

The  
**TENORSAX**  
of  
**BJARNE ARNULF NEREM**

Solographer: Jan Evensmo  
Last update: Nov. 29, 2018

Born: Oslo, July 31, 1923  
 Died: Oslo, April 1, 1991

*Introduction:*

Bjarne Nerem was Oslo Jazz Circle's greatest hero, and we were so happy when he returned to Norway after his self-imposed exile in Sweden for almost twenty years. He was not an easy person to deal with, not at all competitive, with a highly variable mood. It is said he was waiting for telephone calls to give him jobs, instead of actively go out and sell his great talents. He could have been an internationally recognized tenorsax star, but he has left us, not only Norway and Sweden but the jazz world as such, quite a lot of magnificent tenorsax music.

*Early history:*

Sporadically member of Oslo Swingklubb's band, summer engagement at Havna, Tjøme, 1941, in Hein Paulsen's Rytmeorkester 1941-42, Fred Lange-Nielsen's Rytmesekstett at Bygdønes summer 1942, altosax in own band at Lillestrøm autumn 1942. Recording debut with Syv Muntre 1943. Member of Stein Lorentzen's large orchestra (also a member of the orchestra's vocal quintet!!). Active in Oslo Hot Club 1945, with Rowland Greenberg's large orchestra, Hein Paulsen's quintet in Åsgårdstrand summer 1945, concerts with Kjeld Bonfils and Per Nyhaug's radio band later same year, in Will Arild's orchestra at Valencia 1945-46, with Pete Brown's orchestra spring 1946. In Willy Andresen's orchestra at Humlen 1946-47. From then professional musician, left for Sweden to join Thore Jederby's quartet at Maxim, Stockholm autumn 1947. Folkpark-tours, with Nisse Skoog's orchestra winter 1948-49. Returned to Oslo spring 1949, own All Star Band at "Ungdommens Non-Stop Dans" May/Sept., with Leif Egil Kristensen's orchestra in Nov. 1949, then at Regnbuen. Returned to Sweden in 1952 to stay for 21 years! Played permanently with Simon Brehm 1952-54. With Ernie Englund, Lars Gullin, Alice Babs and Roy Haynes 1954, later working with Ernie Englund 1955-58. Played with Gunnar Almstedt/Ove Lind sextet 1958. Member of the legendary Harry Arnold and His Swedish Radio Studio Orchestra (in Swedish: Harry Arnold och Radiobandet) 1956-65. In 1967 and a few years he toured with Carl-Henrik Norin's 'ghost band' playing at dance venues all over Sweden.

*Message:*

This solography is based upon Johs Bergh & Jan Evensmo: "Jazz Tenor Saxophone In Norway 1917 – 1959", Norwegian Jazz Archives 1996, No. 5, made with great assistance by prominent Swedish jazz expert Lars Westin. Since then much more material has appeared. Current research in Stockholm, assisted by prominent Swedish jazz expert Jan Bruer, has uncovered lots of interesting material. To make it easy for those who own the old book, I have marked these sessions as 'JBr-collection-2018'. Upon introducing Bjarne Nerem to the Jazz Archeology website, I also decided to include the 1960s. Probably much more programs exist. This does not mean he stopped playing, and more will follow at later updates.

## BJARNE NEREM SOLOGRAPHY

**SYV MUNTRE****Oslo, Nov. 24, 1943**

Arild Iversen (vln), Arvid Gram Paulsen (tp, as), Bjarne Nerem (ts), Carsten Klouman (p), Robert Normann (ts, g, comp), Fred Lange-Nielsen (b, arr), Harald Ottho (dm).

Two titles were recorded for Norwegian Columbia:

cn1549-1	Bob's Vuggesang	Solo 8 bars. (SM)
cn1550-1	Opus 7	Solo 24 bars. (FM)

A legendary session in Norwegian recorded jazz music! The two sides belong to the best we made in the early forties, and "Bob's Vuggesang" with its beautiful melody and extremely successful Carter-inspired arrangement is a real jewel. BN is playing nicely on this title, nevertheless he is more exciting on the faster "Opus 7", an unusual AABA theme with the A's as 12 bars blues, although the blues feeling is extremely faint. The tenorsax style is conform with the prevalent trend of the war years; in the Hawk/Chu traditions. There is very little resemblance to the numerous tenorsax faces he showed us later, like those inspired by Prez, Stan Getz and Wardell Gray, to end up with his own individual blend ranking him with the greatest of tenorsax performers internationally.

**PETE BROWNS ORKESTER****Oslo, May 6, 1946**

Frank Andersen, Sigurd Sjøberg, Bjarne Haraldsen (tp), Lyder Vengbo, Arild Jensen, Erik Fredriksen (tb), Per Nilsen, Sigurd Kolsrud (as), Bjarne Nerem, Per Skogsrud (ts), Hans Eriksen (bar), Lulle Kristoffersen (p, arr), Robert Normann (g), Håkon Nilsen (b), Pete Brown (dm), Frank Weylert (vo-678), Nora Brockstedt (vo-679).

Two titles were recorded for Musica:

N678-B	Love In Bloom	Solo 6 bars. (SM)
N679-C	Gotta Be This Or That	16 bars 4/4 with altosax. (FM)

"Gotta Be ..." is taken in a surprisingly rough style, while "Love ..." is quite sweet. The few bars presented are disappointing and give very little information on how BN really played in the period 1944-47.

**JAM SESSION****Stockholm, Nov. 12, 1947**

Leppe Sundewall (tp), Bjarne Nerem (ts), Hasse Eriksson (p), Gunnar Almstedt (b), Jack Noren (dm).

Vitaphone acetate.

Lover Man	Solo 32 bars. (S)
Rhythm Got I (Dexter's Deck)	Solo 32 bars. 32 bars 4/4 with (tp). (FM)

A historical recording, because it is the first example of a Norwegian tenorsax performer playing in a modern setting. It is one of the earliest recordings by our treasured Bjarne. And it is the first recording from his long and successful "exile" in Sweden. Therefore it is an anticlimax to note that he has not yet mastered the new music. His playing is unsure and incoherent, and although there are many interesting elements, these two recordings have mostly historical value.

**THORE JEDERBY'S ORKESTER****Stockholm, June 7, 1948**

Nisse Skoog (tp), Bob Henders (tb), Casper Hjukström (cl), Bjarne Nerem (ts), Ulf Linde (vib), Bertrand Bech (p), Thore Jederby (b), Jack Noren (dm), Folke Erbo (maraccas).

Two titles were recorded for Swedish Odeon, no BN on 7662 "Dance, Ballerina, Dance" but:

7663	Teresa	Solo 18 bars to close. (SM)
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A rather untypical session for Jederby's excellent orchestra; two quite straight hit tunes are recorded. However, the jazz base makes itself heard with a particularly prominent vibraphone highlight in "Teresa", leading up to BN's tenorsax finale. And his contribution is very convincing; he plays simply but with the charisma characteristic only of the very greatest performers. A very pleasant surprise!

**THORE JEDERBYs SEXTETT** **Stockholm, Aug. 17, 1948**  
 Nisse Skoog (tp), Bjarne Nerem (ts), Ulf Linde (vib), Bengt Hallberg (p), Thore Jederby (b), Jack Noren (dm).  
 Two titles were recorded for Swedish Odeon:

7683	All The Things You Are	Solo 36 bars. (F)
7684	Hallelujah	Solo with ensemble 32 bars. Solo 32 bars. (F)

These musicians were among the first to introduce the new modern jazz concepts in Sweden, and the results are extraordinary. Not only are they historically very important to understand the developments of modern jazz in Scandinavia, but the music is in fact very interesting and have survived 48 years. To hear pianist Bengt Hallberg at the age of 15 is just a marvel. BN has obviously used his time well since the rather helpless ventures into modern jazz in late 1947. Now he plays at an international level with elements from Prez, Getz and Gray. Although his solo on "... You Are" is very good, "Hallelujah" is his best performance here and stands comparison with most U. S. tenorsax recordings of the year.

**THORE JEDERBYs KVARTETT** **Stockholm, Aug. 17, 1948**  
 Bjarne Nerem (ts), Hasse Eriksson (p, vo), Thore Jederby (b), Jack Noren (dm).  
 Two titles were recorded for Swedish Odeon:

7685	Rhythm In A Riff	Intro 4 bars. Obligato parts. Solo 32 bars. (M)
7686	Fine And Dandy	Straight 32 bars to solo 32 bars. Solo 32 bars. (F)

Same date as above but quartet only and change of pianist. BN gets even better opportunity to stretch out and makes the most of it. "... Riff" is perhaps not the greatest vehicle but is well played. However, "... Dandy" is Bjarne's baby and admits him into "the jazz tenorsax hall of fame"; from now on he belongs to the instrument's most important performers. Only his un-competitive and introvert personality stopped him from conquering the jazz world like Zoot Sims, Al Cohn, Stan Getz and other young musicians in the new "cool" style, which was not cool at all.

**NISSE SKOOGs SEXTETT** **Stockholm, 1948-49**  
 Probable personnel: Nisse Skoog (tp), Ingmar Glanzelius (as), Bjarne Nerem (ts), Hasse Eriksson (p), Ulf Linde (vib), Gunnar Almstedt (b), Jack Noren (dm).  
 Vitaphon acetate, JBr-collection-2018, two titles:

Donna Lee	Solo 32 bars. (FM)
Dewey Square	Soli 8 and 32 bars. (FM)

These items are very interesting examples of early Swedish bebop with great historical value. One is impressed by the young musicians' enthusiasm but also competence and knowledge of the modern developments. BN is a typical example, playing quite well in a style that is rather different from what he did later on.

**JAM SESSION** **Stockholm, Jan. 1949**  
 Nisse Skoog, Olle Hedberg (tp), Arne Domnerus (as), Bjarne Nerem (ts), Hasse Eriksson (p), Ulf Linde (vib), Thore Jederby (b, dir), Jack Noren (dm).  
 From the movie "Kvinnan Som Försvann" ("The Woman Who Disappeared"), including a long jam session sequence:

Be Bop Riff	Break 4 bars to solo 24 bars. (F)
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BN plays an inventive solo in a virile and swinging bebop style; in fact he is obviously very influenced by the current bebop trends by the end of the forties, and he sounds quite differently from what we experience later in his prime.

**THORLEIF ØSTERENG** **Oslo, Feb. 26, 1950**  
 Thorleif Østereng (tp), Lyder Vengbo (tb), Rolf Nordstrand (cl, as), Bjarne Nerem (ts), Egil Monn Iversen (p), Frank Aasen (g), Rolf Windingstad (b), Pete Brown (dm).  
 Private recordings. Two titles, no BN on "Don't Blame Me" but:

Free And Easy	Solo 8 bars. Break 4 bars to solo 16+8 bars, (cl) on bridge. (FM)
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BN enters the fifties soloing in the classical style with a swing vibrato similar to

that we find in most soli from the previous decade. The dixieland setup does not encourage experiments, and not much influence from modern trends can be heard here. Nevertheless BN plays with strength and conviction.

**KARL WESTBYs ORKESTER**

**Oslo, early 1950**

Bjarne Haraldsen (tp), Arne Gulliksen (tb), Ola Henning Johannessen, Bjarne Jonsson, Karl Westby, Bjarne Nerem (reeds), Jørg Petter Røed (p), Håkon Nilsen (b), unknown (dm).

Private recordings. Two titles, "Why Not Take A Chance On Me" has no BN but:

Four Brothers

We have lost track of this item, where is it!?

**ALL STAR GROUP**

**Oslo, Oct. 1950**

Rowland Greenberg (tp), Kristian Bergheim, Bjarne Nerem (ts), Ivar Wefring (p), Finn Westbye (g), Håkon Nilsen (b), Karl Otto Hoff (dm).

Two titles were recorded for HMV:

ona896-2	A Ghost Of A Chance	Solo 16 bars. (SM)
ona897-1	Tickel Toe	Intro to solo 30 bars. Soli 32 and 4 bars. (F)

This is a very important session as already pointed out earlier in this book, not only does it represent the first serious effort to produce jazz in Norway after World War II, but it features two of our best tenorsax players, the "newcomer" KB and the "veteran" but only three years older BN. While KB has his recording debut here, BN has almost a seven years anniversary for his, and his playing has changed many times during this period; from the Hawkins tradition, through Prez/Getz/Gray during his first trip to Sweden, but now getting closer to his own style, the one which should give (ought to have given) him a place among the very best performers internationally on his instrument. This session is obviously not very professionally planned, only two titles, and "... Chance", which might have been a magnificent presentation of Norwegian jazz ballad playing, has serious shortcomings in the rhythm section. Nevertheless, this title has some interesting written tenorsax duet parts in the opening ensemble behind Rowland's trumpet, and BN plays a nice half chorus and conclusion, leaving only a brief solo to KB. "Tickel (sic!) ..." however is almost a tenorsax battle and certainly one of our most important jazz records from the early fifties. BN takes a peculiar slow intro on this Lester Young / Count Basie vehicle from 1940, presents the theme in a comparatively straight fashion and then leaves the stage for an eager KB, only to return later with a terrific chorus!! Oh yeah, BN is now well under way with his imical style, needing only a few more years to mature but already on an international level.

**THORLEIF ØSTERENG**

**Oslo, Dec. 10, 1950**

Thorleif Østereng (tp), Lyder Vengbo (tb), Alf Malm, Rolf Nordstrand, Bjarne Nerem (reeds), Egil Monn Iversen (p), Rolf Windingstad (b), Bobben Hagerup (dm).

Private recordings. Two titles, no BN on "Travelin' Down The Trail" but:

Ain't Misbehavin'	Solo 32 bars. (M)
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A bebop version of "... Misbehavin'", big surprise! However, after melody statement the atmosphere cools down remarkably, almost like everybody is frightened by their own experiment!! BN plays with a modern touch making his playing different from that on the previous Østereng session, but the solo is lame and has no colour.

**THORLEIF ØSTERENG**

**Oslo, June 8, 1951**

Personnel as Dec. 10, 1950 except Tore Birkedal (dm) replaces Hagerup.

Private recordings. Seven titles:

Travelin' Down The Trail (Theme)	No solo.
Memphis Blues	Solo 24 bars. (M)
Canal Street Blues	In ensemble. Solo 12 bars. (M)
Jazz Me Blues	Solo 4 bars. (FM)
Car-Rider	Soli 28, 4 and 4 bars. (M)
Honeysuckle Rose	Solo 8 bars. (M)
Travelin' Down The Trail (Theme)	No solo.

The Østereng band represents a serious effort to present good jazz soloing with proper arrangements, but the success is limited due to a remarkable lack of energy; everything becomes so sweet, so innocent, so anemic. Nerem's soloing is clearly influenced by this lack of tension, but his personal style is developing and already recognizable though yet firmly rooted in the traditions. Note particularly "Canal Street ..." where his blues playing is remarkably similar to that of Chu Berry.

**JAM SESSION****Oslo, ca. 1951**

Bjarne Nerem (ts), Frank Aasen (g), unknown (b), (dm).  
Private recording at Folkets Hus (NJA):

Blues

Solo 7 choruses of 12 bars. (FM)

An excerpt from a jam session where only the seven last choruses of the tenorsax solo are preserved. The atmosphere is boiling, and BN's solo is a dramatic JATP-like performance, unpolished but exciting with some heavy Wardell Gray quotes towards the end.

**AL "FATS" EDWARDS****Malmö, Oct. 5, 1952**

Bjarne Nerem, Mikkel Flagstad (ts), Ingemar Westberg (p), Simon Brehm (b), Gunnar Nyberg (dm), Al Edwards (vo).

Three titles were recorded for Karusell (a fourth one has no saxes), no BN on 7 "Beans" but:

- |   |                                    |  |
|---|------------------------------------|--|
| 6 | Since I Fell For You               | Intro 4 bars. Obligato<br>12, 8 and 12 bars. (S) |
| 9 | A Chicken Ain't Nothing But A Bird | Solo 16 bars (first<br>tenorsax solo). (M)       |

BN is back in Sweden, this time for a residence to last for many years with only a brief visit to Norway now and then. His first recording opportunity is with a rather peculiar front figure, a quite ordinary vocalist with an undefinable style, he is neither a crooner nor a blues shouter. Nevertheless, BN plays fine background on "Since I ...", and although any reference to Billie Holiday / Lester Young should be avoided, the 4 bars intro is conceptually so similar to that of Prez, that we jumped when hearing it for the first time! It is assumed that BN takes all tenorsax playing on this title. On "... Bird", an old Cab Calloway hit, there are two tenorsax soli in a sequence, the first of 16 bars believed to be BN, the second of 8 bars MF. If so, BN is surprisingly reticent here and comes in second!

**HARRY ARNOLDS ORKESTER****Stockholm, Nov. 25, 1952**

Bigband personnel probably including Bjarne Nerem (ts).

One title was recorded for Metronome (others featuring strings with no soli), JBr-collection-2018:

- |          |                       |                           |
|----------|-----------------------|---------------------------|
| MR-415-A | There's A Small Hotel | Possibly solo 8 bars. (M) |
|----------|-----------------------|---------------------------|

Sounds rather anonymous, and BN cannot be identified with certainty.

**SIMON BREHM****Stockholm, Jan. 23, 1953**

Åke Persson (tb), Bjarne Nerem, Mikkel Flagstad (ts), Lars Gullin (bar), Ingemar Westberg (p), Yngve Åkerberg (b), Simon Brehm (b, vo), Gunnar Nyberg (dm).

Two titles were recorded for Karusell, 24 "She Wouldn't Be Moved" and 25 "Lady Be Good", but no BN.

**ALICE BABS / STAFFAN BROMS /****HARRY ARNOLDS ORKESTER****Stockholm, Jan. 28, 1953**

Anders Swärd (tp), Åke Persson (tb), Arne Domnerus (cl), Bjarne Nerem (ts), Gunnar Svensson (harpsichord), Simon Brehm (b), Henry Wallin (dm), studio bigband on 439.

Three titles were recorded for Metronome, 438-B "Ditt Hjärtas Ur", 439-A "You're The One I Idolize", 440-A/B "Zing En Liten Zong", but no BN.

**ERNIE ENGLUND****Stockholm, Oct./Nov. 1953**

Ernie Englund (tp, vo), Sixten Eriksson, Arnold Johansson (tp), Åke Persson, possibly George Vernon (tb), Gösta Theselius, Bjarne Nerem, Rolf Blomquist (ts), Bo Göran Edling (bar), Rolf Larsson (p), Simon Brehm (b), Henry Wallin (dm).

One title was recorded for Karusell:

- |         |                 |                                 |
|---------|-----------------|---------------------------------|
| KS112-A | Crazy Man Crazy | 24 bars 4/4 tenorsax chase. (M) |
|---------|-----------------|---------------------------------|

Remarkably vulgar singing by Englund, but who cares when we get a fine tenorsax chase! The strange thing however is that both saxplayers, one of which is Rolf Blomquist, sound like BN, explain that!

**SIMON BREHM****Stockholm, Jan. 18, 1954**

Ernie Englund (tp), Åke Persson (tb), Bjarne Nerem, Mikkel Flagstad (ts), Lars Gullin (bar), Bengt Hallberg (p), Simon Brehm (b), Sven Bollhem (dm).

Four titles were recorded for Karusell, no BN on KS117 "My Funny Valentine" but:

KS115	In The Mood	Solo 12 bars. (M)
KS116	Blues For A Broken Bass	Solo 8 bars. (M)
KS118	All Of Me	Solo 8 bars. (SM)

BN takes it all here, "deports" Mikkel to the ensembles, but when we hear him play his immodesty is forgiven, he plays just beautiful! His style is easily recognizable, he has now managed to reach what all jazz musicians strive for; a personal expression where only a few bars are enough to reveal the identity of the performer. Note also the magnificent trombone playing by ÅP on "All Of Me".

**BARBRO "LILL-BABS" SVENSSON /****SIMON BREHM's ORKESTER****Stockholm, April 2, 1954**

Ernie Englund (tp), Åke Persson (tb), Mikkel Flagstad, Bjarne Nerem (ts), Kettil Ohlson (bar), Åke Ejemo (p), Simon Brehm (b), Egil Johansen (dm), Barbro Svensson (vo).

One title, 130-B "Min Mamma's Boogie" was recorded for Karusell, but no BN.

**ÅKE PERSSON's ORKESTER****Stockholm, April 29, 1954**

Personnel from Simon Brehm's orchestra. Ellen Bökak (vo).

Two titles were recorded for Karusell, JBr-collection-2018, no BN on KS137 "The Creep" but:

KS138	Seven Eleven	Solo with ens 10 bars. (M)
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Rather ordinary solo here.

**ERNIE ENGLUND****Stockholm, May 20, 1954**

Ernie Englund (tp), Bjarne Nerem (ts), Ulf Wesslen (org), Georg Riedel (b), Henry Wallin (dm).

Four titles were recorded for Metronome, no BN on "Maria Elena" but:

694-A	The Very Thought Of You	Acc. (tp). Solo 8 bars. (S)
695-A	Cocktails For Two	Solo 16 bars. (SM)
696-A	Blue Room	Solo 16 bars. (SM)

A quite different side of Englund, luckily he does not sing on this smallband session! On the contrary, this is a nice and cozy session, combining jazz and pop in a pleasant way. It is BN who represents jazz, and in "Cocktails ..." he creates a wonderful solo, possibly his best preserved up till now! In "... Room" he shows his debt to Chu Berry in a fine but not too complicated solo, and in "... Thought ..." he plays just "nice and cozy".

**ERNIE ENGLUND****Stockholm, May 28, 1954**

Ernie Englund (tp, vo), Bengt-Arne Wallin, Nisse Skoog, Sixten Eriksson, Arnold Johansson (tp), Åke Persson (tb), Arne Domnerus (as), Bjarne Nerem, Rolf Blomquist (ts), Bo Göran Edling (bar), Gunnar Svensson (p), Georg Riedel (b), Anders Burman (dm). Date also given as June 2.

Two titles were recorded for Metronome, no BN on 699-A "Night Train Fantasy" but:

698-A	'Cuz It's So Good To Eat	Solo 12 bars. (SM)
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Back to the rough side of Englund, and this time he grabs BN to make him play a quite rough blues chorus.

**LARS GULLIN SEPTET****Stockholm, June 3, 1954**

Åke Persson (tb), Putte Wickman (cl), Bjarne Nerem (ts), Lars Gullin (bar, arr), Bengt Hallberg (p), Georg Riedel (b), Robert Edman (dm).

Four titles were recorded for Metronome:

704-1	Primula Veris	Solo 32 bars. (FM)
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704-2	Primula Veris	As above. (FM)
705-1	Laburnum Vulgare	Solo 32 bars. (M)
705-2	Laburnum Vulgare	As above. (M)
706-1	Lotus Corniculatus	Solo 32 bars. (FM)
706-2	Lotus Corniculatus	As above. (FM)
707-1	Galium Verum	Solo 56 bars. (F)
707-B	Galium Verum	As above. (F)

This session represents Swedish jazz of the highest quality, as alive and modern today as 40 years ago. Lars Gullin's genius as improviser, composer and arranger obviously had a heavy influence on his contemporaries and made them give all they had. BN encounters a more serious challenge than ever before, this is certainly no "light music", and he does pretty well. He has not yet achieved the perfect command of his instrument evident a few years later, and the influence from Stan Getz and also from Gullin himself is quite heavy in this context, to disappear more or less completely later. Nevertheless he plays with inspiration and originality on all items, and particularly interesting is to have two alternate takes, showing fine variations and enjoyable details. Our favourite item is the fast "Galium ...", an AABA tune with 16 instead of 8 bars A's.

**ALICE BABS** **Stockholm, Sept. 23, 1954**  
Ernie Englund (tp), Bjarne Nerem (ts), Ulf Wesslen (org), Georg Riedel (b), Anders Burman (dm), Alice Babs (vo).  
Two titles were recorded for Metronome:

748-A	Love In Swingtime	Solo 16 bars. (M)
749-A	Bluer Than Blue	Solo 8 bars. (S)

Another Englund group, this time with his somewhat "schmalzige" trumpet pleasantly swinging and highlighting Alice Babs. BN represents to us the real jazz contents of the session and takes two typical soli of the very best kind!

**Stockholm, Sept. 30, 1954**

Same/similar.

Three titles, 753 "Jag är trogen / Bell Bottom Blues", 754 "Jag Undrar Vem / Have A Heart", 755 "Den Gamla Hjulångaren", not available:

**SIMON BREHM** **Stockholm, probably Oct. 1, 1954**  
Leppe Sundwall (tp), Åke Persson (tb), Rolf Billberg (as), Bjarne Nerem (ts), Johnny Ekh (bar), Åke Ejemoh (p), Simon Brehm (b), Gunnar Nyberg (dm).  
Three titles were recorded for Karusell, no BN on "Sugar Blues" and "Persisk Marknad" but:

166	At The Jazzband Ball	Solo 16 bars. (FM)
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A commercial session more than just "touched by a shade of corn", and BN barely saves one of the three titles with a fine solo.

**ROY HAYNES SEXTET** **Stockholm, Oct. 3, 1954**  
Åke Persson (tb), Bjarne Nerem (ts), Sahib Shihab (bar), Adrian Acea (p), Joe Benjamin (b), Roy Haynes (dm).  
Two titles were recorded for Metronome:

757-A	Little Leona	Solo 32 bars. (FM)
758-A	Miss Mopsy	Solo 32 bars. (M)

**same date**

Personnel as above except Sahib Shihab (as), Persson out.  
One title:

759-1	He's Gone Again	As below. (FM)
759-A	He's Gone Again	Solo 32 bars. (FM)

Scandinavia's possibly best trombone and tenorsax player sitting in with an all-American black group. BN is perhaps a little hesitating on "Miss ..." and "... Gone Again", but on "... Leona" he is in top shape.



**STAFFAN BROMS OCH THE HIGH NOTES****MED ANDERS BURMANs SEXTETT****Stockholm, Oct. 15, 1954**

Bengt-Arne Wallin (tp), Ove Lind (cl), Bjarne Nerem (ts), Nils Engström (p), Rolf Berg (g), Bengt Wittström (b), Anders Burman (dm), Staffan Broms (vo).

One title was recorded for Metronome:

768-C Tusen Tack Blues Solo with ens 24 bars. (FM)

Funny lyrics in a kind of "early Swedish-top-twenty" – quasi-jazz with BN playing in a rough style not exactly tailored to his serious personality.

**ERNIE ENGLUND****Stockholm, Dec. 20, 1954**

Ernie Englund (tp), Bjarne Nerem (ts), Reinhold Svensson (org), Georg Riedel (b), Henry Wallin (dm).

Three titles were recorded for Metronome:

799-A Margie Solo 16 bars. (S)

800-A My Melancholy Baby Solo 8 bars. (S)

801 s'Posin' Solo 32 bars. (M)

**Stockholm, Dec. 21, 1954**

Same. Three titles:

Wenn Der Weisse Flieder Wieder Blüht Solo. ( )

802-A Love For Sale Solo 16 bars. (M)

805-A Roses Of Picardy Solo 18 bars. (M)

These dates seem rather awkward with no clear purpose; organ backing and Englund's rather schmalzige trumpet do not give proper jazz feeling, on the other hand these items are not really into the commercial market either. BN is given ample opportunity to solo, which he does in a pretty but slightly anemic way, clearly stating that this is not his kind of jazz. Nevertheless, the sessions have a lot of tenorsax and should not be bypassed, note in particular the fine solo on "s'Posin".

**ALICE BABS****Stockholm, Dec. 21, 1954**

Personnel as above except Ulf Wesslen (org), Henry Wallin (dm) replace Svensson and Burman. Alice Babs (vo) added on Dec. 23.

One title was recorded for Metronome:

809-A Lullaby Of Birdland Part of intro. Solo 16 bars. (M)

A magnificent solo by BN on "Lullaby ..."!!

**ANDERS BURMAN & ROLF BERG VOCAL /****ARNOLD JOHANSSONs DIXIELAND BAND****Stockholm, Dec. 28, 1954**

Arnold Johansson (tp), Ove Lind (cl), Bjarne Nerem (ts) and others.

Two titles were recorded for Metronome, JBr-collection-2018, no BN on 791-A "Muskrat Ramble" but:

792-B Darktown Strutters' Ball Solo 20 bars. (M)

Stompy and fine tenorsax solo in the background!

**JAM SESSION****Stockholm, Jan. 1955**

Bengt-Arne Wallin (tp), Bjarne Nerem (ts), Rolf Larsson (p), Reinhold Svensson (org), unknown (g), probably Gunnar Almstedt (b), probably Henry Wallin (dm).

Broadcasted from Swedish Radio Jan. 12, 1955.

She's Funny That Way Solo 16 bars. Solo 8 bars to 8 bars with ensemble. (SM)

A Sunbonnet Blue Intro 8 bars. Solo 16 bars. (M)

One O'Clock Jump Solo 24 bars. In ens 36 bars. (FM)

Moonglow Solo 16 bars. (S)

The World Is Waiting Solo 32 bars. Duet with (tp)  
For The Sunrise 24 bars (M) to 8 bars. (SM)Blue And Sentimental Part of intro 2 bars (inc).  
Solo 18 bars to long coda. (S)

Blue Lou

Solo 32 bars. In ens 32 bars. (FM)

This is a highly memorable session in swing style, built around one of the finest white pianists in this style, Rolf Larsson, playing here with a touch Mr. Teddy himself had lost a long time ago! BN not only plays magnificently, he creates just the kind of brief masterpieces we know from the best records of the middle and late thirties, "the golden age". Every single note has its profound meaning, and together they constitute unforgettable artistic expressions. Possibly the slowest items should be mentioned first, "Moonglow" and "... Sentimental" have soli so beautiful, to be played again and again, but in fact this goes for all of the seven items. Note for instance how he starts his chorus on "Blue Lou" and proceeds, could the major black innovators done it better? From this session one might believe that BN favoured this kind of music, something which probably is not true when regarding his works with Lars Gullin and Harry Arnold. Nevertheless, he masters this tradition to perfection, playing as a peculiar mixture of the two great counterpoles Lester Young and Chu Berry. Again, we have played this session repeatedly for years, but it never tires us (let me also mention the fine open trumpet of Wallin), hopefully it will be available to the general public before the end of the century!!

**ERNIE ENGLUND****Stockholm, Feb. 10, 1955**

Personnel probably including Bjarne Nerem (ts).

Two titles were recorded for Metronome, 835 "Woop Doodley" and 836 "I Just Goofed", not available.

**SIMON BREHM****Stockholm, March 25, 1955**

Leppe Sundewall (tp), Åke Persson (tb), Claes Rosendahl, Bjarne Nerem (ts), Johnny Ekh (bar), Åke Ejemoh (p), Simon Brehm (b), Sven Bollhem (dm).

One title was recorded for Karusell, 190 "Big Simon Blues", but no BN.

**Stockholm, April 2, 1955**

Same. One title:

193 Karusell Blues

Solo 24 bars. (M)

Two excellent blues choruses on "Karusell ...".

**SIMON BREHM ORCHESTRA****Stockholm, April 25, 1955**

Leppe Sundvall (tp), Åke Persson (tb), Bjarne Nerem, Claes Rosendahl (ts), Johnny Ekh (bar), Åke Ejemoh (p), Simon Brehm (b), Sven Bollhem (dm), Gösta Theselius (arr).

Charlie Parker Memorial Concert in Stockholm Concert Hall (OJC CD):

September Song

Solo 16 bars. (S)

Brilliant tenorsax solo this one!

**SIW MALMKVIST /****HARRY ARNOLDs ORKESTER****Stockholm, April 29, 1955**

Personnel probably including Bjarne Nerem (ts).

Two titles were recorded for Metronome, 864 "Tweedle Dee" and 865 "Robinson", not available.

**DELTA RHYTHM BOYS****Stockholm, June 1, 1955**

Personnel including Bjarne Nerem (ts).

Recording session for Metronome, but no BN.

**ERNIE ENGLUND****Stockholm, July 20, 1955**

Personnel probably including Bjarne Nerem (ts).

Two titles were recorded for Metronome, 888 "A Horse" and 889 "The Others I Like", not available.

**CHRIS DANE VOCAL /****GUNNAR LUNDEN-WELDEN's ORCHESTRA****Stockholm, Oct. 6, 1955**

Ernie Englund (tp), Åke Persson (tb), Arne Domnerus (as), Bjarne Nerem (ts), Åke Ejemo (p), Georg Riedel (b), Gunnar Olsson (dm).

Two titles were recorded for Metronome, JBr-collection-2018, no BN on 943 "Learning The Blues" but:

944 Something's Gotta Give

Solo 8 bars. (M)

Fine brief solo here!

**OWE THÖRNQVIST****Stockholm, Nov. 18, 1955**

Bjarne Nerem (ts), Rolf Larsson (p), Sten Carlberg (g), Arne Söderlund (b), Sven-Eric Bollhem (dm).

One title was recorded for Metronome:

973-A      Diverse Julboogie      Solo 24 bars. (FM)

This is really great fun, whatever material these great musicians can make it swing!!

**GÖSTA THESELIUS**

**Stockholm, Feb. 1, 1956**

Sixten Eriksson, Bengt-Arne Wallin, Jan Allan, Arnold Johansson (tp), Åke Persson, Andreas Skjold, George Vernon, Sture Green (tb), Arne Domnerus (as), Rolf Blomquist, Bjarne Nerem, Carl-Henrik Norin (ts), Lennart Jansson (bar), Gunnar Svensson (p), Georg Riedel (b), Egil Johansen (dm), Gösta Theselius (dir, arr).

Two titles were recorded for RCA, no BN on "Gloomy Eyes" but:

Three Without A Key      Solo 64 bars. (F)

A magnificent, long solo by BN in fast tempo here!

**ROWLAND GREENBERG**

**Stockholm, March 1956**

Rowland Greenberg (tp), Bo Mossberg (cl), Bjarne Nerem (ts), Rolf Larsson (p), Gunnar Almstedt (b), Kurt Falck (dm).

Broadcast from Swedish Radio.

Liza      In ensemble 32 bars. Soli 32, 4 and 4 bars. In ensemble 8 bars. (FM)

Ghost Of A Chance      Solo 32 bars. (SM)

Blue Lou      Solo 32 bars. Solo 8 bars to 8 bars in ensemble. (FM)

Once In A While      Solo 32 bars. (SM)

Everybody Loves My Baby      Solo 32 bars. In ensemble 36 bars. (FM)

Body And Soul      Solo 16 bars. (SM)

Sailin'      In ensemble 16+8 bars, solo 8 bars on bridge. Solo 32 bars. In ensemble 8 bars. (F)

Another great occasion presented by Swedish Radio, comparable to the one in Jan. 1955 when BN and Rolf Larsson were the main artists, but now with Greenberg replacing Wallin and Mossberg added. The music is the same tight-knit swing, utterly well performed in the "golden-age" smallband concept. BN is again magnificent on all items, but note in particular his wonderful solo on "Once ...", and also "Ghost ..." and "Body ..." (we wish he had taken a full chorus on this one!), in this tempo his debt to Chu Berry cannot and should not be concealed, although we dare say that BN plays with better taste!! The version of "Blue Lou" is clearly different from the one on the earlier program but equally delightful, and Chu has again a reason to smile with satisfaction, wherever he is now ... In case you haven't got the message: We stick our necks out and state for all the world to know that American white swing music never had anything comparable to the best of Scandinavian "swing vintage"!!

**NORA BROCKSTEDT MED**

**WILLY ANDRESEN's KVINTETT**

**Oslo, March 1956**

Bjarne Nerem (ts), Willy Andresen (p), unknown (g), (b), (dm), Nora Brockstedt (vo).

One title was recorded for Musica:

N1585      C'est Magnifique      Break. Obligato parts. Solo 8 bars. (FM)

Elegant and sophisticated tenorsax backing to Nora here, one finds treasures in the most unexpected places!

**VERDEN RUNDTS ALL STAR BAND 1956**

**Oslo, April 5/6, 1956**

Rowland Greenberg (tp), Andreas Skjold (tb), Mikkel Flagstad (cl-1594), Bjarne Nerem (ts), Knut Hyrum (bar), Einar Iversen (p), Ivar Børsum (b), Egil Johansen (dm), Egil Monn-Iversen (arr).

Three titles were recorded for RCA:

N1592      Love Is Just Around The Corner      Solo 14 bars. (M)

N1593      Fascinating Rhythm      Solo 16 bars. (FM)

N1594 Swingtime In Norway Solo 48 bars. Soli 4, 4  
and 4 bars to close. (FM)

With the lack of proper jazz recording sessions in this decade, we are surprised one selected such dull titles as "... Corner" and "... Rhythm", and we feel EM-I's cool arrangements are not quite matching the vibrations of the hot soloists. Nevertheless, these are valuable sides, and BN solos to great satisfaction on both titles. The best item by far is however "Swingtime ...", only a string of soli by most of Norway's top jazz artists at the time without unnecessary "packing". BN plays four fine blues choruses and then joins another four choruses of 4/4 exchanges.

**BJARNE NEREM** **same date**  
Bjarne Nerem (ts), Einar Iversen (p), Ivar Børsum (b), Egil Johansen (dm).  
One title was recorded for RCA:

N1595 Taking A Chance On Love Intro 4 bars to solo 64 bars.  
Solo 64 bars to close. (FM)

Believe it or not but this is BN's last recording in Norway for several decades! It is a feature number for tenorsax, with only one chorus graciously given to Iversen's piano, and a fine piece of music. We wish it were perfect but something is missing, the phrasing does not always proceed as smoothly as we know BN can do it. Possibly the reason is the bomb-dropping of our great drummer Egil Johansen, We have the undocumented feeling that he interrupts BN's free flow of ideas somewhat. But by all means, this is one of our most interesting jazz recordings from the fifties!!

**GUNNAR BJÖRKSTEN** **Stockholm, April 17, 1956**  
Ernie Englund, Sixten Eriksson, Weine Renliden, Arnold Johansson (tp), Åke Persson (tb), Arne Domnerus (as), Gunnar "Hacke" Björkstén, Bjarne Nerem, Rolf Blomquist (ts), Rune Falk (bar), Rune Öfvwerman (p), Staffan Broms (g), Bengt Carlsson (b), Nils Bertil Dahlander (dm).  
Two titles were recorded for Metronome, refereed in Orkesterjournalen June 1956, 1031-A "An Der Schönen Blauen Donau" and 1032-A "Ju Mer Vi Er Tilsammans", but no BN. This is a quite tasteless session, however with some good trombone. The tenorsax soli are played by Björkstén.

**GÖSTA THESELIUS** **Stockholm, April 27, 1956**  
Bengt-Arne Wallin (tp), Rolf Blomquist (fl, ts), Bjarne Nerem (ts), Lars Gullin, Lennart Jansson (bar), Bengt Hallberg (p), Georg Riedel (b), Egil Johansen (dm), Gösta Theselius (dir, arr).  
One title was recorded for Gazell:

Brewin' Solo 64 bars. (M)

"Brewin'" has one of the longest soli by BN on any studio session in the 50s and is very interesting as such. Theselius' arrangement creates a fine background, however, the solo while good seems to lack the coherence and extra inspiration characterizing the really great ones.

**same date**  
Arne Domnerus (cl, as), Rolf Blomquist (fl, ts), Bjarne Nerem (ts), Lars Gullin, Lennart Jansson (bar), Gösta Theselius or possibly Bengt Hallberg (p), Georg Riedel (b), Egil Johansen (dm).  
One title, "Cool And Cosy", but no BN.

**LARS GULLIN** **Stockholm, May 31, 1956**  
Gordon Olsson (tb), Arne Domnerus (cl, as), Bjarne Nerem (ts), Lars Gullin, Lennart Jansson (bar), Gunnar Svensson (p), Georg Riedel (b), Egil Johansen (dm).  
Three titles were recorded in a studio at Swedish Radio, no BN on "Ma"(S) but:

Fedja Solo 16 bars. (M)

Perntz Solo 32 bars. (FM)

Another beautiful "cool" Gullin session, two years after the previous one and possibly even better. Gullin plays magnificently and pulls everything masterly together. Jan Bruer and Lars Westin of the Group for Swedish Jazz History who produced the CD with these titles write that they belong to "the finest and most interesting compositions and arrangements that Lars Gullin ever wrote", and we agree wholeheartedly. BN develops continually and is playing very nice on "Perntz", but his cool and relaxed solo on "Fedja" is just wow!!

**ERNIE ENGLUND /****STIG GABRIELSONS ORKESTER****Stockholm, Aug. 13, 1956**

Ernie Englund (tp), Åke Persson (tb), Arne Bill (as), Bjarne Nerem (ts), Max Leth (vib), Åke Ejemo (p), Roland Bengtsson (g), Tommy Potter (b), Joe Harris (dm).

Two titles, 1114 "Gunnar's Theme" and 1115 "Siboney" were recorded for Metronome, not available.

**JAM SESSION****Oslo, Sept. 6, 1956**

Joe Newman (tp), Ragnar Robertsen (cl), Bjarne Nerem (ts), Tor Hultin (p), Eddie Jones (b), unknown (dm).

Private recording at Randi Hultin's house in Gartnerveien:

Shine

Solo 4 choruses of 32 bars. Chase mainly 8/8 for 10 choruses with (tp). (FM)

The existence of treasures like this jam session is extremely important and throws light on a musical area much too sparsely documented. "Shine" is a "serious" performance, evident by Newman's pensive and surprisingly modern trumpet playing and BN's tentative, kind of experimental playing. The Stan Getz influence is evident in several details here but also that of Coleman Hawkins.

**OWE THÖRNQVIST****Stockholm, Sept. 12, 1956**

Åke Persson (tb), Bjarne Nerem (ts), Rolf Larsson (p), Rolf Berg, Ola Ström (g), Tommy Potter (b), Joe Harris (dm), Owe Thörnqvist (vo).

Two titles were recorded for Metronome:

1160-A Rotmos Rock

Solo 12 bars. (M)

1161-A Diverse Julboogie

Solo 12 bars. (FM)

BN as a "screamer & honker"!! No, not that bad, but here he amuses himself by taking part in Thörnqvist's hilarious up-tempo boogie-blues. While his style is easily recognizable, he nevertheless ventures into an area shunned by serious musicians. The result in retrospective is a rare and exciting experience, buy the record for Xmas, if you can find it! But you may not like what you hear!!

**Note:** Member of the legendary Harry Arnold and His Swedish Radio Studio Orchestra (in Swedish: Harry Arnold och Radiobandet) 1956-65.

Note: Careful listening has shown that some titles appear with identical versions in more than one program (only titles with BN soli have been checked). The given dates may thus in several cases be broadcasting date and not recording date.

**HARRY ARNOLD OCH RADIOBANDET****Stockholm, Oct. 3, 1956**

Sixten Eriksson, Weine Renliden, Ernie Englund, Benny Bailey (tp), Åke Persson, Georg Vernon, Andreas Skjold, Nils Ahlqvist (tb), Arne Domnerus, Rolf Lindell (as), Bjarne Nerem, Carl Henrik Norin (ts), Lennart Jansson (bar), Bengt Hallberg (p), Bengt Högberg (g), Simon Brehm (b), Nils Bertil Dahlander (dm), Harry Arnold (dir). Note that this personnel is taken from Orkesterjournalen Oct. 1956, and thus seems more likely than the one given on the Ancha CD (also on OJC-CD). As far as we know, Egil Johansen did not join the band until Feb. 1957.

Broadcast from Swedish Radio: "Premiär!", no BN on "Stand By", "You Do Something To Me", "Robbins Nest", "This Can't Be Love" and "Stand By" but:

Our Love Is Here To Stay

Solo 32 bars to coda. (S)

Jersey Bounce

Solo 16 bars. (SM)

The first appearance by the famous "mystery band"! It will be amply discussed in connection with its first recording session for Metronome, Feb. 2, 1957, but it is important to note the large number of programs produced and preserved by Swedish Radio. This farsight has increased our BN library substantially, featuring him on titles otherwise not recorded, or with alternate versions of his well known record "hits". We get a remarkable example here, "Our Love ..." from the recording session mentioned above is one of his absolute masterpieces, and this version is quite different but only a hairbreadth of being equally magnificent!!

**HARRY ARNOLD OCH RADIOBANDET****Stockholm, Oct. 4, 1956**

Personnel as above. Guest soloist Herbie Mann (fl-"... Tunisia"). Towa Carson (vo). Broadcast from Swedish Radio. "Formering Till Tåg", no BN on "Hej Där", "Night In Tunisia" and "Basin Street Blues but (OJC-CD):

Crazy Rhythm

Solo structure: CHN 16 bars, BN 16, CHN 16, BN 16, orch 4, CHN 4, orch 4, BN 4, CHN 4, BN 4, CHN/BN 8 bars. (F)

"Crazy Rhythm" is an exciting piece, also because this title is one of the most prominent of the Metronome recording sessions four months later. BN and CHN, perhaps the most prominent all-time jazz tenorsax players of Norway and Sweden respectively, compete in a deadly but friendly and artistically impressive manner.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Oct. 13, 1956**

Personnel as above.

Broadcast from Swedish Radio, "Bjud Upp Till Dans!", no BN on "Stand By", "Time On My Hands", "On Treasure Island", "I've Got You Under My Skin", "Now It Can Be Told", "Hej Där", "Port-Au-Prince", "Dancing On The Ceiling", "You Do Something To Me" and "Stand By" but:

Soon	Possibly solo 16 bars. (SM)
Little White Lies	Possibly solo 8 bars. (M)
If You Can Dream	Soli with orch 8, 8 and 8 bars. (SM)

Rather modest BN contributions here, but he plays sweet and pleasantly on "If You ...". We are not sure of who is playing on "Soon" and "... Lies", CHN sometimes plays very much like BN.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Oct. 16, 1956**

Personnel as Oct. 3, except Bengt-Arne Wallin (tp), Gordon Olsson (tb), Gunnar Svensson (p) replace Englund, Ahlqvist and Hallberg. Ernestine Anderson (vo).

Broadcast live from Swedish Radio, sent Oct. 18, announced as "the first jazz concert with Harry Arnold's new orchestra", no BN on "Stand By", "This Can't Be Love", "Wrappin' It Up", "Did I Remember", "My Man", "It Ain't Necessarily So", "Gone With The Wind", "I Want To Be Happy" and "Stand By" but:

I Can't Believe That You're In LWM	Solo with orch 4 bars. (M)
Cherokee	Solo with orch 64 bars. (FM)
Runnin' Wild	Solo 24 bars. (F)
Jersey Bounce	Solo 16 bars. (M)

A fine version of the famous BN vehicle "Cherokee" (OJC-CD), recorded 1 1/2 years later for Metronome. Note also a very fast solo on "... Wild" and an interesting quote of "Take The A Train" on "Jersey ...".

**ERNESTINE ANDERSON** **Stockholm, Oct. 25, 1956**

Sixten Eriksson, Weine Renliden, Bengt-Arne Wallin, Benny Bailey (tp), Åke Persson, Georg Vernon, Andreas Skjold, Gordon Olsson (tb), Arne Domnerus, Rolf Lindell (as), Carl-Henrik Norin, Bjarne Nerem (ts), Lennart Jansson (bar), Rolf Larsson (p), Bengt Högberg (g), Georg Riedel (b), Egil Johansen (dm), Harry Arnold (dir), Ernestine Anderson (vo).

Two titles were recorded for Metronome, 1205-A "Did I Remember" and 1206-A "My Man" but no BN. This session is in fact the first studio recording session by Harry Arnold's orchestra, but the two titles are wholly supporting EA's vocal.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Oct. 27, 1956**

Personnel as Oct. 18, except Bengt Hallberg (p) replaces Svensson.

Broadcast from Swedish Radio, no BN on "Stand By", "Walk Hand In Hand", "Wrappin' It Up", "I Get A Kick Out Of You", "Vagabond's Dream" and "Stand By" but:

Back In Your Own Backyard	Solo 16 bars. (M)
Robbins Nest	Possibly solo 8 bars. (SM)
A Foggy Day	Possibly solo 16 bars. (M)
When I Take My Sugar To Tea	Possibly solo 4 bars. (SM)
At Sundown	Solo 34 bars. (FM)
I Can't Believe That You're In Love With Me	Possibly solo with orch 8 bars. (FM)

Particularly two of the tenorsax titles here should be noted, BN swinging happily on the fast medium "At Sundown" (OJC-CD) and CHN elaborating on the slow, beautiful "Vagabond's ...". Fine feeling also on the good old Billie/Prez vehicle "... Backyard" (OJC-CD).

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Nov. 10, 1956**  
 Christer Jägerhult, Benny Bailey, Weine Renliden, Sixten Eriksson (tp), Georg Vernon, Åke Persson, Andreas Skjold, Gordon Olsson (tb), Arne Domnerus, Rolf Lindell (as), Bjarne Nerem, Carl Henrik Norin (ts), Lennart Jansson (bar), Bengt Hallberg (p), Bengt Högberg (g), Simon Brehm (b), Nils Bertil Dahlander (dm), Harry Arnold (dir). "Royal Garden Blues" with a smaller group within the band. Broadcast from Swedish Radio, no BN on "Stand By", "Bluer Than Blue", "Dallas Blues", "Royal Garden Blues", "Now It Can Be Told" and "Stand By" but:

I Ain't Got Nobody	Solo 8 bars. (SM)
Time On My Hands	Identical to Oct. 13, 1956!
Soon	Solo 16 bars. (SM)
Little White Lies	Possibly solo 8 bars. (SM)
At Sundown	Solo 34 bars. (FM)
I Can't Believe That You're ILWM	Identical to Oct. 27, 1956!

First of all, another excellent solo on "At Sundown" should be noted. However, a brief but very clever solo on "... Nobody" almost steals the show! Note again how similar BN and CHN sometimes play! We are unsure with regard to "... Lies" and "I Can't Believe ...", as well as "A Foggy Day" and "... Tea" on the previous session.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Nov. 15, 1956**  
 Personnel as Nov. 10 except Bengt-Arne Wallin (tp), Nils Ahlqvist (tb), Ingmar Westberg (p) replace Jägerhult, Olsson and Hallberg. Four titles were recorded for Karusell, no BN on "Robbins Nest", "Basin Street Blues" and "You Do Something To Me" but:

Time On My Hands	Solo with orch 16 bars. (M)
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Harry Arnold's first real recording session, for Karusell, has good music but not reaching the extremely high and surprising level of the Metronome session later. The interesting tenorsax solo on "Time ..." clearly shows BN's debt to Stan Getz.

**GUNNAR "SILJABLOO" NILSON** **Stockholm, Nov. 22, 1956**  
 Sixten Eriksson, Jan Allan, Bengt-Arne Wallin, Weine Renliden (tp), Åke Persson (tb), Gunnar Nilson (cl, vo), Arne Domnerus, Bosse Magnusson (as), Carl-Henrik Norin, Bjarne Nerem (ts), Rune Falk (bar), Rune Öfwerman (p), Bengt Högberg (g), Lasse Pettersson (b), Gunnar Nyberg (dm). Three titles recorded for Roulette, no tenorsax on "I Can't Give You Anything But Love" and "It's The Talk Of The Town", while "Night And Day" has solo 6 bars (FM) but BN unlikely.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Dec. 15, 1956**  
 Personnel as Nov. 10 except Bengt Hallberg (p) replaces Westberg. Broadcast from Swedish Radio. "Bjud Upp Til Dans!", no BN on "Stand By", "Cheek To Cheek", "I Ain't Got Nobody", "Time On My Hands", "I Only Have Eyes For You", "Leo", "Bluer Than Blue", "Robbins Nest", "Autumn In New York / Everything Happens To Me", "Goodnight Angel / Goodnight My Love" and "Stand By" but:

Jersey Bounce	Solo 16 bars. (SM)
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This program and the following one are tailored for dancing and not as exciting as usual. BN's contributions are satisfying.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Dec. 18, 1956**  
 Personnel as Dec. 15. Broadcast from Swedish Radio, sent Dec. 20, JBr-collection-2018, no BN on "When The Sun Comes Out", "Frantic Blues", "I Found A New Baby", "I Can't Give You Anything But Love" and "The Nearness Of You" but:

Lullaby In Rhythm	Solo 16 bars. (M)
My Melancholy Baby	Solo 8 bars. (M)
Two Tenor Boogie	Soli 8 and 24 bars. (FM)

A quite soft solo on "... Baby" and a brief duet with Carl-Henrik Norin on "... Boogie", the latter having solo 8 bars plus a solo on "... Baby".

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Dec. 29, 1956**

Personnel as Dec. 15.

Broadcast from Swedish Radio. "Bjud Upp Till Dans!", no BN on "Stand By", "Love Walked In", "Dallas Blues", "You Do Something To Me", "That Old Feeling", "The Lady Is Is Love", "What A Difference A Day Made / "Goodnight Sweetheart" and "Stand By" but:

Soon	Identical to Oct. 13, 1956!
Little White Lies	Identical to Oct. 13, 1956!
Lullaby In Rhythm	Possibly solo 16 bars. (M)

**RUNE GUSTAFSSON** **Stockholm ca. 1957**

Jan Allan (tp-"Lover ...", Bjarne Nerem (ts), Rune Öfwerman (p), Rune Gustafsson (g), unknown (p), (dm).

Two titles from Swedish Radio "Jazz Cocktail", JBr-collection-2018:

Fascinating Rhythm	Intro 4 bars to solo 3 choruses of 32 bars. Solo 2 choruses to coda. (FM)
Lover Come Back To Me	Soli 16 and 64 bars. 2 choruses of 64 bars 4/4 with (tp/g) to coda. (FM)

This is a brilliant program!! On "... Rhythm" BN takes it all except for a piano chorus in the middle. On "Lover ..." the fine trumpeter Allan joins the party, and after great soloing by everybody, a long and inspired chase takes place, memorable!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Jan. 22, 1957**

Personnel same/similar to below. Sent Jan. 24. JBr-collection-2018.

Nine titles, "400 Swing" and "Cuban Trombones" have not been available, no BN on "When It's Sleepy Time Down South", Sunday", "Laura" and "Tea For Two" (the two latter have magnificent Don Byas guesting) but:

Siesta	Solo 10 bars. (S)
Royal Garden Blues	Solo 24 bars. (FM)
Cherokee	Solo 32 bars (2 <sup>nd</sup> (ts)-solo). (F)

The BN highlight is a beautiful slow solo on "Siesta". BN also plays nicely in the background on "Royal Garden ...". "Cherokee" is a two tenorsax number but no chase, only half a chorus to each, CHN first, BN immediately afterwards.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Feb. 6, 1957**

Sixten Eriksson, Bengt-Arne Wallin, Weine Renliden (tp), Arnold Johansson (tp, vt), Åke Persson, Georg Vernon, Andreas Skjold, Gordon Olsson (tb), Arne Domnerus, Rolf Lindell (as), Carl-Henrik Norin, Bjarne Nerem (ts), Lennart Jansson (bar), Bengt Hallberg (p), Bengt Högberg (g), Simon Brehm (b), Egil Johansen (dm), Harry Arnold (dir, arr).

Four titles were recorded for Metronome, no BN on 1288 "Jersey Bounce" and 1289 "Blue Lou" but:

1286	I've Found A New Baby	Solo 8 bars. (SM)
1287	Our Love Is Here To Stay	Solo 32 bars to coda. (S)

**Stockholm, Feb. 8, 1957**

Same. Three titles, no BN on 1290 "Stand By (This Is Harry)" but:

1291	Little White Lies	Solo 8 bars. (SM)
1292	Crazy Rhythm	Solo structure: CHN 16 bars, BN 32, CHN 16, orch 4, CHN 4, orch 4, BN 4, CHN 4,

These tracks were issued in America as by the Jazztone Mystery Band on the Jazztone label. In the notes to that album, critic and author George T. Simon gave this background: "This band was once as much as a mystery and surprise to us as it must be to you. We'd never heard it - nor even heard of its existence -until Claes Dahlgren, Sweden's Jazz Ambassador, walked into our office and said in his typically disarming and modest way that he had some tapes of a band he thought we might enjoy hearing. He left them on our desk with a polite "give a listen when you have time" and went on his merry way. A few days we listened and fell flat on our ear. What a terrific band! That's what we thought then. That's what we think now.



Its brilliant ensembles, its abundance of exciting, modern soloists, its biting, swinging beat and its superb polish - all of these qualities really thrilled us. Just to make sure, by the way, that we hadn't jumped off the deep end of enthusiasm, we played the tapes for some of our friends - top musicians, arrangers, critics, etc - hoping that our judgement would be vindicated. Two words: it was!". Today, the words are as true as ever, the "mystery band" led by Harry Arnold was an exceptional unit with no peers in Europe and only a few in the U. S.. It contained the best of Swedish jazzmusicians, and the Norseman BN as the born bigband tenorsax player thrived as a fish in water. He plays nicely but briefly on "... Lies" and "... Baby", the latter in an unusual slow tempo. He shares three choruses on "Crazy Rhythm" with Carl-Henrik Norin, almost his equal, in one of the finest tenorsax battles in Scandinavian jazz. And finally, if we have to select one of BN's recordings from this book to take along to a desolate island, we have decided (in tough competition with "Laura" recorded one year later) to select "Our Love ...", magnificent deluxe tenorsax ballad playing on a soft bed of trombones, a masterpiece!!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Feb. 19, 1957**

Personnel as Feb. 2. Guest soloist Tony Scott (cl).  
Broadcast from Swedish Radio, sent Feb. 21. Jazz concert live. No BN on "Six-Ten", "Lullaby Of Birdland", "Star Dust", "The Moon Walks", "A Night In Tunisia" and "Stand By" but:

Stand By (complete version) Soli 8 and 4 bars. (SM)

Interesting to hear a full version of the theme "Stand By", but BN has a fluff in the beginning.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, March 6, 1957**

Personnel as Feb. 2 except Gösta Theselius (p) replaces Hallberg.  
Three titles were recorded for Metronome, 1304 "Sunday", 1305 "Cuban Trombones" and 1306 "Now It Can Be Told" but no BN.

**Stockholm, March 7, 1957**

Same. Two titles, 1307 "Six-Ten" and 1308 "This Can't Be Love" but no BN.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, March 12, 1957**

Personnel same/similar to above. Guest Tony Scott (cl).  
Program sent March 14. CBr-collection-2018 but not heard.

**ALICE BABS** **Stockholm, April 10, 1957**

Personnel as Harold Arnold Feb. 2, 1957. Alice Babs (vo).  
Two titles were recorded for Metronome, 1334 "Taking A Chance On Love" and 1335 "The Green Door" but no BN.

**CHARLIE NORMAN** **Stockholm, April 12, 1957**

Arnold Johansson (tp), Bjarne Nerem, Allan Lundström (ts), Charlie Norman (p), Rolf Berg (g), Lars Holmgren (b), Anders Burman (dm).  
Four titles were recorded for Metronome:

Whoa Babe	Solo 16 bars (last (ts)-solo). (FM)
Rockin' The Boogie	Solo structure: BN 4 bars, AL 4, BN 4, AL 4, BN 4 bars. (M)
Choo Choo Ch'boogie	Solo 12 bars. (M)
The Sheik Of Araby	Solo 16 bars. (FM)

An exciting discovery where BN follows up his naughty venture into the realm of popular music, his playing being similar to that on the Thörnqvist session half a year earlier. On two titles he even battles with his fellow tenorsax player in much the same way as on numerous black rhythm & blues records from this era. Comparing BN here with Arnold's "Our Love ..." two months earlier show the wide range of artistic expression this great musician possessed.

**ALMSTEDT / LIND SEXTETT** **Stockholm, ca. Spring 1957**

Ove Lind (cl), Bjarne Nerem (ts), possibly Rolf Berg (g), Gunnar Almstedt (b), possibly Anders Burman (dm).  
Movie "Nattens Ljus", one title "Rock", no info.

**INGMAR WESTBERG's KVARTETT** **Stockholm, April 23, 1957**

Bjarne Nerem (ts), Ingmar Westberg (p), Sture Nordin (b), Egil Johansen (dm).  
Three titles from Swedish Radio, JBr-collection-2018:

Indian Summer	Soli 3 and 2 choruses of 32 bars. (M)
Sophisticated Lady	Soli 32 and 16 bars to coda. (S)
Copacabana (NC)	Solo 3 choruses of 32 bars. (F)

This program was a magnificent surprise, becoming available just last week (October 2018)! Quantitatively BN's tenorsax is featured to a great extent, but even more important; the qualitatively it is some of the best I have ever heard. First a highly swinging and inspired "... Summer", then a "... Lady" never surpassed anywhere, and finally a fast latin number smelling like burnt rubber!! It terminates though right after the tenorsax solo. Great quartet, really something for a public issue!!

**SPENCER WILLIAMS** **Stockholm, probably April/May 1957**  
 Collective personnel: Spencer Williams (dir), Bengt-Arne Wallin (tp), Åke Persson (tb), Arne Domnerus, Bjarne Nerem (reeds), Rolf Larsson (p), Gösta Theselius, Gunnar Lunden-Welden (arr), strings and others.  
 Twelve titles were recorded for Knäppupp, no BN on "Piano Playin' Papa", "You'll Kiss And Run Away", "Closer, Closer, Closer", "South Sea Samba", "Mardi Gras Masquerade", "The Street Musician", "Turn Back Time", "Gave My Heart" and "Game Of A Chance" but:

Royal Garden Blues	Soli with ens 12 and 6 bars. (M)
Portugese Paper Boy	Solo with ens 20 bars. (M)
Chillun Calypso With Me	Solo 10 bars. (M)

This session has in general quite mediocre music, combining jazz and dance music in a rather boring way. The tenorsax soli seem to fit into the general mood and are not particularly noteworthy.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Nov. 24, 1957**  
 Personnel as March 6 except Rolf Bäckman (as), Johnny Ekh (bar), Bengt Hallberg (p), Rolf Berg (g) replace Lindell, Jansson, Theselius and Högberg.  
 Broadcast from Swedish Radio. Jazz Concert. Date also given as Nov. 21? No BN on "Stand By", "Doctor's Special", "Lady Estelle's Dream", "In The Fall", "Jeepers Creepers", "Gloomy Eyes", "This Can't Be Love" and "Stand By" but:

That Old Black Magic	Solo with orch 4 choruses of 36 bars to coda. (FM)
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"... Black Magic", a great surprise, a tune not associated with BN before; here he takes it as a feature number, a memorable occasion!!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Dec. 6, 1957**  
 Personnel as Nov. 24. Guest soloist Nelson Williams (tp) with rhythm on "Begin The Beguine".  
 Broadcast from Swedish Radio. Jazz Concert. Date also given as Dec. 1? No BN on "Stand By", "Topsy Turvy", "Kinda Blues", "Begin The Beguine" and "Stand By" but:

I Can't Believe That You're ILWM	Identical to Oct. 18, 1956!
Laura	Solo 64 bars to long coda. (S)
Dedicated To George	Solo 8 bars. (M)

This version of "Laura" with a slightly different intro arrangement anticipates the Metronome studio recording by three months, and it is equally beautiful. The details are all the way different, although this version perhaps is slightly poorer on surprises. But by all means, this BN find is one of the most important among the radio programs!!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Dec. 27, 1957**  
 Personnel as Nov. 24.  
 Broadcast from Swedish Radio. Jazz Concert, no BN on "Stand By", "Blue Lou", "Robbins Nest", "Brief Encounter", "Lullaby In Rhythm" and "Stand By" but:

Flying Home	Solo 64 bars. (FM)
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"Flying ..." is one of the most exciting Arnold numbers with a series of great soli, culminating in two fine BN choruses and a drum finale by Egil "Bop"!

**HARRY ARNOLD OCH RADIOBANDET** **ca. 1957/58**

Personnel as usual.

Privately recorded off the air from Swedish Radio. No BN on "Stand By", "Cherry", "Moten Stomp", "Royal Garden Blues", "Kinda Blues", "Wrappin' It Up" and "Organ Grinders Swing" but:

Stompin' At The Savoy Soli 16, 32 and 16 bars. (M)

BN plays rather straight in the beginning, takes a very nice, swinging chorus in the middle, and finishes again rather straight. A nice discovery, the only time this tune is recorded with Arnold.

**ALMSTEDT / LIND SEXTETT** **Stockholm, Jan. 29, 1958**

Jan Allan (tp), Ove Lind (cl), Bjarne Nerem (ts), Rune Öfwerman (p), Gunnar "Ankan" Almstedt (b), Ulf Carlsson (dm).

Four titles were recorded for Knäppupp, originally unissued:

Bad Road Solo 32 bars. (FM)

Scottie Solo 16 bars. (M)

Broadway Solo 16 bars. (FM)

Alone Together Solo 14 bars. (SM)

Nice smallband swing but a somewhat stiff rhythm section and stale arrangements take some air out of the swing balloon. BN seems to notice it, playing competently by all means, but seemingly with a deficit of inspiration. Best is "... Together" in the slowest tempo which also has some beautiful trumpet.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Feb. 14, 1958**

Personnel as Nov. 24, 1957.

Five titles were recorded for Metronome, 1523 "Wrappin' It Up" and 1525 "Valley Stream Special" are unissued, no BN on 1522 "Takin' A Chance On Love" and 1526 "Kinda Blues" but:

1524 Dedicated To George Solo 8 bars. (FM)

A brief but humorous and typical BN solo.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Feb. 14, 1958**

Personnel as Nov. 24, 1957.

Broadcast from Swedish Radio (additional titles with strings), no BN on "Stand By", "Takin' A Chance On Love" and "Topsy Theme" but:

I Can't Believe That You're ILWM Solo with orch 6 bars. (M)

Lullaby Of The Leaves Solo with orch 16 bars. (M)

Brief solo on "... Believe ..." but still worth noticing. The warm laidback solo on "... The Leaves" is even more interesting, here we should have got two full choruses!

**ALMSTEDT / LIND SEXTETT** **Stockholm, Feb. 20, 1958**

Personnel as Jan. 29, 1958.

Four titles were recorded and issued for Knäppupp:

Cross Your Heart Solo 16 bars. (FM)

Topsy Solo 16 bars. (FM)

Christopher Columbus Solo 32 bars. (F)

Azure Solo 8 bars. (SM)

Same kind of music as three weeks earlier and the same impression prevails, although this session possibly is slightly better. BN seems to step a little harder on it, but also here the slowest tempo like "Azure" works best.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, March 9, 1958**

Personnel as Nov. 24, 1957.

Broadcast from Swedish Radio. Date also given as Feb. 14 and 27? No BN on "Stand By", "Cobra", "I Can't Escape From You", "Topsy Theme", "Indian Summer", "Liza" and "Stand By" but (two last below on OJC-CD):

Fascinating Rhythm Solo 12 bars. (FM)

Rosetta	Solo 32 bars. (FM)
Margie	Solo 16 bars. (FM)

"Margie" is announced as being by a small "dixie group within the band", but it is more like a swing group, and BN takes a lovely, inspired, swinging solo! Same goes for "Rosetta", in my personal opinion (JE 2018) BN is fantastic in the laidback style he uses with this kind of material.

**ALMSTEDT/LIND** **Stockholm, March 14, 1958**  
 Arnold Johansson (tp), Ove Lind (cl), Bjarne Nerem (ts), Bengt Hallberg (p), Rolf Berg (g), Gunnar Almstedt (b), Anders Burman (dm).  
 Recorded at Konserthuset. Five titles (a sixth one, "Moments Like This", is by a quartet without BN), "Bad Road" is unissued but:

Cotton Tail	Solo 32 bars. (F)
My Blue Heaven	Solo 32 bars. (M)
I'm Free (What's New?)	Solo 16 bars. (S)
Swingin' The Blues	Soli 48 and 2 bars. (F)

Compared to the three studio sessions, this concert date by the Almstedt/Lind group works much better, possibly due to the fine soloing and accompaniment by guitarist Rolf Berg, and also better time, close to six minutes for some titles. BN plays with inspiration, if you want to catch him in his most characteristic swing mood, different from all other tenorsax players on this earth, play "... Heaven", a lovely solo! And he just is magnificent on the slow "... Free"! Finally he has a first rate solo on "Cotton Tail" and four driving blues choruses on "Swinging ..." (on which he quotes his Prez) in fast tempo. A notable BN session this one!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, March 19, 1958**  
 Personnel as Nov. 24, 1957.  
 Five titles were recorded for Metronome, no BN on 1544 "Annie Laurie", 1546 "Indian Summer" and 1548 "Brief Encounter" but:

1545	Cherokee	Solo 64 bars. (F)
1547	Laura	Solo 64 bars to long coda. (S)

Here we find two of the most important Arnold/Nerem treasures! The fast "Cherokee" shows BN's uptempo capabilities to the fullest extent and how he obviously thrives in a bigband environment. And his "Laura" is one of the most beautiful versions existing of Don Byas' favourite ballad! Being a feature number for tenorsax, he takes the first chorus rather straight with rhythm only, to have the magnificent improvised second one with muted trumpets, trombones and band to a well deserved coda. Note in the second chorus the opening and the bars 22 and 25-26, if this isn't improvisation with more than a touch of genius, we don't know much about such things!!

**ARNOLD JOHANSSON JAM SESSION** **Stockholm, March 27, 1958**  
 Personnel including Arnold Johansson (tp), possibly Bjarne Nerem (ts).  
 Unissued session for Metronome, two titles, "Rosetta", "Pennies From Heaven".

**ALMSTEDT / LIND SEXTETT** **Stockholm, March 27/28, 1958**  
 Personnel as Jan. 29, 1958.  
 Four titles were recorded for Knäppupp:

It's Alright With Me	Solo 8 bars. (FM)
How Long Has This Been Going On	Solo 16 bars. (SM)
Love And The Weather	Solo 16 bars. (M)
Love And The Weather - alt.	As above. (M)
Willow Weep For Me	Soli 2 and 4 bars. (S)

A third session similar to above. It is interesting to have BN perform "How Long ... Going On", the title song of his famous and magnificent 1971 prize-winning LP, but the brief version here cannot compete. Best is "... With Me".

**HARRY ARNOLD OCH RADIOBANDET** **Gothenburg, April 10, 1958**  
 Personnel probably as above. Alice Babs (vo-items 3,4).  
 Broadcast from Swedish Radio "På Estraden - Musique Aux Champs Elysees", recorded at Konserthuset, no BN on "Frantic Blues", "Prelude To A Kiss" and "I

Can't Give You Anything But Love" but:

Cherokee Solo 64 bars. (F)

A fine follow-up to the Metronome version a few weeks earlier!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, April 28, 1958**  
Sixten Eriksson, Benny Bailey, Bengt-Arne Wallin, Weine Renliden, Arnold Johansson (tp), Åke Persson, Andreas Skjold, George Vernon (tb), Gordon Ohlsson (btb), Arne Domnerus (cl, as), Rolf Bäckman (as), Rolf Blomquist, Bjarne Nerem (ts), Johnny Ekh (bar-items 1-5), Rune Falk (bar-items 6-11), Bengt Hallberg (p), Rolf Berg (g-items 1-5), Simon Brehm (b-items 1-5), Lasse Pettersson (b-items 6-11), Egil Johansen (dm), Quincy Jones (arr).  
Broadcast from Swedish Radio, recorded at Konserthuset, issued on Dragon 283, no BN on "Stand By", "Kinda Blues", "Brief Encounter", "Indian Summer", "Have You Met Quincy Jones?", "Blooze", "The Midnight Sun Never Sets", "Doodlin'" and "Meet Benny Bailey" but:

Cherokee Solo 64 bars. (F)

Room 608 Solo structure: BN 8 bars, RB 8, BN 8, RB 8, orch 4, BN 4 orch 4, RB 4, BN 8, RB 8 bars. (FM)

If the previous "Cherokee" was good, this one is terrific! Several details are enchanting!! "Room 608" has a slightly slower tempo than the studio recording, same quality, and a slightly different solo structure at the end.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, April 29, 1958**  
Sixten Eriksson, Benny Bailey, Bengt-Arne Wallin, Weine Renliden, Arnold Johansson (tp), Åke Persson, Andreas Skjold, George Vernon (tb), Gordon Ohlsson (btb), Arne Domnerus (cl, as), Rolf Bäckman (as), Rolf Blomquist, Bjarne Nerem (ts), Johnny Ekh (bar), Bengt Hallberg (p), Lasse Pettersson (b), Egil Johansen (dm), Quincy Jones (dir).  
Six titles were recorded for Metronome, no BN on 1568 "Quincy's Home Again", 1569 "The Midnight Sun Never Sets", 1571 "Meet Benny Bailey", 1572 "Doodlin'" and 1573 "Count 'Em" but:

1570 Room 608 Solo structure: BN 8 bars. RB 8, BN 8, RB 8, orch 4, BN 4, orch 4, RB 4, BN 4, RB 4, BN 4, RB 4 bars. (F)

A change of tenorsax companion for BN, Rolf Blomquist replaces Norin, but this is not a loss as one may think, RB is also a remarkable performer. An exciting tenorsax chase on "Room 608" is narrowly won by BN (says a Norwegian!) but with RB giving a good fight!

**GÖSTA THESELIUS** **Stockholm, May 8, 1958**  
Benny Bailey, Weine Renliden, Bengt-Arne Wallin, Arnold Johansson (tp), Åke Persson, Andreas Skjold, Kurt Järnberg, Gordon Olsson (tb), Arne Domnerus, Rolf Billberg (as), Bjarne Nerem, Rolf Blomquist (ts), Rune Falk (bar), Rolf Larsson (p), Sven Stiberg (g), Georg Riedel (b), Egil Johansen (dm), Gösta Theselius (dir, arr).  
Four titles were recorded for Oktav:

Night And Day Solo 8 bars. (M)

Take The A Train No solo.

On The Sunny Side Of The Street Solo with orch 14 bars. (SM)

It's Only A Paper Moon Solo 6 bars. (M)

Rather commercial session this one but good contributions from BN, particularly on "... Street".

**MONICA ZETTERLUND** **Stockholm, June 11, 1958**  
Benny Bailey, Bengt-Arne Wallin, Gösta Nilsson, Bernth Gustavsson (tp), Åke Persson, Andreas Skjold, Kurt Jaernberg (tb), Arne Domnerus (as), Bjarne Nerem, Rolf Blomquist, Johnny Ekh, Georg Björklund (ts), Rune Falk (bar), Gunnar Svensson (p), Georg Riedel (b), William Schiøpffe (dm), Monica Zetterlund (vo).  
Seven titles were recorded for Columbia, "I'll Take Romance", "There's No You", "The Things We Did Last Summer", "My Old Flame", "My Heart, My Mind", "Deep In A Dream" and "Easy Street" but no BN.

**ALMSTEDT / LIND SEXTETT** **Stockholm, prob. Aug. 27, 1958**  
 Ove Lind (cl), Bjarne Nerem (ts), Bengt Hallberg (p), Rolf Berg (g), Gunnar Almstedt (b), probably Robert Edman (dm).  
 Broadcast, "Bad Road", unissued.

**MONICA ZETTERLUND** **Stockholm, Aug. 27, 1958**  
 Same personnel except Björklund out. Two titles, no BN on "Don't Be That Way" but:

Lonesome Road Solo with orch 20 bars. (F)

These sessions are focusing on Monica Zetterlund's fine vocal talents, and BN gets one solo opportunity only. However, his deft 4 bars break and following solo shows that he is the born bigband tenorsax player!

**ALMSTEDT / LIND SEXTETT** **Stockholm, Aug. 27, 1958**  
 Personnel probably as Jan. 29, 1958.  
 Broadcast, "September In The Rain" and others, no info.

**STAN GETZ** **Stockholm, Sept. 15, 1958**  
 Benny Bailey (tp), Åke Persson (tb), Stan Getz, Erik Norström, Bjarne Nerem (ts), Lars Gullin (bar), Bengt Hallberg (p, arr), Gunnar Jonsson (b), William Schiøpffe (dm).

Three titles were recorded for Karusell, "Cabin In The Sky", "Speak Low" and "Like Someone In Love" with alternate takes (a fourth title "Celebration" ("Janne's Blues") is without BN), but no BN.

**Stockholm, Sept. 16, 1958**

Same. One title, "Bengt's Blues" but no BN.

**same date**

As above except Jan Johansson (p) replaces Hallberg.  
 Two titles "Stockholm Street" and "Gold Rush" with alternate takes but no BN.

A beautiful session but with a serious shortcoming, the producer made it into an all-out Stan Getz session with BN only contributing in the written ensembles. What a shame and lack of imagination!!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Nov. 9, 1958**  
 Sixten Eriksson, Weine Renliden, Arnold Johansson, Bengt-Arne Wallin, Benny Bailey (tp), Åke Persson, Georg Vernon, Andreas Skjold, Gordon Olsson (tb), Arne Domnerus, Rolf Bäckman (as), Rolf Blomquist, Bjarne Nerem (ts), Johnny Ekh (bar), Bengt Hallberg (p), Rolf Berg (g), Georg Riedel (b), Egil Johansen (dm), Harry Arnold (dir), Chris Dane (vo).

Broadcast from Swedish Radio. Date also given as Oct. 30? No BN on "Stand By", "Meet Benny Bailey", "Moonlight In Vermont", "Chicago", "Frantic Blues", "Doctor's Special" and "Stand By" but:

The Lady Is A Tramp Solo 4 bars. (FM)

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Nov. 19, 1958**  
 Personnel as Nov. 9.

Four titles were recorded for Metronome, no BN on 1689 "Flight SK 641", 1690 "Frantic Blues" and 1692 "Wrappin' It Up" but:

1691 Valley Stream Special Solo with orch 20 bars. (M)

**Stockholm, Nov. 28, 1958**

As above except Rolf Larsson (p) replaces Hallberg.  
 Four titles, no BN on 1695 "Wouldn't It Be Lovely", 1696 "On The Street Where You Live" and 1698 "With A Little Bit Of Luck" but:

1697 I Could Have Danced All Night Solo 16 bars. (SM)

The solo on "Valley ..." is badly recorded but seems to be good. The one on "... All Night" has not this drawback and is certainly of high quality, but at present we are not 100% sure it is BN's solo, what about RB? Postscript of 2018: I am certain this is BN! Note: Different takes were used on mono and stereo releases.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Dec. 19, 1958**  
 Personnel same/similar to Nov. 9. JBr-collection-2018. Sent Dec. 31.  
 One title has BN:

Flying Pieces Solo 16 bars. (FM)

**ARNE DOMNERUS****Stockholm, March 10, 1959**

Benny Bailey, Bengt-Arne Wallin, Gösta Nilsson, Leppe Sundwall (tp), Åke Persson, Andreas Skjold, Folke Rabe, Gunnar Medberg (tb), Arne Domnerus (cl, as), Rolf Blomquist, Georg Björklund, Bjarne Nerem (ts), Rune Falk (bar, bcl), Gunnar Svensson (p), Rune Gustavsson (g), Georg Riedel (b), William Schiøpffe (dm).

Eight titles were recorded for Telestar, no BN on "Over The Rainbow", "I've Got My Love To Keep Me Warm", "Parker's Mood", "The Continental" and "It Ain't Necessarily So" but:

When Lights Are Low	Solo with orch 12 bars. (SM)
Boogie Blues	Solo with orch 24 bars. (M)
Smoke Gets In Your Eyes	Soli 2 and 8 bars. (S)

An orchestra built around Arne Domnerus' regular, smaller group and of a first-rate quality we couldn't even dream of here in Norway in the 50s. BN contributes in his usual professional way but on three titles only, and the soli are too brief, a full chorus would have been highly proper on both "... Lights ..." and "Smoke ...".

**HARRY ARNOLD OCH RADIOBANDET****Stockholm, April 16, 1959**

Personnel as Nov. 9, 1958 except Bengt Hallberg (p) replaces Larsson. Monica Zetterlund, Alice Babs, Chris Dane (vo).

Recorded live at Konserthuset as "Harry Arnold Jazz Show", broadcasted by Swedish Radio April 28. Eleven titles, no BN on "Stand By", "Quincy's Home Again", "Easy Living", "N'Est-Ce Pas?", "Chicago", "Bohemia After Dark", "Frantic Blues", "Love For Sale", "I Wish I Had You" and "Meet Benny Bailey" but:

Kinda Blues	Solo 24 bars. (SM)
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Although BN is featured only on one title, there is good reason to be happy about this CD issue; excellent sound and excellent music! "Kinda ..." is in general the most important title, having all five trumpeters soloing in a lovely tempo, and BN's solo is excellent.

**ALICE BABS****Stockholm, May 26, 1959**

Personnel as Arne Domnerus above except Bengt Hallberg (p), Sven Stiberg (g), Egil Johansen (dm) replace Svensson, Gustavsson and Schiøpffe. Björklund out.

Eleven titles were recorded for Decca/Telestar, no BN on "No Words Blues", "Just A-Sittin' And A-Rockin'", "Willow Weep For Me", "I Didn't Know What Time It Was", "New Orleans", "I Only Have Eyes For You", "Prelude To A Kiss", "The Lady Is In Love", "No Name Blues" and "I Can't Give You Anything But Love" but::

I Got It Bad	Obbligato 6 bars. (S)
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A few but beautiful bars by BN on this vocal date.

**LEONARD FEATHER****Stockholm, June 29/30, 1959**

Benny Bailey (tp), Åke Persson (tb), Allan Gustafsson (ftr), Uno Hurtigh (tu), Arne Domnerus (as), Bjarne Nerem (ts), Lennart Jansson (bar), Rune Öfwerman (p), Rune Gustafsson (g), Thorbjørn Hultkrantz (b), Joe Harris (dm).

Five titles, no BN on "Jumping For Johansson", "You Don't Know What Love Is", "Night In Tunisia" and "All Or Nothing At All" but:

Baby Won't You Please Come Home	Solo 26 bars. (SM)
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**same date**

Same minus Hurtigh. One title, "I'll Never Smile Again", but no BN.

**same date**

Same minus Gustafsson, Gustafsson and Jansson. One title:

Undecided	Solo 32 bars. (M)
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**same date**

Same as first personnel except Rolf Bäckman (as) replaces Domnerus. One title, "Prancer", but no BN.

**same date**

Same minus A. Gustafsson, Bäckman and Jansson. One title:

## Return To Stockholm

Solo 16 bars. (M)

Somewhat pale session with occasional fine soloing. BN gets three out of eight titles, and on "Baby ...", the most interesting of his contributions, he quotes "My Melancholy Baby" heavy in the introduction. The other soli are more ordinary.

**MONICA ZETTERLUND****Stockholm, Aug. 27, 1959**

Benny Bailey, Bengt-Arne Wallin, Gösta Nilsson, Weine Renliden (tp), Åke Persson, Andreas Skjold (tb), Arne Domnerus (as), Bjarne Nerem, Rolf Blomquist, Lennart Jansson (ts), Rune Falk (bar), Gunnar Svensson (p), Lasse Pettersson (b), Egil Johansen (dm), Monica Zetterlund (vo).

Two titles were recorded for Columbia, "Hallelujah, I Love Him So" and "It's All Right", but no BN.

**HARRY ARNOLD OCH RADIOBANDET****Stockholm, Aug. 31, 1959**

Personnel as Nov. 19, 1958 except Gösta Nilsson (tp) replaces Bailey and Johansson.

Four titles were recorded at Foresta Hotel for Metronome's 10 years anniversary, 1782 "Autumn In New York"/"Everything Happens To Me" unissued, no BN on 1779 "Stand By (This Is Harry)" and 1781 "Wrappin' It Up" but:

1780 Jersey Bounce

Solo 16 bars. (M)

Located far in the background, BN's solo on "Jersey ..." is almost inaudible.

**MONICA ZETTERLUND****Stockholm, Sept. 7/8, 1959**

Monica Zetterlund, Carli Tornehave (vo), Gösta Theselius (dir, arr), Sixten Eriksson, Gösta Nilsson, Weine Renliden, Arnold Johansson (tp), Andreas Skjold, Jörgen Johansson, Georg Vernon, Åke Persson, Gordon Olsson (tb), Arne Domnerus, Rolf Bäckman (as), Bjarne Nerem, Carl-Henrik Norin (ts), Stig Gabrielsson (bar), Thore Swanered, Rolf Larsson (p), Bengt Högberg (g), Arne Wilhelmson (b), Egil Johansen (dm), 10 (strings).

Four titles were recorded for Columbia, "Bess You Is My Woman Now", "Summertime", "Oh, I Get Plenty of Nuttin'" and "I Love You Porgy", but no BN.

Note: The Monica Zetterlund session of Sept. 21, 1959 is made with Gunnar Svensson's orchestra, including Arne Domnerus (as), probably Rolf Blomquist (ts), but no BN.

**HARRY ARNOLD OCH RADIOBANDET****Stockholm, Sept. 29, 1959**

Personnel similar to Aug. 31. Chris Dane, Monica Zetterlund (vo).

Jazz concert - Lätta Musikens Vecka. Program also includes Arne Domnerus' orchestra, Rune Öfverman's trio, Bengt Hallberg and others. Nine titles, no BN on "Tea For Two", "Porgy", "I Fall In Love To Easily", "Smokehouse", "Cuban Trombones", "Don't Blame Me" and "Perdido" but:

That Old Black Magic

Solo 8 bars. (FM)

Pennies From Heaven

Solo 32 bars. (S). Solo 16+8 bars, orch on bridge. (M)  
Solo 8 bars to long coda. (S)

"Pennies ..." is the last item to be put into this book (1996), and it is a major discovery! BN is featured throughout, starting almost straight and slow, going into improvisation, changing to a fine swinging medium, to conclude with a magnificent second slow section and coda with a definite modern conception.

**CHARLIE NORMANs KVARTETT****Stockholm, Oct. 2, 1959**

Charles Norman (p), Rolf Berg (g), Gunnar Almstedt (b), Anders Burman (dm), with Bjarne Nerem (ts), "Rock-Olga" (vo).

Broadcast "Säg Det Med Musik", two titles, "My Dixieland Doll", "Frankenstein Rock", not available.

**ÅKE PERSSON****Stockholm, Oct. 8, 1959**

Benny Bailey (tp), Åke Persson (tb), Arne Domnerus (as), Bjarne Nerem (ts), Lennart Jansson (bar), Gösta Theselius (p), Gunnar Johnson (b), Joe Harris (dm).

Two titles were recorded for Metronome, no BN on "Meet Benny Bailey" but:

I'm Gone

Solo 24 bars. (SM)

**same date**

As above except Domnerus out. One title, "Plenty, Plenty Soul" but no BN.



**same date**

As above except Bailey and Jansson out, Anders Burman (dm) replaces Harris.

One title:

Count 'Em Solo 48 bars. (SM)

BN is playing more "modern" than ever before, his solo on "I'm Gone" is not typical of what we have known, but the quality of his performances is excellent, and particularly "Count ..." is a marvellous piece of music!

**HARRY ARNOLD OCH RADIOBANDET Stockholm, Oct. 13, 1959**

Bigband personnel including Bjarne Nerem (ts).

Broadcast, seven titles ("Valley ..." and "Kinda ..." issued on OJC-CD as Oct. 31), five have tenorsax soli:

Change Of Pace / Stand By Solo with orch 16 bars. (SM)

Fascinating Rhythm Solo with orch 24 bars. FM

I'm Checkin' Out Goom Bye Solo with orch 32 bars. (M)

Valley Stream Special Solo 20 bars. (M)

Kinda Blues Solo 24 bars. (SM)

Nothing wrong here but better examples exist. Most exciting is "... Blues".

**MONICA ZETTERLUND Stockholm, Oct. 23, 1959**

Sixten Eriksson, Bengt-Arne Wallin, Weine Renliden, Arnold Johansson (tp), Åke Persson, Gunnar Medberg, Folke Rabe (tb), Åke Björkman (fih), Arne Domnerus (as), Bjarne Nerem, Rolf Blomquist (ts), Rune Falk (bar), Rolf Larsson (p), Rune Gustafsson (g), Gunnar Almstedt (b), Egil Johansen (dm), Monica Zetterlund (vo). Two titles were recorded for Columbia, "Lovelips" and "Your Love Was Sprung On Me", but no BN.

**BENGT-ARNE WALLINs 10-TET Stockholm, Nov. 9, 1959**

Bengt-Arne Wallin (tp, flh), Åke Persson (tb), Carl Nyström (fih), Uno Hurtigh (tu), Arne Domnerus (cl, as), Rolf Blomquist (fl, ts), Bjarne Nerem (ts), Rune Falk (bcl, bar), Rune Gustafsson (g), Yngve Åkerberg (b), Egil Johansen (dm).

Four titles were recorded for Sonet, no BN on "P-Bone", "Somethin' Blue" and "Horse Feathers" but:

Norwegian Highway Solo with ens 12, 34, 8,  
8, 12 bars and coda. (FM)

A heavy session with ambitious arrangements, this is no mainstream jam but four brief "concertos" for altosax, trumpet, trombone and tenorsax respectively. Maybe it is improper to utter a faint sigh, but although we fostered many excellent soloists, when orchestras, composing and arranging were concerned, Norway was a developing country compared to Sweden. It is thus with great pleasure we note that BN use this foreign competence to reenforce his position as a major tenorsax artist, not only as perhaps the best one Scandinavia had to offer in the period 1930-1960 but in an international perspective. With more ambitions and some luck, BN's name could easily have been known all over the world. However, a "post mortem" recognition certainly is not too late!! Brilliant solo here!!

**MONICA ZETTERLUND Stockholm, Nov. 13, 1959**

As Oct. 23 except Georg Riedel (b) replaces Almstedt.

Two titles were recorded for Columbia, "Dream Of You" and "I Could Write A Book", but no BN.

**HARRY ARNOLD OCH RADIOBANDET Stockholm, Jan. 18, 1960**

Bigband personnel including Bjarne Nerem (ts).

Five titles ("That's A Plenty" and "Flying Pieces" are issued on OJC-CD as Dec. 16, 1959), two have tenorsax:

That's A Plenty Solo 16 bars. (M)

Flying Pieces Solo 16 bars. (FM)

**Stockholm, Jan. 25, 1960**

Same. Seven titles ("Velvet ..." and "Brownsville ..." issued on OJC-CD as Jan. 21), four have tenorsax:

The Dancing Puppet Solo 16 bars. (S)

Velvet Gloves	Solo 16 bars. (SM)
Brownsville Express	Solo with orch 12 bars. (FM)
Jersey Bounce	Solo 16 bars. (SM)

BN has several solo opportunities on these programs but rather brief and not chosen among his special favourites. Nevertheless he always manages to get something exciting out of them, note ex "... Plenty", a peculiar tune to arrange for the band. As for the slower tempi, magnificent 16 bars on "... Puppet", "... Gloves" and "... Bounce"!

**MONICA WAHLBERG** **Stockholm, April 1, 1960**  
Bigband personnel including Bjarne Nerem (ts).  
Two titles were recorded for Bonniers Folkbibliotek, "Blues In The Night" and "It's Delovely", but no BN.

**HARRY ARNOLD OCH RADIOBANDET** **April 11, 1960**  
Bigband personnel including Bjarne Nerem (ts). Monica Zetterlund reported to be present.  
Three titles are found from this program, Johan Helø collection:

My Melancholy Baby	Solo 8 bars. (SM)
Vagabonds Dream	Long intro to solo 40 bars to solo with orch 16 bars to coda. (S)
Yesterdays	Solo with orch 32 bars. (SM)

Few tenorsax players in the world at large could play ballads like BN, and "... Dream" is another of his everlasting masterpieces!! No doubt it is BN here, he is announced, with the arrangement by Carl-Henrik Norin. A brief but nice solo on "... Baby", while the tenorsax is well hidden behind the orchestra on "Yesterdays", in a rather peculiar arrangement not to my taste, sorry.

**MONICA ZETTERLUND** **Stockholm, June 9, 1960**  
Bigband personnel including Bjarne Nerem (ts), Lars Gullin (bar), Monica Zetterlund (vo).  
Four titles were recorded for Columbia but no BN.

**JACK DAILEY VOCAL WITH HARRY ARNOLD & HIS ORCHESTRA** **Stockholm, June 9, 1960**  
Bigband personnel including Bjarne Nerem (ts).  
Four titles were recorded for Metronome, not available.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Oct. 3, 1960**  
Personnel same/similar as usual including Bjarne Nerem (ts).  
Four titles (more with Stan Getz (ts) guesting), JBr-collection-2018, no BN on "Theme" and "Fast Company" but:

Undecided	Solo 32 bars. (FM)
Stompin' At The Savoy	Break to solo 48 bars. Soli 64 bars and 16 bars to coda. (FM)

Magnificent tenorsax playing on these items. Why couldn't they have made a battle with Stan Getz?

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Oct. 10, 1960**  
Personnel same/similar as usual including Bjarne Nerem (ts).  
Four titles were recorded for Metronome, no BN on 1911 "Can't Help Lovin' That Man", 1913 "Some Enchanted Evening" and 1914 "I Love Paris" but:

1910	Make Believe	Solo 32 bars. (M)
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A delicate solo of best BN quality!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Oct. 17, 1960**  
Personnel same/similar as usual including Bjarne Nerem (ts).  
Program sent Oct. 20. JBr-collection-2018. Two titles have BN:

Slipped Disc	Solo with orch 16 bars. (FM)
Kinda Blues	Solo 24 bars. (SM)



This is a great program for BN! Strong fast playing on “Hallelujah”, and then later magnificent “Satin ...” and even more magnificent “Laura”, better it cannot be!! Finishing up with the now popular “... March”, this was quite an evening!!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Feb. 2, 1961**

Bigband personnel same/similar as usual including Bjarne Nerem (ts).

Broadcast, one title, collection:

Suburban Street Solo with orch 4 bars. (S)

This is a quite notable item in spite of only 4 bars!

**RUNE GUSTAFSSON** **Stockholm, Feb. 27, 1961**

Åke Persson (tb), Bjarne Nerem, Börje Fredriksson (ts), Johnny Ekh (bar), Jan Johansson (p), Rune Gustafsson (g), Jimmy Woode jr. (b), Nils- Bertil Dahlander (dm).

Two titles were recorded for Metronome, 1978 “If You Live” Solo 16 bars. (S), but not BN, no tenorsax on “Haitian Fight Song”.

**same**

Bjarne Nerem (ts), Claes Nilsson, Karl Mannberg (vln), Gideon Roecht (viola), Folke Bramme (cello), Rune Gustafsson (g), Jimmy Woode jr. (b), Nils-Bertil Dahlander (dm). One title:

What Time Is It? Solo 20 bars. (FM)

**Stockholm, Feb. 28, 1961**

Gösta Nilsson (tp), Bjarne Nerem (ts), Jan Johansson (p), Rune Gustafsson (g), Jimmy Woode jr. (b), Nils-Bertil Dahlander (dm).

Two titles, no tenorsax on “Two Pieces” but:

Blowin’ The Blues Away Solo 12 bars. (FM)

Interesting session, but not particularly exciting with regard to BN, most noteworthy is his blues chorus on “... Away”.

**QUINCY JONES** **Stockholm, March 27, 1961**

Bigband personnel including Bjarne Nerem (ts).

Four titles were recorded for Metronome, no tenorsax on “Main Title”, “The Boy In The Tree” and “Crucifixion March” but:

Fulla’ Fira Solo/straight 8 bars. (F)

Of no particular interest.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, April 20, 1961**

Bigband personnel including Bjarne Nerem (ts).

One title, “Cherokee”, no further info.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, Spring 1961?**

Bigband personnel including Bjarne Nerem (ts), Toots Thielemans (hca).

Live concert at Konserthuset, nine titles, “Rockin’ In Rhythm” has tenorsax solo by Rolf Blomqvist, but:

Jersey Bounce Solo 16 bars. (M)

**ARNE DOMNERUS** **Stockholm, May 14, 1961**

Bengt-Arne Wallin (tp), Arne Domnerus (as), Bjarne Nerem (ts), Jan Johansson (p), Georg Riedel (b), Egil Johansen (dm). Date also given as Feb..

Three titles were recorded for Artist:

Jump For Joy Solo 36 bars. (FM)

Do Me A Favour Solo 16 bars. (M)

Suburban Street Solo 12 bars. (S)

Suburban Street alt. As above. (S)

Recording session with the very best of Swedish and Norwegian (BN and EJ) jazz musicians. Fine, swinging soli on “... Joy” and “... Favour”, but my favourites are the two slow choruses on “... Street”! Note different solo structure!

**NILS LINDBERG****Stockholm, June 22, 1961**

Benny Bailey (tp), Åke Persson (tb), Rolf Billberg (as), Bjarne Nerem (ts), Nils Lindberg (p), Georg Riedel (b), Egil Johansen (dm).

TV recording session, five titles were later issued on Dragon:

Topsy	Solo 32 bars. (M)
I Remember You	Solo 36 bars. (FM)
What's New?	Solo 16 bars. (S)
Straight No Chaser	Solo 5 choruses of 12 bars. (F)
S'Wonderful	Solo 32 bars. (F)

This is a great blowing session with opportunities for everybody to have their statement. Everything works out so nicely here, and BN is in very good shape, soloing par excellence in all tempi.

**HARRY ARNOLD OCH RADIOBANDET****Stockholm, Aug. 1, 1961**

Bigband personnel including Benny Bailey (tp-2012,13), Bjarne Nerem (ts), Lucky Thompson (sop-2015, ts-2014).

Four titles were recorded for Metronome, 2012 "I Remember You", 2013 "Image", 2014 "On Easy Street" and 2015 "Frosty Summer", but no BN.

**EGIL JOHANSENs SEKSTETT****Oslo, Oct. 6, 1961**

Atle Hammer (tp), Mikkel Flagstad (as), Bjarne Nerem (ts), Einar Iversen (p), Erik Amundsen (b), Egil Johansen (dm).

NJA D622: Broadcast, four titles:

Tickle Toe (NC)	Solo 20 bars (NC). (F)
Stars Fell On Alabama	Intro 4 bars to solo 16+40 bars, (p) on first bridge, to long coda. (S)
Do Me A Favour	Solo 32 bars. (M)
Scrapple From The Apple	Soli 8, 32 and 8 bars. (FM)

A very important broadcast featuring the best of what Norway could offer at this time. The tenorsax highlight is a beautiful version of "... Alabama". The start of the broadcast is missing, thus what seems to be an exciting "Tickle Toe" is heavily amputated. Fine soloing on "... Favour" and "... Apple" though!

**BENGT HALLBERG's ORKESTER****Stockholm, ca. Nov. 1961**

Personnel including Bjarne Nerem (ts), Brita Borg (vo).

Broadcast "Knäppupp" (Povel Ramel), not available:

Sena Timmar	Obbligato. ( )
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**HARRY ARNOLD OCH RADIOBANDET****1961-62**

Bigband personnel including Bjarne Nerem (ts).

Studio recordings, twentyfive titles (2 CDs from SJA), no further identification, the following nine have tenorsax (the three first belong to "Six Scenes For Big Band"):

Suburban Street	Solo 4 bars. (S)
Tivoli Waltz	Solo 16 bars. (FM)
Helen's Marriage	Solo 8 bars to coda. (SM)
Brand New	Soli 8 and 8 bars. (FM)
Stand Pipe	Solo 32 bars. (FM)
A Swingy Sort Of Thing	Solo 16 bars. (FM)
Dec. 18, 61 Wednesday Night	Solo 36 bars. (SM)
Valley Stream Special	Solo 20 bars. (M)
Just Lonely	Solo 32 bars. (SM)

To start with the beginning: BN was one of those who could let 4 bars tell a whole story, as in "... Street". Many good tenorsax soli on the rest of these recordings. The highlights are "... Night", a blues, and "... Lonely", both in a pleasant slow medium tempo.

**HARRY ARNOLD OCH RADIOBANDET****Stockholm, early 1960s**

Bigband personnel including Bjarne Nerem (ts). Guest: Joe Newman (tp).

Recorded live, seven titles, two have BN:

Jump For Joy	Solo with orch 32 bars. (FM)
That Old Black Magic	Soli 32, 8, 52, 8 and 12 bars. (FM)

A three minutes feature number for BN, "... Magic" presents him from his very best side, one of the most memorable performances with the Harry Arnold orchestra!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, early 1960s**

Bigband personnel including Bjarne Nerem (ts). Guest: Eje Thelin (tb).

Recorded live in Konserthuset, eight titles, two have BN:

Kinda Blues	Solo 24 bars. (SM)
Valley Stream Special	Solo 20 bars. (M)

An eight minutes version of "... Blues" with a nice tenorsax solo by BN as one of the highlights.

**ARNE DOMNERUS' ORCHESTRA** **Stockholm, Jan. 10, 1962**

Rolf Ericson (tp), Bengt-Arne Wallin (tp), Arne Domnerus (cl, as), Bjarne Nerem (ts), Rune Falk (bcl, bar), Jan Johansson (p), Rune Gustafsson (g), Arne Wilhelmsson (b), Egil Johansen (dm).

Broadcast from Nalen, seven titles, but no BN.

**ARNE DOMNERUS' ORCHESTRA** **Hamburg, Jan. 26, 1962**

Bengt-Arne Wallin (tp), Arne Domnerus (cl, as), Bjarne Nerem (ts), Rune Falk (bcl, bar), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dm). Only (tp), (ts), (rhythm) on "Deed ...". Only (ts) and (g) on "... Lady".

The Olle Lind / Johan Helø collection, four titles:

Serene	Solo 24 bars. (S)
Deed I Do	Soli 8 and 64 bars. 32 bars 8/8 and 4/4 with (tp). Solo 8 bars. (FM)
Hawaiian Fight Song	Break to solo with ens 48 bars. (M)
Sophisticated Lady	Solo 64 bars to coda. (S)

Great session with excellent sound and BN in one of the summits of his artistic life! He is obviously the star of the group this date, not much can be heard of Domnerus. All four items are highly noteworthy, two beautiful ones in slow tempo, particularly exciting to have another version of "... Lady", surprising solo on "... Song", and a flashing solo on "... Do", one of his dearest vehicles.

**HARRY ARNOLD OCH RADIOBANDET** **Jan. 29, 1962**

Bigband personnel including Bjarne Nerem (ts).

Two titles, "Radiobandets bästa 1962", (date given as Jan. 10 on OJC CD), one has BN:

Smoke House	Solo 32 bars. (FM)
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Fine solo, starting out almost like an altosax.

**ARNE DOMNERUS' ORCHESTRA** **Stockholm, Jan. 31, 1962**

Bengt-Arne Wallin (tp), Arne Domnerus (as), Bjarne Nerem (ts), Rune Falk (bar), Jan Johansson (p), Rune Gustafsson (g), Arne Wilhelmsson (b), Egil Johansen (dm). Only (ts) and (g) on "... Lady".

Concert at Nalen, eight titles were recorded live, presented as "Jazz Vid Midnatt", two titles have BN (these two issued by Oslo Jazz Circle):

Sophisticated Lady	Intro to solo 64 bars to coda. (S)
Tickle Toe	Soli 62 and 8 bars. (M)

"A long and vey beautiful duo performance on "... Lady", although to be critical, BN has some technical problems in the intro, of course does not matter the least. The "... Toe" has the whole group with BN setting the pace, and listen to his charismatic performance swing of the rather straight first chorus and elegant swing of the second chorus. There are good reasons for us Norwegians being proud of BN!!

**ARNE DOMNERUS' ORCHESTRA** **Stockholm, Feb. 28, 1962**

Rolf Ericson (tp), Bengt-Arne Wallin (tp), Arne Domnerus (cl, as), Bjarne Nerem

(ts), Rune Falk (bcl, bar), Jan Johansson (p), Georg Riedel (b), Egil Johansen (dm).  
Broadcast from Nalen, seven titles, but no BN.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, March 19, 1962**

Bigband personnel including Bjarne Nerem (ts).

Three titles, "Radiobandets bästa 1962" (also on OJC CD), one has BN:

Tickle Toe Solo 32 bars. (M)

A magnificent tenorsax solo, worth the whole CD!

**BJARNE NEREM QUARTET** **Oslo, May 9, 1962**

Bjarne Nerem (ts), Einar Iversen (p), Erik Amundsen (b), Egil Johansen (dm).

Broadcast, five titles, first four on OJC CD:

Stand Pipe Straight 32 bars to solo 32 bars. 32 bars  
4/4 with (dm) to straight 32 bars. (FM)

Serene Straight 12 bars to solo 12 bars.  
Straight 12 bars. (S)

I Want To Be Happy Straight 32 bars to solo 96 bars. 64 bars  
4/4 with (dm). Solo 32 bars to coda. (F)

Sophisticated Lady Intro to solo 48 bars to long coda. (S)

Haitian Fight Song Straight 1 to solo 3 choruses of 12 bars. (M)

Back in Norway but just for a short visit, he goes on the air with the very best of local musicians. The result is highly memorable, twenty minutes of pure jazz gold. The highlights are the fast "... Happy", the introduction inspired by Pres' trio version, and the utterly beautiful version of "... Lady". Note that this session is available on CD!

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, May 1962**

Bigband personnel including Bjarne Nerem (ts).

Broadcast, sent May 28, seven titles, one (issued on OJC CD) has BN:

That Old Black Magic Solo/straight 32, 8, 12+32+8,  
8 and 12 bars to coda. (FM)

Feature number for BN, three minutes of pure 'magic', a great performance!

**BENGT-ARNE WALLIN** **Stockholm, June 5, 1962**

Bigband personnel including Bjarne Nerem (ts).

Two titles were recorded for Dux, but no BN.

**Stockholm, June 18, 1962**

Bigband personnel including BN. Five titles, one has BN:

Alt Uppå Himmelens Fäste Solo. (S)  
(In The Firmament)

**Stockholm, unknown date**

Same. Broadcast, not available:

Alt Uppå Himmelens Fäste

**Stockholm, unknown date**

Same. TV-program "Jazz I Folkton", JBR-collection-2018, sent April 11, 1963:

Alt Uppå Himmelens Fäste Solo. (S)

This is almost classical music but certainly with jazz feeling, and BN plays so beautifully. To see him perform on the TV-version is a great event. The two versions heard so far are quite different.

**HARRY ARNOLD OCH RADIOBANDET** **Stockholm, June 18, 1962**

Bigband personnel including Bjarne Nerem (ts).

Four titles, "Radiobandets bästa 1962" (two first issued on OJC CD, "... Thing" as March 12):

Lullaby In Rhythm Solo with orch 32 bars. (M)

A Swingy Sorta Thing Solo 16 bars. (FM)

Moonglow

Stand By

Solo with orch 16 bars. (SM)

Three good soli, particularly "... Rhythm" is successful. Interesting also for once to hear soloing on the theme "Stand By".

**LOU BENNETT****Stockholm, June 26, 1962**

Bjarne Nerem (ts), Robert Edman (dm), Lou Bennett (hammondorg).

Broadcast, sent Oct. 1, JBr-collection-2018, five titles, BN not present on "For Heaven's Sake" but:

Night In Tunisia

Straight. Break 4 bars to solo 64 bars.  
Soli 8 and 8 bars. Long coda. (FM)

April In Paris

Solo 64 bars. (M)

Something By John

Solo 5 choruses of 12 bars. (M)

The'll Never Be Another You

Solo 3 choruses of 32 bars to  
32 bars 4/4 with (org) to  
solo 32 bars to coda. (F)

Rather original setup but it works quite well with the organ replacing a bass when BN is soloing. Very interesting to hear him going into "... Tunisia" but he does not try to copy Bird's break. Long and consistent playing on all items.

**JAM SESSION****Molde, Aug. 3, 1962**

Bengt-Arne Wallin (tp), Bjarne Nerem (ts), Einar Iversen (p), Erik Amundsen (b), Egil Johansen (dm).

Broadcast, one title:

I Got Rhythm Variation

Solo 4 choruses of 32 bars. (M)

One of the most noteworthy BN contributions from this period, not only does he play par excellence, but full four choruses are something out of the ordinary!

**ARNE DOMNERUS****Molde, Aug. 3 or 4, 1962**

Bengt-Arne Wallin (tp), Arne Domnerus (cl, as), Bjarne Nerem (ts), Rune Falch (bar), Jan Johansson (p), Rune Gustavsson (g), George Riedel (b), Egil Johansen (dm).

Broadcast from Molde Kino, two titles, "Sister Sadie" and "Creole Love Song", NJA: K69, but no tenorsax soli.

**BJARNE NEREM****Aug?. 1962**

Bjarne Nerem (ts), Einar Iversen (p), Rune Gustafsson (g), Håkon Nilsen (b), Jon Christensen (dm).

Broadcast, NJA: K27, four titles:

Don't Blame Me (NC)

Solo 22 bars (NC).  
Solo 16 bars to coda. (S)

Desafinado

Straight 68 bars. Solo 32 bars  
to straight 76 bars to fade out. (M)

Moonlight In Vermont

Soli 20 and 6 bars to long coda. (S)

A Foggy Day

Soli 68 and 34 bars to coda. (FM)

The most beautiful of ballad playing on "... Blame Me", the beginning is missing, and "... Vermont"! There is not that much pure soloing on "Desafinado", but BN treats it with great finesse, and his straight is more music than many other artists' improvisations. Good solo also on "... Day".

**OWE THÖRNQVIST****Stockholm, Oct. 24, 1962**

Bjarne Nerem (ts), Georg Riedel (b), probably Rune Gustafsson (g), Egil Johansen (dm), Owe Thörnqvist (vo-"... Novar").

Two titles were recorded for Philips:

Bossa Catarina

Solo 8 bars. Fade out. (M)

När Min Venn Bossa Novar

Intro 4 bars to straight 32 bars.  
Solo 16 bars. Straight 22 bars to coda. (M)

Another 'crazy' OT-session with fine jazzmusic, BN seems to enjoy himself very much on «... Bossa ...».



**CHARLIE NORMAN****Stockholm, Oct. 25, 1962**

Bjarne Nerem (ts), Charlie Norman (p), Rolf Berg (g), Rune Gustafsson (el-b), Egil Johansen (dm).

Four titles were recorded for Columbia, JBr-collection-2018, "Glow Worm" and "Do The Madison" have not been available but:

Mad Safari	Solo 24 bars. (M)
Lucky Pierre	Solo 8 bars. (M)

This is most likely meant to be parody, it certainly sounds like that, no jazz value.

**ARNE DOMNERUS ORKESTER****Stockholm, Nov. 5, 1962**

Bengt-Arne Wallin (tp), Arne Domnerus (cl), Bjarne Nerem (ts), Rune Falk (bar), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b, arr), Egil Johansen (dm). Broadcast, one title, "Rund Funk", but no BN.

**HARRY ARNOLD OCH RADIOBANDET****Stockholm, Nov. 1962**

Bigband personnel including Bjarne Nerem (ts). Guest: Dexter Gordon (ts).

Recorded live, three titles, but no BN.

**RAY ADAMS****& GEORG RIEDEL's ORCHESTRA****Stockholm, 1962**

Personnel including Bjarne Nerem (ts), Ragnar "Ray Adams" Asbjørnsen (vo).

One title was recorded for Fontana (date falsely given as ca. 1965):

Jag Har Bott Vid En Landsväg	In ens. (M)
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Of no tenorsax interest.

**BJARNE NEREM QUARTET****Oslo, Jan. 1963**

Bjarne Nerem (ts), Einar Iversen (p), Rune Gustafsson (g), Håkon Nilsen (b), Jon Christensen (dm).

Broadcast. OJC-CD: 4 titles:

Soon	Straight 32 bars to solo 64 bars. Solo 48 bars to straight 20 bars. (FM)
Don't Blame Me	Soli 32 and 16 bars to coda. (S)
Moonlight In Vermont	Solo/straight 26 bars. Solo 6 bars to long coda. (S)
A Foggy Day In London T	Straight 34 bars to solo 34 bars. Solo/straight 34 bars to coda. (FM)

Another visit back to the motherland, bringing RG with him, resulting in another broadcast with old Norwegian friends. Almost twenty minutes of the best jazz music our country can offer. "Soon" was one of BN's favourite vehicles, strongly performed here. Two magnificent ballads (dig the piano intro on "... Me") of not only the very best BN quality but in an international perspective.

**HARRY ARNOLD OCH RADIOBANDET****Stockholm, Jan. 28, 1963**

Bigband personnel including Bjarne Nerem (ts). Guest: Johnny Griffin (ts).

Recorded live, seven titles, two have BN:

Straight No Chaser	Break to solo 24 bars. (FM)
Cherokee	Soli 64, 8 and 8 bars. (F)

Extremely fast "Cherokee" but no problems for BN, so why couldn't Griffin participate? Afraid? A chase would have made history! No, to be quite honest, BN was not competitive, at least not in his later years, so he would probably have taken no initiative.

**ARNE DOMNERUS****Stockholm, Feb. 20, 1963**

Bengt-Arne Wallin (tp), Arne Domnerus (as), Bjarne Nerem (ts), Rune Falk (bar), Jan Johansson (p, org), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dm). Four titles were recorded for HMV, no BN on "Brazilian Breeze", "I'm Alone" and "En Gång I Stockholm" but:

Basie Breeze	Solo 32 bars. (M)
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Lovely laidback tenorsax solo here!

**JAN JOHANSSON** **Stockholm, Feb. 25/26, 1963**

Personnel including Bjarne Nerem (ts), Jan Johansson (p).

One title was recorded for Megafon:

Medan Kolapapperen Prasslar

**HARRY ARNOLD OCH RADIOBANDET** **March 4, 1963**

Bigband personnel including Bjarne Nerem (ts), Sonya Hedenbratt (vo).

OJC-CD, one title:

Lover Man	Solo ca. 18 bars (NC). (S)
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A magnificent solo on "Lover ..." but unfortunately the first part is missing, how could that happen? Luckily the other two items are intact and so great!

**April 1, 1963**

Same/similar. This date is from OJC-CD, but SJA has earlier given ca. 1961.

Two titles:

Pennies From Heaven	Solo 32 bars. (S) to solo 32 bars. (M) Solo 12 bars to long coda. (S)
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Satin Doll	Solo 32 bars. (S)
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Ten minutes of some of the greatest BN with the Harry Arnold orchestra! First a "Pennies ..." starting in an unusual slow tempo before going up to medium, and then a beautiful version of "... Doll", one of many equally beautiful versions, but we never get tired of them!

**HARRY ARNOLD & RADIOBANDET** **Västerås, Sept./Oct., 1963**

Personnel as usual but some titles have smaller groups. Olle Helander (mc).

Concert "Musiktimmen – konsert i skolmiljö" from Västerås High School, Swedish Jazz Archives collection", sent in Swedish radio Oct. 9, 1963, ten titles, two have tenorsax (both on OJC CD):

The Chant	Solo with ens 24 bars. (FM)
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Cherokee	Solo with orch 64 bars. (F)
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Arranged by Jan Johansson, Jelly Roll Morton is introduced by "The Chant" to the youngsters, and is also BN with his non-twenties tenorsax. "Cherokee" is taken in an incredible tempo, without problems (note also baritonesax and guitar soli afterwards).

**HARRY ARNOLD OCH RADIOBANDET** **Oct. 10, 1963**

Personnel including Bjarne Nerem.

Broadcast, sent Oct. 14, "Radiobandets bästa 1963", four titles, one has BN:

Be As Children	Solo 32 bars. (SM)
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This is a really great one!! After a fine introduction by the band and an excellent piano solo, then comes BN with a delicate and highly personal and original tenorsax solo!!

**ARNE DOMNERUS' ORCHESTRA** **Borås, Oct. 21, 1963**

Bengt-Arne Wallin (tp), Arne Domnerus (cl, as), Bjarne Nerem (ts), Rune Falk (bar), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dm).

Thirteen titles were recorded at Borås Läroverk, Olle Lind / Johan Helø collection, no BN on "Rundfunk", "Something Blue", "Bebop", "Time After Time", "Visa Från Utanmyra", "Take Five", "Willow Weep For Me" and "Boogie Stop Shuffle" but:

The Spirit Feel	Solo 48 bars. (F)
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Haitian War Song	Break to solo with orch 48 bars. (M)
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Serene	Solo 24 bars. (S)
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Spooky Serenade	Solo 36 bars. (F)
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Laverne Walk	Solo 32 bars. (FM)
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This program as such is remarkable with everybody playing inspired solo for a live audience. BN takes five fine tenorsax soli, starting with the white hot "... Spirit ..." with four blues choruses, continuing in an equally intense Mingus-mood on "... War

Song” with four more. A very modern and ‘technical’ version of “Serene” is also highly fascinating. This is a bluesy day, because “Spooky ...” is also one of the kind, strange theme, but no problem for our hero. Finishing with a swinging “... Walk”, this is an important BN day!

**HARRY ARNOLD OCH RADIOBANDET** **Nov. 18, 1963**  
Bigband personnel including Bjarne Nerem (ts).  
Broadcast, “Radiobandets bästa 1963”, three titles:

Satin Doll	Solo 32 bars. (SM)
It Don't Mean A Thing	Straight 32 bars to solo 64 bars. Solo/straight 24 bars to coda. (FM)
Little Niles	Solo 32 bars. M)

Another remarkable BN solo in a very pleasant tempo on “Satin ...”, and an exciting solo feature on “... Thing”, some of the best BN you can find! Note also an excellent tenorsax solo in 6/8-time on “... Niles”.

**EGIL JOHANSENs SEKSTETT** **Stockholm, Nov. 26, 1963**  
Bengt-Arne Wallin (tp), Olle Holmqvist (tb), Bjarne Nerem (ts), Jan Johansson (p), Jimmy Woode (b), Egil Johansen (dm).  
TV-program “Jazz Blanding”, JBr-collection-2018, BN solos on the first two of five sections:

Blues	Solo 24 bars. (FM)
Bop	Solo 8 bars. (FM)

So nice to see those guys, and BN takes two fine blues choruses.

**HARRY ARNOLD OCH RADIOBANDET** **Jan. 21, 1964**  
Bigband personnel including Bjarne Nerem (ts).  
One title, OJC CD:

Wrappin' It Up	Solo 32 bars. (FM)
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This item has a really jumping tenorsax solo!

**BJARNE NEREM** **Hamburg, Jan. 31, 1964**  
Bengt-Arne Wallin, Bo Broberg (tp), Eje Thelin, Arne Domnerus (cl, as), Bjarne Nerem (ts), Rune Falk (bcl, bar), Jan Johansson (p), Rune Gustafsson (g), George Riedel (b), Egil Johansen (dm).  
The Olle Lind / Johan Helø collection, one title:

Zing! Went The String Of My Heart	Intro 8 bars to solo 5 choruses of 56 bars to coda. (F)
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If the following “Zing! ...” is magnificent, there is no superlatives fitting for this one!! One chorus longer and substantially faster, it flows along so easily as one can expect from only the very greatest performers of this wonderful jazz instrument!!

**HARRY ARNOLD & RADIOBANDET** **Feb. 4, 1964**  
Bigband personnel including Bjarne Nerem (ts).  
One title, “Goin' To Chicago”, no info.

**Feb. 17, 1964**

Five titles, one has tenorsax:

Blue Dawn In Harlem	Solo with orch 12 bars to coda? (S)
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Somewhat anonymous performance, is this BN?

**ARNE DOMNERUS ORICHESTRA** **Stockholm, Feb. 23, 1964**  
Bngt-Arne Wallin (tp), Arne Domnerus (as), Bjarne Nerem (ts), Rune Falk (bar), Rune Gustafsson (g), Georg Riedel (b).  
TV-program, JBr-collection-2018, two titles, no BN on “Rocking In Rhythm” but:

Sophisticated Lady	Intro 4 bars to solo 32 bars to very long coda. (S)
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Magnificent tenorsax performance in slow tempo, world class jazz!!

**GEORG RIEDEL** **Stockholm, Feb. 25, 1964**

Personnel: Orchestra with (fl) and (strings), Bjarne Nerem (ts).  
 "Jazz Under Stjärnorna" – Georg Riedel Spelar Musik på Sitt Eget Vis", JBr-collection-2018, two titles, no BN on "Mack The Knife" but:

I Got Rhythm With orch 24 bars to solo 64 bars. (SM)

Exciting experimental music, and rarely must "... Rhythm" have been played in this strange slow tempo. BN is personal as ever.

**BJARNE NEREM / JAN JOHANSSON TRIO** **Kristianstad, March 2, 1964**

Bjarne Nerem (ts), Jan Johansson (p), George Riedel (b), Egil Johansen (dm), Inge Dahl (mc). Date also given as March 2, 1965.

Four titles broadcasted live from Kristianstad High School as "Schoolways" (the three first on OJC CD):

Soon Soli 3 and 2 choruses of 32 bars to coda. (M)

Laura Solo 64 bars to coda. (S)

Zing! Went The String Of My Heart Intro 8 bars to solo 4 choruses of 56 bars to coda 4 bars. (FM)

Tickle Toe Solo 3 choruses of 32 bars.  
Solo 24 bars to coda. (FM)

This is one of the greatest BN sessions from this era. The quartet setting gives him much blowing space, in fact Johansson solos only on "Soon" and takes 8 bars on "... Toe", otherwise it is all tenorsax of very high quality. From these four highlights, one might choose an alltime favourite, "Zing! ...", magnificent, note especially the third chorus which he takes all by himself stoptime. But I am weak for "Tickle Toe", "Soon" is a favourite vehicle for BN, and "Laura" one of his ballad favourites, so play the whole thing!

**HARRY ARNOLD & RADIOBANDET** **March 3, 1964**

Bigband personnel including Bjarne Nerem (ts).

Four titles, two have tenorsax:

Blues March Solo 48 bars? (M)

Danderyd Solo 24 bars (1<sup>st</sup> (ts)-solo)? (SM)

This is somewhat complicated. Two tenorsaxes solo on "Danderyd" and the latter is definitely not BN, but not even the first one is typical. The solo on "... March" is excellent but does not sound like BN. Rolf Blomqvist seems to be involved.

**GEORG RIEDELs ENSEMBLE** **Stockholm, March 24, 1964**

Personnel including George Vernon (tb), Rolf Blomquist (fl), Arne Domnerus (cl), Bjarne Nerem (ts), Knud Jørgensen (p), Rune Gustafsson (g), Georg Riedel (b, arr), Bosse Skoglund (dm).

Broadcast, five titles, one has tenorsax:

Baldacks Bossa Solo/straight 24 bars. (M)

**Stockholm, April 7, 1964**

Broadcast, five titles, three have tenorsax, "New ..." issued on OJC CD:

Honeysuckle Rose Solo 8 bars. (SM)

Egon Solo 14 bars. (M)

New Orleans Solo 16 bars. (SM)

**Stockholm, April 21, 1964**

Same, (ts) and (rhythm) only on "... Samba".

Five titles, two have tenorsax, both issued on OJC CD:

Hemlagad Samba Solo/straight 44 and 32 bars. (M)

C'Est Si Bon Solo 24 bars. (M)

This great Swedish bassist was always full of surprises, and it is amazing what he could make out of this unusual music material, particularly "... Bon". BN seems to thrive in this environment, and his soli on "... Orleans", "... Bon" and "... Rose" are great, the latter played in an unusual slow tempo. The highlight is nevertheless to hear him play the samba and bossa nova. Rio de Janeiro, if it had known, would have received him with open arms!!

**HARRY ARNOLD & RADIOBANDET****May 26, 1964**

Bigband personnel including Bjarne Nerem (ts).

Two titles have tenorsax:

Jump For Joy	Solo with orch 32 bars. (FM)
Unison Blues	Solo 24 bars? (M)

A good solo on "... Joy". BN presence on "Unison ..." can be debated though, does not sound quite like him.

**BENNY GOLSON****Stockholm, July 14, 1964**

Bigband personnel including Bjarne Nerem (ts), Benny Golson (arr, dir).

Nine titles were recorded for Prestige, but no BN. Note: Solo parts added later in Stockholm and New York.

**JIMMY WITHERSPOON****Stockholm, July 15-20, 1964**

Bigband personnel including Bjarne Nerem (ts), Jimmy Witherspoon (vo), Benny Golson (arr, dir).

Twelve titles were recorded for Prestige but no BN.

**RED HOLLOWAY****Stockholm, July 1964**

Bigband personnel including Red Holloway, Bjarne Nerem (ts), Benny Golson (arr, dir).

Eight titles were recorded for Prestige 7390, not available.

**JACK McDUFF****Stockholm, July 1964**

Bigband personnel including Red Holloway, Bjarne Nerem (ts), Jack McDuff (org), Benny Golson (arr, dir).

Four titles were recorded for Prestige, but no BN.

**CAROL VENTURA****Stockholm, July 1964**

Bigband personnel including Bjarne Nerem (ts), Carol Ventura (vo-added later in New York), Benny Golson (arr, dir).

Twelve titles were recorded for Prestige, but no BN.

**ARNE DOMNERUS' ORKESTER****Stockholm, July 27 or Aug. 9, 1964**

Bosse Broberg (tp), Erik Nordström (tp-"Saluki"), Eje Thelin (tb), Arne Domnerus (as), Bjarne Nerem (ts), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dm).

Broadcast from Solliden, Skansen, JBr-collection-2018, the following have BN:

It Don't Mean A Thing	Solo/straight 4 choruses of 32 bars. Solo/straight 28 bars to coda. (F)
Saluki	Solo with orch 32 bars. (S)

A fine "... Thing" proceeding along the usual structure. Note honking in the beginning of the second chorus! "Saluki" is also quite noteworthy.

**ARNE DOMNERUS' ORKESTER****Stockholm, Oct. 19&20, 1964**

Bengt-Arne Wallin, Bosse Broberg, Bertil Lövgren (tp), Olle Holmqvist (tb, tu), Arne Domnerus (as), Claes Rosendahl, Bjarne Nerem (ts), Rune Falk (bar), Jan Johansson (p, org), Rune Gustafsson (g), Georg Riedel (b), Egil Johansen (dm).

Five titles were recorded for RCA, tenorsax soli on "Saluki" and "10:E Augusti" but not by BN, no tenorsax on "Do-Do" and "Back Again" but:

It Don't Mean A Thing	Solo/straight 4 choruses of 32 bars. Solo/straight 28 bars to coda. (F)
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Another excellent version of "... Thing"!

**JAN JOHANSSON****Stockholm, Dec. 1, 1964**

Bertil Lövgren (tp), Arne Domnerus (cl), Bjarne Nerem (ts), Rune Falk (bar), Jan Johansson (p, arr, comp), Sture Nordin (b), Egil Johansen (dm), unknown brass and reeds.

One title was recorded at Swedish Radio, issued on Megafon:

Regnvädersblues	Solo with orch 48 bars. (SM)
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A very special performance; only Jan Johansson could write something like this; "Rainweatherblues", you can feel the misery of a heavy rainy day with fog, wet dog and your wife having left you. BN and AD on clarinet are the main soloists, and together with the intense piano backing, this is great Scandinavian modern jazz!

**JAM SESSION****Stockholm, 1964/1965**

Andreas Skjold (tb), Kristian Bergheim, Bjarne Nerem (ts), John Kongshaug (g), Roman Dylag (b), Egil Johansen (dm), Anders Buraas (interviewer).

TV program recorded at Nalen, titled "De Gjorde Svensker Av Seg" (They Made Themselves Into Swedes"), interview with all musicians, two titles:

Blues	Solo 24 bars. (M)
Per Spellman	Solo. (F)

There is disturbing talk overlaid the "Blues", although that does not matter very much. The main item is an advanced arrangement of an old Norwegian folktune "Per Spellman". BN (and the others) plays very strongly on this one, absolutely a great discovery!

**HARRY ARNOLD BIGBAND****Stockholm 1964/65**

Collective personnel: Nat Pavone, Weine Reinliden, Gösta Nilsson, Bosse Broberg, Lars Färnlöf, Bengt-Arne Wallin, Lars Samuelsson, Bertil Lövgren, Jan Allen (tp, cnt, flh), Kenny Rupp, Andreas Skjold, George Vernon, Olle Holmquist, Gunnar Medberg (tb, tu, btb), Arne Domnerus, Rolf Bäckman, Bertil Erixon, Lennart Jansson, Claes Rosendahl, Bjarne Nerem, Rolf Blomqvist, Lennart Åberg, Rune Falk (reeds), Jan Johansson (p), Rune Gustafsson (g), Georg Riedel (b), Roman Dylag, Sture Åkerberg (b), Egil Johansen (dm), Pete Jacques, Jan Johansson, Georg Riedel, Bengt-Arne Wallin, Bosse Broberg, Runo Ericksson (arr).

Large number of sessions with 90 titles made at Europa Film Studio, 38 titles issued on Dragon DRCD 379 and 382, below is the complete list of BN items, those with \* are present on those CDs, those with o also on OJC-CD:

**Dec. 12, 1964**

Nine titles, three have tenorsax:

*	Isn't It Romantic	Solo 16 bars. (M)
*	Ugglor I Stora Mossen	Solo 16 bars. (FM)
*o	Unison Blues	Solo 24 bars. (M)

**Dec. 17, 1964**

Four titles, three have tenorsax:

Those Blue Stockings	Soli 32 and 14 bars. (SM)
Old Tracks	Solo 14 bars. (FM)
Coming Through The Apple	Solo 12 bars. (FM)

**Dec. 22, 1964**

Six titles, one has tenorsax:

Landslide	Break. (M)
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**Jan. 12, 1965**

Five titles, two have tenorsax:

*	Nice And Easy	Solo 14 bars. (SM)
*	Satin Doll	Solo 32 bars. (S)

**Jan. 14, 1965**

Six titles, one has tenorsax:

Meet Mr. Mooney	Solo 60 bars. (F)
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**Jan. 19, 1965**

Four titles, one has tenorsax:

*	It Don't Mean A Thing	Solo with orch 4 choruses of 32 bars. (F)
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**Jan. 21, 1965**

Four titles, one has tenorsax:

The Test Flight	Solo 18 bars. (M)
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**Feb. 4, 1965**

Six titles, two have tenorsax:

- \*o Polka Dots And Moonbeams Solo with orch 24 bars. (S)  
Solo 12 bars. (M). Solo with orch  
16 bars to very long coda. (S)
- \*o How Long Has This Been Going On? Solo 16+8 bars, orch on  
bridge. (S)

**Feb. 9, 1965**

Five titles, two have tenorsax:

- Now Hear My Meaning Solo 24 bars. (SM)
- \* Rockin' In Rhythm Solo (FM)

**Feb. 11, 1965**

Five titles, one has tenorsax:

- \* Just In Time Solo 16 bars. (SM)

**Feb. 16, 1965**

Five titles, but no tenorsax.

**March 1, 1965**

Five titles, one has tenorsax:

- You Don't Say Solo 12 bars. (S)

**March 9, 1965**

Four titles, one has tenorsax:

- Motorväg Solo 68 bars. (F)

**March 11, 1965**

Four titles, two have tenorsax:

- \*o Linje 44 Solo with orch 80 bars. (FM)
- The Test Flight Solo 18 bars. (M)

**March 23, 1965**

Three titles, but no tenorsax.

**March 25, 1965**

Six titles, one has tenorsax:

- Frenesi Solo 16 bars. (FM)

**March 30, 1965**

Four titles, but no tenorsax.

**April 1, 1965**

Two titles, but no tenorsax.

**April 6, 1965**

Three titles, one has tenorsax:

- Rotebrovalsen Soli 4 and 4 bars. (FM)

The end of the famous mystery band; after 8 ½ years the magnificent Harry Arnold Big Band is no more. BN stayed with through all these years and was one of the leading soloists, so much that the Swedes thought he was one of them, which he wasn't! The above items were never used in broadcasts, only to appear later. The band is magnificent, better than ever, it seems that the musicians really functions as one unit. The arrangements are pretty advanced and more so than in the beginning. The tenorsax playing is just great also, although it is a sort of intermediate goodbye, since he is not heard playing for some years, and never again with an orchestra like this. When trying to compile a list of highlights, I got into problems, because there were so many of them! From the extremely fast "... Mr. Mooney" and "Motorväg" to great medium swingers like "... Mean A Thing", "Rockin' ..." and "Linje 44" to laidback slower medium as "... Stockings", "Nice ...", "... Meaning" and "... Time". And of course, Bjarne Nerem's ballad playing, as good as the tenorsax greats 'over there', just listen to "Satin Doll", "Polka Dots ..." and "How Long ...", great Norwegian jazz treasures. Norwegian drummer Egil Johansen was also an important wheel in this great band. Of course we also have listened to and enjoyed

Sweden's most famous musicians, no names shall be mentioned here. To readers of this: Go ahead and buy the Harry Arnold CDs, still available, before it is too late!!

**BENGT HALLBERG ORCHESTRA** **Stockholm, April 21, 1965**

Personnels including Bjarne Nerem (ts).  
Five titles were recorded for Dux, two have BN:

Polska Från Stora Skedvi Solo 14 bars. (M)

St. Örjanslåten Solo 6 bars. (M). Solo. (S)

Fascinating folk music with jazz elements, BN most interesting on "... Skedvi".

**NILS-BERTIL DAHLANDER KVARTETT** **Stockholm, May 8, 1965**

Bjarne Nerem (ts), Lars Sjösten (p), Bjørn Alke (b), Nils-Bertil Dahlander (dm).  
Broadcast "Jazz Vid Midnatt", JBr-collection-2018, three titles (more without BN):

The Touch Of Your Lips Solo 4 choruses of 32 bars. (SM)

I Can't Give You Anything But Love Solo 3 choruses of 32 bars.  
64 bars 4/4 with (dm) to  
straight 32 bars. (FM)

Perdido Straight 32 bars to solo 32 bars. Solo 32  
bars to 64 bars 4/4 with (dm) to solo 16+8  
bars, (dm) on bridge to long coda. (F)

Great termination of this part of the BN solography, but regretfully he is not heard from for almost five years. All three titles are highly successful, but the highlight is the long and very beautiful solo "The Touch ...", belonging to BN's greatest treasures!!

No further studio recording sessions until 1970. Nor are any broadcasts found from this period. Will be continued!!

...ooo...