

The
TENORSAX
of
HENRY HAGEMANN

Solographers: Tom Buhmann & Jan Evensmo
Last update: Oct. 6, 2023

Born: Copenhagen, Denmark, Sept. 6, 1910
 Died: April 5, 1964

Introduction:

Already before my time the Oslo Jazz Circle knew to appreciate the best of Scandinavian jazz, and the Leo Mathisen recordings with Henry Hagemann on tenorsax were much played. Grudgingly it was admitted that on this instrument Norway was yet slightly behind in the early forties.

History:

Started on piano, but switched to saxophone from c. 1930. and began playing professionally from 1931. In Aarhus with local bands the following years. From 1933 in orchestras under the leadership of Harald Andersen, Elo Magnussen, Olfert Werner and others. 1936-37 with Gerda Neumann, Leo Mathisen and Winstrup Olesen. 1937 with Eyvind Kjær and Konstantin Hansen. Spring 1938 in Aksel Pedersens orchestra and in Konstantin Hansen's orchestra during the winter season 1938/39

With Leo Mathisen and Kai Ewans 1939/40 and again with Ewans from April 1 1940. Ewans' orchestra broke up in June 1940 and Hagemann and 5 other Kai Ewans-musicians went on their own and formed the sextet Matadorene. They only lasted a few months but continued as a recording band. On tour with Leo Mathisen January to March 1941. With Kai Ewans until the end of 1941, but also gigged with Leo Mathisen during the same period. With Leo Mathisen's band from January 1942 to summer 1944.

After leaving Leo Mathisen Hagemann reformed Matadorene during the autumn season 1944 and thereafter led own units and did extensive radio work. Led own Dixielanders band, including former Leo Mathisen colleagues Karlo Jensen and Svend Aage Nielsen. From c. 1950 Hagemann played very little jazz and chose to work in radio, theatres, summer revues and with studio groups backing popular singers.

From quite early in his career, Hagemann developed a playing style with frequent changes between single fullblown notes and rapid runs, that took him into harmonically interesting territory. He seemed inspired more by Basie's Herschel Evans or Lunceford's Joe Thomas than giants Chu Berry or Coleman Hawkins with whom he is often compared. During the 1940s, he added more modern elements to his style, that would make a comparison with Don Byas relevant.

Message:

Hagemann's father's name was Larsen and his mother's maiden name was Hagemann and thus he was christened Hagemann Larsen, but in his musical career, he was simply known as Hagemann and we have chosen to follow the same practice.

Acknowledgement:

This solography would not have been possible without the substantial help we have received from many fellow collectors. We especially wish to acknowledge the help and assistance, confirming information and finding hard-to-get recordings, from Michael Werner Thomsen and the Little Beat Team (Peder Hansen & Leif Bjerborg) and from Henrik Smith Sivertsen of the Danish Royal Library.

Particular thanks go to Børge Ring, the last surviving member of Leo Mathisens band who before he died in 2018 shared personal memories of Henry Hagemann with us and testified that

"He was proud (and happy) to be known as the tenor king during a certain period of time. His role model was the American tenorplayer Chu Berry. His fear for his future position was a happy young Egon Esbensen whose reputation as a tenor soloist and future king-to-be came floating in from Jutland as wet smoke from a house fire. Henry and Egon became good friends. They were co-kings and neighbors in the sax sections at recording sessions ... I heard that he died in a sleeper during a train journey to Stockholm where he had been booked to appear.

HENRY HAGEMANN SOLOGRAPHY

KAI EWANS ORCHESTRA**Copenhagen, Summer, 1936**

Axel Skouby (tp, vo), Olof Carlsson, Kurt Pedersen (tp), Peter Rasmussen (tb), Kai Ewans (cl, as, vo, arr), Poul Christiansen (as), Knut Knutssøn, possibly Henry Hagemann (ts), Svend Asmussen (vln), Christian Jensen (p), Ulrik Neumann (g), Keloff Nilsson (b), Erik "Spjæt" Kragh (dm), Anne Miller (vo-383).

Minimum 3 titles were recorded for HMV, but only one has been available for study.

OSC 381-2	Du er den dejligste pige i verden	No solo
OSC 382-2	Pernambuco	
OSC 383-2	Min Kær'ste Har Såd'n Et Dejligt Smil	

Copenhagen, Aug. 22, 1936

Delete Anne Miller. Add "De Tre" (Grete and Inga Kordt, Ellen Nielsen), Miss Tommi [Clara Thomsen] (vo), Arthur Young (arr).

Three titles were recorded for HMV, but no HH soli:

420-2II	"Swing" Mig Her (dt)	No solo.
421-2II	Aah, Hvor Er Jeg Glad I Dag (ke, band vcl)	No solo.
422-2II	Der Var Engang (mt)	No solo.

KAI EWANS & HIS ORCHESTRA**FEATURING BENNY CARTER****Copenhagen, Aug. 25, 1936**

Benny Carter (tp, as), accompanied by Axel Skouby (tp, vo) Olof Carlsson, Kurt Pedersen (tp), Peter Rasmussen, Palmer Traulsen (tb), Kai Ewans (cl), Aage Voss (cl, as), Poul Christiansen (as), Knut Knutssøn, Henry Hagemann (ts), Christian Jensen (p), Ulrik Neumann (g), Keloff Nilsson (b), Erik "Spjæt" Kragh (dm), Leo Mathisen (arr).

One title was recorded for HMV:

436-II	Bugle Call Rag	No solo.
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Copenhagen, Aug. 26, 1936

Benny Carter (tp, cl, as, arr), Kai Ewans (as).

One title:

435-II	Blue Interlude	No solo.
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Copenhagen, Aug. 29, 1936

Benny Carter (tp, cl), accompanied by Axel Skouby (tp, vo), Olof Carlsson, Kurt Pedersen (tp), Peter Rasmussen, Palmer Traulsen (tb), Kai Ewans (cl, vo), Aage Voss (cl, as), Poul Christiansen (as), Knut Knutssøn, Henry Hagemann (ts), Christian Jensen (p), Ulrik Neumann (g), Keloff Nilsson (b), Erik "Spjæt" Kragh (dm), Leo Mathisen (arr).

One title:

450-II	Memphis Blues (ke, lm arr)	No solo.
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As above with Benny Carter (as, tp, vo, arr).

One title:

451-II	When Lights Are Low	No solo.
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The personnel of the saxophone section for these sessions has never been completely identified. The personnel here is listed according to the original HMV leaflet.

SVEND ASMUSSEN & HIS ORCHESTRA**Copenhagen, ca. May 1937**

Aage Voss, Casper Cornelius (as), Henry Hagemann (ts), Svend Asmussen (vln, p, arr), Hans Ulrik Neumann (g), Niels Foss (b), Svend Asmussen, Annegrete Thomassen, Kjeld Nørregaard (vo-trio).

Four titles were recorded for Tono, one has HH solo:

B558B	Swing High, Swing Low	No solo.
D559D	Tag Denne Lille Erindring	Solo 8 bars. (FM)
A560A	Lille Kammerat	No solo.
B561A	Was It Rain	No solo.
B561B	Was It Rain	No solo.

A sweet, simple and rather insignificant solo, is the modest start to the Henry Hagemann solography. Note however that HH's characteristic tone is easily identified.

On a Danish CD release (Thora CD 2) matrix no. 562 with the title "Jeg har elsket dig så længe, jeg kan mindes" was identified as an Asmussen recording from this session. Careful research has made it possible to conclude, that this is not so. The recording was made by Eilert Lindorff Larsen's orchestra at a later date.

In July-August 1937 Svend Asmussen recorded six titles for Tono that have been considered as Hagemann items. It is however now agreed, that Otto Banner-Jensen played the tenorsax and not Hagemann.

SVEND ASMUSSEN & HIS ORCHESTRA **Copenhagen, September 1937**
Svend Asmussen (vln, vo-C618, arr), Kaj Møller, Cospér Cornelius (as), Henry Hagemann (ts), Børge Roger Henriksen (p), Ulrik Neumann (g), Niels Foss (b), Jazz-Trioen (Svend Asmussen, Annegrete Thomasen, Kjeld Nørregaard) (vo).
Two titles were recorded for Tono, one has HH-solo:

C618	Din Og Min (Yours And Mine)	Solo 16 bars. (M)
C619	Jeg Ejer Hele Verden	No solo.

Almost straight and no improvisation on this one.

POUL OLSEN **Copenhagen 1938**
Henry Hagemann (ts) Poul Olsen (vln) Asger Møller Garp (p) Jørn Grauengaard (g) Freddy Albeck (b, vcl)

Honeysuckle Rose (unissued)

TB: This recording has been reported in discographies from 1945 onwards, but it has nonetheless never surfaced.

JAM SESSION **Copenhagen, Dec. 3, 1938**
Svend Asmussen (vln), Henry Hagemann (cl-1084, ts), Oscar Aleman (solo-g), Helge Jacobsen (g), Alfred Rasmussen (b), Bibi Miranda (dm).
Two titles were recorded for HMV:

1083	Sweet Sue, Just You	Solo/straight 16+8 bars, (vln) on bridge. Solo 16 bars. (FM)
1084	Limehouse Blues	Theme (cl) 8+16 bars with (g) on 2 nd 8 bars. (ts)-Solo 32 bars. (F)

JE: This is one of the most exciting Danish sessions from the thirties with the brilliant Argentinian guitarist Oscar Aleman showing his excellence. It is also the first session where HH really shows his competence. He introduces "Sweet Sue ..." in a nice laidback style, and later takes a personal and highly competent solo, you don't find the instrument better played in Europe before the World War II!

TB: A classic session in Danish jazz from the golden age, primarily on account of Oscar Aleman and Svend Asmussen. However HH's second solo on Sweet Sue shows that he is certainly on his way to something remarkable. The tenorsax solo on "Limehouse ..." is competent, but hardly more.

LEO MATHISEN & HIS ORCHESTRA **Copenhagen, Oct. 24, 1939**
Erik Parker (tp, vo-"Blame ..." and "Stormy ..."), Henry Hagemann (ts), Leo Mathisen (p), Svend Hauberg (g), Alfred Rasmussen (b), John Steffensen (dm).
Broadcast from 'Stærekassen', Kongens Nytorv, four titles have survived, no HH on "Blame It On My Last Affair" and "Stormy Weather" but:

Leo's Idea (NC)	Solo 32 bars. (M)
Chinatown, My Chinatown	Solo 32 bars. (F)

HH's solo on "Leo's Idea" is competent, but does not really get anywhere. On "Chinatown ..." he is so handicapped by the fast tempo that his solo turns out utterly meaningless.

HH appears on screen, playing violin and double bass in a feature film from 1940 titled "A criminal". The music in the film however was dubbed from a different recording and is therefore not relevant for a study of HH.

MATADORENE **Copenhagen, September 1940**
Tage Rasmussen (tp), Valaida Snow (tp, vo-1140B, 1141B), Aage Voss (cl, as, bar), Henry Hagemann (ts, cl, arr), Bertrand Bech (p), Willy Sørensen (b), Erik

“Spjæt” Kragh (dm), Raquel Rastenni (vo- 1138A, 1139A), Hans Schreiber, Julius Jacobsen (arr).

Six titles were recorded for Tono, five have HH:

1138A	June Night	Faint obbligato 32 bars. (M)
1139A	T’Ain’t What You Do	Breaks 2 and 2 bars. Obbligato 16 bars. (M)
1140B	Some Of These Days	No solo.
1141B	Carry Me Back To Old Virginy	Duet with (as) 8 bars. Solo 8 bars. (M)
1142A	Caravan	Solo 16 bars. (M)
1143B	Bugle Call Rag	Solo 16 bars. (FM)

The odds are not good here with hollow, tinny studio acoustics and a painfully heavy rhythm section. Nonetheless HH turns out a fine swinging solo on “Caravan”- his first really satisfying solo on record. His 16 bars on “Bugle ...” and his 8 bars on “Carry ...” are also commendable, while “June ...” and “T’Ain’t ...” do not have anything of lasting interest.

CECIL AAGARD & HIS SWINGSTERS **Copenhagen, Oct. 15, 1940**

Erik Parker (tp), Henry Hagemann (ts), Kjeld Bonfils (vib), Leo Mathisen (p), Helge Jacobsen (g), Karlo Jensen (b), Erik Frederiksen (dm), Cecil Aagard (vo), Tony Mason (arr).

Four titles were recorded for Odeon:

3609-1	I Can’t Love You Anymore	Straight 18 bars. Solo 18 bars. (M)
3610-1	Baby Won’t You Please Come Home	Solo 18 bars. (SM)
3611-1	Nagasaki	Solo 32 bars. (FM)
3612-1	Blues Upstairs	Solo 12 bars to coda. (SM)

TB: Cecil Aagaard may be the biggest if not the greatest thing in jazz vocal. But he knew how to pick his backing. And finally HH has arrived. Who wouldn’t in this company which is the closest to an all star unit you could get in Denmark in 1940 with Mathisen in the front of a rhythm section charged to the maximum. But HH almost outshines his co-stars. All his soli are excellent, but if we are pressed, we could admit to a preference for his delicate touch on “Baby ...” or his infectious swing on “Nagasaki”.

JE: We are now entering the golden age of Danish swing with the magnificent pianist, vocalist, arranger and entertainer Leo Mathisen as the motor! However, on this and the next session he lets a Norwegian singer to enter the stage, and Cecil Aagard was in fact one of the very best European jazz singers in the swing era. He was allowed to travel freely between Norway and Denmark in those worried times, but don’t wonder why, we can forget that now and be happy for these lovely items. The session swings, the personnel is the best of what Denmark had to offer. HH has now developed his style into a swinging, dynamic one with remarkable improvisational capabilities. His soft tone and prominent vibrato are particularly pleasant in the slower tempi, and already at the delightful melody presentation of “... Anymore”, you will smile from ear to ear! Fine solo later and also on “Baby ...” and “... Upstairs”. However HH could also swing in upper tempi, with “Nagasaki” as good evidence.

CECIL AAGARD & HIS SWINGSTERS **Copenhagen, Nov. 29, 1940**

Erik Parker, Tage Rasmussen (tp), Henry Hagemann (ts), Kjeld Bonfils (vib), Leo Mathisen (p, speech), Helge Jacobsen (g), Karlo Jensen (b), Erik Frederiksen (dm), Cecil Aagard (vo).

Four titles were recorded for Odeon:

3676-1	Marie	Straight 32 bars. Solo 12 bars. (FM)
3677-1	Exactly Like You	Solo 8 bars. Obbligato 32 bars. Solo 16 bars. (FM)
3678-1	My Bonnie Is Over The Ocean	In ens 32 bars. Solo 16 bars. (FM)
3679-1	Chinatown	Solo 32 bars. (F)

JE: The second Aagard session has practically the same personnel as the first one, and the music has the same remarkable quality, although one could wish for some titles in slower tempo. He introduces “Marie” to good effect and takes a first rate solo, same goes for “Exactly ...” where he also plays nicely behind Aagard, and for “... Ocean”. It is also interesting to compare the solo on “Chinatown” to the one four years earlier, he is now absolutely in better control.

TB: Although fine too, this session does not match the previous Aagaard session. First this is due to the choice of material and second, the shortcomings of Aagaard's vocalizing are more evident. Still HH manages to turn "Exactly ..." into a memorable recording. His 16 bar solo swings with ease and his 32 bar vocal accompaniment is a gem. "My Bonnie ..." is less than obvious material for a swing session, however HH gets the most out of his 16 bar statement as he also does with his theme presentation and solo on "Marie". Interestingly HH on this day had the technical competence to deal with the frenzied tempo of "Chinatown", which he lacked on the live recording a year before.

MATADORENE **Copenhagen, Nov.-Dec. 1940**

Tage Rasmussen (tp), Aage Voss (cl, as, bar, cl, recorder-1194) Henry Hagemann (ts, cl, recorder-1194), Bertrand Bech (p), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), Aase Werild (vo-1193,94), Freddy Albeck (vo-1195,96).

Four titles recorded for Tono, three have HH:

1193	At The Darktown Strutters' Ball	Solo 16 bars. Break. (FM)
1194	Three Little Fishes	No solo.
1195	Solitude	Solo 8 bars (SM)
1196	My Blue Heaven	Solo 16 bars. (M)

As on the previous Matadorene-session, the music is also here handicapped by a heavy rhythm session. "My Blue ..." is definitely the most interesting item with an inspired solo from HH. His short solo on "Solitude" has definite merits, while "At The Darktown's ..." is more on the ordinary side.

HANS KURT, ELSE MARIE & MATADORERNE **Copenhagen, Jan. 20 1941**

Hans Kurt, Else-Marie (vo) acc. by probably same as above

1227	Mig Og Min Pige	No solo.
1228	Nørrebro Vals	No solo.

HENRY HAGEMANN & HIS FULL BRASS **Copenhagen, Feb. 1941**

Erik Parker (tp, vo-3784), Tage Rasmussen, Børge Roger Henriksen (tp), Carl Fries, Palmer Traulsen, Hilmer Nørrild (tb), Henry Hagemann (ts), Leo Mathisen (p), Karlo Jensen (g), Willy Sørensen (b), Erik "Spjæt" Kragh (dm).

Two titles were recorded for Odeon:

3784-1	Ain't Misbehavin'	Soli 8 and 16 bars. (M)
3785-1	Sweet Georgia Brown	Soli 4 and 4 bars. Solo with orch 32 bars. Solo 4 bars. (FM)

JE: As indicated by the "full brass", there are six of them, with HH as the only reed. One might have expected that he had used the opportunity to record some real solo features for himself, but that is not the case. However he plays a lovely last solo on "Ain't ..." which should be noted, and he shows his fine technique on "... Brown", although we should like to have heard him in something like the Chu - Commodore concept ...

TB: So now it was HH's turn to put together his hand-picked recording unit. Plenty brass and heavy drumming. "Ain't..." is frankly rather dull stuff, while HH is excellent on "Sweet Georgia ..." both in his short statements as part of the arrangement and in his 32 bar solo.

MATADORENE **Copenhagen, Feb. 12, 1941**

Tage Rasmussen (tp), Aage Voss (cl, as, bar) Henry Hagemann (cl, ts, arr), Bertrand Bech (p, harmonium), Willy Sørensen (b), Erik "Spjæt" Kragh (dm, vib), unknown (vo-1249,50).

Four titles were recorded for Tono, two have HH:

1249	Ain't She Sweet	Solo 8 bars. (M)
1250 B	Margie	No solo.
1251 B	It's The Talk Of The Town	Solo 8 bars. (S)
1252 B	Creole Love Call	No solo.

HH's solo on "It's The Talk ..." is unfortunately brief, but enough to demonstrate a talent for ballad playing that should later unfold. His solo on "Ain't ..." is unremarkable.

KAI EWANS

Copenhagen, March 1, 1941

Olof Carlsson, Kurt Pedersen, Leif Johansen (tp), Peter Rasmussen (tb), Kai Ewans (cl, as, vo, arr), Georg Olsen (as,) Knut Knutssøn, Henry Hagemann (ts), Børge Nordlund (p), Helge Jacobsen (g), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), strings, Aase Werrild (vo-1258), Gull-Maj Norin (vo-1260), Trio (vo 1259, 1260).

Six titles were recorded for Tono. On one there is a straight presentation of the melody that could be HH, but easily as well could be Knutssøn.

1255 A	Dinah	Poss. straight melody 16 bars. (S)
1256 B	I Can't Give You Anything But Love	No solo.
1257	Pinnocchio	No solo.
1258 A	Swing It, Hr. Lærer, Swing It	No solo.
1259	Slå En Lille Trille (Pinnocchio Potpourri)	No solo.
1260	Regntunge Skyer	No solo.

Kai Ewans' orchestra was at this time the foremost commercial dance orchestra in Denmark. It supplied music for feature films and backed the popular singers of the time. But some of the country's most talented jazz soloists were also to be found in the orchestra and it could under the right circumstances swing with a genuine jazz feeling, but regrettably not on the pieces that were recorded at this session.

MATADORENE

Copenhagen, April 29, 1941

Tage Rasmussen (tp), Aage Voss (cl, as, bar), Henry Hagemann (cl, ts, arr), Bertrand Bech (p), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), Knut Knutssøn (vo-1288).

Four titles were recorded for Tono, three have HH:

1288 B	Basin Street Blues	No solo.
1289 B	Mood Indigo	Solo 8 bars (S)
1290 A	Annie Laurie	Solo 16 + 8 bars. (M)
1291 A	Ciribiribin	Solo 32 bars (M)

There main interest from this session is a fine tenor solo on "Ciribiribin" that contains some nice and original ideas. "Annie..." is a rather lame version of Sy Oliver's chart for the Jimmy Lunceford orchestra and the the tenor solo is competent, but a watered-down version of the one on Lunceford's recording. The short solo on "... Indigo" is a practically straight reading of the melody.

KAI EWANS

Copenhagen, June 26, 1941

Olof Carlsson, Kurt Pedersen, Leif Johansen (tp), Peter Rasmussen (tb), Kai Ewans (cl, as, vo, arr), Georg Olsen (as), Knut Knutssøn, Henry Hagemann (ts), Hans Schreiber (p), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), strings, Lizzie Rye (vo 1232-1233), Lillian Rune (vo-1334, 1335), band (vo-1333).

Four titles were recorded for Tono, two titles have HH:

1232	Min Dag Er Endt (Sierra Sue)	Straight solo 8 bars (M)
1233	Fremad Lille Rytter (Reite, kleine Reiter)	No solo.
1334 B	Everybody Sing	No solo.
1335 B	Sweet Sue	Solo 8 bars. (FM)

HH gets the maximum out of his short 8 bars on "Sweet ...".

LEO MATHISEN'S BAND

Copenhagen, September 5, 1941

Erik Parker (tp, vo-3891,92, speech), Tage Rasmussen (tp), Henry Hagemann, Peter Sieben (cl, ts), Leo Mathisen (p, vo-3890,93, arr, speech), Børge Ring (g), Karlo Jensen (b), John Steffensen (dm)..

Four titles were recorded for Odeon, two have HH:

3890-1	Take It Easy	(cl)-Solo 8 bars. (M)
3891-1	What Shall I Say?	No solo.
3892-1	Laughing Up My Sleeve	Solo 8 bars. (M)
3893-1	I Want To Be Happy	Solo 16 bars (2 nd (ts)-solo). (F)

On "I Want..." the two tenors are splitting a chorus and it demonstrates clearly how HH was head and shoulders over other Danish tenors at this time, even though he tries some interesting ideas that do not quite come off. On the other hand, his short solo on "I'm Laughing..." is unremarkable. Note: Leo Mathisen's most

famous song "Take It Easy" was recorded at this session. Among other features it has a fairly straight 8 bar (cl)-solo by HH.

KAI EWANS**Copenhagen, Sept. 11, 1941**

Olof Carlsson, Kurt Pedersen, Leif Johansen (tp), Peter Rasmussen (tb), Kai Ewans (cl, as, vo, arr), Georg Olsen (as), Knut Knutssøn, Henry Hagemann (ts), Hans Schreiber (p), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), strings, Raquel Rastenni (vo-1380, 1381, 1382, 1383), Herbert Rossing (vo-1383).

Four titles were recorded for Tono, two have HH:

1380	Kærlighed Ved Første Blik	No solo.
1381	Vi Ses I Aften På Broadway	No solo.
1382	En Lille Mand Så Stor Som Så	Solo 16 bars. (FM)
1383	Med Dig Bliver Livet En Leg	Solo 16 bars. (M)

The solo on "Med Dig ..." is basically straight melody, while "En Lille Mand ..." has some pleasant variations.

Copenhagen, Oct. 9, 1941

Same. Raquel Rastenni (vo-1409) Ole Monty (vo-1406), Gull-Maj Norin (vo-1407), Herbert Rossing (vo-1408, 1409).

Four titles recorded for Tono, 1408 probably unissued and re-recorded Oct. 15, 1941, no HH.

1406	Hvem Er Det, Der Banker På Mit Bøgetræ	No solo.
1407	Lille Drengbarn (En Tapper Lille Kriger)	No solo.
1408	Dolores (unissued)	
1409	Så Er Det Kærlighed	No solo.

KAI EWANS**OG HANS STJERNESOLISTER****Copenhagen, Oct. 15, 1941**

Tage Rasmussen (tp), Peter Rasmussen (tb), Kai Ewans (cl, as, vo-1414, 1415), Henry Hagemann (cl, ts), Hans Schreiber (p, arr), Willy Sørensen (b, prob. vln on 1415), Erik "Spjæt" Kragh (dm), Ole Monty (vo-1412, 1413) Gull-Maj Norin (vo-1412), band (vo-1414B).

Four titles were recorded for Tono, no HH:

1412	Er København Det Samme, Som Det Var Engang	No solo.
1413	Hvorfor, Hvorfor?	No solo.
1414 B	Dolores	No solo.
1415 A	Alexander's Ragtime Band	No solo.

KAI EWANS**OG HANS STJERNESOLISTER****Copenhagen, Oct. 24, 1941**

Tage Rasmussen (tp), Peter Rasmussen (tb), Kai Ewans (cl, as), Henry Hagemann (cl, ts), Hans Schreiber (p), Willy Sørensen (b, vln) Erik "Spjæt" Kragh (dm), Ole Monty (vo-1428), Herbert Rossing (vo-1429) and possibly more unidentified. Aurally it sounds like a larger orchestra.

1428	Johnny Peddler	No solo.
1429	Ja, Ja, Jeg Elsker Dig	Solo 6 bars. (M)
1430 B	Rhapsody In Blue pt. 1	Audible in ensemble. No solo.
1431 B	Rhapsody In Blue pt. 2	Audible in ensemble. No solo.

JAM SESSION**Broadcast Copenhagen, Oct. 27, 1941**

Erik Parker (tp), Jonny Campbell (as), Henry Hagemann (ts), Poul Olsen (vln), Leo Mathisen (p), Børge Ring (g), Freddy Valier (g, vo- "... Rose"), Niels Foss (b), John Steffensen (dm), Freddy Albeck (mc, vo).

Two titles recorded on acetate at JAZZreports Swingklub, Borgernes Hus, Rosenborggade 1:

Lady Be Good (NC)	Solo 32 bars. (FM)
Honeysuckle Rose	Solo 32 bars. (F)

This is a fine session. Though nothing of lasting musical merit happens, there is a great and swinging atmosphere and HH has his share in it. To the benefit of this HH project, much of the truncated version of "Lady ..." is taken up by his solo.

**FOLKEKONCERT,
MODERNE RYTMEMUSIK****Copenhagen Nov. 2, 1941**

Twelve titles have survived from this radio-transmitted concert, see below:

KAI EWANS OG HANS ORKESTER

Probably the same as Oct. 15, 1941. Ingelise Rune (vo-“Alexander’s Ragtime Band”), three titles have survived:

After You’ve Gone	Break 4 bars. Solo 20 bars. (F)
Alexander’s Ragtime Band	No solo.
Sophisticated Lady	No solo.

HH is prominently featured with a fast-fingered break and an excellent solo on “After...”.

LEO MATHISEN & HIS ORCHESTRA

Erik Parker (tp), Henry Hagemann (ts), Leo Mathisen (p), Børge Ring (g), Karlo Jensen (b), John Steffensen (dm).

Broadcast from ‘Stærekassen’, Kongens Nytorv, two titles have survived:

Corrine Corrina	Solo 24 bars. (FM)
To Be Or Not To Be	Solo 16+8 bars, (tp-mute) on bridge. (M)

The standout track is “To Be ...” with a HH solo, almost on the same level as the following week’s studio recording. His solo on “Corrine ...” on the other hand is surprisingly uninspired.

JAM SESSION

Musicians from Kai Ewans’ orchestra, Børge Roger Henrichsens quintet, Leo Mathiesen’s band and Svend Asmussen’s quintet. Ingelise Rune (vo).

Limehouse Blues	No solo.
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LEO MATHISEN & HIS ORCHESTRA **Copenhagen, Nov. 11, 1941**

Erik Parker (tp, vo-3915,17), Tage Rasmussen (tp), Cosper Cornelius (cl, as, bar), Henry Hagemann (cl, ts), Valdemar Nielsen (ts), Leo Mathisen (p, arr, vo-3914,16), Børge Ring (g), Karlo Jensen (b), John Steffensen (dm).

Four titles were recorded for Odeon:

3914-1	To Be Or Not To Be	Solo 16+8 bars, (tp-open) on bridge. (M)
3915-1	Little Girl	Solo with orch 4+16 bars. (M)
3916-1	Corrine Corrina	Solo 12 bars (2 nd (ts)-solo). (FM)
3917-1	By The Fireside	Straight 8 and 6 bars. (SM)

“To Be ...” is one of the best soli that HH recorded during his whole career. It swings delightfully and his musical ideas are tied together in a way that produces a coherent musical statement from the first to the last note. “Little ...” is not far behind, despite being mostly a paraphrase on the melody. “Corrine ...” again is the least remarkable. HH did – at least at this time - not have a talent for blues-playing.

**KAI EWANS
OG HANS STJERNESOLISTER****Copenhagen, Nov. 21, 1941**

Tage Rasmussen (tp), Peter Rasmussen (tb), Kai Ewans (cl, as) Henry Hagemann (ts), Hans Schreiber (p), Willy Sørensen (b, vln), Erik “Spjæt” Kragh (dm), Christian Jürtz (vo-1458), Raquel Rastenni (vo-1460), Helge Jacobsen (vo-1461). Four sides recorded for Tono, but no HH:

1458	Favn Mig, Så Er Verden Min	No solo.
1459	Intermezzo	No solo.
1460	Midnats Serenade	No solo.
1461	Tjika, Tjika, Bum, Tjik	No solo.

MATADORENE**Copenhagen, Dec. 2, 1941**

Tage Rasmussen (tp) Aage Voss (as, brs, cl) Henry Hagemann (ts, cl, arr) Hans Schreiber (p) Helge Jacobsen (g, vo 1471-72) Willy Sørensen (b) Erik “Spjæt” Kragh (dm, vib on 1473) Raquel Rastenni (vo 1473-1474).

Four titles were recorded for Tono, but no HH.

1471 A	The Hut Hut Song	No solo.
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1472 C	Drummer Boy	No solo.
1473 C	Cuckoo in the Clock	No solo.
1474 A	Swing skal der til	No solo.

KAI EWANS**Copenhagen, Dec. 22, 1941**

Personnel prob. similar to Sept. 11. Kai Ewans (vo-1486), Raquel Rastenni (vo-1475, 1476, 1483), Lilian Rune (vo-1476), Rose Marie (aka Esther Enna) (vo-1484), Gull-Mai Norin (vo-1485), Helge Jacobsen (g, vo-1486) added.

Six titles were recorded for Tono, one has HH:

1475 D	En Lille Smule "Kärlek"	No solo.
1476 B	Pytagoras Swing	No solo.
1483 B	For Din Skyld	Solo 16 bars (almost straight). (FM)
1484	Hjerternes ABC	No solo.
1485	Tænk, Hvis Alting Var Som Før	No solo.
1486	Amapola	No solo.

LEO MATHISEN & HIS ORCHESTRA**Copenhagen, Jan. 18, 1942**

Erik Parker (tp), Henry Hagemann (cl, ts), Leo Mathisen (p), Børge Ring (g), Karlo Jensen (b), John Steffensen (dm).

Broadcast from Restaurant München, one title has survived:

The Joint Is Jumpin' (NC) Solo 32 bars. (F)

Through the mush of this very battered recording comes the happy sound of an inspired and swinging tenorsax solo. Blessed be he who rescued this track and pity that none of the others, that were played the same evening have been saved.

LEO MATHISEN & HIS ORCHESTRA**Copenhagen, Jan. 23, 1942**

Erik Parker (tp, vo-3962), Tage Rasmussen, Kai Hill (tp), Henry Hagemann (cl, ts), Valdemar Nielsen (ts), Aage Voss (bar), Leo Mathisen (p, arr), Børge Ring (g), Karlo Jensen (b), John Steffensen (dm).

Four titles were recorded for Odeon:

3962-1	It's The Talk Of The Town	Obbligato 32 bars. Solo 16 bars. (SM)
3963-1	Harlem	Solo 16+6 bars, orch on bridge. (M)
3964-1	Whisper Sweet	Duet with (tp) 16+8 bars, solo on bridge. Obbligato parts. Solo 18 bars. (M)
3965-1	I Wonder Where My Baby Is Tonight	Solo 32 bars. Break. (F)

This is almost awesome, - possibly the best of the Leo Mathiesen band's recording sessions. HH demonstrates a convincing talent for ballad playing on "It's The Talk ..." where his beautiful obbligato almost eclipses his otherwise excellent 16 bars solo. On "Whisper ..." and on "I Wonder ..." he shows ability to swing with great and inventive ideas and not least, on "Harlem" he handles the unusual chords with ease and imagination.

A passing thought: "Harlem" reminds more than just superficially of Eddie Durham's Topsy for the Count Basie band and we know for a fact, that a copy of Topsy b/w Jumpin' At The Woodside was in Leo Mathiesen's personal records collection.

BØRGE ROGER HENRICHSEN & HANS ORKESTER**Copenhagen, Feb. 2, 1942**

Børge Roger Henriksen (tp, p, arr), Jørgen Lamprecht, Erik Parker (tp), Palmer Traulsen, Georg Scherney (tb), Børge Holm (as), Aage Elwarth, Henry Hagemann (ts), Richard Petersen (bar), Poul Olsen (vln), Helge Jacobsen (g), Carlo Jensen (b), Ib Jarlskov (dm), Freddy Albeck (vo-2031, 2032).

Four titles were recorded for HMV, but no HH:

2030-1	Bugle Call Rag	No solo.
2031-1	If I Could Be With You	No solo.
2032-1	St. Louis Blues	No solo.

2033-1 Roger Steps In No solo.

The 16 bars solo on “Bugle ...” is not by HH.

KAI EWANS **Copenhagen, March 24, 1942**
 Erik Parker (tp, vo-1564), Tage Rasmussen, Leif Johansen, Kaj Hill (tp), Peter Rasmussen, Julius Jacobsen, Palmer Traulsen (tb), Kai Ewans (cl, as), Jonny Campbell, Otto Banner-Jensen (as), Henry Hagemann, Otto Stampe (ts), Aage Voss (bar), Hans Schreiber (p), Børge Ring (g), Carlo Jensen (b), Erik Frederiksen (dm), Ingelise Rune (vo-1564).
 One title, recorded for Tono, but no HH:

1564 A Swing Medley I del No solo.
 (Dedicated To You/Hands Across The Table)

The 8 bars solo during the “Hands Across...” segment is almost certainly by Otto Stampe.

Copenhagen, March 25, 1942
 Erik Parker (tp), Tage Rasmussen, Leif Johansen, Kaj Hill (tp) Peter Rasmussen, Julius Jacobsen, Palmer Traulsen (tb), Kai Ewans (cl, as) Jonny Campbell, Otto Banner-Jensen (as), Henry Hagemann, Otto Stampe (ts), Aage Voss (bar), Børge Nordlund (p) Helge Jacobsen (g, vo-1565), Willy Sørensen (b), Erik ”Spjæt” Kragh (dm).
 One title was recorded for Tono:

1565 B Swing Medley II del Solo 12 bars. (FM)
 (To Be Or Not To Be /
 Swinging The Riff)

The 8 bars solo during the “To Be ...” segment is almost certainly by Otto Stampe. HH’s 12 bars in “Swinging ...” is a short but effective statement.

PETER RASMUSSEN **Copenhagen, March 26, 1942**
& HIS SWINGIN’ SEVEN
 Tage Rasmussen (tp), Peter Rasmussen (tb), Jonny Campbell (as), Henry Hagemann (ts, arr-1872, 1879), Hans Schreiber (p), Helge Jacobsen (g), Willy Sørensen (b), Erik “Spjæt” Kragh (dm), Leo Mathisen (arr-1873, 1878).
 Two titles were recorded for Polyphon:

1872 Down By The Old Mill Stream Solo 16 bars. (M)
 1873 Whoa Babe Solo 4+16+8 bars, (tb) on bridge. (FM)

See comments to March 31 below.

HANS SCHREIBERS ORKESTER **Copenhagen, March 27, 1942**
 Olof Carlsson, Tage Rasmussen, prob. Leif Johansen (tp), Peter Rasmussen, 2 unknown (tb), Aage Voss, prob. one unknown (as), Henry Hagemann, Otto Stampe (ts), prob. Poul Christiansen (bar), Poul Olsen (vln), 5 unknown (vln, vla), 2 unknown (cello), Tove Selmer (harp), prob. Børge Nordlund (p), Helge Jacobsen, Børge Ring (g), Willy Sørensen (b), Erik ”Spjæt” Kragh (dm), Hans Schreiber (cond), Raquel Rastenni (vo-1569).
 Two titles were recorded for Tono:

1568 C Tiger Rag No solo.
 1569 B Smoke Gets In Your Eyes No solo.

PETER RASMUSSEN **Copenhagen, March 31, 1942**
& HIS SWINGIN’ SEVEN
 Same as March 26. Helge Jacobsen (vo-1878), Inga Kordt (vo-1879).
 Two titles were recorded for Polyphon:

1878 Take Another Guess Solo 14 bars. (FM)
 1879 Swing Fæle Flue, Swing No solo.

HH thrives in this All Star environment. His break and solo on “Whoa ...” is especially worth a mention, but “Take ...” is also quite competent, while “Down By ...” is more on the conventional side.

LEO MATHISEN & HIS ORCHESTRA **Copenhagen, April 29, 1942**
 Erik Parker (tp, vo-4048), Henry Hagemann (cl, ts), Leo Mathisen (p, arr, vo-4049), Børge Ring (g), Karlo Jensen (b), John Steffensen (dm).
 Four titles were recorded for Odeon:

4048-1 Tippin’ At The Terrace Faint obbligato. Solo 16 bars. (FM)

4049-1 Ah-Ha Solo 42 bars. (F)

Erik Parker (tp), Leif Johansen, Kai Hill (tp), Georg Olsen (as, bar), Henry Hagemann (cl, ts), Ragnar Ballieu Petersen (cl, ts), Leo Mathisen (p, arr, vo-4050), Børge Ring (g), Karlo Jensen (b), John Steffensen (dm).

4050-1 My Baby Just Cares For Me No solo. (M)

Add Palmer Traulsen (tb)

4051-1 Jungle Party (Congo) Solo 8 bars. (M)

The subject here is not Leo Mathisen. However this and the following session demonstrates that at this time Mathisen made remarkable progress as a composer and arranger, though at the expense of room for the soloists who are heard to better advantage in the small group. HH is excellent on "Tippin ...". His long solo on the fast "Ah-Ha" shows some Chu Berry-like tendencies with less tonguing and fast fingering. His 8 bar piece on "Jungle..." is not a solo proper, but a set part of the score.

Note: On "Ah-ha" HH also solos on (cl).

LEO MATHISEN & HIS ORCHESTRA Copenhagen, July 13, 1942

Erik Parker (tp), Gotfred Sørensen, prob. Kai Hill (tp), Palmer Traulsen (tb), Poul Clemensen (cl, as, bar), Henry Hagemann (cl, ts), Egon Esbensen (cl, ts) Leo Mathisen (p, arr), Børge Ring (g), Karlo Jensen (b), John Steffensen (dm).

Four titles were recorded for Odeon:

4112-1 Long Shadows Straight 16 bars. (S)

4113-1 Terrific Rhythm Solo 14+7 bars, (b) on bridge. (M)

Erik Parker (tp, vo-4115), Henry Hagemann (cl, ts), Leo Mathisen (p, arr, vo-4114), Børge Ring (g), Karlo Jensen (b), John Steffensen (dm).

4114-1 Got A Red Nose Solo 16 bars. (FM)

4115-1 Call It What You Like Intro 4 bars to straight 16+8 bars, (g) on bridge. Solo 8 bars. (FM)

What a pity that HH was not given room to improvise on the beautiful ballad "Long ..." where his 16 bars is practically a straight presentation of the theme. The unusual 14-bar structure in "Terrific ..." is an apt challenge to HH's creativity, and the solo is one of his most inventive. On "Got ..." and "Call It ..." his tone is surprisingly coarser than usual and the soloing is less interesting.

PETER RASMUSSEN Copenhagen, Sept. 3, 1942

Tage Rasmussen (tp), Peter Rasmussen (tb), Jonny Campbell (as), Henry Hagemann (ts), Børge Nordlund (p), Hemming Hartmann (g), Willy Sørensen (b), Erik "Spjæt" Kragh (dm).

Two titles were recorded for Polyphon:

1990 When It's Sleepy Time Down South Solo 8 bars. (M)

1991 Jingle Bells Solo 16 bars. (FM)

Two nice soli from this session, especially the one on "Jingle ...", - an interesting chart of an unlikely piece of material, that HH helps to make sound quite interesting.

ELITE DANSEORKESTER Copenhagen, Sept. 22, 1942

Tage Rasmussen, Leif Johansen, Kai Hill (tp), Peter Rasmussen, Carl Fries (tb), Aage Voss, Poul Christiansen (as), Henry Hagemann, Peter Sieben (ts), Børge Nordlund (p), Helge Jacobsen (g), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), Victor Cornelius (vo-2016, 2017).

Two titles were recorded for Polyphon, but no HH:

2016 Goodnight My Love No solo.

2017 Little Man You've Had A Busy Day No solo.

KAI EWANS Copenhagen, September 24, 1942

Erik Parker (tp), Tage Rasmussen, Leif Johansen, Kai Hill (tp) Peter Rasmussen, Julius Jacobsen, Palmer Traulsen (tb), Kai Ewans (cl, as, vo-1733, 1734), Jonny Campbell, Otto Banner-Jensen (as), Henry Hagemann, Otto Stampe, Egon Esbensen (ts), Aage Voss (bar), Børge Nordlund (p), Helge Jacobsen (g), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), Raquel Rastenni (vo-1732, 1733, 1734), band (vo-1734).

Four titles were recorded for Tono:

1731	Limehouse Blues	1 st (ts)-solo 16 bars. (FM)
1732	Japanese Sandman	No solo.
1733	Deep In The Heart Of Texas	No solo.
1734	The Battle Of Jericho	No solo.

Copenhagen, September 29, 1942

Erik Parker (tp, vo-1739), Tage Rasmussen, Leif Johansen, Kaj Hill (tp), Peter Rasmussen, Julius Jacobsen, Palmer Traulsen (tb), Kai Ewans (cl, as, vo-1733, 1734), Jonny Campbell, Otto Banner-Jensen (as), Henry Hagemann, Otto Stampe, Egon Esbensen (ts), Aage Voss (bar), Børge Nordlund (p), Helge Jacobsen (g), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), Freddy Albeck (vo-1740).

Two titles recorded for Tono but no HH:

1739	Bye, Bye Blackbird	No solo.
1740	Georgia On My Mind	No solo.

HH's solo on "Limehouse ..." is typical and well executed without being particularly remarkable. The 2nd tenorsax solo on "Limehouse ..." is probably by Stampe and the soli on "Japanese ..." by Esbensen and Stampe respectively. The tenorsax soli on "Blackbird ..." and "Georgia ..." are probably by Esbensen.

RAQUEL RASTENNI

Copenhagen, Oct. 12, 1942

Tage Rasmussen, Kai Hill, Leif Johansen (tp), Henry Hagemann (ts), Hans Schreiber (p, arr), Helge Jacobsen (g), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), Raquel Rastenni (vo-1758, 1759).

Two titles were recorded for Tono:

1758	Chattanooga Choo Choo	Theme 30 bars, break 2 bars into solo 16 bars. Fills 2+2 bars in coda. (M)
1759	The Gipsy In My Soul	Intro 2+2 bars. In arr 16 bars. Solo 10 bars. (M)

This is indeed a pleasant surprise! Ms. Rastenni's vocals does not harm any and the three trumpets are the backbone of some clever arrangements to back her and HH as the main soloist. His playing throughout "Chattanooga ..." is excellent, but the mainstay has to be his innovative and technically excellent fills in the arrangement and his solo on "The Gipsy ...".

MATADORENE

Copenhagen, Oct. 28, 1942

Tage Rasmussen (tp), Aage Voss (as, bar, cl) Henry Hagemann (ts, cl, arr), Hans Schreiber (p, arr), Karlo Jensen (g), Hemming Hartmann (b), Erik "Spjæt" Kragh (dm).

Three titles were recorded for Tono: All rejected and recorded again on November 19, 1942.

LEO MATHISEN'S ORKESTER

Copenhagen, Nov. 17, 1942

Erik Parker (tp, vo-4200, 4201), Poul Clemensen (cl, as, bar), Henry Hagemann (cl-4199, ts-4200), Leo Mathisen (p-except 4200, tb-4200, arr, vo-4199, 4201, comments 4200), Børge Nordlund (p-4200), Helge Jacobsen (g), Karlo Jensen (b), John Steffensen (dm).

Four titles were recorded for Odeon:

4198-1	Leo's Idea	Solo 16+8 bars, (p) on bridge. (M)
4199-1	We're Muggin' Lightly	Solo 8 bars. (FM)
4200-1	Hot Spot Blues	Solo 12 bars. (M)
4201-1	How-How	Straight 8 bars. Solo 8 bars. (FM)

These four sides illustrate the kind of show that Leo Mathisen's band would put on during 'live' performances. HH plays an interesting and inventive solo on "Leo's Idea" that fits hand in glove with the underlying arrangement. "Hot Spot ..." has a much better blues solo than his earlier attempts in the 12-bar department. His tenor soli on "We're ..." and "How-How" are however less remarkable, but he plays an excellent clarinet solo on "We're ...".

MATADORENE

Copenhagen, Nov. 19, 1942

Tage Rasmussen (tp), Aage Voss (as, bar, cl), Henry Hagemann (ts, cl, arr), Hans Schreiber (p, arr), Karlo Jensen (g), Hemming Hartmann (b), Erik "Spjæt" Kragh (dm), Ingelise Rune (vo-1785), Freddy Albeck (vo-1819).

Four titles were recorded for Tono:

1783 B	Cherokee	Solo 32 bars. (F)
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1784 A	Liza	Soli 32 and 8 bars. (F)
1785 B	Just A Kid Named Joe	Solo 8 bars. (S)
1819 C	That's My Home	Obbligato 16 and 8 bars. Soli 8 and 4 bars. (M)

This is definitely the most successful of the Matadorene-sessions and HH is remarkably creative during this period. His soloing on "Liza" is quite impressive and technically adept. He reminds us more of a fleetfingered Don Byas than any other tenorplayer, he could be compared with. His short pensive solo on "Just A Kid ..." is in the best ballad tradition and the same goes for his solo on "That's ..." while his accompaniment to the vocal on that track is almost inaudible. "Cherokee" is the weaker track, technically impressive, but musically rather uninspired.

PETER RASMUSSEN & HIS SWINGIN' SEVEN **Copenhagen, Nov. 21, 1942**

Tage Rasmussen (tp), Peter Rasmussen (tb), Aage Voss, Jonny Campbell (as), Henry Hagemann (ts, arr-2064), Børge Nordlund (p), Helge Jacobsen (g), Willy Sørensen (b), Erik "Spjæt" Kragh (dm), Kaj Møller (arr-2063).

Two titles were recorded for Polyphon, but no HH:

2063	The Dog In The Hen House	No solo.
2064	Silly Sally From Tin-Pan-Alley	No solo.

LEO MATHISENS ORKESTER **Copenhagen, Jan. 20, 1943**

Erik Parker, Tage Rasmussen, Kai Hill (tp), Palmer Traulsen, Carl Fries (tb) Poul Clemensen (cl, as, bar), Henry Hagemann (cl, ts), Egon Esbensen (ts), Aage Voss (bar), Leo Mathisen (p, vo-4215), Helge Jacobsen (g), Karlo Jensen (b), John Steffensen (dm).

Four titles were recorded for Odeon:

4214-1	Music Of The Night	Soli 4 and 4 bars. (SM)
4215-1	I Can Hop, I Can Run	Soli 4 and 4 bars. (M)

Erik Parker (tp), Poul Clemensen (cl, as, bar), Henry Hagemann (cl, ts), Leo Mathisen (p), Helge Jacobsen (g), Karlo Jensen (b), John Steffensen (dm-4217, bells-4216), Erik Frederiksen (dm-4216).

4216-1	Swing Dem Bells	Solo 6 bars. (M)
4217-1	Opus Hansen	Solo 8 bars. (FM)

Very fine contributions from HH, although short, on "Music ..." and "I Can Hop, ...". Less interesting on "Swing Dem ..." and "Opus ...".

KAI EWANS' DANSEORKESTER **Copenhagen, June 9, 1943**

Erik Parker, Tage Rasmussen, Leif Johansen, Kaj Hill (tp) Peter Rasmussen, Palmer Traulsen, Carl Fries or Svend Aage Nielsen (tb), Kai Ewans (cl, as) poss. Poul Christiansen, Otto Banner-Jensen (as), Henry Hagemann, Egon Esbensen (ts), Aage Voss (brs), Børge Nordlund (p) Helge Jacobsen (g), Willy Sørensen (b) Uffe Baadh (dm) Raquel Rastenni (vo-1986, 1987, 1988, 1989).

Four titles were recorded for Tono:

1986	Be Careful, It's My Heart	No solo.
1987	White Christmas	No solo.
1988	Rhythm-Rhapsodi I del (London Rhythm/ Rhythm And Romance)	No solo.
1989	Rhythm-Rhapsodi, II del (Get Rhythm In Your F/ All God's Chillun GR)	Solo 16 bars. (FM)

A swinging and well constructed solo from HH in the "Get Rhythm ..." segment of 1989. Short tenor soli on 1986 and 1987 are by Esbensen.

KAI EWANS & HIS SWINGING 16 **Copenhagen, June 10, 1943**

Probably same. Freddy Albeck (vo-1991), Raquel Rastenni (vo-1992).

Three titles were recorded for Tono:

1990	Bye Bye Blues	No solo.
1991	I Love You	No solo.
1992	I Ain't Got Nobody	Possibly solo 3 + 3 bars. (FM)

The short statements close to the conclusion to "I Ain't ..." sound more like HH than Esbensen, but they are at any rate too short to have solo merit.

Copenhagen, June 17, 1943

Probably same. Freddy Albeck (vo-2005), Raquel Rastenni (vo-2003), Ingelise Rune (vo-2004).

Three titles were recorded for Tono, but no HH:

2003	St. Louis Blues	No solo.
2004	Mood Indigo	No solo.
2005	Flamingo	No solo.

HENRY HAGEMANNs SEXTET**Copenhagen, July 29, 1943**

Erik Parker (tp, vo-29689,91), Henry Hagemann (ts), Leo Mathisen (p), Svend Hauberg (g), Carlo Jensen (b), John Steffensen (dm).

Four titles were recorded for Imperial:

29689	I Ain't Got Nobody	Straight 16+8 bars, (tp) on bridge. Solo 32 bars. (FM)
29690	Blue Lou	Solo 32 bars. (FM)
29691	My Melancholy Baby	Obbligato 32 bars. Solo 16 bars. With (tp) 16 bars. (M)
29692	Uptown Boogie-Woogie	Solo 24 bars. (M)

HH has borrowed Leo Mathisen's orchestra for this session, and being the nominal leader, he gets plenty room for soloing, but it seems that the proverbial spark is missing. It all feels quite monotonous, maybe because three of the four titles play in the same fast-medium to medium tempo. The exception is "My Melancholy ..." which plays close to slow-medium and it is the most successful recording from this session. JÉ: I had a better time than TB here!

GRETE HEMMESHØJ FREDERIKSEN**Copenhagen, Summer 1943**

Erik Parker (tp), Henry Hagemann (cl-29699, ts-except on 29696), Grete Hemmeshøj Frederiksen (p, vo-29697,98,99), Carlo Jensen (g), Christian Jensen (b), Erik Frederiksen (dm), Helge Guldbøg (vo-29696).

Eight titles were recorded for Imperial:

29693	Our Love	Straight 34 bars. Faintly behind (tp). (SM)
29694	Deep Is The Night (Chopin's Etude No. 3, Tristesse)	Straight 36 bars. (SM)
29695	Piano Medley Nr. 1, 2. Del	Straight 32 bars. (M)
29696	Body And Soul	No solo.
29697	Jeg Ved Et Spil Om En Vej	Straight 16 bars. (M)
29698	Når Man Kun Er Ung	Straight 16 bars. (M)
29699	Den Da' Da Dorthe Drak Dus	(cl)-Solo and in ens. (M)
29700	Piano Medley Nr. 1, 1. Del	Straight 16 + 8 bars. (SM)

Whatever you would imagine, this is, be sure it is not. It is strictly polite "parlor piano music" without as much as one single swinging note, except 29699, "Den da' da Dorthe ..." where ironically HH plays clarinet and swings merrily along in both solo and ensembles. His piece in 29695 is the "Roses of Picardy" segment of the medley, while on 29700 it is the "As Time Goes By" segment.

LEO MATHISENS ORCHESTRA**Copenhagen, Aug. 10, 1943**

Erik Parker (tp,vo-4328,29), Tage Rasmussen, Kai Hill (tp), Palmer Traulsen, Carl Fries (tb), Poul Christiansen (cl), Poul Clemensen (cl, as), Henry Hagemann (cl, ts), Egon Esbensen (ts), Aage Voss (bar), Leo Mathisen (p, vo-4327, 28), Helge Jacobsen (g), Karlo Jensen (b), John Steffensen (dm).

Four titles were recorded for Odeon:

4327-1	I Met Her On Monday	Solo 18 bars. (M)
4328-1	Watch The Birdie	Solo 6 bars. (M)
4329-1	My Devotion	Solo 8 bars. (SM)

Erik Parker (tp,vo-4330), Poul Clemensen (cl, as), Henry Hagemann (cl, ts), Leo Mathisen (p), Helge Jacobsen (g), Karlo Jensen (b), John Steffensen (dm)

4330-3 Soft Shoe Shuffle Solo 18 bars. (M)

HH is back in his best form on these recordings with a fine and creative solo in "My Devotion" coming out on top and with the remaining three not far behind. Apparently he is more comfortable within Leo Mathisen's charts than in a traditional blowing session.

GRETE HEMMESHØJ FREDERIKSEN Copenhagen, Autumn 1943

Erik Parker (tp), Henry Hagemann (cl, ts), Grete Hemmehøj Frederiksen (p), Carlo Jensen (g), Christian Jensen (b), Erik Frederiksen (dm),
Six titles were recorded for Imperial, "Piano Medley Nr. 3 and 4" have never materialized and were probably rejected and therefore never issued:

29709 Piano Medley Nr. 2, 1. del Straight 16 bars. (M)

29711 Piano Medley Nr. 2, 2. del Straight 16 + 16 bars. (M)

The music on "Piano Medley Nr. 2" is in the same dull category as the previous Grete Hemmehøj Frederiks-session. HH's contributions are the "Wienerwaltz" segment on 29709 and the "Out Of Nowhere" and "Me And My Gal" segments on 29711.

LEO MATHISEN'S ORCHESTRA Copenhagen, Sept. 28, 1943

Erik Parker, Tage Rasmussen, Kai Hill (tp), Palmer Traulsen, Carl Fries (tb), Poul Clemensen (cl, as), Henry Hagemann (cl, ts), Egon Esbensen (ts), Aage Voss (bar), Leo Mathisen (p, arr), Jørn Grauengaard (g), Karlo Jensen (b), John Steffensen (dm).

Two titles were recorded for Odeon:

4345-1 Crazy Boogie Woogie 1. Del Solo 24 bars. (M)

4346-1 Crazy Boogie Woogie 2. Del No solo.

'Leo Mathisen goes experimental' could be a common subtitle to these recordings. Avant garde harmonies against a heavy boogie rhythm and it seems that HH is not quite comfortable about where to find his place in the experiment. Note: Esbensen plays the tenorsax solo on 4346.

GRETE HEMMESHØJ FREDERIKSEN Copenhagen, Autumn/Winter 1943

Erik Parker (tp), Henry Hagemann (ts), Grete Hemmehøj Frederiksen (p, vo), Carlo Jensen (g), Christian Jensen (b), Erik Frederiksen (dm).

Four titles were recorded for Imperial, Henry Hagemann present on two:

29758 Piano Medley Nr. 5, 1. del Straight 32 bars. (FM)

29759 Piano Medley Nr. 5, 2. del Straight 16 bars. (M)

Same things again as the previous Grete Hemmehøj Frederiksen sessions. This time HH does the "Old Black Joe" segment on 29758 and the "My Old Kentucky Home" segment on 29759.

HENRY HAGEMANN Copenhagen, January 20, 1944

Erik Parker (tp), Henry Hagemann (ts), Poul Clemensen (bar), Kjeld Bonfils (vib), Børge Roger Henrichsen (p), Jørn Grauengaard (g), Carlo Jensen (b), John Steffensen (dm), Lise Ringheim (vo-29761), Svend Hauberg (vo-29762).

Eight titles were recorded for Imperial:

29760 Blanche Terrace Stomp Solo 32 bars. (F)

29761 You Made Me Love You Theme 6 bars. (S)

29762 Somebody Stole Gabriel's Horn Solo 32 bars. (FM)

Erik Parker (tp), Henry Hagemann (ts), Kjeld Bonfils (vib), Børge Roger Henrichsen (p), possibly Svend Hauberg (g), Carlo Jensen (b), John Steffensen (dm), Helge Guldbøg (vo-29763).

29763 I Only Have Eyes For You Straight theme 20 bars. (SM)

Henry Hagemann (ts), Kjeld Bonfils (vib), Børge Roger Henrichsen (p), Jørn Grauengaard (g), Carlo Jensen (b), John Steffensen (dm).

29764 Tingle-Tangle Theme 32 bars. Duet with (g) 12 bars.
Duet with (dm) 4x1 bar. Solo 32+16+8 bars. Coda with (dm) 8 bars. (FM)

29765 Paintin' Theme 32 bars. Solo 24 bars.
Theme 8 bars. (S)

Erik Parker (tp, vo-29766, 67), Henry Hagemann (ts), Poul Clemensen (bar-29766), Kjeld Bonfils (vib), Børge Roger Henriksen (p), Jørn Grauengaard (g), Carlo Jensen (b), John Steffensen (dm).

29766	I'm Crazy 'Bout My Baby	Solo 32 bars. (FM)
29767	After You've Gone	With (tp) 40 bars. Break 4 bars to solo 36 bars. With (tp) 16 bars. (F)

If this session was to mark the end of HH's career as a jazz tenor saxophone soloist, it could hardly have been more appropriate. Plenty of brilliant soloing and very few less successful efforts. It is difficult to pick a winner, but we think that "Tingle-Tangle" should be nominated. It has an easy flow of impressive ideas, one on top of another. Immediately following that come excellent soli in "Blanche Terrace ..." and "I'm Crazy 'Bout ...". On "You Made ..." HH comes up with six very attractive bars in ballad style as part of the theme presentation. His break and solo on "After ..." is sheer virtuosity, but at a breakneck tempo that is too fast for comfort. "Paintin'" is a bit of a mixed thing. HH plays all the way from the beginning to the last note, but the first half is uninspiring, because the melody in itself is dodgy, while his solo in the second half is quite beautiful. Finally there is the enigma of "I Only Have Eyes ..." where he presents part of the theme with a colorless tone (J E: Not that bad, I like that!) and heavy phrasing. It is strange, why he chose to do that, when there are many examples of the beautiful ballad playing he was able to present.

KAI EWANS

& HIS SWINGING 16

Copenhagen, March 21, 1944

Henry Hagemann has been suggested as present at this session, but the tenorsax soloist is most likely Egon Esbensen.

BØRGE ROGER HENRICHSENS ORKESTER Copenhagen, May 19, 1944

Erik Parker, Kai Hill, Tage Rasmussen, Leif Johansen (tp), Georg Wilkenschildt, Palmer Traulsen (tb), Poul Clemensen, Poul Hindberg (as), Henry Hagemann, Otto Stampe (ts) Børge Roger Henriksen (p, arr), Jørn Grauengaard (g), Hemming Hartmann (b), Erik Frederiksen (dm).

Two titles were recorded for HMV, but no HH:

2424-1	Concerto 1. Del	No solo.
2425-1	Concerto 2. del	No solo.

LEO MATHISEN & HANS ORKESTER

Copenhagen c. Sept, 1944

Erik Parker, Kai Hill, Tage Rasmussen, Jørgen Lamprecht, unknown (tp), Peter Rasmussen, Georg Wilkenschildt, poss. Palmer Traulsen, unknown (tb), Kaj Møller (cl), Kai Ewans (as), Poul Clemensen (as), Henry Hagemann (ts, bsx), Egon Esbensen, Knut Knutssøn (ts) Georg Olsen (bar), Leo Mathisen (p), Jørn Grauengaard (el-g), Helge Jacobsen (g), Karlo Jensen (b), John Steffensen, Erik "Spjæt" Kragh (dm).

Film soundtrack:

Sweet Sue	Solo 8 bars. 4 bars (bsx). (FM)
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LEO MATHISEN'S ORKESTER

Copenhagen, Sept. 8, 1944

Erik Parker, Kai Hill, Tage Rasmussen, Leif Johansen (tp), Georg Wilkenschildt, Palmer Traulsen, Julius Jacobsen (tb), Poul Clemensen (as), Henry Hagemann, Knut Knutssøn (ts) Aage Voss (bar), Leo Mathisen (p, arr), Jørn Grauengaard (el-g), Karlo Jensen (b), John Steffensen (dm).

Four titles recorded for Odeon, Henry Hagemann on three:

2398 A	Take The A Train	Solo 8 bars (2 nd (ts)-solo). (M)
2399 C	Eps	No solo.

Erik Parker (tp), Poul Clemensen (as), Henry Hagemann, Knut Knutssøn (ts), Aage Voss (bar), Leo Mathisen (p, arr), Jørn Grauengaard (el-g), Karlo Jensen (b), John Steffensen (dm).

2400 B	I Don't Wanna Walk Without You, Baby	No solo.
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We think, that Knut Knutssøn plays the first 16-bar tenorsax solo and HH the 8 bar 2nd tenorsax solo on "... Train", - short but he says, what should be said. Knutssøn also plays the solo on "Eps" and he is the only tenor on 2401 B "De 24 Røvere".

LEO MATHISEN & HANS ORKESTER

Copenhagen, April 14, 1947

Poul Thaulow, Tage Rasmussen, Leif Johansen (tp), Palmer Traulsen, Georg Wilkenschildt, Svend Aage Nielsen (tb), Poul Clemensen (cl, as), Knud (Blynert) Honoré (as), Henry Hagemann, Frank Jensen (ts), Harry Feldbert (bar), Leo Mathisen (p), Helge Jacobsen (g), Karlo Jensen (b), John Steffensen (dm).

Two titles were recorded for Tono:

2958 C	Jive At Volga	No solo.
2959 C	Slow Motion	No solo.

Most likely it is Frank Jensen who plays the two short tenorsax soli on "Slow Motion".

ARNE LAMBERTHs PROGRESSIVE JAZZ Copenhagen, Aug. 3, 1949

Arne Lamberth (tp, arr), Tage Rasmussen, Kai Hill, Poul Thaulow, Henry Henkel (tp), Svend Aage Nielsen, Eddie Mallory, Ole Mølgaard, Poul Jørgensen (tb), Poul Clemensen, Jørgen Jensen (as), Henry Hagemann, Harald Michelsen (ts), Harry Felbert (bar), Willy Grevelund (p) Peter Arge (g), Christian Jensen (b), Jan Willemoes (dm).

Two titles were recorded for Columbia :

1353-1	S. O. S.	Possibly solo 8 bars. (M)
1354-2	Keep Clear Of Propellors	Possibly solo 8 bars. (M)

As the 1940s were nearing the end the inspiration fra Kenton/Herman reached the shores of Denmark. On his final recording as jazz tenorsax soloist, HH (if it is he) acquits himself well in these two short soli.

Plenty of further recording sessions, arranging and conducting the backing for for the recording of popular hits of the day, but no more that can add to the picture of him as the leading Danish tenorsax soloist during the golden era of the 1930s and 40s ...



Don Byas and Henry Hagemann

...ooo...