

The
TENORSAX
of
KRISTIAN BERGHEIM

Solographer: Jan Evensmo
Last update: June 21, 2016

Born: Stabekk, Bærum, Norway, June 6, 1926
 Died: Stabekk, Bærum, Norway, May 30, 2010

Introduction:

When I grew up in Oslo Jazz Circle, Kristian Bergheim was a well known tenorsax 'name', but he was not that easy to hear, going back and forth between Norway, Sweden and England. Only too late did I discover what was going on in the numerous jam sessions...

History:

Member of bigband led by Stein Lorentzen winter 1944/45, with Arne Klette's orchestra at Tjøme summer 1945, Hein Paulsen's orchestra in Åsgårdstrand summer 1946, later with Hans Backe's bigband, jobs with Rowland Greenberg, Ivar Wefring and own bands. Professional musician from 1948, worked with Sven Sjøholm in Gøteborg early summer 1948, with Peanuts Holland in Dec. 1949. In early 50s worked mostly in dance bands but also in various concert bands organized by impresario Lasse Gerlyng 1950-54 ("Norsk Jazzelite", also in Copenhagen 1950, ensemble "Ny Norsk Jazz" 1953-54). Played with Terje Kjær and Rowland Greenberg's orchestras 1952, Kjell Johansen's eksperimental band 1953. Several times voted as Norway's best tenorsax player. Played with Kenneth Fagerlund's orchestra in Gothenburg 1954-55. Played with Pete Brown's groups in Norway 1955-56 and Malte Johnson's orchestra in Gothenburg 1956. Quit music temporarily for textile studies in England 1956-57, however soon back as professional musician. Played with Pete Brown, Per Nyhaug and Kjell Karlsen's orchestras 1958-59. Led restaurant band with wife Anita Thallaug in the early 1960s. From Jan. 1962 replaced Arvid Gram Paulsen at "Sporten", Frognerseteren and developed a fruitful and lasting relationship to pianist Øistein Ringstad. Led mostly own bands from the early sixties, but played with Appaloosa Mainstream Ensemble 1977-85 and Per Borthen & his Swing Department from 1978. He won the highest Norwegian jazz prize, "Buddy" in 1978 and the Gammleng prize in 1991. Lung problems halted his further musical career (after Bjørn Stendahl).

Message:

Dear Norwegian and Swedish (particularly those in Gothenburg) jazz collectors: There may be broadcasts with Kristian Bergheim still not firmly preserved in the Norwegian Jazz Archives, take a look in your tape collection!

Acknowledgement:

Part of this solography was printed in Johs Bergh & Jan Evensmo: "Jazz Tenor Saxophone in Norway 1917 – 1959" (NJA 1996, No. 5).

Availability:

Oct. 1950	Herman HJCD 9003
Oct. 4, 1952:	NJA-V063
Oct. 5, 1952:	NJA-D602, K0011
April 29, 1954:	“Perdido”: Herman HJCD 9003; all: D638, K1200
Dec. 27, 1954:	RCA(N) RA9005 (LP)
March 28, 1955:	“... Woodside”: Herman HJCD 9003; all: D205, K0009
March 1956:	Telstar TR11169 (LP), NJA-D135
Jan. 26, 1958:	Imogena IGCD047, NJA-Y594
1958:	NJA-D612
March 16, 1958:	“V.R. Blues”, “Indiana”: Herman HJCD 9003; all:NJA-K0010
“ (NB):	NJA-D666
April 10, 1958:	NJA-D146
1958:	NJA-D612
Jan. 12, 1959:	NJA-D115
Early 1960s:	NJA-K0256
Aug. 27, 1960:	NJA-D142
Autumn 1960:	NJA-D152
Autumn 1960:	NJA-D152
Nov. 1961:	Herman HJCD 9004
Ca. 1961:	Private possession
Dec. 1961:	NJA-D178
Jan./Feb. 1962:	NJA-K0673
Winter 1962:	Gemini GMOJCD 9501/02, Herman HJLP 3001
Winter 1962:	NJA-D688, K0115
1962:	NJA-D150
1964/65:	NJA-V056, 209
Prob. 1960s:	NJA-D140
March 1969:	Herman LP 3001
March 12, 1969:	NJA-K1137
March 1970:	Columbia(N) 7E062-3754 (LP)

Note: NJA means that the session has not been issued commercially but exists in Norwegian Jazz Archives (from Jan. 1, 2014 integrated in the Norwegian National Library). Copying is not allowed, but available for listening and research purposes. The details shall make it easier for the staff to retrieve the session on demand.

KRISTIAN BERGHEIM SOLOGRAPHY

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). The band was selected by jazz critic Tor Lauritzen.

Two titles were recorded for HMV:

ona896-2	A Ghost Of A Chance	In ensemble 16+8 bars, (p) on bridge. Solo 8 bars. (SM)
ona897-1	Tickel Toe	Solo 34 bars. (F)

After the second World War had ended after five years, a golden age for jazz in Norway was expected. However, it took another five years to produce a single, proper jazz 78 rpm.! And the sound quality is inferior to that of Victor/HMV 20 years earlier. But who cares, this is the debut record of one of our best tenorsax players, Kristian Bergheim, teamed up with Bjarne Nerem!! Playing with a slightly Hawkins-like sound, rougher than that of BN, he immediately establishes himself as a full-fledged jazz man. On "... Chance" he follows BN and gets only half the blowing space, nevertheless this is a very interesting opportunity for comparison. On "... Toe" BN plays the introduction, then KB takes a 2 bars break and flies high on his outstanding chorus; BN to return later. Both tenormen are obviously inspired, and we shall be very careful not to make this historical encounter into a contest, only welcome KB into the fold. In fact, in the fifties Norway had a handful of tenorsax players who in toto probably was comparable to what they had in any other European country!

JAM SESSION

Oslo, Oct. 4, 1952

Rowland Greenberg (tp), Kristian Bergheim (ts), Egil Albrektsen (g), Ivar Børsum (b), Pete Brown (dm).

Newsmovieshort. Band playing at Fornebu airport, reception for Louis Armstrong.

I Want To Be Happy	Brief solo fragments, none longer than 6 bars. (FM)
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It is quite nostalgic to see glimpses of Satchmo and enthusiastic Norwegian supporters, but the music is fragmentary and of only academic interest.

JAM SESSION

Oslo, Oct. 5, 1952

Rowland Greenberg (tp), Arne Hermandsen (tb), Bob McCracken (cl), Kristian Bergheim (ts), Marty Napoleon (p), Erik Amundsen (b), Karl Otto Hoff (dm).

Recorded at the Penguin Club. Four titles:

12:55	Perdido	Solo 4 choruses of 32 bars. Soli 4, 4 and 4 bars. (FM)
13:35	Fine And Dandy	Soli 2 and 3 choruses of 32 bars. 7 choruses of 4/4 and ensemble. (F)
15:00	Undecided	Soli 64 and 64 bars. (M)
13:05	These Foolish Things	Solo 64 bars. (S)

A jam session from "Penguinklubben" for almost one hour has to be considered one of our jazz treasures. However, a warning, "all is not gold that glitters", and to be old is not the same as being good! This is a jam session for good and bad, and although it is very interesting to have American visitors and a young Rowland from a period with few recordings, one hour is somewhat too much. Norwegian "golden age" music may be characterized as having energy in abundance; the most important thing was to step on it every second and every bar, swing it continuously with a kind of "horror vacui" culture! And if one should miss a few sharps and flats in the process, it didn't matter much!! KB fits nicely into this culture; more than his local contemporaries on his instrument he seems to be heavily influenced from unidentified modern black performers, and his soli here are full of different style elements put together in less-than-perfect structures. But he plays with courage and ambition, and he swings!

VERDEN RUNDTS ALL STAR BAND

Oslo, April 29, 1954

Rowland Greenberg (tp), Andreas Skjold (tb), Kjell Stokke (as), Kristian Bergheim (ts), Knut Hyrum (bar), Scott Lunde (p), Ivar Børsum (b), Karl Otto Hoff (dm), Egil Monn Iversen (arr).

Two titles were recorded for Musica:

- N1372 Perdido Solo 14 bars. (FM)
 N1373 Thou Swell Solo 6 bars. (M)

The session as such is a disappointment, and the two brief tenorsax contributions are rather pale and not up to KB's assumed capabilities at the time.

KRISTIAN BERGHEIM **Oslo, Dec. 27, 1954**
 Kristian Bergheim (ts), Ivar Wefring (p), Arne Bendiksen (b), Tore Birkedal (dm).
 One title was recorded for Nera:

- N1427 Tupsi Solo 4 choruses of 32 bars. (M)

This is KB's only title in the fifties recorded under his own name, and as such it is a very important one. After a comparatively straight opening chorus, he swings three choruses quite easily in his modern influenced style to a slow coda, and he can be satisfied with the results. Nevertheless one has the feeling that KB's best capabilities are not exploited; better rhythmic support, more careful planning, more time in the recording studio, perhaps another take, and then maybe we had had the Norwegian counterpart to Sonny Stitt!

VERDEN RUNDTS ALL STAR BAND 1954 **Oslo, March 28, 1955**
 Rowland Greenberg (tp), Andreas Skjold (tb), Kristian Bergheim (ts), Knut Hyrum (bar), Carsten Klouman (p), Ivar Børsum (b), Karl Otto Hoff (dm), Egil Monn-Iversen (arr).

Two titles were recorded for Musica:

- N1466 Blue Skies Solo 8 bars. (M)
 N1467 Jumpin' At The Woodside Solo 32 bars. (F)

Ambitious Norwegian jazz music of the middle fifties and quite good but without the uplift needed to make it comparable to the best of this kind elsewhere. Also there seem to be so many different style elements here that the music lacks coherence, but details by many of the participants are enjoyable. For KB this session is more successful than the comparable April 29, 1954, and then in particular for his good solo on "... Woodside".

MALTE JOHNSON **Gothenburg, March 1956**
 Gösta Nilsson, Rune Lindgren, Arne Bengtson (tp), Hans Lindgren (tp, vtb), Adolf Holmberg (tb), Malte Johnson (as, dir), Chris Holmström, Sören Ahrnot, Kristian Bergheim (ts), Bertil Wikholm (bar), Ivar Wefring (p), Rudolf Svensson (b), Arne Milefors (dm), Sonya Hedenbratt, Gunnar Nilson (vo).
 Five titles recorded at Liseberg Cabarethall, no KB on "Ta Mej I Favn", "Cry Me A River", "St. Louis Blues" and "Heat Wave" but:

- Kärlekens Gåta (Love Me Or Leave Me) Solo 8 bars. (SM)

These 8 bars may be all which exist from KB's stay in the Malte Johnson orchestra in Gothenburg in 1956, and although it is a pleasant performance, it would be completely unfair to state any opinion whatsoever about KB's state-of-art based upon such meagre evidence.

MALTE JOHNSON's ORCHESTRA **Gothenburg, Jan. 26, 1958**
 Rune Lindgren, Arne Bengtsson, Hans Lindgren (tp), Adolf Holmberg, Richard Broden (tb), Chris Holmström (as), Malte Johnson (as, ldr), Sören Ahrnot, Kristian Bergheim (ts), Bertil Wikholm (bar), Jan Johansson (p), Charlie Merwik (g), Bengt Carlsson (b), Arne Milefors (dm).

Broadcast from Gothenburg's Konserthus, eight titles, no KB on "No Moon At All", "Anomop", "It's Allright With Me", "Nice Work If You Can Get It", "The Man I Love" and "Unknown Title" but:

- Maid In Sweden Solo 34 bars. (FM)
 Allegretto Ur Symfoni Nr. 1 Solo 16 bars. (M)

KB is no longer a permanent member of the Malte Johnson orchestra, but during a short visit in 1958 he took part in this broadcast, resulting in two solo items. Fine modern soloing, particularly "Maid ..." is exciting!

MALTE JOHNSON's ORCHESTRA **Gothenburg, 1958**
 Personnel probably similar to above.
 Unknown origin, one title reported to have solo by KB, not available:

Lady Be Good

NORWEGIAN ALL STAR CONCERT 1958 **Oslo, March 16, 1958**
Rowland Greenberg (tp), Arne Hermansen (tb), Mikkel Flagstad (as), Kristian Bergheim (ts), Bjørn Johansen (bar), Einar Iversen (p), Knut Ljungh (b), Karl Otto Hoff (dm).

Four titles were recorded for Triola (a fifth title "Once In The While" (sic!) without KB), at Chat Noir, "Shine" is unissued and probably lost, but:

Indiana	Solo 24 bars. (FM)
V. R. Blues	Solo 24 bars. (FM)
Blue Lou	Solo 8 bars. (FM)

Returned to Oslo from Sweden, KB's participation in a typical Norwegian "All Stars" production does not produce the expected results; his soloing here is competent but lacks the assertiveness of his contemporary Sweden-expatriates. The best item seems to be "V. R. ..." with two choruses leading to an abrupt termination.

NORA BROCKSTEDT **same date**
Kristian Bergheim (ts), Einar Iversen (p), Leif Ebersson (g), Knut Ljungh (b), Karl Otto Hoff (dm), Nora Brockstedt (vo).
Two titles:

Tenderly	Obbligato 16 and 8 bars. (S)
This Can't Be Love	Solo 16 bars. Weak obbligato with (tp). (M)

Quite ordinary contributions on this date, best is the background playing on "Tenderly".

Note: Worked also as backing musician for rock artists. Reported to have recorded with Per "Elvis" Granberg, but the results are probably outside the scope of this work. Any information will be gratefully appreciated.

ÅSE OG MAGNI WENTZEL MED PER NYHAUGS ORKESTER **Oslo, April 10, 1958**
Arne Hermansen (tb), Kristian Bergheim, Mikkel Flagstad (ts), Tor Hultin (p), Håkon Nilsen (b), Per Nyhaug (dm), Magni Wentzel (vo), Åse Wentzel (vo-130).
Two titles were recorded for Odeon:

cln129-2	Mama	Solo 6 bars (last (ts)-solo). (FM)
cln130-2	Byssan Lullan Blues	Straight (ts)-duet 16 bars. (SM)

Not a typical jazz record, but "Mama" has a swinging chorus featuring both tenorsax players as well as trombone and piano. With more courage by the producer, "Byssan ...", which is not a blues, might have had an interesting tenorsax exchange instead of straight arrangement.

THE SPOTLIGHTS **Oslo, 1958**
Ragnar Robertsen (cl), Kristian Bergheim (ts), Tor Hultin (p), Håkon Nilsen (b), Per Nyhaug (dm, vib), Åse Wentzel (vo).
Broadcast, sent Aug. 27, 1958, four titles have KB:

Laura	Solo 32 bars (S) to 12 bars coda. (M)
April Love	Solo/straight 16 bars. (SM)
Around The World (waltz)	Straight intro and 16 bars. (SM)
Sugar Time	Soli 4, 12 and 4 bars. (FM)

"Laura" has a simple but beautiful tenorsax solo with an interesting conclusion, and the brief pieces in "... Time" are real jazz. The two remaining items have no interest.

THE SPOTLIGHTS / PER NYHAUGS REGNBUEEN-ORKESTER **Oslo, Jan. 12, 1959**
Ragnar Robertsen (cl, as), Erling Andersen (as), Kristian Bergheim (ts), Arve Seth (frh, p), Frank Cook (b), Erling Monsen (dm), Per Nyhaug (vib, perc).
Private recordings at Restaurant Regnbuen.

Theme	Straight 16+8 bars, solo 8 bars on bridge. (S)
Latin Medley	
Cha-Cha-Cha De La Muchacha	No solo.
El Tiempo (Mambo)	No solo.
Candonde (Samba)	Soli 8, 8, 8 and 4 bars. (F)
Moonlight In Vermont	Solo with orch 12 bars. (S)
Blues Nr. 2	Solo 24 bars. (M)
Over The Rainbow (Theme)	No solo.

A peculiar program, pure dance music combined with some of the strongest jazz elements found in Norwegian jazz music of the fifties! KB is playing in a sharp, more modern style than on any other sessions in this book. On "Candonde" there is an 8/8 bars altosax/tenorsax chase which is very interesting, and the two choruses on "... Nr. 2" also show us something different from what the brilliant Nerem and Flagstad used to play in this period. The opening "Theme" and "Moonlight ..." have mainly arranged parts but are still of interest. This tenorsax playing points forward to that of Bjørn Johansen, Jan Garbarek and Knut Riisnæs.

KJELL JOHANSENs ORKESTER **Oslo, ca. early 1960s**
Kjell Johansen (tp), Viola Lington (tp, vo), Kristian Bergheim (ts), Jørg Petter Røed (p), Kjell Gustavsen (b), Karl Otto Hoff (dm).
Broadcast, eleven titles, four have KB:

Liza	Solo 32 bars. (F)
Signore	Straight 8 and 8 bars. (SM)
Dancing In The Dark	Straight 16 bars. (M)
Du Skal Ikke Sige Spor	Straight 8 and 4 bars. (SM)

This program is for dancing, quite commercial, and with little jazz value. On three titles tenorsax can be heard but of no interest. Only one true jazz solo, "Liza", but it is not quite successful, tempo probably too high.

ANITA THALLAUG / KRISTIAN BERGHEIM **Oslo, Aug. 27, 1960**
Kristian Bergheim (ts), unknown (p), Ivar Børsum (b), unknown (dm), Anita Thallaug (vo). Personnel may be identical to one of the sessions below.
Broadcast, seven titles, four have KB:

Gone With The Wind	Solo 32 bars. (M)
Paradise (waltz)	Straight 16 bars. (SM)
Let's Do It	Solo 32 bars. (SM)
Let's Put Out The Lights	Straight 16 bars. (SM)

On this broadcast, KB teams up with his singing wife, but I don't think they make much jazz out of the occasion, only two tenorsax improvisations. The quality is quite good, but a small fluff in the beginning on "... Wind". "... Do It" is more exciting, some surprising musical choices.

KRISTIAN BERGHEIMs KVARTETT **Oslo, Autumn 1960**
Kristian Bergheim (ts), Tor Hultin (p), Ivar Børsum (b), Frank Dahl (dm), Anita Thallaug (vo)..
Broadcast, five titles, no KB on "Let's Put Out The Lights" but:

Just One Of Those Things	Solo 32 bars. (FM)
Thou Swell	Solo/straight 32 bars. Solo 32 bars. Solo/straight 32 bars. (FM)
Femenalt	Straight 32 bars. (M)
Lullaby	Solo/straight 48 and 12 bars to coda. (S)

This program is more interesting, and KB takes very good soli on "Just One ..." and "Thou Swell". The highlight though is the slow "Lullaby", just beautiful!

KRISTIAN BERGHEIMs KVARTETT **Oslo, Autumn 1960**
Kristian Bergheim (ts), Tor Hultin (p), Aksel Waade (b), Frank Dahl (dm), Anita Thallaug (vo)..

Broadcast, six titles, no KB on “More Of The Same“ but:

Singin’ In The Rain	Solo 24 bars (NC). (M)
Bye Bye Blackbird	Straight 32 bars to solo 32 bars. Straight 32 bars. (M)
A Certain Smile	Solo/straight 16 bars. (SM)
Tintorella Di Luna	Solo 24 bars. (M)
Exactly Like You	Straight 32 bars to solo 32 bars. Straight 32 bars. (FM)

Also this program has some fine KB, particularly on “... Blackbird” but also, maybe surprisingly, on “Tintorella ...”, not exactly a jazz tune but played with jazz confidence.

KRISTIAN BERGHEIMs KVARTETT **Oslo, ca. 1961**

Kristian Bergheim (ts), unknown (p), (b), (dm).

One title from unknown source:

Prelude To A Kiss	Solo 48 bars to long coda. (S)
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A recent discovery with the most delicate tenorsax playing, a major treasure!!

KRISTIAN BERGHEIM **Oslo, Nov. 1961**

Kristian Bergheim (ts), Oddvar Sanne (g), Håkon Nilsen (b), John Veiglum (dm).

Music from film “Tonny”, one title:

3:40	Plumber’s Blues	Solo 5 choruses of 12 bars. (S)
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This is one of the greatest treasures we have after Kristian Bergheim! During almost four minutes, he is continuously in charge, a lovely, sensitive, slow solo, brilliant variations, a bit of occasional stoptime, soft non-interfering backing. Better blues has never been made in Norway, and it demonstrates that KB never really exploited his potential in recording circumstances; he was brilliant at his best!!

EINAR IVERSENs KVINTETT **Oslo, Dec. 1961**

Ditleff Eckhoff (tp, fl-“... Shine?”), Kristian Bergheim (ts), Einar Iversen (p), Bjørn Jacobsen (b), Arnulf Neste (dm).

Broadcast, sent Jan. 4, 1962, four titles:

Sack O’Woe	Solo 36 bars. (M)
Cubana Chant	Solo 64 bars. (FM)
Jubilation	Solo 32 bars. (M)
Come Rain Or Come Shine	Solo 16 bars. (SM)

A most important session! The rhythm section is excellent, forceful and inspired, kicking KB (and DE) into a swinging orbit! “Cubana ...” is the best tenorsax item with a long and very inspired solo, and “Come Rain ...” would also have been highly memorable if he had got a full chorus. “Sack ...” and “Jubilation” are quite satisfactory without being as exciting as the other two items.

EINAR IVERSENs KVINTETT **Oslo, Jan./Feb. 1962**

Personnel as above.

Broadcast, sent Feb. 12, one title:

I Got Plenty O’ Nuttin’	Solo 44 bars. (FM)
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A modern arrangement of this title, and while KB plays quite competently, it seems he struggles somewhat with his task.

**HANS CHRISTIAN JARNFELDT /
KRISTIAN BERGHEIM QUARTET** **Oslo, Winter 1962**

Kristian Bergheim (ts), Øistein Ringstad (p-except “Bernie’s Tune”), Arne Windhoel (b), Hans Christian Jarnfeldt (dm).

Date highly uncertain, may be two years earlier.

Recorded live at Frognerseteren Sportsrestaurant, issued by Oslo Jazz Circle:

4:54	Blues In B	Soli 8 and 9 choruses of 12 bars. (FM)
6:49	Shine	Soli 64, 64 and 64 bars. (M)

8:32	The Man I Love	Soli 32 and 32 bars. (S) Solo 1 $\frac{3}{4}$ choruses of 64 bars (M) to 8 bars and long coda. (S)
5:53	Lester Leaps In	Soli 3 and 4 choruses of 32 bars. (FM)
4:17	Bernie's Tune	Solo 6 choruses of 32 bars. (M)

While most of what is preserved of Norwegian vintage jazz comes from the radio, this is an example of true live recordings captured under the most private and unconstrained circumstances. Possibly all five items are from the same night with somebody having brought along a tape recorder. The sound is remarkably good, so good that even one of the audience going bananas is preserved for ever... The music is inspired on a high level, and KB in the early sixties was in his artistic prime. His playing is quite original, you can with some experience always easily recognize his style. The quartet swings merrily for half an hour, solid rhythm, fascinating piano playing in the stride tradition, and some tenorsax!! All items here belong to our jazz treasures, but looking for some highlights, take the last choruses on "Shine", great and highly original! And when he goes into medium tempo on "... Love"! And the utterly fascinating pianoless "... Tune", four minutes surprise, nothing like it in tenorsax history!!!

same period

Same personnel, unissued, available only in NJA:

4:35	Lester Leaps In no. 2 (NC)	Solo 5 choruses of 32 bars. (FM)
4:30	I Only Have Eyes For You	Soli 2 and 2 choruses of 36 bars. (M)
5:15	Blue Lou	Soli 3 and 2 choruses of 32 bars. (FM)
9:00	Tea For Two	Soli 3, 3 and 4 choruses of 32 bars. (FM)

These four items are recorded together with the five above, and most likely only lack of space left them out, when the Oslo Jazz Circle LP-box was produced, the quality is on the same exceptional level. An interesting "Lester ..." is much slower than the other one which was almost fast, this one being close to medium, KB's playing equally fascinating. "... Eyes ..." is just magnificent, listen particularly to the second and fourth chorus, very creative! Strong playing also on "Tea ...", while "Blue Lou" is not quite of the same quality, somewhat sluggish compared to the best on this session. Which is great!!

EILIF HOLMs SEKSTETT

Oslo, 1962

Ragnar Robertsen (cl), Erik Andresen (as), Kristian Bergheim (ts), Eilif Holm (vib, arr), Tor Hauge (b), Arnulf Neste (dm).

Broadcast, eight titles, no KB on "Stella By Starlight" and "The Nearness Of You" but:

Blues I Moll (In Minor)	Solo 12 bars. (M)
Tonight	Solo/straight 32 bars. (M)
Moscow Nights	Solo 16 bars. (M)
April In Paris	Solo 8 bars. (SM)
Too Close For Comfort	Solo/straight 16 bars. (M)
Speak Low	Solo 24 bars. (FM)

The program is announced as "chamber jazz", quite appropriate, and it sounds just as one might expect; pleasant without heating up. Most interesting is in fact RR's clarinet soli, on of Norway's best performers on that instrument. Note also a very fine altosax solo on "... Comfort"! KB plays to satisfaction on all items without anything being particularly noteworthy.

KRISTIAN BERGHEIM / BJARNE NEREM

Stockholm, 1964/1965

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

TV-program, recorded at Nalen, with interview, two titles:

Blues	Solo 24 bars. (M)
Per Spelmann	Solo 1:10. (F)

There is disturbing talk overlaid the "Blues", although that does not matter very much. The main item is an advanced arrangement in $\frac{6}{8}$ time of an old Norwegian folktune, "Per Spelmann". KB (and the others) plays very strongly on this one, absolutely a great discovery!

JAM SESSION**Oslo, 196?**

Kristian Bergheim (ts), Øistein Ringstad (p), unknown (vib), (b), possibly Hans Christian Jarnfeldt (dm).

Two titles, unknown source:

You Took Advantage Of Me Solo 36 bars to coda. (M)

Margie Soli/straight 32 and 36 bars to coda. (FM)

Good sound, could the program come from radio? The tenorsax contributions are good but not remarkable, most interesting is the improvisation on the first 16 bars of the second solo on "Margie".

KRISTIAN BERGHEIM QUARTET**Oslo, March 1969**

Kristian Bergheim (ts), Øistein Ringstad (p), Ivar Børsum (b), Karl Otto Hoff (dm).

Broadcast, four titles, issued by Oslo Jazz Circle:

4:50 Lady Be Good Soli 3 and 1 choruses of 32 bars. (M)

4:35 Just One Of Those Things Soli 64 and 64 bars. (FM)

3:40 My Melancholy Baby Soli 32 and 16 bars. (M)

4:01 Sweet Georgia Brown Soli 2 and 3 choruses of 32 bars. (FM)

Another great session showing the happiness and inspiration of the best of our local mainstream performers! This session is also one of the best examples of the driving swing piano of Øistein Ringstad and his unique comping. The results may sometimes be uneven, but the energy and efforts were always present. These four titles are all important documents of an era we miss so much ..., play them with concentration and think about when you were young in Oslo... Take the beginning of the last chorus on "Lady ..." as an interesting detail; not that KB should be compared to Pres, but the way he attacks here has some of that greatness!

PER BORTHENs SWING DEPARTMENT LTD.**Oslo, March 12, 1969**

Per Borthen (tp), Kjell Haugen (tb), Kristian Bergheim (ts), Øistein Ringstad (p), Ivar Børsum (b), Karl Otto Hoff (dm).

Broadcast, one title has been found:

How About Tomorrow Night? Soli 8, 16 and 8 bars. (FM)

Competent playing, nothing in particular to add.

ROWLAND GREENBERG & HIS GROUP**Oslo, March 1970**

Rowland Greenberg (tp), Kristian Bergheim (ts), Ivar Wefring (p), Bjørn Pedersen (b), Per Nyhaug (dm).

Three titles were recorded for Columbia, issued as "Swing Is The Thing":

4:45 Tea For Two Duet with (tp) 32 bars. Solo 32 bars. Duet 32 bars. (FM)

4:32 Sweet Georgia Brown Duet with (tp) 32 bars. Solo 64 bars. 16 bars 4/4 with (tp) to duet 16 bars. (F)

4:30 All The Things You Are Duet with (tp) 36 bars. Solo 36 bars. 24 bars 4/4 with (tp) to duet 12 bars. (FM)

A fine mainstream session, led by our supreme trumpeter Rowland Greenberg, just so typical of those we enjoyed live so many times way back then! The coplaying between him and KB demonstrates that they had hundreds of hours together behind them and knew each other to perfection, the duets are just great! KB's tenorsax soli are quite satisfactory; although "... Brown" seems to be taken too fast for him to create a perfect, fluent performance, "Tea ..." and "... Things ..." show that he still is one of Scandinavia's best tenorsax swingers!

The Kristian Bergheim solography stops now, for the time being, before his time with Appaloosa Mainstream Ensemble, Per Borthen & His Swing Department and others. He continues to play for many, many years ...

APPENDIX

KARL OTTO HOFF's KVARTETT **Oslo, unknown date, early 1960s?**
 Kristian Bergheim (ts), Scott Lunde (p), Terje Larsen (b, ts-“... Sid”, vo-“... Lie”),
 Karl Otto Hoff (dm).
 Broadcast NRK, 19 ½ minutes, announced as “Jazz til Dans”:

A-Tisket A-Tasket	Straight 32 bars to solo 32 bars. Solo 40 bars to coda. (FM)
Honey Hush	Solo 32 bars. Straight 12 bars to coda. (M)
It's A Sin To Tell A Lie	Obbligato 32 bars. Solo 32 bars. (FM)
Blue And Sentimental	Solo 36 bars to coda. (S)
Cheek To Cheek	Straight 32 and 16 bars. Solo 16 bars to straight 8 bars. (FM)
You	Straight 16 bars. (FM)
Jumping At Symphony Sid	Solo 12 bars (1 st (ts)-solo). (FM)

Very pleasant recent (Spring 2016) discovery, a complete program with excellent sound. In a general perspective, the most important is to hear the excellent pianist Scott Lunde, not much is preserved with him. Otherwise the quartet swings well, and KB is in good shape. The most important item is a fine slow version of “... Sentimental”, and in upper tempi, particularly “... Lie” should be noted.

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