

The
GUITAR
of
SVEN STIBERG

Born: Stockholm, Sweden, July 15, 1914
 Died: Skärholmen, Sweden, June 19, 1992

Introduction:

The Swedish string swing tradition had Sven Stiberg as its most prominent member. From 1937 to the beginning of the 1950s, he takes part in numerous recording sessions with a total of ca. 300 sides.

When I produced my "Jazz Solography Series" in the 1970s, Vol. 4 treated my favourite jazz guitar players, Charlie Christian, our Norwegian treasure Robert Normann, and Oscar Marcelo Aleman from Argentina. However, in 1981 I decided to include Sven Stiberg as the "fourth guitar clover", having listened to his beautiful recordings with the Svenska Hotkvintetten.

A solography draft was produced in 1981 with the eager assistance of Jan Bruer, Björn Egneby, Bengt Nyquist, Martin Westin and Sven Stiberg himself. However, for various reasons, the Sven Stiberg solography was never completed.

Now, thirty years later, I have gone through my files. With kind assistance and great efforts from Jan Bruer (Group of Swedish Jazz Studies), Swedish Jazz Archives (SJA) (att. Dir. Roger Bergner) and others, I have made an updated version below.

History:

Self-taught, began playing mandolin and banjo. In the late thirties he played with the famous Swedish orchestras of Seymour Östervall and Lulle Ellboj. Participated in the formation of Svenska Hotkvintetten, inspired by Quintet de Hot Club de France (1939-41). He became known as the first Swedish el-guitar soloist, playing with Thore Ehrling's orchestra (1943-49). Later producer in Swedish Radio and was a member of the radio's entertainment orchestra until it disbanded in 1963.

Together with guitarist Folke Eriksberg he developed in the forties a guitar school, where also the single-note style was treated in depth, to be a base for many young guitarists in their development.

SVEN STIBERG SOLOGRAPHY

DUO / TRIO**Stockholm, June 22, 1937**Thore Swanerud (p), Sven Stiberg (g).
Acetates 78 rpm. "Din Egen Röst", two titles:

On The Sunny Side Of The Street	Soli 32 and 8 bars. (SM)
Shine	Soli 32 and 64 bars to coda. (F)

same date?As above plus Stig Nedler (vln, vo-"Sweet Sue").
Acetates as above, two titles:

Sweet Sue	Obbligato 32 bars. Solo 8 bars. (FM)
Whispering	Soli 32 and 4 bars. (FM)

Sven Stiberg made these recordings just before he became 23 years old, showing that string swing and the Django-concept had arrived in Sweden. They are not only nostalgic as such, nor solely of historical importance, but containing very attractive guitar playing, anticipating the time to come when SS became Sweden's guitar maestro par excellence. My favourite item is "Whispering" with a well conceived, logic solo, great! Next comes "Shine", no problems with the tempo. Pleasant contributions also on the other two items. Note also that he obviously is familiar with the banjo, an instrument which became important in the fifties. A guitar star of international caliber is born with these private recordings!

DUO**Stockholm, probably 1937**Thore Swanerud (p), Sven Stiberg (g).
Acetate 78 rpm., two titles:

I Got Rhythm	Chords 16 to solo 28 bars. Solo 34 bars. Chords with (p) 10 bars. (F)
Nobody's Sweetheart	Solo 40 bars. Chords 16 to solo 16 to chords 8 bars. (F)

Two additional titles with the piano/guitar duo, both with highly noteworthy uptempo soloing!

TRIO**Stockholm, probably 1937**Possibly Gösta Mattsson (ts), Thore Swanerud (p), Sven Stiberg (g).
Acetate 78 rpm., two titles:

Lady Be Good	Solo 16+8 bars, (ts) on bridge. (M)
Corrina / Sorrine	Solo 12 bars. (M)

With the addition of a tenorsax to the duo, the atmosphere gets stompy and different, and SS takes a more modest role, but still very interesting. "Corrine" presents him playing the blues, while "Lady ..." would have been better with a full chorus.

SOLO / TRIO**Stockholm, Dec. 20, 1937**Sven Stiberg, Kalle Löhr (g), Roland Bengtsson (b). This trio would later form the core of the Svenska Hotkvintetten.
Acetate 78 rpm. Contiphon, recorded at Ramblers Studio, one title:

St. Louis Blues	Solo 28 bars (S) to 7 choruses of 12 bars. (FM)
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A very interesting performance, obviously inspired by the Jan. 16, 1937 Sonora recording by Folke Eriksberg, another brilliant Swedish guitarist. FE preferred chords and comping, but he had the technique to play single string when he wanted to. SS goes mostly for single string, also here. Interesting comparison.

same date

Sven Stiberg (g). Acetate 78 rpm., one title:

Parfum	2:40. (SM)
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This one is obviously very much inspired by Django Reinhardt's version of April 27, 1937, and performance is of very high quality. Should have liked to see and hear those two meeting each other, with Robert Normann of Norway included for good measure!

same date

Personnel as Trio above plus most probably Gunnar Green (tp), Gösta Mattsson (ts), Thore Swanerud (p), unknown (dm).

Acetate 78 rpm., one title:

China Boy / Chaina Bouys Solo 32 bars. (F)

A real quintet swinger this "... Bouys", as the label states, with a delightful guitar solo! Certainly they could swing in Sweden in 1937!

LULLE ELLBOJs ORKESTER Stockholm, Spring 1938

Bigband personnel including Sven Stiberg (g).

Acetates 78 rpm. "Pam" recorded at La Visite during a rehearsal before the spring opening at "Gröna Lund", five titles, no SS on "Sleepy Time Gal", "You're A Sweetheart", "Poesi" and "Love Is The Interlude" but:

Nagasaki Chord solo 8 bars. (F)

Nagasaki alt. As above. (F)

SEYMOURs ORKESTER Stockholm, Dec. 19, 1938

Bigband personnel including Sven Stiberg (g).

Four titles, "A Tisket A Tasket", "Hjärtat Sa", "Tänk Om" and "En Bra Karl Hela Veckan", were recorded for Scala but no guitar soli.

MIFF GÖRLINGs ORKESTER Stockholm, Feb. 17, 1939

Bigband personnel including Sven Stiberg (g), Ragnar Wiberg (vo).

One title (or more) was recorded for Cameo:

807 Joseph, Joseph Obbligato 32 bars. (FM)

Elegant background playing here, an item not to forget among all the fine solo features!

SVENSKA HOTKVINTETTEN Stockholm, Feb. 1939

Emil Iwring (vln), Sven Stiberg, Folke Eriksberg, Kalle Löhr (g), Roland Bengtsson (b).

Acetate, two titles:

One O'Clock Jump Soli 24 and 12 bars. (M)

Melancholy Swing Solo 16 bars. (M)

Stockholm, c. March/April 1939

Same. Rehearsal for next session:

Swinging The Bow Break 2 bars. (FM)

Melancholy Swing Soli 8 and 16 bars. (M)

Stockholm, April 1939

Two titles were recorded for Swedish Columbia:

1307-2 Swinging The Bow Break 2 bars. (FM)

1308-2 Melancholy Swing Solo 32 bars. (M)

The 'Svenska Hotkvintetten' was Scandinavia's hottest answer to 'Quintet de Hot Club de France'. The instrumentation was the same, with Sven Stiberg playing the role of Django Reinhardt as solo guitarist. There is no doubt that Hotkvintetten did learn very effectively, that they produced records that are alive today, sixty years later, and that Sven Stiberg ranks as a very important pupil in the Django tradition. From the first recording session there is a remarkable solo on "Melancholy ...". The "Svenska Hotkvintetten" may not yet have the same international reputation as ABBA, but hopefully this will change with this solography!!

LULLE ELLBOJs ORKESTER Stockholm, June 28, 1939

Personnel including Sven Stiberg (g).

Broadcast from Gröna Lund, but no guitar soli.

UNION-ORKESTERN**MED ALICE "BABS" NILSON****Stockholm, July 7, 1939**

Bigband personnel including Sven Stiberg (g), Alice Nilson (vo).

One title, 4854 "Jag Har En Liten Radiola" was recorded for Sonora, but no guitar solo.

LULLE ELLBOJs ORKESTER Stockholm, Sept. 6, 1939

Personnel including Sven Stiberg (g).

Broadcast from Gröna Lund, but no guitar soli.

SVENSKA HOTKVINTETTEN

Stockholm, Oct. 1939

Emil Iwring (vln), Sven Stiberg, Folke Eriksberg, Kalle Löhr (g), Pelle Liljefors (b).

Four titles were recorded for Columbia:

1333-1	Stardust	Break. Solo 32 bars. (SM)
1334-1	Hallelujah	Solo 64 bars. (F)
1335	I Let A Song Go Out Of My Heart	Long intro, free tempo. Solo 8 bars. (SM). Brief intermezzo. Soli 8 and 8 bars. (FM)
1336	A Bit Of Swing	Solo 32 bars. (F)

The second recording session has four beautiful sides with very impressive guitar soloing all over, from fast tempo on "Hallelujah" and "A Bit ..." to slow medium on "Stardust", and it is evident that SS is a guitar master of international class. His "Stardust" is sensitive and original, to be recommended as an 'earopener' to this great guitarist. The last part of "Hallelujah" shows definitely his well developed technique, and this is top ranked guitar playing!

SVENSKA HOTKVINTETTEN

Stockholm, Jan. 23, 1940

Emil Iwring (vln), Sven Stiberg, Folke Eriksberg, Kalle Löhr (g), Roland Bengtsson (b).

Four titles were recorded for Columbia:

1367-1	Jumping For Joy	Solo 32 bars. (M)
1368-1	Crazy Rhythm	Solo 64 bars. (F)
1369-1	I've Found A New Baby	Solo 32 bars. (FM)
1370-1	I Surrender Dear	Solo 32 bars. (SM)

Stockholm, April 4, 1940

Same. Two titles:

1397-1	Swing That Riff	Intro 2 bars. Solo 32 bars. (M)
1398-1	I'm In The Mood For Love	Solo 32 bars. (SM)

The third and fourth recording sessions with 'Svenska Hotkvintetten' are memorable for their nice swinging atmosphere, and the guitar soli have the same very pleasant qualities as on the first two sessions. The tempi and titles vary, and I marvel at the solid two choruses on "Crazy Rhythm"! The majestic "... Dear", a presentation with slight variations on the theme, is also a very important piece in the jazz guitar library. In fact, each one of these sides should be public property! Listen to how he builds his solo on "... Joy", and note the last eight on "... Baby", if not the whole item! A lovely "... Love" and a "... Riff" with a formidable bridge, they all help to build the image of a great young Swedish guitarist. However, let us not forget the collective work of Hotkvintetten. The guitars of Folke Eriksberg and Kalle Löhr give a solid and flexible background, occasionally presenting good chord soli. It seems that the group was a good working and inspired one, and the Swedes have good reasons for being proud!

EMIL IWRINGs ENSEMBLE / SVENSKA HOTKVINTETTEN

Stockholm, May 23, 1940

Common personnel: Emil Iwring (vln), Sven Stiberg, Folke Eriksberg, Kalle Löhr (g), Thore Jederby (b). Emil Iwring's ensemble, 1412-1413, has in addition Ove Rönn (as).

Four titles were recorded for Columbia:

1412	Hodge Podge	Solo 32 bars. (FM)
1413	Night And Day	Duet with (vln) 48 bars. (M)
1414	Honest And Truly	Solo 32 bars. (FM)
1415	Wham	Soli 8 and 32 bars. (F)

A slight change of personnel but the same inspired music. The solo on "... Truly" is one of SS' most memorable ones with Hotkvintetten, and the fast "Wham" does not seem to pose any problems at all, note how he builds the very successful 32 bars solo! The addition of altosax on two sides seems to change the atmosphere away from string swing, but the music is still happily swinging with fine guitar contributions, "Hodge ..." most flashing but "Night ..." the most moving with a (vln)/(g) interplay.

SVENSKA HOTKVINTETTEN **Stockholm, Sept. 4, 1940**

Emil Iwring (vln), Sven Stiberg, Folke Eriksberg, Göran Landberg (g), Thore Jederby (b). Date previously given as July.

Four titles were recorded for Columbia:

1428-1	Opus 5	Solo 16+8 bars, ens on bridge. (F)
1429	I May Be Wrong	Solo 16 bars. (SM)
1430	Between The Devil And TDBS	Solo 32 bars. (M)
1431	Lonesome Moments	Soli with ens 18, 8 and 12 bars. (S)

Stockholm, Oct. 23, 1940

Same. Emil Iwring (vo-1450). Four titles:

1448	When Lights Are Low	Solo 32 bars. (M)
1449	Mood Indigo	Solo 16 bars. (S)
1450	Let's Sing	Solo 16 and 6 bars. (M)
1451	Swinging The Blues	Solo 24 bars. (FM)

Stockholm, Oct./Nov. 1940

Same. One title (remake from Sept. 4):

1428-2	Opus 5	As above. (F)
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Note: The matrix of 1428-1 was damaged and consequently the item was never issued, however test exists.

With another slight change of personnel, Hotkvintetten strides forth and produces another eight great sides. It is really difficult to single out highlights, they all seem alive and treasurable today. The opening of SS's solo on "... The Devil ..." is to be noted, as is the complete solo on "... Low". The slow "Mood Indigo", however, is something quite special, masterly playing in slow tempo. And can you have but a thrill by his opening on "... Sing", to continue in a driving, energetic spirit, or can you avoid surprise upon encountering Basie's "Swinging ...", starting down deep and moving upwards with sovereign jazz performance-ship? Perhaps you should start and close with the magnificent "Opus 5", possibly one of the best with Hotkvintetten on general terms with additional superb guitar soloing? The early unissued version is certainly not inferior to the issued one.

THORE JEDERBYs SEPTETT **Stockholm, Oct. 31, 1940**

Gösta Törner (tp), John Björling (cl), Gösta Theselius (ts), Sven Stiberg (elg), Folke Eriksberg (g), Thore Jederby (b), Åke Brandes (dm).

Two titles were recorded for Scala:

733	I've Found A New Baby	Solo 32 bars. (F)
734	Farewell Blues	Solo 32 bars. (F)

Thore Jederby's septet is Swedish swing tradition in its best mood, and the session is the first, apart from those of Hotkvintetten, where SS solos extensively. Both titles are in fast tempo but no problems. Particularly his performance on "... Baby" is utterly satisfying. Note also that he changes to electric guitar for the first time.

SVENSKA HOTKVINTETTEN **Stockholm, Dec. 2, 1940**

Personnel as Aug. 1940 plus Diana Miller (vo). Date previously given as Nov..

Two titles were recorded for Columbia:

1474	Sleepy Time Gal	Solo 16 bars. (SM)
1475	I'm Gonna Sit Right Down AWMAL	Solo 16 bars. (M)

Note in particular "I'm Gonna ...", adorable as a whole, not only for the guitar! "Sleepy ..." lacks fire, although also this item has fine guitar soloing.

**THORE JEDERBYs SEPTETT /
SJU SWINGERS****Stockholm, Jan. 23, 1941**

Gösta Törner (tp), George Vernon (tb), John Björling (cl, vln), Stig Holm (p), Sven Stiberg (elg), Folke Eriksberg (g), Thore Jederby (b), Åke Brandes or Gösta Heden (dm), Gun Larsson (vo-615), Britt Nilsson (vo-758).

Four titles were recorded for Scala (758) / Silverton (615):

615	Min Hobby	Obbligato 16 and 12 bars. (FM)
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756	Baby Won't You Please CH	With ens 18 bars. Solo 18 bars. (M)
757	Lonesome Moments	Obbligato 16 and 8 bars. Acc. (tp) 2 and 2 bars. (S)
758	Min Hobby	Obbligato 16 and 10 bars. (FM)

Another session by Jederby where SS plays an important part. His obbligato contributions on "Lonesome ..." and "... Hobby" are weakly recorded, but the music is superb. He also pushes "Baby ..." from the very first bar with his single string accompaniment, and later he brings forth a nice solo, simple but personal.

same date?

Personnel as above, John Björling also (as). Lisbeth Brodin (vo).
Two titles were recorded for Odeon:

6772	Min Hobby	Solo with ens 8 bars. Obbligato 10 bars. (FM)
6773	När Och Var	Solo 16+8 bars, (tp) on bridge. (M)

A different arrangement on this "... Hobby" with less SS. However, "... Var" has some first rate guitar playing, don't forget this one!

**SEYMOUR ÖSTERWALL /
ALICE "BABS" NILSON**

Stockholm, Jan. 24, 1941

Bigband personnel including Sven Stiberg (g), Alice Nilson (vo-5431-34), Diana Miller (vo-5435-36).

Six titles were recorded for Sonora; 5431 "Sjung Och Le", 5432 "How Do You Do Mr. Swing?", 5433 "Killen Är Crazy", 5434 "Kalle Manne Julle Ja A Slampen" 5435 "Sing, Sing, Sing" and 5436 "My Heaven On Earth, but no guitar soli.

THORE JEDERBYs SEPTETT

Stockholm, Jan. 27, 1941

Gösta Törner (tp), John Björling (cl), Nisse Blücker (ts), Sven Stiberg (elg), Folke Eriksberg (g), Thore Jederby (b), Åke Brandes (dm), Gun Larsson (vo-620) Britt Nilsson (vo-774).

Four titles were recorded for Scala (774-776) / Silverton (620):

620	Good Morning	Obbligato parts. Solo 8 bars. (M)
774	Good Morning	Obbligato parts. Solo 8 bars. (M)
775	Morning Jump	Solo 8 bars. (M)
776	Blue Lou	Solo 32 bars. (FM)

Excellent guitar soloing on "... Jump" and "...Lou", note particularly the last eight of the latter! Note however the two vocal versions (different singers!) of "Good ...", they both have lovely background playing as well as short but delightful soli!

SVENSKA HOTKVINTETTEN

Stockholm, March 1941

Emil Iwring (vln), Sven Stiberg, Folke Eriksberg, Roland Bengtsson (g), Thore Jederby (b). Personnel previously given as Dec. 1940.

Two titles were recorded for Columbia:

1498	E Flat Jump	Solo 32 bars. (FM)
1499	Boogie Woogie	Duet with (vln) 12 bars. Solo 22 bars. (M)

A touch of commercialism may have crept into Hotkvintetten at this point. The tune "E Flat Jump" is rather artificial, and "Boogie ..." does not manage to sustain inspiration through the whole item. However, SS nevertheless plays up to his very swinging best on both items.

SEYMOUR ÖSTERWALL

Stockholm, March 22, 1941

Bigband personnel including Sven Stiberg (g).

Two titles, "Charlie Boogie" and "Three Flat Jumps" were recorded for Sonora but no guitar soli.

Stockholm, May 12, 1941

Same/similar. Four titles, "Vem Bryr Seg Om Meg", "Drummer Boy", "Margie" and "Major Business" (the two latter were scheduled on Sonora 536 but never issued, remade Sept. 4, 1941), but no guitar soli.

Stockholm, May 27, 1941

Same/similar, Alice Nilson (vo).

Three titles, “True Confession”, “Minnie The Moocher’s Wedding Day” and “Swing Swing Girl” were recorded for Sonora but no guitar soli.

SVENSKA HOTKVINTETTEN **Stockholm, May 1941**
Personnel as March 1941.

Two titles were recorded for Columbia:

1529	Sometimes I’m Happy	Solo 34 bars. (M)
1530	Morning Jump	Solo 32 bars. (FM)

“... Happy” is rather heavy and somewhat lackluster, although the guitar solo is quite acceptable. “... Jump” is the better item as a whole and also here is a fine solo.

SVENSKA HOTKVINTETTEN **Stockholm, May 30, 1941**

John Björling (vln, cl), Sven Stiberg (elg), Folke Eriksberg, Kalle Löhr (g), Thore Jederby (b).

Six titles were recorded for Telefunken:

25858	Minor Business (Melodie In Moll)	Solo 24 bars. (FM)
25859	Major Business (Melodie In Dur)	Solo 32 bars. (FM)
25860	Sweet Chorus	With ens to solo 32 bars to ens. (S)
25861	Gay Shuffle	Solo 32 bars. (M)
25862	Exactly Like You	Soli 8 and 34 bars. (M)
25863	Flying Home	Solo 32 bars. (M)

This is a new version of “Hotkvintetten”! The introduction of a clarinet may disturb some purists, but there is no reason for panic, this group functions very nicely. SS’s change to electric guitar may seem even more dramatic, but in fact his soloing on the “new instrument” is of the same superb quality as before. His two blues choruses on “Minor ...” and his long solo on “Gay ...” are really treasures of vintage guitar. The slow “Sweet ...” is very beautiful, also featuring some excellent acoustic guitar by possibly KL, and FE chords magnificently on “... You”, “Minor ...” and other titles. SS also plays very fine choruses on “Major ...”, “Exactly ...” and “... Home”. I dare not choose a highlight but doubt that it would be “... Home”, the freedom of Christian’s phrasing is not quite achieved. As a whole, a session with a lot of excellent electric guitar soli, and note, the year is only 1941!

SEYMOURS (ÖSTERWALL) ORKESTER **Stockholm, June 13, 1941**

Bigband personnel including Sven Stiberg (g).

Two titles, “Johnny Peddler” and “I Double Dare You” were recorded for Sonora but no guitar soli.

HASSE KAHN’S ENSEMBLE **Stockholm, July 4, 1941**

Hasse Kahn (vln,vo-5630), Thore Swanerud (vib), Sven Stiberg (elg), Staffan Broms (g), Lasse Nordvall (b), Ryan Berger (dm).

Four titles were recorded for Sonora:

5627	Swing From Paris	Solo 34 bars. (M)
5628-SSA	Indian Summer	Duet with (vln) 16 bars. Solo 18 bars. (SM)
5628-SSB	Indian Summer	As above. (SM)
5629	Sweet Georgia Brown	Solo 32 bars. (FM)
5630	I Found My Lucky Star	Solo 34 bars. (F)

This semi-stringswing group is an interesting alternative to Hotkvintetten. SS plays electric guitar and is particularly prominent on “Indian ...”, two beautiful versions, and “... Lucky Star”, the latter the highlight of the session, a sparkling break to a fast solo with sovereign execution. “... Paris” and “Sweet ...” are more ordinary.

CLAMBAKE SEVEN **Stockholm, Aug. 4, 6 & 8, 1941**

Gösta Redlig (tp-628,29), Gösta Törner (tp-634,38), John Björling (cl, as, vln), Carl-Henrik Norin (ts), Stig Holm (p), Sven Stiberg (elg), Folke Eriksberg (g), Thore Jederby (b), Gösta Heden (dm), George Vernon (vo-634), Eric Conrad (vo-635), Gösta Broberg (vo-629), Henry Lindblom (vo-811,12).

Nine titles (or more?) were recorded for Scala (811, 812) / Silverton (629, 632-635, 638) (629 as **JOHNNY KJELL’S ORKESTER**, 811, 812 as **THORE JEDERBY’S ORKESTER**), no guitar soli on 632 “Invid den Gamla Kvarnen” and 633 “Le Marchand d’Anenas” but:

628	Morning Jump	Solo/straight 16+8 bars, (tp) on bridge. Solo 32 bars. Straight 8 bars. (FM)
629	För Din Skull	Obbligato parts. Solo 4 bars. (M)
634	Dear Old South (rumba)	Straight 8 bars. (M)
635	I Can't Love You Anymore	Solo 8 bars. (M)
638	Jumping For Joy	Solo 24 bars. (FM)
811/632	Invid Den Gamla Kvarnen	Obbligato 16 bars. Solo with ens 16 bars. (M)
812	Du Regnbågsland Som Skimrar	Straight 8 bars. In ens 32 bars. (M)

After FE's chord intro, SS presents the melody "Morning ..." on his electric guitar, aided by the trumpet. Later he returns with a mighty solo! Equally inspired he seems to be on "... Joy", supported particularly by Norin's fine tenorsax. This is Swedish swing to be remembered! But there is much more to these sessions, SS has interesting contributions on all items, dig for instance "... Anymore"!

THORE JEDERBYs ORKESTER **Stockholm, Aug. 5, 1941**

Personnel including Sven Stiberg (elg), Lisbeth Bodin (vo).

Three titles were recorded for Odeon, no SS on 6825 "Trollen Swinger" but:

6824	Vad Ska En Stackars Fattig Flicka Sjunga	Obbligato parts. Solo 8 bars. (M)
6826	Yodel In Swing	Solo 8 bars. (M)

What is so wonderful with the early forties is that even rather commercially oriented and not particularly jazzy recordings often have nice soli. "... Sjunga" and "Yodel ..." are excellent examples.

THORE JEDERBYs SEPTETT **Stockholm, Aug. 12, 1941**

Personnel as Clambake Seven above except Thore Swanerud (p) replaces Holm.

Two titles were recorded for Scala:

819	Buster's Ide	Solo 16 bars. (FM)
820	Bix's Ide	Solo 8 bars. (M)

A very fine driving solo on "Buster ...", while "Bix ..." is more ordinary.

SEYMOURs ORKESTER **Stockholm, Aug. 27, 1941**

Bigband personnel including Sven Stiberg (elg), Diana Miller (vo).

Two titles were recorded for Sonora, "Hut Sut Song" has no guitar solo but:

5649	Rhum-Boogie	Solo 16 bars. (M)
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Not particularly exciting this solo.

JAY ELWINGs ORKESTER **Stockholm, Aug. 27, 1941**

Studio orchestra including Sven Stiberg (elg), Diana Miller (vo).

One title was recorded for Sonora:

5653	Bobinga	Obbligato parts. Solo 16+8 bars, ens on bridge. (M)
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Rather commercial also this one on the same day as before, but SS is always professional and competent, and "Bobinga" is worth a try.

SEYMOURs ORKESTER **Stockholm, Sept. 4, 1941**

Bigband personnel including Sven Stiberg (elg), Diana Miller (vo).

Three titles were recorded for Sonora, no guitar solo on 5670 "Swinging In The Corn" and 5671 "Margie" but:

5669	Major Business	Solo 8 bars. (F)
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A brief but swinging solo on the electric guitar.

SVENSKA HOTKVINTETTEN **Stockholm, Sept. 12, 1941**

Personnel as May 30.

Two titles were recorded for Telefunken:

26059	Wenn Der Weisse Flieder Wieder Blüht	Solo 34 bars. (M)
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“Oj, oj, oj, what should Beethoven has said if he had heard this?” states the soundtrack, and “music ska de va’, för det gör människan gla’”, and exactly that with a good guitar solo.

SEYMOUR ÖSTERWALL **Stockholm, Nov. 11, 1941**

Bigband personnel including Sven Stiberg (g).
Three titles, “Jiving The Drums”, “En Liten Smula Kärlek” and “Barcarole”, were recorded for Sonora but no guitar soli.

Stockholm, Jan. 31, 1942

Same. Four titles, “Swing Fula Fluga”, “Jag Är En Liten Prick”, “Hey Diddle-Diddle” and “Oh-Oh-Oh-Oh”, but no guitar soli.

HASSE KAHN SEKSTETT **Stockholm, March 24, 1942**

Personnel as July 4, 1941. Staffan Broms (vo-5914), Hasse Kahn (vo-5913/16).

Four titles were recorded for Sonora:

5913-SSB	Avalon	Acc. (vln) 32 bars. Obligato 8 bars. Solo 32 bars. (F)
5913-SSC	Avalon	As above. (F)
5914	I Don't Want To Make History	Solo 16 bars. In ens. (M)
5915	Moon Ray	In ens. Solo 18 bars. (SM)
5916	When Day Is Done	In ens. Solo 16 bars. (M)

The previous Kahn session was nice, but the quality of this one is far above! An inspired group swings the most, a fine violin leads the way, and SS plays an active and very deft electric guitar. The sound quality of the session is unusually good, and we hear all details clearly; the fine cooperation between Kahn and SS with elaborate and surprising arrangements. All items have strong and colourful solo performances. A very interesting session!!

SEYMOURS ORKESTER / DIANA MILLER **Stockholm, April 16, 1942**

Bigband personnel including Sven Stiberg (g), Diana Miller (vo).
Three titles were recorded for Sonora, no guitar on 5937 “Love Letter” and 5938 “Chattanooga Choo Choo” but:

5936	Who?	Chord solo 8 bars. (FM)
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SEYMOURS ORKESTER / ALICE BABS **Stockholm, May 2, 1942**

Bigband personnel including Sven Stiberg (g), Alice Babs (vo).
Three titles, no guitar on “Stormy Weather” and “Ri-Di-Rhythm” but:

5965	Den Svenska Gauchon	Solo 8 bars. (M)
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Who would have believed that “... Gauchon” has a brief but nice guitar solo!

SVEN AREFELDT **Stockholm, May 2, 1942**

Personnel including Sven Stiberg (g), Sven Arefeldt (vo).
Three titles were recorded for Sonora, 5960 “Rhythm Of The Island”, 5961 “I'm Nobody's Baby” and 5962 “Confessin'”, but no guitar soli.

THORE JEDERBYs ORKESTER **Stockholm, June 30, 1942**

Gösta Törner (tp), Svend Hauberg (cl, g), Ove Rönn (as), Kjeld Bonfils (p), Sven Stiberg (g), Thore Jederby (b), Gösta Heden (dm).
Two titles were recorded for Odeon:

6930	Ev'n Jump	Solo 16 bars. (FM)
6931	Vid Den Gamla Kvarnen	Solo 16 bars. (M)

A magnificent solo on “Vid Den ...” (“By The Old Mill”), at the same time solid and jumpy, SS in his very best mood! On this title Danish guitarist Svend Hauberg has a good chord solo. On “... Jump”, the guitar is not so good recorded, but his performance is nevertheless very noteworthy.

SUNE ÖSTLINGs KVINTETT **Stockholm, ca. July 20, 1942**

Personnel as Oct. 1941 except Lasse Schönning (cl) replaces Gustavsson.
Six titles were recorded for Polydor/Brunswick, no guitar on 9552/9555 “Valspärlor I 4/4 Takt Pt 1&” but:

9550	Noah Av I Dag	Solo 16 bars. (FM)
9551	Peter	Solo 16 bars. (M)
9553	Blå Viol	Solo 16 bars. (M)

9554 Riff Nr 16 Solo 32 bars. (FM)

The second Östling session has not quite the charm of the first one, the idea of creating 'fancy' arrangements in a Kirby-inspired style is not quite successful. SS however, still plays excellently on all titles, and particularly "Riff ..." has a flashing solo, one of my favourites. Being a Norwegian, I cannot but remember the great guitarist Robert Normann, find similarities in style but wisely refrain from any comparison!!

VERNER KARLSSON **Stockholm, July 1942**
Studio orchestra including Verner Karlsson (tb), Sven Stiberg (g).
Two titles were recorded for Polydor, no SS on 9569 "Nina Ninon Ninette" but:

9567 Det Var En Händelse Solo 8 bars. (M)

Another excellent example of an important SS solo in the middle of nowhere!

SEYMOURS ORKESTER **Stockholm, Sept. 3, 1942**
Bigband personnel including Sven Stiberg (g).
Two titles, "Fascinating Rhythm" and "You'll Never Know" were recorded for Sonora but no guitar soli.

CHARLIE & CIE **Stockholm, Sept. 25, 1942**
Possibly "Charlie" Karlsson (p), Sven Stiberg (g), John Jändel (b), Eddie Hagfors (dm).
Recording session for HMV, one title has SS:

OSB2222 Why Do I Love You Solo 32 bars. (M)

Reported to have a nice acoustic guitar solo!

ARTHUR ÖSTERWALLS TRIO **Stockholm, Oct. 16, 1942**
Walle Söderlund (accordion), Sven Stiberg (elg), Arthur Österwall (b).
Four titles were recorded for Sonora:

The Kiss Polka Soli 8 and 6 bars. (F)

Long About Midnight Break. Solo with (acc) 16 bars. (M)

Believe It – Belove It Solo 24 bars. (M)

12th Street Rag Solo 32 bars. (F)

A very pleasant surprise, fine guitar soli by SS, particularly "... It" and "... Rag" are exciting!

HASSE KAHN SEKSTETT **Stockholm, Nov. 17, 1942**
Personnel as July 4, 1942 except Allan Johansson (vib) replaces Swanerud. Hasse Kahn (vo-6115/18), Staffan Broms (vo-6116/19).
Six titles were recorded for Sonora:

6114 Jitterbug Jam Solo 32 bars. (M)

6115 I'se A Muggin' Solo 16 bars. (M)

6116 Night And Day Solo 32 bars. (F)

6117 Gutbucket's Kick Soli 6 and 16 bars. (M)

6118 Keepin' Out Of Mischief Now Solo 40 bars. (F)

6119 The Birth Of The Blues Solo 8 bars. (SM)

The third and last Kahn session is of the same top quality as the second one! One may dislike the mixture of drums/vibraphone with a pure string swing session, but I feel this is very important music and close to Hotkvintetten in importance. SS plays magnificently on all items in all tempi on his electric guitar, and no favourite can be easily chosen. A Hasse Kahn CD is long time due, his group represents a very important part of Swedish jazz history. Listen to "... Mischief" and you will find one of SS's most sparkling soli!!

DAGGES KVINTETT **Stockholm, 1942**
Carl-Henrik Norin (ts), Ingemar Eriksson (p), Sven Stiberg (elg), Lasse Nordvall (b), Dag Sandström (dm).
Acetate, labelled "Din Egen Röst" ("Your Own Voice"), three titles, no guitar on "Exactly Like You" but:

Coquette Intro 4 bars to solo 16+8 bars, (p) on
bridge. Solo 8 bars to 8 bars with ens. (SM)

Honeysuckle Rose

Solo 32 bars. (M)

An exciting private recording with some very good electric guitar, particularly "... Rose" is very noteworthy.

Note: From 1943 SS takes part in numerous recording sessions with **THORE EHRLING** and other orchestras, but very few guitar soli, and therefore we have permitted ourselves to omit the reference to details not relevant in this context.

THORE EHRLINGs ORKESTER **Stockholm, May 15&19, 1943**

Bigband personnel including Sven Stiberg (elg).

Seven titles were recorded for Telefunken, one has guitar:

26898 Limehouse Blues Solo 32 bars. (F)

A brilliant guitar solo in uptempo, not many contemporaries on the international stage could achieve something like this.

PER EDBERG & KEWE WICKMAN **Stockholm, May 15, 1943**

Per Edberg, Kewe Wickman (accordion), possibly Stig Holm (p), Sven Stiberg (elg), Thore Jederby (b), Gösta Heden (dm).

Two titles were recorded for Telefunken:

26907 Ackordia Solo 32 bars. (M)

26908 Dragspelsswing Intro 4 bars. Solo 32 bars. (M)

What a surprise!! These accordion-duo items turn out to feature SS at length, excellent soli on the electric guitar, note these!!

WILLARDs ORGAN SWINGERS **Stockholm, May 18, 1943**

Personnel including Sven Stiberg (g), Willard Ringstrand (org).

Two titles were recorded for Telefunken:

26929 Schlageräss Del 1 Solo 16 bars. Chord break. (M)

26930 Schlageräss Del 2 Chord break. (M)

DIANA MILLER

MED SEYMOURS ORKESTER **Stockholm, July 14, 1943**

Bigband personnel including Sven Stiberg (g).

Four titles were recorded for Sonora, 6278 "I've Got A Gal In Kalamazo", 6279 "Watch The Birdie", 6280 "At Last" and 6281 "Boogie Woogie Rhythm Is Rockin' The Town" but no guitar soli.

THORE EHRLINGs ORKESTER **Stockholm, Aug. 31, 1943**

Bigband personnel including Sven Stiberg (elg).

Six titles were recorded for Telefunken, one has guitar solo:

947 Nain, Nain Solo 8 bars. (M)

The kind of brief soli that only great jazz performers can do!

WILLARDs ORGAN SWINGERS **Stockholm, Oct. 27, 1943**

Personnel including Sven Stiberg (g), Willard Ringstrand (org).

Four titles were recorded for Telefunken but no guitar soli.

GÖSTA TÖRNER **Stockholm, Oct. 27/28, 1943**

Bigband personnel including Sven Stiberg (g).

Four titles were recorded for Telefunken, 27109 "Arabesque I Blått", 27110 "Clarinet In Swing", 27111 "Margie" and 27112 "I Found A New Baby" but no guitar soli.

Stockholm, Nov. 1943

Same/similar. Two titles, 27163 "Cabin In The Sky" and 27164 "Taking A Chance On Love" but no guitar soli.

THORE JEDERBYs ORKESTER **Stockholm, Nov. 2, 1943**

Olle Jacobsson (tp), John Björling (cl), Carl-Henrik Norin (ts, vo), Walter Larsson (p), Sven Stiberg (elg), Thore Jederby (b), Åke Brandes (dm).

Two titles were recorded for Odeon, however "Watch The Birdie" has never been found, the scheduled Silverton 3375 was probably never issued, but:

7056-1 The Object Of My Affection Solo 16 bars. (M)

7056-2 The Object Of My Affection As above. (FM)

Note: Take 1 was issued in Sweden, take 2 in Germany.

Again a fine Swedish swing record with fine soli all over. Note that take 1 is notably faster than take 2. SS's soli are of very good quality on both takes, very different, note particularly the start of the one in take 1!

DIANA MILLER MED SWEET SWINGERS **Stockholm, Nov. 8, 1943**
Gösta Törner (tp), Charles Redland (cl), Kurt Åkerlund (p), Sven Stiberg (elg), John Jändel (b), Sture Åberg (dm), Diana Miller (vo).
Two titles were recorded for Sonora, one has SS:

6373 You'd Be So Nice To Come Home To Soli 5 and 4 bars. (SM)

Note: Many **ALICE "BABS" (NILSON)** sessions from 1943 and onwards, having Sven Stiberg (g), but I have heard several, all without guitar soli. Please inform if I have missed one!

THORE EHRLINGs ORKESTER **Stockholm, Feb. 11, 1944**
Bigband personnel including Sven Stiberg (elg).
Three titles were recorded for HMV, one has guitar:

2384 Blues On Strings Feature number for (g), with soli whole item in three tempi, (M), (S), (FM)

SS gets a real solo feature number with orchestra, almost like Charlie Christian got his "Solo Flight" with Benny Goodman! I doubt there is so much improvisation here, but there are elegant changes from one tempo to another, and this item is very well and professionally executed.

THORE JEDERBYs ORKESTER **Stockholm, March 23, 1944**
Personnel including Sven Stiberg (g).
Recording session for Odeon, but no guitar soli.

THORE EHRLINGs ORKESTER **Stockholm, May 31, 1944**
Bigband personnel including Sven Stiberg (elg).
Two titles were recorded for HMV:

2440 Fascinating Rhythm Soli 8 and 8 bars. (M)

2441 Kansas Jump Solo 32 bars. (F)

Stockholm, July 31, 1944
Similar, issued as **ALICE BABS**. Two titles, one has guitar:

2461 One Hundred Percent Solo 8 bars. (M)

Here you'll have a nice surprise on "Kansas Jump"! A long electric guitar solo in fast tempo with fine inspiration, making the highlight of a real jazz record, and rare these days. Also his two soli on "Fascinating ..." and the one "One ..." are quite notable.

ÅKE FAGERLUNDs ORKESTER **Stockholm, Sept. 25, 1944**
Personnel including Sven Stiberg (g).
Two titles, 6602 "The Last Jump" and 6603 "I'll Never Smile Again", were recorded for Sonora, but no guitar soli.

THORE JEDERBYs ORKESTER **Stockholm, Oct. 1944**
Personnel including Sven Stiberg (g).
Recording session for Odeon, but no guitar soli.

ESTRADs TÄVLINGSORKESTER **Stockholm, Nov. 19, 1944**
Bigband personnel including Sven Stiberg (elg).
Two titles were recorded for Sonora, one has guitar solo:

6677 All Of Me Solo 8 bars. (M)

A nice solo in an otherwise not too exciting record.

THORE EHRLINGs ORKESTER **Stockholm, Feb. 15, 1945**
Bigband personnel including Sven Stiberg (elg).
Four titles were recorded for HMV, two have guitar:

2498 Pan Pipe Riff Intro 4 bars. Solo 14 bars. (M)

2499 Guitar Blues Solo 36 bars. (S). Solo 36 bars, last half with orch. (M)

Stockholm, July 5, 1945
Same. Two titles, one has guitar:

2530 Ridin' High Solo 16 bars. (F)

Very interesting to reencounter “Guitar Blues”, recorded by Österwall more than three years earlier. The arrangement is very much the same, one chorus less in this version, but there are notable variations, for instance in the third slow chorus.

THORE EHRLINGs ORKESTER **Stockholm, Summer 1945**

Bigband personnel including Sven Stiberg (elg).
Soundtrack from not finished movie:

Guitar Blues	Solo 24 bars. (S).
	Solo with orch 24 bars. (M)
Ridin’ High	Solo 16 bars. (FM)

The movie version of “... Blues” has one chorus less in both tempi compared to the studio version, and the many details are quite different, exciting! “... High” is notably slower.

SVEN STIBERGS KVINTETT **Stockholm, Sept. 4, 1945**

John Björling (cl), Arvid Sandin (p), Sven Stiberg (elg), Thore Jederby (b), Henry Wallin (dm).

Four titles were recorded for Musica:

1142	In A Little Spanish Town	With ens. Solo 16 bars. (M)
1143	Body And Soul	With ens. Soli 16 and 8 bars. Coda. (S)
1144	The Sheik Of Araby	With ens. Solo 32 bars. (F)
1145	In A Boogie Mood	With ens. Solo 24 bars. (FM)

This is the only recording session under Sven Stiberg’s own leadership, and I should have been very happy to be able to rank it among his most important ones. However, the group as such seems to lack energy and inspiration, the atmosphere is rather timid, kind of chamber music with little swing intended. In my opinion the music never seems to come to real life. “Body ...” has certainly some very delicate guitar playing, but a full chorus would have been much more appropriate. Among the uptempo numbers, “... Araby” is the most interesting performance.

THORE EHRLINGs ORKESTER **Stockholm, Sept. 26, 1945**

Bigband personnel including Sven Stiberg (elg).
Recording session for HMV, one title has SS:

2559	Tico Tico	Soli/straight 6x4 bars. (FM)
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KJELD BONFILS ORKESTER **Stockholm, Oct. 11, 1945**

Rolf Ericson (tp), Sven Hedberg (tb), Åke Hasselgård (cl), Kjeld Bonfils (p), Sven Stiberg (elg), Simon Brehm (b), Pedro Biker (dm).

Two titles were recorded for Odeon, no guitar solo on 7280 “Lady Be Good” but:

7281	Sweet Georgia Brown	Solo 16 bars. (F)
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A fine post-swing session led by the prominent Danish pianist Kjeld Bonfils and topped by the clarinet genius later known as ‘Stan Hasselgard’. “Lady ...”, played in an unusually slow medium tempo is the most prominent item, but SS is allowed to solo on “... Brown” only, with good results.

ESTRADs

ELITORKESTER/FAVORITORKESTER 1945 **Stockholm, Nov. 1, 1945**

Bigband personnel including Sven Stiberg (g).

Two titles, 6898 “Baby Won’t You Please Come Home” and 6899 “Jazz Me Blues”, were recorded for Sonora but no guitar soli.

STIG HOLMs KVINTETT **Stockholm, ca. 1945**

John Björling (cl), Stig Holm (p), Sven Stiberg (elg), Thore Jederby (b), Uffe Baadh (dm).

Broadcast, one title, acetate:

Don’t Let It Mean Goodbye	Solo 16 bars. (FM)
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Some fine electric guitar on this one!

THORE EHRLINGs ORKESTER **Stockholm, Jan. 5, 1946**

Bigband personnel including Sven Stiberg (elg).
Broadcast to the youth of Norway:

Fly Baby	Solo 32 bars. (FM)
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A solid guitar solo on this broadcast to Sweden’s neighbouring country!

KAI OCH LENN, RHYTHM MASTERS **Stockholm, Feb. 26, 1946**

Personnel probably from Thore Ehrling's orchestra.

Recording session for HMV, one title:

2621 En Drill I April Solo 2 bars. (M)

ALICE BABS **Stockholm, ca. Oct. 1946**

Bigband personnel including Carl-Henrik Norin (ts), Sven Stiberg (elg), Alice Babs (vo).

Soundtrack of movie "Sången Om Stockholm":

Swingminded Solo 4 bars. (M)

THORE EHRLINGs ORKESTER **Stockholm, Oct. 17/18, 1946**

Bigband personnel including Sven Stiberg (elg).

Six titles were recorded for Musica, three have guitar:

Whispering Solo 8 bars. (M)

Between The Devil And TDBS Solo 8 bars. (M)

Night And Day Acc. (as) 6 bars. (M)

Stockholm, March 5, 1947

Similar. Two titles, one has guitar:

101 Five Minutes More Solo 8 bars. (M)

Nice guitar soli, being the only jazz contents in these dance music performances.

STIG HOLMs SEPTETT / FÖNSTRETs ORKESTER **Stockholm, ca. 1946/47**

Personnel probably as recording session below.

Broadcast(s), three titles:

Muskrat Ramble Solo 16 bars. (FM)

When Your Lover Has Gone Solo 8 bars. (S)

Groovin' High Solo 14 bars. (FM)

Listening to these broadcast items recently, we can confirm the very good impression of SS with Stig Holm as stated below, here are three excellent soli!

STIG HOLMs SWING-SEPTETT **Stockholm, March 22, 1947**

Arnold Johansson (tp), Georg Vernon (tb), John Björling (cl, as), Stig Holm (p), Sven Stiberg (elg), Hasse Tellemar (b), Henry Wallin (dm).

Two titles were recorded for HMV:

2798 Muskrat Ramble Solo 16 bars. (FM)

2799 Crazy Rhythm Solo 16 bars. (F)

An uncomplicated, honest and not particularly noteworthy example of Scandinavian swing/Dixieland music but swinging quite well. SS however solos inspiredly with full exhibition of his technical capabilities, and this is one of his most interesting records from the late forties.

THORE EHRLINGs ORKESTER **Stockholm, April 23, 1947**

Bigband personnel including Sven Stiberg (elg).

Two titles were recorded for Cupol:

746 Open the Door, Richard! In arr. Solo 16 bars. (SM)

747 Is That Fun? Obbligato 8 bars. Acc. (b). (SM)

THORE EHRLINGs ORKESTER **Stockholm, June 21, 1947**

Thore Ehrling (tp, vo), Arnold Johansson (tp, vib), George Vernon (tb), John Björling (cl, as), Carl-Henrik Norin (ts, arr), Stig Holm (p), Sven Stiberg (elg, arr), Hasse Tellemar (b), Henry Wallin (dm), Britt-Inger Dreilick (vo), Gösta Theselius (arr).

Broadcast from Skansen's dancing arena, four titles have SS:

St. Louis Blues Solo 24 bars. (FM)

Good Enough To Keep Solo 32 bars. (FM)

Flash Solo 8 bars. (M)

Sweet Georgia Brown Solo 16 bars. (FM)

Stockholm, June 25, 1947

Same. Three titles have SS:

Blue Skies Solo 8 bars. (M)

Darktown Strutters Ball Solo 20 bars. (FM)

Milenbury Joys Solo 20 bars. (FM)

Stockholm, July 5, 1947

Same. Four titles have SS:

All Of Me Solo 16 bars. (M)

Jumpin' At The Woodside Solo 32 bars. (F)

St. Louis Blues Solo 24 bars. (FM)

Sweet Georgia Brown Solo 16 bars. (FM)

Stockholm, July 12, 1947

Same. Five titles have SS:

Jumpin' At The Woodside Solo 32 bars. (FM)

Flash Solo 8 bars. (M)

Gal In Galico Straight 8, 8 and 8 bars. (SM)

The Flying Scotsman Solo 16 bars. (M)

Sweet Georgia Brown Solo 16 bars. (FM)

This middle-sized Thore Ehrling orchestra is much more exciting than you would believe! Although performing for dancing, it has interesting arrangements and fine soloing by all participants. Well known vehicles like "St. Louis ...", "... Brown" and "... Woodside" get a fresh bebop uplift but are still well suited for dancing. Also, possibly surprising, SS has several solo opportunities for quite long soli, particularly those mentioned, and the quality is excellent. Although there are exceptions later, one may consider these dance broadcasts as the start of the ending of Sven Stiberg as a prominent and well featured guitar player. Therefore these soli have a particular importance in Swedish jazz history.

THORE EHRLINGs ORKESTER

Stockholm, Sept. 11, 1947

Personnel similar to above. Henry Lindblom (vo).
Recording session for HMV, one title:

2859 In My Adobe Hacienda Solo/straight intro and 8 bars.
Obbligato parts. (M)

THORE EHRLINGs ORKESTER

Stockholm, Sept. 13, 1947

Personnel similar to above.
Broadcast from studio Kungsgatan 8, three titles:

I Got Rhythm Solo 8 bars. (FM)

When Your Lover Has Gone Solo 8 bars. (S)

Milenbury Joys Solo 20 bars. (M)

Same quality as on June/July dance programs.

THORE EHRLINGs ORKESTER

Stockholm, Sept. 22, 1947

Same/similar. Recording session for Cupol. One title:

838 The Flying Scotchman Solo 16 bars. (M)

Stockholm, Nov. 27, 1947

Same/similar. One title:

922 The Best Man Intro 8 bars. Solo 4 bars.
Coda 2 bars. (M)

PER EDBERG & KEWE WICKMAN

Stockholm, Spring 1948

Personnel including Per Edberg, Kewe Wickman (acc), Sven Stiberg (elg).
Two titles were recorded for Cupol:

1101 Afternoon Cocktail Solo 16 bars. (M)

1102 How Many Days Solo 32 bars. (M)

Although this session is not quite as hot as the one five years earlier, it has some really amazing and unexpected guitar playing by SS, dig these, particular a full chorus on "... Days"!

THORE EHRLING's ORKESTER **Stockholm, June 9, 1948**

Same/similar. Two titles:

Manana In arr. (M)

I'm Looking Over A Four-Leaf Clover Solo 8 bars. (M)

Stockholm, Jan. 20, 1949

Same/similar. Two titles:

1437 Cuanto Le Gusta In arr. (M)

1438 Vem Vem In arr. (M)

Stockholm, April 8, 1949

Same/similar. One title:

1528 My Darling, My Darling Solo 2 bars. (S)

Stockholm, Aug. 26, 1949

Same/similar. Two titles:

1631 Red Roses For A Blue Lady In arr. (M)

1636 Again In arr. (S)

PER EDBERG **Stockholm, May 6, 1949**

Per Edberg (accordion), Sven Stiberg (elg), Hasse Tellemar (b), Bertil Frylmark (dm).

Four titles were recorded for HMV:

3010 Tea For Two Solo 32 bars. With (b) and ens 32 bars. (M)

3011 Blue Moon Soli 8 and 8 bars. (S)

3012 Ain't She Sweet Solo 32 bars. Solo/acc. (b) 24 bars. (FM)

3013 My Blue Heaven Solo 32 bars. With (b)/ens 32 bars. (M)

A pleasant combination of lightweight jazz music and music for dancing and pleasure. However, SS is given good solo opportunities and shows on all items that he still is a very competent guitar player but adapting to the tastes of the day, which is not hot music anymore.

SVEN STIBERG ENSEMBLE **Stockholm, Aug. 12, 1949**

Personnel including Sven Stiberg (elg), Qvitt Holmgren (vo).

Two titles were recorded for HMV but no guitar soli.

THE FLICKERY FLIES

ACC. BY SEYMOURS ORKESTER **Stockholm, Oct. 5, 1949**

Bigband personnel including Sven Stiberg elg).

Two titles, 8137 "Too Much" and 8138 "All Right Louie, Drop That Gun", were recorded for Sonora, but no guitar soli.

THORE JEDERBY DIXIE SEVEN **Stockholm, March 3, 1950**

Gösta Redlig (tp), Georg Vernon (tb), Arne Domnerus (cl), Folke Andersson (vln), Walter Larsson (p), Sven Stiberg (bjo), Thore Jederby (b), Jack Noren (dm).

Two titles were recorded for Odeon, one has SS:

7961 Johnson Rag Intro 4 bars. Solo 8 bars. (M)

Interesting to hear that SS also masters the banjo, but particularly jazz world shattering the occasion is not.

Stockholm, March 10, 1950

Same. Two titles, 7966 "I Only Have Eyes For You" and 7967 "Dancing In The Dark", but no guitar soli.

STEN CARLBERG **Stockholm, Oct. 25, 1950**

Sten Carlberg, Sven Stiberg (g).

Two titles were recorded for Cupol:

1848 Stage Fright Guitar duet whole record

through, different tempi.
 1849 Two Guitar Boogie Guitar duet whole record through. (M)

A clever duet between SS and another great Swedish guitarist, Sten Carlberg. These are not pure jazz items as such and should not be evaluated in jazz terms only. There are no proper soloing, 'only' veaving interplay, but the music is attractive and professional, well worth noticing.

SOLO **Stockholm, probably ca. 1950**
 Sven Stiberg (g, vo, whistling).
 Private recording (courtesy: SJA).

'Medley' 4:36. (S/SM/M/FM)

One of the titles in this interesting item is "Music, Music, Music", thus it is assumed that it was recorded in 1950 when "Music ..." was at its most popular.

SVEN STIBERGS KVINTETT **Stockholm, early 50s?**
 Lasse Schönning (cl), Thore Swanerud (p), Sven Stiberg (elg), Tage Ekvall (b), Henry Wallin (dm).
 Broadcast from Swedish radio (courtesy SJA), various popular tunes with semi-straight guitar playing but:

Allt Beror På Dig Soli 8 and 16 bars. (M)

Time On My Hands Soli/straight 16 and 8 bars. (SM)

Jump Jack Jump Solo 16 bars. (M)

This program is not tailored for jazz, and SS takes a rather modest role, however, on "... Jump" he shows that he has all his capabilities intact.

SOLO **Stockholm, probably early 50s**
 Sven Stiberg (g).
 Private recording at SS's home (courtesy of Swedish Jazz Archives).

Unknown Title 5:06. (S)

A long, beautiful, very interesting item, a great jazz archeological treasure, probably his own composition, hidden at the end of a long tape, yeah!

STAFFAN BROMS **Stockholm, unknown date**
 Sven Stiberg (elg), unknown (rhythm), Staffan Broms (vo).
 One title from Swedish Radio (courtesy SJA):

Stars Fell On Alabama Solo 16 bars. (SM)

Modest playing here. The atmosphere sounds like the quintet above.

TOOTS THIELEMANS TRIO **Stockholm, Nov. 23, 1950**
 Toots Thielemans (hca), Reinhold Svensson (org), Sven Stiberg (bjö).
 Two titles were recorded for Metronome, no SS solo on "Dark Eyes" but:

Jazz Me Blues Brief break. (FM)

THORE EHRLING **Stockholm, Jan. 3, 1951**
 Bigband personnel including Sven Stiberg (elg).
 One title was recorded for Cupol:

Can Anyone Explain? In arr. (S)

TOOTS THIELEMANS QUINTET **Stockholm, Jan. 11, 1951**
 As Nov. 23, 1950 plus Thore Jederby (b), Anders Burman (dm).
 Two titles were recorded for Metronome, "Canary Polka" and "Nalen Boogie" but no SS.

Stockholm, Jan. 11, 1951

Same. Broadcast, one title has SS:

Jazz Me Blues Soli 4 and 8 bars. (FM)

ARTHUR ÖSTERWALL QUARTET **Helsinki, Jan. 1951**
 Göran Larsson (cl), Mats Olsson (p), Sven Stiberg (elg), Arthur Österwall (b).
 Four titles were recorded for Leijona:

150 It Had To Be You Soli 8 and 16 bars. (M)

151	I Only Have Eyes For You	Solo 16 bars. (M)
152	Lullaby In Rhythm	Solo 16 bars. (M)
153	La Vento	Solo 16 bars. (M)

Nice chamber music, not very jazzy, but interesting since it opens up for improvised soli. We are coming close to the end of Sven Stiberg's career as an important jazz performer, and therefore this items should be noted, since they show that his talents are still intact.

ERIK FRANKS ORKESTER

Stockholm, Autumn 1951

Erik Frank (accordion), unknown (cl), Sven Stiberg (elg), Thore Jederby (b), unknown (dm).

Broadcast(s) from Swedish Radio (ref. Swedish Jazz Archives), many titles without jazz contents, nor SS, but:

Shine	Solo 16 bars to fade out. (M)
The World Is Waiting For TS	Fades in to solo 8 bars. (FM)
You Go To My Head	Solo 8 bars. (S)

Not exactly the hottest of jazz groups, but SS plays competently whenever he gets the chance.

RAMELDAGS

Stockholm, Sept. 27, 1951

Povel Ramel (p, vo), Sven Stiberg (g), John Jändel (b).

Broadcast, private recording, two titles:

När Jag var Ung Och Vacker	Intro with (p). (S). Breaks. (FM)
Shot Gun Boogie	Solo 12 bars. (M)

SS participated on many of Povel Ramel's radio programs but not much jazz. However on "Shot Gun ..." he takes a real solo on acoustic guitar.

SVEN STIBERG WITH ORCHESTRA

Stockholm, unknown date

Unknown (cl), Sven Stiberg (elg), large orchestra.

One title from Swedish radio (courtesy SJA):

Avalon	Break to solo 32 bars. (FM)
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Excellent solo here!

SOLO

Stockholm, unknown date

Sven Stiberg (elg).

One title (courtesy SJA):

Once In A While	Solo 64 bars and coda. (SM)
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Very nice!

HASSE TELLEMAR'S SEXTETT

Stockholm, March 10, 1952

Georg Björklund (cl), Thore Swanerud (vib), Hasse Tellemar (acc), Sven Stiberg (elg), Thore Jederby (b), Sven Bollhem (dm).

One title, "The Blue Room", was recorded for Cupol but no guitar solo.

DELTA RHYTHM BOYS

Stockholm, 1952

Personnels including Sven Stiberg (g).

Four recording sessions for Metronome, May 20-23 and Sept. 4, seven titles, but no guitar soli.

CHARLES JUDAH & WALTER LARSSON

Stockholm, Aug. 8, 1952

Personnel including Sven Stiberg (elg).

Broadcast of Fats Waller tunes but no guitar soli.

FYRA FLY – FINGRADE FILURER

Stockholm, Aug. 29, 1952

Willard Ringstrand, Jocke Johansson (p), Sven Stiberg (elg), Folke Eng (b), unknown (dm).

Two titles were recorded for Musica:

Yes Sir That's My Baby	Trick recording. (FM/F)
Exactly Like You	Trick recording. (FM/F)

Of no particular interest.

SÖLVE STRANDs ACCORDIONSEXTETT **Stockholm, Oct. 8, 1952**
Ove Lind (cl), Thore Swanerud (vib), Sølve Strand (acc), Sven Stiberg (elg),
Jerry Kjellson (b), Sture Ohlson (dm).
Two titles, "Ain't She Sweet" and "Steppin' Out", were recorded for Cupol but
no guitar soli.

BANJOSOLO SVEN STIBERG **Stockholm, Oct. 1952**
Hasse Wallin (acc), Sven Stiberg (bjo), Sten Carlberg (g), Thore Jederby (b).
Two titles were recorded for Polydor:

4952	Stumbling	Straight. (FM)
4852	Colette	Straight. (FM)

From now on it seems that SS is tired of his old guitar, or possibly he finds new
job opportunities with his banjo in times of changing public taste. He is a most
competent performer on his instrument, but nevertheless this new road will
probably a disappointment to those so fascinated by his guitar playing in the
Django tradition.

SVEN STIBERGS BANJOBAND **Stockholm, different dates 1950s**
Sven Stiberg (bjo) and others.
There are different broadcasts with this group, but it has very little to do with
jazz, and details are therefore omitted. Note however that he played a six-string
banjo tuned like a guitar. Maybe it is a sort of 'back to the roots', his early guitar
playing as mentioned connected to the earliest 1937 recordings, shows that he
must have been familiar with the banjo then already.

SVEN STIBERG **Stockholm, unknown date**
Sven Stiberg (bjo, elg).
Broadcast from Swedish Radio (courtesy SJA):

Whispering	Break to banjo solo 64 bars.
	Break to guitar solo 64 bars. (FM)

This very interesting and exciting item is introduced and later concluded with lots
of applause. SS plays highly notable guitar here, and in this context, the banjo
part is also interesting, showing the different sides of this great Swedish jazz
performer.

JOHAN ADOLFSSON's KVINTETT **Stockholm, Oct. 29, 1953**
Arne Domnerus (cl), Johan Adolfsson (acc), Sven Stiberg (elg), Yngve Åkerberg
(b), Jack Noren (dm).
Two titles, "Saturday Rag" and "Lysmaskidyll", were recorded for Artist, no SS
on "Saturday Rag" but:

Lysmaskidyll	Solo 16 bars. (M)
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This seems to be Sven Stiberg's last recorded guitar solo from his active period as
musician. He shows he still is a very competent musician, although this is far
from the light and easy swinging jazz we know he could do under more exciting
circumstances.

BRUNSWICKSOKTETTEN **Stockholm, Nov. 1953**
Personnel including Charles Redland (tb), Carl-Henrik Norin (sop), Sven Stiberg
(bjo), Sigurd Ågren (ldr, arr).
Two titles were recorded for Karusell, no banjosolo on 110 "Mood Indigo" but:

109	Stardust	Solo 16 bars. (M)
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The recordings by this group are of jazzparodical nature, so also "Stardust", but
even then SS shows his qualities.

MIFF GÖRLINGs DIXIELAND-BAND **Stockholm, Feb. 26, 1954**
Arnold Johansson, Gösta Törner, Nisse Skoog (tp), Miff Görling, Sture Green
(tb), Georg Björklund (cl, ts), Per-Arne Croona (bar), Rolf Larsson (p), Sven
Stiberg (elg), Hasse Tellemar (b), Gunnar Olsson (dm).
Two titles, "Gökvalsen" and "Darktown Strutters' Ball", were recorded for
Columbia but no guitar soli.

JOCKE JOHANSSONs KVARTETT **Stockholm, Jan. 28, 1955**
Sten-Ove Larsson (cl), Jocke Johansson (p, arr), Sven Stiberg (elg), possibly
Folke Eng (b), Bertil Frylmark (dm), Ingalill Gahn (vo).
Four titles were recorded for HMV, 4040 "Lille Man Säg Nu Godnatt", 4044
"Viktoria" and 4045 "Greta" have no SS but:

4041	När Man Blir Kysst	Solo 8 bars. Obbligato 16 bars. (M)
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A great surprise, suddenly SS appears on Peter Kreuder's "Der Erste Küss" with his outstanding jazz musicianship among numerous commercial sessions, demonstrating his personality and creativity!

GÖSTA THESELIUS BIG BAND **Stockholm, May 8, 1958**

Bigband personnel including Sven Stiberg (elg).
Four titles, "Night And Day", "Take The A Train", "On The Sunny Side Of The Street" and "It's Only A Paper Moon", were recorded for Oktav, but no guitar soli (can be heard straight with (p) on last item).

ALICE BABS MED ARNE DOMNERUS ORKESTER **Stockholm, May 26/27, 1959**

Bigband personnel including Sven Stiberg (elg).
Eleven titles were recorded for Decca but no guitar soli.

SVERRE JENSEN **Stockholm, 1959**

Bengt-Arne Wallin (tp), Andreas Skjold (tb), Arne Domnerus (cl), Rolf Larsson (p), Sven Stiberg (bjo), Arne Wilhelmsson (b), Egil Johansen (dm), Gösta Theselius (arr, cnd), Sverre Jensen (vo).

Four titles were recorded for Oktav, "My Ukulele", "Raggarbilen" and "Waterloo" have only prominent accompaniment but:

The Sheik Of Araby Intro 4 bars. Solo 16 bars. (FM)

One of the few items where SS really makes some real, improvised, chorded soloing on his banjo.

MONIKA WAHLBERG **Stockholm, April 1960**

Ove Lind (cl), Rolf Larsson (p), Sven Stiberg (elg), Gunnar Almstedt (b), Gunnar Olsson (dm, Monika Wahlberg (vo).

Two titles, "Too Close For Comfort" and "Cheek To Cheek", but no guitar soli.

With this personnel, the session should have been an excellent sortie for a great jazz guitar performer but no deal.

Although Sven Stiberg only is 46 years old by this time, he seems to have retired from active jazz music.

However, after an absence of 12 years, Sven Stiberg is back for a final sortie, probably the best one he could ever choose:

REVIVAL PROGRAM ABOUT AND WITH THORE EHRLING **Stockholm, 1972**

Personnel including Göte Wilhelmson (p), Sven Stiberg (elg), Hasse Tellemar (b), Henry Wallin (dm) and others.

TV program live from Bal Palais, solo feature with orchestra background:

Blues On Strings 3:50. (S/M/F)

This was a lovely and unexpected surprise!! Who could expect that SS had most of his capabilities intact, thrilling us like this!! After a somewhat hesitating start, he seems to let loose and just play with happiness and inspiration, great!!

No further recording sessions.

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