

The

TENORSAX

of

BJARNE ARNULF NEREM

Solographer: Jan Evensmo
Last update: Dec. 3, 2019

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 Havnå, 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. Postscript of Dec. 2019: Now including 1975!

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 BROWN'S 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 Solo 32 bars. 32 bars
(Dexter's Deck) 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)

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) |
|-------------|-----------------------------------|

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) |
|---------------|--|

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 inimical 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)

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 a freely 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
12, 8 and 12 bars. (S) |
| 9 | A Chicken Ain't Nothing But A Bird | Solo 16 bars (first
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 tenor sax 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 BREHMs 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 Mammars Boogie" was recorded for Karusell, but no BN.

ÅKE PERSSONs ORKESTER

Stockholm, April 29, 1954

Personnel from Simon Brehm's orchestra. Ellen Böbak (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)
-------	--------------	----------------------------

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)
-------	--------------------------	--------------------

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)
-------	---------------	--------------------

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

Personnel possibly including Bjarne Nerem (ts).

Three titles were recorded for Metronome, 753 "Jag är trogen / Bell Bottom Blues", 754 "Jag Undrar Vem / Have A Heart", 755 "Den Gamla Hjulångaren", but no BN.

SIMON BREHM

Stockholm, probably Oct. 1, 1954

Leppe Sundwall (tp), Åke Persson (tb), Rolf Billberg (as), Bjarne Nerem (ts), Johnny Ek (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)
-----	----------------------	--------------------

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 Brooms (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 8 bars. (S)

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 schmaltzige 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'" and the slow "... Flieder ...".

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 "Muskkrat 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 solo 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 do 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 including Bjarne Nerem (ts).

Two titles were recorded for Metronome, no BN on 835 "Woop Doodley Baby" but:

836 I Just Goofed

Solo 8 bars. (M)

Funny little solo here!

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 ARNOLD's ORKESTER****Stockholm, April 29, 1955**

Personnel probably including Bjarne Nerem (ts).

Two titles were recorded for Metronome, 864 "Tweedle Dee" and 865 "Ro-Ro-Ro-Robinson", but no BN.

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. Solo 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 ANDRESENs 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. Obbligato 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 Öfverman (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)
Permtz	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 "Permtz", 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 THÖRMQVIST

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 impressing 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)
------------------	-----------------------------

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 Öfverman (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)
---------------	--------------------

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 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 Öfverman (p), Rune Gustafsson (g), unknown (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	Solo 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 nd (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, vtb), 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 Högborg (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.

Postscript of Nov. 2019: Correction: Allan Lundström and not BN is playing in the movie "Nattens Ljus", ca. Spring 1957 (ref. Jan Bruer).

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)
----------------------	---

"... 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)
-------------	--------------------

"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 Öfverman (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 Petterson (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 (p), 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 Järnberg (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**
Sitten 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 Schiøpfte (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)

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 Schiøpfte. 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)

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 (frh), Uno Hurtigh (tu), Arne Domnerus (as), Bjarne Nerem (ts), Lennart Jansson (bar), Rune Öfverman (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)

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)

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 (frh), 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 (frh), 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 reinforce 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)
------	--------------	-------------------

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)

HARRY ARNOLD OCH RADIOBANDET Stockholm, Oct. 27, 1960

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

Three titles were recorded for Metronome, 1921 "C'est Magnifique", 1922 "It's All Right With Me" and 1923 "I'm In Love" but no BN.

HARRY ARNOLD OCH RADIOBANDET Stockholm, Nov. 10/11, 1960

Bigband personnel including Bjarne Nerem (ts), Toots Thielemans (hca-1933,34).

Four titles were recorded for Metronome, no BN on 1932 "Ol' Man River", 1933 "That Old Black Magic" and 1934 "Pennies From Heaven", but:

1931 Why Do I Love You? Break to solo 16 bars. (FM)

Typical and elegant, note the last eight bars.

HARRY ARNOLD & RADIOBANDET Stockholm, Nov. 21, 1960

Bigband personnel including Nat Adderley (cnt-1942,43), Bjarne Nerem (ts), Coleman Hawkins (ts-1944,45).

Four titles were recorded for Metronome, 1942 "Sister Sadie", 1943 "The Young Man Who Couldn't Hoe Corn", 1944 "On The Sunny Side Of The Street" and 1945 "Tea For Two", but no BN.

HARRY ARNOLD & RADIOBANDET Stockholm, Dec. 15, 1960

Sixten Eriksson, Weine Renliden, Bengt-Arne Wallin, Gösta Nilsson, Ernie Englund (tp), Åke Persson, Georg Vernon, Andreas Skjold (tb), Jörgen Johansson (btb), Arne Domnerus (cl, as), Rolf Bäckman (as), Rolf Blomqvist (fl, ts), Bjarne Nerem (ts), Johnny Ekh (bar), Rolf Larsson (p), Georg Riedel (b), William Schiöppfe (dm).

Broadcast, four titles issued on Ancha 9501-2, but no BN.

HARRY ARNOLD OCH RADIOBANDET Stockholm, ca. 1960/61

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

Five titles, JBr-collection-2018, no BN on "Doctor Special", "Serena" and "Two Different Moods" but:

Crazy Rhythm Solo structure: RB 16, BN 48,
RB 4, BN 4, RB 4, BN 4 bars. (FM)

Slipped Disc Solo with orch 16 bars. (FM)

Interesting 'chase' with tenorsax Rolf Blomqvist!

KJELL KARLSEN BIG BAND Oslo, 1961

Bigband personnel including Bjarne Nerem (ts).

Oslo Jazz Circle's CD, one title:

Laura Solo 64 bars to coda. (S)

A wonderful tenorsax solo built upon the same arrangement as Don Byas used with Harry Arnold. World music!!

HARRY ARNOLD & RADIOBANDET Stockholm, ca. 1961

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

One title, "Crazy Rhythm", no info.

HARRY ARNOLD & RADIOBANDET Stockholm, Jan. 12, 1961

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

Three titles were recorded for Metronome, no BN on 1955 "They Say It's Wonderful" and 1956 "If I Were A Bell" but:

1957 Hey There Solo 4 bars. (SM)

HARRY ARNOLD OCH RADIOBANDET Stockholm, Jan. 31, 1961

Personnel same/similar as usual including Bjarne Nerem (ts). Linn-Tones (vo-ens).

Program sent Feb. 16. JBr-collection-2018, no BN on "How Long Blues", "Get Happy", "I'm Gone" and "Bohemia After Dark" but:

Fascinating Rhythm Solo 12 bars (2nd (ts)-solo). (M)

Hallelujah Solo with (vo-ens) 32 bars. (F)

Four Solo with orch 12 bars. (M)

Satin Doll Solo 32 bars. (SM)

Laura Solo 64 bars. (S)

Blues March Solo 48 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 Roehl (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 HALLBERGs ORKESTER**Stockholm, ca. Nov. 1961**

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

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

Sena Timmar	Obbligato. ()
-------------	----------------

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)

Hawaian 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)

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

Soli/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
(In The Firmament)

Solo. (S)

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, 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 / RUNE GUSTAVSSON

Molde, Aug. 3, 1962

Bjarne Nerem (ts), Rune Gustavsson (g)

Broadcast from Molde Kino, same concert as Arne Domnerus above, one title, D148:

Sophisticated Lady	Intro to solo 64 bars to coda. (S)
--------------------	------------------------------------

Postscript of Oct. 2019: Forgot this beautiful duo version of "... Lady"!

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).
Three titles were recorded for Philips:

Bossa Catarina (vo)	Solo 8 bars. Fade out. (M)
Bossa Catarine (non-vo)	Soli/straight 64 and 40 bars to fade out. (M)
När Min Vän 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 ...”. Postscript of Oct. 19, 2019: Note (vo)/(non-vo) versions!

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)
------------------------------	-------------

Of no tenorsax interest.

BJARNE NEREM QUARTET **Oslo, Jan. 8, 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)

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 Solo 16 bars. (F)

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)

A magnificent solo on "Love ..." 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)

Satin Doll Solo 32 bars. (S)

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)

Cherokee Solo with orch 64 bars. (F)

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)

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)

Haitian War Song	Break to solo with orch 48 bars. (M)
Serene	Solo 24 bars. (S)
Spooky Serenade	Solo 36 bars. (F)
Laverne Walk	Solo 32 bars. (FM)

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)
----------------	--------------------

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)
-----------------------------------	--

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)
---------------------	-------------------------------------

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)

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 (1st (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 Blomqvist (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)
-----------------------	--

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)

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 folk tune "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 Färlöf, 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)
-----------	------------

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)
-----------------	-------------------

Jan. 19, 1965

Four titles, one has tenorsax:

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

Jan. 21, 1965

Four titles, one has tenorsax:

	The Test Flight	Solo 18 bars. (M)
--	-----------------	-------------------

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	Solo 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. Örnslåten	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 (postscript of Oct. 2019: This is not quite correct ...). All three titles are highly successful, but the highlight is the long and very beautiful solo "The Touch ...", belonging to BN's greatest treasures!!

BO NILSSON

Stockholm, Spring 1966

Bigband peronnel including Rolf Ericson (tp), Andreas Skjold (tb), Claes Rosendahl, Rolf Blomquist (fl, reeds), Bjarne Nerem (ts), Bo Nilsson (cga, cond).

Two titles were recorded for GP (in- and out-music for the thriller "Träfracken"), no BN on "Gorillan Går Ut" but:

Gorillan Går In	Solo 24 bars. (M)
-----------------	-------------------

A gospel oriented tune with quite untypical BN; he probably was not very serious.

JAM SESSION

Oslo, Sept. 1968

Collective personnel: Rowland Greenberg, Per Borthen (tp), Kjell Haugen (tb), Stein Thue (cl), Totti Bergh, Terje Larsen, Bjarne Nerem (ts), Øistein Ringstad (p), Lasse Hansen (g), Knut Ljungh (b), Omar Heide Midtsæter (dm).

Five titles were recorded at Downtown Key Club, NJA D106, no BN on "Body And Soul" but:

15:15	Christopher Columbus	Solo 3 choruses of 32 bars. (M)
12:20	Jive At Five	Possibly BN. (FM)
17:05	Three Little Words	Possibly BN. (FM)
7:50	Exactly Like You	Possibly BN. (FM)

More work later!

MARLENE WIDMARK / TEDDY WILSON

Stockholm, April 17, 1970

Collective personnel: Rolf Ericson (tp), Ove Lind (cl), Lennart Jansson (as), Bjarne Nerem, Bernt Rosengren (ts), Erik Nilsson, Lars Gullin (bar), Teddy Wilson (p), Staffan Broms (g), Arne Wilhelmsson (b), Anders Burman (dm), Marlene Widmark (vo).

Seven titles were recorded for Odeon, three have BN:

Let's Fall In Love	Obbligato 8 and 6 bars. (M)
In A Sentimental Mood	Solo 8 bars. (S)
Deep Night	Intro 8 bars. Coda. (M)

There is not much BN on this otherwise very nice session with a vocalist of high class, but still quite interesting. On "... Mood" Teddy Wilson takes a fine piano solo leading to a magnificent BN, and on "... Night" he opens and closes the proceedings with great authority. Note that both tenorsax players play obbligato on "... Love".

**MARLENE WIDMARK /
TEDDY WILSON**

Stockholm, April 20 & May 11, 1970

Rowland Greenberg (tp), Ove Lind (cl), Lennart Jansson (as-item 4), Bjarne Nerem (ts), Lars Gullin (bar-item 5), Teddy Wilson (p), Staffan Broms (g), Arne Wilhelmsson (b), Pelle Hulten (dm), Marlene Widmark (vo).

Five titles were recorded for Odeon:

You Turned The Tables On Me	Obbligato parts. Solo 16 bars. With ens. (M)
Keepin' Out Of Mischief Now	Obbligato parts. With ens. (M)
I Concentrate On You	Acc. (tp). Obbligato 16 bars. (FM)
I Had The Craziest Dream Last Night	With ens. (M)
Gone With The Wind	No solo. (M)

The second Marlene Widmark session is more swing oriented than the first one, with important presence by Norwegian trumpeter Rowland Greenberg. Mostly background for BN (note the determined "... You"!), but he takes a very nice and swinging solo on "... Tables ...".

BJARNE NEREM

Stockholm, Aug. 20, 1970

Ove Lind (cl?), Bjarne Nerem (ts), Rolf Larsson (p), Arne Wilhelmsson (b), Lars Erstrand (vib), Leif Andersson (mc).

Four titles were recorded at Skansen, JBr-collection-2018:

Three Little Words	Intro 4 bars to solo 5 choruses of 32 bars. (F)
Polkadots And Moonbeams	Solo 64 bars to coda. (S)
Out Of Nowhere	Solo 4 choruses of 32 bars. (FM)
Deed I Do	Straight 1 to solo 3 choruses of 32 bars. Solo 64 bars to coda. (FM)

Note: "Deed I Do" was issued on Gazell under Ove Lind's name, but he can hardly be heard on any of the four items.

Excellent tenorsax session, there is almost no blowing space for the others! Four items of the highest quality, and I would not be without any of them. Should I be forced to pick a highlight, it must be the ending of "... I Do", vow!!

**BJARNE NEREM & DIZZY GILLESPIE
WITH KNUD JØRGENSEN's TRIO**

Stockholm, Aug. 27, 1970

Dizzy Gillespie (tp-"Lover ..."), Bjarne Nerem (ts), Knud Jørgensen (org), Sture Nordin (b), Egil Johansen (dm).

Recorded at "Stockholms Jazzdag 1970", four titles (issued on Gemini CD 95014):

7:00	Hobson's Bop / Blues	Soli 7 and 6 choruses of 12 bars. (FM)
7:20	I'm Getting Sentimental Over You	Solo 3 choruses of 36 bars. 2 choruses with (org) to long coda. (M)
6:45	Stars Fell On Alabama	Long intro to solo 64 bars. Solo 8 bars to long coda. (S)
7:30	Lover Come Back To Me	Solo 2 choruses of 64 bars. With ens 64 bars to long coda. (F)

This session seems very exciting on paper, but is possibly somewhat disappointing. The strong and noisy organ and hard drum backing does not fit BN's softer style, and it seems that he compensates with harder tone than usual. Good playing as

always but only "... Alabama" is close to the best things he could do. The meeting with Dizzy is, as expected, rather superficial, playing with each other only on one item, "Lover ...". BN opens, going straight from "... Alabama" into presentation. Dizzy does his thing professionally and only in the final chorus do they interact.

CARL HENRIK NORINs ORKESTER

Oslo, Nov. 30, 1970

Andreas Skjold (tb, vo, ldr-since CHN passed away), Bjarne Nerem (ts), Einar Iversen (org), Rune Larson (g), Mads Jakobsson (b), Kurt Rokstrøm (dm), Eva Østerberg (vo).

Broadcast, three titles, NJA K-27, no BN on "Alfie" but:

2:50	Brazil	Solo/straight, feature number for BN. (FM)
5:55	Tangerine	Solo 3 choruses of 32 bars. (M)

Oslo, Dec. 1970

Same. Sent on Norwegian Radio New Years Eve 1970, eight titles, NJA K-87, two have BN:

3:30	Shadow Of Your Smile	Solo 16 bars. (S)
2:10	I Thank You	Solo 16 bars. (SM)

Extremely dance-oriented group, quite boring, few soli, and particularly the latter session is awful. Nevertheless, when BN appears, everything changes. His solo on "... Smile" is magnificent and utterly beautiful, and "... You" comes close. "Brazil" is a latin number that only shows BN's general competence, but "Tangerine" has a fine swinging solo.

BJARNE NEREM

Stockholm, Jan. 7, 1971

Bjarne Nerem (ts), Kjell Öhman (org-items 1-3), Rolf Larsson (p-items 4-8), Rune Larson (g-items 1-3), Sten Carlberg (g-items 4-6), Sture Nordin (b), Rolf Svensson (dm), (strings-"Yesterdays").

Eight titles were recorded for Odeon, issued as "How Long Has This Been Going On":

2:14	Stumblin'	Straight 32 bars to solo 32 bars. Straight 32 bars. (FM)
3:49	It's Alright With Me	Straight 72 bars to solo 72 bars. Solo 72 bars to coda. (FM)
3:03	Limehouse Blues	Straight 40 bars to solo 64 bars. Solo 40 bars to coda. (FM)
2:39	A Sunbonnet Blue	Straight 32 bars to solo 32 bars. Solo 20 bars to coda. (M)
4:19	Don't Worry 'Bout Me	Straight 32 bars to solo 32 bars. Solo 16 bars to long coda. (SM)
2:37	Stealin' Apples	Solo 64 bars. (M)
3:25	Yesterdays	Solo 48 bars to long coda. (S)
3:15	Alone Together	Solo/straight 80 bars to long coda. (SM)

Stockholm, Jan. 8, 1971

Bjarne Nerem (ts), Lars Sjösten (p), Rune Larson (g-items 1-2), Sture Nordin (b), Rolf Svensson (dm), (strings-"Polka Dots ...").

Four titles:

3:05	Soon	Intro 4 bars to straight 32 bars to solo 64 bars. Solo 28 bars to coda. (FM)
2:40	Lesterday	Straight 2 to solo 4 choruses of 12 bars. Solo 3 to straight 2 choruses. (FM)
3:36	Polka Dots And Moonbeams	Solo 48 bars to long coda. (S)
4:12	How Long Has This Been Going On?	Straight 32 bars to solo 16 bars. Solo 8 bars to coda. (S)
4:12	How Long Has This Been Going On? alt.	As above. (S)

It may be difficult to understand for 'non-involved' what enormous impression this LP made upon the Norwegian jazz community. Although BN was a Norwegian as good as anyone, most local jazz enthusiasts had never seen the man and heard very

little of his music, as he had spent most of his artistic life and Sweden (and even spoke more Swedish than Norwegian). With these sessions, BN came alive, and a few years later he returned to his old hometown to stay for good. The record paved the way; it was awarded with “Gyllene Skivan” (“Golden Record”) as the best Swedish produced jazz album in Sweden in 1971, and not only that, it deserved it!!! The producer had been clever enough to divide the performances into several completing segments; piano vs organ, some with strings, different backing groups, all kinds of tempi, creating a variety of moods that made the record into a perfect unity. Nothing of this would have helped if BN had had a bad day, but he was obviously highly inspired and plays magnificently all through the two days. It would be disgraceful to the others to single out particular items as highlights, so this will not be done. Play the music, easily available on Spotify!! However, I would like to use this occasion to give a comment on his style; one can find traces of influences from several of the jazz tenorsax greats, and in my opinion, supported by aural evidence here; the two most important were Chu Berry and Lester Young. That BN manages to blend elements from these two so different giants into his own highly personal and easily recognizable style is a wonder in itself! Though perhaps the reason was as simple as this; those two were the two tenorsax of the vintage era who could 1) swing the most, and 2) best let the music tell a story. BN learned this to perfection.

GUNNAR “SILJA-BLOO” NILSON **Stockholm, May 5/6, 1971**

Collective personnel: Bertil Lövgren, Maffy Falay, Bernth Gustavsson, Gösta Nilsson, Weine Reinliden (tp), Olle Holmqvist, Jörgen Johansson, Lars Olofsson, Christer Torge (tb), Gunnar Nilson (cl, vo), Lennart Jansson, Leif Hellman (as), Ulf Andersson (fl, ts), Bjarne Nerem (ts), Erik Nilsson (bar), Lars Erstrand (vib), Rolf Larsson, Lars Sjösten (p), Nicke Wöhrmann (g), Sture Nordin (b), Egil Johansen (dm), (strings).

Eight titles were recorded for Odeon, only one has BN:

The Way You Look Tonight	Solo 16 bars. Obbligato parts. (FM)
--------------------------	--

Good tenorsax contribution here.

ÖSTEN WARNERBRING **Stockholm, May 18/19, 1971**

Bigband personnel including Bjarne Nerem (ts), Östen Warnerbring (vo).

Ten titles were recorded for Philips, one has BN:

Minnets Diskotek	Intro to obbligato to solo 4 bars to obbligato. (S)
------------------	--

This is a Swedified version of “Moonlight Serenade”. BN is playing through all three minutes, beautiful!!

BJARNE NEREM QUARTET **Stockholm, July 29 (?), 1971**

Bjarne Nerem (ts), Lars Sjösten (p), Sture Nordin (b), Rolf Svensson (dm).

Recorded live from Stampen, sent on Swedish Radio Sept. 12, 1971, seven titles (issued on Gemini CD 95015):

5:30	I Let A Song Go Out Of My Heart	Soli 64 and 32 bars. (SM)
6:40	Moonlight In Vermont	Soli 52 and 26 bars. (S)
5:07	Soon	Soli 3 and 3 choruses of 32 bars. (FM)
	I'm In The Mood For Love	Soli 64 and 16 bars to long coda. (S)
6:02	Bjarne's Blues	Soli 6 and 4 choruses of 12 bars. (M)
4:53	But Not For Me	Solo 4 choruses of 32 bars. 32 bars 4/4 with (dm) to straight 16 bars. (FM)
5:18	Stardust	Solo 16+64 bars. (S)
5:40	Lester Leaps In	Solo 4 choruses of 32 bars. Solo/straight 48 bars. (F)

An excellent broadcast and BN has the opportunity to play as much as he likes. All items here are of high quality but note the beautiful ballads “Moonlight ...” and “Stardust” and my personal highlight “... Blues” which shows a side of BN not usually so prominent. Postscript of Oct. 2019: An eight title, “... Love” exists, lovely ballad!

OVE LINDs SEXTET **Stockholm, Feb. 8, 1972**

Arne Ryskog (tp, vo-“... Home”, “... Heaven”), Ove Lind (cl), Bjarne Nerem (ts), Björn Milder (p), Arne Wilhemsson (b), Rolf “Slangen” (“The Snake”) Svensson

(dm).

Recorded live from Stampen, sent Swedish Radio April 9, 1972, comments by Inge Dhl, (no BN present on "That's My Home") ("I Got ..." on Gemini CD 9508):

6:55	Smoke House Rhythm	Solo 64 bars. (FM)
4:45	Johnny Come Lately	Solo 32 bars. (M)
6:50	There's A Small Hotel	Solo 64 bars, last 8 with ens to coda. (M)
7:25	Just You, Just Me	Soli 8, 64 and 8 bars. (M)
6:25	Scuttlebutt	Solo 3 choruses of 32 bars. (FM)
6:45	Undecided	Solo 64 bars. (M)
7:20	Exactly Like You	Solo 64 bars. (M)
6:35	Rockin' Chair	Solo 32 bars. (S)
7:35	Indiana	Solo 3 choruses of 32 bars. (FM)
7:05	My Blue Heaven	Solo 64 bars. (M)
6:00	A Smooth One	Solo 32 bars. (M)
6:25	I Got Rhythm	Solo 4 choruses of 32 bars. (F)

This is Scandinavian swing tradition at its very best! Remember that the influence came from black swing of the thirties, rather than the white one, emphasizing a strong rhythm backing, two-and-four, also called locally as "the axe", chopping the music trees. We have here possibly the best piano swinger in Scandinavia, superb bass and a raw drummer that always swung. The result is that the soloists are carried forward and almost cannot avoid swinging. BN is no exception, getting one to four choruses on every item. This is no sophisticated Arnold, Domnerus or Johansson music, but the basics, to take a good melody and create a good new one. About tenorsax considerations; for me there are only highlights.

MONICA ZETTERLUND **Stockholm, Feb. 10, 1972**

Bigband personnel including Bjarne Nerem (ts), Monica Zetterlund (vo).
One title, "Krama Mig Och Dansa", was recorded for Odeon, but no BN.

GUNNAR NILSON **Stockholm, March 17, 1972**

Bigband personnel including Bjarne Nerem (ts), Gunnar Nilson (vo).
One title, "Flickan Med Den Bruna Hyn", was recorded for Odeon, not available.

LARS SJÖSTEN **Stockholm, April 8/9, 1972**

Lars Sjösten (p), Sture Nordin (b), Fredrik Noren (dm), Bjarne Nerem (vo!), Dolls (vo-group).
One title, "Gutår", was recorded for Philips, interesting curiosity.

THORE EHRLING **Stockholm, April 10, 11 & 17, 1972**

Collective personnel: Bertil Lövgren, Gösta Nilsson, Weine Reinliden (tp), Arnold Johansson (tp, vtb), Torgny Nilsson, Georg Vernon (tb), Arne Domnerus (cl, as), Claes Rosendahl (as), Lennart Åberg (sop, ts), Bjarne Nerem (ts), Erik Nilsson (bar), Bengt Hallberg, Knud Jörgensen (p), Rune Gustafsson (g), Sture Åkerberg (b), Egil Johansen (dm), Thore Ehrling (cond).
Fifteen titles were recorded for Odeon, six have BN:

Caravan	Solo 16 bars. (M)
Mack The Knife	Solo 14 bars. (FM)
Love Is Just Around The Corner	Solo 16 bars. (SM)
In The Still Of The Night	Solo 14 bars. (M)
I Can't Give You Anything But Love	Solo 16 bars. (SM)
Nobody Knows The Trouble I've Seen	Solo 16 bars. (SM)

Lots of excellent tenorsax playing here, just pick your choice! Too bad the soli are so brief.

ARNE DOMNERUS **Stockholm, May 29/30, 1972**

Collective personnel: Bosse Broberg (tp), Bertil Stranberg (tb), Arne Domnerus (cl, as), Bjarne Nerem (ts), Erik Nilsson (bar), Bengt Hallberg (p), Rune Gustafsson (g), Geog Riedel, Stefan Brolund (b), Egil Johansen (dm).
Eight titles were recorded for RCA, five have BN:

I Let A Song Go Out Of My Heart	Duet with (as) 32 bars to solo 32 bars. Duet 16 bars to coda. (SM)
Scarecrow	Solo 32 bars. (FM)
Sweet And Lovely	Duet with (as) 32 bars to solo 16 bars to duet 16 bars. (S)
A La Nerem	Solo 64 bars, last 32 with ens. (S)
I Love You Porgy	Solo 20 bars. (S)

Very nice session and not so solemn that Domnerus' sometime could be. Note very good cooperation as/ts on "... Song ..." and "... Lovely", otherwise fine tenorsax playing all over.

PER ASPLIN

Oslo, May/June 1972

Bjarne Nerem (ts), Egil Johansen (dm), bigband and strings, Sigurd Jansen (dir), Per Asplin (p?, vo).

Nine titles were recorded for Polydor, issued as "Sommer i Tønsberg", no BN on "Sommervind" and "AiAi – Et Egg" but:

Spade Og Spann	Obbligato 16 bars to solo 20 bars to obbligato 16 bars. (M)
To Lyseblå Øyne	Solo 32 bars. Obbligato 24 bars to solo 16 bars to obbligato 24 bars. (M)
Ro	Obbligato parts. (S)
En Deilig Dag	Solo 24 bars. Obbligato parts. (M)
Sommer I Tønsberg	Intro. Obbligato parts. (SM)
Min Lille By	Intro. Obbligato parts. (S/FM)
Gamle Tønsberg (Potpourri)	Obbligato parts. (S)

This is not really a jazz session but a 'Tribute to Summer' from one of our greatest entertainers Per Asplin (1928-1996). However it has got a strong jazz touch by the nice bigband arrangements and above all, by the presence of BN who plays actively on almost all items, particularly behind the vocals. Note the potpourri which has tenorsax at the end playing "I Left My Heart ...". There are three solo items, first the generally very popular at the time "Spade ..." with a beautiful combination of piano/rhythm and strings. Then an uncamouflaged "A Sunbonnet Blue" in "... Øyne" with excellent tenorsax playing, and finally a bossanova inspired "... Deilig Dag" ("A Lovely Day"). For us Norwegians in a cold country, this is a record which will be forever remembered not only for its great BN but for its general message.

PER ASPLIN

Oslo, Summer 1972

Bjarne Nerem (ts), Per Asplin (p, vo), unknown (b), (dm).

Broadcast, NJA K-27, one title:

Spade Og Spann	Solo 16 bars. (M)
----------------	-------------------

Nice to hear a broadcast version of this children's song, but if there is a tenorsax background, it is very weak, and the solo is better on the 'original'.

ROWLAND GREENBERG /BJARNE NEREM

Oslo, Aug. 1972

Rowland Greenberg (tp), Putte Wickman (cl-"... Thing"), Bjarne Nerem (ts), Bengt Hallberg (p), Rune Gustafsson (g), Erik Amundsen (b), Egil Johansen (dm),
Two titles were recorded at Sjølystsentret, NJA D-162:

8:30	It Don't Mean A Thing	Solo 4 choruses of 32 bars. (F)
5:45	Blue Lou	Solo 4 choruses of 32 bars. 2 choruses 4/4 with (tp) to duet. (FM)

Fine Norwegian/Swedish encounter and tenorsax playing, although the sound of the instrument is somewhat twisted and edgy.

JAM SESSION

Molde, Aug. 5, 1972

Bjarne Nerem, Jesper Thilo (ts), Lars Erstrand (vib), Lasse Sjøsten (p), Sture Nordin (b), Ronnie Gardiner (dm).

One title was recorded in Alexandrakjelleren, NJA K-61:

ROWLAND GREENBERG / BJARNE NEREM **Oslo, Oct. 1972**
Rowland Greenberg (tp), Bjarne Nerem (ts), Rolf Larsson (p), Tore Nordlie (b),
Edgard Vestgård (dm).
Five titles, probably broadcast, NJA K-29, items 2 and 4 on Gemini CD9504:

NILS LINDBERG **Stockholm, Jan. 28, 1973**
 Arne Domnerus (as), Bjarne Nerem, Anders Lindskog, Claes Rosendahl (ts), Erik Nilsson (bar), Ivan Ericsson, Erik Maritz (vi), Gunnar Andersson (vla), Nils Lindberg (p), Björn Alke (b), Fredrik Noren (dm).
 Two titles were recorded for SwSo, issued as “Timeless”, one has BN:

BJARNE NEREM QUARTET **Oslo, Sept. 1973**
 Bjarne Nerem (ts), Roy Hellvin (p), Erik Amundsen (b), Eyvind Olsen (dm).
 Two titles were recorded at Amalienborg Jazzhus (Gemini CD 9508):

Although we have heard BN play “... Lady” many times before, this is something of which we nevertire! “Lover...” is even better, but unfortunately it seems that both the beginning (intro?) and end (fading out before another chorus?) are missing.

BJARNE NEREM **Oslo, 1973**
 Bjarne Nerem (ts), Einar Iversen (p), Sture Janson (b), Svein Christiansen (dm).
 Music from the movie “Bobby’s Krig” (“Bobby’s War”):

A beautiful, partly unaccompanied tenorsax from the very beginning, lasting for 1:48, then piano before tenorsax continues. Great piece of music!

KARIN KROG **Oslo, Dec. 19, 1973**
 Bjarne Nerem (ts), Egil Kapstad (p), Arild Andersen (b), Jon Christensen (dm),
 Karin Krog (vo).
 Six titles were recorded for Polydor, no BN on “My Man’s Gone Now” but:

4:50	How Long Has This Been Going On?	Obbligato 8 bars to solo 16 bars. Obbligato to coda. (S)
3:01	Nice Work If You Can Get It	Solo 32 bars. (M)

4:42	Embraceable You	Obbligato 16 and 16 bars. (S)
3:18	They All Laughed	Solo 32 bars. Obbligato parts. (M)
3:54	There's A Boat LSF New York.	Solo 24 bars. Obbligato parts. (M)

The first recorded meeting with two of the very greatest in Norwegian jazz; BN meets the internationally recognized through a lifetime, Karin Krog. Adding that the session also includes the very very best of domestic rhythm, the results were bound to be good. The tenorsax playing is outstanding on all items, none mentioned, none forgotten. Magnificent music!!

KARIN KROG

Oslo, June 19, 1974

Bjarne Nerem (ts), Egil Kapstad (p), Arild Andersen (b), Jon Christensen (dm), Karin Krog (vo-except "... Feeling").

Two titles were recorded for Polydor (BN not present on "Our Love Is Here To Stay"):

5:00	Who Cares?	Solo 64 bars. (FM)
4:03	That Certain Feeling	Soli 64 and 32 bars to very long coda. (M)

Also this session has BN at his very best; uptempo on "Who ..." with some highly surprising phrases on the beginning of the first chorus, and fine laidback solo in medium tempo on the laidback instrumental "... Feeling".

BJARNE NEREM QUARTET

Oslo, 1974

Bjarne Nerem (ts), Egil Kapstad (p), Arild Andersen (b), Espen Rud (dm).

Four titles, source unknown, probably homemade, NJAD-165:

5:40	Lesterday	Straight 2 to solo 9 choruses of 12 bars. Solo 4 to straight 2 choruses. (F)
4:30	Where Have You Been?	Soli 56 and 24 bars. (S)
3:25	The Chase	Solo. (F)
1:30	How Long Has This Been Going On? (NC)	Solo 22 bars (NC). (S)

The sound of this session is quite bad, and "The Chase" is undescrivable. "How Long ..." is cut short, and on "... Been?" there are some misunderstandings around the proceedings. Only "Lesterday" is of importance, and it is possible to hear with great effort that he swings this one very well.

BJARNE NEREM QUARTET

Oslo, July 9, 1974

Bjarne Nerem (ts), Egil Kapstad (p), Arild Andersen (b), Espen Rud (dm).

Video recording from NRK, one title:

6:20	How Long Has This Been Going On?	Solo 2 ½ choruses of 32 bars. Solo 8 bars to coda. (S)
------	----------------------------------	---

A real treasure! BN solos almost three choruses, only giving the last bridge to the piano. Of equal quality to the studio recordings, only longer!

STEIN OVE BERG

Oslo, ca. Aug./Sept. 1975

Bjarne Nerem (ts), Erik Botolfson (p), Claes Nebb (g), Bjørn Jacobsen (b), Gunnar Aas (dm), Stein Ove Berg (vo).

Two titles were recorded for EMI:

Blues I Grått	Intro 4 bars to obbligato 48 bars to solo 8 bars to obbligato 16 bars to fade out. (S)
Andersen In Memoriam	Intro 2 bars to obbligato 48 bars. (S)

A wonderful way to close this part of the Bjarne Nerem solography. This is not a jazz session, but BN does not understand that and therefore delivers the very best of background playing with a fine additional solo on "Blues In Grey".

This solography will most likely be continued later