

**The**

**SWING TRUMPETERS**

**of**

**NORWAY**

Solographer: Jan Evensmo  
Last update: Oct.. 14, 2014

*Vintage Norwegian jazz trumpet soloists:*

Norway came late in the development of local jazz, but when it happened, trumpet was one of the most popular instruments, and several important performers are part of our jazz history.

The most prominent was **Rowland Greenberg**, his first recording session already in 1940, and he was active throughout his life, an eager knight for the perpetuation of “real jazz”, the swing tradition. Because of the lack of jazz recording sessions in Norway, there are very few examples of his playing of his younger years, and only after the middle 1950s will we find numerous examples of his art. This author has had the pleasure to know him and his music well, and it is no exaggeration to state that he was one of the very best European swing trumpeters.

However, the other hot trumpet names from the swing era were not so lucky. Their music was almost not captured at all, and/or they quit music or trumpet playing before the postwar generation of jazz enthusiasts learned to know them. There were several names, but it seems that four were more prominent than others: **Frank Andersen, Einar Johansen, Arvid Gram Paulsen and Hein Paulsen**. Their solographies will be found below, and as you can see, they are regrettably brief. Nevertheless, it is a pleasure and an honour to present what they have left behind, better than nothing.

Important notice to readers who can read Norwegian:  
Kaare Sandegren: “Spillesug – En jazzdokumentar” (Kolofon forlag, 2010)  
contains sections introducing these five important trumpeters and their life, music and careers. A must for serious lovers of swing jazz!

**The**

**TRUMPET**

**of**

**FRANK ANDERSEN**  
**“HVINER’N”**

Born: Oslo, Nov. 21, 1921  
Died: July 1, 1984

*History:*

Professional musician 1939-1970, various groups under own name in the beginning of the 1940s. Also with Garden Town Swingsters at Ula summer 1941, Johnny Johansens orchestra 1941-42, partyclub Cozy 1941-42, trumpet soloist with Fred Thunes' orchestra spring 1943, recording session with Will Arild 1943, tour with Alf Sogaards orchestra summer 1944. Autumn 1945 with Book'ns revue orchestra, Pete Iwers orchestra and Per Nyhaug, spring 1946 with Pete Browns bigband (record session), later employed by Fred Thunes' Bristol orchestra. (ref. Stendahl & Bergh: "Sigarettstomp" (NJA, 1991)).

*Availability on CD for sessions in the Frank Andersen solography:*

July 10, 1943: Herman Records HJCD 9002 "Jazz in Norway 1940-1950"  
Aug. 12, 1943: "

## FRANK ANDERSEN SOLOGRAPHY

**WILL ARILDs ORKESTER****Oslo, July 10, 1943**

Frank Andersen, Erling Løchen (tp), Lyder Vengbo (tb), Karl Westby, Bjarne Jonsson, Karl Ekdahl (reeds), Arne Haugen (p), Frank Aasen (g), Per Sleipnæs (b), Will Arild Hermansen (dm).

Two titles were recorded for Norwegian Odeon:

3068-1	Brenning	Solo with orch 24 bars (open). (FM)
3069-1	Bare Et Ord	Solo with orch 8 bars (mute). Solo with orch 16 bars (open). (SM)

One of the few examples of early Norwegian big band sessions! The two titles had to be in Norwegian language, meaning "Surf" and "Only A Word". Lots of soloing and very interesting in a local perspective. The trumpet playing has good quality, strongly played, note for instance the start of the second chorus on "Brenning" and particularly the open horn solo on "... Ord", and we realize that we have so little evidence of the best of Norwegian vintage jazz. The muted solo on "... Ord" may possibly be by the second trumpeter.

**FRED THUNES ORKESTER****Oslo, Aug. 12, 1943**

Ingvar Pedersen, Frank Andersen, Eindride Østvik, Einar Gulbrandsen (tp), Lyder Vengbo, Arild Jensen (tb), Arthur Strand, Bjarne Jonsson, Karl Westby, Gunnar Due, Seedon Thalmann (reeds), Willy Andresen (p), Sverre Jensen (g), Rolf Haslum (b), Per Nyhaug (dm), Fred Thunes (dir).

Two titles were recorded for Norwegian Telefunken, no trumpet solo on 588-C "Mona's Vuggeviser" but:

589-B	Mamma	Solo 4 bars. (M)
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A brief and strong solo proving his nickname "Hvinern" ("The Shrieker") ...

**Oslo, Oct. 27, 1943**

Same. Inger Jacobsen (vo).

Two titles, "Hvor Skal Vi Gå Hen Etterpå" and "Ding Dong Dang", but no trumpet soli.

**KARL WESTBY****Oslo, Feb. 19, 1945**

Bigband personnel including Frank Andersen, Einar Johansen, Per Dybdahl (tp).

Two titles were recorded for Norwegian Telefunken, one has a trumpet solo but assumed to be Einar Johansen.

**BOOK'Ns REVYORKESTER****Oslo, Sept. 26, 1945**

Lulle Kristoffersen (p, dir), Arvid Gram Paulsen (tp, as), Frank Andersen, Ragnar Stensvik (tp), Johs Nygaard (tb), Bjarne Hansen, Alf Norås, Hans Eriksen, Nils Lundquist (reeds), Einar Hoff (b), Pete Brown (dm), Jens Book Jensen, Nora Berg (Brockstedt) (vo), Oddvar Sørensen (Sanne), Sven Andersen (Lycke) (g, vo).

Private recordings from Norwegian radio, four titles, but no trumpet soli.

**PETE IWERS DANSEORKESTER****Oslo, Dec. 30, 1945**

Pete Iwers (dir), probable personnel: Frank Andersen, Arvid Gram Paulsen, Bjarne Haraldsen (tp), unknown (tb), Bjarne Jonsson, Sigurd Sjøberg (as), Hans Eriksen, Per Skogsrud (ts), Oscar Wulff (p), unknown (g), (b), Bjørn Bjørnstad (dm), Sonja Sjöbeck (vo).

Private recordings from Norwegian radio, nine titles, five have trumpet soli, possibly three by FA:

Jubilee Stomp	Solo 16 bars. (FM)
Take The A Train	Soli 32 and 4 bars. (FM)
I Pray	Solo with orch 8 bars. (FM)

These three trumpet soli in upper tempo with open horn sound like the description of FA's playing. They are competently played but no sensations.

**PETE BROWN & HANS ORKESTER****Oslo, May 6, 1946**

Frank Andersen, Sigurd Sjøberg, Bjarne Haraldsen (tp), Lyder Vengbo, Arild Jensen, Erik Fredriksen (tb), Per Nilsen, Sigurd Kolsrud (as), Bjarne Nerem, Per Skogsrud (ts), Hans Eriksen (bar), Lulle Kristoffersen (p, arr), Robert Normann (g), Håkon Nilsen (b), Pete Brown (dm), Nora Berg (Brockstedt) (vo-679), Frank Weylert (vo-678), (vo-group-from the above).

Two titles were recorded for Musica, "Love In Bloom" and "Gotta Be This Or That", but no trumpet soli.

**FRED THUNES BRISTOLORKESTER** **Oslo, Oct. 21, 1948**

Fred Thunes (dir), Frank Andersen (tp, as), Erik Tansem (tp), Alf Norås, Bjørn Robarth, Kåre Johnsbråten, Robby Kjeldsbøl (reeds), Oscar Olsson (p), John Kongshaug (g), Asbjørn Alm (b), Reidar Hansen dm).

Private recordings from Norwegian radio, nine titles,

Private recordings, four titles, three have FA:

I'll Dance At Your Wedding Break 4 bars (mute). (FM)

Eight O'Clock Jump Solo 16+8 bars (mute),  
orch on bridge. (FM)

Woody Woodpecker Solo with orch 8 bars (mute). (M)

These are good and interesting trumpet soli, particularly "... Jump".

No further recording sessions.

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**The**

**TRUMPET**

**of**

**EINAR JOHANSEN**  
**“BEINET”**

Born: Oslo, Norway, Jan. 17, 1912  
Died: not known

*History:*

Professional musician from ca. 1935, Røde Mølle, Scala danseorkester 1935-36, with Alf Sjøgaards orchestra at Humlen 1936-41, at the same time in Frølich's Swingsektett 1940, then with Sjøgaards sextet and orchestra spring 1941, Sjøgaards Show & Swingorkester and Solistensemble (record session June 1941), later restaurant and cabaret musician, also in Barwins Rytmeorkester autumn 1941, recording sessions with Kristian Hauger 1941-43, Alf Sjøgaards large orchestra winter 1943. From 1946 member of Kringkastingsorkestret. (ref. Stendahl & Bergh: "Sigarettstomp" (NJA, 1991)).

*Availability on CD for sessions in the Einar Johansen solography:*

June 18, 1941: Herman Records HJCD 9002 ("Avalon"/"Tiger Rag" only)



## EINAR JOHANSEN SOLOGRAPHY

**ALF SØGAARDs ORKESTER****Oslo, Sept. 26, 1940**

Einar Johansen (tp), Kalle Engstrøm (cl), William Syversen (pfl, ts), Ulf Arnesen (p, acc), Rolf Haslum (b), Alf Sjøgaard (dm), (band-vo).  
Broadcast to German's troupes in Norway, one title:

Keine Angst Rosmarie Solo 8 bars (open). (F)

Peculiar item with a mixture of the worst kind of German foxtrot and genuine swing. "No Fear" Rosmarie" concludes with a few jazz soli, including a forceful, hot trumpet solo by EJ.

**ALF SØGAARDs ORKESTER****Oslo, June 18, 1941**

Einar Johansen, Kristian Sletmo, Haakon Buntz (tp), Trygve Fjeldalen (tb), Yngvar Wang, Bjarne Hansen, Harald Barwin, William Syversen (reeds), Ulf Arnesen (p), possibly Guttorm Frølich (g), Rolf Haslum (b), Alf Sjøgaard (dm, dir).

Two titles were recorded for Norwegian Odeon:

nw3014-1 The Maid's Night Off Solo 22 bars. (FM)

nw3015-1 Every Tub Solo 8 bars. (F)

**same date**

Smallband personnel: Einar Johansen (tp), Harald Barwin (ts), Rolf Syversen (acc), rhythm as above. Two titles:

nw3018-1 Avalon Straight 32 bars. Break to solo 32 bars to coda. (F)

nw3019-1 Tiger Rag Straight. Solo 32 bars (mute). Solo with orch 32 bars. (F)

One of the few early Norwegian recording sessions with real ambitions on producing real jazz. The efforts could have been developed better, all items are in uptempi, almost frenetic atmosphere. However, there are interesting soloing, foremost by our tenorsax pioneer Harald Barwin, but there is also fine trumpet playing by EJ (we believe he takes all trumpet soli). As Bergh states it: EJ improvises enthusiastically with a big tone but somewhat limited rhythmically". I would like to be somewhat more enthusiastic than this, he really blows with confidence! Note in particular his directly-to-the-point brief solo on "... Tub"!

**KRISTIAN HAUGERs ORKESTER****Oslo, July 6, 1941**

Einar Johansen, Kristian Sletmo, Haakon Buntz (tp), Trygve Fjeldalen, Lyder Vengbo (tb), Yngvar Wang, Bjarne Hansen, Harald Barwin, William Syversen (reeds), Arild Andresen (p), Guttorm Frølich (g), Herbert Bergene (b), Harald Jaang (dm), Kristian Hauger (arr, dir).

One title was recorded for Telefunken:

480-B Christiana Swing Soli 4 and 8 bars. (FM)

**Oslo, Sept. 3, 1941**

Same, three titles, one issued:

495-B Nissetrott Solo 6 bars (open). (M)

Rather anonymous trumpet soli here, possibly by EJ.

**ERIK TRONRUD & KARL ANDERSEN****ACC. BY KRISTIAN HAUGERs ORKESTER****Oslo, Dec. 16, 1941**

Erik Tronrud, Karl Andersen (accordeon), Kristian Hauger (dir), orchestra probably as July 6.

One title was recorded for Telefunken:

507-A På Musejakt Solo 4 bars (open). (FM)

A small fluff, ok.

**KRISTIAN HAUGERs DANSEORKESTER****Oslo, Oct. 15, 1942**

Personnel similar to July 6, 1941.

Two titles were recorded for Telefunken:

542-B Det Går Bra Soli/straight 6 and 6 bars (mute). (M)

543-B Adam's Parole Soli/straight 4, 4, 4 and 4 bars (mute). Solo 4 bars (open). (M)

**Oslo, Jan. 18, 1943**

Similar. Two titles were recorded for Telefunken, one issued:

555-D        Sesam, Sesam, Lukk Deg Opp        Solo/straight 8 bars (mute).  
Soli 4, 4 and 2 bars (open). (M)

**Oslo, June 10, 1943**

Similar. One title:

582-B        På Toppen        Straight 8 bars (open). (M)

**Oslo, July 23, 1943**

Similar. One title:

587-B        Karusell        Straight 8, 4 and 4 bars (mute). (FM)

Rather anonymous soli, not even convincingly improvised, may possibly be played by EJ.

**ALF SØGAARD****Oslo, Sept./Oct. 1943**

Personnel similar to below.

Two titles (or more) were recorded for Norwegian HMV:

587        Vær Glad For Det Lille Som Du Har        Straight. (M)

590-1        Saker Og Ting        Straight. (M)

This is not jazz, and the two titles have been included here only because there is some straight trumpet playing that may possibly be played by EJ.

**SØGAARDs DANSEORKESTER****Oslo, Nov. 22, 1943**

Alf Sjøgaard (dir), Gunnar Tuft, Einar Johansen, Arvid Gram Paulsen (tp), Gunnar Rugstad, Fritz Austin (tb), William Syversen, Bjarne Hansen, Harald Barwin, Frank Ottersen (reeds), Ulf Arnesen (p), Frank Aasen (g), Per Sleipnæs (b), Per Onsum (dm).

Two titles were recorded for Norwegian HMV, but trumpet soli are by AGP.

**Oslo, Nov. 23, 1943**

Same except John Veiglum (dm) replaces Onsum, unknown (accordion-606), Leif Juster, Kari Heide-Steen (Diesen) (vo).

Three titles, 603-1 "Problemet", 606 "Den Holder Koken" and 607-1 "Minorka", but no trumpet soli.

**KARL WESTBYs ORKESTER****Oslo, Feb. 19, 1945**

Frank Andersen, Einar Johansen, Per Dybdahl (tp), Lyder Vengbo, Fritz Austin (tb), Yngvar Wang, Arthur Strand, Gunnar Due (reeds), Willy Andresen (p), Sverre Jensen (g), Rolf Windingstad (b), Per Nyhaug (dm), Tjuaguttas Sangkvintett (vo-group), Karl Westby (ts, dir).

Two titles were recorded for Telefunken, no trumpet solo on 615-C "Musikus Hvor Er Du?" but:

614-A        Sett Deg Under Et Epletre        Solo with orch 16 bars. (FM)

A strong and confident trumpet solo, assumed to be EJ, showing that the Norwegian vintage trumpeters players had high quality.

**ØIVIND BERGHs RADIODANSEORKESTER****Oslo, Jan. 25, 1947**

Øivind Bergh (dir), Haakon Buntz, Thorleif Østereng, Einar Johansen (tp), Gunnar Rugstad, Fritz Austin (tb), Egil Staal, Alf Malm, Kalle Engstrøm, Leif Bolin (reeds), Sverre Bergh (p), Guttorm Frølich (g), Einar Hoff (b), Bobben Hagerup (dm).

Broadcast, two titles, one has trumpet solo:

Scrub Me Mama With A Boogie Beat        Straight 16 bars (open)

**Oslo, Aug. 13, 1947**

Same/similar.

One title was recorded for Musica

Ding Dong Dang        Solo/straight 6 bars. Obligato parts  
(mute). Solo 6 bars (open). (M)

**Oslo, April 12, 1949**

Same with Lyder Vengbo (tb) added.

Broadcast, four titles, but no trumpet soli.

**Oslo, June 2, 1949**

"Dixie group", personnel: Einar Johansen (tp), Lyder Vengbo (tb), Kalle Engstrøm (cl), (rhythm) as above.

Broadcast, five titles, two have EJ:

Dixie Blues	Solo 12 bars. (S)
Dixie Boogie	Solo 12 bars. (FM)

A beautiful slow solo on "... Blues", showing that EJ had very much to offer! "... Boogie" is not quite as impressive in upper tempo.

No further recording sessions.

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**The**

**TRUMPET**

**of**

**ARVID GRAM PAULSEN**  
**“SYRE-PÅL”**

Born: Oslo (?), Norway, Jan. 4, 1922  
 Died: Oslo (?), Norway, April 11, 1963

*Introduction:*

Arvid Gram Paulsen was Norway's response to Benny Carter, playing trumpet, altosax and tenorsax with equal ease. He passed away early, but his music is so valuable, that I think it should be better known outside our borders.

*History:*

Professional musician from his first summer job at Åsgårdstrand 1939. A particularly gifted multi-instrumentalist who quickly became active in Oslo Swingklubb's orchestra. His first recording session features him on tenorsax, Feb. 14, 1940. With Svein Øvergaard's band 1939-40, altosax in trumpeter Rowland Greenberg's different groups 1940-42, at the same time with Svein Øvergaard at Sinsen restaurant autumn 1940, concerts with own groups 1941. With Willie Vieth's orchestra at Kongen summer 1941. Book'n's autumn tour 1941, recording session on (as) with Rowland Greenberg Jan. 15, 1942. Trumpet and altosax in Book'n's Revyorchestra spring 1942, in Alf Søgaaard's orchestra at Edderkoppen 1942-45. Recording sessions with Syv Muntre (tp, as) Oct. 27, 1942 and Nov. 24, 1943, with Frank Ottersen (tp, as) Oct. 27, 1943, with Søgaaard's Danseorkester (tp, as) Nov. 22/23, 1943, with Rolf Syversen (tp) Oct. 13, 1944. Member of Pete Iwers' bigband and Book'n's revueorchestra 1945, had sporadic own bands but made his living from theatre- and dancejobs. Trumpet soloist with Alf Søgaaard's orchestra 1947, with Finn Westbye 1948-50, with Lulle Kristoffersen in Sweden 1950. Book'n's touring 1950-51, then several years at Rosekjelleren, circus bands and various dancing activities. With "Norsk Jazzelite" 1950, Pete Brown's groups 1955-57, own bands in the late 50s. Received the Buddy-prize 1957, played mostly tenorsax although he often won polls as best altosax.

*Availability on CD for sessions in the Arvid Gram Paulsen trumpet solography:*

Oct. 27, 1942:	Normann Records / Herman Records NOCD 3005
Oct. 27, 1943:	Herman Records HJCD 9002
Nov. 22, 1943:	“
Nov. 24, 1943:	“

## ARVID GRAM PAULSEN TRUMPET SOLOGRAPHY

**SYV MUNTRE****Oslo, Oct. 27, 1942**

Arvid Gram Paulsen (tp, as), Arild Iversen (vln), Carsten Klouman (p), Robert Normann, Finn Westbye (g), Fred Lange-Nielsen (b, vo-1490), Stein Lorentzen (dm).

Two titles were recorded for Columbia:

1489-2	Monolitt	Solo 8 bars (mute). (M)
1490-2	Sigaret-Stomp	Solo 8 bars (mute). (M)

These titles belong to the most treasured Norwegian early jazz recordings, and these brief muted trumpet soli are solid contributors, being in my opinion of international class. Note that on "... Stomp" AGP solos on both instruments in the very best Benny Carter tradition!

**FRANK OTTERSEN SEKSTETT****Oslo, Oct. 27, 1943**

Arvid Gram Paulsen (tp, as), Rolv Nordstrand (cl), Frank Ottersen (vln), Per Nyhaug (vib), Frank Aasen (g), Per Sleipnæs (b), Lorang Karlsen (dm), Inger Beck (vo-592).

Two titles were recorded for Telefunken, no trumpet on 592-B "Mester Jacob" but:

593-E	Frankie's Signatur	Solo 16 bars (mute). (F)
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A strong muted solo confirm that AGP was a master also on this instrument! He swings easily upon a quite hard but hard working and ambitious rhythm section.

**SØGAARDs DANSEORKESTER****Oslo, Nov. 22, 1943**

Alf Søgaaard (dir), Gunnar Tuft, Einar Johansen, Arvid Gram Paulsen (tp), Gunnar Rugstad, Fritz Austin (tb), William Syversen, Bjarne Hansen, Harald Barwin, Frank Ottersen (reeds), Ulf Arnesen (p), Frank Aasen (g), Per Sleipnæs (b), Per Onsum (dm).

Two titles were recorded for Norwegian HMV:

601-1	Pike, Fortell Meg Et Eventyr	Solo with orch 8 bars. (FM)
601-2	Melodi	Solo with orch 14 bars. (SM)

Playing strongly with open horn in this fine jazz/dance-band, AGP shows a different side of his trumpet playing here, compared to the previous sessions. Both titles are great, but there is really a touch of the greatest international trumpet stars when he starts his solo on "Melodi"!

**Oslo, Nov. 23, 1943**

Same except John Veiglum (dm) replaces Onsum, unknown (accordion-606), Leif Juster, Kari Heide-Steen (Diesen) (vo).

Three titles, 603-1 "Problemet", 606 "Den Holder Koken" and 607-1 "Minorka", but no trumpet soli.

**SYV MUNTRE****Oslo, Nov. 24, 1943**

Arvid Gram Paulsen (tp, as), Bjarne Nerem (ts), Arild Iversen (vln), Carsten Klouman (p), Robert Normann (ts, g), Fred Lange-Nielsen (b, arr), Harald Ottho (dm).

Two titles were recorded for Columbia, altosax 'only' on 1550-1 "Opus 7" but:

1549-1	Bob's Vuggesang	Solo/straight 16 bars (mute) + 8 bars (open), (ts) on bridge. (S)
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Perhaps the most treasured of all Norwegian vintage jazz recordings! AGP plays straight here, removing his mute while Nerem is soloing on tenorsax, but like Benny Carter his straight is more exciting than most other artists improvising!

**ROLF SYVERSEN & HANS ORKESTER****Oslo, Oct. 13, 1944**

Arvid Gram Paulsen (tp), Kalle Engstrøm (cl), Øivind Bergh (vln), Sverre Bergh (p), Finn Westbye (g), Rolf Haslum (b), Bobben Hagerup (dm), Rolf Syversen (accordeon).

Two titles were recorded for Telefunken:

602-C	Rytmefeber	Solo 16 bars (open). (M)
603-A	Medium	Solo 12 bars (mute). Solo 4 bars (open). (M)

The jazz ambitions seem not to have been very high on this accordion-based sessions, but AGP decided it to be otherwise! He plays good jazz soli on “Medium”, but on the nicely swinging “Rhythmfever” he plays a magnificent open solo, a perfect, logical composition from start to end, not only his most exciting trumpet recording but one of international memorable quality. The staccato but majestic opening can only be compared the best works of Joe Thomas!!

**BOOK’Ns REVYORKESTER**

**Oslo, Sept. 26, 1945**

Lulle Kristoffersen (p, dir), Arvid Gram Paulsen (tp, as), Frank Andersen, Ragnar Stensvik (tp), Johs Nygaard (tb), Bjarne Hansen, Alf Norås, Hans Eriksen, Nils Lundquist (reeds), Einar Hoff (b), Pete Brown (dm), Jens Book Jensen, Nora Berg (Brockstedt) (vo), Oddvar Sørensen (Sanne), Sven Andersen (Lycke) (g, vo).

Private recordings, four titles, but no trumpet soli.

**PETE IWERS DANSEORKESTER**

**Oslo, Dec. 30, 1945**

Pete Iwers (dir), probable personnel: Frank Andersen, Arvid Gram Paulsen, Bjarne Haraldsen (tp), unknown (tb), Bjarne Jonsson, Sigurd Sjøberg (as), Hans Eriksen, Per Skogsrud (ts), Oscar Wulff (p), unknown (g), (b), Bjørn Bjørnstad (dm), Sonja Sjöbeck (vo).

Private recordings from Norwegian radio, nine titles, five have trumpet soli, two assumed to be by AGP:

Star Dust Solo 16 bars (open). (S)

Solitude Solo with orch 8 bars (mute). (SM)

The beautiful muted solo on “Solitude” sounds very much like what we know from AGP’s trumpet playing. Also “Star Dust” is a good candidate, but here we are not fully sure.

And then, in this crazy world, we are sorry to tell that this was AGP’s last trumpet session. Fortunately there are many examples of his tenorsax playing many years later, but that’s another story.

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**The**

**TRUMPET**

**of**

**HEIN PAULSEN**



Born: Oslo, Sept. 30, 1924  
Died: June 11, 1984

*History:*

Various restaurant jobs, revuemusician at Bygdønes summer 1941, at Club Cozy 1941-42, own rhythm orchestra 1942, member of Fred Lange-Nielsens Rytmesekstett at Bygdønes summer 1942, Kolbjørn Bjerkelands orchestra in the autumn, soloist in Trondheim around new year 1942-43, with John Veiglums orchestra spring 1943, Will Arilds orchestra at Maxim 1943-44 and Bygdø Sjøbad summer 1944. Participated in Oslo Hot Club 1945, with Rowland Greenbergs bigband in June and Will Arilds orchestra at Bygdønes in July, own quintet at Åsgårdstrand same summer, with Bjørn Staver at Glückstads dance institute autumn 1947, then with Will Arilds orchestra at Valencia. Own orchestra at Åsgårdstrand summer 1946, various gigs, engagement with Lasse Gerlyng, member of Bjarne Nerem All Star Band May-Oct. 1949.

*Availability on CD for sessions in the Hein Paulsen solography:*

May 1953: See below.

## HEIN PAULSEN SOLOGRAPHY

**ØIVIND BERGHs BRISTOLORKESTER** **Oslo, Feb. 4, 1946**

Øivind Bergh (dir), Thorleif Østereng, Hein Paulsen (tp), Mikal Kolstad (tb), Kalle Engstrøm, Alf Malm, Egil Staal, Leif Bolin (reeds), Willy Andresen (p), Finn Westbye (g), Erwin Dahlgren (b), Bobben Hagerup (dm).

Broadcast, ten titles, six seem to have HP (there are three items with trumpet believed to be TØ: “Wham” Solo 8 bars (mute). (M), “Sentimental Journey” Solo 8 bars (mute). (SM), “Laura” Straight 8 bars (mute). (SM) and “Brazil” Straight 8 bars (mute). (M)):

Wham	Solo/straight 24 bars (open). (M)
Sentimental Journey	Straight 16+8 bars (open), (tp-mute) on bridge. Straight 16 bars (open). (SM)
Greetings To Sweden	Solo 24 bars (open). (FM)
Strictly Instrumental	Soli with orch 16 and 16 bars (open). (SM)
Laura	Straight (open). (SM)
Brazil	Straight (open). (M)

Two very interesting trumpet items! On “... Sweden”, the announcer introduces HP, and he has confidence, good technique and with a notable modern touch to his solo. “Strictly ...” is also notable, and proving that HP has good command of the lower register of the trumpet.

**JAM SESSION** **Steinkjer, May 1953**

Hein Paulsen (tp), Asmund Bjørken (as), Thorleif Varberg (accordion), Pete Brown (dm), and others.

Recorded at Steinkjer Kino (cinema) by organizer Per Hegdahl, made available in CD enclosed in Kaare Sandegren’s book “Spillesug – En jazzdokumentar; Jazzmusikk i Oslo under og etter krigen – og før: 1940-1950, en gullalder”:

I Can’t Give You Anything But Love	(NC) Intro 3 bars to solo 32 bars. Solo 32 bars to coda. (M)
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An exciting discovery and a definite proof of HP’s professionalism! The drums are overrecorded and/or much too heavily played, disturbing the majestic trumpet performance but cannot hide the fact that this is high quality trumpet playing. Really too bad that we have so little preserved by this fine trumpeter!

**same date**

Two additional titles have appeared, and date confirmed as May:

Stardust	Intro to solo 16 bars. Solo 16 bars to coda. (S)
You Go To My Head	(NC) Solo 16 bars. Solo 20 bars to coda. (S)

Two new and interesting proofs of HP’s extraordinary qualities as a trumpeter player! Note that I suspect strongly that altosax and accordion soli have been edited out from the versions I have heard. Possibly unedited copies exist?

Postscript of Oct. 2014: Yes, of “Stardust” with intro and complete last solo, as well as accordion and guitar soloing, and of “You Go ...” with accordion.

**same date**

Two additional titles from this session have appeared (Oct. 2014) with unknown (ts-“The Hucklebuck”), unknown (g), unknown (vo-“The Hucklebuck”):

Blues	In ens. Solo 24 bars. In ens. Solo 36 bars. In ens. (F)
The Hucklebuck	Solo 24 bars. Duet with (dm). Obbligato parts. (FM)

Since the previously known titles are in slow tempo, it was a nice surprise to find two items in uptempo. HP blows merrily with a confidence I never expected and with a quality equal to that of Rowland Greenberg, which says quite a lot!

**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 NRK broadcast programs:

It's A Goldmine In The Sky	Straight 48 bars (mute). (FM)
Stardust	Solo with (org) 32 bars (open). Solo 16 bars to coda. (S)
Jailhouse Rock	Solo 24 bars (open). (FM)
Honeysuckle Rose	Straight 32 bars to solo 32 bars (mute). Solo 8 bars. (FM)
When You're Smiling	Solo 32 bars (mute). (F)
The Lady Is A Tramp	Soli 32 and 8 bars (mute). (M)
You Go To My Head	Solo with (org) 40 bars (open). Solo 24 bars to coda. (S)
S' Wonderful	Solo 32 bars (mute). (F)
Now's The Time	Solo 24 bars (mute). Solo 24 bars (open). (F)
Unknown Title	Straight 36 and 20 bars (open). (S)
Unknown Title	Straight with (vo-ens) 16 bars (open). (S)
Stompin' At The Savoy	Soli 8 and 32 bars (open). (FM)
Mack The Knife (NC)	Soli 28 (NC) and 32 bars (open). (FM)

This treasure came to my knowledge just recently, and it is an enormous surprise!! Although the rumours tell about HP's abilities, to listen oneself to these titles is a thrill, and they show the truth of the rumours. Besides a few commercial numbers, there is brilliant trumpet playing here!! His open horn on "Stardust" is gorgeous, so strong and colourful, charismatic and self-confident! In upper tempi he seems to prefer muted trumpet, although "... Savoy" is an exception, and wow, he even challenges "the godfather", Rowland Greenberg with his tight, Eldridge-inspired soli. Listening to "... Rose", "... Smiling", "... Tramp" and "... Wonderful", at least this listener almost got blown out of the chair. Thank you Kjell Karlsen and Gustav Kramer for taking care of these immensely valuable programs of Norwegian jazz and giving Hein Paulsen the opportunity to establish himself firmly with a 'silvermedal' in the local trumpet contest!!

No further recording sessions.

...000...

**The**

**TRUMPET**

**of**

**ROWLAND GREENBERG**

Born: Aug. 28, 1920  
 Died: Oslo, April 2, 1994

*Introduction:*

Rowland Greenberg was a full-blood Norwegian, his name comes from a British father. His brilliant trumpet playing made him, in my opinion, the best swing trumpeter in Europe, possibly with a very few equals. Your knowledge of trumpet jazz is incomplete without him!

*History:*

Without any doubt the most influential Norwegian jazzmusician in the vintage jazz tradition. With a style inspired by the Englishman Nat Gonella, he guested in 1938 in leading orchestras such as Hot Dogs and Funny Boys. Before his music career, he was also one of the country's leading cyclists. As a member of Cycle Club Rye, he was Oslo champion in 1937 in the 1000 metres track cycling and 20 km road cycling. The following year, he won the team championships at the junior National Championships in 20 km road cycling.<sup>[4]</sup>

After trips to England (1938–39) with Vic Lewis and George Shearing, he was a central part of Oslo's swing-jazz milieu, where he led his own Rowland Greenberg Swing Band (1939–41) with Arvid Gram Paulsen on sax, Lulle Kristoffersen on piano and Pete Brown on drums. He also led his Rowland Greenberg Rytmeorkester (1940–44), with Gordon Franklin on tenor sax, Arvid Gram Paulsen on alto sax, Robert Normann on guitar, Kjell Bjørnstad, Frank Hansen, Lyder Vengbo on trombone, Fred Lange-Nielsen on bass. A record release (1942) was banned by the German regime, and he was jailed for breaching the Rytmeklubbforbudet by viewing jazz films (1943).

After his release from Grini concentration camp he was also active in Sweden (with Cecil Aagaard, Thore Erling and Malte Johnson) and England (with Jimmie Woode and Sam Samson). He also toured Norway with his own band (1948–50), including presenting bebop to the country. Greenberg took part in the «All-Star Trumpets session» (Paris Jazz Festival, 1949) with Miles Davis, Bill Coleman, Jimmy McPartland and Aime Barelli. Greenberg also played with Charlie Parker who joined Greenberg in his Sweden tour band (1950), along with Louis Armstrong (1952), and Down Beat, who gave Greenberg the first chart playing of his career. During the 1950s, he played extensively in the orchestras led by Egil Monn-Iversen, Leiv Flisnes and Terje Kjær. He led his own orchestras including Mikkel Flagstad and Totti Bergh on tenorsax, Knut Ljungh on bass, Ivar Wefring on piano, Bjørn Krokfoss on drums (until 1981), and played with Ben Webster (Moldejazz, 1969) and Teddy Wilson. (ref. Wikipedia).

*Availability on CD for sessions in the Rowland Greenberg solography:*

Feb. 14, 1940:	Herman Records HJCD 9001 "Jazz in Norway 1920-1940"
Jan. 15, 1942:	Herman Records HJCD 9002 "Jazz in Norway 1940-1950"
Oct. 1950:	Herman Records HJCD 9003 "Jazz in Norway 1950-1960"
Nov. 24, 1950:	"
March 15, 1953:	"
April 29, 1954:	" ("Perdido" only)
Dec. 3, 1954:	" ("I Surrender Dear" only)
March 28, 1955:	" ("Jumpin' At The Woodside" only)
April 5, 1956:	" ("Swingtime In Norway" only)
March 16, 1958:	" ("V. R. Blues" / "Indiana" only)
1958/59:	Gemini Records GMOJCD 9501/02 (25 titles)

## ROWLAND GREENBERG SOLOGRAPHY

**OSLO SWINGKLUBBS****BAND MED JACK BUTLER****Oslo, Feb. 14, 1940**

Jack Butler, Rowland Greenberg (tp), Ivan Jacobsen (tb), Per Nilsen, Arvid Gram Paulsen (ts), Jan Fredrik Dahl (p), Robert Normann (g), Fred Lange-Nielsen (b, arr), Stein Lorentzen (dm).

One title was recorded for Norwegian HMV:

ona520 I'm Coming Virginia Solo 24 bars. (M)

This famous session came about when black trumpeter Jack Butler visited Norway (he recorded one more title without RG). Rowland Greenberg was only 19 ½ years old but yet he astonishes with a brilliant, logical, swinging solo of a kind hitherto not seen in Europe, and he measures very well up to Butler. Realizing his immense potential, it is really regrettable that we cannot follow his early career but have to rely on a very few opportunities, like the next session.

**ROWLANDS ORKESTER****Oslo, Jan. 15, 1942**

Rowland Greenberg (tp, vo), Arvid Gram Paulsen (as), Gordon Franklin (ts), Frank Hansen (p), Rolf Haslum (b), Kjell Bjørnstad (dm).

Two titles were recorded for Norwegian Telefunken:

N513-B Big Apple Solo 24 bars to coda. (FM)

N514-A St. Louis Blues Solo 24 bars. (FM)

Quoting Stendahl/Bergh: This should have been Norwegian jazz of the forties at its very best, with some of the very best contemporary musicians in studio, obviously to play jazz without commercial considerations. However, there is very bad sound balance, of the rhythm section almost only the piano can be heard, and therefore the performances becomes rhythmically faulty. However, it must have sounded better in the recording studio, because the three soloists are playing interesting soli, particularly Greenberg and Paulsen". "Interesting solo", quite a modest characteristic in my opinion, in fact, it is *the* examples of the early RG! He was a true Norwegian, but his father was English, and his earliest influence was the trumpeter Nat Gonella. Now he obviously has learned to know Roy Eldridge, and his excellent soli here have the similar energy and inspiration.

**ORKESTER SAMMENSATT AV LAU****Oslo, Oct. 1950**

Rowland Greenberg (tp), Bjarne Nerem, Kristian Bergheim (ts), Ivar Wefring (p), Finn Westbye (g), Håkon Nilsen (b), Karl Otto Hoff (dm).

Two titles were recorded for Norwegian HMV:

ona896-2 A Ghost Of A Chance Solo with ens 16+8 bars, (p) on bridge.  
Solo 6 bars to long coda. (SM)

one897-1 Tickle Toe Solo 32 bars. (F)

This is a very important session as it does represent the first serious effort to produce jazz in Norway after World War II, and it also features two of our best tenorsax players. And it features our most important trumpet player after a studio absence of eight years. The session is obviously not very professionally planned, only two titles, and "... Chance" which might have been a magnificent presentation of Norwegian ballad playing, has serious shortcomings in the rhythm section. RG's role here is rather straight and not that interesting. The sound quality of the session is also pretty lousy. However, in "Tickle ..." he gives us a forceful, swinging and personal chorus, clearly demonstrating that he has not lost any of his capabilities, this is the beginning of a long and fruitful period of post-war Rowland!

**JAM SESSION****Hälsingborg, Sweden, Nov. 24, 1950**

Rolf "Roffe" Ericson (tp-"... Dandy"), Rowland Greenberg (tp-"... Soul"), Charlie Parker (as), Gösta Theselius (ts), Lennart Nilsson (p), Folke Holst (b), Jack Noren (dm).

Three titles were recorded at an unknown restaurant, no RG on "Fine And Dandy" (F) and "How High The Moon" (M), possibly edited out, but:

Body And Soul Solo 50 bars (fade out).  
96 bars 4/4 with (as/ts). (M)

On "... Soul" RG succeeds Bird, and because of communication problems, it takes him a couple of bars to get started, but then he takes a first rate solo, not at all intimidated by the presence of the great altosaxophonist. This impression is enhanced by a long chase, where RG seems to be in charge.

**ROWLAND GREENBERG's KVINTETT** **Oslo, March 9, 1951**  
 Rowland Greenberg (tp), probably Knut Hyrum (ts), Arne Klette (p), Knut Ljungh (b), Arnulf Neste (dm).  
 Private recording "Three Little Words" but is cut short before any RG solo.

**ROWLAND's KVINTETT** **Fornebu, Oslo, Oct. 4, 1952**  
 Rowland Greenberg (tp), Kristian Bergheim (ts), Egil Albrektsen (g), Ivar Børsum (b), Pete Brown (dm).  
 One title was filmed at Fornebu airport:

I Want To Be Happy (tp)-fragments. (FM)

Filmed in connection with Louis Armstrong's first visit to Norway. No musical value, but wonderful film!!

**JAM SESSION** **Oslo, Oct. 5 or 8, 1952**  
 Rowland Greenberg (tp), Arne Hermandsen (tb), Bob McCracken (cl), Kristian Bergheim (ts), Marty Napoleon (p), Erik Amundsen (b), Karl Otto Hoff (dm).  
 Four titles were recorded at the Penguin Club:

Perdido	Solo 4 choruses of 32 bars. 5x4 bars in chase. (FM)
Fine And Dandy	Solo with ens 32 bars. Solo 4 choruses of 32 bars. 9x4 bars in chase. (FM)
Undecided	Solo with ens 32 bars. Soli 64 and 64 bars. (M)
These Foolish Things	Acc. (cl) 16 bars. Solo 32 bars to coda. (S)

Quoting from the Kristian Bergheim solography Bergh & Evensmo: "Jazz Tenor Saxophone in Norway 1917-1995" (NJA 1996): A jam session from "Penguin klubben" for almost one hour has to be considered one of our jazz treasures. However, a warning, "all is not gold that glitters", and to be old is not the same as being good! This is a jam session for good and bad, and although it is very interesting to have American visitors and a young Rowland from a period with few recordings, one hour is somewhat too much. Norwegian "golden age" music may be characterized as having energy in abundance; the most important thing was to step on it every second and every bar, swing it continuously with a kind of "horror vacui" culture! And if one should miss a few sharps and flats in the process, it didn't matter much". So true, so true, but when you listen to RG's magnificent soloing here, I am a bit ashamed. He is really the master of the session, and his long soli in medium tempo on "Perdido" and "... Dandy" are just magnificent. Going to "Undecided", the thoughts go to Roy Eldridge, RG's most important inspiration together with Nat Gonella, and note the majestic start of the last solo! Beautiful slow trumpet playing in the slow "... Things". One may be quite exhausted by listening through 54 ½ minutes of this jam, with long 4/4 chases on the two first titles, but better swing trumpet have never been heard in Europe!!

**JAM SESSION** **Oslo, Feb. 22, 1953**  
 Collective personnel: Charlie Shavers, Rowland Greenberg, Kjell Johansen (tp), Andreas Skjold (tb), Willie Smith (as), Carsten Klouman, Arvid Amundsen, Einar Iversen (p), Barney Kessel (g), Arne Styhr (b), J. C. Heard (dm), Eilif Holm (vib), Frank Ottersen (vln).  
 Three titles were recorded at the Penguin Club (two more, "I Can't Get Started" and "All The Things You Are" without RG):

Perdido	Solo 2 ½ choruses of 32 bars. (M)
The Man I Love	Solo 64 bars to coda. (FM)
Mop Mop	Solo 3 choruses of 32 bars (first 8 bars missing). 3 choruses 4/4 with (as). (F)

Another jam session at "Penguinklubben" connected to a JATP visit. One has to admit a certain disappointment, it never reaches the great memorable heights. Charlie Shavers is heard only on "Perdido" and why there is no 4/4 bars chase with RG one can only suspect... because on "Mop Mop" there is a long chase with Willy Smith, not exactly my altosax favourite, but one this works well. RG plays very strongly on this title, and again, I believe he is the key focus of the jam as such, the maestro, eager to show the famous American guests "where David bought the beer", as we are saying over here.

**ROWLANDS KVINTETT****Oslo, March 8&15, 1953**

Rowland Greenberg (tp, vo), Einar Iversen (p), Ivar Børsum (b), Kenneth Greenberg (dm), Eilif Holm (vib).

Four titles were recorded for Harmoni:

K795	Every Day I Just Love You	Solo/straight 24 bars. Vocal 24 bars. Solo 32 bars. Straight 8 bars. (FM)
K796	Once In A While	Soli 16 and 32 bars to coda. (SM)
K801	Try Another Guess	Solo/straight 32 bars. Vocal 32 bars. Solo 16 bars. Vocal 8 bars to coda. (FM)
K802	After You've Gone	Intro 4 bars to solo 36 bars. Vocal 36 bars. Solo 36 bars to coda. (F)

This small band group has for once a professional recording sound quality, and it is great pleasure to hear RG for the first time 'really'. The choice of Roy Eldridge's feature number "After ..." is of course by coincidence, Roy was a great inspiration, and we can easily hear the influence, at the same time RG is a very personal performer, easily identifiable after a few bars, anywhere and any time.

**NORA BROCKSTEDT /****EGIL MONN IVERSENs ORKESTER****Oslo, Feb. 18, 1954**

Egil Monn-Iversen (dir), Rowland Greenberg, Gunnar Hyrum, Ingvar Pedersen (tp), Ivar Thorstensen, Lyder Vengbo (tb), Kjell Stokke, Yngvar Wang (as), Henrik Klaveness, Knut Hyrum (ts, bar), Willy Andresen (p), Knut Ljungh (b), Tore Birkedal (dm), Nora Brockstedt (vo).

Two titles were recorded for Musica/Cupol:

1367-A/B	Ja Hvorfor Det?	Solo with orch 8 bars. (SM)
1368	Hvorfor Kysser Alle Solveig?	Solo with orch 8 bars. (FM)

Note: 1367 exist in two versions. The instrumental is the same, but the vocal is dubbed later in Norwegian (Musica) and English ("Why Daddy Why" Cupol) language.

Two competent trumpet soli, particularly "Hvorfor ..." has colour.

**VERDEN RUNDtS ALL STAR BAND****Oslo, April 29, 1954**

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

Two titles were recorded for Musica:

N1372	Perdido	Solo with ens 16 bars. (FM)
N1373	Thou Swell	Soli with ens 4 and 10 bars. (M)

Original ideas in the trumpet soloing here!

**MARY ANDERSON /****EGIL MONN-IVERSENs ORKESTER****Oslo, Sept. 11, 1954**

Personnel as Feb. 18, except Rolf Brandt Jensen (as), Arne Bendiksen (b) replace Stokke and Ljungh. Mary Anderson (vo).

Two titles were recorded for Musica, no RG on 1392 "Over The Rainbow" but:

1393	Life Is So Peculiar	Solo 16 bars (mute). (M)
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This is a very good solo, and rarely do we hear RG with so much muted trumpet!

**HERMAN's NORWEGIAN JAZZGROUP****Oslo, Oct. 27, 1954**

Rowland Greenberg (tp), Arne Hermandsen, Gunnar Rugstad, Ivar Torstensen, Lyder Vengbo (tb), Carsten Klouman (p), Knut Ljungh (b), Tore Birkedal (dm), Eilif Holm (arr).

One title was recorded for Norwegian Parlophone (one more, 432 "Crazy Rhythm" without RG):

431-2	Yesterdays	Solo 3 choruses of 32 bars, partly with ens. (FM)
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**Oslo, Dec. 3, 1954**

Personnel as above. One title:

437	I Surrender Dear	Soli 8 and 32 bars to long coda. (SM)
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**same date**

Same, except trombone section replaced by Arne Hermandsen (euph), Knut Hyrum (ts), Ragnar Robertsen (bar) added. One title:

438-1 Lonesome Road Solo 16 bars. (M)

On these sessions, RG gets the chance to develop his soloing in the recording studio, and his feature number "Yesterdays" is great! Also the slower, beautiful "... Dear" has a most noteworthy trumpet solo.

**ROWLAND GREENBERG****Oslo, Dec. 11, 1954**

Rowland Greenberg (tp), Knut Hyrum (bar), Carsten Klouman (p), Frank Cook (b), Tore Birkedal (dm).

One title was recorded for RCA:

N1417 Ain't Misbehavin' Solo/straight 32 bars. Solo 48 bars. Straight 8 bars. (FM)

Another one of the rare occasions where RG gets the chance to blow for real in a recording studio, but it is so typical of the time; one title only! First class trumpet playing, as always, RG was professional to the fingertips!

**ALF PRØYSEN****Oslo, Jan. 2, 1955**

Rowland Greenberg (tp), unknown (tb), (cl), (vln), (accordion), (b), Gunnar Sønstevold (p), Robert Normann (g), Per Nyhaug (dm), Alf Prøysen (vo).

One title was recorded for Philips:

53037 Trippe Tripp Solo 16 bars. (FM)

Alf Prøysen was a famous Norwegian troubadour, far from the world of jazz, but this is an exciting swinging item, and RG takes a magnificent solo!!

**FREDRIK FRIIS****& FRANK COOK's ORKESTER****Oslo, Feb. 12, 1955**

Rowland Greenberg (tp), Frank Cook (b), unknown (vln), (acc), (/p), (g), (b), (dm), Fredrik Friis (vo).

One title was recorded for Musica:

1438 Babytrotten Obbligato 16 bars (mute). (M)

A typical 'funny' item with commercial target, but RG plays beautiful background!

**VERDEN RUNDTs ALL STAR BAND****Oslo, March 28, 1955**

Rowland Greenberg (tp), Andreas Skjold (tb), Kristian Bergheim (ts), Knut Hyrum (bar), Carsten Klouman (p), Ivar Børsum (b), Karl Otto Hoff (dm), Egil Monn-Iversen (arr).

Two titles were recorded for Musica:

N1466 Blue Skies Solo 8 bars. (M)

N1467 Jumpin' At The Woodside Solo 32 bars. (F)

Ambitious Norwegian jazz music of the middle fifties and quite good but without the uplift needed to make it comparable to the best of this kind elsewhere. Also there seem to be so many different style elements here that the music lacks coherence, but the details by many of the participants are enjoyable. So also for RG who takes one hot chorus on "... Woodside". Also "... Skies" has a brief but nice solo.

**EGIL MONN-IVERSENS ORKESTER****Oslo, Nov. 11, 1955**

Bigband including Rowland Greenberg (tp).

Broadcast, one title, "This Can't Be Love", but no RG.

**ANDREAS BERG****Oslo, Dec. 1955**

Rowland Greenberg (tp), Andreas Berg (p), unknown (g), (b), (dm), Irene Newermann (vo).

Two titles were recorded for Norwegian Odeon:

493-1 Første Gang Weak obligato parts.  
Solo 8 bars (mute). (M)

494-1 Ikke Voksen Nok Solo 16 bars (mute). (M)

Typical commercial popular songs but with a certain charm heard in retrospective. RG adapts nicely and plays two competent soli.

**ROWLAND GREENBERG****Oslo, Feb. 16, 1956**Rowland Greenberg (tp), Arne Bendiksen (g), Ivar Børsum (b), Pete Brown (dm).  
One title was filmed at Fornebu airport:

Blue Lou (tp)-fragments into solo 16 bars. (FM)

Filmed in connection with a visit by Jazz At The Philharmonic, RG's trumpet can be heard clearly at the end, and the film is very interesting, showing Dizzy Gillespie among others.

**EGIL MONN-IVERSENS ORKESTER****Oslo, Feb. 25, 1956**Bigband including Rowland Greenberg (tp).  
Broadcast, one title, "Indian Summer", but no RG.**ROWLAND GREENBERG WITH****ROLF LARSSONS KVINTETT****Stockholm, March 2, 1956**

Rowland Greenberg (tp), Bo Mossberg (cl), Rolf Larsson (p), Yngve Åkerberg (b), Knut Falck (dm), Arno Gulberg (vib).

Four titles were recorded for Swedish Columbia:

Blue Lou	Solo/straight 32 bars. Soli 32 and 32 bars to coda. (FM)
Body And Soul	Soli 16 and 32 bars to long coda. (S)
Liza	Intro 4 bars to solo/straight 32 bars. Solo 48 bars. (FM)
Once In A While	Solo/straight 32 bars. Solo 32 bars to coda. (SM)

Rowland visiting Stockholm, recording with Sweden's excellent swing pianist Rolf Larsson, its answer to Teddy Wilson. The results are quite nice, solo space to everybody, with RG obviously in focus. Particular "Body ..." is very successful for both of them.

**ROWLAND GREENBERG****Stockholm, March 1956**

Rowland Greenberg (tp), Bo Mossberg (cl), Bjarne Nerem (ts), Rolf Larsson (p), Gunnar Almstedt (b), Knut Falck (dm).

Broadcast from Swedish Radio, seven titles:

Liza	Straight with ens 32 bars. Soli 36 and 4 bars. (FM)
Ghost Of A Chance	Solo/straight 16+8 bars, (p) on bridge. Solo 32 bars to coda. (SM)
Blue Lou	Solo/straight 32 bars. Solo 48 bars. (FM)
Once In A While	Solo/straight 32 bars. Solo 32 bars to coda. (SM)
Everybody Loves My Baby	Solo 32 bars. (FM)
Body And Soul	Solo/straight 16 bars. Solo 32 bars to coda. (SM)
Sailin'	With ens 16+8 bars, (ts) on bridge. Solo 64 bars to coda. (F)

Quoting from the Bjarne Nerem solography in Bergh & Evensmo: "Jazz Tenor Saxophone in Norway 1917-1995" (NJA 1996): "In case you haven't got the message: We stick our necks out and state for all the world to know that American white swing music never had anything comparable to the best of Scandinavian "swing vintage"". This personnel is very similar to the recording session probably a few days before but augmented by our great Bjarne Nerem on tenorsax, playing his then "Chu Berry - style", something which suited RG, and the others very well. RG plays with even more inspiration than before, and all items are most interesting, but "Everybody ..." and "Sailin'" have swing trumpet of the very upper quality. Note that the four titles from the recording session also appear here. This is a marvelous broadcast, sorry that the sound quality is under par. Therefore: NOTE TO MY SWEDISH FRIENDS: Can anybody supply a better copy of this historical event!??

**EGIL MONN-IVERSENS ORKESTER****Oslo, March 10, 1956**Bigband including Rowland Greenberg (tp).  
Broadcast, one title:

Alexander's Ragtime Band Solo with orch 14 bars. (M)

**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).

Three titles were recorded for RCA:

N1592	Love Is Just Around The Corner	Solo 16 bars. (SM)
N1593	Fascinating Rhythm	Solo 12 bars. (FM)
N1594	Swingtime In Norway	Solo 4 choruses of 12 bars. Soli 4, 4 and 4 bars. (FM)

These modern arrangements in a session assembling the poll-winners of the year, is not exactly tailored to RG's swing style, but he always plays with inspiration, listen to the elegant "... Rhythm"! The six-minutes long "Swingtime ..." has space for quite long soli, effectively used by all participants, a most important number for Norwegian jazz in the middle fifties.

**EGIL MONN-IVERSENS ORKESTER** **Oslo, May 5, 1956**

Bigband including Rowland Greenberg (tp).  
Broadcast, one title, "Isn't It Romantic", but no RG.

**ROLF JUST-NILSEN** **Oslo, March 18, 1957**

Rowland Greenberg (tp), Frank Cook (b, dir), unknown (tb), (cl), (accordeon), (p), (g), (dm), Rolf Just-Nilsen (vo).

One title was recorded for RCA:

1716	Solen Er Min Beste Venn	Obbligato parts. Solo 8 bars. (FM)
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A fine, somewhat 'cool' solo on this odd item, sung by a famous actor and revue artist.

**NORA BROCKSTEDT /  
EGIL MONN IVERSENS ORKESTER** **Oslo, Sept. 1957**

Egil Monn-Iversen (arr, dir), Rowland Greenberg (tp), Erling Andersen (ts), Knut Hyrum (bar), Carsten Klouman (p), Frank Cook (b), Tore Birkedal (dm), Nora Brockstedt (vo).

Two titles were recorded for Cupol:

A Tisket A Tasket	Solo 32 bars (open). (FM)
Basin Street Blues	Intro 4 bars (open). Obbligato 14 bars (mute). (S)

Beautiful slow background on "Basin ...", and on "... Tasket" RG is 'chasing' the melody in his usual intense style.

**Important note:** The details do not seem to be necessary for the following broadcasts with RG's groups, and the task will be too time consuming. Quoting from the Mikkel Flagstad solography in Bergh & Evensmo: "Jazz Tenor Saxophone in Norway 1917 – 1959" (NJA 1996): 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. 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". Then RG is playing the rest, mostly brilliant!!

**ROWLAND GREENBERG's KVINTETT** **Oslo, Nov. 30, 1957**

Rowland Greenberg (tp), Mikkel Flagstad (ts), unknown (accordeon), possibly Frank Cook (b), Olle Spång (dm).

Broadcast, ten titles, "Tea For Two", "Memories Of You", "Taking A Chance On Love", "Golden Tango", "Whispering", "Tammy", "Undecided", "Blue Moon", "How High The Moon", "Easter Parade".

**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).

Broadcast, nine titles, "If I Were You", "Pennies From Heaven", "Crazy Rhythm", "Parlez Moi D'Amour", "September Song", "Strike Up The Band", "Ghost Of A Chance", "What Is This Thing Called Love", "Over The Rainbow".

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

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

Broadcast, six titles, "Lover Man", "September In The Rain", "Hallelujah".

**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 RG), no trumpet solo on "Blue Lou" but:

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

Indiana Solo 16 bars. (FM)

**same date**

Rowland Greenberg (tp), Einar Iversen (p), Knut Ljungh (b), Karl Otto Hoff (dm).

One title:

Lover Come Back To Me Straight 48 bars. Solo 64 bars. (FM)

**same date**

As above with Kristian Bergheim (ts), Leif Ebersen (g), Nora Brockstedt (vo) added.

Two titles:

This Can't Be Love Obligato 32 bars. Solo 16 bars  
to obligato 36 bars to coda. (M)

Tenderly Obligato 16 bars. Coda. (S)

Memorable concert from which "V. R. Blues", "Indiana" and "Blue Lou" have been issued (one more without RG). Main trumpet solo is "Lover ...", he takes a break after presenting  $\frac{3}{4}$  of the tune, leaving the rest to piano, for then to come back with a full, flashing solo. Then some very beautiful obligato playing should be noted. Also the items of the two large groups, rather modernly arranged, have good trumpet soli.

**ROWLAND GREENBERG****Oslo, April 3, 1958**

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

'Nordic' broadcast, nine titles, "East Of The Sun", "Yesterdays", "Vintergatan", "Just One Of Those Things", "Exactly Like You", "There'll Never Be Another You", "Lover Come Back To Me", "If I Loved You".

**ROWLAND GREENBERG****Oslo, July 1958**

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

Broadcast, six titles, "I Only Have Eyes For You", "Jeepers Creepers", "Ain't She Sweet", "Blue Lou", "Talk Of The Town", "The Continental".

**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", "Liza", "I'm Forever Blowing Bubbles", "Once In A While", "Between The Devil And The Deep Blue Sea", "I May Be Wrong".

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

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

Broadcast, two titles, "Stompin' At The Savoy", "Star Dust".

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

Rowland Greenberg (tp), probably Willy Andresen (p), Håkon Nilsen (b), Per Nyhaug (dm).

Broadcast, two titles, "Lover Man", "How High The Moon".

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

Rowland Greenberg (tp), unknown (p), (b), (dm).

Broadcast, two titles, "How High The Moon", "Jungle Love".

**ROWLAND GREENBERG'S ORKESTER****Oslo, 1959**

Rowland Greenberg (tp), Knut Hyrum (bar-item 1), Einar Iversen (p), Håkon Nilsen (b), Pete Brown (dm), Eilif Holm (vib).

Two titles were recorded for the movie "Jakten" (The Hunt):

Åpningstema (Opening Theme) Soli 4 and 4 bars. (M)

Restauranttema Straight to solo 32 bars. (M)

A good Norwegian movie with jazz music background. RG takes a very nice solo in the restaurant and is also seen on the film.

**ROWLAND GREENBERG****Oslo, April 1959**

Rowland Greenberg (tp, vo), Arnstein Johansen (accordion), Frank Cook (b), Kenneth Greenberg (dm).

Broadcast, two titles, "Dinah", "The Continental".

**ROWLAND GREENBERG's SEKSTETT****Oslo, ca. Summer 1959**

Rowland Greenberg (tp), Sigurd Jansen (p), Finn Westbye (g), Frank Cook (b), Kenneth Greenberg (dm).

Broadcast, six titles: "Rose Room", "I Found A New Baby", "I'm Coming Virginia", "Lover Come Back To Me", "Yesterdays", "Undecided".

**ROWLAND GREENBERG's KVARTETT****Oslo, Dec. 1, 1959**

Rowland Greenberg (tp), Arne Klette (p), Frank Cook (b), Hans Jarnfeldt (dm).

Broadcast from Restaurant Stratos, two titles, "Silhouetted In The Moonlight", "I May Be Wrong".

**ROWLAND GREENBERG's KVINTETT****Oslo, ca. 1959/60**

Rowland Greenberg (tp, vo), unknown (p), (b), (dm), Eilif Holm (vib).

Broadcast, three titles, "Jumpin' With Symphony Sid", "Liza", "After You've Gone".

**ERIK BYE****Oslo, late 1959**

Rowland Greenberg (tp), Lyder Vengbo (tb), Willy Andresen (p), Finn Westbye (g), Håkon Nilsen (b), Per Nyhaug (dm), Eilif Holm (vib), Erik Bye (vo).

Broadcast, one title:

Blåmandag Blues

Soli 8 and 8 bars. (S)

A brilliant performance by Norway's great troubadour Erik Bye, singing the "Blue Monday Blues", describing a hangover so vividly that one can really wonder whether it was really Monday and true... RG plays two very nice soli in slow tempo, a perfect way to halt this solography.

The Rowland Greenberg Solography has to stop somewhere, and I have chosen 1959 in accordance with the information published in Stendahl/Bergh "Cool, kløver & dixie – Jazz i Norge 1950-1960" (in fact 1959), the remaining more than thirty years of trumpet playing may be included later ...

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