreign musicians as soloists. Toots Thielemans (a frequent visitor to Sweden since 1950 when Charlie Parker toured there) was featured on two selections, “Pennies From Heaven” and “That Old Black Magic.” Saxophonists Coleman Hawkins and Lucky Thompson (on soprano) participated. Hawkins performed Ellington’s “On the Sunny Side of the Street,” as arranged by Gösta Theselius. Thompson played “On Easy Street” as well as wrote an arrangement of “Frosty Summer.” Cornet player and composer Nat Adderley was featured on bassist Georg Riedel’s arrangements of “The Young Man Who Wouldn’t Hoe Corn,” and Horace Silver’s “Sister Sadie.”

Around 1961, pianist Jan Johansson also began participating in the Harry Arnold SRSO. He had been fresh from a long engagement that lasted roughly two years with Stan Getz. Getz’s band was based mostly out of Copenhagen for this period, but traveled on a number of occasions to Norway as well. After the gig with Getz ended, Johansson became a member of the Domnérus band, which shared many members with Harry Arnold. Domnérus’s group was a septet that created a diverse mix of soul jazz and hard bop. The arrangements were still of classics by Ellington (including “Jump for Joy” and other selections), but also incorporated some other beloved selections from the repertoire of Thelonious Monk and Charles Mingus. In Arnold’s band, Johansson was also selected for composing and arranging duties. Over the course of the remainder of Johansson’s

career (he died in a car accident in 1968), he provided the band with increasingly eclectic and finely-crafted arrangements and compositions.²¹

In 1965, the Harry Arnold SRSO began to disintegrate. The state-sponsored radio market had changed to other genres, leaving big band jazz behind. Arnold himself tried to find work with various other European radio orchestras. He eventually lost his grip on his career troubles, due in large part to alcoholism. The reasons for this were diverse, as Ulf Åbjörnsson explains:

During the second half of the 1960s, Harry Arnold was not as much in demand. He conducted the staging of “Fiddler on the Roof” at the Stockholm City Theater, but he did not find it to be a kind of job really to his liking. He made some highly commercial recordings, and he even brought together a big band to accompany a Christian vocal group for one album. He also conducted the Danish Radio Big Band to a series of TV-shows. But he did not feel really wanted and eventually became ill, which might very well have been a result of the personal and professional discomfort he felt. Harry Arnold died in February 1971, only fifty years old.²²

In 1965, the Harry Arnold Swedish Radio Studio Orchestra formally disbanded. Arne Domnérus, along with other members from the now split-up Nalen constellation, eventually moved on to form a successor radio jazz ensemble. The group became known

²¹ See Appendix C – A Jan Johansson Discography.

²² Ulf Åbjörnsson, *The Big Band in Concert*.

as “Radiojazzgruppen” (The Radio Jazz Group).²³ The twelve-piece ensemble put together by these musicians was led in large part by trumpeter Bosse Broberg, then hired as director of the jazz department at Swedish Radio.²⁴

The significance of the Harry Arnold Swedish Radio Studio Orchestra lies predominantly with the creation of a widespread jazz audience. Most notably, the band developed the music of “modern mainstream” American jazz composers like Quincy Jones and Horace Silver to a degree where the music became incorporated into the cultural legacy of Swedish jazz as well. Frequently small groups would perform the most trendy collections of repertoire in Sweden: (1) “cool jazz”-inflected, “folk-inspired” jazz in the same vein as Lars Gullin; (2) jazz standards reaching back to Ellington’s accomplishments of the 1930s and 1940s; (3) “soul jazz” inspired by Horace Silver and Quincy Jones’s music. The deepening repertoire in this regard helped bring about a growing appreciation for clean, punchy ensemble music, whether in a big band or small group setting.

Domnérus’s Leadership As a Catalyst for Rising Stars

During the 1950s, dubbed the “golden years” of Swedish jazz, there was no greater star than Arne Domnérus.²⁵ His alto skills initiated his prominence as the near-equal to Charlie Parker. That said, he also maintained an eminent position through his leadership

²³ Lars Westin, “Jazz in Sweden: An Overview.” Available online at the Centre for Swedish Folk Music and Jazz Research. <http://www.visarkiv.se/en/jazz/index.htm>. Accessed March 5, 2007.

²⁴ Jan Bruér and Dave Castle, “English Summary” in accompanying booklet, *Svensk Jazzhistoria Vol. 10—Swedish Jazz 1965-1969: Watch Out!* Caprice CAP 22053, 2005, compact discs.

²⁵ The only possible exception was Lars Gullin, who himself gained status while working under Domnérus in the Nalen band.

of young talent in long-lasting ensembles like the Nalen band. Scholars Jan Bruér and Lars Westin wrote of Domnérus's relationship to these younger composers:

Arne Domnérus's qualities are well described . . . one thing that is not mentioned is his role as a catalyst—the way in which he succeeded in gathering together some outstanding musicians early in their careers, and how they were given the opportunity in his band to experiment and develop as soloists, arrangers and composers. A band which plays at the same place several nights a week, year after year, needs a continual supply of new material to its repertoire.²⁶

From its inception in 1951, the Nalen band became the most publicized group in Sweden. The instrumentation of horns (three saxes and one brass), eventually dubbed the “Dompan set-up,” became the standard for many other groups. Trumpeter Bengt-Arne Wallin joined the band in the mid-1950s, and became one of its busiest composer-arrangers. Pianist Esbjörn Svensson recalls Wallin's words from the former's years at the Royal Academy of Music in Stockholm, where Wallin later taught:

They were *constantly* working. They were playing at Nalen until very late. And then they went back home writing scores. And then in the morning they went to do recordings and then they went to Nalen playing. So he

²⁶ Lars Westin, translated by Dave Castle, liner notes to *Arne Domnérus: Jump for Joy 1959-61*, Dragon DRCD 196, 1998, compact disc.

said they were doing that for ten years. They didn't sleep! So it must have been [a] very interesting era.²⁷

Behavior and appearance were key ingredients to the persona of the band. According to singer Monica Zetterlund, Domnéus could be at times stern and tyrannical in order to make sure the band played well and looked appropriate:

Arne Domnéus had a reputation as a “voice killer.” There were one or two of them about in those days, and it was not easy having to work with them. . . . Dompan used to work out at a boxing club, and would deal out thumps on the upper arm, of varying degrees of friendliness. So I used to pick up a few bruises. And if you sang something wrong, Dompan'd take you off the job straight away, and make you sit there in front of the band for four or five numbers, as a punishment. And you had to keep smiling, all the time, and make sure you sat with your legs looking nice, you know, make sure you kept them together on a diagonal angle. . . . Rehearsals were a very rare occurrence: you just went up on stage and were expected to know your stuff, despite the fact that big-band arrangements could be tricky.²⁸

²⁷ Esbjörn Svensson, interview by the author, April 17, 2007, Washington, D.C., tape recording.

²⁸ Lindström, *The National Mansion*, 29-33.

Despite the affront to Zetterlund's confidence, being under the leadership of Domnérus provided her with meaningful experience. Domnérus probably first heard Zetterlund in Denmark during 1957 when she was featured with the Ib Glindemann Orchestra at the Exalon club. From these beginnings, she ultimately became a celebrated musical icon in Sweden. Her collaboration with American pianist Bill Evans and his trio in 1964 resulted in the album *Waltz for Debby*, which became a highly-regarded recording. The Swedish lyrics by Beppe Wolgers were written for Zetterlund (who popularized the unique concept of singing American jazz standards in Swedish).²⁹

On the other hand, some musicians resented the leadership of Domnérus even more than Zetterlund. Trumpeter Rolf Ericson provided insight into the conflict between the altoist and himself:

It became rigid and humorless in Domnérus' group. I got on rather poorly with the atmosphere. No-one laughed on stage, we just played and everyone looked solemn. Domnérus, Yngve Åkerberg, Gunnar Svensson and Rolf Blomqvist hung together, and they did all sorts of strange things like boxing and playing soccer. The other clique consisted of myself, Jack Norén and Lars [Gullin], and we were just musicians. There was a great deal of antagonism between these two sets, and nothing functioned well.

²⁹ Esbjörn Svensson says of Zetterlund in an interview with this writer (April 17, 2007): "Her voice, her collaboration with Bill Evans. I think it meant a lot to all Swedish jazz musicians that she actually worked with Bill Evans. They made this fantastic album *Waltz for Debby* and then she was singing so special. So beautiful."

For one year we worked together in this band. I fulfilled my contract with Nalen and then flew back to the States.³⁰

The capabilities of the Nalen band were constantly tested and refined in the course of playing each night and recording during the daytime. The ability to sight-read jazz arrangements as well as music from a large variety of other genres helped Domnérus's acolytes develop into well-respected studio musicians. Jan Bruér writes of the varied reasons for the Nalen musicians' earned status outside of jazz circles:

It was no coincidence that members of Domnérus's orchestra belonged to the most-often asked-for class of studio musicians. They were good readers, with a high development of instrumental technique and the best capacity of shaping concepts, since they played more or less every day. The producer Göte Wilhelmson also notes that only these musicians had a highly developed social capacity to be outgoing, easy and cooperative, and they created a level of comfort in the studio.³¹

Pianist Gunnar Svensson stayed in the Nalen band until the late 1950s, at which point he was able to pursue an exciting and dissimilar path until his death in 1995. The film- and play-writers Hans Alfredson and Tage Danielsson (known simply as "Hasse and Tage" in Sweden) hired Svensson to be their musical third hand. He handled all the

³⁰ Knox and Lindqvist, *Jazz Amour Affair*, 32.

³¹ Jan Bruér, *Guldår & Krisår: Svensk Jazz Under 1950- och 60-Talen* (Stockholm: Svenskt Visarkiv, 2007), 69.

music, from composing to even performing on stage, for a series of major films and musicals that all Swedes know well.

Esbjörn Svensson (whose father was Gunnar Svensson's cousin) described that working with Hasse and Tage also meant working with Monica Zetterlund, because she sang in many of their works. Svensson consequently did the arrangements for her. Additionally, the musical theme to the cartoon *Carl-Bertil Jonsson's Julafton* (Christmas) was also by Gunnar Svensson, and the theme was recorded by Domnérus. His theme for *Herkules Jonsson's Storverk* (Large Work) also became popular.³² It was not jazz-oriented music that Gunnar Svensson wrote for these film productions. Instead, Esbjörn Svensson explains that the musicals involved “very political stuff. Very strong stuff. . . . It's not jazz, but that's probably what I like about it. Let's go outside [of the genre], because you can reach so many more people that way.”³³

Gunnar Svensson split from Domnérus around 1960, and the style and repertoire of the Nalen band became more eclectic and non-conformist after Jan Johansson replaced him. The standard set-up of the band was also “modernized” to a sextet similar to Art Blakey's Jazz Messengers: Domnérus (alto), Wallin (trumpet), and Bjarne Nerem (tenor sax), with a three- (or sometimes four-) person rhythm section.

In large part, the fact that other composer-arrangers like Johansson, Wallin and bassist Georg Riedel were hired meant that Domnérus would need to adjust to their sensibilities and interests. Johansson himself was a bluesy and funky jazz pianist who also moved on to explore the avant-garde “free” jazz, electro-acoustic music, and folk

³² Esbjörn Svensson's trio E.S.T. also took this theme and recorded it as “Herkules Jonsson's Låt” on their album *Winter in Venice*. Esbjörn Svensson Trio, *Winter in Venice*, Act 90072, 1997, compact disc.

³³ Esbjörn Svensson, interview by the author, April 17, 2007, Washington, D.C., tape recording.

material from various European and African cultures. His own influence on the piano came from John Lewis and Art Tatum, but compositionally he maintained an original voice, somewhat akin to one of his inspirations, Sun Ra. Bassist George Riedel was a reliable composer-arranger who could construct clean and elegant arrangements, be they classical sounding or bluesy. His arrangements of Ellington's tune "Jump for Joy" proved to be an effective recasting of 1940s swing material in a sharply contrasting "soul jazz" trend.

With Johansson and Riedel in the group and taking care of arranging and composing duties, Domnérus allowed them to become leaders as well. At times the Nalen band would join together with added musicians for projects, depending on the writing of these two men. This give and take between the leader and the musicians was something Domnérus had yet to be known for. Over time, his leadership would continue to evolve from the tyrannical mindset that scared Zetterlund and other singers to perform at their best, to a more jovial and only nominal leader. In an interview towards the end of her life, Zetterlund spoke of their flowering relationship after those initial years:

Dompan pushed me around till I felt really small. I soon bounced back—whenever I got a microphone in my hand I was able to bounce back. But we really were treated very badly; no-one showed us any respect. A long time afterwards Dompan said that I was the only singer he respected. He just didn't want me to get too big for my boots.³⁴

³⁴ Lindström, *The National Mansion*, 33.

Jan Bruér states that towards the end of the Domnérus-led Nalen group, the impression many other musicians got from him was that of a “Clan Chieftain.” Many thought of the membership within this circle as insular, and Domnérus may have been considered an imposing character to younger outsiders. Naturally, to be a part of the inner-circle under Domnérus meant direct access to a career in jazz as well as a career as a studio musician. However, this elitist persona coming from the band and its leader towards other young jazzmen eventually did end. Bruér asserts that his instinct of self-preservation was indeed to help hold his orchestra together, and when Nalen closed, there was no longer a need for him to continue in his regard.³⁵ When Nalen closed, Domnérus’s demeanor reportedly changed to be more accepting of the younger generation. He moved on to other more varied pursuits that were collectively led in cooperation with younger musicians like Bosse Broberg.

In 1962, “Gyllene Cirkeln” (The Golden Circle) opened in Stockholm. This meant that the steadily declining appreciation for jazz at Nalen would be met with increased competition. Although The Golden Circle did achieve great success for a number of years, with various American stars like Coleman Hawkins recording albums there, the club also was closed by the end of the 1960s.³⁶

The changing marketability of jazz music forced Domnérus himself to find other avenues for his musicians. “Chamber jazz” or “symphonic jazz” became frequent labels put on his engagements and persona. Collaborations with orchestras and church concerts continually exposed the lay-person to jazz, while at the same time forced Domnérus to

³⁵ Bruér, *Guldår & Krisår*, 69-71.

³⁶ Lars Westin, “Jazz in Sweden: An Overview.”

accept that his music needed to adapt from dance-hall fare to more listener-oriented conceptions.³⁷ Domnérus said of this “church jazz” period: “I do not wish to join with many others in suggesting that jazz is dead in Sweden. It’s not true, but what is true is that we lack possibilities for reaching our audience to the extent we should like to. Two important jazz centers have disappeared of late with the closing of Nalen and the Gyllene Cirkeln in Stockholm. And we see these concerts as a way to reach a broader and perhaps totally new jazz audience.”³⁸

³⁷ Lars Westin, *Arne Domnérus: Jump for Joy 1959-61*. Working with strings and other additions to the Domnérus band were common. Jan Bruér states that in part, the development of Jan Johansson’s own performances of Gershwin’s *Rhapsody in Blue* can be said to have been aided by Domnérus. Bruér, *Guldår & Krisår*, 71.

³⁸ Erik Kjellberg, *A Visionary Swedish Musician: Jan Johansson*, translated by Sven H.E. Borei (Stockholm: Swedish Music Information Center, 1998), 100.

Chapter 4

Lars Gullin

A Nordic feeling shines through the textures of Gullin's compositions, known to those who have experienced the wooded North on a light summer night, which is a kind of longing for something intangible, something so strong as to become at times unbearable.¹

Keith Knox, Gullin biographer

Lars Gunnar Victor Gullin was born on May 4, 1928, on the Swedish island of Gotland, off the south-eastern coast. The town of Sanda was his original birthplace, and it was here that he lived until age seven, when the family moved to Visby.² He died at the age of forty-eight on the same island, on May 17, 1976. During his somewhat short career, Gullin created a large body of work that was seen as the first major evidence of jazz composition with an authentically Nordic accent.³ His music covers a wide range of styles, but most often is considered “Cool Jazz” imbued with a “Swedish melancholy.” In the 1950s, he became Sweden’s most internationally heralded jazz musician, due in large part to his richly romantic compositions and personal sound. In 1954, he won the New

¹ Keith Knox, “Lars Gullin,” *Jazz Monthly*, July 1968, 3.

² Keith Knox and Gunnar Lindqvist, *Jazz Amour Affair: En bok om Lars Gullin*. (Stockholm: Svensk Musik, 1986), 10.

³ Jan Bruér and Lars Westin, liner notes to Lars Gullin, *1953-55 Vol. 8: Danny's Dream*, Dragon DRCD 396, October 2005, compact disc.

Star Award in *Down Beat*'s Critics Poll, becoming the first foreigner to do so, without ever having set foot in the United States.⁴

Early Period, 1946-1953

Lars Gullin began his musical studies on a variety of instruments. First, he experimented with folk music on an accordion he received at the age of three. By age five, he could play his own "tunes," dreamt up through an improvisational process. At the age of twelve, he auditioned on bugle "with special dispensation from the King" for the Visby Military Music School.⁵ Once accepted, he played bugle, clarinet, and drums in the ensemble, despite being two years underage to participate. The repertoire of the band consisted largely of folk music from Gotland and the Dalarna region, which produced some of Sweden's most memorable folk songs. Keith Knox states that in particular the piano music of the Swedish art music composer Wilhelm Peterson-Berger (1867-1942) influenced the young musician.⁶ This influence is evidenced by Gullin's aspirations in classical composition and piano, which led him to Stockholm in pursuit of formal studies with tutors Sven Brandel and Maj Helander. Around this time, he wrote one of his first early works, his *Andante and Scherzo for Piano and Orchestra*.

The timing of Gullin's arrival in Stockholm is somewhat unclear, as are the circumstances that resulted in his relocation. He was honorably discharged from the

⁴ "Lars Gullin Is Top Bari in Down Beat Poll," *Melody Maker*, 7 August 1954, 12.

⁵ Lars Westin, "Lars Gullin, 1928-1976," *Jazz Forum*, 1977, 46.

⁶ Keith Knox, "Lars Gullin," 3.

military on April 1, 1947.⁷ Assuming he would not have been able to come to Stockholm unless he was free of his duties, it is probable that he relocated after this date. However, there is a possibility that the relocation occurred sometime in 1946, although Gullin's own words in the Knox biography, as well as in a documentary for Swedish Television, say 1947.

It seems that his first job as a musician in Stockholm did not occur until the summer of 1948. Playing piano with the Charles Redland Orchestra, he performed dance music at the Winter Palace. In the fall, he switched from piano to alto saxophone. Redland approached bandleader Arthur Österwall, saying the pianist could play saxophone in his group.⁸ He auditioned around the new year of 1948-49, intending to play on alto and clarinet. Arthur Österwall's Sextet recorded for radio broadcast on March 30, 1949. Here Gullin served as clarinetist, alto saxophonist, and arranger, performing his audition piece "Swedish Pastry," as well as George Gershwin's "The Man I Love."⁹

There were important musical differences between the bandleader and his new hire. As Gullin played no melody without embellishment, his interest in jazz improvisation permeated these performances. Arthur, by no means unimpressed by Gullin's endeavors, felt the dance band did not suit Gullin. Thus, Arthur asked his brother Seymour if he could use Gullin in his band, currently performing at the amusement park Gröna Lund. With no vacancy in the alto chair, Seymour offered him the baritone

⁷ Knox and Lindqvist, *Jazz Amour Affair*, 13.

⁸ *Lars Gullin, Vol. I*, "First Walk," Lars Westin and executive producer Anders Barnö, 60 min., Swedish Television (SVT), premiered by Channel 1, 21 May 1993.

⁹ Available on Dragon DRCD 391.

position. Gullin remained with Seymour Österwall a little more than eighteen months, playing dance music in Stockholm and touring all over Sweden.¹⁰

Initially skeptical of the baritone saxophone, Gullin accepted the open band position when Seymour bought him the instrument.¹¹ However, recordings from this group consisted chiefly of pop collaborations with vocalists, with no recordings of Gullin on baritone until 1950. Moreover, Gullin did not approach the baritone with enthusiasm until after he heard Gerry Mulligan on the Miles Davis Nonet recordings of 1949. Gullin's emergence as a soloist flourished after he became inspired with what Lars Westin calls, "[N]ot only the sonorous and structurally unconventional arrangements ... but also the soloists, above all Gerry Mulligan and Lee Konitz."¹² Furthermore, Gullin's arranging and composing interest heightened with these recordings, as evidenced by a subsequent arrangement of "Godchild" on November 20, 1950, for radio broadcast, and three separate recordings of Lee Konitz's "Ablution" between 1952 and 1953.

Gullin's style on baritone differed from that of Mulligan. According to Rolf Ericson, "Mulligan had a 'two beat feeling' [imitates a jerky-down/up/down/up phrasing], but not Gullin [imitates an extended ascending line]."¹³ This statement is supported by recordings of both baritone saxophonists. It is more apparent that Gullin's main source of influence is Stan Getz, both timbrally and in terms of melodic gestures during solos. Lee Konitz influenced Gullin as a sax player and improviser also based on

¹⁰ Lars Westin, "Lars Gullin, 1928-1976," 46.

¹¹ This may be the Czech model Gullin mentions in Knox, which was smaller than a normal model. Knox and Lindqvist, *Jazz Amour Affair*, 17.

¹² Lars Westin, "Lars Gullin, 1928-1976," 46.

¹³ Westin and Barnö, *Lars Gullin, Vol. 1*, "First Walk."

the same lightness of timbre and melodic conception, but also more heavily through the altoist's innovative work with Lennie Tristano.

Saxophonist Zoot Sims visited Sweden with Benny Goodman in early 1950. Sims collaborated with Gullin on April 24. The result was the latter musician's first baritone appearance on record. "Zoot Sims and His Five Brothers" represented Sims's first session in a leader role as well. The remaining personnel that comprised the rhythm section in this milestone recording of a tune titled "Yellow Duck" were Dick Hyman on piano, Charlie Short on bass, and Ed Shaughnessy on drums. Co-composed with Gunnar Almstedt, the tune was given a conspicuous title. Gunnar Almstedt was called "Ankan," Swedish for "the Duck," and Gullin was often known as "Gulan," where "gul" means "yellow." Gullin also conceived of the arrangement, and given the cool nature of the melody and background figures, this recording represented a sign of things to come.

At the end of the summer of 1950, Rolf Ericson returned to Sweden after three years in America. Intending to front his own quintet, he hired Gullin. According to his account of this group, Ericson states:

We had a lot of fun in that band. At that time he [Gullin] was "Mr. Clean," very young and enthusiastic. He was a typical young bloke from the country. Lars was a very fine person—that he has always been. And how he played! The band was made up of us two horn players and a rhythm section, and we had great freedom.¹⁴

¹⁴ Knox and Lindqvist, *Jazz Amour Affair*, 21.

Later, Arne Domnérus approached Ericson with the proposition to start a working band at Nalen, where they would be co-leaders. This opportunity led Gullin, through his collaborations with Ericson, to become a part of the Nalen band in 1951. Before this, on September 19, 1950, Ericson recorded a collection of four jazz tunes that were “Cool Jazz” influenced with a group that was led by pianist Reinhold Svensson and which included Gullin.¹⁵

In 1951, Gullin’s work on baritone was gaining a stronger reputation, and his efforts to graft the sounds of Stan Getz’s tenor and Lee Konitz’s alto with his own baritone sound proved to be a fruitful endeavor. Getz toured Sweden this year, with Konitz visiting two years later, and Gullin developed close relationships with the two Americans. Meanwhile, his arranging and composing duties became more of an integral part of his musical persona, and a handful of original compositions became significant in establishing him as a unique voice in Swedish jazz.

In addition to continuing to record under Ericson, Gullin began work with Domnérus and the group that in a few months became the most famous Nalen band. The first studio session under Domnérus occurred on January 18, 1951, and eight tunes were recorded. Along with two vocal ballad standards (“Daydream” and “I Cover the Waterfront”), the band recorded an original by Gullin called “Barit.”

The composition “Barit” was illustrative of Gullin’s style up to that point. There were solos that were written out, and he showed a strong ability to conceive of varied short solo statements that were idiomatic to each instrument’s style of the time period. It

¹⁵ Of interest is the composition by Ericson called “Miles Away,” since he was not a consistent composer, and did eventually play with Miles Davis as a member of the Lighthouse All-Stars in Hermosa Beach, California in 1952. The tune title has a witty nature, in alluding to Ericson’s return to his distant homeland of Sweden in 1950, and also showing his newfound admiration for Davis after his first stint in the U.S.

is noteworthy to mention that his early musical experimentation relied on writing down his improvisations to create “songs” and that he learned many solos of Åke “Stan” Hasselgård and others. Writing solos for each instrument became a trademark of Gullin’s work as he continued simultaneously honing his skills for composition and improvisation. In fact, his own solos strongly displayed a clear sense of “spontaneous composition” as opposed to preconceived “vocabulary recitation” (or “lick playing”).

The second Swedish tour of James Moody occurred around this time. With the Moody recording sessions, Gullin was able to further his reputation in America and throughout the world. The two saxophonists recorded ten tunes in total. Perhaps the most interesting element of these dates was the introduction to “How Deep Is the Ocean” (recorded January 23, 1951), which resembled the introduction to Gullin’s “Ma” from 1956. Closing off the introduction on “How Deep,” arranger Gösta Theselius uses a Phrygian half-cadence to set up the downbeat of the songform. In “Ma,” there is a consistent use of this cadence structure as well, both in its introduction and throughout the harmonic structure. In both introductions, use of the same horn voicing of trombone in its upper register over the baritone lends further evidence that Gullin’s arrangement of “Ma” probably grew from a seed planted with this 1951 Moody session.¹⁶

On February 21, Gullin performed on his first recording session as a leader. The result was four tracks with a rhythm trio that consisted of Bengt Hallberg on piano (who would record and tour with Stan Getz in one month), Gunnar Almstedt on bass, and Jack Norén, the drummer from the Nalen band, who gained fame playing with Charlie Parker

¹⁶ Numerous sources (the Swedish Television documentary, liner notes, etc.) also illustrate that the theme to “Ma” is based upon the Charlie Shavers tune “Pastel Blue” from a 1938 recording by Artie Shaw, which Gullin evidently transcribed.

three months earlier.¹⁷ The resulting material of “That’s It,” “Gull in a Gulch,” “All Yours,” And “Deep Purple (also known as “Coolin’ on S.S. Cool”) were included on the *New Sounds From Sweden, Vol. II* LP, which was issued by Prestige in the United States in an effort to further their involvement with Sweden’s talent. The April 18, 1952, issue of *Down Beat* contained a review of *New Sounds From Sweden, Vol. II*:

There’s no doubt about it—Gullin ... is about the best of the modern baritone sax men—nobody in this country can give him much trouble. And Hallberg, audible on all eight sides, is as gifted a nineteen-year-old as you’ll hear in contemporary jazz.

The originals are not sensational, nor are the treatments of the standards, but everything is cool in the best sense of the word. Light, pleasant bop, performed by schooled and enthused musicians.¹⁸

A month after his first date as a leader, Gullin recorded alongside Stan Getz, this time with Hallberg, Norén, and bassist Yngve Åkerberg. This was Getz’s first visit to Sweden, and he recorded for radio broadcast with Mats Olsson and Nils-Bertil Dahlander, toured the country with drummer Kenneth Fagerlund’s quintet, and then did the session with Gullin. This March 23-24 session proved to be a fruitful occasion for both saxophonists. Prior to Gullin’s participation on the date, Getz recorded the famous version of “Ack Värmeland du Skona,” which became known outside of Sweden as

¹⁷ Gullin is quoted saying Yngve Åkerberg played bass on his first leader date. This is most likely a memory lapse, as the discographical information from many sources says Gunnar Almstedt performed. Knox and Lindqvist, *Jazz Amour Affair*, 20.

¹⁸ “New Sounds from Sweden, Vol. II,” *Down Beat*, April 18, 1952, 15.

“Dear Old Stockholm.” The two tunes recorded with Gullin were “Don’t Be Afraid” (also known as “Don’t Get Scared” or “Don’t Get(z) Scared”) and “Flamingo.”¹⁹ On the former, a blues in E-flat, Gullin was not as fluid as his counterpart, but he did blow a series of short variations with typically relaxed phrasing. Gullin fared better on “Flamingo,” where he played the melody in exchange with Getz, leaving the listener clearly understanding the Swede’s absorption of the American’s conception. Finally, Gullin plays tasteful obligatos behind Getz on the last melody chorus.

Although neither of these tracks became hits (at least when compared to the original 1941 “Flamingo” by Duke Ellington with the vocalist Herb Jeffries), critics liked Gullin’s work as a sideman. The exposure also helped him to earn the attention of more American listeners. Even more vital, Gullin fostered a relationship with Getz (even despite the latter’s often unruly character) that would continue throughout the 1950s.

During the visit, Getz jammed at Nalen and another venue, the Gazell Club, which was in the Old Town area of Stockholm. Gullin recalled:

He had with him some “grass” from the States, which we all tried. Nils-Bertil [Dahlander] rolled joints and we got quite high. Rolf [Ericson] and I got hysterical on the stage, everything was so fantastically funny. We played “The Way You Look Tonight,” I remember. The first time we played through the whole tune, but in the following choruses we played

¹⁹ According to Pär Rittsel’s commentary of this session online, this date by the “Stan Getz Swedish All-Stars” also resulted in two subsequent versions of “Flamingo” by “vocalese” artist King Pleasure. Both in 1954 and 1960, King Pleasure recorded versions with words fit to the solos. Perhaps the more famous of his adaptations is the first Swedish recording he used, “Moody’s Mood for Love” from the 1949 Moody session with Domnérus. Pär Rittsel, “Stan Getz Swedish All-Stars.” Available online at “Record Covers: Session by Session.” [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed August 22, 2007.

only until the bridge and then started over again. We went on like this a while, only going to the bridge. It's such a long chorus, sixty-four bars or something like that. But we got lost in the middle of the tune and couldn't get back out! What we played hung together anyway, so it was no big deal. Finally we got the chords to the bridge together, but by then we had been playing it so long!²⁰

The subsequent relationship that Gullin formed with drugs would very soon lead him down a tumultuous path. In the summer or fall of 1951, he was treated for gallstones, and he received painkillers in order to tour (rather than have surgery immediately). Once he finally had the operation, he wore a corset to be able to play. The doctors also prescribed more painkillers. Fraternizing with drummer Jack Norén, who was also a drug user by this point, expanded his exposure to drugs with an introduction to hashish. Rolf Ericson, who took the horrors he saw in America to heart, tried to caution both Gullin and Norén against abusing drugs before they became addicted.²¹

Gullin continued to appear in the studio on a monthly basis. His second session as a leader occurred on April 21. This time, the instrumentation consisted of an octet with trumpet, bass-trumpet, trombone, alto, baritone, and rhythm section.²² Over the coming years, Gullin developed a fondness for this instrumentation, though often adding a tenor

²⁰ Knox and Lindqvist, *Jazz Amour Affair*, 26-27.

²¹ Ibid. In the documentary for Swedish Television on Gullin, Rolf Ericson also comments that as a star in Sweden, it was common to be strange and use drugs. Trumpeter Jan Allan seconds this statement, saying "The strange comes out in Sweden; people can't be too big and too good. They should go off course." Westin and Barnö, *Lars Gullin, Vol. 1*, "First Walk."

²² The personnel for this date actually included the same members as the disbanded Rolf Ericson-Gullin group, although their joint discography does not give this impression.

saxophone. The tunes “Danny-O,” “Laura,” “All God’s Chillun (Got Rhythm),” and “Blue Lou” were recorded. This was also trombonist Åke Persson’s first session.

Following the octet recording and one on April 24 (led by Rolf Ericson), jazz critic Leonard Feather contracted Gullin for a series of sessions.²³ Feather’s original intent was to have the sessions released by Prestige. This arrangement would have continued the sizeable stock of releases from Prestige that showcased Swedish jazz to Americans and the rest of the world. However, for reasons that are somewhat obscure, the Prestige companion label Metronome (established by drummer Anders Burman) lost the contract, and instead the tracks were put out by the Cupol label.²⁴ The group Feather formed consisted of members from various bands performing at Nalen—Gullin, Ericson, Domnéus, Persson, Norin, Hallberg, Reinhold Svensson, guitarist Rolf Berg, Brehm, and Norén on drums. Feather wrote a few of the compositions, with “The Swedish Butterfly” as a version of Carl Michael Bellman’s “Fjäriln Vingad Syns På Haga.”²⁵ Altogether, nine tracks resulted from two sessions on June 28 and July 4, 1951. The second date also featured Toots Thielemans playing harmonica on a tune titled “Honeysuckle Rosenberg (Meet Me Tonight in Birdland),” with Danish violinist Svend Asmussen on “A Pretty Girl Is Like a Melody.”

By the fall of 1951, many Swedes recognized Gullin as an elite jazzman, and Americans showed a growing appreciation of his baritone playing. *Down Beat*’s vote for

²³ Feather’s efforts to promote Swedish jazz in the American press have been discussed in an earlier chapter.

²⁴ Pär Rittsel, “Leonard Feather’s Swinging Swedes.” Available online at “Record Covers: Session by Session.” [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed July 24, 2007.

²⁵ Ibid.

the best baritone saxophonist of 1951 got Gullin thirteenth place, with eighteen votes.²⁶ Recordings under Feather, Domnérus and Ericson allowed for his name to continue spreading internationally. When his participation in the Nalen band ended by the beginning of 1952 (at which point Ericson returned to America and Domnérus began bringing in new players), Gullin did not need to rely on the group for income. He began to frequently work as a free-lance musician. However, the Nalen engagement had been profitable for Gullin, as it allowed him to jam with visiting American musicians. Despite the language barrier, the young composer and saxophonist seemed to get along well with his colleagues:

When I started playing there, many American and English musicians came by to visit, but I didn't speak a word of English. When I was in school, they didn't teach English there. So I had to learn a word here and a word there, and I learned in the meantime to listen. We had Jack Norén in the band, who was a Swedish-American. . . . The first thing I learned was "Dig, man! I'm hip," and those types of things. "I dig!" was of all the phrases the first one. It was always the musicians' slang that got snatched up, of course.²⁷

²⁶ Knox and Lindqvist, *Jazz Amour Affair*, 32.

²⁷ Ibid, 31.

This eagerness on the part of Swedish musicians at the time to learn the way American jazz musicians spoke and carried themselves became a constant obsession, as drummer Joe Harris recalls of his stay there in the late 1950s:

The musicians always said, “Joe, what do I do wrong, man, when I’m talking?” Because they want to talk like us, right? Speaking the American jazz musician lingo, you know? So the Swedish jazz musicians they always was saying, “Hey baby, what’s happening?” That’s the kind of English they wanted to speak. They used to ask me when I was living there: “How do you say that, Joe? What am I saying? How do I say ...? What do I say? What am I doing wrong?”²⁸

Gullin began a relationship with Polydor Records before his employment at Nalen ended. He recorded seventeen tracks over the next two years for this label. The majority of these recordings consisted of commercial material arranged for quartet. Similarly, the Domnérus Orchestra with Gullin issued ballads around this time like “Tenderly” and “Twilight Time.” The first session, on October 9, 1951, resulted in takes of three dance favorites (“The Continental,” “I Got It Bad,” and “Dancing in the Dark”) and “Alone,” an obscure song from the Marx Brothers’ film *A Night at the Opera*.²⁹ However, as Gullin continued to record jazz that interested the mainstream American fans, he also began experimenting more with his own roots in composition.

²⁸ Joe Harris, telephone interview by the author, May 30, 2007, tape recording.

²⁹ For more on Gullin’s revival of this tune as his feature under Domnérus, see Jan Bruér and Lars Westin, liner notes to *Lars Gullin: Silhouette*, Dragon DRC 395, 2005, compact disc.

On October 17, 1951, Putte Wickman's Specialorkester recorded an aircheck, which was broadcast two days later on Swedish Radio. They played one of Gullin's compositions entitled "First Walk." The arrangement also featured Gullin on a bass clarinet solo. According to Gullin, the composition actually dates farther back into 1950.³⁰ Gullin commented further about this work:

The first time I discovered for myself which direction my own music was taking was when I composed "First Walk." It was then that I realized that I derived inspiration from folk tunes. I began to find my own means of expression around this time, even though it was probably rather subconscious, at least in the beginning. It can almost be called a tonal poem or a musical painting; I wanted to give the impression of a child's first steps.³¹

Three months after this aircheck, Gullin led a studio date of his own group called "Lars Gullin's Cool Sounders" on January 19, 1952. Here the septet also recorded "First Walk," but with a new arrangement containing a seventeen-measure interlude after the bass clarinet solo, and the lead line played by Rolf Ericson, as opposed to Wickman.

"First Walk" represented a jumping-off point for Gullin as a jazz composer. Until this point, jazz in Sweden never revealed an overtly nationalistic tone. The advent of "First Walk" demonstrated that the climate of the Swedish jazz tradition had begun to change, and a nationalistic jazz tradition had taken root. Gullin connected the concept of

³⁰ Knox and Lindqvist, *Jazz Amour Affair*, 31.

³¹ Ibid.

a national tone with the sentiment that America's indigenous tone was through the blues.

In the documentary for Swedish Television, he said:

The blues found within jazz and other music that comes from the States ... that is American folk music. And we have the same feeling when we play our folk music here ... from the North, for example. There is the "blues spirit" in them. One does not have to think that someone should play blue notes and so forth.³²

At a musical-analytical level, "First Walk" displays some natural characteristics of Swedish folk music. Most significantly, there are unorthodox phrase lengths of five measures in the B section of the melody. Thinking of the relative infrequency in American jazz of five-measure phrases up to the year 1950, and also bearing in mind the frequency of odd phrase-length groupings in Scandinavian folk music, it was remarkable that Gullin could blend this facet while still maintaining a jazz feeling. In a sense, Gullin's uneven phrase lengths connote a looseness in a vernacular style of speaking.³³ (Further examination of the B section melody appears in the Music Analysis section of this thesis.)

Not everyone appreciated Gullin's new trademark. One critic for *Estrad* (a leading jazz magazine in Sweden until its end in the 1960s) labeled Gullin's new concept

³² Westin and Barnö, *Lars Gullin, Vol. 1*, "First Walk."

³³ For more on this concept of musically approximating the looseness of vernacular speaking in jazz, see David Ake, "The Emergence of the Rural American Ideal in Jazz: Keith Jarrett and Pat Metheny on ECM Records," *Jazz Perspectives*, April 2007. Database on-line. Available online from Informaworld, DOI: 10.1080/17494060601061014. <http://dx.doi.org/10.1080/17494060601061014>. Accessed May 29, 2007.

“fäbodjazz,” or “goatherd’s jazz.”³⁴ Ingmar Glanzelius summarized the climate in the early 1950s from a cultural standpoint, stating “Everyone was so entrenched in sounding American. Everyone thought ‘American.’”³⁵ It was not surprising, then, that Gullin did not achieve a larger fan base among fellow Swedes, since their ears remained pointed towards the United States. Adding to his comments, Glanzelius also related an incident from a concert with Gerry Mulligan in Gothenburg some years later, when afterwards Gullin confided his unease: “Everyone says that I don’t play ‘black’ and that it doesn’t swing, so maybe it’s best that I quit.”³⁶

Despite his increasingly controversial position within Sweden, Gullin worked heavily in 1952 both as a leader and in the bands of his colleagues Ericson, Domnéus, and pianist Bengt Hallberg. He continued his relationship with Polydor, but also recorded his quartet renderings of popular jazz standards for U.S. Prestige and other labels. He also recorded in the beginning of April with a hand-picked all-star group organized by *Expressen* magazine. The “*Expressen* Elite Orchestra 1952” recorded four jazz standards (“I May Be Wrong,” “Cherokee,” “Laura,” and “Nice Work If You Can Get It”) that were issued by the Musica label. Gullin’s membership in these groups was nothing new by this point. From the early 1950s, he played on an annual basis in ensembles organized by jazz critics and magazine editors.

A July 4, 1952, E Disc label quartet session—with pianist Rune Öfverman, bassist Yngve Åkerberg, and drummer Nils-Bertil Dahlander—proved monumental. The four tunes recorded consisted of choices from the Great American Song Book: “You Go

³⁴ Westin and Barnö, *Lars Gullin, Vol. 1*, “First Walk.”

³⁵ Ibid.

³⁶ Ibid.

to My Head,” “All the Things You Are,” “Laura,” and a contrafact on “Strike Up the Band.” According to Jan Bruér and Lars Westin’s album liner notes to a collection of Gullin’s recordings from 1951-1953, the E Disc label was absorbed a week after this date to become a part of Modern Music. Thus, the latter company released “You Go to My Head,” “All the Things You Are, and the contrafact (entitled “For Goofers Only”), but “Laura” was rejected.³⁷ Besides these being pianist Öfwerman’s first known recordings to date, the session marked another trend within Gullin’s compositional palette.

“For Goofers Only” was built as a series of solos on the chord progression to George Gershwin’s “Strike Up the Band” (notably popular from Gullin’s association with Ericson, who frequently played this tune). The song indicated one the first instances where Gullin recorded a contrafact. Over the next few years, numerous compositions came to fruition in this way, but Gullin consistently made changes to the tune’s structure to add originality. Bruér and Westin wrote: “Most of his compositions have a conventional thirty-two-bar format with an AABA-structure ... although the sources are hidden by various modifications of the harmonic sequences.”³⁸

Taking into account some other contrafacts, we get the following summation:

<u>Tune Title</u>	<u>Original Song Source</u>	<u>Date Recorded</u>	<u>Alterations</u>
For Goofers Only	Strike Up the Band	July 4, 1952	---
Smart Alec (Smart Alice)	Too Marvelous for Words	October 28, 1952	---
Colon	Honeysuckle Rose	December 12, 1952	Rhythm Changes Bridge and $\frac{3}{4}$ Time Signature Insertion
Disc Major	It’s You or No One	December 15, 1952	---

³⁷ Bruér and Westin, *Lars Gullin: Silhouette*.

³⁸ Ibid.

Four and No More	How High the Moon	February 19, 1953	---
Double Key	(Back Home Again in) Indiana	December 29, 1959	Original chords played in two keys
After Eight P.M.	All the Things You Are	April 26, 1956	---
Igloo	I Got Rhythm	May 25, 1954 and April 25, 1955	Rhythm Changes in Ab

It was clear at this point in Gullin's career that he focused on developing two sides of his musical persona. On one hand, he made sure to learn a large portion of standard American jazz repertory, for the sake of commercial viability in the U.S., as well as to allow Gullin to fit in well with the vibrant jam session culture in Sweden. On the other hand, Gullin maintained his unique interests in writing jazz that sounded like Swedish folk music. One such composition that followed "First Walk" was "Silhouette." Recorded on December 15, 1952, this AABA tune in Bb-minor displayed some of the same "dreamy" or "melancholy" qualities that critics came to associate with his style. With "Silhouette," Gullin's singular voice was readily heard. An arranged ostinato played by the piano mid-way into Gullin's solo ushers in a formal departure. At this point, the chords seem to vanish, and the previously coherent AABA songform seems to drift farther and farther into an ethereal, dirge-like space. Once the baritone solo ends and is followed by an alto solo, the straight-ahead jazz flavor quickly returns with horn backgrounds.³⁹

With Gullin's attempted forays into American jazz through recording sessions in 1951 and 1952, the following year he collaborated with visiting Americans frequently.

The Stan Kenton band visited in 1953, and sidemen such as Lee Konitz were

³⁹ See lead sheet to "Silhouette" in Lars Sjösten and Gunnar Lindqvist (eds.). *The Music of Lars Gullin: 75 Compositions* (Stockholm: Edition Suecia, 2003): 136. However, the lead sheet does differ from the recording by not including the four measure introduction and displays a different bass clef part.

quick to record in Sweden. Musicians from Lionel Hampton's band—notably Gigi Gryce and Quincy Jones—also jumped at the chance to record after hearing Gullin's work. According to Jørgen Jepsen's discographical work on Gullin's career, “the visiting Americans were impressed with the quality of Gullin's work and upon their return spread the word about his prowess. As a result of this he built up a good following in the U.S.A. and his records have always enjoyed a reasonable sale there.”⁴⁰ Bruér and Westin write of the sale of Gullin's jazz recordings internationally:

Early in 1953 all [eight selections from October 2 through December 15, 1952] were assembled on a ten-inch LP issued in Sweden by Metronome and in the U.S. by Prestige, the company that had actually initiated the ambitious project. Exchange of recordings was mutually rewarding and necessary at the time, as American exports to Europe were practically impossible due to post-war restrictions and unreasonable exchange rates.⁴¹

Indeed, Prestige began asking for more of Gullin in return for distribution in the U.S. The commentary by Pär Rittsel on the sessions for the 1953 *Holiday for Piano* album is significant:

The piano-less format was requested by Prestige, obviously as an effort to match the successful Gerry Mulligan recordings. The session was

⁴⁰ Jørgen Grunnet Jepsen, “Lars Gullin—An Introduction and Discography,” *Jazz Monthly*, 1957, 26-27.

⁴¹ Bruér and Westin, *Lars Gullin: Silhouette*.

issued on Prestige and New Jazz 78s and probably created the notion that Gullin was just a Mulligan copy-cat, sometimes referred to as “Gulligan”!⁴²

A *Down Beat* article late in 1953 by Bob Fulford corroborates the pressure put on Gullin by Prestige and Metronome at that time:

Gullin’s playing has been called derivative by some critics, one of the main points of criticism being his *Piano Holiday* album, which was made with a quartet without a piano shortly after the Mulligan sides appeared.

He explains that these were made before he or any other Swede heard what Mulligan was doing, but it wasn’t a coincidence. Swedish *Metronome* officials received word from their New York representatives that this was the thing now and forthwith asked Gullin to make eight sides. Without knowing it had anything to do with Mulligan, he complied—and later had more than a few misgivings.⁴³

Gullin left the Domnérus orchestra officially at the beginning of 1953, and his last recording under the altoist’s leadership occurred September 22, 1952. In March and April

⁴² Pär Rittsel, “Holiday for Piano.” Available online at “Record Covers: Session by Session.” [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed August 9, 2007.

⁴³ Bob Fulford, “‘Only Starting As Musician,’ Says Sweden’s Lars Gullin,” *Down Beat*, 30 December 1953.

1953, he recorded quartet and quintet sides with new personnel such as pianist Putte Lindblom and drummer Bo Stoor, along with some members from his Nalen band association. In the summer, Gullin led his own group on a folk park tour. His ensemble included the eighteen-year-old Georg Riedel on bass. According to the latter, the band did not relate well to their audiences. In a documentary film, Riedel notes that people did not want to dance to the band's introverted style and lengthy presentations. In addition to fast, non-dance oriented tunes like Lee Konitz's "Ablution," the band also featured excessively long solo choruses and ballads that were pretty but also too lengthy. Riedel further mentioned that Gullin took no notice of the audience—"he lived in his own world."⁴⁴

On August 25, 1953, the Stan Kenton Orchestra members Lee Konitz, Conte Candoli, and Zoot Sims recorded two tunes with Gullin and a rhythm section for Metronome. The session occurred after a Kenton Orchestra concert. Due to this late-night studio endeavor, one tune was titled "Late Date" (the other was called "Dedicated to Lee"). Pär Rittsel, a discographer and the writer of the session accounts on the Lars Gullin Society website, describes the event: "Lars wrote the parts in the studio, assisted by Frank Rosolino. Actual recordings started at three a.m. Lars is the main soloist. Zoot Sims is heard for eight bars on 'Late Date.' Lee dominates the ensembles."⁴⁵ Gullin's own words also show the rapport Konitz and the baritonist quickly developed, stating, "Lee Konitz has meant a great deal for me, and I learned that Lee was coming here with Kenton. So I began preparing a session with musicians from Kenton's orchestra. I had the

⁴⁴ Westin and Barnö, *Lars Gullin, Vol. I*, "First Walk."

⁴⁵ Pär Rittsel, "Americans in Sweden." Available online at "Record Covers: Session by Session." [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed August 9, 2007.

idea to make a composition of a kind of framework around Lee's way of playing, which I called 'Dedicated to Lee.' . . . Lee played my parts just like I'd hoped he would."⁴⁶ Konitz also commented, "this record found its way to the jukebox in [the] Half Note in New York. So for many years I was reminded of Lars and his tender playing"⁴⁷

Furthering his association with American musicians, Gullin recorded in September and November 1953 with members of the Lionel Hampton band, which included Clifford Brown, Art Farmer, and Quincy Jones. Vocalist Annie Ross and a Swedish-American band recorded "The Song Is You" and "Jackie," and pianist George Wallington played with an all-Swedish ensemble. The tracks of the second session were "Round About Midnight" and "Blue Bird," an original by Wallington evidently scored by Quincy Jones.⁴⁸ The following night, Clifford Brown and Art Farmer joined Gullin and the Swedes. Four selections were recorded—the Jones original (and soon to be classic) "Stockholm Sweetin'," "Scuse These Bloos," "Falling in Love with Love," and "Lover Come Back to Me." Gullin said of these sessions:

Quincy wrote all the things that we recorded in Stockholm between concerts and up in his hotel room. That was instructive to play with them and to see how Quincy rehearsed with the group. How he sang the phrases and showed how we should play. I helped Quincy write out the parts so

⁴⁶ Knox and Lindqvist, *Jazz Amour Affair*, 40.

⁴⁷ Rittsel, "Americans in Sweden." In 1983, Konitz made a memorial record in Stockholm with eleven of Gullin's tunes, including "Dedicated to Lee."

⁴⁸ Rittsel, "George Wallington and the Swedish All-Stars." Available online at "Record Covers: Session by Session." <http://www.gullin.net/covers/covers.htm>. Accessed August 9, 2007.

they would be done in time for the session. We wrote while the others rehearsed.⁴⁹

With the success of the late summer, Gullin continued in stalwart manner with drummer Alan Dawson (also from the Hampton band) on November 5, 1953, in a quintet date for Metronome. Later, an EmArcy LP issued the four tunes from this date (“Bugs,” “Jump For Fan,” “Stocks and Bonds,” and “I Fall in Love Too Easily”) as well as four recordings from January 1955. These were released and given the title *Tribute to Britain*.⁵⁰ “Bugs” is especially fascinating for the fact that it is a two-chorus blues, alternating from the key of F major to Ab major. This number suggests a similarity to his later composition “Double Key.” The last selection of “I Fall in Love” is also noteworthy, since it became famously associated with Gullin after his storied solo chorus in a live performance from a dance hall with two-thousand people. Gullin is quoted saying that, “It felt like getting wings on my back.”⁵¹

Four days later, on November 10, Jones led a record date again featuring Farmer, Dawson, and trombonist Jimmy Cleveland (who had also appeared on the Annie Ross session). The tunes were Gullin originals possibly scored by Jones entitled “Pogo Stick,” “Liza,” and “Jones Bones,” along with the standard “Sometimes I’m Happy.”

Despite his recording achievements, Gullin’s drug habit began to affect his career around this time. On a tour of northern Sweden, one band member (who also drove the

⁴⁹ Knox and Lindqvist, *Jazz Amour Affair*, 41.

⁵⁰ Rittsel, “Lars Gullin Quintet.” Available online at “Record Covers: Session by Session.” [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed August 9, 2007.

⁵¹ Westin and Barnö, *Lars Gullin, Vol. 1*, “First Walk.”

band's car) left the group and returned to Stockholm. Gullin rented a car, but crashed it (a common occurrence throughout his early career). He was hospitalized for one month after being arrested for forging his own prescriptions. Gullin's words in the biography by Knox state these blunders of his late-1953 Sweden tour, but also a *Down Beat* article from June 16, 1954, sheds further light on the nature of narcotics in Swedish jazz at this time:

A scandal that may affect the whole future for American musicians in Europe broke wide open here last month with the arrest of two top-ranking Swedish jazzmen on narcotics charges, followed by claims that U.S. stars were to blame for "tempting" the Swedes to start using dope.

Though no names have been mentioned in the press, it is common knowledge that one Swedish musician, a great favorite in American cool jazz circles, was nabbed by police while trying to forge a doctor's prescription for dope, and is now hospitalized. . . . Altogether at least eight Swedish musicians are now under suspicion. . . . Implicated in recent police investigations are several Americans, including a name band vocalist who toured here last fall."⁵²

Note that the Lionel Hampton Band, visiting in the fall of 1953, had Annie Ross as the vocalist.

⁵² "Americans Blamed For Swedish Dope Scandal," *Down Beat*, 16 June 1954, 16.

A *Melody Maker* article by Mike Nevard from December 5, 1953, revealed that Gullin would make a trip to England soon for concerts. His praise for the baritonist was substantial:

Gullin's talents as a musician and an arranger have spread throughout the world. He figured in the *Metronome* poll in the States. His records with James Moody awoke British fans to his artistry. . . . The factor that really earmarks Gullin for international fame is his amazing fluency. He handles the cumbersome baritone with the agility of a tenor. . . . Gullin shows a constant regard for the melody and lilts through logical phrases with unparalleled ease. There is always a consistent flow through his improvisations; a drive and vigour we rarely hear in this country.⁵³

Down Beat printed an article a few weeks later in anticipation of the England tour. Bob Fulford wrote:

Lars Gullin, at twenty-five a leader among Swedish jazzmen, feels that he still has a great deal to learn and absorb before he can play jazz as he wants to. . . . Gullin feels that his jazz would improve tremendously if he could spend some time in the U.S., in an atmosphere of good jazz. He feels also that study with Lennie Tristano would be very helpful. He

⁵³ Mike Nevard, "'Delighted' Says Lars Gullin," in *Melody Maker*, December 1953, 2.

knows the work of the Tristano group well and likes it all, particularly that of Lee Konitz. But he denies any desire to imitate the Tristano records' sound.

Despite his wish to go to the United States—he hopes to make it in 1954—Gullin does not intend to stay there. He feels that his future is as a Swede, with Swedish jazz, which he expects will emerge as a more and more important force in the jazz world in the next few years.”⁵⁴

⁵⁴ Fulford, “‘Only Starting As Musician,’ Says Sweden’s Lars Gullin.”

Chapter 5

Lars Gullin, Middle Period, 1954-1959

In Gullin's middle period—roughly during the mid-1950s—the melodic gift evidenced in his early work was brought to flower in a remarkable series of recorded compositions and performances that bore the stamp of a truly original mind and hinted that a purely Scandinavian school of modern jazz was not so far-fetched as might have been imagined.¹

Pete Welding

The first two recording sessions of Lars Gullin's middle period saw him under the auspices of Leonard Feather yet again. The group called Jazz Club U.S.A. (with Billie Holiday, Red Mitchell, Jimmy Raney, and Red Norvo) came to Sweden, and Feather put together various sessions for the American market, which, when released, bore the stamp "Leonard Feather Presents 'Swingin' in Sweden."² With American bassist Red Mitchell as leader on January 2, 1954, the group consisted of Gullin, Hallberg, Mitchell, and fellow-American Bobby White on drums. The quartet recorded two takes of a tune called "Doe Eyes" and then added American trumpeter Ernie Englund (then living in Sweden), Åke Persson, and Carl-Henrik Norin. Two takes of "Red Wails in the Sunset" were recorded with this group.³ Significantly, this was Mitchell's first recording session in

¹ Pete Welding, "Lars Gullin—'Portrait of My Pals'," *Down Beat*, January 14, 1965, 25-26.

² Lars Westin, e-mail message to the author, July 24, 2007.

³ Pär Rittsel, *Lars Gullin: A Discography* (The Netherlands: Names and Numbers, 2006), 43.

Sweden, where he later spent a large portion of his life (1968-1992) and where he contributed heavily to the modern jazz scene in Scandinavia.⁴

A week after the initial Mitchell sessions, an octet recorded four tunes. The tracks were standards (“In the Mood,” “My Funny Valentine,” and “All of Me”), and an original called “Blues for a Broken Bass.” Mitchell would later comment on Gullin and his position within Swedish music:

For a long time, the Swedes had difficulty accepting Lars; they could not make sense of him. I always talked about him from the winter of 1954 when I was here until 1968, when I moved here. I used to use Lars Gullin as an example for my friends in the U.S.A. “Look here,” I said, “there is a better system than ours. There is a country that takes care of its people and their talents and doesn’t let them slip away like in America.”⁵

Ernie Englund was the only American to play on this second session of January 18. Bob Fulford wrote about him in a *Down Beat* article from February 10, 1954. The article shows a high regard for the Swedish jazz scene:

⁴ From Lars Westin, e-mail message to the author, July 24, 2007: “Red later used to tell about how a sight-seeing trip was arranged in Stockholm and how Billie [Holiday] had said ‘Take us to the slums,’ and the driver answered: ‘We don’t have any.’ This along with whatever he got to know about the social security system and other things in Sweden, made such [a] strong impression that he (without having been here for almost 15 years) chose to move here in 1968 when he had got fed up by the political situation as well as the (Californian) music scene in the U.S.”

⁵ Keith Knox and Gunnar Lindqvist, *Jazz Amour Affair: En bok om Lars Gullin*. (Stockholm: Svensk Musik, 1986), 151-52.

[Englund] finds that, with security and good hours (everything closes at midnight) the musician here has something closer to a “normal” life. . . .

The music he finds excellent. “It’s a little commercial sometimes—at least the Swedes call it commercial—but it’s always very musical, and it’s never like some of that junk I played at home.”

Perhaps one reason for this, he feels, is the fact that the small jazz groups hang together for a long time—up to five years in some cases. They get a chance to learn how to function as groups rather than individualists.⁶

Englund wound up staying until 1967, leaving to play in Las Vegas and Germany, but returning again to Sweden after this period. During the late 1950s, he managed his own band and was helpful in acquiring drummer Joe Harris to play in the Rolf Ericson American All-Stars, a position which later helped cement Harris’s four-year stay in Sweden.⁷

The late-winter through early-spring of 1954 was a period of relative inactivity for Gullin, as opposed to the early 1950s when the saxophonist recorded on a monthly basis. Only two other sessions with Bengt Hallberg (also from January 18) and Carl-Henrik Norin (February 2) are known. This inertia was due to Gullin’s narcotics habit, which hospitalized him at the Långbro Hospital in the spring of 1954. The next session of

⁶ Bob Fulford, “‘Sweden’s Swell,’ Ex-Sideman with Brown, Fields, Etc., Says,” *Down Beat*, February 10, 1954, 5.

⁷ My thanks go to Lars Westin, as well as Joe Harris, for providing me with this information. Westin, e-mail message, July 20, 2007 and Joe Harris, telephone interview by the author, May 30, 2007, tape recording.

interest occurred as late as May 25, but it proved to be a pivotal moment in his career as an innovator.

The Lars Gullin Quartet recording session of May 25 for Metronome Records is a famous one, with four original tunes. It was with this session that Gullin's reputation for forging a uniquely Swedish jazz identity came to fruition. The quartet from the date consisted of Gullin, Rolf Berg on electric guitar, Georg Riedel on bass, and Robert Edman on drums.⁸ The first tune, "Danny's Dream" is an F-minor, dirge-like tune with a twenty-two-bar form.⁹ This composition is considered his most famous by many enthusiasts and experts; he is often known to the lay public by "Danny's Dream," since it has appeared in a variety of films as well as other presentations.¹⁰

The murky, rhythmically ethereal piece sparked the labeling of Gullin's music as "fäbodjazz" (in English, "goatherd's jazz"). This label became an often-used epithet in newspapers and other press against his form of musical expression that draws upon the pastoral. However, during a period called Sweden's "golden years"—infused with all the urbanity of bop—Gullin grafted bop forms with his own roots in folk national trends—thus creating not necessarily "goatherd's jazz" but "idyllic jazz" fitting of his own experiences. Gullin's own folk-music experience did produce a sound that was heavily steeped in the pictorial representations and mythologies of Sweden.

Delving further into the characterization of "fäbodjazz," it is important to note the inconsistencies between the critic's grasp of Gullin's position as an artist and that of

⁸ It is worth noting that this session was Riedel's first with Gullin. Riedel himself went on to become one of Sweden's most well-known composers of children's music, in addition to being a fantastic bassist and serious composer in many other contexts such as jazz, classical, and film.

⁹ For a musical analysis of this tune, see Jan Bruér, *Guldår & Krisår: Svensk Jazz Under 1950- och 60-Talen* (Stockholm: Svenskt Visarkiv, 2007), 95-98.

¹⁰ See Rittsel's notes on this session in *Lars Gullin A Discography*, 45.

Gullin's actual life. To begin with, the idea of narcotics addiction during the late 1940s and early 1950s was not a rural/provincial practice, but an urban one, especially within the jazz and beatnik subcultures. Secondly, Gullin's tune titles are often city-center themed, and tend to focus on the people he knew in Stockholm and around the world. During his earlier years, they were not about the land or the natural environment, although later he did have titles that had to do with the forest, as in his "The Aching Heart of An Oak" (1976). Unfortunately, the critics were not interested in identifying the meanings behind Gullin's song titles. Examples from Gullin's varied compositional output lend credence to this regard: "Dedicated to Lee," "Lars Meets Jeff," "Portrait of My Pals," "Danny's Dream," "May-Day," "Ma," "Perntz," "Pretty Miss," etc. Making the issue more complex, in specific reference to the session that produced "Danny's Dream," Gullin shows that during his early years, he did not place excessive value in a song's title on record, titling the song after his son (then four years old) who picked the take that became the master. Lastly, as is evidenced by the following recording session, Gullin liked to employ witty puns as a means of creating titles. Close friend Gunnar Lindqvist would later comment: "Lars had an unusual ability to conceive of pretty titles to his compositions too; just look at the list of his works and they will sometimes convey more than just the feeling in that they directly mean something. . . . He had a strong sense for languages."¹¹ Gullin himself indicates his fondness for puns and cognates: "I think it is interesting to try to find the roots to different words. It is fun to compare different languages, when one can find the same word with different meanings and vice versa."¹²

¹¹ Knox, *Jazz Amour Affair*, 144-145.

¹² Ibid.

Following the “Danny’s Dream” session came an equally important recording on June 3, 1954. The Lars Gullin Septet, featuring Bengt Hallberg in place of guitarist Rolf Berg, and the addition of Åke Persson (trombone), Putte Wickman (clarinet), and Bjarne Nerem (tenor sax) recorded four original tunes. The titles were all Latin names for various flowers: “Primula Veris,” “Laburnum Vulgare,” “Lotus Corniculatus,” and “Galium Verum.” The “flower-tunes,” as they have come to be known, all contained the word for “yellow” in Swedish, which is “gul.” This comes as a result of his being nicknamed at times “Gulan” or “the egg-yolk.” Titles similar to this in the past were Gullin’s “Yellow Duck” from the Zoot Sims session of 1950, and “Gull in a Gulch” from 1951.¹³

The “flower-tunes” session provides further insight into Gullin’s compositional development. Although “Galium Verum” is not his best work by many standards, the form carries a typically odd construction. Twenty measures of what can be considered introduction are followed by sixteen measures of an A section, then twelve measures of A’, eight measures of B, and a return to another altered twelve-bar section A’’. The melody itself has a strangely-placed piano interlude that consists of some unique chord voicings using fourths. Moreover, there are some very trendy elements for the time that are somewhat reminiscent of Duke Ellington, but not overtly so.¹⁴

¹³ Rittsel, “Gullin’s Garden.” Available online at “Record Covers: Session by Session.” [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed August 21, 2007. The account provides further details, saying “The yellow theme would reappear in four of the mythical compositions (a ballet suite) he wrote in Italy and recorded with Chet Baker and Romano Mussolini in 1959.

¹⁴ See the lead sheet in Lars Sjösten and Gunnar Lindqvist (eds.). *The Music of Lars Gullin: 75 Compositions* (Stockholm: Edition Suecia, 2003): 69.

During the summer of 1954, Gullin played in the Lulle Ellboj big band at Tivoli in Copenhagen, Denmark.¹⁵ At the end of the contract, Gullin participated in a session with the Danish choir, the Moretone Singers. Five tunes were recorded in what spanned twenty-five hours of studio time. Pär Rittsel's account for this session mentions also that various Swedish stars participated. Arrangements were written by Gunnar Lundén-Welden, who along with some other Swedish musicians worked with Ellboj. Bengt Hallberg and George Riedel came down from Stockholm, joining drummer William Schiöppfe, who had worked with Domnérus in Stockholm during 1953.¹⁶ Worthy of mention here is the song "Beautiful Heart," which actually is a re-titling of "First Walk."¹⁷

A *Down Beat* review by Nat Hentoff of Gullin's quartet album recorded on March 11, 1953 (featuring Putte Lindblom on piano, Yngve Åkerberg on bass, and Jack Norén on drums),¹⁸ fostered promising publicity around this time. Hentoff gave the record four stars, and stated, "Lindblom's is a singing, plastic line applied with delicate touch. That can also be said of Gullin who handles the baritone more flexibly than anyone else in jazz, though his conception is not always of the caliber of Gerry Mulligan. But then neither is Gerry's always."¹⁹

¹⁵ One radio broadcast from the Tivoli shows is listed in Rittsel, of which the standard "Without a Song" is the selection. It is available on *Svensk Jazzhistoria Vol. 7—Swedish Jazz 1952-1955: The Golden Years*. Caprice 22042:3, compact disc.

¹⁶ Rittsel, "Lars Gullin with The Moretone Singers." Available online at "Record Covers: Session by Session." <http://www.gullin.net/covers/covers.htm>. Accessed August 10, 2007.

¹⁷ Sjösten, *The Music of Lars Gullin*, xii.

¹⁸ See Rittsel, *Lars Gullin A Discography*, sessions marked 53-06 and 53-07, issued as Contemporary LP C 2505.

¹⁹ Nat Hentoff, "Lars Gullin," *Down Beat*, February 10, 1954, 14.

Bengt-Arne Wallin described that Gullin played solo at Nalen for a few weeks in Harlem, and made a large comeback:

Lars came back during the fall a year later. He had been in the hospital a while, and Arne Domnérus took part in an effort for Topsy [Lindblom] to engage him as a star-soloist, only Lars alone. So he played with a rhythm section in Harlem and as a soloist with bands in the large hall. . . . [I]t was fantastic! He played so well that it was unbelievable. I have never heard that kind of baritone playing in my whole life. He was quite strong when he came back that time, his sound and all—Lars stood really at the height of his ability. I will never forget that.²⁰

Gullin embarked on a tour of England in November 1954. There he played a concert at the Royal Festival Hall and subsequently recorded an album on January 26, 1955, as a tribute to his experiences in Britain. This occurred only after Gullin's career was bolstered by a most prestigious award. He won the *Down Beat* magazine Critic's Poll for Top New Star on his instrument. *Melody Maker* commented on the unprecedented occurrence:

For the first time in any comparable event, an American jazz poll has been won by a musician who has never been to America. Lars Gullin, Swedish baritone star whose reputation has been earned entirely through a

²⁰ Knox, *Jazz Amour Affair*, 53.

handful of records released here, won the “new star” award on baritone sax in *Down Beat*’s second annual critics’ poll.²¹

It seems also that Leonard Feather, who by now had shown his appreciation of Gullin’s talent, and Claes Dahlgren both helped to get Gullin the *Down Beat* prize. Dahlgren commented:

I had a lot to do with the introduction of Lars’ music in the U.S.A. during the early fifties, mainly dependent on the fact that I, during this time, was responsible for Metronome’s business here in New York. At that time the label was first-and-foremost a jazz label, and I luckily got Swedish jazz records issued on different American labels to such an extent that today it seems totally unlikely. I suppose that it sounded right for the time, in some sense. The Swedes surprised the American listeners, who didn’t expect to find such high-quality and authentic jazz from Sweden, an “exotic” land far away.²²

After the England concerts, Gullin’s gigging in Sweden became erratic. In early 1955, he checked into rehab again, where he wrote “Manchester Fog” in appreciation of his time spent in England. The murky and comatose tune vividly creates the composer’s mindset around this time in his life, filled with family problems and infrequent gigging.

²¹ “Lars Gullin is Top Bari in Down Beat Poll,” *Melody Maker*, August 7, 1954, 12.

²² Knox, *Jazz Amour Affair*, 52. Gullin aimed to come to the United States, hoping to study with Lennie Tristano, but his plans were hampered in part because he could not get a sponsor for the documentation to go through

Once out of rehab, Gullin began playing at Nalen, but eventually he was fired and denied entrance to due his frequent drunkenness.

Gullin kept his career afloat through other avenues. Continuing to tour in Europe, Gullin concertized in Germany and Paris, France. On January 13, 1955, he met with the female German pianist Jutta Hipp to record four standards in Sweden. *Orkester Journalen* also employed him around this time to contribute some technical pieces, offering transcribed solos with instruction on how to play passages.²³

A vital break came in October of 1955 when Chet Baker toured Europe with a rhythm section, and added Gullin as a second horn. The band performed concerts in London, Stuttgart and Zurich, but tragedy struck in Paris. Pianist Dick Twardzik died in his hotel room of a heroin overdose, after having spent the earlier evening with Gullin.²⁴

Further touring in Europe throughout 1956 saw Gullin reunited with Lee Konitz in a series of concerts in Germany under the direction of tenorist Hans Koller. These performances represent a significant period of artistic collaboration in what Rittsel describes as “part of the moral and democratic recovery ... [in] the year that Germany re-entered the art scene.”²⁵ Konitz himself remembered, “Lars wrote a deal of new music,

²³ Knox, *Jazz Amour Affair*, 53.

²⁴ Gullin discographer Pär Rittsel comments in his session accounts that Gullin was never present in Paris, but the Knox biography has a quote by Gullin saying the following: “When Chet Baker and [drummer] Peter Littman met me in London, Chet said ‘Dick Twardzik is dead.’ He had come to Paris and bought a bunch of ‘H.’ When I left Dick Twardzik in the hotel room, that was the last I saw of him alive. When people came up to his room the next day, he had taken an overdose and was dead. It was terrible. They tried but they couldn’t get any life into him [by trying] cold shower, massage, everything. It didn’t help, and it was very sad and shocking.” Knox, *Jazz Amour Affair*, 63.

²⁵ Rittsel, “Lee Konitz.” Available online at “Record Covers: Session by Session.” [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed August 26, 2007.

and I heard that he was more and more concentrating on using specific Swedish melodies.”²⁶

The fruits of Gullin’s labors presented themselves in a Stockholm recording session on April 23, 1956. New compositions “Ma” (named after Gullin’s nurse Ma Franzén in the Långbro hospital), “Fedja” (co-written with actor Gösta Ekman), and “Perntz (composed in appreciation of Gullin’s doctor Anders Perntz) were recorded by the Lars Gullin Octet. Rittsel describes this session as having taken place due to a large commission from Atlantic Records, which took five days of studio work.

Noteworthy is the fact that Gullin wrote for two baritones (the second of which was played by Rune Falk), and the bottom-heavy timbre actually offsets the light and always charming clarinet work of Domnérus. Rittsel adds that the use of the second baritone on these sessions (as well as on other recordings like “Aesthetic Lady” from 1958) helped Gullin be able to walk up to the solo microphone during live concerts without missing the low-register sound in the background figures.²⁷

The song-form departures of Gullin’s unique style are pervasive with these compositions. “Ma” consists of a 23-measure ABA’ chorus, and “Fedja” is a 35-measure melody in a minor mode, but with a major bridge. This latter tune sounds somewhat folk-inspired, but is more from the “Cool Jazz” vogue Gullin was then more famous for. “Fedja” also exhibits some economical solos by Gullin and others, with a distinct lack of ensemble sections.

²⁶ Knox, *Jazz Amour Affair*, 65.

²⁷ Rittsel, “Lars Gullin Octet.” Available online at “Record Covers: Session by Session.” [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed August 26, 2007. For an in-depth musical analysis of “Ma” as a composition as well as regarding Gullin’s solo, see the Music Analysis section of this thesis.

By this point in Gullin's career, he had written a large collection of odd-form songs. A short listing of his most famous odd-form compositions is as follows: "First Walk," "Danny's Dream," "Be Careful," "Galium Verum," "Lars Meets Jeff," "Soho," "Ma," and "Fedja."

In order to articulate the way Gullin's compositional mindset remains shared within the whole tradition of jazz, it is worth digging out the readily-analyzed music of several other jazz musicians. The solo piano recordings made by Keith Jarrett decades after Gullin's prominence (primarily during the 1970s) display a similar style that departs from traditional song-style form toward more open-ended structures. The jazz scholar David Ake describes Jarrett's so-called "pastoral" solo performances of the 1970s as follows:

The fact that Jarrett does not adhere to song forms allows him to alter, extend, or otherwise develop his ideas without having to adjust to the harmonic, melodic, and rhythmic constraints of pre-composed material. For some listeners, the approach feels liberating, empowering, even mystical. . . . Jarrett's open-ended concerts metaphorically explore "wide open spaces"—rhythmically, formally, and harmonically—more fully than do traditional song form-based jazz performances.²⁸

²⁸ David Ake, "The Emergence of the Rural American Ideal in Jazz: Keith Jarrett and Pat Metheny on ECM Records." *Jazz Perspectives*, 40. Available online at Informaworld. <http://dx.doi.org/10.1080/17494060601061014>. Accessed May 29, 2007.

In contrast to the style Jarrett produced, which was more fitting to a poetic musical depiction of rural Americana, Gullin, on the other hand, displayed more city-centered musical characteristics. Whereas the triadic harmonies that Ake mentions in Jarrett's (and Pat Metheny's) music evoked the rural style, Gullin's chordal alterations and enriched harmonic devices lend more naturally to an earlier urban and bop-oriented style. Rhythmically, Gullin's tunes also were meant to be swung, whereas much of Jarrett's (and Jan Johansson's) later output did not overtly swing. It seems most fitting then, to link Gullin's musical voice as being folk-inspired (or even nationalistic) on the basis of the open-ended structures themselves, as well as the evocative melodic content which so uniquely bears Gullin's stamp.

The third day of the Atlantic-commissioned sessions involved composer/arranger Gösta Theselius. Four standards were recorded, and the arrangement of "Summertime" is particularly exciting. Theselius would also lead a session on the fourth day, which included Gullin originals. "Bugs" and "After Eight P.M." occurred on this day, but the latter only in a separate session led by Gullin.

Efforts around this time were made to get Gullin a gig at Basin Street in New York for the late-summer or early-autumn of 1956. However, the complexity of attaining membership in the musician's union under James Petrillo eventually caused this potentially vital gig to slip through the cracks. Additionally, Mills Music, the famed publishing house of Irving Mills, which established a strong reputation decades earlier with many of Duke Ellington's classic compositions, asked Gullin and Bengt Hallberg to compose music for a Swedish group that would tour the U.S.²⁹ This series of tunes never

²⁹ Knox, *Jazz Amour Affair*, 69.

came into existence either, and Gullin instead traveled to Denmark in order to play with saxophonist (and fellow Gotland native) Rolf Billberg. Their collaboration would continue for some years, albeit erratically.

In late 1956 and through the first half of 1957, Gullin led a new group at Nalen that consisted of valve trombonist Stig Söderqvist, pianist Claes-Göran Fagerstedt, bassist Torbjörn Hulcrantz, and drummer Sune Spångberg. This group made a series of recordings for the Philips label between January and March 1957, before Gullin's life took a drastic and unfortunate turn. Significantly, towards the end of their time under Gullin, this nucleus of musicians remained in tact and added the rising Swedish tenorist Bernt Rosengren. The group, once leaving Gullin behind, became known as Jazz Club '57, and gained a substantial reputation internationally.³⁰

Thanks to the promotional efforts of Claes Dahlgren in New York, Rolf Ericson returned from a four-year stay in the U.S. to lead a group of Americans on a summer tour of Sweden's folk parks. Musicians Duke Jordan, John Simmons, Arthur Taylor, Cecil Payne, and Ernestine Anderson all participated initially, but from the start there were numerous complications. The novelty of an all-black group under the direction of a white bandleader led to exaggerated press commentaries, and the Folk Park organization balked on timely payment, which Ericson insisted needed to be sent directly to the families of the musicians.³¹ Drug and alcohol abuse among members of the group led to their dismissal after only one month, and new musicians were hired in their place. In the changeover, Freddie Redd replaced Jordan, Tommy Potter replaced Simmons, Joe Harris

³⁰ Drummer Joe Harris, as per the interview with the author, described his own relationship with the musicians in Jazz Club '57, and his frequent participation in gigs with them, even as recently as 2002.

³¹ Knox, *Jazz Amour Affair*, 67-68.

replaced Taylor, and Gullin replaced Payne. Anderson stayed on as the vocalist, who by the end of the tour became a sensation in Sweden. She remained until the end of the year, working as a soloist and recording with Swedish bands.

Joe Harris said of his experience playing with Gullin: “[W]hen we started with this new group, he was fine, you know. He played his ass off and everything. Then after a few weeks, he started coming late. Then after a while, he didn’t show up at all.”³²

Ericson’s remarks on this second band corroborate Gullin’s sporadic appearances:

It worked well, even though Lars didn’t always feel well. . . . But sometimes he could stand on stage and be nodding off, or he could lock himself in the bathroom for hours, and so on. It became rather strenuous for me, but when he was in good form, he could play so well.³³

Trombonist Åke Persson replaced Gullin to complete the rest of the tour.

Over the next year, Gullin’s behavior became increasingly erratic. He spent seven months in the Långbro hospital, at times receiving permission to participate in recording sessions. In a performance at Konserthuset opposite Gerry Mulligan’s quartet, many noticed Gullin was behaving strangely and not making sense. It was unfortunate, since his early model had been Mulligan, and as Jørgen Jepsen states of Gullin’s growth, “[I]n the early days he sounded very much like Mulligan, but in latter years he has evolved a style which is completely personal. The Lars Gullin of 1957 is, in fact, the Stan Getz of

³² Joe Harris, telephone interview by the author, May 30, 2007, tape recording.

³³ Knox, *Jazz Amour Affair*, 68.

the baritone.”³⁴ Plans to record live with Gerry Mulligan in America around this time went sour.

Börje Ekberg, co-director of Metronome Records, did not work well with Gullin. The saxophonist had trouble making appointments with record executives and being on time to gigs. With the pressure on Ekberg to get his artist to perform in large concert bookings, he became ambivalent. Ekberg wanted Gullin’s wife Berit, then employed at the label’s office, to choose between either her job or her husband. Ekberg also tried to give Gullin a job as staff arranger, but the commercial nature of the work did not interest the composer. Berit remarked that Gullin often did not resonate well with music industry professionals and the public:

He stood face to face with society. Like he himself said when people sprung on him with things like, “Why don’t you busy yourself with something new? Why don’t you work?” He said, “But what to they consider that I should do? When I have given everything that I am, what more can they demand? I give my entire existence; I work for all that I’m worth. I stand there completely naked for them; I lay my guts in front of them. What more can they demand? What do they want in addition to that?” Just with what he has accomplished, he has not saved anything of himself.³⁵

³⁴ Jørgen Grunnet Jepsen, “Lars Gullin – An Introduction and Discography,” *Jazz Monthly*, 1957, 1.

³⁵ Knox, *Jazz Amour Affair*, 71.

The Gullin quartet had an abrupt end with the formation of the band Jazz Club '57. Claes-Göran Fagerstedt decided to leave Gullin behind and tour the Norrland district of Sweden with saxophonist Björn Netz instead. Consequently, Gullin played in public very rarely, and any writing commissions he received produced minimal results, leading to a bad reputation that would haunt him for the rest of his career. Dismissed by his musical partners, and terminating his relationship with Metronome, Gullin could not escape feeling defeated.

At the end of 1957, Gullin wrote a song dedicated to his estranged second wife Berit called “Aesthetic Lady.” The work represents one of Gullin’s few lasting achievements in this time. Meant to lead directly into another composition in an uninterrupted suite (“Decent Eyes,” not recorded until 1964), “Aesthetic Lady” is a beautiful reminder that Gullin was still sharpening his skills. He said of this song, “It shows a bit how I developed as a composer and arranger. When I wrote the piece, I was thinking of Miles Davis and Lee Konitz for the trumpet and alto sax parts. I began to think of an instrument and a guy, and then something would always come forth.”³⁶ Interestingly, “Aesthetic Lady” also was arranged for an octet recording on March 26, 1958, that featured two baritones, the second of which was played by Rune Falk. Bearing a similarity then to “Ma” and “Fedja” from 1956, it is worth noting how Gullin favored this instrumentation. Trumpeter Jan Allan said of the session:

I remember when Lars presented “Aesthetic Lady” for us at the piano.

Lars played fine “arranger’s piano” and in this bridge there were six parts, very intricate. But he played all the parts at the same time. If one at that

³⁶ Knox, *Jazz Amour Affair*, 76.

time made a mistake at the actual recording session, we had to do the whole thing over again. I remember for “Aesthetic Lady” we worked seventeen hours and did take after take after take. It sounded fine in the beginning, but then everyone got tired. We got together around one or two in the morning and recorded until four or five in the morning each night after Nalen had closed. I don’t know why it happened, but Lars didn’t like his solos. We didn’t really understand, because he played so well, but he couldn’t realize that.³⁷

In three sessions between late-August and mid-September of 1958, Gullin played alongside Stan Getz, then taking up residence in Copenhagen with his Swedish wife Monica Silfverskjöld. In addition to Gullin’s setting of his own “Stockholm Street,” the material consisted of octet arrangements by fellow saxophonist (and Getz devotee) Erik Norström, as well as pianists Jan Johansson and Bengt Hallberg. In “Stockholm Street,” one can hear the same intricate voice-leading and subtle harmonic motion as in Gullin’s earlier “First Walk” (1952).³⁸

Continuing to board with close friends in Stockholm during short stays, Gullin’s health worsened. Singer Monica Zetterlund was one of the many people he relied on for survival, living with her for one week in 1959. She recalled:

³⁷ Ibid.

³⁸ According to Knox, Gullin’s final work, a suite called *Aeros Aromatic Atomica*, was conceived of on the night of the first recording session with Getz (August 26, 1958). Gullin, however, did not complete and record this music until almost twenty years later in 1976!

In my opinion that was not the Lars Gullin we came to know towards the end [of his life]. It doesn't work to compare those two different personalities. Sure there were some deep, common characteristics, but he was so confused around that time, and so nervous. I think that was his worst period.”³⁹

Gullin's addiction led him to approach an insurance agency to lend him the money for narcotics. The outcome was that he was brought before a court, and was ordered to be committed to the mental hospital at Vadstena for no less than five years. When police came to retrieve him, Gullin asked to be brought to Berit at the Metronome office in order to say goodbye. Berit called upon the aid of a colleague at the office, whose wife was a judge. This judge helped Gullin to be admitted to an area of the hospital designated for less serious cases. The judge and Berit determined they had a fourteen day window to be able to take him out of this section, based upon his evaluation and the likelihood of his rehabilitation once he returned to Stockholm. Berit worked to establish contracts for gigs and recordings, which needed to be signed by other musicians Gullin would work with, in order to show the court system that he had engagements. Thankfully, she and the judge were able to get him released from the institution. The gigs, however, did not come to pass, to which Gullin later remarked: “Then there was a horrible plan to try to get rid of me; I couldn't get a single job. They wanted to destroy

³⁹ Knox, *Jazz Amour Affair*, 79.

me and wanted to shut down the whole narcotics scene in Sweden. This was why I had to get myself to Italy.”⁴⁰

In truth, Gullin did have some musical commitments still keeping him involved in jazz in his homeland, despite no recordings between September 4, 1958, and January 28, 1959. He played for one month in Carl-Henrik Norin’s band, and wrote some music that was released on the Artist Label. However, the work with these musicians at Nalen, which included Rolf Billberg (with whom Gullin concertized in Copenhagen), would have to be put on hold, as Gullin quickly decided to leave Sweden and seek refuge in Italy with Berit.

Upon an invitation to play at the San Remo Festival, Gullin departed in March of 1959. Happily, this period in Italy, which wound up lasting until Christmas, was a blessing through numerous gigging and recording opportunities. Berit also gave birth to their son Peter in April.⁴¹ Tenor saxophonist Gianni Basso and trumpet player Oscar Valdambrini led a group that included Gullin, which had regular jobs in Milan at Taverna Mexicana as well as on the west coast at a club called La Bussola. Gullin wrote music on a rented grand piano while performing at this venue. It was here that he wrote much of the music that appeared in 1973 with his piano album *Like Grass*, and also material for *Jazz Amour Affair* (1970). Gullin later commented: “Yes, I composed really quite a lot in

⁴⁰ Knox, *Jazz Amour Affair*, 80.

⁴¹ Peter Gullin also was a baritone saxophonist and composer-arranger, but died young at age forty-four in 2003, to somewhat unclear circumstances, but possibly due to a predisposition to drugs. Peter likens the appeal of his father’s music to a direct connection to the heart of the listener, similar in fashion to the music of the Beatles and Beethoven. *Lars Gullin* Vol. 2, “Jazz Amour Affair,” Lars Westin and executive producer Anders Barnö, 60 minutes, Swedish Television (SVT), premiered by Channel 1, October 4, 1993.

Italy; there was so much there to become inspired by and life was so stimulating and harmonious and the people were so great.”⁴²

Gerry Mulligan’s Quartet also appeared in Milan during the summer. There Gullin and Mulligan became close friends, spending nights out on the town bonding over music. Two members of the rhythm section recorded under Gullin on June 13. Bassist Bill Crow recalled of the occasion:

While the Gerry Mulligan Quartet was in Italy that year, we made our headquarters in Milan and ran out to do concerts in other cities. A businessman named Mario Fattori was a big fan of Gerry’s, and took a couple of weeks off from his business to spend time with us. He knew that Lars was in town, and wondered if [drummer] Dave Bailey and I would like to record with him. We suggested [pianist] George Gruntz, who we had played at a jam session with when we did concerts in Switzerland, and Mario had him fly down for a day. I hadn’t met Lars before, and we had a nice time getting to know each other socially and musically that day. We all thought the recordings came out well, but evidently Mario didn’t ever get them released. I never heard any more about them.⁴³

When Chet Baker hired Gullin for a countrywide tour and performances on television, any luck Gullin previously had became less assured. The first concert was in Rome, but Gullin did not make the second concert the following evening because he was

⁴² Knox, *Jazz Amour Affair*, 86.

⁴³ Bill Crow, e-mail message to the author, July 31, 2007.

in the hospital. He had gone with Baker to his hotel room (where the trumpeter wanted to inject heroin) and upon entering, an unknown person hit Gullin over the head, knocking him unconscious. He awoke in the hospital. The Baker group went out on tour without Gullin, and he would have to catch up.⁴⁴

Gullin recorded his final sessions with Italian musicians in December 1959. The stay in Italy meant a significant chance for him to revive his compositional focus, and his health improved since he had abstained from drugs. On December 26, the tan and fresh Gullin performed at Gothenburg's exhibition hall with local bassist Gunnar Johnson and alto saxophonist Willy Lundin.⁴⁵ Half of the program was also shared with a pop vocal group, and according to *Orkester Journalen* contributor Lennart Vincent, "This segment of the program resulted in half of the public consisting of jazz-hating rock kids, who whistled and threw Coca-Cola bottles during Gullin's most sensitive chorus on 'Darn That Dream.'"⁴⁶ The Gullin family had reluctantly returned to Sweden in order for Lars to be a part of a package tour. Trumpeter Jan Allan arranged to have a working band at Nalen, and Gullin was included in the line-up now that he was healthy. This would not last long, since the same influences that led Gullin down a destructive path would return into his life shortly thereafter.

⁴⁴ Knox, *Jazz Amour Affair*, 85.

⁴⁵ Berit stated that the family returned on New Year's Eve. See Knox, *Jazz Amour Affair*, 86.

⁴⁶ Lennart Vincent, "Gullin I Götet," *Orkester Journalen*, January 1960, 15.

Chapter 6

Lars Gullin, Late Period, 1960-1976

The truth about Lars Gullin is that he is one of the gifted jazz musicians of his generation—a dynamic, strong-willed person, who through his compositions, arrangements, and his playing style represents something entirely deviant in the broken, commercialized jazz of today. He is an artist that dares to be himself ... that in his greatest moments transmits jazz music that is fully his own—estranged from the practical grip of every form of poor Americanism—springing out from a Swedish folk-music tradition.¹

Stig Carlson, et al.

After returning to his homeland, Lars Gullin found work at Nalen performing regularly in a sextet with Benny Bailey, Rolf Billberg, and drummer Sture Kallin. On January 26, 1960, he recorded four standards in a quartet setting with Billberg, Kallin, and bassist Claes Lindroth. This first session after his return from Italy showed Gullin to have a more firm and heavy tone than in his previous years.²

Beginning in February, he played with a quartet for what was initially meant to be a two-month sponsored package tour that included trumpeter Arne Lamberth. Extended to four months, Gullin felt good about his busy work schedule since his homecoming.

¹ Stig Carlson et al, “Poetry for Baritone and Strings,” *Arbetet*, quoted in Keith Knox and Gunnar Lindqvist, *Jazz Amour Affair: En bok om Lars Gullin*. (Stockholm: Svensk Musik, 1986), 104.

² Bertil Sundin, “Lars Gullin Quartet,” *Orkester Journalen*, May 1960, 32.

However, trouble came when the Swedish state revenue system wanted Gullin to begin repayment on all his back taxes. Soon enough, record executives resisted placing trust in his work, citing his unreliable professional history. Berit Gullin noted that Gullin had come back to Sweden with an entire ballet suite written, but this work went unrecorded due to this career uncertainty, as well as the changing face of the music industry itself.³

Nils Lindberg, a pianist and composer-arranger then gaining momentum in Sweden, engaged Gullin for a recording session on February 9-10, 1960. Pär Rittsel summarized the roots of Lindberg's musical persona in the following account:

Lindberg's father Oscar was a prominent composer in a nationalist trend of the 1910s (along with Rangström and Atterberg) with a strong influence from his home province of Dalecarlia. Nils stays in the family tradition, especially with “Curbits,” not only named after a typical flower ornament of the traditional Dalecarlian wall paintings, but displaying a happy folklore mood in a lovely tune, played in a swinging medium tempo.⁴

The resultant LP—entitled *Nils Lindberg: Sax Appeal*—became a landmark in the composer's career. The album contained a contrafact to “Ack Värmeland du Skona/Dear

³ Keith Knox and Gunnar Lindqvist, *Jazz Amour Affair: En bok om Lars Gullin*. (Stockholm: Svensk Musik, 1986), 87.

⁴ Rittsel, “Nils Lindberg: Sax Appeal.” Available online at “Record Covers: Session by Session.” [Http://www.gullin.net/covers/covers.htm](http://www.gullin.net/covers/covers.htm). Accessed March 20, 2007.

Old Stockholm” titled “Curbits,” as well as other contrafacts of American standards (such as “Lover Man” and “Yesterdays”).⁵

During the spring of 1961, the Lars Gullin Octet re-recorded “Aesthetic Lady.” Previously a part of a 1958 session, this piece retains the same melody as his composition “Decent Eyes,” which would surface some years later on the 1964 album *Portrait of My Pals*.

Gullin played for three weeks in the Nalen band with Jan Allan and others, writing all the arrangements. Still, he had numerous financial troubles and was not given the opportunity to gig regularly. Some of the younger Swedish musicians began taking a stake in Gullin’s career, hoping that he would retool his music to become more contemporary. Gullin lived with bassist Björn Alke and pianist Lars Sjösten, while Berit and the children began living in Stockholm with her parents. Gullin was apart from them for the rest of his life, with only a handful of reunions with his children. Sjösten recalled on first meeting Gullin one winter evening:

The other guys slept, Lalle Svensson, Björn [Alke], and Bosse Skoglund. I cooked tea and Lars and I sat and talked. I showed him a song that I had just written, and he took a liking to a chord in it, that he had also used in one of his new compositions.

He laid himself to rest, and then stayed with us. He sat often at the piano and wrote new tunes. And he started employing Björn, Bosse, and I

⁵ Liner notes to Nils Lindberg featuring Lars Gullin & Rolf Billberg, *Sax Appeal and Trisection*, Dragon DRCD 220. “Curbits” available also on Caprice *Svensk Jazzhistoria* Vol. 9.

when he had gigs, and that meant a lot to us. We found that we had much in common; we understood each other and got along well together.⁶

Gullin's own personality helped him in these situations to evolve into a more current jazz musician. Having spent much of his youth transcribing and learning from music of the nineteenth-century Romantic period, the Swing era, and bebop, he began to develop some uniquely personal elements in his music in the 1960s. Saxophonist Bernt Rosengren comments on Gullin's personality that, "Lars was, together with Rolf Ericson, one of the only older musicians that was totally free from a fear and prejudice against the younger ones. He was more interested in music than the musicians."⁷

In 1962, Gullin relocated to Denmark. The problems he endured both with his family and professional life left him eager to escape the Stockholm music scene. His personal history continued to cast a dark shadow on his abilities. Frustrated and angered by mis-treatment, he left Sweden for Denmark in March 1962, and stayed until 1964.

During his time in Denmark, Gullin worked often at the Jazzhus Montmartre with saxophonist Brew Moore, Rolf Ericson, and even Bud Powell.⁸ On an album titled *Brew Moore: Svinget 14*, Gullin included his own arrangement of the standard "You Stepped Out of a Dream," in addition to the Swedish folk song "Allt Under Himmels Fäste." The opportunity to compose was also a top priority for Gullin during this period. Much of the resulting album *Portrait of My Pals* was created from material composed in Denmark.

⁶ Knox, *Jazz Amour Affair*, 89.

⁷ Ibid.

⁸ Ericson would leave for the U.S. after a couple months, later joining up with Duke Ellington for tours of Europe and the Far East.

However, when Dexter Gordon and Ben Webster became mainstays of the Montmartre club activity, Gullin's participation dropped off suddenly. After a period where his only income was drawn from janitorial work at the club, heroin found its way into his life yet again. He left for an engagement in Sweden, hoping his return would spark a recovery.

Nils Lindberg was just in the process of a television special premier of his latest work, the controversial *Concerto '63*. Originally titled *Symphony No. 1*, Lindberg met with opposition from the Society of Swedish Composers, saying that his piece did not conform to the formal scheme that would make it a true symphony.⁹ Forced to re-title it, Lindberg moved forward with a recording on television, when Gullin's arrival provided the saxophonist with opportunity for publicity. Unfortunately, Gullin's present state, weakened by his re-established drug addition, meant that he was first admitted to the hospital. Lindberg was notified just as the premier was set to begin. In an event that has since been retold countless times and has rightfully earned its place in Gullin lore, he mysteriously appeared just before his cue. Seen on video, Gullin walked out from darkness to the microphone for his solo. Lindberg would later comment of this performance that Gullin looked to be healthy and fresh, and he made a new composition out of his solo.¹⁰

In November 1963, Gullin worked with saxophonist Archie Shepp at Montmartre. Shepp had completed two weeks there with The New York Contemporary Five

⁹ Lars Westin, "Jazz in Sweden: An Overview," [Online] The Centre for Swedish Folk Music and Jazz Research, <http://www.visarkiv.se/en/jazz/index.htm>. Accessed March 5, 2007.

¹⁰ Rolf Billberg also solos with Gullin at this point. Billberg also was from Gotland and died off complications due to alcoholism. *Lars Gullin* Vol. 2, "Jazz Amour Affair," Lars Westin and executive producer Anders Barnö, 60 minutes, Swedish Television (SVT), premiered by Channel 1, 4 October 4 1993.

(personnel included Don Cherry and John Tchicai), before staying on to perform with Gullin in a recorded performance at the club.

In 1964, Gullin permanently returned to Sweden, but he had no saxophone, because it had been destroyed in a plane flight. Without a home, he lived briefly among friends' apartments for many months. He was given a new Selmer baritone by instrument collector Birger Steiner, and began taking part in jam sessions in Stockholm, at venues such as the Stork Club. At this club, he reunited with a woman named Mailis. With her arrival into his life, Gullin experienced a personal resurgence that, although marred at times by financial hardship, ushered in a period of consistent personal contentment. Their relationship was characterized by the fact that neither of them had any money, and nowhere to live, but yet they were happy to have found each other.

With a comeback on the horizon, Gullin led a concert at the Museum of Modern Art in Stockholm on Easter Monday 1964. The music, organized in an assortment of ensembles that presented ten years of Gullin's output, was the last in a series produced by the Emanon musician's organization together with Swedish Radio. Three months later, on June 29-30, Gullin led the studio sessions for an album of selections from the concert. EMI-Sweden chief of advertising Gunnar Lindqvist, together with sponsor Ulf Peder Olrog and the Swedish Society of Popular Music Composers (SKAP), engaged Gullin to record this album in 1964. Set for a jazz group with strings, Gullin put together material from his Denmark days, and wrote a new composition titled "I've Seen."

Nils Lindberg also recalls that during the time Gullin relied on the aid of friends and associates, he stayed on occasion with Lindberg. There Lindberg asked him if he had an experience with the music of Sibelius, to which Gullin answered no. Lindberg played

a recording of Sibelius' Symphony No. 5 for Gullin, who proceeded to play the last movement throughout the night. Later, in a rehearsal with strings for the *Portrait of My Pals* album, Gullin's composition "Gabriella" was noticed by Lindberg to be based on this movement. Gabriella Gullin was his daughter with Berit, born when Gullin lived in Copenhagen.¹¹

Portrait of My Pals contains mostly original music by Gullin: "Prima Vera/Manchester Fog" from the early 1950s, as well as five new compositions—"Portrait of My Pals," "It's True," "I've Seen," "Decent Eyes," and "Gabriella."¹² In addition, the album has an arrangement of the standard "You Stepped Out of A Dream," a possible allusion to Gullin's meeting Mailis at the Stork Club this year. *Down Beat* record reviewer Pete Welding aptly described this album's significance in Gullin's career up to this point:

This release demonstrates that the baritonist's melodic gifts have remained unimpaired, though his music has gotten increasingly introspective and has left the overt folk-song influence far behind.

As before, however, his music is wholly his own, with no dependence on U.S. models. His influences—Getz, Mulligan, Lee Konitz—have long since been fully assimilated; for years Gullin has been his own man.¹³

¹¹ Ibid. Gabriella Gullin is today a church musician by occupation.

¹² The title track, "Portrait of My Pals," is available on Caprice *Svensk Jazzhistoria* Vol. 9.

¹³ Pete Welding, "Lars Gullin – "Portrait of My Pals," *Down Beat*, January 14, 1965, 25-26.

The material on *Portrait* displays that Gullin had moved on to develop a more fashionable approach, no doubt influenced by his commissions over the years (particularly in Italy and Denmark) to compose for television productions. The title track by itself evokes a “film score” rhetoric that was a key element to Gullin’s final period as a composer, containing some en vogue Latin rhythmic ingredients together with uses of strings, sounding similar in outcome to excerpts from Leonard Bernstein’s *West Side Story*. “Portrait of My Pals” also has an unconventional, sixty-four-measure AABA structure that is completely reworked, with never a dull moment. With alternating measures of 2/4 and 4/4 meter in the opening phrases of the melody, the rhythmic accents seem to be tugging at one another. Most confounding is the insertion of a trumpet solo that occurs in the midst of the final “out chorus.”¹⁴

“Decent Eyes” is the result of Gullin not having the mindset (his skills had been lost at that time due to his personal problems and drug addiction) to think up an ending to “Aesthetic Lady,” (1958). He had decided on an engineered “board fade out,” but then conceived of “Decent Eyes,” which is actually the same melody as “Aesthetic Lady,” albeit altered and extended. Originally, the two compositions were meant to be linked together with an interlude. Here “Decent Eyes” stands alone, with its charming melodic structure that lifts itself up and forward, floating like a Chopin nocturne or evoking the gondola rides in Italy typical of a *barcarolle*.

In a television special on February 16, 1965, Gullin was presented with *Orkester Journalen*’s Golden Disc Award for *Portrait*. Sensing a comeback (his previous album as

¹⁴ For the lead sheet to this music, see Lars Sjösten and Gunnar Lindqvist (eds.). *The Music of Lars Gullin: 75 Compositions* (Stockholm: Edition Suecia, 2003): 122.

a leader occurred almost five years earlier), the press promoted his latest career achievement.¹⁵ Indeed, many critics that had previously written him off wrote enthusiastically about his return to the top of the mountain. In an article by Hans Fridlund in Sweden's daily newspaper *Aftonbladet*, the writer heralded Gullin's coup:

Gullin shows here what many, but not enough, have known for years and years. Namely that he is and has remained the greatest artist in Swedish jazz. . . . A greatness that one either experiences or stands outside of, irrespective of the degree of inspiration. Gullin's music always sounds important, something that really is not an everyday occurrence in jazz.¹⁶

On December 26, 1964 there was a private radio recording done at the Karlaplan studio, complete with the jazz ensemble and strings from *Portrait*. Everyone was present for it to take place, except Gullin. Åke Abrahamsson had to call upon saxophonists Bernt Rosengren, Harry Bäcklund, and trumpeter Don Cherry (then newly arrived in Sweden) to complete the process. Gullin had gone to Malmö and not caught the train before a snow storm hit, which caused him to be delayed. "Gabriella" and the album's title track were recorded nonetheless.

¹⁵ Without the aid of Gunnar Lindqvist in all capacities, Gullin's music would never have made it onto record, due to the fact that he needed to be fed and taken care of at every turn by the EMI label. He lived in an unfurnished small apartment with his pregnant girlfriend Mailis, and yet he had volumes of music that needed to be heard.

¹⁶ Knox, *Jazz Amour Affair*, 99.

With the momentum of a widely popular album, Gullin performed for two weeks at The Golden Circle between December and January.¹⁷ Gigging here meant he would be still in the mind of the public, but his comeback did not last long. Gullin would continue to be the victim of rumors that permeated the music industry about his health and ability to work. Factual information indicates Gullin remained clean from the mid-1960s onward, after having received help in the form of prescription methadone treatments, which he kept on until the end of his life in 1976. Sjösten remarks that, “Arne Domnérus and a few of the other older musicians had a clear opinion even as early as the ‘50s, and that was that Lars was hopelessly lost and that he would never again be fresh, so to speak. But methadone saved him, and that was the most humane thing to give him that so he could have some relief and work on his music.”¹⁸

In 1965, Gullin received a stipend that would be dispersed annually for a three-year period. The Swedish Society of Popular Music Composers (SKAP) also granted him accommodations in the form of a house a few miles south of Stockholm. This organization, however, mishandled their generous gift. They gave the house to Gullin first, and then demanded a year of back payment on rent after he received the stipend. Gullin even took his saxophone to a pawnshop until SKAP received their full payment! That said, he lived there with Mailis through most of 1966, where he worked on material for a new album that was eventually recorded in 1970 and released as *Jazz Amour Affair*. Living in the house for over a year, Gullin and Mailis sought to reject the garbled help of social authorities, and did not aim to live a parasitic life. They left the Stockholm area

¹⁷ There is evidently a tape of Gullin performing with the Bill Evans trio at The Golden Circle in August 1964. See Knox, *Jazz Amour Affair*, 105.

¹⁸ Knox, *Jazz Amour Affair*, 106.

with their new baby daughter, Poulina, to the town of Moshult in the countryside of the Småland region of Sweden.

The move was arduous and frightening. In actuality, it proved to be a terrible decision, despite the fact that he and Mailis wanted freedom from SKAP and the pressures of city living. Again they found themselves with nothing to eat, no heat, and a renewed set of problems raising a young child. Finally, their savior came in the form of Mailis's father, Petrus Fredlund, who sent them money without question. They lived off what grew in the garden during the summertime, and had no indoor toilet. Without a car, they had fifteen kilometers to walk for any employment possibilities.

Displaced from much of the jazz scene, Gullin got some occasional jobs during this time, but it was spent mostly in a state of inertia, just focusing on day-to-day subsistence with his family. Gullin's royalties around this time went to his five other children from previous marriages. When the last of the three stipends came, Gullin was forced to pay down the taxes on all three, but had he only accepted the first two, they would have been tax-free. He resolved to incur a debt of back taxes, which plagued him the rest of his life.

As can be expected, Gullin made no recordings as a leader between 1966 and 1969. During this period, he also began to have circulation problems in his legs, and his teeth began falling out (a common side-effect from prolonged heroin addiction). In the spring of 1967, a diminished "come back" occurred through a series of performances at the Historic Museum in Stockholm. Discographer and *Orkester Journalen* contributor Harry Nicolausson wrote of the performances: "One could immediately establish that Lasse still had his little melancholy style and sound, but the tone was not as firm as

earlier and he did not play with the same convincing authority as a good many years earlier.”¹⁹

On September 16, 1967, a concert publicized as “Stockholm’s Jazzdaggar 1967” (Stockholm’s Jazz Days), showed Gullin to be in good spirits and with fine comportment. It seemed that although his life out in the countryside was becoming increasingly difficult, his spirit was willing to forge ahead. This same year, Rolf Ericson moved with his wife to a town called Emmaboda, not far from Gullin’s country home. Making contact, Ericson conveyed one evening to Gullin that he wanted to start a jazz club. Gullin was immediately excited by the prospect, and so they made efforts to organize it. Beginning with the institution of a local jazz festival, Ericson gathered support. However, this festival grew and evolved into a more encompassing presentation of many types of music, and the prospects of a club (which they aimed to call S’posin’) never gathered any steam.

Rolf Nilsson, who became Gullin’s informal manager in the last couple years of his life, visited the saxophonist around 1968, and noticed that Gullin was composing without a piano. Nilsson made a trip to Tora Hedunger, the cultural director of the neighboring town Emmaboda and mentioned Gullin’s situation. Hedunger gave his own piano to Gullin immediately after this news, which Gullin kept until he moved some years later.

Along with the loan of a piano, Gullin managed another victory in 1968. He received a lifetime Artists Stipend from the Swedish government. This stipend came as a

¹⁹ Harry Nicolausson, “Hört på Historiska Museet,” *Orkester Journalen*, July-August 1967, 9.

result of support from Gunnar Lindqvist and composer Karl-Birger Blomdahl. Lindqvist explained:

It gave Lars an element of status and credibility that he hadn't had before. I heard him often times refer to it with a certain sense of pride when he would be ready to buy something, and although it bore itself out in a rather wacky way, just like so many political-economic undertakings within cultural life, it actually meant to Lars uplift and change.²⁰

During this era, art and jazz in particular were increasingly becoming a state-sponsored cultural initiative. A sociological survey showing that only ten-percent of the Swedish public between ages sixteen to seventy listened to jazz became, in part, the cause of more educational efforts to rejuvenate the art form.²¹ In 1968, “Rikskonserterbyrå” (The National Concert Agency) became a permanent agency, established in 1963 to promote the recording and sales of music by jazz musicians (along with many other types of music) through state funding. The establishment of the Artist's Stipend was also an indicator of this trend to socialize jazz, still persistent in Sweden's cultural-political system. To this day, jazz musicians receive money that keeps them afloat when gigs are scarce. Pianist Esbjörn Svensson relates that, in reality, flaws are still evident in Sweden's system some forty years later:

²⁰ Knox, *Jazz Amour Affair*, 113.

²¹ Jan Bruér and Dave Castle, “English Summary” in accompanying booklet, *Svensk Jazzhistoria Vol. 10—Swedish Jazz 1965-1969: Watch Out!* Caprice/Rikskonserter, CAP 22053, 2005, compact discs.

You, more or less, will always survive. I think here [in America] it's different. Otherwise you're ending up in the street and you have nowhere to live. . . . Sometimes I have the feeling that in Sweden things are too complicated. Things are too safe. And you don't have to *fight* enough because you get money. And you can just sit there and be boring, or be bored that people aren't coming to see you. If you're [in] that position, you don't have to do anything to get money. . . . It's too much of the government that wants to take care of everything. And sometimes if you have lots of inspiration and energy and want to do things, they kill it, because it's too complicated.²²

Lindqvist further explained that this stipend had an adverse effect on Gullin's well-being:

The strange thing was that the stipend . . . would diminish based upon the previous year's income. So if in a certain year one had a great number of gigs and also a large stipend, the following year one might have no gigs and a reduced stipend. . . . In order to get the most stability out of the thing, he should have laid himself down on the sofa and stopped all musical activity. And that is a deadly re-enforcement.²³

²² Esbjörn Svensson, interview by the author, 22 January 2006, New York, tape recording. Edits made for concision.

²³ Knox, *Jazz Amour Affair*, 113.

In the winter of 1970, Gullin moved to a town called Slott (which means “Castle” in English, and coincidentally one of his compositions in these final years is called “Castle Waltz”). The house, just outside of Vissefjärda in the Småland region, would be his last place of residence. He explained this move to the countryside had always been in his mind:

It is an old dream of mine to have a house in the country, where I can work undisturbed. And thanks to the stipends and now the Lifetime Artists Stipend, I now have the ability to live in this milieu, where I can work on my compositions and have the stillness that gives rise to work.²⁴

At his country home in Slott, Gullin jammed for hours on an untuned piano. He also worked on new music that ushered in the final three large works of his career. First came the *Jazz Amour Affair* suite, comprised largely of material for jazz septet and symphony orchestra.

In the spring of 1970, *Jazz Amour Affair* was performed in a concert in Norrköping. Red Mitchell, Rolf Ericson, and conductor Everett Lee all participated. A second time in December of 1970, they performed and recorded the suite again, because the first attempt was unsuccessful. Rolf Ericson confirms that he had conflicts with the string players at the first session. Angered that they could not play the correct style, and also that he was unable to tune his flugelhorn to the strings (which were too sharp), he

²⁴ Knox, *Jazz Amour Affair*, 115.

needed to be consoled by Mailis.²⁵ The recording also used just one microphone in the center, and did not capture the soloists. In the end, engineers constructed a version of spliced takes from rehearsals as well as the performance.

The music Gullin composed and recorded for *Jazz Amour Affair* consisted of some danceable and uplifting music. “May-Day” was inspired by Gullin’s reunion with Mailis in May of 1964, when both were downtrodden. “The Hambo Combo” is crafted from the popular Swedish dance called *hambo*. Gullin dreamt up this composition during a trip with Mailis to the Tower at Mosebacke in Stockholm, when they danced together and her shoes made a certain rhythm going up the steps.²⁶ Gullin recalls that Lee Konitz especially enjoyed the rousing music: “When Lee came to visit us in 1972, he had not heard *Jazz Amour Affair*, so we played it and he danced with Mailis. When she couldn’t continue, Lee danced alone for the rest of the record. That’s a good way of listening to music.”²⁷

In March of 1972, Gullin recorded in a quintet setting, and also with the Radio Jazz Group. The material consisted of two compositions, “I’ve Seen” and “S.H.T.”, which became a part of the posthumously released *Aeros Aromatic Atomica* suite (1976). Gunnar Lindqvist said of the session:

That was nice. There had been a number of years since Lars played with

Arne Domnérus, Bengt Hallberg, Georg Riedel and others, and in the

²⁵ Ericson wanted to play his horn flat, so that he could reach up to the pitches, thereby achieving a certain timbral effect. Westin and Barnö, *Lars Gullin, Vol. 2*, “Jazz Amour Affair.”

²⁶ Gullin would also record “The Hambo Combo” on his 1973 religious album *Like Grass*, recorded on television with the Gothenburg Chamber Choir, one of Gullin’s final consistent musical collaborations.

²⁷ Knox, *Jazz Amour Affair*, 122.

beginning they were rightly a bit skeptical. But after a few bars of Lars' solo on 'I've Seen' there presented itself a magical feeling that nobody could escape. Everyone sucked in the music. Now there was a seriousness, and everybody gave it their all.²⁸

Another interpretation by Mailis Gullin furthers the idea that critics and musicians who upheld Gullin's work of the 1950s did not care for his development with other styles during his later period.²⁹

During the late 1960s, Gullin began losing his teeth. He continued to perform and record on saxophone as long as he could, but soon he was forced to seek the care of an oral surgeon. Kjell-Åke Svensson commented on these occurrences:

Lars explained how it felt to have to tend to his loose teeth while up on stage in front of everyone. Not many people can relate to that. People often noticed that he didn't finish his phrases, instead just stopping half-way in his ideas. Then they believed there was something wrong with him in totality; that he was done or something like that. I think it is important to explain how it actually happened, so people comprehend that his thinking was functioning perfectly, but he had this problem. It actually explains a great deal of his playing in those final years.³⁰

²⁸ Knox, *Jazz Amour Affair*, 121.

²⁹ Westin and Barnö, *Lars Gullin, Vol. 2*, "Jazz Amour Affair."

³⁰ Knox, *Jazz Amour Affair*, 122.

Unfortunately, illness before an invasive operation in Gothenburg forced Gullin to postpone treatment. After the surgery, he developed an infection that caused him to decide to go without teeth for the rest of his life. Consequently, he lost the feeling in his mouth and it led to him not playing saxophone for between two to four years.

In the years that followed, Gullin continued to make an effort at a successful new career without the baritone. His 1973 album *Like Grass* was originally a work for choir. The main inspiration came from a Bible excerpt (“like grass, are the days of man”) as well as Psalm 103. Gullin led the August 27-28 sessions, which included Konitz on one tune called “The Carousel.” Gullin played piano, supported by the bass of Red Mitchell and drummer Island Östlund.

However well the ensembles played Gullin’s music here, it could not make up for the fact that many still thought his uniqueness was lost in the end of the 1950s. Sporadic gigging, the move to Småland, very limited issuing of his albums in America, and the two or more years away from his horn left little to salvage in the way of his previous public persona. Gunnar Lindqvist, always championing Gullin’s hard work, made the statement:

Lars, who according to vulgar opinion wasn’t that reliable, had an exceptional work ethic when it mattered. Each morning at nine o’clock he sat at the table in the dining room, where he had set the table with score paper, sharpened graphite pencils, erasers, a stopwatch and manuscript, and then he worked the entire day. He took everything out of his head; nearly never did he need to go to the piano. The really peculiar thing with Lars was that he wrote his scores with all their correct transpositions and

clefs. He transposed everything immediately, and that I have never seen anyone else do.³¹

Just before an appearance at the Halmstad Festival in 1974, Gullin tested out whether he could actually play saxophone. Picking up an alto for the first time in many years, he found that it was not as impossible as he had thought. For the festival audience, he performed with this instrument, leaving them mesmerized. A week later, at the Emmaboda Festival, Gullin played baritone, instead of focusing only on piano. Mitchell, then performing with Konitz, heard Gullin's comeback as a saxophonist:

We played some tunes and started up another, when Lars came in. It was a wonderful feeling. Again I got to hear that magical flood of ideas and feelings. I heard that red thread again, that strong feeling that he told a story. I don't know what it is. It has to do with honesty. He was really a composer who played; there was an incorruptible quality and a self-assuredness in what he did. And his sound—that warm tone and that unbroken line ... That was an emotional experience of an unusual type. It was, quite simply, touching.³²

After these two occasions, Gullin played baritone again, but his embouchure was greatly weakened by using only his lips. The effect was a much harder, fatter sound than his

³¹ Knox, *Jazz Amour Affair*, 126-127.

³² Knox, *Jazz Amour Affair*, 130.

previously delicate and warm, charming tone. During the last two years of his life, he worked again, playing sax without teeth, and writing a great deal of music for choir. In September of 1974, he appeared at a series of Stockholm gigs, often in clubs, but also at outdoor festivals. In May the following year, he led a group for a series of performances in East Berlin. The Gullin Quintet, featuring tenor saxophonist Bernt Rosengren, pianist Lars Sjösten, bassist Björn Alke, and drummer Fredrik Norén, met with great success. Karlheinz Drechsel, a German radio personality, said of Gullin's influence in Germany: "Swedish jazz musicians during the '50s were presumably never knowledgeable that their musical understanding left a great impression on many musicians in East Germany, and in this way Lars Gullin emerged as a collective and meaningful symbol."³³ Gullin felt also inspired throughout his time here. He took his youngest daughter Poulina out of school for the journey, and enjoyed bonding with her as much as he did performing for the appreciative and knowledgeable audiences. Rolf Nilsson said of the tour, "Lars was unbelievable during the whole tour. I recorded everything on a cassette, so that it would be documented. He played almost uninterrupted because he enjoyed everything so much and felt good. He was always moving about behind the remaining musicians and carrying on."³⁴ Gullin himself related how much he enjoyed this experience:

We had a wonderful time in East Germany and I think so much of Bernt [Rosengren]. It's so easy to play with him; he's a fantastic musician. I have never heard anyone who has such a large vocabulary, and he is also

³³ Knox, *Jazz Amour Affair*, 135.

³⁴ Knox, *Jazz Amour Affair*, 138.

enthusiastic. He never stops surprising me. He can play hours at a stretch and the whole time new things come out. He's unbelievable!³⁵

Continuing to gig, Gullin played around Christmas time in 1975 at the Modern Museum in Stockholm. When not on stage, composing continued to provide him with hours of stillness. Mailis recalled:

Lars could sit the whole night at the piano in some type of trance. When everything flowed, there would come out spontaneous creations that he barely was conscious of. I went in and gave him something to drink and a lit cigarette, but it laid there in the ashtray. . . . I used to lie in bed and hear the melodies that came up the stairs; it was almost as if they were already written down. I sometimes neglected to start the tape recorder, and I would ask "You played so beautifully tonight. What was that you played?" And he answered, "I did? Did you record it?" And if I hadn't, he would say, "It's no big deal. If it had been something to save, it will come back."³⁶

The final triumph of Gullin's career and life happened on February 26, 1976. He led a recording session (done as a live concert) with the Radio Jazz Group for a collection of music that would become the three-part *Aeros Aromatic Atomica* suite.³⁷ For the

³⁵ Ibid.

³⁶ Knox, *Jazz Amour Affair*, 143.

³⁷ As mentioned in the previous chapter, Gullin began thinking of this suite the night of the Stan Getz session in 1958, where Gullin contributed his original "Stockholm Street."

completion of the music, “Toka Voka Oka Boka” was his last composition, recorded on this date. Mailis explained that Gullin wrote it in one of his late-night “trances”:

The song arrived, quite simply, and he wrote it down immediately. That was only four days before the recording session for the *Aeros Aromatic Atomica* suite with the Radio Jazz Group, and he arranged it right then. It has to do with the forest. On the beginning of the album, he plays piano in the presentation of the melody.³⁸

Gunnar Lindqvist recalls how the album was constructed:

It was done without many cuts, but in some places we used sections of the rehearsal instead, and in the third movement, ‘Pretty Miss,’ we pasted together Lars’ solo from both rehearsals as well as the concert. All the solos are pretty, and I wanted to have as much Lars as possible. If you listen, you probably hear that he sort of starts in the middle [of his solo].³⁹

Happy over the result, and that the Radio Jazz Group willingly and capably executed the music, Gullin’s final work represents a joyful close to his productive and varied output.⁴⁰

³⁸ Knox, *Jazz Amour Affair*, 144.

³⁹ Ibid.

⁴⁰ In what would have been a strange twist of fate, Gullin almost made a trip to the United States to perform at the Village Gate in New York in his final year. Englishman Charles Tyler had met Gullin at a concert in Piteå, and explained that he belonged to an organization involved in hiring bands to play and tour, to which he wanted to add Gullin. Another similarly surprising event was that Gullin aimed to work up his piano

On March 30, 1976, Gullin performed in front of a Stockholm audience for the final time. The engagement was at a club called Kurbits in the Old Town area of the city, where he was featured with Bernt Rosengren's quartet, incorporating some of Gullin's fellow bandmates like Sjösten, Hultcrantz, and Fredrik Norén.

Gullin's group then toured Western Sweden, and in this time a few problematic encounters brought the band much stress. The management at certain venues balked on payment. In addition, Poulina became suddenly ill while Gullin was home, and she had to be rushed to the hospital with appendicitis. All of these things took their toll, and Gullin began experiencing sudden painful attacks. These attacks, at times occurring in the middle of performances, were cause for medical attention, but Gullin unluckily did not receive proper treatment from doctors. On one occasion, he was ill and felt short of breath, and a hospital provided him with a dosage from an inhaler or throat spray, but did not suggest an EKG or that he stay hospitalized. Malpractice continued in other instances, and the attacks became more frequent.

On May 17, 1976, singer Nannie Porres entered the recording studio in Stockholm to work on her album consisting of Gullin compositions set with lyrics, which eventually won the Golden Disc award for 1976. The session was postponed when Gunnar Lindqvist (the producer for the album) received word that Gullin had died of a massive heart attack beside his bed. The ambulance did not arrive until a half-hour had past. Mailis remembered that on that lively spring day, the passion flowers and daylilies in their home had bloomed, which occurred only one day each year. In his final years, Gullin and his family had just begun to feel the everyday comfort of middle class status.

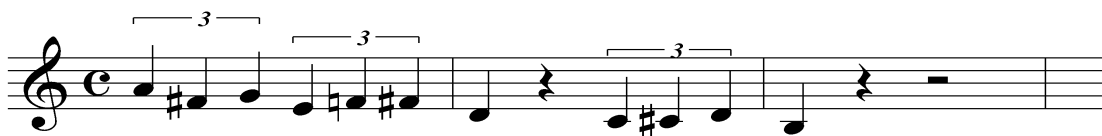
technique to perform his *Andante and Scherzo for Piano and Orchestra*, which had been written when he first moved to Stockholm in his teens.

MUSIC ANALYSIS

Arne Domnérus

There are three facets to the arrangement of “Out of Nowhere” from November 1950 that merit elaboration.¹ First, the two horn players present the initial melody statement *rubato*. When one man states a fragment of the theme, the other improvises obligatos underneath his statement. Second, once the final melody phrase occurs, it is interpreted by both horns as a quarter-note triplet unisonal figure (Example 1). Whether or not Domnérus and Ericson predetermined their treatment of this figure is difficult to discern upon listening. Ericson falters on a few subsequent reiterations of it, and the seeming musical rapport the two men maintain throughout the performance supports the notion that this facet of the arrangement was also improvised.

Example 1: Domnérus-Ericson “predetermined” phrase in G



Third, the quintet re-structures the form of the thirty-two-measure song to include a four-measure break. This break begins at m. 30 of the form. In effect, the length of each chorus then becomes thirty-four measures. The rhythm section uses this insertion to create variety from chorus to chorus by switching from swing to Latin and back to swing. In the course of the performance, Domnérus and Ericson adapt at each seam of the

¹ Arne Domnérus-Rolf Ericson Quintet, “Out of Nowhere,” *Svensk Jazzhistoria, Vol. 6--Swedish Jazz 1947-1951: Cream of the Crop*, Caprice CAP 22041:2, 1999, compact disc.

arrangement with extraordinary fluidity. Their improvisations contain exuberant phrases of great variety.

The following example is a table outlining the musical actions of the arrangement:

Time	mm.	Section/duration	Musical action	Key
0:00	N/A	Introduction – free rhythm	Short <i>rubato</i> cadenzas by Domnérus and Ericson leading to tonic	G
0:09	N/A	Head (<i>rubato</i>)	Unison melody from last half of form, w/ improvised obligatos by whichever horn that does not carry melody at that particular moment	G
0:33	N/A	Head (establishes tempo)	Quarter-note triplet <i>unisonal figure</i> by Domnérus and Ericson leading to the break (Ericson not quite prepared).	G
0:37	1	Break: 2 m. + 2 of insertion	Break begins at the final melody note's attack.	G
		2-measure insertion	Insertion functions as a <i>metric</i> turnaround into the top of the chorus form. Domnérus begins soloing at 3 rd bar of the break (i.e. the two bar insertion)	G
0:41	5	Chorus 1: top of harmonic form	Domnérus and Ericson begin trading fours, bass continues to walk	G
1:13	33		“predetermined” unisonal figure (RE departs from line, not quite prepared)	G
1:15	35	Break: 4 measures	Break where rhythm section starts an <i>Afro-Cuban pattern</i>	N/A
1:20	39	Chorus 2: top of harmonic form	AD/RE trade fours in <i>new key</i>	Db
1:51	67		Unisonal figure, transposed	Db
1:54	69	Break: 4 measures	Break where drummer sets up <i>return to playing straight-ahead swing</i>	Db
1:58	73	Chorus 3: top of harmonic form	RE solos first, then AD (<i>note switch in trading order</i>)	Db
2:15	87		players begin heating up the solos and dynamics overall are louder; rhythm section gets more active	Db
2:25	95	10 measures	AD and RE begin soloing simultaneously	Db
2:34	105	4th chorus: first 16 measures	(<i>no figure or break</i>) AD and RE continue conversational soloing	Db
2:53	121	12 measures	Domnérus plays melody to hint the jump to the last half.	Db
3:07	133	4 bars + ending	Contains “predetermined” unison figure extended to a coda ending with a whole-tone riff harmonized in thirds.	Db

Lars Gullin

The aim of this study is to show through rhythmic analysis how Gullin's compositions "First Walk" and "Ma" achieve their characteristically "folk-inspired" appeal, not simply by the melancholic nature of the melodies, but through the formal departures themselves. In part, the method of analysis is an adaptation of the work presented by Keith Waters in his paper on Herbie Hancock entitled "Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock."²

In his study, Waters introduces concepts of accentual and grouping structures. Accentual structure occurs in the following ways: "*Durational accent* accrues to a pitch which is longer in duration than other surrounding pitches; *contour accent* refers to pitches which occur at the upper or lower registral extreme of a melodic gesture. *Pattern beginning* attracts accent at the initiation of a repeated motivic pattern and, finally, louder volume effects *dynamic accent*." [emphasis added]³ In defining grouping structure, Waters states "Metric structure refers to the regular patterning of strong and weak beats of the metric hierarchy. Grouping structure, on the other hand, is determined by the begin- and endpoints of the melodic events which are 'overlaid' upon the meter."⁴ Thus, a phrase length may coincide with metric structure (termed "in phase"), or may contradict it (termed "out of phase").

Gullin stated "The first time I discovered for myself which direction my own music was taking was when I composed 'First Walk'. It was then that I realised that I

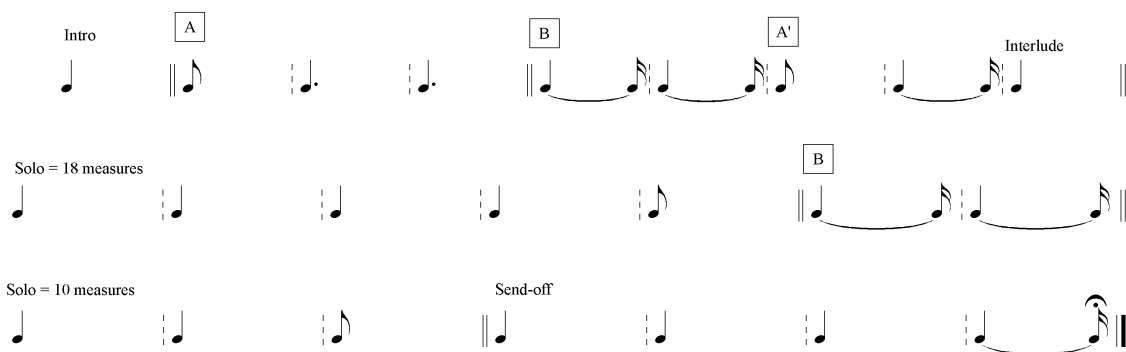
² Keith Waters, "Blurring the Barline: Metric Displacement in the Piano Solos of Herbie Hancock," *Annual Review of Jazz Studies* 8, 1996.

³ Ibid, 21.

⁴ Ibid, 22.

derived inspiration from folk tunes. It can almost be called a tonal poem or a musical painting; I wanted to give the impression of a child's first steps.”⁵ Written in 1950 and recorded in 1952, “First Walk” is an excellent example of how Gullin made use of accentual and grouping structure to create a sense of dreaminess. From the durational reduction in Example 1, one can notice certain departures from song form. In the example, each measure of “First Walk” is reduced to the value of a sixteenth note, and thus various groupings of sixteenths (three, four, or five, most commonly) represent what are in effect called *hyperbeats*. Each hyperbeat occupies one *hypermeasure*, as indicated by a barline.⁶ Dotted barlines in the example show the demarcation of one phrase ending and a new one beginning. Double barlines indicate formal seams. When viewed in succession, the hypermeasures illustrate the irregular groupings of phrase lengths throughout the piece.

Example 1: “First Walk” – Durational Reduction, 1 original measure = 1 sixteenth note



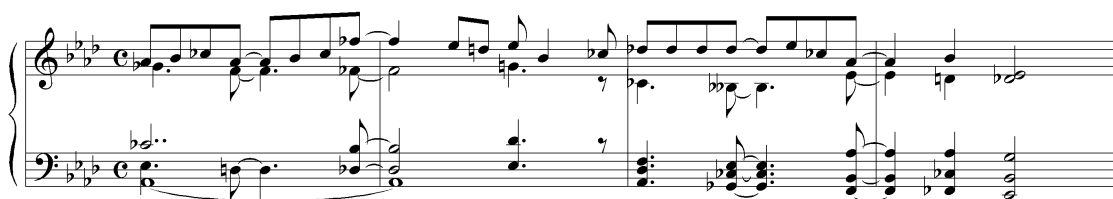
Notice there is a four-measure introduction (represented by a quarter note hyperbeat) followed by a 14-measure A section, ten-measure B section, and then a short

⁵ Keith Knox and Gunnar Lindqvist, *Jazz Amour Affair: En bok om Lars Gullin*. (Stockholm: Svensk Music, 1986), 31.

⁶ See Waters, “Blurring the Barline” for further explanation of hyperbeat and hypermeasure.

interlude that sets up an 18-measure solo by Gullin. Interestingly, all the music up until the B section is comprised of phrases adhering to even-numbered measure lengths. With the onset of the B section, the lengths change to five measures. Thus the B section in total consists of two five-measure phrases. When viewed according to the groupings (represented as hypermeasures) preceding the B section, one can perceive this change as moving the structural regularity “out of phase.” In effect, Gullin’s five-measure phrases could actually be thought of as originally four-measure phrases that have been altered by prolongation of the half-cadence to Eb7 by one measure. Example 2 illustrates a hypothetical version of this phrase, whereby the cadence occurs where it normally would if it were to be “in phase” with the rest of the music.

Example 2: “First Walk” – Hypothetical 4-measure phrase of B section



Interestingly, the A section reoccurs in an altered form following the B section. What was originally a 14-measure A section, now is shortened to seven measures with a four-measure interlude added. One might construe that the irregularity of the B section’s five-measure phrase lengths now introduces an “out of phase character” that the return of A incorporates. The A section does not reoccur after this point, and all the music that

follows (besides a reoccurrence of B) is marked by even-numbered regularity until the end.

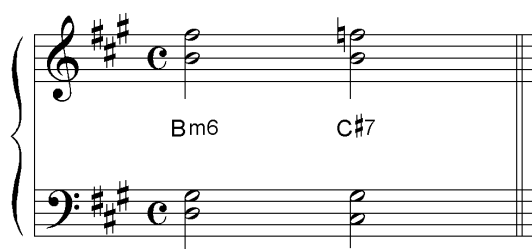
As evidenced by the durational reduction seen in Example 1, “First Walk” exhibits some characteristics of through-composition. The two solo sections vary in length and harmonic progression. The first solo actually adheres to the chord progression beginning with the *first measure of the introduction* until the end of the first A section (thus, an 18-measure solo). This use of the introduction as a harmonic starting point for an improvised solo is an unusual and strange facet of Gullin’s compositional mindset. It is possible that he saw the intro material as an integral portion of the tune’s melody (even though it does not reoccur at any point), and thus chose to start his solo there too. The second solo section is an alteration of the harmonic progression of A’, which amounts to ten measures rather than the eleven shown in the reduction (i.e. seven plus four of interlude).

Only the B section’s melody reoccurs literally without an alteration. At other times, if the melodic content is restated, it is altered by phrase length or only appears as a fragment. For example, the opening two bars of the A section’s melody eventually are restated to construct a 17-measure “send-off” which ends the piece. Gullin may have constructed this section not as an integral part of the structure of the song itself. An earlier recording made for radio broadcast in October 1951 by the Putte Wickman Orchestra omits this “send-off.”⁷ Thus, it is not certain how Gullin intended this section to be understood, but may have been conceived simply as an arranger’s tool that keeps with the characteristic of through-composition from the majority of the piece.

⁷ Radio broadcast October 17, 1951 by Putte Wickmans Specialorkester. Available from Caprice *Svensk Jazzhistoria* Vol. 6, CAP22041:3.

What “First Walk” shows in its formal irregularities is further explicated by Gullin’s tune from 1956 entitled “Ma.”⁸ This song consists of a twenty-three measure ABA’ form. The arrangement is simple, with clean, chorale-like voice leading throughout, and a clarinet lead. A four-measure introduction gives way to a beautiful melody chorus, Gullin takes a one-chorus solo, and then the melody is restated in full. The chord progression makes frequent use of a Phrygian Half Cadence, which is shown in its basic form by Example 3.

Example 3: A basic Phrygian Half Cadence in F#m



“Ma” contains some enigmatic qualities in its formal scheme. For example, the first A section consists of an altered periodic structure. Rather than even groupings of two four-measure phrases, Gullin lengthens the first phrase by a measure through prolongation of a cadence to III (A^Δ).⁹ This phrase then is restated, but shortened to four measures. Upon hearing this section of the music, it is not difficult to notice the prolongation because III is stated clearly in m. 4, but then is restated with V/III leading to

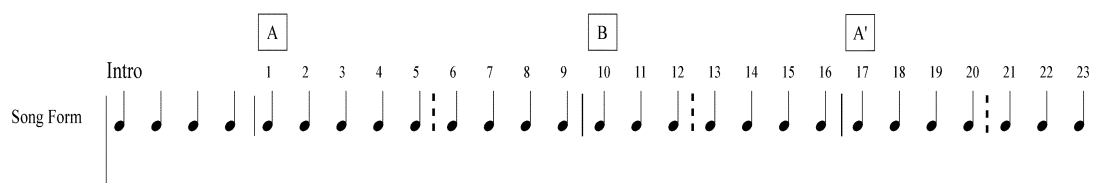
⁸ Recorded in Stockholm on May 31, 1956 by the Lars Gullin Sextet: Gordon Olsson (trb) Arne Domnérus (cl), Bjarne Nerem (ts), Lars Gullin, Lennart Jansson (bars), Gunnar Svensson (p), Georg Riedel (b), Egil Johansen (dr). Available on Dragon DRLP 36 or DRCD 224.

⁹ This grouping structure also bears striking resemblance to the phrases of the B section in “First Walk” due to the prolongation of the ending cadences.

III at m. 5. Thus, the cadence actually occurs where it would in a regular four-measure phrase, but then reoccurs to affect the “out of phase” grouping of m. 5.

All three formal sections of the song contain odd numbers of measures, as shown by the durational reduction in Example 4. One hyperbeat (i.e. quarter note) represents one original measure of the tune. The barlines indicate phrase endings and beginnings (by dotted barlines) or the demarcation of formal seams (by solid barlines).

Example 4: “Ma”- Durational Reduction, 1 hyperbeat = 1 original measure.



Immediately, one can notice the structural asymmetry from section to section (9 + 7 + 7 measures), and even within sections. Similarly, this feature of uneven groupings can be heard in much of Sweden’s folk music tradition. In order to illustrate this pervasive trait, Example 5 shows a popular folk-song entitled “Uti Vår Hage,” which means “Out in Our Pasture.”¹⁰ Notice how the phrase structure consists of asymmetrical groups of 6 + 4 + 8 measures to comprise one chorus. Irregular forms are common in much folk music spanning the world¹¹, but the repeated cadences to G in mm. 4-6 in

¹⁰ Anders Palm and Johan Stenström, *Den Svenska Sång Boken* (Slovenia: DELO, 1997), 130.

¹¹ Gullin himself commented: “I have a feeling that folk music all over the world is about the same and expresses roughly the same thing, although in different ways. There are often many similarities even between countries that lie far apart from each other, especially that soft, sorrowful quality. The feeling of the blues exists in many places; it lies within people themselves.” Knox, *Jazz Amour Affair*, 139.

Example 5 bear a resemblance to Gullin's use of repeated or prolonged cadences in "First Walk" and "Ma."

Example 5: "Uti Vår Hage"

The musical score for "Uti Vår Hage" is written in 3/4 time and the key of D major. It consists of four staves of music. The chords are indicated by letters above the notes: Em, D, G, D, G, C, G, Em, C, A, D, B, Em, B, Em, B, Em, Am, B7, Em, A7, Em.

Gullin's structural innovation in "Ma" is a testament of his compositional awareness, given the relative rarity of asymmetrical forms in modern jazz of the 1950s. However, he was equally famous for constructing brilliantly cohesive improvisations. His solo in "Ma" is no exception. A particularly interesting facet of his performance lies in how the formal structure that was clearly stated with the head becomes blurred. Beginning in m. 8, Gullin begins to obscure the change from A to B sections. There is a half-cadence that occurs from the fourth beat of m. 8 (C#m6) into the downbeat of m. 9 (D#7). This D#7 chord prepares the ii chord (G#m6), which occurs at the downbeat of the B section at m. 10. As Gullin is improvising over this progression C#m6 – D#7 – G#m6, he plays actively through the C#m6 harmony and creates a *durational* as well as *contour*

accent on the downbeat of m. 9. This dotted-eighth C#4 to a tied G3 creates a dramatic beginning of a new set of improvised phrases, motivically dissimilar from previous material. Thus, he uses the V (D#7) of ii as a new starting point in his solo, and blurs the cadence structure by this accentual shift.

The C#4-G3 accent may be understood as a way to impart a sense of “normalization” to the asymmetrical form of the song. With the occurrence described above, the first melodic statements are framed into the span of eight measures, rather than the nine measures that actually comprise the A section. Following this framing, Gullin proceeds to create a second section that also anticipates the formal return of A’ by one measure. Is it possible that his one-chorus solo affects a sense of a more “regular” ABA’ formal structure that consists of 8 + 7 + 8 measures?

In order to explore Gullin’s intentions further, one is only able to gain context from another recorded solo that was written into an arrangement of “Ma” from 1958 by the composer. Although in almost any other case in jazz a written solo in an arrangement can be overlooked as extraneous (and normally not meant to be played), Gullin may have had other intentions. He actually made a consistent practice of writing out solos for his sidemen to play in recording sessions.¹² The only other recording of “Ma,” in which there was also a second baritone saxophonist (Rune Falk) dates from one month earlier (23 April, 1956) than the famous recording. On this recording there are also a total of two

¹² See, for example, the arrangement for “Barit” from 1950, and hear the corresponding released recording from December 19, 1950 by the Arne Domnérus Orkester on Caprice *Svensk Jazzhistoria* Vol. 6, CAP 22041:3. Also see Jan Bruér and Lars Westin’s liner notes to Lars Gullin, *Silhouette* on Dragon (DRC D 395), in which French horn player Åke Björkman is said to play a “probably written” solo on “Apostrophe.”

choruses of baritone sax solo by Gullin.¹³ There may be a structural correlation then between the written and improvised solos by Gullin from April and the one that he improvises on the May 1956 session.

To explore how the May solo corresponds with the one written into the arrangement (copyright 1958), I have created a durational reduction of both solos as they relate to the song form. Example 6 shows these reductions, in which one hyperbeat corresponds to one original measure of the tune, and barlines indicate the begin- and endpoints of melodic and motivic material. Included in the example are also breath markings for both solos, in order to illustrate the effect a breath has upon framing the improvised material. Some breaths are not marked, however, depending on their occurrence at barlines, whereby there is already an indication of changing material.

Example 6: “Ma” solos from May 1956 recording and 1958 published arrangement.

The diagram illustrates the durational reduction of the 'Ma' solos. It consists of three horizontal timelines aligned vertically:

- Song Form:** This timeline is marked with measures 1 through 23. It includes an 'Intro' section, followed by section A (measures 1-4), section B (measures 5-10, labeled 'Phry. HC'), and section A' (measures 11-17). Measures 18-23 are also indicated.
- 1956 Solo:** This timeline shows the duration of the solo recorded in May 1956. It begins at measure 1 and ends at measure 23. Breath markings (apostrophes) are placed above the notes at measures 2, 5, 8, 11, 14, 17, 20, and 23. A barline is present at measure 10, labeled 'ii'.
- 1958 Written Solo:** This timeline shows the duration of the solo written in the 1958 published arrangement. It also begins at measure 1 and ends at measure 23. Breath markings are placed above the notes at measures 2, 5, 8, 11, 14, 17, 20, and 23. A barline is present at measure 10.

The 'bkgds.' label is positioned below the 1956 Solo timeline, indicating the background material.

Upon viewing the written solo's scheme, one may see that mm. 8-9 pronounce the same obscuring of cadence structure. Likewise, both solos actively anticipate the return

¹³ My thanks to Jan Bruér for shedding light on the question of who the saxophonist was for the two-chorus solo.

of the A section by one bar at m. 16, indicated by ties. It is astounding to notice also how both of the solos articulate the onset of new material corresponding with the head statement's midpoint at m. 12. As can be surmised by Gullin's two solos, the formal irregularity of "Ma" is thus coaxed into a more "normalized" form during improvisation. The understood asymmetrical relationship in the head (9 + 7 + 7 measures) is changed to a symmetrically grouped 8 + 7 + 8 measure ABA' chorus.¹⁴ This is still an abnormal song form, but does appear to have more structural uniformity among the A sections.

The irregular grouping structures of "First Walk" and "Ma" show a similarity to those of broadsheet ballads and folk songs of Gullin's native land. However, his career as a jazz musician inspired a creative grafting of jazz sensibilities along with his identity as a Swede. With "First Walk" one sees the first evidence of structural irregularities and "in phase versus out of phase" sections that allude to folk music. Conversely, in the solos of "Ma" there is an underlying penchant for symmetry and clearly articulated eight-measure sections, typical of much jazz improvisation during the 1950s. With these shifting grouping structures, Lars Gullin's music retains a uniquely Swedish voice that alludes to folk music while being equally steeped in the jazz tradition of his American models.

Towards a Folk-Jazz Trend: The Impact of Gullin

As a result of the melancholic and subdued sonorities Gullin became known for, those who wrote about him avoided focusing on aspects of the music that spoke more strongly of his genius. Most often he was simply viewed as a less innovative version of his major

¹⁴ The Gullin composition from 1964 entitled "Portrait of My Pals" also contains a "normalizing" character in the solo sections. The opening bars of the head switch meter each bar from 4/4 to 2/4—4/4—6/4 and back to 4/4. During the solo sections, this portion is altered to create even eight-measure sections that create a sixty-four-measure AABA form.

heroes—Lee Konitz and Stan Getz as improvisers; Gil Evans and Lennie Tristano as composers/arrangers. Also detracting from his reputation as a composer was the fact that many of his early bop songs were contrafacts, albeit modified harmonically, formally, and sometimes rhythmically. Nonetheless, Gullin's "folk-tinged" compositions often displayed radical departures from formal convention which were unaccounted for, such as: (1) innovative restructuring of song form whereby each section contains a different number of measures, (2) consistently constructing melodies with odd-numbered phrase lengths such as five or seven measures, and (3) the blurring of sectional seams to give the impression of through-composition. In fact, one of the only orthodox elements of his jazz music lies in the fact that improvised solos often adhered to clearly defined chorus lengths based upon the underlying harmonic structure of the tune.

INTRODUCTION TO THE DISCOGRAPHY

This three-part discography consists of session-date entries, compiled using major discographical publications such as Harry Nicolausson's *Swedish Jazz Discography* (Stockholm: Swedish Music Information Center, 1983) and Pär Rittsel's *Lars Gullin A Discography* (The Netherlands: Names & Numbers, 2006). Other sources, such as Tom Lord's *Jazz Discography 6.0* CD-ROM and Bruyninckx's *Seventy Years of Recorded Jazz*, were also used to gather preliminary information.

Part 1 lists the leader, date, and song titles for a small segment of jazz in Sweden up until Charlie Parker's tour of November 1950. Part 2 lists selections from the career of baritone saxophonist and composer Lars Gullin, between 1949 and 1976. Part 3 lists both issued and unissued material for pianist and composer Jan Johansson's career, beginning with home tape recordings in the early 1950s, and ending in the fall of 1968, when he died tragically in an automobile accident. For Part 3, personnel are included for most entries, with their proper instruments listed as well. Other notes appear that provide background information and/or the original release information.

The abbreviations for instruments in Part 3 are as follows:

arr	arranger	g	guitar
b	bass	hca	harmonica
bars	baritone saxophone	hsc	harpsichord
bcl	bass clarinet	mand	mandolin
bjo	banjo	mar	marimba
bsn	bassoon	ob	oboe
btrb	bass trombone	org	electric organ
btp	bass trumpet	perc	percussion
cel	celeste	s	saxophone
cello	violoncello	ss	soprano saxophone
cga	conga	synth	synthesizer
co	cornet	trb	trombone
cond	conductor	timp	timpani
cymb	cymbalon	trp	trumpet
dr	drums	tba	tuba
elb	electric bass	vi	violin
elg	electric guitar	vib	vibraphone
elp	electric piano	vla	viola
euph	euphonium	vo	vocal
fl	flute	vtb	valve trombone
flh	flugel horn	xyl	xylophone
frh	french horn		

PART 1 DISCOGRAPHY: SWEDISH JAZZ, 1921-1950

Russell Jones Jazz Band

1921

SWEETHEARTS
DO IT AGAIN
NIGHT
WHEN BUDDHA SMILES
BOMBOS BAY
CARESSES

The Christal Band

Aug-25

HE'S THE HOTTEST MAN IN TOWN

Lulle Ellboj and His Orchestra

Late 1944

CHICKEN PIE
NUMBERS 19

Early 1945

SONG OF THE VOLGA BOATMEN
HONEYSUCKLE ROSE
LIZA
SIGNATURE

Apr-45

MY OWN BLUES
THAT LOVELY DAY
SWEET AND LOVELY
THE ECHO OF A SERENADE

1-Jun-45

THE NICEST THING
BOY FRIENDS WANTED
HUNDRED SWING
HOT GRAVY

15-Sep-45

MY GUY'S COME BACK

17-Oct-45

G.T. BOOGIE
SLEEP
THE WORKER'S TRAIN
LULLE'S LULLABY

22-Oct-45

LULLE'S LULLABY
CHICKEN PIE

18-Dec-45

IF YOU HAVE GOT A HEART (I)
YOU TOOK MY HEART
IF YOU HAVE GOT A HEART (II)
G.T. BOOGIE

Nov-46

JAZZ COMES HOME FROM WAR

30-Nov-46

T MEETS STANLEY
TEA FOR TWO
IT'S ONLY A PAPER MOON
EAGER BEAVER
NUMBER 71
LEAVE US LEAP
SIGNATURE

Simon Brehm and Co.

13-Jan-47

AFTER YOU'VE GONE

6-Mar-47

ALL THE THINGS YOU ARE

19-Mar-48

HOW HIGH THE MOON
THE WAY YOU LOOK TONIGHT

Chubby Jackson and His Fifth Dimensional Jazz Group

1948

BEGIN THE BEGUINE
 SHISKA (TINY'S BLUES)
 CROWN PILOTS
 LEMON DROP
 CRYING SANDS
 BOOMSIE
 DEE DEE'S DANCE

Åke "Stan" Hasselgård

May 27 through June 5, 1948

ALL THE THINGS YOU ARE
 MEL'S IDEA
 LULLABY IN RHYTHM

Wille Wallén, Totty Wallén and His Wild Vikings

16-Sep-49

BE-BOP LÄRES HÄR

James Moody Quintet

12-Oct-49

I'M IN THE MOOD FOR LOVE

James Moody Quartet

12-Oct-49

THE FLIGHT OF THE BOPPLE BEE

James Moody Sextet

12-Oct-49

INDIANA
 GOOD BAIT
 DEXTERIOUS

James Moody and His Cool Cats

18-Oct-49

OVER THE RAINBOW
 BLUE AND MOODY

Reinhold Svensson's Quintet

16-Feb-50

DINAH
 ONCE IN A WHILE

SWEET AND LOVELY
MY BLUE HEAVEN

Charlie Parker and His Swedish All-Stars

22-Nov-50

ANTHROPOLOGY
CHEERS
LOVER MAN
COOL BLUES

24-Nov-50

ANTHROPOLOGY
SCRAPPLE FROM THE APPLE
EMBRACEABLE YOU
STAR EYES
COOL BLUES
ALL THE THINGS YOU ARE
STRIKE UP THE BAND
HOW HIGH THE MOON/ORNITHOLOGY
BODY AND SOUL
FINE AND DANDY

END OF DISCOGRAPHY FOR PART 1

PART 2 DISCOGRAPHY: LARS GULLIN

Compiled using Pär Rittsel's *Lars Gullin A Discography* (2006), as well as Tom Lord, Bruyninckx, www.visarkiv.se, www.jazzdiscography.com, www.jazzdisco.org and other discographical sources.

Arthur Österwalls Sextet

30-Mar-49

SWEDISH PASTRY
THE MAN IN LOVE

Note: Gullin plays clarinet and alto sax, and serves as arranger.

Seymours Orkester

5-Oct-49

TOO MUCH
ALL RIGHT LOUIS, DROP THAT GUN

Note: Gullin plays alto sax.

Seymours Orkester

6-Oct-49

(THE STREETS OF) LAREDO
EN RÖD BLOMMA TILL EN BLOND FLICKA (RED ROSES FOR A BLUE LADY)

Note: Gullin plays alto sax.

Zoot Sims and His Five Brothers

24-Apr-50

YELLOW DUCK

Note: This session is Gullin's first play a baritone sax

Seymours Orkester

1-Jun-50

I'D'VE BAKED A CAKE
I CAN DREAM, CAN'T I?

Seymours Orkester

15-Aug-50

VILHELMINA (WILHELMINA)
VI BORDE BAKA EN SOLKENS KAKA

Arne Domnérus Orchestra

5-Sep-50

THING'S AIN'T WHAT THEY USED TO BE

Roffe Ericson med Reinhold Svenssons Orkester

19-Sep-50

MILES AWAY
CONSERVATION
PERDIDO
HOW HIGH THE MOON

Jazzkaleidoskopet: Jam Session på Karlaplan

18-Oct-50

OUT OF NOWHERE
BODY AND SOUL

Thore Ehrlings Orkester med Lars Gullin

20-Nov-50

I SURRENDER DEAR
GODCHILD

Arne Domnérus Orchestra

19-Dec-50

WHAT SHALL I SAY
BARIT
DAYDREAM
I COVER THE WATERFRONT

Roffe Ericsons Orkester

10-Jan-51

LULLABY IN RHYTHM
GIT STRAIGHT
JUMPIN' WITH SYMPHONY SID
THE NEARNESS OF YOU

Arne Domnérus Orchestra

18-Jan-51

STRANGE ENCHANTMENT

YOU DO SOMETHING TO ME
I KNOW THAT YOU KNOW
CARAVAN

James Moody and His Band

23-Jan-51

THE MAN I LOVE
AGAIN
EMBRACEABLE YOU
HOW DEEP IS THE OCEAN

James Moody and His Band

24-Jan-51

AM I BLUE?
I'LL LET BY (AS LONG AS I HAVE YOU)

James Moody Sextet

24-Jan-51

LOVE WALKED IN
ANDREW GOT MARRIED

James Moody-Lars Gullin Quintet

24-Jan-51

MOODY'S BOUNCE
TWO FATHERS

Lars Gullin Quartet med Bengt Hallberg

21-Feb-51

THAT'S IT
GULL IN A GULCH
ALL YOURS
DEEP PURPLE

Stan Getz' Swedish All Stars

24-Mar-51

DON'T GET SCARED
FLAMINGO

Alice Babs med Gunnar Svenssons Orkester

18-Apr-51

KÄRLEK SÄG, VAD ÄR DE' (THE TROUBLE WITH LOVE IS LOVE)

BE-BOP-KNOPP

Lars Gullin Octet

21-Apr-51

DANNY-O

LAURA

ALL GOD'S CHILLUN'

BLUE LOU

Roffe Ericsons Orkester

24-Apr-51

LILLETTE

BE MY LOVE

THE PIPE

STRIKE UP THE BAND

Leonard Feather's Swinging Swedes

28-Jun-51

THE DARING YOUNG SWEDES IN THE FLYING TRAPEZE

A HANDFUL OF STARS

Alice Babs med Arne Domnérus och Rolf Ericsons Orkester

3-Jul-51

I'M GONNA LOCK MY HEART

BE-BOP-KNOPP

Leonard Feather's Swinging Swedes

4-Jul-51

SWEDISH BUTTERFLY (FJÄRILN VINGAD)

SEPTEMBER SERENADE

Arne Domnérus Orkester

5-Jul-51

ON THE ALAMO

DARN THAT DREAM

BOOGIE BLUES

Jazzkritikerorkestern 1951

5-Sep-51

CREAM OF THE CROP

SUMMERTIME

CREAM OF THE CROP I
 CREAM OF THE CROP II
 SUMMERTIME
 PICK YOURSELF UP

Lars Gullin Quartet

ca. September 1951
 DANCING IN THE DARK
 ALONE

Lasse Gullins Quartet

9-Oct-51

THE CONTINENTAL
 I GOT IT BAD
 DANCING IN THE DARK
 ALONE
 ALONE [alt. take]

Arne Domnérus Orkester med Roffe Ericson

15-Oct-51

TENDERLY
 WHAT A KICK
 YOU CAN COUNT ON ME
 SCHOOLDAYS

Arne Domnérus Kvintett

15-Oct-51

MOON OVER MIAMI
 TWILIGHT TIME
 DO YOU WANNA JUMP CHILDREN
 LADY ESTELLE'S DREAM

Putte Wickmans Specialorkester

17-Oct-51

DANCING IN THE DARK
 FIRST WALK
 LIZA

Four Tenor Brothers

11-Jan-52

THE GIRL WITH THE NET

ANY TIME

Lars Gullin Quartet

11-Jan-52

ALL THE THINGS YOU ARE
MEAN TO ME

Lars Gullin Quintet

19-Jan-52

DORICA
I'LL REMEMBER APRIL

Lars Gullins Cool Sounders

19-Jan-52

WHO SLEEPS
FIRST WALK

Four Tenor Brothers

28-Feb-52

WHO SLEEPS
THE GIRL WITH THE NET

Expressens Elitorkester 1952

3-Apr-52

I MAY BE WRONG
CHEROKEE

Expressens Elitorkester 1952

9-Apr-52

LAURA
NICE WORK IF YOU CAN GET IT

Lasse Gullin Quartet

4-Jul-52

FOR GOOFERS ONLY I
FOR GOOFERS ONLY II
YOU GO TO MY HEAD
ALL THE THINGS YOU ARE
LAURA

Lars Gullin Quartet

2-Oct-52

SOV DU LILLA VIDE UNG
SMART ALEC

Lars Gullin and His Band

28-Oct-52

SMOOTH BREEZE
SMART ALEC

Lars Gullin and His Band

12-Dec-52

APOSTROPHE
MERLIN
COLON
COMMA

Lars Gullin and His Band

15-Dec-52

SILHOUETTE
DISC-MAJOR

Lars Gullin Quartet med Åke Persson

13-Feb-53

HOLIDAY FOR PIANO
SHE'S FUNNY THAT WAY
NIGHT AND DAY
SOUNDS LIKE IT

Lars Gullin Quartet med Åke Persson

19-Feb-53

BRAZIL
FOUR AND NO MORE
SAD SALLY (NORTH EXPRESS)
YOU BLEW OUT THE FLAME

Lars Gullin Quartet

11-Mar-53

YOU GO TO MY HEAD
THE THINGS WE DID LAST SUMMER
ABLUTION
LADY FINGERS

Lars Gullin Quintet

31-Mar-53

THE FRONT (HOLIDAY FOR PIANO)
 THE BOY NEXT DOOR
 NORTH EXPRESS
 HERSHEY BAR

Lars Gullins Kvartett

16-Apr-53

THAT OLD BLACK MAGIC
 THEY DIDN'T BELIEVE ME

Lars Gullin American All-Stars

25-Aug-53

DEDICATED TO LEE
 DEDICATED TO LEE
 LATE DATE

Annie Ross with the Gigi Gryce Orchestra

14-Sep-53

THE SONG IS YOU
 JACKIE

George Wallington with Swedish All-Stars

14-Sep-53

ROUND ABOUT MIDNIGHT
 BLUE BIRD

Clifford Brown & Art Farmer with The Swedish All-Stars

15-Sep-53

STOCKHOLM SWEETIN'
 SCUSE THESE BLUES
 SCUSE THESE BLUES
 FALLING IN LOVE WITH LOVE
 LOVER COME BACK TO ME
 LOVER COME BACK TO ME

Lars Gullin Quartet/Quintet with Carl-Henrik Norin

5-Nov-53

BUGS

JUMP FOR FAN
STOCKS AND BONDS
I FALL IN LOVE TOO EASILY

Bengt Hallberg and His Swedish All-Stars

9-Nov-53

WHISKEY SOUR
SIDE CAR
SIDE CAR [alt. take]
LIMEHOUSE BLUES
PINK LADY
PINK LADY [alt. take]
PINK LADY [alt. take]

Quincy Jones and His Swedish-American All-Stars

10-Nov-53

POGO STICK
LIZA
JONES' BONES
SOMETIMES I'M HAPPY

Red Mitchell with Swedish All Stars

12-Jan-54

RED WAILS IN THE SUNSET
RED WAILS IN THE SUNSET (alt. take)

Red Mitchell Quartet

12-Jan-54

DOE EYES
DOE EYES (alt. take)

Simon Brehms Orkester

18-Jan-54

IN THE MOOD
BLUES FOR A BROKEN BASS
MY FUNNY VALENTINE
ALL OF ME

Note: The www.visarkiv.se website lists the first three sessions of 1954 as Leonard Feather's Swinging Swedes. Also, trumpeter Ernie Englund wrote of his time in Sweden in a *Down Beat* article around this time.

Bengt Hallberg Ensemble

18-Jan-54

REDHEAD

DEPRESSIONISM

MEATBALLS

BLUES IN FOURTH

BLUES IN FOURTHS

BLUES IN FOURTHS (alt. take)

Note: "Depressionism" issues as "Blue Grapes" on Caprice Svensk Jazzhistoria Vol. 7 box set. This info is from Rittsel.

Carl-Henrik Norins All Star Band

2-Feb-54

VAGABOND'S DREAM

NORINISM

RED DEVIL BLUES

OPUS WHAT

Lars Gullin Quartet

25-May-54

DANNY'S DREAM

BE CAREFUL

IGLOO

CIRCUS

Lars Gullin Septet

3-Jun-54

PRIMULA VERIS

LABURNUM VULGARE

LOTUS CORNICULATUS (alt. take)

LOTUS CORNICULATUS

GALIMUM VERUM

GALIMUM VERUM (alt. take)

Note: EmArcy and Esquire released these tunes with English titles, whereas Swedish labels issued them with Swedish and/or Latin titles. Rittsel's discography on Gullin presents a table relating the various titles.

Lulle Ellbojs Orkester

17-Jul-54

WITHOUT A SONG

Lars Gullin with The Moretone Singers

11-Sep-54

LATE DATE

Lars Gullin with The Moretone Singers

12-Sep-54

LOVER MAN

BEAUTIFUL HEART

Lars Gullin with The Moretone Singers

13-Sep-54

GONE WITH THE WIND

MERLIN

MERLIN [alt. take]

MERLIN [alt. take]

Lars Gullin Quartet

26-Jan-55

MANCHESTER FOG [alt. take]

MANCHESTER FOG

MANCHESTER FOG [alt. take]

LARS MEETS JEFF [alt. take]

LARS MEETS JEFF

A LA CARTE

SOHO

Jutta Hipp with Lars Gullin

31-Jan-55

ALWAYS

MAN LOVER (LOVER MAN)

ALL THE THINGS YOU ARE

YESTERDAYS

Rolf Billberg Quintet featuring Lars Gullin

28-Mar-55

TOO MARVELOUS FOR WORDS

BBC BLUES

Lars Gullin Quartet/Quintet

25-Apr-55

DANNY'S DREAM

IGLOO

LARS MEETS JEFF

Lars Gullin Sextet

6-May-55

FOR F.J. FANS ONLY

LATE SUMMER

Lars Gullin Sextet

13-Jun-55

LATE SUMMER

FOR F.J. FANS ONLY

Lars Gullin with the Erwin Lehn Orchestra

15-Oct-55

LOVER MAN

Chet Baker Quartet with Lars Gullin

15-Oct-55

COOL BLUES

LOVER MAN

I'LL REMEMBER APRIL

Hans Koller's New Jazz Stars with Lars Gullin

14-Nov-55

LATE SUMMER

TOO MARVELOUS FOR WORDS

GOING MY HEMINGWAY

Hans Koller's New Jazz Stars with Lars Gullin & Lee Konitz

7-Jan-56

LOVER MAN

ABLUTION

LATE SUMMER

OH THAT HAMBURG (FOR F.J. FANS ONLY)

Hans Koller's New Jazz Stars with Lars Gullin & Lee Konitz

10-Jan-56

ZOOT
OH THAT COLOGNE (FOR F.J. FANS ONLY)
LATE SUMMER
LOVER MAN

Gullin-Konitz-Zoller with the German All Stars

14-Jan-56

INDIANA
BROADWAY

Hans Koller's New Jazz Stars with Lars Gullin & Lee Konitz

17-Jan-56

EAST OF EDEN
STEPHANY
LATE SUMMER

Hans Koller's New Jazz Stars with Lars Gullin & Lee Konitz

21-Jan-56

EN RODAGE
ABLUTION
VARIATIONS NO. 8 FROM PASSAGLIA
LEE-LA-LU

Lars Gullin with the Erwin Lehn Orchestra

31-Jan-56

LOVER MAN

Lars Gullin & Lee Konitz with the Erwin Lehn Orchestra

31-Jan-56

TOGETHER IN STUTTGART

Lars Gullin & Lee Konitz with the Horst Jankowski Trio

31-Jan-56

I'M GETTING SENTIMENTAL OVER YOU

Lars Gullin Octet & Septet

23-Apr-56

FEDJA
MA
HOW ABOUT YOU
PERNTZ

Lars Gullin Quartet

24-Apr-56

ALL OF ME
 LIKE SOMEONE IN LOVE
 JEEPERS CREEPERS
 YOU GO TO MY HEAD

Lars Gullin with Gösta Theselius and His Orchestra

25-Apr-56

SUMMERTIME
 LOVER COME BACK TO ME
 YESTERDAYS
 A FOGGY DAY

Lars Gullin Quintet

25-Apr-56

SO WHAT
 ALWAYS

Lars Gullin Sextet

26-Apr-56

AFTER EIGHT P.M.
 MEAN TO ME
 MEDLEY: JUST FRIENDS/SOMEONE TO WATCH OVER ME/LOVER MAN
 HALF NELSON

Gösta Theselius and All Star

27-Apr-56

KRETA
 BREWIN'
 BUGS
 THE SWINGIN' THIRDS
 COOL AND COZY

Session at Midnight

Spring 1956

LOVER COME BACK TO ME

Lars Gullin Octet

31-May-56

FEDJA
MA
PERNTZ

Rolf Ericson & the American All Stars

30-Jul-56

DIG
I'LL REMEMBER APRIL
OH, LADY BE GOOD
HALF NELSON
THESE FOOLISH THINGS
STELLA BY STARLIGHT
A NIGHT IN TUNISIA
THE THEME

Rolf Billberg/Lars Gullin Quintet

Autumn 1956

SO WHAT
LOVER COME BACK TO ME
HOW ABOUT YOU
LATE SUMMER

Lars Gullin--Åke Persson

January 14-15, 1957

T AIN'T NO USE
BESAME MUCHO

Lars Gullin Quartet

18-Jan-57

STELLA BY STARLIGHT
LOVER MAN

Expressens Elitörkester

30-Jan-57

SWEET SUE
SUMMERTIME
I GOT RHYTHM
AU PRIVAVE

Lars Gullin Quartet

4-Mar-57

I FALL IN LOVE TOO EASILY
HAPPY AGAIN
GET HAPPY

Lars Gullin Quartet/Quintet

21-Jan-58

FINE TOGETHER
GOOD DAY TO YOU
JUST FRIENDS
A NIGHT IN TUNISIA

Lars Gullin Orkester

26-Mar-58

AESTHETIC LADY
THE FLIGHT

Lars Gullin Quintet

11-Apr-58

ICARUS ON THE MOON
ICARUS ON THE MOON [alt. take]

Lars Gullin Quintet/Trio

16-Apr-58

THE KNOB
THE SONG IS YOU
EVERYTHING HAPPENS TO ME
I LOVE YOU
WHAT'S NEW?
BODY AND SOUL

Lars Gullin--Rolf Billberg Duo

22-May-58

MY OLD FLAME
SWEET AND LOVELY
SWEET AND LOVELY [alt. take]

Stan Getz and His Swedish Jazzmen

26-Aug-58

HONEYSUCKLE ROSE
TOPSY
THEY CAN'T TAKE THAT AWAY FROM ME

Note: This session features Jan Johansson playing piano, and "Honeysuckle Rose" and "They Can't Take That Away From Me" are his arrangements.

Stan Getz and His Swedish Jazzmen

15-Sep-58

LIKE SOMEONE IN LOVE
 LIKE SOMEONE IN LOVE
 LIKE SOMEONE IN LOVE
 SPEAK LOW
 SPEAK LOW
 SPEAK LOW
 CABIN IN THE SKY [rehearsal take]
 CABIN IN THE SKY
 CABIN IN THE SKY
 CELEBRATING
 CELEBRATING

Note: Jan Johansson plays piano on his composition "Celebrating" (aka "Celebration" or "Janne's Blues")

Stan Getz and His Swedish Jazzmen

16-Sep-58

BENGT'S BLUES
 STOCKHOLM STREET
 STOCKHOLM STREET
 GOLD RUSH
 GOLD RUSH

Note: Jan Johansson plays piano on both takes of "Stockholm Street" and "Gold Rush." Otherwise, it is Bengt Hallberg on piano, as in the previous session.

Lars Gullin Quartet

4-Sep-58

NATTKLUBB [take 1]
 NATTKLUBB [take 2]
 NATTKLUBB [take 3]

Lars Gullin Octet

28-Jan-59

FINE TOGETHER

THE BLACK ROSE
 MERLIN
 FOR F.J. FANS ONLY

Lars Gullin with the Kurt Edelhagen Orchestra

1-Mar-59

YESTERDAYS
 LOVER COME BACK TO ME

Gil Cuppini Quintet piu Lars Gullin

15-Mar-59

TOPSY
 I'LL REMEMBER APRIL

Note: This is the first session of Gullin in Italy, where he lived for almost one year.

Lars Gullin Group

Jun-59

ALL THE THINGS YOU ARE

Basso-Valdambrini Quintet

Jun-59

TOPSY
 JUST FRIENDS

Lars Gullin Quartet

13-Jun-59

LOVER MAN
 I LOVE YOU
 LIKE SOMEONE IN LOVE
 INDIANA
 BARBARA'S BLUES
 A NIGHT IN TUNISIA
 DARN THAT DREAM
 BLUES BY FIVE

George Gruntz-Flavio Ambrosetti Group

27-Jun-59

OUT OF BUSH

Lars Gullin Quartet

30-Jun-59

SPRING IS HERE
JUST FRIENDS

Italian All-Star Ensemble featuring Lars Gullin

30-Jun-59

JUPITER

Lars Gullin Octet

Oct-59

LABURNUM ANAGYROIDES (SYDGULLREGN)
SOLIDAGO VIRGAUREA (GULLRIS)
ANEMONE RANUNCULOIDES (GULSIPPA)
FATA MORGANA
PEDICULARIS OEDERI (GULLSPIRA)
PETER OF APRIL
FUNERALE BARBARA
WINTER POEM
IN THE FORREST (OF THE LEPRACHAUNS)
BALLETO O'SIGNOLO
TRY TO FORGET
FARY AWAY FROM DANNY
MATRIMONIO

Chet Baker Sextet with Lars Gullin

8-Nov-59

MY FUNNY VALENTINE
BERNIE'S TUNE
ALL THE THINGS YOU ARE

Basso-Valdambrini Octet

10-Dec-59

FASCINATING RHYTHM
FATA MORGANA
HOW ABOUT YOU
PETER OF APRIL

George Gruntz Ensemble

14-Dec-59

FLAVIO'S BLUES
RUNNING WILD

FOXOLOGY

Basso-Valdambrini Octet

17-Dec-59

INDIANA

BLUES FOR GASSMAN

Franco Cerri and His European All-Stars

19-Dec-59

FOXOLOGY

RUNNIN' WILD

FLAVIO'S BLUES

Lars Gullin Quartet

29-Dec-59

DOUBLE KEY

LARS MEETS JEFF

DARN THAT DREAM

DON'T GET SCARED

DOUBLE KEY [take 2]

I DIDN'T KNOW WHAT TIME IT WAS

Note: This is Gullin's first session back in Sweden after his stay in Italy.

Nils Lindberg

10-Feb-60

CURBITS

PLAY FOR LOVE

BIRDLAND

ZODIAC

BRAND NEW

JUST A TAKE

Lars Gullin Octet

17-Feb-60

BLUE MAIL

THE YELLOW LEAVES' LOVE TO THE EARTH

BARITONOME

BARITONOME [alt. take]

Monica Zetterlund with Lars Bagge Orchestra

9-Jun-60

MED ANDRA ORD (IN OTHER WORDS, FLY ME TO THE MOON)
 DETOUR AHEAD
 GET OUT OF TOWN
 DON'T DREAM OF ANYBODY BUT ME (LIL' DARLING)

Lars Gullin Octet

April-May 1961

AESTHETIC LADY
 BLUESPORT
 INSIDE PICTURES
 IT'S TRUE
 FASCINATING RHYTHM
 THE YELLOW LEAVES' LOVE TO THE EARTH

Brew Moore Quintet

26-Sep-62

ALLT UNDER HIMMELENS FÄSTE
 YOU STEPPED OUT OF A DREAM

Swedish Radio Entertainment Orchestra (with additional jazz soloists featuring Nils Lindberg)

13-Aug-63

SYMPHONY NO. 1, PARTS I-III

Archie Shepp/Lars Gullin Quintet

21-Nov-63

YOU STEPPED OUT OF A DREAM
 SWEET GEORGIA BROWN
 I SHOULD CARE

Lars Gullin with strings featuring Rolf Billberg

30-Mar-64

ABLUTION
 DETOUR AHEAD
 CHICARONES
 DECENT EYES
 THE YELLOW LEAVES' LOVE TO THE EARTH
 PORTRAIT OF MY PALS
 PRIMA VERA
 LARS MEETS JEFF

GABRIELLA

Lars Gullin Octet

29-Jun-64

HERE HE COMES

DECENT EYES

Lars Gullin Quintet

30-Jun-64

IT'S TRUE

IT'S TRUE [alt. take]

YOU STEPPED OUT OF A DREAM

YOU STEPPED OUT OF A DREAM [alt. take]

PRIMA VERA

DETOUR AHEAD

I'VE SEEN

I'VE SEEN

PORTRAIT OF MY PALS

GABRIELLA

Lars Gullin Quartet

7-Dec-64

DECENT EYES

Lars Gullin Quartet with Strings

10-Dec-64

MAY-DAY

PORTRAIT OF MY PALS

GABRIELLA

LARS MEETS JEFF

Lars Gullin Quartet with Strings

18-Dec-64

DETOUR AHEAD

I'VE SEEN

GET OUT OF TOWN

PRIMA VERA

DONNA LEE (strings out)

Lars Gullin (solo piano)

Summer 1969

FREEDOM
AESTHETIC LADY/DECENT EYES
PRIMA VERA

Lars Gullin Septet with the Norrköping Symphony Orchestra

13-Dec-70

JAZZ AMOUR AFFAIR
I. HORNBLOWER'S HORN
MAY-DAY
II. POULINA'S DOPDAG
BUSSARNA I ITALIEN
VINDARAS KONGRESS

Lars Gullin Quintet

12-Mar-71

JAZZ AMOUR AFFAIR
II. DYNINGAR

Lars Gullin with The Radio Jazz Group

16-Mar-72

S.H.T.

Lars Gullin

27-Aug-73

THE CAROUSEL
BLUE MAIL
CASTLE WALTZ
THE HAMBO COMBO

Lars Gullin

28-Aug-73

SOLVARM VALS
SUBWAY
SILHOUETTE
LIKE GRASS (ARE THE DAYS OF MAN):
1. LIKE GRASS
2. SOHO
3. LATE SUMMER
4. FREEDOM
5. THE DAYS OF MAN
GAMLÄ VALU (solo piano)

Lars Gullin

7-Nov-73

THEME FROM "KVARTERET ORON"

Lars Gullin Quintet featuring Bernt Rosengren

26-May-75

I LOVE YOU

I'VE SEEN

DECENT EYES

JUST FRIENDS

Note: This session is from East Berlin, Former German Democratic Republic**Lars Gullin-Bernt Rosengren with The Swedish Radio Jazz Group**

February 25-26, 1976

AEROS AROMATIC ATOMICA SUITE:

THE ACHING HEART OF AN OAK

TOKA VOKA OKA BOKA

PRETTY MISS

END OF DISCOGRAPHY FOR PART 2

DISCOGRAPHY: JAN JOHANSSON

Compiled using Erik Kjellberg's *Jan Johansson: A Visionary Swedish Musician*, Harry Nicolausson's *Swedish Jazz Discography*, www.jazzdiscography.com, www.jazzdisco.org, www.visarkiv.se, as well as Tom Lord 6.0 CD-ROM, Bruyninckx's *Seventy Years of Recorded Jazz*, and other discographical sources such as liner notes to various compact discs on Dragon and Caprice record labels.

Jan Johansson

Date undetermined

Schubert's Impromptu in G-flat Major, op. 90 no. 3

Mozart's Piano Sonata No. 11 in A Major, K. 331

Chopin's Waltz in D-flat Major, op. 94 no. 1 (the so-called "Minute Waltz")

Beethoven's Piano Sonata in C-Minor, op. 13 (The "Pathetique") - two movements

Note: Unissued private recording. The source is Kjellberg's *Jan Johansson: A Visionary Swedish Musician*.

Jan Johansson

1952

private jazz recording, unissued

Note: The source is Kjellberg's *Jan Johansson: A Visionary Swedish Musician*.

Jan Johansson

1953

private jazz recording, unissued

Note: "Lester Leaps In" comes from either this session or the previous one. The source is Kjellberg.

Hacke Björksten

6-Dec-55

ON THE ALAMO

WOODPECKER'S GROOVE

GROMEK

Note: Johansson's recording debut, wins the Golden Disc Award from *OJ*.

Hacke Björksten

March 8-9, 1956

SONG OF THE VOLGA BOATMEN
 DON'T GET AROUND MUCH ANYMORE
 TUBELESS TIRES
 NUMBER SIX

Kenneth Fagerlund Quartet

Apr-56

LOVERMAN
 I'VE FOUND A NEW BABY

Personnel: Willy Lundin (as), Jan Johansson (p), Georg Riedel (b), Kenneth Fagerlund (dr).

Note: This session is included by Phillips in a series of recordings by Philips titled *Jazz from Sweden*.

Willy Lundin (as), Jan Johansson (p), Georg Riedel (b), Kenneth Fagerlund (dr).

13-Apr-56

LOVER MAN
 JUST BLUES
 I'VE FOUND A NEW BABY
 THERE WILL NEVER BE ANOTHER YOU

Note: According to Nicolausson, these four songs were also recorded on a session the following day, but appeared on various different original releases. See Nicolausson, *Swedish Jazz Discography*, 95, 207.

Jan Johansson Trio

15-May-56

WHEN JOHNNY COMES MARCHIN' HOME
 THE NEARNESS OF YOU
 PERDIDO
 EMBRACEABLE YOU

Note: This is Johansson's first session as a leader. His next would be three years later on November 21, 1959.

Gunnar Johnson Quintet

14-Oct-56

MAID IN SWEDEN
 LOVER MAN
 TWO

ALL OF ME

Note: EP not released until the beginning of the summer 1957 tour, according to liner notes to DRCD 335.

Sonya Hedenbratt w/ Gunnar Johnson Quintet

5-Nov-56

ALL OF ME

HE'S FUNNY THAT WAY

I CAN'T GIVE YOU ANYTHING BUT LOVE

THE NEARNESS OF YOU

Note: Issued on EP and 78 rpm.

Gunnar Johnson Quintet

ca. 1957

LET'S GET AWAY FROM IT ALL

LOVE ME OR LEAVE ME

Note: Live recording from Gothenburg's Concert Hall. Available on Dragon DRCD 335.

Jan Johansson Trio

Jul-57

C JAM BLUES

EXACTLY LIKE YOU

INDIANA

BEGIN THE BEGUINE

THE DEFINITE NEW JAZZ SUITE (free improvisation)

TENDERLY

Personnel: Jan Johansson (p), Gunnar Johnson (b), and Egil Johansen (dr).

Note: Private tape recording by Johansson, sent to recording technician Olle Swembel later. Location is "Scrubben" at Chalmers Institute in Gothenburg. "The Definite New Jazz Suite" is issued on CAP 22049:2.

Gunnar Johnson Quintet w/ Sonya Hedenbratt

probably broadcast on 27-Dec-57

PIA

I DON'T LIKE IT

AUTUMN IN NEW YORK (w/ SH)

BLUES FOR LANGE

Note: Johansson arranged "Autumn in New York" as well as "Blues for Lange," which can be called Johansson's first original composition to be recorded in a studio. See session on January 13, 1958. Available on Dragon DRCD 335.

Gunnar Johnson Quintet

13-Jan-58

A LITTLE TUNE
TURNSTYLE
BLUES FOR LANGE
PIA

Note: Location is Stockholm, this is the second EP issued by the quintet. This session includes Johansson's first original composition on record - "Blues for Lange."

Gunnar Johnson Quintet w/ Sonya Hedenbratt

probably August or September 1958

S'WONDERFUL (w/ SH)
BLUES IN THE FIREPLACE
TEACH ME TONIGHT (w/ SH)

Note: These three songs may not all be lumped in a single session, but all appear on Dragon DRCD 335. Johansson arranged "S'Wonderful" as well as "Teach Me Tonight."

Stan Getz Octet (aka Stan Getz and His Swedish Jazzmen)

26-Aug-58

HONEYSUCKLE ROSE (JJ arr)
THEY CAN'T TAKE THAT AWAY FROM ME (JJ arr)
TOPSY

Stan Getz Octet

15-Sep-58

CELEBRATION (aka CELEBRATING aka JANNE'S BLUES aka BLUES I
SÖDERHAMN) [take 1]
CELEBRATION (aka CELEBRATING aka JANNE'S BLUES aka BLUES I
SÖDERHAMN) [take 2]

Note: Kjellberg says date of September 15, but www.jazzdisco.org says September 16. Also, Johansson composed this tune.

Stan Getz Octet

16-Sep-58

STOCKHOLM BLUES/STREET [take 1]

STOCKHOLM BLUES/STREET [take 2]

GOLD RUSH [take 1]

GOLD RUSH [take 2]

Gunnar Johnson Quintet

probably 6-Feb-59

THE BLUE ROOM

NEWFOUNDLAND BABY

INDIAN COUNTRY

THEY CAN'T TAKE THAT AWAY FROM ME

Note: Johansson arranged "The Blue Room" as well as "They Can't Take That Away From Me." All are available on Dragon DRCD 335.

Stan Getz Quintet

20-Feb-59

BROADWAY

GET HAPPY

PERNOD

Note: Location is Frederikstad, Noreway. www.visarkiv.se has a date of February 26, 1959 for this session, but other sources say February 20.

Stan Getz Quartet

13-Apr-59

LOVE WALKED IN

Personnel: Stan Getz (ts), Jan Johansson (p), Ray Brown (b), Ed Thigpen (dr).

Location: Konserthuset, part of a Jazz at the Philharmonic (JATP) concert.

Gunnar Johnson Quintet w/ Sonya Hedenbratt

Spring 1959 (radio broadcast on 26-Apr-59)

WALKIN' SHOES

THE RED DOOR

AIN'T MISBEHAVIN' (w/ SH)

SUMMERTIME (w/ SH)

TICKLE TOE

I'M BEGINNING TO SEE THE LIGHT (w/ SH)
BERNIE'S TUNE

Note: This was a live concert recorded for broadcast in Gothenburg at the Concert Hall. Johansson's arrangements are of "Ain't Misbehavin'" and "I'm Beginning to See the Light." Available on Dragon DRCD 335.

Stan Getz Quartet

Summer 1959

Television recording in Copenhagen during period when playing at Jazzhus Montmartre

Jan Johansson, Oscar Pettiford, and Louis Hjulmand

Aug-59

Several EP recordings done for Danish Debut

Hacke Björksten's Septet

Probably fall 1959

HIGH BROWN

Stan Getz Quartet

25-Oct-59

LAVERNE WALK
I REMEMBER CLIFFORD
STUFFY

Jan Johansson 3

21-Nov-59

NOW SEE HOW YOU ARE
MACH THE KNIFE
AUTUMN LEAVES
YOUNGER THAN SPRINGTIME
LOVE FOR SALE

Note: This is Johansson's second session as a leader.

Arne Domnérus 4

21-Nov-59

EXACTLY LIKE YOU
WHERE OR WHEN
SOMETIMES I'M HAPPY

THERE'S A SMALL HOTEL

Lars Blach Trio

Dec-59

THE SNIFFY JAN
I REMEMBER YOU
HAVE YOU MET MISS JONES

Personnel: Lars Blach (g), Jan Johansson (p), Dan Jordan (b).

Note: This was the first stereo recording in Denmark. Recording sessions for the album *Topmeeting* on the Life label, LEP501.

Stan Getz Quartet

January 14-15, 1960

NIGHT AND DAY
POMMIE'S TUNE [aka PAMMIE'S TUNE aka A LITTLE TUNE]
AH-MOORE
I LIKE TO RECOGNIZE THE TUNE
WHEN THE SUN COMES OUT
JUST A CHILD
THE FOLKS WHO LIVE ON THE HILL
CAFÉ MONTMARTRE BLUES
HE WAS TOO GOOD FOR ME
YOUNGER THAN SPRINGTIME
GOOD-BYE
LAND'S END
IN YOUR OWN SWEET WAY
IN THE NIGHT

Note: According to Kjellberg, 46, the title is "Pammie's Tune." Liner notes to DRCD 335 say this was Erik Norström's tune called "A Little Tune." This session was for the *Stan Getz at Large* album, and Nicolausson says this happened on January 17-18, but other sources indicate the date of January 14-15. A review in *Orkester Journalen* by Lars Werner states January 14 and 18 only.

Jan Johansson Trio

17-Feb-60

SWINGIN' THE BLUES
SWINGIN' THE BLUES [alt. take]
BECK'S
BECK'S [alt. take]

SERENADE IN BLUE
 SERENADE IN BLUE [alt. take]

Personnel: Jan Johansson (p), Sture Nordin (b), Egil Johansen (dr).

Note: According to www.visarkiv.se and other sources this is the correct date. It is listed elsewhere as January 17 (as in the accompanying information on Dragon DRCD 186 *Jan Johansson & Arne Domnérus - Younger Than Springtime 1959-1961*, and consisting of six tunes.

Stan Getz Quartet

22-Mar-60

JUST YOU, JUST ME
 I REMEMBER CLIFFORD

Location: Konserthuset, Stockholm

Putte Wickman Sextet

23-Mar-60

FUNKY OLD BLUES
 HOW ABOUT YOU
 EASY LIVING

Stan Getz Quintet with strings

Mar-60

EARLY AUTUMN
 ROUND MIDNIGHT

Location: Baden-Baden, West Germany

Jan Johansson

Apr-60

KORS I TAKET
 WILLOW WEEP FOR ME

Note: Private recordings by Randi Hultin at her home (Gartnerveien) in Norway.

Stan Getz Quartet

1-May-60

Note: Incorrectly listed as with Joe Harris in Stockholm, according to www.jazzdisco.org.

Stan Getz Quartet

1-May-60

BOUND TO BE BLUE (BORN TO BE BLUE)
 ACK VÄRMELAND DU SKONA
 AMORE
 MOVE

Note: This session is said to have Sture Nordin on bass and Egil Johansen on drums, but is also known to say Gunnar Johnson on bass and Joe Harris on drums (incorrectly).

Jan Johansson Trio

2-May-60

MÄSTERJOHANS GATAN
 STYV KULING (GALE FORCE BLUES ON HEPTAGON HECD-018)
 SPRIDDA SKURAR
 INTERVJU MED ETT PIANO

Location: Gothenburg.

Note: This session is the first of three for Megafon Records, which started as a way for Chalmers "spex" to be recorded. Johansson developed a relationship to put out material in 1959, recording three albums between 1959-1961.

Jan Johansson Trio

9-May-60

BLUES I SISTA MINUTEN
 BLUES I SÖDERHAMN

Note: Both are available on *På Skiva med Jan Johansson* Megafon MFLP S16.

Oscar Pettiford-Jan Johansson

July 5-6, 1960

MONTMARTRE BLUES
 LAVERNE WALK
 TWO LITTLE PEARLS
 BACK IN PARADISE
 WHY NOT? THAT'S WHAT
 MONTMARTRE BLUES ENCORE

Location: Copenhagen, Denmark

Jan Johansson (solo)

20-Jan-61

DE SÅLDE SINA HEMMAN

Jan Johansson

19-Feb-61

TEA FOR TWO

SEPTEMBER IN THE RAIN

SÄG DET I TONER

TICO TICO

Note: This session comprised material for the *En Resa i Jazz och Folkton* album.**Jan Johansson (solo)**

20-Feb-61

WHEN THE SUN COMES OUT

SKOBONKA

WILLOW WEEP FOR ME

add Gunnar Johnson (bass) and Ingvar Callmer (drums)

PRISMA

SHE'S FUNNY THAT WAY

DE SÅLDE SINA HEMMAN

REBUS

A NIGHT IN TUNISIA

BLÅ VIT

Note: This session comprised material for the *8 Bitar Johansson* LP. "Willow Weep for Me" is also available on *På Skiva med Jan Johansson* Megafon MFLP S16.**Rune Gustafsson**

27-28-Feb-61

BLOWIN' THE BLUES AWAY

THURSDAY'S THEME

IF YOU LIVE

TANGERINE

HAITIAN FIGHT SONG

TWO PIECES [aka DEEP IN A DREAM]

KILLER JOE

Note: This was the recording session for Gustafsson's first LP, *Young Guitar* (Metronome MLP 15072).

Arne Domnérus Band

17-May-61

JUMP FOR JOY (Bengt-Arne Wallin arr)
SUBURBAN STREET (Georg Riedel comp/arr)
DO ME A FAVOUR (GR comp/arr)

Note: Liner notes to DRCD 196 *Arne Domnérus - Jump for Joy* say these three tunes were recorded in February 1961 for the Domnérus band with Johansson as the new regular pianist in the group.

Harry Arnold Radiobandet

1-Aug-61

I REMEMBER YOU
IMAGE

Note: This session is for the album *Harry Arnold Guest Book*, which featured American musicians Coleman Hawkins, Lucky Thompson, and Nat Adderley, in addition to Belgian Toots Thielemans, and Danish violinist Svend Asmussen.

Monica Zetterlund (vo), Sixten Eriksson, Bengt-Arne Wallin, Weine Renliden, Gösta Nilsson (trp), Jörgen Johansson, Georg Vernon, Andreas Skjold, Runo Ericksson (trb), Yngve Sandström (fl), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr.)

27-Oct-61

SAKTA VI GÅ GENOM STAN (WALKING MY BABY BACK HOME)
DU MÅSTE TA DET KALLT (STOCKHOLM SWEETNIN')

Arne Domnérus Band

Nov-61

SUBURBAN STREET [take 1]
SUBURBAN STREET [take 2]
JUMP FOR JOY
DO ME A FAVOUR

Note: One take of "Suburban Street" is available on Dragon DRCD 186.

Monica Zetterlund (vo), Rune Falk (bars), Jan Johansson (org), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

10-Nov-61

VA' E' DE' DÄR (DAT DERE)

Monica Zetterlund (vo), Bengt-Arne Wallin (trp), Georg Vernon (trb), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr), nine strings.

13-Nov-61

ROCKIN' CHAIR

SÅ TYST (SPEAK LOW)

Johansson & Gustafsson

30-Nov-61

IN THE NIGHT

TWO LITTLE PEARLS

Note: Both selections are available on *En Resa i Jazz och Folkton* HECD-010.

Johansson & Gustafsson

1-Dec-61

NIMUZE TUGWERA GWERE (NIMUSE TUGWERA GWERE according to www.visarkiv.se)

JOHAN GUSTAFSSONS VALS

Note: Both Johansson and Rune Gustafsson play guitar on this album. "Johan Gustafssons Vals" is available on the compilation *På Skiva med Jan Johansson* Megafon MLFP S16, as well as *En Resa i Jazz och Folkton* HECD-010.

Rolf Ericson-Arne Domnérus Quintet

12-Jan-62

BUT NOT FOR ME

MY OLD FLAME

STABLEMATES

Personnel: Rolf Ericson (trp), Arne Domnérus (as), Jan Johansson (p), Arne Wilhelmsson (b), Egil Johansen (dr).

Monica Zetterlund (vo), Georg Vernon, Andreas Skjold, Runo Ericksson, Gunnar Medberg (trb), Jan Johansson (p), Arne Wilhelmsson (elb), Georg Riedel (b), Egil Johansen (dr).

20-Feb-62

MISTER KELLY

I NEW YORK (TAKE FIVE)

Jan Johansson and Georg Riedel

28-Feb-62

SKÄNKLÅT FRÅN LEKSAND
 VISA FRÅN UTANMYRA
 VALLÅT FRÅN JÄMTLAND

Note: Some of the material here is for the EP *Jazz på Svenska*. The *Jazz på Svenska 2* EP was recorded on October 18, 1963.

Jan Johansson and Georg Riedel

23-Mar-62

BRUDMARSCH FRÅN BODA
 VISA FRÅN UTANMYRA

Note: This session is a radio recording for a broadcast that aired on June 1, 1962.

Jan Johansson Trio

17-Jul-62

3, 2, 1, GO
 BOLLES VAGGVISA
 SVALLVÅGOR
 I FOUND A NEW BABY
 THE CHANT
 SNÄLLTÅG
 THE THRILL IS GONE
 INNERTRIO
 PREMIÄR

Personnel: Jan Johansson (p), Georg Riedel (b), Egil Johansen (dr).

Note: This session produced the material of the LP *Innertrio*.

Sonya Hedenbratt w/ Jan Johansson Trio

27-Aug-62

PIA
 SÅ NÄRA SOM NU
 KORS I TAKET
 EN BRA SABLÅ DU

Personnel: Sonya Hedenbratt (vo), Jan Johansson (p), Sture Nordin (b), Egil Johansen (dr).

Toots Thielemans

14-Sep-62

PENTICOSTAL FEELING

MOONLIGHT TANGO (UN CLAIR DE LUNE A MAUBEUGE)

Personnel: Toots Thielemans (hca g whistling), Jan Johansson (org), Knud Jørgensen (p), Jimmy Woode, Jr. (b), Sture Kallin (dr), Anders Burman (perc).

Arne Domnérus Orkester

5-Nov-62

RUND FUNK

Arne Domnérus Orkester

20-Feb-63

BRAZILIAN BREEZE

I'M ALONE

EN GÅNG I STOCKHOLM

BASIE BREEZE

Jan Johansson (p), Jimmy Woode, Jr. (b), Egil Johansen (dr).

25-26-Feb-63

FASTER ELLAS KRONA

STARKARE PÅ DE BRUTNA STÄLLENA

BRITTS NYA BIFF

Add Weine Renliden (trp), Arne Domnérus (as), Bjarne Nerem (ts).

MEDAN KOLAPAPPEREN PRASSLAR

Note: This session provides material for the *Barnvagnen* record, made with original compositions by Johansson for the film by the same title by director Bo Widerberg.

Jan Johansson Trio

26-Apr-63

THE CHANT

Note: This session is a private trio recording from Nalen for "Jazz vid midnatt."

Jan Johansson and Georg Riedel

22-May-63

TRE RÖRELSER

Personnel: Jan Allan (trp), Georg Vernon (trb), Arne Domnérus (as), Rune Falk (bars), Jan Johansson (p), Jimmy Woode, Jr. (b), Egil Johansen (dr).

Jan Johansson and Georg Riedel

4-Jun-63

RIT

Jan Johansson changes to vib.

STUDSA, STUDSA

Jan Allan (trp), Andreas Skjold (trb), Arne Domnérus (cl), Rune Falk (bcl).

STEG FÖR TVÅ

Note: An interesting session since Riedel now is replacing Woode, and also for the fact that Johansson plays vibraphone on one song.

Jan Johansson (p), Georg Riedel (b), Egil Johansen (dr).

5-Jun-63

ROTATION

Add Jan Allan (trp), Georg Vernon (trb), Arne Domnérus (as cl), Rune Falk (bars bcl).

BRÅTTOM

Note: Session for album *Rörelser* (or *Jazzbalett 63* on Phonoband)

Jan Allan (trp), Georg Vernon (trb), Arne Domnérus (as cl), Rune Falk (bars bcl), Jan Johansson (p), Georg Riedel (b), Egil Johansen (dr).

15-Jun-63

KULLERBYTTOR

Bengt-Arne Wallin (trp), Georg Vernon (trb), Arne Domnérus (as cl), Rune Falk (bars bcl), Jan Johansson (p), Georg Riedel (b), Egil Johansen (dr).

DINOSAURUS

Arne Domnérus (cl), Jan Johansson (vib p), Rune Falk (p), Georg Riedel (cello).

VITNESBÖRD

Arne Domnérus (cl), Jan Johansson (p), Georg Riedel (b), Egil Johansen (dr)

August, 1963

CLARINET COCKTAIL

Arne Domnérus (cl), Rune Falk (bars), Rune Gustafsson (g), Jan Johansson (elb),
Egil Johansen (dr)

August, 1963

STOCKHOLM TWIST

Jan Johansson and Georg Riedel

18-Oct-63

BERG-KRISTIS POLSKA
BRUDMARSCH EFTER LARS-HÖGA JONKE
VISA FRÅN RÄTTVIK
POLSKA FRÅN MEDELPAD

Note: This material comprised the selections for *Jazz på Svenska 2* EP.

Arne Domnérus (as), Jan Johansson (p, vib), Georg Riedel (b), Egil Johansen (dr)

18-Oct-63

THREE DANCERS (MAN, WOMAN, CHILD)

Jan Johansson Quartet

28-Nov-63

DUBBELTWIST
HÅLLIGÅNG THE ORGEL
FLOTTARKÄRLEK
JAG HAR BOTT VID EN LANDSVÄG

Personnel: Jan Johansson (org), Rune Gustafsson (g), Roman Dylag (b), Egil Johansen (dr).

Note: This session was for the album *Orgeltvist* (Megafon MFLP14). The four selections are available on Jan Johansson - *En Resa I Jazz och Folkton* HECD-010.

Harry Arnold Radioband

17-Jan-64

INFORMATIONER

Note: This is a radio recording session. "Informationer" was first recorded in 1966 for a studio album.

Jan Johansson Trio

23-Feb-64

BLUES I OKTAVER

BLUES I DIMMA

Personnel: Jan Johansson (p), Georg Riedel (b), Egil Johansen (dr).

Note: The arrangement of "Blues i Dimma" has a very intriguing ostinato that is almost exactly the same as the ostinato to "Regnvädersblues" from December 1, 1964. Both of these tracks are available on the compilation *På Skiva med Jan Johansson* Megafon MLFP S16.

Jan Johansson and Georg Riedel

6-May-64

GÅNGLÅT FRÅN ÄLVDALEN
GAMMAL BRÖLLOPSMARSCH
VISA FRÅN JÄRNA
POLSKA EFTER HÖÖK OLLE

DE SÅLDE SINA HEMMAN (aka EMIGRANTVISA aka VI SÅLDE VÅRA
HEMMAN)

Add Egil Johansen dr.

SOMMAR ADJÖ

Add Rupert Clemendora cga.

PLENUM

Add Rune Gustafsson claves.

UNA MUY BONITA

Note: Some of the material here represents the third and final installment of material which on the whole is taken as the *Jazz på Svenska* LP material. The three selections with Rupert Clemendore, including Ornette Coleman's "Una Muy Bonita" were issued on the *In Pleno* LP, along with the June 5, 1964 session. Johansson's "Plenum" is a retitling of "Blues for Lange," according to Kjellberg, 80.

Jan Johansson (solo)

5-Jun-64

MITT PIANO

Add Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

MUSIK

JOSHUA FIT THE BATTLE OF JERICO

IF MY COMPLAINTS

Add Rupert Clemendore cga.

PARANG CHANT

FEM

Note: This session provides the material for the *In Pleno* LP. "Mitt Piano" is a track where Johansson overdubs himself, so he is dueting with himself. This is his first occasion of experimenting in this manner with recording technology.

Benny Golson

14-Jul-64

STOCKHOLM SOJOURN
 TRYST (Valse Triste)
 ARE YOU REAL
 GOODBYE
 WALTZ FOR DEBBY
 MY FOOLISH HEART
 A SWEDISH VILLA
 I REMEMBER CLIFFORD
 THE CALL

Note: This session led by tenor saxophonist and composer Benny Golson features him with a large ensemble. These songs were also recorded in Stockholm in August 1961 and New York (sometime during the fall of 1964) with numerous other Americans like Grachan Moncur III and Cecil Payne.

Jack MacDuff

Jul-64

FROM THE BOTTOM UP
 HEY LAWDY MAMA
 Add strings and vocal group
 IF I EVER WOULD LEAVE YOU
 LEXINGTON AVENUE LINE

Note: American organist Jack MacDuff recorded during his stay at Gyllene Cirkeln July-August 1964. Here he is with a large ensemble in which Johansson plays piano.

Jimmy Witherspoon with Orchestra Directed by Benny Golson

July 15-20, 1964

SOME OF MY BEST FRIENDS ARE THE BLUES
 EVERYTIME I THINK ABOUT YOU
 I NEVER WILL MARRY
 I WANNA BE AROUND
 TEARDROPS FOR MY EYES
 AND THE ANGELS SING

WHO'S SORRY NOW
 I'M COMING DOWN THE BLUES
 YOU'RE NEXT
 THE HAPPY BLUES
 THAT'S WHY I'M LEAVING
 ONE LAST CHANCE

Personnel: Jimmy Witherspoon (vo), Benny Bailey, Bengt-Arne Wallin, Bo Broberg, Bertil Lövgren (trp), Åke Persson, Georg Vernon, Jörgen Johansson (trb), Arne Domnérus (as), Bjarne Nerem (ts), Rune Falk (bars), Jan Johansson (p), Rune Gustafsson (g), Roman Dylag (b), Egil Johansen (dr), choir, strings, Benny Golson (cond, arr).

Jan Johansson (p org), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr bo vo), strings, brass, reeds.

9-Sep-64

FLOTTARKÄRLEK
 CUBANO CHANT

Note: This session was for the radio series *Jan Johansson spelar musik på sitt eget vis*. "Flottarkärlek" was also recorded on November 11, 1963.

Jan Johansson (p perc), Rune Gustafsson (g perc), Georg Riedel (b perc), Egil Johansen (dr), unknown brass, reeds.

6-Oct-64

TVÅ MELODIER FRÅN KENYA - ARAP KAPERO, NAN DAMUNDANI
 LOVER MAN

Note: This session was for the radio series *Jan Johansson spelar musik på sitt eget vis*.

Arne Domnérus Orkester

19-20-Oct-64

IT DON'T MEAN A THING
 SALUKI
 DO-DO
 10:E AUGUSTI
 BACK AGAIN

Note: Johansson wrote "10:e Augusti," and this session was for the program "Jazz Under the Stars."

Andreas Skjold (tb), Arne Domnérus (cl), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b).

3-Nov-64

ONE FOR MY BABY

Note: This session was for the radio series *Jan Johansson Spelar Musik På Sitt Eget Vis*, and according to the jacket info, Domnérus plays clarinet on this track.

Arne Domnérus (as), Bjarne Nerem (ts), Jan Johansson (p), Sture Nordin (b), Egil Johansen (dr), unknown brass, reeds.

1-Dec-64

REGNVÄDERSBLUES

Note: The arrangement of “Regnvädersblues” has a very intriguing ostinato that is almost exactly the same as the ostinato to “Blues i Dimma” from February 23, 1964. Domnérus is either on clarinet or alto sax here.

Monica Zetterlund and Jan Johansson

21-Dec-64

MY BLUE HEAVEN

LUCKY TO BE ME

Note: This session was for radio broadcast on January 6, 1965.

Claes Rosendahl (fl), Jan Johansson (p), Rune Gustafsson (g), Sture Nordin (b), Rupert Clemendore (bo), unknown brass, reeds.

29-Dec-64

CAMPTOWN RACES

Omit Claes Rosendahl

THE DRUNKEN SAILOR

Claes Rosendahl (cl), Jan Johansson (p), unknown brass, reeds.

ST. LOUIS BLUES

Note: This session was for the radio series *Jan Johansson Spelar Musik På Sitt Eget Vis*.

Jan Johansson (p), Sture Nordin (b), Egil Johansen (dr), unknown strings

9-Mar-65

JOSHUA FIT THE BATTLE OF JERICHO

ROUND ABOUT MIDNIGHT

I'M GONNA GO FISHING
BLUES AL FINE

Note: This session was for the radio series *Jan Johansson Spelar Musik På Sitt Eget Vis*.

Harry Arnold's Radioband

23-Mar-65

ZDRAVSTVUTJE

Harry Arnold's Radioband

25-Mar-65

SOMMAR ADJÖ

Jan Johansson (solo)

6-Apr-65

SÄKKIJÄRVEN POLKKA
IMPROVISATION 73
HUMLANS FLYKT (p-solo)

Note: This session was for the radio series *Jan Johansson spelar musik på sitt eget vis*. "Humlans Flykt" is Rimsky-Korsokov's "Flight of the Bumblebee."

Jan Johansson Quintet

20-Apr-65

LAPP-NILS POLSKA (mo)
I FJOL SÅ GICK JAG MED HERRERNA I HAGEN (hi)
Omit Rune Gustafsson.
VALS FRÅN DELSBO

Note: This session was for the *Aventyr i Jazz och Folkton* album, which was originally for the competition for Radio Monte Carlo (City Jazz and Country Jazz).

Bengt Hallberg Orchestra

21-Apr-65

POLSKA FRÅN STORA SKEDVI
S:T ÖRJANSLÅTEN

Georg Riedel Orchestra

21-Apr-65

GUBBEN U KÄLLINGE TONTE SEJ YVER GÄRDI

Personnel: Nat Pavone, Bo Broberg, Bengt-Arne Wallin (trp), Georg Vernon (trb), Arne Domnérus (as), Rolf Blomqvist, Bjarne Nerem (ts), Rune Falk (bars), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr), Emma Pettersson (vo).

Georg Riedel Orchestra

21-Apr-65

TJOCKA MARTNEDS KARLSSON

Personnel: Nat Pavone, Bo Broberg, Bengt-Arne Wallin, Gösta Nilsson (trp), Kenny Rupp, Andreas Skjold, Georg Vernon, Olle Holmqvist (trb), Arne Domnérus, Rolf Lindell (as), Rolf Blomqvist, Bjarne Nerem (ts), Rune Falk (bars), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr), Thore Swanerud (cel), Janos Kajlinger (vib), Olof Albert Lundgren (vo).

Arne Domnérus (as), Jan Johansson (p), Sture Nordin (b), Egil Johansen (dr), unknown brass, reeds, strings.

4-May-65

DJANGO

DOMAREDANSEN

TWO LITTLE PEARLS

Note: This session was for the radio series *Jan Johansson spelar musik på sitt eget vis*. Domnérus sounds more like he is playing a soprano sax.

Jan Johansson-Bengt Malbert

6-May-65

GYMNASTISKVIT

SVIKTHOPP

STÅENDE-SITTANDE-LIGGANDE (MOTION BOOGIE)

Note: This session was for the Megafon EP *Rädda Sverige* (Save Sweden) and consists of instructional narration on gymnastics and exercise set to modern jazz compositions by Johansson. "Motion Boogie" is available on *På Skiva med Jan Johansson* Megafon MFLP S16.

Jan Johansson Trio

5-Jun-65

JANNE'S BOOGIE

Note: This is a different version of the song "Motion Boogie" from the previous session, and is available on *En Resa i Jazz och Folkton* HECD-010.

Radiojazzgruppen

9-Nov-65

ASTRAL BLUES

PER-ANDERS DRÖM

DU GLÄDJERIKA SKÖNA

T. EX. III

Personnel: Rolf Ericson, Jan Allan, Maffy Falay, Lars Samuelson, Bertil Lövgren (trp), Kurt Järnberg, Georg Vernon, Christer Torgé (trb), Olle Holmqvist (trb tba), Arne Domnérus (as cl), Claes Rosendahl (as fl), Bernt Rosengren, Lennart Åberg (ts), Rune Falk (bars and bcl), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr), Rupert Clemendore (cga).

Jan Johansson och Jazzstudioorkestern

19-Nov-65

Till exempel I, II, III

Note: This material is found on the Caprice *Svensk Jazzhistoria* Vol. 10.

Arne Domnérus Septet

29-Nov-65

MOBIL

PAROXYSMER FÖR SJU

Note: This material was for Jazzbalett-65. The finale, called "Sista tåget till Gamla stan," featured "Mobil," which was originally issued on Megafon MFLP S8.

Monica Zetterlund, with Monica Dominique and the Jazz Studio Orchestra (Jazzstudioorkestern)

10-Dec-65

WHAT'S NEW?

Cornelis Vreeswijk

some point in 1966

The album called *Grimascher och Telegram*

Metronome MLP 15260

Personnel: Cornelis Vreeswijk, Jan Johansson, Rune Gustafsson, Sture Nordin, and Egil Johansen and Anne-Louise Hanson (vo).

Arne Domnérus Orchestra

some point in 1966

LÄNGTAN

Personnel: Bertil Lövgren, Bosse Broberg, Jan Allan (trp), Runo Ericksson (btrb), Arne Domnérus (as), Lennart Åberg (ts), Rune Falk (bars), Claes Rosendahl (fl), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

Note: This session was for the movie *Nattlek*, originally with the working title *Längtan*.

Jan Johansson Trio

Spring 1966

AS TIME GOES BY

Note: This may possibly be from September 30, 1966 instead.

Alice Babs with Jan Johansson Trio

31-Mar-66

BROWN BABY

Ester Marrow w/ Jan Johansson Trio plus Rupert Clemendore (cga).

Same date

WHY (AM I TREATED SO BAD?)

THE LORD'S PRAYER [aka LET ME HEAR YOU SAY]

Location: Royal Opera House, Stockholm, Sweden

Note: This concert was for the Martin Luther King Foundation, where Harry Belafonte and others such as Monica Zetterlund and "Hasse & Tage" performed. The show was also broadcast on a two-hour long TV special, which re-aired in 2003. The LP on Philips (BEL1) is called *An Evening Without Borders* (in Swedish *En Gränslös Kväll På Operan*).

Arne Domnérus (as), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

5-Apr-66

FÖRUTSÄTTNINGSLÖS BALLAD

DROPPSVIT

Jan Johansson (solo electric piano)

6-Apr-66

TE DANS ME' KARLSTATÖSERA [TE DANS MÄ' KALSTATÖSERA]

Note: This track is available on the LP Jan Johansson - *Spelar Musik På Sitt Eget Vis* (side 1) Megafon MFLP20/21.

Jan Johansson Trio

Jun-66

NEW RHUMBA
 VISA FRÅN UTANMYRA
 GÅNGLEK FRÅN ÄLVDALEN
 BLUES FOR LANGE
 SOMMAR ADJÖ
 EMIGRANTVISA
 LAVERNE WALK
 SVALLVÅGOR
 SAMBA TRISTE

Note: This material is from the live performance by the trio at the Tallinn Jazz Festival in Estonia. Available on Heptagon HECD-007.

Claes Rosendahl (cl), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b).

7-Aug-66

DET SJUNGER NÅGONTING INOM MIG

Note: This session was for the radio series "Musik i allsin dar." However, this track is available on the LP *Jan Johansson - Spelar Musik På Sitt Eget Vis* (side 1) Megafon Med(Swd) MFLP20/21.

Jan Johansson-Lia Schubert-Walter Nicks

20-Aug-66

STÅNGÖVNING 1-16
 FRISTÅENDE ÖVNING 1-5

Note: This session, as well as the following one, comprise material for the 10-week TV broadcasts of exercise and ballet set to modern jazz compositions by Johansson. An LP was produced called *Dansa med TV* (Dance with TV)

Jan Johansson-Lia Schubert-Walter Nicks

22-Aug-66

FRISTÅENDE ÖVNING 6-11
 FÖRFLYTTNING MED GÅNG OCH SPRÅNG
 TRETAKTSSTEG
 GLIDNINGAR
 KOMBINATION
 HOPP 1
 HOPP 2

Jan Johansson, Rune Gustafsson, Georg Riedel, Egil Johansen, Rupert Clemendore,
 Bernt Rosengren, Måns Olsson, Guckås-Per.

22-Aug-66

LAPP-NILS POLKSA
 BERG-KIRSTIS POLSKA
 I FJOL SÅ GICK JAG MED HERRARNA I HAGEN

Note: These three versions of Swedish folk melodies as available on *En Resa i Jazz och Folkton* HECD-010.

Bill Barron

31-Aug-66

A SWEDISH-AMERICAN VENTURE

Note: Available on DRCD 343.

Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

“Stadsteatern,” 17-Sep-1966

SILENTIUM II

Note: Released on the posthumous double album *Jan Johansson – M.*

Jan Johansson (org p), Rune Gustafsson (g), Georg Riedel (b), Claes Rosendahl (perc vib).

30-Sep-66

BOHUSLÄNDSKA SJÖMANSVALSEN
 Omit Claes Rosendahl perc vib.
 AS TIME GOES BY

Note: This session was for the radio series “Musik i allsin dar.”

Claes Rosendahl (fl), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b).

19-Oct-66

KUNG ERIK LEKER PÅ LUTA

Note: This session was for the radio series "Musik i allsin dar." However, this track is available on the LP *Jan Johansson - Spelar Musik På Sitt Eget Vis* (side 1) Megafon MFLP20/21.

Georg Riedel (violin), Rune Gustafsson (g), Jan Johansson (b).

18-Nov-66

DINAH

Jan Johansson (p), Sture Åkerberg (b).

FLICKORNA I SMÅLAND

Note: This session was for the radio series "Musik i allsin dar." The source is Nicolausson.

Jan Johansson (p whistling), Rune Gustafsson (g), Georg Riedel (b), Claes Rosendahl (perc vib).

19-Nov-66

VISAN OM TITANIC

Note: This session was for the radio series "Musik i allsin dar."

Radiojazzgruppen

some point before the following session.

VAGGVISA (LULLABY)

Radiojazzgruppen

12-Dec-66

FEM SPELOR

Personnel: Rolf Ericson (flh trp), Jan Allan (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Rune Falk (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

Note: Available on Caprice *Svensk Jazzhistoria* Vol. 10.

Jan Johansson (organ)

19-Dec-66

VARFÖR SKOLA MÄNNISKOR STRIDA

Note: This session was for the radio series "Musik i allsin dar."

Radiojazzgruppen

3-Jan-67

VALS FRÅN DELSBO

Personnel: Lars Samuelson, Bertil Lövgren, Jan Allan (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

Paul Gonsalves Quartet

24-Jan-67

IN A MELLOW TONE

BALLAD MEDLEY: I COVER THE WATERFRONT/WILLOW WEEP FOR ME/GONE WITH THE WIND

YOU GO TO MY HEAD

ST. LOUIS BLUES

Note: Gonsalves appears here with Johansson (playing piano and organ) as well as Americans Bob Cranshaw (bass) and Albert "Tootie" Heath (drums). The Danish label Storyville put out the CD, which also contains the Eddie "Lockjaw" Davis quartet session with Johansson from May 8, 1967. The program originally was for Swedish Radio "Jazz Till Midnight."

Radiojazzgruppen

20-Mar-67

PÅ PASTORSEXPEDITIONEN

Personnel: Lars Samuelson, Bertil Lövgren, Bo Broberg (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr), Margit Teimar, Harriet Forssell, Erik Saedén (vo).

Radiojazzgruppen

8-May-67

JAZZ FOR 12

Personnel: Lars Samuelson, Bertil Lövgren, Bo Broberg (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

Eddie "Lockjaw" Davis Quartet

8-May-67

I'LL REMEMBER APRIL
A GAL IN CALICO
I'LL NEVER BE THE SAME
OH GEE
I ONLY HAVE EYES FOR YOU
INTERMISSION RIFF

Personnel: Eddie "Lockjaw Davis" (ts), Jan Johansson (p), Roman Dylag (b), Al Heath (dr).

Note: Issued on Danish Storyville as a CD with the Gonsalves date.

Radiojazzgruppen

9-May-67

GENERALENS DRÖM

Personnel: Lars Samuelson, Bertil Lövgren, Jan Allan (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

Original Release: Radiojazzgruppen: *Vårdkasar* (Beacons); SR Records RELP-1071; 1968

Radiojazzgruppen

26-May-67

DJANGO

Personnel: same as previous session.

Georg Riedel Orchestra

June, 1967

INTRODUCTION
COVETOUSNESS
SLOTH
LUST
PRIDE
ENVY
ANGER
JEALOUSY
GLUTTONY
EPILOGUE

Personnel: Bo Broberg, Lars Samuelson, Weine Renliden, Bertil Lövgren (trp), Runo Ericksson (btrb), Arne Domnérus (as, cl), Claes Rosendahl (ts, fl), Jan Garbarek (ts ss), Lennart Åberg (ts), Erik Nilsson (bars, bcl), Jan Johansson (p), Rune Gustafsson, Nicke Wöhrmann (g), Georg Riedel, Palle Danielsson (b), Stefan Brolund (elb), Egil Johansen (dr), Rupert Clemendore (cga), Stig Arnorp, Georg Vollbrecht (perc), Kammarkören (vo).

Radiojazzgruppen

20-Jun-67

LOVER MAN

Personnel: same as session on 9 May, 1967.

Hans Gertberg *Jazz Workshop* festival big band.

Probably around this time, 1967.

HELGEANDSHOLMEN

Note: Released on the posthumous double album *Jan Johansson – M.*

Claes Rosendahl Orchestra

27-Jun-67

FÖLJ MEJ TILL FÅGEL FENIX LAND

TRUBBEL

EN GÅNG JAG SEGLAR I HAMN

UNDERBART ÄR KORT

Personnel: Lars Samuelson, Tore Lundblad, Berndt Rasmusson, Bertil Lövgren (trp), Georg Vernon, Harald Gustavsson, Christer Torgé, Runo Ericksson (tb), Arne Domnérus (as), Claes Rosendahl (as, fl), Bernt Rosengren, Rolf Blomqvist (ts), Erik Nilsson (bars, bcl), Jan Johansson (p, vib), Rune Gustafsson (g), Arne Wilhelmsson (b), Egil Johansen (dr).

Note: "En Gång Jag Seglar i Hamn" available on Caprice *Svensk Jazzhistoria* Vol. 10.

Jan Johansson (p), Georg Riedel (b), Rupert Clemendore (dr).

22-Aug-67

VISA FRÅN JÄRNA

KISWAHILI

STADEN MELLAN BROARNA

FORTARE MEN ÄNDÅ INTE FORTARE

300.000 KM/SEK (solo piano)

Note: Göte Nilsson provides technical effects on certain tracks on this album
300.000.

Jan Johansson Trio

1-Sep-67

NÄRA HEMMET

BANDURA

MELLAN BRANTA STRÄNDER

PRÅMDRAGARNAS SÅNG PÅ VOLGA [SONG OF THE VOLGA BOATMEN]

JAG BRODERADE TILL GRYNINGEN

KVÄLLAR I MOSKVAS FÖRSTÄDER

ENTONIGT KLINGAR DEN LILLA KLOCKAN

STRÖVA OMKRING

DET GÅR EN KOSACK (solo piano)

Add Bosse Broberg (trp), Arne Domnérus (cl), Lennart Åberg (ts).

PÅ ÄNGEN STOD EN BJÖRK

STEPP, MIN STEPP [STÄPP, MIN STÄPP]

LÄNGS FLODEN

Note: This session produced the material for the album *Jazz på Ryska*.

Claes Rosendahl Orchestra

11-Oct-67

BALLADEN OM EUGEN CORK

MIN SOLIGA DAG

NU TÄNDAS ÅTER LJUSEN I MIN LILLA STAD

Personnel: Lars Samuelson, Tore Lundblad, Berndt Rasmusson, Bertil Lövgren (trp), Georg Vernon, Harald Gustavsson, Gunnar Medberg, Olle Lind (tb), Arne Domnérus (as), Claes Rosendahl (as, fl), Bertil Löfdahl (ts, cl), Erik Nilsson (bars, bcl), Jan Johansson (p, vib), Rune Gustafsson (g), Arne Wilhelmsson (b), Albert Heath (dr).

Note: Albert "Tootie" Heath also plays drums on the sessions with Paul Gonsalves and Eddie "Lockjaw" Davis.

Stan Getz Quartet

Hotel Rama, Bangkok, Thailand, 11-Nov-67

Radiojazzgruppen

4-Dec-67

HEJ BLUES

Personnel: Lars Samuelson, Bertil Lövgren, Jan Allan (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

Radiojazzgruppen

23-Jan-68

VEDERGÄLLNINGEN

Personnel: Rolf Ericson (flh trp), Bertil Lövgren, Jan Allan (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

Radiojazzgruppen

19-Mar-68

DEN KORTA FRISTEN

A NIGHT IN TUNISIA

Personnel: Rolf Ericson (flh trp), Bertil Lövgren, Jan Allan (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr), Sabu Martinez (cga).

Lennart Åberg (ts fl), Jan Johansson (p vib), Georg Riedel (b), Egil Johansen (dr).

25-Mar-68

WILLOW WEEP FOR ME

Svend Asmussen (violin), Jan Johansson (p), Rune Gustafsson (g), Palle Danielsson (b), Egil Johansen (dr).

10-Apr-68

DET SNÖAR OCH HÄSTEN SPRINGER OCH DRAR KÄLKEN
 LITEN BRUNETT TYST, TYST, TYST, JAG SKALL VISKA DIG NÅGONTING
 PÅ BALATONS VÅGOR ROR EN ENSAM FISKARPOJKE, FLICKAN HAR
 LÄMNAT HONOM OCH INGEN FISKETUR HELLER HAN HAR.
 DET VORE SYND ATT DÖ ÄN
 BARA EN FLICKA FINNS I HELA VÄRLDEN
 SNABBCSARDAS I D MOLL
 DEN GAMLA KRYKOKLOCKAN OSS FÖR ATT BE
 GOD AFTON ALLESAMMANS

JAG HAR OCKSÅ HAFT EN MOR EN GÅNG

Note: This session comprises the material for the album *Jazz på Ungerska* Megafon MFLP S11.

Radiojazzgruppen

16-Apr-68

GENERALEN KOMMER HEM

Personnel: Rolf Ericson (flh trp), Bertil Lövgren, Jan Allan (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr), Sabu Martinez (cga).

Radiojazzgruppen

23-Apr-68

ZERO

CANTALOUPE ISLAND

Radiojazzgruppen

13-May-68

SAMBA TRISTE

Personnel: Rolf Ericson (flh trp), Bertil Lövgren, Jan Allan (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

Jan Johansson (piano)

8-Jul-68

ST. LOUIS BLUES

Radiojazzgruppen

9-Jul-68

HET SOMMAR

ST. LOUIS BLUES (solo piano)

Personnel: Rolf Ericson (flh trp), Bertil Lövgren, Weine Renliden (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Roland Keijser (ts), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr), Sabu Martinez (cga).

Radiojazzgruppen

3-Sep-68

FANFAR

Personnel: Rolf Ericson (flh trp), Bertil Lövgren, Jan Allan (trp), Runo Eriksson (btrb), Arne Domnérus (as cl), Claes Rosendahl (ts fl), Lennart Åberg (ts ss), Erik Nilsson (bars), Jan Johansson (p cel), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dr).

Claes Rosendahl (fl cl ts recorder perc), Sven Berger (fl bsn recorder cornett dulcian serpent perc), Jan Johansson (p cel hsc vib xyl acc hca recorder perc), Rune Gustafsson (g bjo cel dr), Arn Wilhelmsson (b vib).

24-Sep-68

ELVIRA MADIGAN

DOMAREDANSEN

ACK HÖGASTE HIMMEL [och fallande jord]

BRÄNNVIN ÄR MITT ENDA GULL

GÄLLIVAREVISAN

ACK GÖTA KONUNGARIKE

DALVISA (OM SOMMAREN SKÖNA)

GÖTA KÄMPAVISAN

Note: This session, and the following ones, comprise the material for the album *Musik Genom Fyra Sekler*.

Same personnel as previous session.

25-Sep-68

LIKSOM EN HERDINNA

HERDEDANS (JAG GICK MIG UT EN AFTON)

VEM KAN SEGLA FÖRUTAN VIND

KVÄSERVALSEN

GÅNGLÅT EFTER HAMMARE

KONVALJENS AVSKED

POLSKA EFTER KRONOLÄNSMAN PER JOHAN JOHANSSON

Same personnel as previous session.

1-Oct-68

ALUNDAVISAN

VÄVA VADMAL

SKÄNKLÅT FRÅN FLODA [WEDDING SONG FROM FLODA]

LILLA LASSE SITTER OCH GRÅTER
VALLAREVISA FRÅN BJUV
HERR PEDER HAN GÅNGAR

Same personnel as previous session.

2-Oct-68

HERR PEDER OCH MALMFRED
EN GÅNG I MIN UNGDOM
FRÖKEN AGNES
KLOCKAN ÄR TIO SLAGEN
STOLT KARIN GETEPIGA
DALDANSMELODI
HYLLNING TILL SVERIGE
SOTARTONER

Sture Åkerberg (b) replaces Arne Wilhelmsson.

7-Oct-68

VEDERGÄLLNINGEN
VI SKALL STÄLLA TILL MED EN ROLIGER DANS
SY IHOP DOM, SPRÄTT OPP DOM
VI ÄRO MUSIKANTER
KLARA STJÄRNOR
TUKKI POIKA
ACK VÄRMELAND DU SKÖNA

Arne Wilhelmsson (b) replaces Sture Åkerberg

9-Oct-68

FJORTON ÅR TROR JAG VISST ATT JAG VAR
SINCLAIR-VISAN
DEN ÖVERGIVNE
KONUNG GUSTAF I OCH DALKARLARNÄ
DEN MOTSTRÄVIGE BRUDGUMMEN
POLKAN GÅR

Radiojazzgruppen

1970

MÅNDAG KVÄLL ("MONDAY EVENING")

Original Release: Radiojazzgruppen: *Blåsländor* (Blue Dragonflies) SR Records
REL-1111; 1970

Note: This song was by Johansson.

Sveriges Radio Jazzgrupp

May 12-15, 1971

PSALM
 MINNEN AV SVERIGE I
 MINNEN AV SVERIGE II
 ASTRAL BLUES
 HOMMAGE A ADOLPHE SAX
 PER ANDERS DRÖM
 DU GLADJERIKA SKÖNA
 TRUMPETICON
 TILL EXEMPEL I
 TILL EXEMPEL II
 TILL EXEMPEL III
 SEISMISK KOMPOSITION

Note: This album of Johansson composition by the Radio Jazz Group was released on SR RELP1134, except for "Seismisk Komposition," which was released on SR RELP1194.

Weine Renliden (trp), Torgny Nilsson (trb), Lennart Jansson (as cl), Gunnar Björkstén (ts), Erik Nilsson (bars), Sture Nordin (b), Alex Riel (dr).

13-Nov-72

I'VE FOUND A NEW BABY
 SERENADE
 ROYAL GARDEN BLUES
 AIN'T MISBEHAVIN'
 WILLOW WEEP FOR ME
 FLYING HOME
 THE FLYING ANANAS BANANAS
 166:AN BLUES
 DAY BREAK
 HIGH BROWN

Note: This material was composed and arranged by Johansson around 1960, on commission from Gunnar "Hacke" Björkstén.

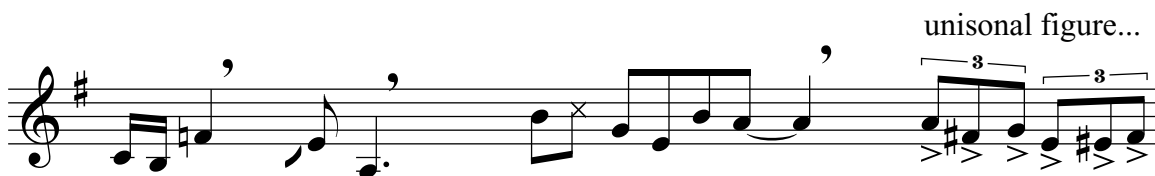
END OF DISCOGRAPHY

Solo: Arne Domnérus on "Out of Nowhere"
from Malmö, November 22, 1950

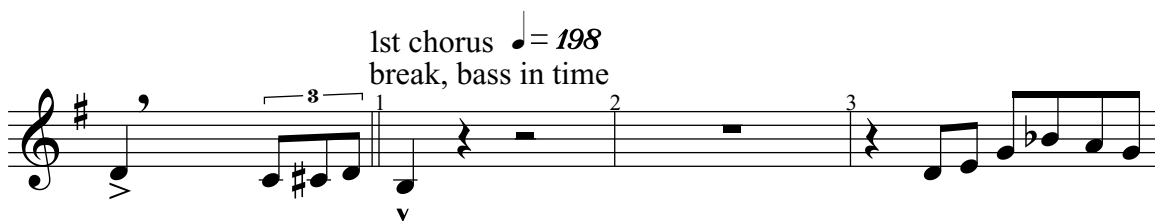
Rubato cadenza



rubato head



unisonal figure...



7 8 9

10 12 13 14

15 16 17 18

19 20 21 22

23 24 25

26 28 29 30

31 32 33 34

35 36 37 38

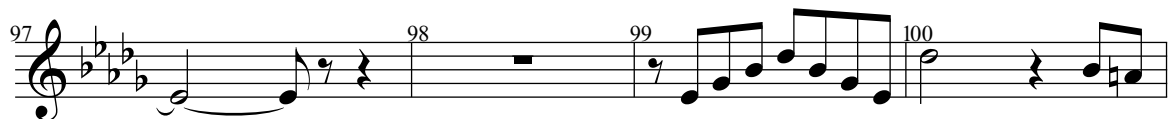
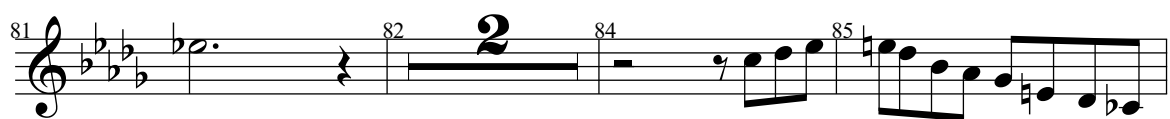
2nd chorus
break, Latin

unisonal figure

39 40 41 42 43 44 46 47 48 49 50 51 52 55 56 57 58 59 60 63 64 65 66 67 68 69

unisonal figure,
transposed

3rd chorus
break, Swing



105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

unisonal figure

132

133

3

3

134 //

3

The musical score is written on a single staff in a key of three flats (B-flat major or D-flat minor). It consists of four lines of music. The first line contains measures 129, 130, and 131. Measure 129 starts with a half note G3, followed by a quarter note A3, and a half note Bb3. Measure 130 begins with a half note Cb4, followed by a quarter note D4, and a half note Eb4. Measure 131 starts with a half note F4, followed by a quarter note G4, and a half note Ab4. The second line contains measures 132, 133, and 134. Measure 132 begins with a half note Bb4, followed by a quarter rest. Measure 133 contains a triplet of eighth notes: C5, D5, and Eb5. Measure 134 contains another triplet of eighth notes: F5, G5, and Ab5, followed by a double bar line. The third line contains measures 135, 136, and 137. Measure 135 starts with a half note Bb4, followed by a quarter note C5, and a half note D5. Measure 136 begins with a half note Eb5, followed by a quarter note F5, and a half note G5. Measure 137 starts with a half note Ab5, followed by a quarter note Bb5, and a half note C6. The fourth line contains measures 138, 139, and 140. Measure 138 begins with a half note D6, followed by a quarter note Eb6, and a half note F6. Measure 139 starts with a half note G6, followed by a quarter note Ab6, and a half note Bb6. Measure 140 contains a half note C7, followed by a quarter note Bb6, and a half note Ab6. The piece concludes with a final double bar line.

Solo: Rolf Ericson on "Anthropology"
from Helsingborg, November 24, 1950

$\text{♩} = 250$

The musical score is written for a solo on the trumpet, featuring a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as quarter note = 250. The score consists of six staves of music, each beginning with a measure number (1, 5, 9, 13, 17, 21). The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the sixth staff.

57

61

65

69

73

77

81

85



Solo: Lars Gullin on "Ma," recorded on May 31, 1956

A

3

6

8

B

10

12

14

This musical score is for a solo by Lars Gullin on the song "Ma," recorded on May 31, 1956. The score is written in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a common time signature (C). The piece is divided into two main sections, A and B. Section A begins at measure 1 and ends at measure 9. It features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. Section B begins at measure 10 and ends at measure 14. It continues the melodic development with similar rhythmic patterns. The score includes measure numbers 1, 3, 6, 8, 10, 12, and 14. There are also some markings like 'x' and '3' (triplets) indicating specific musical techniques or phrasing.

16 A'

18

20

22

Solo: Lars Gullin on "Ma," recorded April 23, 1956

From published ensemble part, 1958, E.L. 527.
Ehrling & Löfvenholm A.B., Stockholm, Sweden.

1

3

5

7

9

11

13

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