

The
TENORSAX
of
MICHAEL FLAGSTAD
“MIKKEL”

Solographer: Jan Evensmo
Last update: Aug. 18, 2017

Born: Oslo, April 23, 1930
 Died: Oslo, June 29, 2005

Introduction:

Mikkel Flagstad was a highly respected tenor saxophonist in the Norwegian jazz community. It should be mentioned that he was the nephew of the famous opera singer Kirsten Flagstad. His possibilities for a great career were cut short by having to remove one lung. Personally I never heard him play, but I met him in trying to identify the tenorsax soli with the Kjell Karlsen orchestra, a very kind and pleasant man.

History:

With Tage Wilford's orkester ca. 1945, school band at Riis 1945-46 (cl, as), professional musician 1946-70, with Hans Backe, Kjell Johansen's orchestra in Åsgårdstrand and touring Sweden 1948. Touring with Per Asplin same autumn, several jobs with Karl Otto Hoff a.o., in Den Norske Swing Klubb's orchestra 1949. One of the first to play real bebop in Norway. Led own bebop band autumn 1949 but no recordings exist. Played with Egil Monn-Iversen's orchestra 1951. Played with Ragnar Robertsen's and Kjell Johansen's experimental band 1952 (heavily influenced by Lennie Tristano) but left for Sweden later that year to work for Simon Brehm. Illness brought MF back to Norway in 1954, but one year later he was active again, with "Norsk Jazzelite" and Kjell Johansen's Radioband in 1955. Worked with Alf Søgaaard and Aage Kjelstrup at Restaurant Humlen 1955-57. Illness brought MF back to Norway in 1954, but one year later he was active again, with "Norsk Jazzelite" and Kjell Johansen's Radioband in 1955. Worked with Alf Søgaaard and Aage Kjelstrup at Restaurant Humlen 1955-57. Soloist with Egil Monn-Iversen's bigband 1956 and 58. Many concerts with own quartet 1957-60, often together with Karin Krog. In 1959 played on cruise with "Bergensfjord", then worked at Sundøya and Hotel Viking with Tor Hultin. In 1959 played on cruise with "Bergensfjord", then worked at Sundøya and Hotel Viking with Tor Hultin. With Kjell Karlsen's bigband 1959-64 out of which Mikkel Flagstad quintet was created. Winner of Buddy Prize 1960. Illness stopped his career from the end of the sixties (ref. Bjørn Stendahl / Johs Bergh).

Message:

Dear Norwegian jazz collector (and even you Swedish ones): There may be broadcasts with Mikkel Flagstad 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:

May 25, 1948:	NJA-D119/20-21
Spring 1950:	NJA-D143/26-27
May 7, 1951:	NJA-D144/33
May 14, 1952:	Telestar(Swd) TR11155
May 27, 1952:	Dragon(Swd) DRCD394
Aug. 15, 1952:	Telestar(Swd) 11009AN
Aug. 22, 1952:	Caprice(Swd) CAP22042
Oct. 5, 1952:	Karusell(Swd) 3&4
Jan. 23, 1953:	Karusell(Swd) K12
Jan. 18, 1954:	Karusell(Swd) K50&98
April 5/6, 1956:	RCA(N)EP302, 1-801
Aug. 22, 1956:	RCA(N) NA1060
1956:	Gemini GMOJCD-9909
Oct. 1957:	NJA-Y775/1
Oct. 1957 (same date):	???
Nov. 30, 1957:	NJA-Y802
Dec. 30, 1957:	Items 1,3,6,7,8: Gemini GMOJCD-9502
ca. 1958:	Gemini GMOJCD-9502
March 16, 1958:	Triola TNEPL-1, Herman HJCD9003 ("V.R. ...", "Indiana")
April 3, 1958:	Items 3,5: Gemini GMOJCD-9502
April 10, 1958:	Odeon(N) ND7333
May 7/8, 1958:	NJA-D103
July 1958:	Gemini GMOJCD-9502
Sept. 6, 1958:	NJA-K0026
ca. 1958/59 (MF):	"All ...": Herman(N)HJCD9003
ca. 1958/59 (RG):	Gemini GMOJCD-9502
ca. Dec. 1959:	NJA-D114/33-36
1959 (BTL/HD):	NJA-Y709
1959 (KK):	NJA-Y753
Dec. 30, 1959:	NJA-D155/04-14
early 1960:	NJA-K0256
July 8, 1960:	NJA-D668-18-19
prob. Summer 1960:	NJA-A-205
Oct. 8, 1960:	NJA-K0025&D692
Oct. 8, 1960 (same date):	NJA-K025, D687
Oct. 1960:	NJA-D687
Nov. 11, 1960:	NJA-Y-599, 725
1960-61:	Gemini(N) GMOJCD-9507
Nov. 1960:	K-024
1960 (RA):	NJA-Y730
Jan. 23/27, 1961:	NJA-K024
Jan. 1961?:	NJA-D125-9-10
Oct. 6, 1961:	NJA-D110/07, D622
Feb. 1962:	NJA-D113-9-11
ca. 1962:	NJA-D-654-18
? 1962:	Gemini GMOJCD 9507
Sept. 10, 1965:	NJA-D639
March 6, 1968:	NJA-D107-10-13
April 25, 1969:	NJA-117/623

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.

MIKKEL FLAGSTAD SOLOGRAPHY

MIKKEL FLAGSTAD TRIO**Oslo, May 25, 1948**Mikkel Flagstad (ts), Einar Schanke (p), Karl Otto Hoff (dm).
Private recordings.

How High The Moon	Soli 32, 48, 16 and 32 bars. (FM)
Body And Soul	Soli 32 and 8 bars. (S)

These two titles, recorded by three teenagers and paid for out of own pockets, may be said to represent the first serious effort to play modern jazz in Norway. It also presents our great "Mikkel" for the first time, a tenorsax player later to rank among the international best in the "cool" style. However, here he flirts with bebop, and it seems that he was influenced by artists like Charlie Ventura and Don Byas. This music is quite unfinished but yet has many interesting elements pointing toward the future. "... Soul" is the best item, the kids have fewer problems in slow tempo.

MIKKEL FLAGSTAD KVINTETT**Oslo, Spring 1950**Ragnar Robertsen (cl), Mikkel Flagstad (ts), Ola Calmeyer (p), Knut Ljungh (b), Tore Birkedal (dm).
Private recordings.

Lady Be Good	Soli 32, 32 and 8 bars. (FM)
What Is This Thing Called Love?	Duet with (cl) 32 bars. Solo 32 bars. Duet with (cl) 16 and 8 bars. (FM)

Two years later MF's style is firmly rooted in the white Prez-inspired tenorsax school led by Stan Getz and others, and he has developed his technique notably. These recordings are far above the "academic interest" level, in fact they are some of the best examples of Norwegian cool jazz preserved, with RR's de Franco-influenced clarinet and a fine rhythm section contributing to the overall professionalism. MF's tenorsax soli are very good on "Lady ...", but the one on "... This Thing ..." is outstanding!

INGER JACOBSEN**Oslo, April 4, 1951**Inger Jacobsen (vo), Egil Monn-Iversen (dir), bigband personnel probably Gunnar Hyrum, Ingvar Pedersen, Eindride Østvik (tp), Lyder Vengbo, Einar Johannessen, Arne Hermansen (tb), Rolf Brandt Jensen, Per Halvorsen (as), Mikkel Flagstad, Rolf Nord (ts), Knut Hyrum (bar), Frank Cook (b), Øivind Arnesen (dm).
One title, test pressing only (date may be May 7):

N1047-B	Som Lyn Fra Klar Himmel	Solo 4 bars. (SM)
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A brief but elaborate solo by no amateur, MF is a good candidate.

CHRIS DANE**Stockholm, May 14, 1952**Ernie Englund, Rolf Ericson, Bengt Arne Wallin, Arnold Johansson (tp), Åke Persson, Gordon Olsson, Georg Vernon, Bertil Jacobson (tb), Arne Domnerus, Åke Blomquist (as), Gösta Theselius, Mikkel Flagstad (ts), Lars Gullin (bar), Ingemar Westberg (p), Simon Brehm (b), Jack Noren (dm), Chris Dane (vo).
Four titles were recorded for Musica:

3553	Until	No solo.
3554	Little Man You've Had A Busy Day	No solo.
3556	Old Man River	No solo.
3557	That Old Black Magic	No solo.

ROLF ERICSON**Stockholm, May 27, 1952**Rolf Ericson (tp), Åke Persson (tb), Åke Björkman (frh), Mikkel Flagstad (ts), Lars Gullin (bar), Bengt Hallberg (p), Yngve Åkerberg (b), Jack Noren (dm).
Four titles were recorded for Artist:

474	Easy To Love	Solo 8 bars. (M)
475	Day By Day	No solo.
476	The Cool Pool	Soli 4 and 4 bars. (FM)
477	Tickle Toe	Solo 24 bars. (F)

This session represents MF's official debut on the jazz scene, a proper recording date which of course had to take place in Sweden, our own country of jazz-cultural poverty needed another decade to open up with the beginning of jazz festivals, and yet decades to make it possible for young talents to make records. And certainly MF is a great talent, now it is evident that he knows his Prez and the white tenorsax "cool" school, just listen to "Tickle Toe", played with great competence and creativeness. His contributions on "Day ..." and "Easy ..." are also worth noticing. A star is born?!

SIMON BREHM**Stockholm, Aug. 15, 1952**

Åke Persson (tb), Mikkel Flagstad (ts), Frits Fust (bar), Ingemar Westberg (p), Simon Brehm (b), Gunnar Nyberg (dm).

Two titles were recorded for Musica:

3576-A	Things Ain't What They Used To Be	Solo 8 bars. (SM)
3577-A	Seven Eleven	Solo 24 bars. (FM)

Another step forward for MF, his soloing is even better than on the previous session. "Things ..." in slow medium tempo is a lovely piece of music, and his two blues choruses on "Seven ..." are excellent. From yet meagre evidence it seems that MF now is on an international level in his playing with a great future before him.

SIMON BREHMs KVINTETT**Stockholm, Aug. 22, 1952**

Personnel as Aug. 15 except Fust omitted, Ingemar Westberg (vib-"The Song ...", Chris Dane (vo-"A Kiss ...", "The Song ...).

Broadcast "Dansa Och Lyssna" ("Dance And Listen"), seven titles:

How High The Moon (Theme)	No solo.
Undecided	Solo 16 bars. (M)
A Kiss To Build A Dream On	No solo.
Birks Works	Solo 24 bars. (M)
The Song Is Ended	Solo 4 bars. (S)
Jumpin' With Symphony Sid	Solo 24 bars. (FM)
How High The Moon (Theme)	No solo.

Almost forgot this fine broadcast item, "... Symphony Sid", appearing on "Svensk Jazzhistoria Vol. 7", with two fine blues choruses by MF. Postscript of Aug. 18, 2017: The full broadcast exists in excellent sound, and three very fine tenorsax soli appear!

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

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

Four titles were recorded for Karusell (a fourth one 8 "Pretty Eyed Baby" without saxes and with Karin Nilsson (vo)):

6	Since I Fell For You	No solo.
7	Beans	No solo.
9	A Chicken Ain't Nothing But A Bird	Solo 8 bars (2 nd (ts)-solo). (M)

It is believed that MF plays the last 8 bars of the 24 bars tenorsax solo sequence, and these 8 bars are the most inspired and interesting, a remarkable solo!

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-25), Gunnar Nyberg (dm).

Two titles were recorded for Karusell:

24	She Wouldn't Be Moved	No solo.
25	Lady Be Good	No solo.

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, "In The Mood", "Blues For A Broken Bass", "My Funny Valentine", "All Of Me", were recorded for Karusell, but all tenorsax soli are by Bjarne Nerem.

VERDEN RUNDTs ALL STAR BAND 1955 **Oslo, April 5/6, 1956**

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

One title was recorded for RCA (others without MF):

N1592 Love Is Around The Corner Straight in ens. (M)

PER ASPLIN **Oslo, Aug. 22, 1956**

Mikkel Flagstad (ts), Per Asplin (p, vo), Frank Cook (b), Tore Birkedal (dm).

One title was recorded for RCA:

N1648 Ain't Misbehavin' Solo 28 bars. Obbligato 6 bars. (FM)

Returned from Stockholm, leaving Bjarne Nerem behind, himself to stay in Oslo, MF gets one single recording opportunity in the rest of his musical career, namely this one, everything else is home-recorded material treasured for years in private collections! What a country for jazz this one was, it had in MF one of the most original tenorsax players in the "white cool school", and it didn't care! By some uncanny luck Per Asplin, a gifted comedian and competent piano player, puts together a swinging record with funny additional lyrics and fine rhythm. One may question the layout where PA himself chooses to take the first 4 bars of the chorus before MF somewhat hesitatingly takes over, but when he really gets going, it's jazz history!! Rhythmically he is magnificent, and his inventiveness is on a higher level. In fact he already has a few phrases completely his own, enough to identify him completely among all other tenorsax players in this world!

MIKKEL FLAGSTAD / ERIK AMUNDSEN **Oslo, 1956**

Mikkel Flagstad (ts), Erik Amundsen (b).

One title, privately recorded:

Indiana Intro 8 bars to solo/duet
4 choruses of 32 bars. (FM)

A beautiful duo recording, a real treasure!! Two of Norway's most important jazz musicians together in private and quiet surroundings, playing around with "Indiana". A must for anyone who appreciates MF's fine art!!

KARIN KROG **Oslo, Oct. 1957**

Mikkel Flagstad (ts), Einar Iversen (p), Tor Braun (g-"As Long As I Live"), Knut Ljungh (b), Arnulf Neste (dm), Karin Krog (vo).

Broadcast, nine titles:

Love Me Or Leave Me	Solo 64 bars. Obbligato 16 and 8 bars. (SM)
Mean To Me	Obbligato 16 and 8 bars. Solo 32 bars. Obbligato 20 bars. (SM)
There Will Never Be Another You	Obbligato 16 bars. Solo 64 bars. Obbligato 24 bars. (M)
Star Dust	Intro 16 bars. Solo 16 bars. Obbligato 16 bars to coda. (S)
My Man	Solo 16 bars to obbligato 16 bars to coda. (SM)
Pennies From Heaven	Solo 64 bars. Obbligato 32 bars to coda. (M)
You're Gettin' To Be A Habit	No solo.
Sugar	Obbligato 16 bars. Solo 32 bars. Obbligato 32 bars. (SM)
As Long As I Live	Solo 32 bars. Obbligato 36 bars to coda. (FM)

Compared to the Penguin recordings below, this session does not function properly. The recording quality may have something to do with it, also a piano terribly out of tune, but only Karin seems to possess some inspiration. The items progress slowly, sometimes sluggishly, and when MF appears, he rarely blossoms. However, there are interesting details, and note that his Getz-influence is quite prominent. Typically

the only title with guitar to lay down a firm background is the most successful one, a fine tenorsax solo here!

MIKKEL FLAGSTAD / KARIN KROG **same date**
Same as above. Karin Krog on "The Song Is Ended" and "Yesterdays" only.
Broadcast from Penguin Club.

Bernie's Tune	Soli 8, 64 and 64 bars. (F)
Flying Home	Soli 8, 96, 96 and 8 bars. (FM)
The Song Is Ended	Solo 32 bars. (SM)
Yesterdays	Solo 16 bars. (S)

This is exciting! The recording quality is almost too good, and even reed squeaks can be heard, nothing is hidden, therefore MF's music here is wide open for critique without mercy. On "Bernie ..." and the experimental "Yesterdays" he is close to his prime, but his music is not at all perfect, and "Flying ..." and "The Song ..." are good examples; he does not quite manage to get into the high groove, he struggles to have the soloing proceed smoothly, and he fails. Nevertheless, there are interesting details everywhere, brief surprising rhythmic shifts and harmonic fancy variations, and to us the issue is not to identify shortcomings but to realize the enormous potential of MF. How would his music have sounded with proper practicing and recording facilities? Could MF have managed to conquer for himself a part of international jazz history, if his health and personal ambitions had permitted him to wage?

ROWLAND GREENBERG's KVINTETT **Oslo, Nov. 30, 1957**
Rowland Greenberg (tp), Mikkel Flagstad (ts), unknown (accordeon), possibly Frank Cook (b), Olle Spång (dm). Date may possibly be April 3, 1958 and vice versa (see below).
Broadcast, ten titles:

Tea For Two	Soli 32 and 32 bars. (FM)
Memories Of You	Solo 16 bars. (S)
Taking A Chance On Love	With (tp) 32 bars to solo 32 bars. Solo 32 bars. (FM)
Golden Tango	No solo. (SM)
Whispering	Soli 32 and 32 bars. (FM)
Tammy (waltz)	Solo 16 bars. (SM)
Undecided	Duet with (tp) 32 bars to solo 32 bars. Solo 32 bars. (FM)
Blue Moon (beguine)	Straight 16 bars. (SM)
How High The Moon	With (tp) to solo 32 bars. Solo 32 bars. (FM)
Easter Parade	Straight 16 bars. With (tp) 16 bars. (SM)

This program appeared quite recently and was a great and pleasant surprise! The music here can compete with the very best Greenberg/Flagstad programs from this period. So much elegant tenorsax soli here; "Tea ...", "Taking ..." (dig the elegant opening of the first chorus!), "Whispering" (the accordeon is an unnecessary and disturbing background on several titles, but with nice soli, particularly just on "Whispering"), "Undecided" and "... Moon". The slower titles are just for dancing and not particularly interesting. The five titles mentioned are however an immensely valuable addition to the MF-solography!!

ROWLAND GREENBERG's SEKSTETT **Oslo, Dec. 1957**
Rowland Greenberg (tp), Mikkel Flagstad (ts), Einar Iversen (org-items 2,4,5,9), Tor Braun (g), Frank Cook (b), Olle Spång (dm).
Broadcasts. Nine titles (a tenth title, "I Get A Kick Out Of You", has Einar Iversen (p) with rhythm only):

If I Were You	Duet with (tp) 32 bars to solo 32 bars. 24 bars 4/4 with (tp) to duet 8 bars. (FM)
Pennies From Heaven	Solo 16 bars to duet

	with (tp) 16 bars. (SM)
Crazy Rhythm	Straight with (tp) 32 bars to solo 32 bars. 24 bars 4/4 with (tp) to duet 8 bars. (F)
Parlez Moi D'Amour (Waltz)	Straight solo 20 bars. (SM)
September Song	Straight solo 16 bars. Duet with (tp) 8 bars. (SM)
Strike Up The Band	Duet with (tp) 32 bars to solo 32 bars. 24 bars 4/4 with (tp) to duet 8 bars. (FM)
Ghost Of A Chance	Solo 32 bars. Duet with (tp) 8 bars. (SM)
What Is This Thing Called Love	Duet with (tp) 32 bars to solo 32 bars. Solo 8 bars to duet with (tp) 8 bars. (FM)
Over The Rainbow	Straight solo 16 bars. Duet with (tp) 8 bars. (SM)

The Rowland Greenberg / Mikkel Flagstad programs were meant for casual dancing, but almost half a century later they represent some of the best and most sophisticated of Norwegian jazz music. With a few exceptions the titles keep well below the 78 rpm. three minutes limit, but with the absence of piano soli, and with collective improvisation instead of straight ensembles, MF is heard playing more than half of the duration of these programs. Thus they represent an invaluable quantitative addition to the small MF treasury chest. More important however is the quality of the music, RG and MF know, support and inspire each other, resulting in some unforgettable moments. On this date we find two types of titles; the first is commercially oriented with organ backing, rather straight and of mostly academic interest, though note the end of "September ...". The other kind is however strong swing titles with a pianoless quintet, and all of them present MF with magnificent soloing. There are exciting details everywhere, and it is only possible to point out a few examples, like the 4/4 exchanges on "I Were ...", or the "gladiator"-quote on "Crazy ...", or the beautiful slow medium chorus on "... Chance", or the fast medium swinging soli on "I Were ...", "Strike Up ..." and "What Is ...", or so forth. Incredible!!!

ROWLAND GREENBERG's KVINTETT

Oslo, ca. 1958

Rowland Greenberg (tp, vo), Mikkel Flagstad (ts), Tor Braun (g), probably Frank Cook (b), Pete Brown (dm).

Broadcast(s), three titles, circumstances unknown:

Lover Man	Solo 32 bars. Duet with (tp) 8 bars. (S)
September In The Rain	Duet with (tp) 32 bars to solo 32 bars. 24 bars 4/4 and duet with (tp) 8 bars. (M)
Hallelujah	Duet with (tp) 32 bars. Solo 32 bars. 24 bars 4/4 and duet with (tp) 8 bars. (F)

"Lover Man" in slow tempo is incredibly beautiful. One of our favourite items is "September ...", the call-and-response and soloing cannot be described, just listen!! Finish the listening with the fast "Hallelujah" and witness how the two giants on tenorsax and trumpet inspire each other to perfection! Wow.

NORWEGIAN ALL STAR CONCERT 1958

Oslo, March 16, 1958

Rowland Greenberg (tp), Arne Hermandsen (tb), Mikkel Flagstad (as), Kristian Bergheim (ts), Bjørn Johansen (bar), Einar Iversen (p), Knut Ljungh (b), Karl Otto Hoff (dm), Eilif Holm (arr).

Three titles were recorded at Chat Noir (four more without MF), no altosax solo on "Blue Lou" but:

V. R. Blues	Solo 24 bars. (FM)
Indiana	Solo 16 bars. (FM)

same date

Mikkel Flagstad (as), (rhythm) as above. One title:

Once In A While Intro to solo 64 bars to long coda. (S)

MF played occasionally altosax, and this session is the first recorded example. He seems to take a more modern approach on this instrument which he treats very well, although not quite perfect. The most important item is his feature number "Once ...", and except for an intro rather unstructured, he plays very convincingly, and in general in important example of budding Norwegian modern jazz. Good soli also in upper tempo.

ROWLAND GREENBERG's KVINTETT Oslo, April 3, 1958

Rowland Greenberg (tp), Mikkel Flagstad (ts), Einar Iversen (p, org), Frank Cook (b), Olle Spång (dm).

'Nordic' broadcast, nine titles (a tenth title, "Easy Living", is a solo feature for (p)):

Fascinating Rhythm	Solo 32 bars. 24 bars 4/4 with (tp) to end 8 bars to coda. (FM)
East Of The Sun	Straight/duet 16 and 20 bars. (SM)
Yesterdays	Solo 32 bars. Solo 32 bars to 16 bars 4/4 and duet with (tp) 16 bars. (FM)
Vintergatan (waltz)	Straight 16 bars. (SM)
Just One Of Those Things	Duet with (tp) 64 bars to solo 64 bars to 40 bars 4/4 with (tp) and (dm) to solo 8 bars to duet with (tp) 16 bars. (F)
Exactly Like You	Duet with (tp) 32 bars to solo 32 bars to obbligatoro 32 bars. Duet with (tp) 8 bars. (FM)
There'll Never Be Another You (beguine)	Straight 16 bars. (M)
Lover Come Back To Me	With (tp) 64 bars to solo 32 bars. With (tp) 16 bars to coda. (FM)
If I Loved You	Straight. (S)

You just won't believe "Yesterdays" in a crisp up-medium trot when you listen to it for the first time, and not even for the 50th time like we do now! The second chorus and 4/4s is jazz improvisation on the very highest international level. It does not matter that "Just One ..." runs out of gas at the end of the long chorus, or that he is not completely successful on "Exactly ...", they are still full of excitement. It is probably false to believe that MF preferred swing music of this type, there are indications that in his heart he felt the greatest challenges in more modern material. Probably he never got the chance to live out in practice his musical dreams, and perhaps he would consider these programs simple music just for fun, who knows? To us, the music has to speak for itself, and this is with a few exceptions jazz unchallenged by other Norwegian jazz musicians.

ÅSE OG MAGNI WENTZEL MED

PER NYHAUG's ORKESTER

Oslo, April 10, 1958

Arne Hermandsen (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 8 bars (1 st tenorsax solo). (FM)
cln130-2	Byssan Lullan Blues	Straight tenorsax duet 16 bars. (SM)

A brief but nice solo on "Mama".

JAM SESSION

Oslo, May 7/8, 1958

Zoot Sims, Mikkel Flagstad (ts), Einar Iversen (p), Knut Ljungh or Ole Kristian Salater or Kjell Gustavsen (b), Roy Burns, John Svendsen (dm) (collective personnel).

Private recordings at Randi Hultin's house (there are additional titles with Zoot but without Mikkel):

Riffide (Lady Be Good)	Solo 4 choruses of 32 bars. 4 choruses of chase with Zoot and (dm), probably 6x4 bars by MF. (F)
I Only Have Eyes For You	Missing start to solo 8 bars and

3 full choruses of 36 bars. Solo
another 3 choruses to close. (M)

Tickle Toe

Solo 4 choruses of 32 bars.
32 bars 8/8 to 32 bars 4/4
with Zoot to close 32 bars. (FM)

On this legendary jam session Zoot Sims is of course allocated most of the blowing space, deserving it well one should say! What is remarkable however is how difficult it is to identify MF's contributions, their sounds are rather similar (the home recording quality does not make it much easier either). Maybe we are downright messing up this analysis, that MF plays more than we originally believed?? Particularly "Tickle Toe"'s ending with both players in action simultaneously indicates that there are two even competitors challenging each other on this night.

ROWLAND GREENBERG's KVINTETT

Oslo, July 1958

Rowland Greenberg (tp, vo), Mikkel Flagstad (ts), Tor Braun (g), Frank Cook (b), possibly Kenneth Greenberg or Pete Brown (dm).

Broadcast(s), six titles:

I Only Have Eyes For You

Duet with (tp) 36 bars to
solo 36 bars. Solo 16 bars.
Duet with (tp) 12 bars. (FM)

Jeepers Creepers

Duet with (tp) 34 bars to solo
34 bars to obbligato 34 bars.
Duet with (tp) 10 bars. (FM)

Ain't She Sweet

Duet with (tp) 16+8 bars, (tp) solo
on bridge. Solo 32 and 32 bars.
Duet with (tp) 8 bars. (FM)

Blue Lou

Duet with (tp) 32 bars to
solo 32 bars. Solo 32 bars.
Duet with (tp) 8 bars. (FM)

Talk Of The Town

Solo 32 bars.
Duet with (tp) 8 bars. (S)

The Continental

Duet with (tp) 32 bars to solo 32
bars. Solo 32 bars to 24 bars 4/4
and duet with (tp) 8 bars. (FM)

This RG program is slightly less successful than the two above, but we are doing marginal considerations. It seems that MF is somewhat hesitating in his phrasing, not carried away on wings as on the most memorable items, this can be noted on all fast medium titles, but there are fine details as the 16 bars on "... Eyes For You", and particularly "Jeepers ...", the best item here. And let's not forget a lovely version of "... Talk ...", just too bad he only takes an introductory chorus leaving the stage for Rowland just when he should have ventured into a series of fascinating improvised choruses!!

ROWLAND GREENBERG

Oslo, Sept. 6, 1958

Rowland Greenberg (tp, vo), Mikkel Flagstad (ts), Arvid Amundsen (p), Erik Amundsen (b), Kenneth Greenberg (dm).

Broadcast, six titles:

Bernie's Tune

Duet with (tp) 8 bars.
Solo 32 bars. (FM)

Liza

Duet with (tp) 32 bars. Solo 32, 4 and
4 bars. Duet with (tp) 8 bars. (FM)

I'm Forever Blowing Bubbles

Obbligato 32 bars. Solo 32 bars.
Duet with (tp) 8 bars. (FM)

Once In A While

Solo 32 bars. Duet with
(tp) 8 bars. (SM)

Between The Devil And
The Deep Blue Sea

Duet with (tp) 32 bars.
Solo 32, 4 and 4 bars.
Duet with (tp) 8 bars. (FM)

I May Be Wrong

Duet with (tp) 8 bars.
Solo 32 bars. (M)

This program has general inferior sound, thus not likely eligible for LP/CD issue, and general comments to the Greenberg/Flagstad cooperation is found elsewhere. However, there are excellent tenorsax also here! He misses the start badly on "... Wrong" but note "Liza" with its exciting bars 9-12 topping the show, and the pleasant "Once ...".

MIKKEL FLAGSTAD**Oslo, ca. 1958/59**

Mikkel Flagstad (ts), Einar Iversen (p), Knut Ljungh (b), Arnulf Neste (dm).

Private recordings from Penguinklubben, four titles:

Thou Swell	Soli 2 and 2 choruses of 34 bars. (FM)
It Might As Well Be Spring	Soli 40 and 40 bars to coda. (S)
All The Things You Are	Soli 2 and 2 choruses of 36 bars. (M)
Indiana	Soli 3, 3 and 1 choruses of 32 bars. (FM)

A daring statement; We presume this session represents MF's musical ambitions better than any other session in the fifties. It seems that he is challenged and inspired by titles like "All The Things ..." and "Indiana", popular vehicles for improvisation since the birth of modern jazz. Whether the results can match the ambitions is another matter, personally we believe he succeeds better with Rowland Greenberg. Einar Iversen offers fine piano backing, but generally the accompaniment is rather sluggish, the titles seem to lack the uplift necessary to be really great, and he seems somewhat hesitant on "Thou ..." and "... Spring". But by all means, MF plays beautifully on the above mentioned "All The Things ...", and "Indiana" in particular ranks among the very best of Norwegian tenorsax history!!

ROWLAND GREENBERG**Oslo, ca. 1958/59**

Rowland Greenberg (tp), Mikkel Flagstad (ts), unknown (g), (b), (dm).

Broadcast, two titles:

Stompin' At The Savoy	Soli 32 and 16 bars. (FM)
Star Dust	Solo 32 bars. Duet with (tp) 8 bars to coda. (SM)

Concluding the important RG/MF cooperation of the late fifties, here are yet two titles with excellent contributions. Although MF has problems with the bridge of the longest solo on "... Savoy", one should note the incredible start on the shorter one!! And his version of "Stardust" is unforgettable, so original and still true to the melody, one may just bow deeply in admiration and gratitude.

TOR HULTINs GLOBETROTTERS**Oslo, ca. Dec. 1959**

Mikkel Flagstad (ts), Tor Hultin (p), Ivar Børsum (b), Arnulf Neste (dm), Magni Wentzel (vo).

Broadcast, four titles:

Stranger In Paradise (Theme)	Straight 16 bars, last half destroyed by announcer. (SM)
I Want To Be Happy	No solo.
Robbin's Nest	Obbligato 16 bars. Solo 16 bars. Obbligato 8 bars. (M)
He's My Guy (NC)	No solo.

One great tenorsax title on this fine vocal session, "... Nest" with an excellent solo and exquisite background playing.

possibly same program

Personnel as above, Magni Wentzl (vo-"...Nest", "... Crazy").

Four titles, "Robbins' Nest" seems to be identical to above, but:

Prelude To A Kiss	Solo 48 bars to long coda. (S)
It's Crazy	Solo 32 bars. Obbligato parts. (M)
Blues March	Straight 24 bars. Solo 24 bars. Straight 30 bars to fade out. (SM)

Postscript of Nov. 28, 2016: This recent discovery, found in the small Norwegian town of Elverum, has some brilliant MF! Not only do we get a beautiful feature ballad number on "... Kiss", but on "... Crazy" and "... March" we meet the highly creative and original 'Mikkel', a tenorsax player and artist who at his best could

compete with the very best international stars on his instrument. These two soli are just gorgeous! A modest man but also struck by misfortune. Nephew of the great female opera singer Kirsten Flagstad, he had talents to climb up the steepest jazz staircases.

KJELL KARLSENs ORKESTER

Oslo, 1959

Mikkel Flagstad (ts), Kjell Karlsen (p), probably John Svendsen (vib), Erik Amundsen (b), Berit Tangen Larsen (vo-“St. Louis ...”), Henrik Dahl (vo-“... Heaven”) (winners of Det Nyes and RCA's talent competitions 1959).

Two titles issued on Det Nyes Plateklubb NCB-2050X:

St. Louis Blues	Solo 24 bars. (FM)
My Blue Heaven	Obbligato parts. Solo 16 bars. (M)

Fine accompanying group for these young talents, and MF takes a colourful and swinging solo on “St. Louis ...”, while “... Heaven” is more ordinary.

KJELL KARLSEN

Oslo, 1959

Collective personnel: Hein Paulsen (tp), Mikkel Flagstad (cl, ts), Kjell Karlsen (p, org), John Svendsen (vib), unknown (g), (b), possibly Arvid Bjercke (dm), Ragnar Asbjørnsen (vo).

Thirteen titles, probably from several broadcast programs, the following have MF:

Honeysuckle Rose	Solo 32 bars. (FM)
When You're Smiling	\Solo 32 bars. (F)
S' Wonderful	Solo 32 bars. (F)
Now's The Time	(cl)-Solo 24 bars. (F)
Stompin' At The Savoy	Solo 32 bars. (FM)
Mack The Knife	Solo 32 bars. (FM)

Exciting group, presenting Hein Paulsen on trumpet, repudiated to be an excellent swing musician but without records and almost no private recordings. MF seems to take a modest role in this group, but his soli are personal and interesting as ever.

KJELL KARLSENs STORBAND

Oslo, Dec. 30, 1959

Arve Seth, Atle Hammer, Finn Eriksen, Jan Julvik (tp), Tore Nilsen, Ragnar Johnsrud, Knut Guettler, Frode Thingnæs (tb), Erik Andresen (as), Mikkel Flagstad, Hans Hammer, Harald Bergersen (ts), Bjørn Johansen (bar), Kjell Karlsen (p, vib), Bjørn Pedersen (b), Ole Jacob Hansen (dm), Ragnar Asbjørnsen (vo-items 2,4,6).

Broadcasted Dec. 31 (program also includes Eilif Holm's quartet). Eight titles:

Four Brothers	Solo 16 bars (2 nd (ts)-solo). 1 st break in coda. (FM)
Lonesome Road	Possibly solo with orch 10 bars. (SM)
Walk, Don't Run	Solo 8 bars (2 nd (ts)-solo). (M)
Round About Midnight	No solo.
Joy Spring	Break 8 bars to solo 32 bars. (FM)
That Old Feeling	Possibly solo 32 bars. (SM)
Quincy	No solo.
Intermission Riff	No solo.

A great discovery, the first preserved session by the Kjell Karlsen bigband, the most exciting orchestra in Norwegian jazz history! "Four Brothers" sets the pace, faithful to Woody Herman, with Erik Andresen, Bjørn Johansen, Harald Bergersen and Mikkel Flagstad playing each 16 bars. After so many years, not only the authors have problems with the identification of soloists; the performers themselves are not sure. MF enjoyed listening to the beautiful "That Old ..." and thought it might be his baby, but HB firmly took the responsibility for it. However, there is no doubt on "Joy Spring", this is MF at his very best, an excellent solo!! On "Walk ..." we think MF reveals himself through a brief phrase at the end, while "Lonesome ..." has been a problem, finally attributed to HB. A fine program with three tenorsax players, quite unusual for a bigband in fact, two of them quite young promising talents, and MF confirming that he in BN's Swedish absence was the uncontested local tenorsax king!

KJELL JOHANSENs ORKESTER**Oslo, early 1960**

Kjell Johansen (tp), Viola Lington (tp, vo), Mikkell Flagstad (ts), Kjell Halvorsen (p), Kjell Gustavsen (b), Karl Otto Hoff (dm).

Broadcast (the only one out of a large number), eleven titles, four have MF:

Don't Get Around Much Anymore	Solo 16 bars. (M)
Parlez Tout	Solo 32 bars. (FM)
Muskrat Ramble	Obbligato parts. Solo 16 bars. (FM)
Lille Mann	Solo/straight 16 bars. (S)

Kjell Johansen's numerous broadcasts with 'modern dance music' had personnel with tenorsax varying from date to date, and this is the only one with MF. The group divided its repertoire quite clearly between popular and non-jazz items on one side, with absolutely no interest to 'us', and pure jazz items with improvised soli, often of good quality. Here we have three items of good tenorsax quality and one real treasure, surprisingly the traditional "... Ramble". MF's solo here has a touch of real greatness and originality similar to that of one of inspirations, Pres, so much said in just 16 bars!

MIKKEL FLAGSTADs KVARTETT**Oslo, July 8, 1960**

Mikkell Flagstad (ts), Einar Iversen (p), Bjørn Pedersen (b), Ole Jacob Hansen (dm).
Broadcast, two titles:

Tickle Toe	Intro 4 bars. Straight 32 bars to solo 64 bars. Solo 32 bars to 32 bars 4/4 with (p/dm) to straight 40 bars to coda. (FM)
Blues	Soli 24 and 24 bars. (S)

One could only wish for more by this swinging quartet (don't forget the three rhythms and the piano soli!), because there are two highly noteworthy items! MF plays "Tickle Toe" so that even Pres would have halted in his steps!! Dig the opening phrase of the chase! And his interpretation of a slow "Blues" is magnificent, you will almost not believe it!!! If one should give a brief introduction to MF's modern era from ca. 1960, this session could be an excellent example.

THE PASSIONATE DEMONS**Oslo, prob. Summer 1960**

Mikkell Flagstad (ts), Einar Iversen (p), Bjørn Pedersen (b), Svein-Erik "Atom Jørgen" Gaardvik (dm), Svein Nilsen (vo-"Jelly Jelly").

Music used in the film "Line". Note that seen in this film "miming" this tune is Totti Bergh (ts), Einar Iversen (p), Svein Nilsen (b, vo), Svein-Erik Gaardvik (dm).

Original recording not preserved. Music also presented as "Bop Island Blues".

Three titles, connected, only existing as soundtrack and highly disturbed by the actions on the screen (private party in apartment named "Bop Island"):

Unknown title (NC)	Solo 22 bars (NC). (FM)
Walkin'	Solo 24 bars. (SM)
Jelly Jelly	Faint obbligato. (SM)

The soundtrack music cannot be separated from the noisy party dialogues, and although there are some nice MF soli here, this is not among his most important sessions.

KJELL KARLSENs ORKESTER**Oslo, Oct. 8, 1960**

Personnel including Atle Hammer, Jan Julvik (tp), Frode Thingnæs, Knut Guettler, Tore Nilsen (tb), Erik Andresen (as), Totti Bergh, Mikkell Flagstad, Bjørn Johansen, Harald Bergersen (ts), Alf Kjellman (bar), Kjell Karlsen (p), Erik Amundsen (b), Ole Jacob Hansen (dm). Guest soloist: Don Byas (ts), Alf Andersen (fl-"... Love"). Five titles, "Always", "The Man I Love", "I Remember Clifford" and "Riffin' And Jivin'" have DB only, but:

Westwood Walk	Solo with orch 16 bars. (F)
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A brief but fine swinging solo on "... Walk".

DON BYAS / MIKKEL FLAGSTAD**same date**

Don Byas, Mikkell Flagstad (ts), (rhythm) as above.

One title:

Billie's Bounce	Solo 4 choruses of 12 bars.
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3 choruses 4/4 with (ts-DB). (M)

This DB/MF-encounter with the Kjell Karlsen rhythm section shows that the two team up well together. The visitor takes three choruses before MF takes four, then four to Karlsen before closing with a tenorsax chase. Our man has some fluffs in the first and fourth chorus but is otherwise very successful.

EGIL JOHANSEN**Oslo, Oct. 1960**

Mikkel Flagstad, Don Byas (ts), unknown (p), (b), Egil Johansen (dm).

Three titles were recorded at Metropol Restaurant (MF not present on a fourth title, "Tenderly"):

Don't Blame Me (NC) Solo 64+4 bars. (S)

Just One Of Those Things Solo 3 choruses of 64 bars.
2 choruses 8/8 and 4/4 with (ts-DB). (F)

Lullaby Of The Leaves (NC) Acc. (ts-DB)/Ens. (M)

A voice says (in Norwegian) 'end of Don Byas' first day at Metropol', and on that day he meets with MF, resulting in a very fruitful encounter! On "Lullaby ..." the existing tape only contains some fine DB until the recording stops. However, "... Those Things" in a daring uptempo is one of NJA's treasures! DB goes first with three choruses in his non-copyable dynamic style, but then MF takes also three, and who can tell which one is the globally known famous tenorsax soloist!? Later they take an exciting mostly 8 bars chase. "... Blame Me" seems to lack a piano introduction, and a piano solo is edited out, but there are two excellent tenorsax soli by the two greats, both treating the very slow tempo with brilliant runs. Too bad these are the only surviving examples of the unique tenorsax battle at Metropol!

THE PASSIONATE DEMONS**Oslo, Nov. 11, 1960**

Atle Hammer (tp), Frode Thingnæs (tb), Mikkel Flagstad (ts), Alf Kjellman (bar), Einar Iversen (p), Erik Amundsen (b), Egil Johansen (dm), Eilif Holm (vib), Egil Monn-Iversen (arr).

Music recorded for the film "Line", three titles (see also probably summer 1960 above):

Passionate Demons Soli 24, 4 and 4 bars. (M)

Surfriding Solo 8 bars. (FM)

Line No solo. (S)

Note: These three titles have partly been issued on EP, LP and CD:

"Passionate Demons" on EP/LP fades out after ca. 15 bars of tenorsax solo.

"Passionate Demons" on NJA-HJCD9004 includes the complete tenorsax solo and fades out in the vibraphone solo, thus omitting the two 4 bars tenorsax soli

"Surfriding" on EP and NJA-CD fades out after orchestra 48 bars, omitting the tenorsax solo.

Complete versions can only be heard in NJA!!

Note: The movie "Line" also contains fragments of music by a quartet with Don Byas (ts), Sigurd Jansen (p), Erik Amundsen (b), Svein-Erik Gaardvik (dm).

These are brilliant items, arranged by Egil Monn-Iversen, not only a very competent arranger but in fact one of the most influential personalities in Norwegian jazz and popular music during a lifetime, almost 'the spider in the center of the music web'. The title "... Demons" is dramatic and exciting, heavily and repeatedly used in the movie, with particularly rewarding contributions by Johansen, Amundsen, Iversen and Hammer (the rest probably after the fadeout), and of course MF, dig this one!!

KJELL KARLSENs ORKESTER**Oslo, 1960-1961**

Bigband personnel similar to above.

Numerous broadcasts, details not analyzed, the titles below are from Oslo Jazz Circle's CD:

Ralph's Scalp Solo 20 bars. (M)

A Night In Tunisia No solo.

Two Different Moods No solo.

A Ballad No solo.

Tanzparty Soli 16 and 4 bars. (SM)

Laura	No solo.
Stockholm Sweetenin'	No solo.
New Rhumba	No solo.

The number of MF soli on these broadcast items is modest, but there is affine solo on "... Scalp".

KJELL KARLSENs ORKESTER **Oslo, Nov. 1960**

Bigband personnel similar to above. Broadcast, one title:

Four Brothers	Soli 16 and 2 bars. (FM)
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A second broadcast version of "... Brothers", and it seems the solo sequence is the same as before with MF as last tenorsax soloist.

RAGNHILD AASS **Oslo, 1960**

Mikel Flagstad (ts), probably Kjell Karlsen (p), unknown (g), (b), possibly Svein-Erik Gaardvik (dm), Ragnhild "Miss Norway 1960" Aass (vo).

Two titles were recorded for Triola TN212:

Håret Blondt Og Øyne Blå	Obbligato parts. (SM)
Sommerflørt	Intro 4 bars. Obbligato parts. Straight 16 to solo 16 bars. (M)

Not a jazz recording but noteworthy for some nice fill-ins behind the vocal, particularly on "... Blå", which also has a very nice and unexpected solo!

KJELL KARLSENs ORKESTER **Oslo, Jan. 23 or 27, 1961**

Bigband personnel similar to above.

Broadcast, two titles:

The Kingfish	Solo with orch 20 bars. (FM)
Kjellmans Blues	No solo. (SM)

"The Kingfish" was used as soundtrack for movieshort "Ungdom (Youth) & Jazz", also used in TV-film "Jazz in Norway 1940-1960", and it is an excellent example of the fine Karlsen orchestra and having MF at his very best.

MIKKEL FLAGSTAD **Oslo, Jan. 1961?**

Mikkel Flagstad (ts), Kjell Karlsen (p), Bjørn Pedersen (b), Ole Jacob Hansen (dm).

Broadcast, one title:

7:50	Blues	Solo 6 choruses of 12 bars. Solo 3 choruses to 3 choruses 4/4 with (dm) to solo 12 bars to coda. (SM)
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same date

Personnel as above plus Jan Julvik (tp), Erik Andresen (as). One title:

3:00	Milestones (NC)	Solo 4 bars (NC). (FM)
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"Blues" has some of the finest MF from this period! Dig his swinging tenorsax playing of altogether thirteen choruses and understand how great he was and what he could do in his prime years! Good work by the rhythm section should also be noted. "Milestones" has an extended trumpet solo but ends abruptly when MF enters.

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).

Broadcast, four titles, no MF on "Stars Fell On Alabama" and "Tickle Toe" (NC) but:

Scrapple From The Apple	Altosaxsoli 32 and 4 bars. (FM)
Do Me A Favour	Altosaxsolo 32 bars. (M)

The altosax playing here is quite modern and so notable different from the tenorsax playing with Rowland Greenberg three years earlier, amazing!

LARS WERNER KVINTETT **Oslo, Feb. 1962**

Atle Hammer (tp), Mikkel Flagstad (ts), Lars Werner (p), Erik Amundsen (b), Ole Jacob Hansen (dm).

Broadcast, three titles:

7:00	Nobborna	Solo 48 bars. (M)
5:15	Gåsviksmusik	Straight 14 bars. Solo 36 bars. (M)
16:20	Oslo Suite:	
	Vegen Til Oslo	No solo. (SM)
	Kristiania	No solo. (S)
	Minnen Från Oslo	Solo 24 bars. (SM)

This close cooperation between Swedish pianist and composer Lars Werner and the best of Norwegian jazz is very successful. The half-hour program is a great pleasure with excellent soloing by Hammer, Flagstad and Werner (dig "Kristiania") with first-rate rhythm backing. The tenorsax highlight is the slow medium "Minnen ...", lovely!

ARILD WIKSTRØMs ORKESTER

Oslo, ca. 1962

Ditlef Eckhoff (tp), Mikkel Flagstad (ts), Bjørn Johansen (bar), Arild Wikstrøm (p), Petter Holm (b), Ole Jacob Hansen (dm).

Broadcast, two titles:

Another Blues (NC)	Solo 16 bars (NC). (FM)
Barbit (NC)	Solo 32 bars. (FM)

This is a most swinging sextet, and MF's tenorsax playing here is first class, particularly "Barbit" is exciting. The beginning of "Another ..." is unfortunately gone, thus also the first part of MF's solo.

KJELL KARLSENS OKTETT

Oslo, 1962?

Atle Hammer (tp), Frode Thingnæs (tb), Mikkel Flagstad (cl, ts), Erik Andresen (as), Alf Kjellman (bar), Kjell Karlsen (p), Erik Amundsen (b), Ole Jacob Hansen (dm).

Broadcast, two titles (out of many?):

Practically Duke	Solo 14 bars. (SM)
Nov. 1962 Dear George	Solo with orch 24 bars. (FM)

A beautiful solo on "... Duke", some of the best of MF with Karlsen. Two fine uptempo blues choruses on "... George".

KJELL KARLSENS KVARTETT

Oslo, Sept. 10, 1965

Mikkel Flagstad (ts), Kjell Karlsen (org), unknown (b), (dm).

Broadcast, one title:

Georgia On My Mind	Solo 32 bars. (S)
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Although there is not that much improvisation here, this is lovely piece of music!

ATLE HAMMER /

MIKKEL FLAGSTADs KVINTETT

Oslo, March 6, 1968

Atle Hammer (tp), Mikkel Flagstad (ts), Tore Sandnæs (p), Erik Amundsen (b), Ole Jacob Hansen (dm).

Four titles were recorded at Munchmuseet:

One For Newk	Solo 3 choruses of 12 bars to soli 4 and 4 bars. (FM)
Epistrophy	Solo 64 bars. (FM)
Have A Heart	Solo/straight with ens 32 bars to solo 24 bars to ens 8 bars to long coda. (S)
Omicron	Soli 8 and 64 bars. (FM)

This is the last session where MF really can stretch out in a real and strong jazz context. The quintet comprises some of the best Norwegian jazz musicians of the late sixties, and the concert is important evidence of what was going on. With regard to MF himself, his technique is far from what it used to be a decade earlier, nor his tone, his approach to jazz also, this is no longer swing music (nothing wrong with that!). However his creativity has not diminished, but he struggles with developing them in practice. Quite long soli, particularly "Epistrophy" and "Omicron", and the blues on "... Newk" are highly interesting in spite of his

