THE IMPACT OF NORWEGIAN FOLK MUSIC ON NORWEGIAN JAZZ, 1945 - 1995

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ABSTRACT

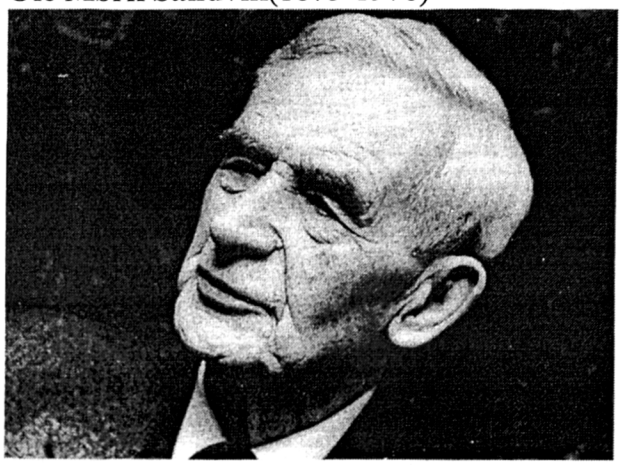
My research explores the interrelationship between Norwegian folk music and Norwegian jazz from 1945 to 1995 (with updates to 2002) and assesses the extent to which the results can now be considered as constituting an indigenous art form.

A short historical overview of Norwegian geography and history contextualises the development of Norwegian folk music and, in particular, its musical characteristics. It is argued that the geographical remoteness of many Norwegian communities isolated the local culture from the rest of the land's population, a situation which continued until collectors such as Lindeman and Sandvik began their tours of the landlying districts from about 1830 and 1900 respectively, collecting material and comparing it with what was discovered elsewhere.

The end of World War II heralded the start of an important phase of development in Swedish jazz, which began to cultivate a Scandinavian style of performance and a Scandinavian repertoire. In Norway, some years later, jazz musicians were influenced by indigenous folk music and the principal folk music types that provided inspiration are scrutinised. I then concentrate on defining a Scandinavian jazz style and a recognisable Norwegian variant. The importance of the Lydian mode in Norwegian music is discussed, and the theories of Geirr Tveitt and George Russell receive critical evaluation in relation to Norwegian jazz. Jan Garbarek's composition *Molde Canticle* is analysed, as is one of its successors, the album *Uncharted Land*. The contributions of ECM and Manfred Eicher are evaluated, and I conclude with a survey of the contributions of other central figures in the combined field of Norwegian folk music and jazz.

Acknowledgments

Fig. 1
Ole Mørk Sandvik(1875-1976)



The writing of this dissertation would not have been possible without access to the collected work of O.M.Sandvik, and it is fitting to give a short biography here.
Sandvik was a music researcher, teacher and theologian. In 1922 he obtained his Ph.D for his thesis on Norwegian folk music, with special reference to Eastern Norway. Between 1895 and 1945 he worked as a teacher and lecturer in various institutions. Sandvik was especially interested in folk music and completed a number of collecting and study tours. He had contact with many of the important tradition-bearers and his work resulted in, inter alia, *Folk Music In Gudbrandsdalen* (1919 – revised ed. 1948) (sometimes called SandvikG in the music examples), a thesis on music from the eastern part of Norway (1921), the collection *Østerdalsmusikken* (1943) (sometimes called SandvikØ in the music examples), *Setedal's Melodies* (1952), *Norwegian Religious Folk Melodies 1-2* (1960-1964) and *Springleiker i Norske Bygder* (1967). Sandvik was aware that folk music cannot always be notated using normal staff notation, that rhythmic eccentricities sometimes occur and that it can be necessary for the sake of clarification to commentate on what is heard. His other prime interest was church music, and in 1918 he gave out *Norwegian Church Music And Its Sources,* where, inter alia, he suggested that folk melodies should have a greater importance in Norwegian church singing. He was hymn book committee secretary (1923-1926) and attempted to return the old hymn melodies to their original rhythmical form. It is largely due to him that c.40 folk melodies were included in *Melody*

Book For The Norwegian Church (1926). In 1925 he gave out *Graduale, Service Book For The Norwegian Church*, in 1930 came the book *History Of The Norwegian Hymn Tune*, in 1941 *Vesperale For The Norwegian Church* and in 1945 *Gregorian Song.* He was also active in the field of general music history. Together with Gerhard Schelderup he edited and gave out in 1921-1922 *Norwegian Music History.* On his initiative the Norwegian Music Collection in the Oslo University Library was established in 1927.

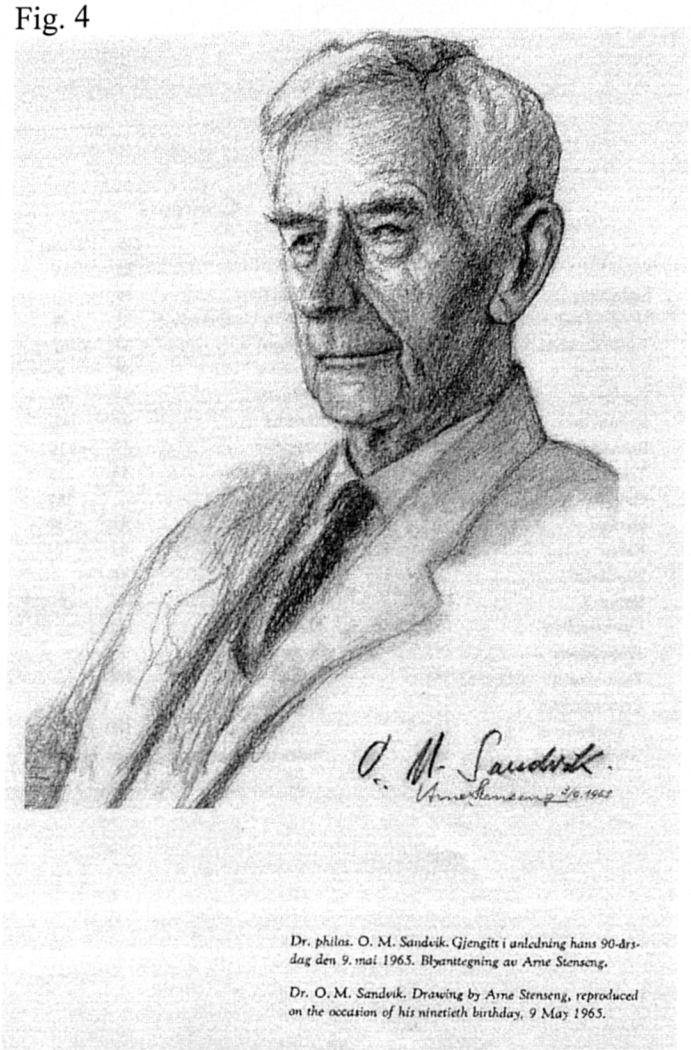
Fig. 2

The collector at work. Sandvik meets Svein Tveiten from Hovda in Setesdal. (photo: Jo.M.K.Sandvik)

Fig. 3

Sandvik, drawn by Sparre Olsen

Fig. 4



Dr. philos. O. M. Sandvik. Gjengitt i anledning hans 90-årsdag den 9. mai 1965. Blyanttegning av Arne Stenseng.

Dr. O. M. Sandvik. Drawing by Arne Stenseng, reproduced on the occasion of his ninetieth birthday, 9 May 1965.

reproduced from O.M. Sandvik, *Springleiker i Norske Bygder*, 1967

Alle stader er det blå toner,
Alle stader der folket lever og livet får leve seg ut.
Berg ved blått vatn.
Myrke hestar i slepp under blåe fjell.
Blåtoner i ei elv. - Kanskje er det Smådøla, Ilva
eller Nåvårsæterbekken.
Blåtoner frå ei fele, - i eit bilete...

Gaute Helland.

Other acknowledgments

I am indebted to my supervisor Dr. Sheila Whiteley, Professor of Popular Music at the University of Salford for her constant guidance and friendship and to Professor Derek Scott and the staff at the Institute of Social Research at the same university for their courtesy and help at all times.

Almost all the work has been carried out in Norway. Finn J. Kramer-Johansen, Executive Director of the Norwegian Jazz Archives in Oslo has been patience and courtesy itself in dealing with my many visits and enquiries. Through the same office I have come into contact with Steinar Kristiansen, Bjørn Alterhaug, Tor Dybo, Jan Evensmo and the late Johs Bergh, all of whom helped me at some point. Conference contacts have proved invaluable, not least Professor Erik Kjellberg (Uppsala University) who put his expert knowledge of the work of Jan Johansson at my disposal. Dr. Dirk Levsen, Vinstra, was of great help in translating parts of Geirr Tveitt's writings from their original German. My musical neighbours and fellow performers in Sør-Fron, Gudbrandsdalen are almost too numerous to mention, but folk violinist and neighbour Øystein Rudi has demonstrated many aspects of technique and interpretation, and Harpefoss Junior Spelemannslag, saxophonist Lena Lien and the youthful Fossajazz big band have all made substantial contributions to my understanding of the Norwegian ethos. Øystein Lien has prepared the CDs of sound examples and I am indebted both to him and to Tore Skille of Norwegian Broadcasting who generously placed his personal record collection at my disposal. The staff of Sør-Fron Library kindly checked the Bibliography.

My wife Gjertrud and daughter Kari Edna have tolerated my activities in the 'project room' with Solveig-like patience not to say endurance year after year: without their support I could neither have started nor completed the work. I also wish to thank my employers Sør-Fron Church Council and Vinstra Vidaregåande Skule for creating a working milieu which has stimulated the furtherance of my task. I hope that they will find that the rummagings of one Englishman in the treasure-chest of Norwegian music will bear fruit which they can pleasurably recognise as their own.

All translations from Norwegian sources and the proof reading of the final text have been my own work for which I accept full responsibility.

James W. Dickenson

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reproduced by permission of Gyldendal Norsk Forlag ASA

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INTRODUCTION

Background and aims of the study

The end of the millennium coincides with the completion of approximately one hundred years of jazz history and - in the year 2005 - one hundred years of Norwegian self-government. As the world's first twentieth-century art form, jazz lived out its childhood and adolescence on the streets of New Orleans, in the speakeasy culture of Chicago and dance halls of Kansas City, in the recording studios and night clubs of New York and on the west coast of California. All this has been extensively chronicled, but it is only part of the story. Jazz was too valuable an art form to remain an American monopoly, and very few years were to elapse before the movement spread and an internationalising of the music gathered pace. The first twenty or so years of this process were charged with the qualities of excitement and adventure in keeping with the social norms of the time, masking a degree of seriousness among certain jazz performers, qualities which would be given due recognition years later by informed commentators such as Gunther Schuller in his seminal work *Early Jazz:Its Roots And Musical Development* (1968), and in Norway by Grinde (1993) and Stendahl (1987). The coming of age of the music has been widely celebrated far from its birthplace, thanks to the science of sound recording and broadcasting, the effectivity of modern communications and the itinerant tendencies of many of the music's practitioners.

The intention behind the present study, the influence of Norwegian folk music on Norwegian jazz, is to focus attention on Scandinavia [1] with historical reference to the United States, and on Norway in particular. Although Norway, Sweden and Denmark are now politically fully independent of one another this is a relatively recent phenomenon, and Norway's situation earlier in history vis-à-vis her relations with the other two lands is a central factor in any assessment of the country's cultural situation today. The picture which Norway presents to the outside world in 2000 is of a newly-rich country with deeply-ingrained traditions of folk music, literature, painting and handwork of all types, framed by some of the world's most spectacular and wild nature. The tourist brochures, however,

say nothing of the struggle for Norwegian self-rule which began as early as 1380 and continued until the first years of the twentieth century. Thanks to North Sea oil and gas reserves, the land which was formerly considered to be one of the poor relations of Northern Europe has grown economically almost too quickly for the well-being of its own culture: that this should have occurred within a very short time-scale has put considerable pressure on the social infrastructure in which music has an important part to play. The impact of technology on society has already led to a more homogeneous social pattern in which the individual has assumed a less active role and where the media and the large business conglomerates have so far experienced little difficulty in manipulating the land's dominantly materialistic tendencies. An example of this can be seen in the case of State Television (NRK TV), supposedly a non-commercial operation, which now allows «sponsored» programmes, particularly sport.

Traditional music, art and crafts have so far withstood much of the turbulence associated with the post-modern period thanks to (a) a heightened awareness of their social value, (b) the strength of their own traditions rooted in a capacity to express the feelings and experiences of succeeding generations unaffected by circumstances and (c) an increased investment in education at all levels. Norwegian folk music has not been exploited by the media. Even if it had been, little of it is copyright and no individual or firm would have benefited financially. Since the roots of Norwegian folk music lie so far back in time it is a clear first-choice candidate for any award for a surviving indigenous performing culture in Norway. The absence of self-government and of a Norwegian aristocracy down the ages ensured folk music's status as a «child of the occupation» nurtured by its performer-caretakers, both on a local and a national scale. Without music there is little point in dance, and Norwegian folk music has embraced and preserved many dance forms -some no longer in use- for posterity. In more recent times the State Academy of Music, a relative latecomer in European terms, opened in Oslo in 1973. The reputations of the Norwegian Chamber Orchestra, Norwegian Opera, Oslo Philharmonic Orchestra and many Norwegian solo instrumentalists and singers of world class in the classical, jazz and folk music fields are evidence of an awareness of the international standards expected of a modern culture nation. For a land with only 4½ million inhabitants this is a most encouraging trend, one

which the Norwegian government has not been slow to market internationally. At the same time, the marked reluctance of the Norwegian people to seek membership of the EEC on two occasions, in 1972 and 1994, has been seen by some both inside and outside Norway as a nationalistic reactionary gesture, a kind of ethno-psychological retaliation against Norway's two previously dominating neighbour lands Denmark and Sweden, both of which are now members of the European Community. This reluctance can be interpreted either as a sign of overriding self-confidence or as a mark of insecurity, fuelled by farming and fishing interests, as to the possible loss of the land's exclusive right to self-government. Norway's independence was hard-won and historically late, epitomised by the «flag festivals» which accompany every international sporting event. These, although outwardly good-humoured, are fervently partisan. This factor is interesting for non-Norwegians, and sheds light on the innate dualism of character of the Norwegian folk, who are seemingly capable of ranging from the hyper-formal, almost taciturn, to the turbulent within a short space of time. This contrast-proneness can also explain their desire and ability to be alone in the isolation of their mountain huts one day, and standing in the midst of a huge crowd the next vociferously supporting one of the Norwegian national teams. The EEC decisions can also be interpreted as grassroots attempts by the Norwegians to buy time. It was time, not culture, that vanished during and in the aftermath of World War II. The late Harald Sæverud, incensed at the German occupation of his homeland, wrote his 'Kjempeviseslåtten' ('Ballad of Revolt'), Op.22, No.5, basing his melody on the spirit rather than the letter of the old Norwegian hymn tune 'For himmerigs land maa man kjæmpe', dedicating the work to «the great and small fighters of the resistance movement». The work became the symbol of Norwegian patriotism.

The post-war period with its associated movement of population from the rural districts to the larger centres is of importance when evaluating on the one hand the robust stability and conservatism of traditional Norwegian folk music, with its pockets of activity spread about the country, and on the other the same music's relatively late [2] but increasing influence on the country's more volatile urban jazz milieu. Both these music areas actively interest the performers and scholars of today, partly due to the quality and social relevance of the

material, and partly due to the interaction between Norwegian folk music (with roots stretching back many hundreds of years), and Norwegian jazz, an exclusively twentieth-century art form. The interplay between the two shows every sign of being at least a phenomenon in Norwegian culture, as this study will attempt to demonstrate, and mirrors in many ways a wider social dichotomy, a delicate and sensitive infrastructure involving city and rural district. The inherent underlying political tension challenges the land's managers to achieve a cultural and economic balance which preserves the indigenous «grassroots» culture and at the same time secures a stable and internationally competitive trade perspective for the next millennium.

Rationale and Methodology

The primary aim of my research is to explore the relationship between Norwegian folk music and Norwegian jazz during the second half of the twentieth century, and to attempt an assessment of the extent to which this can now be considered an indigenous art form. From about 1970 a new trend emerged in Norwegian music circles, a trend commented on in a wider, more global context by Roger Cotterrell in a visionary article headed 'Back to the folkways' in 1976.[3] He observed that 'What really is new about the present interaction between jazz and folk music of many kinds is the scale of it and the degree of genuine fusion which is taking place'. Norway is not named in the article, but neighbour land Sweden is, particularly the position of saxophonist/composer Lars Gullin. The article helps to establish a time-scale for the emergence of the folk music-influenced jazz movement in Norway and, more particularly, its recognition by the wider world audience through the work of its internationally most acclaimed practitioner Jan Garbarek. How the latter and other Norwegians came to be involved in this movement will be returned to later in the text. That Sweden in 1976 was already recognised by a British jazz writer as a European centre of activity in this connection is in itself sufficient justification for the substantial coverage given to that country's postwar jazz musicians and their American guests in

Chapter 2. These activities are of prime importance, and the influence exerted on their Norwegian colleagues will be seen to have been substantial.

Although my research focuses extensively on the period 1945-95, it is considered important to provide a short historical overview of Norwegian geography and history to put in perspective the development of Norwegian folk music and in particular its musical characteristics. From the twelfth century the ethnic population of Norway had had its Church, with medieval cathedrals based on English models, and its French Gregorian musical roots which formed the historical basis for much of its music culture. After the Reformation this music became infused with the texts and music of the Danish Protestant tradition. Norway's folk music developed regionally, coloured by visits from itinerant musicians from Sweden and elsewhere, and was music intended for practical use in connection with dancing, ceremonies, festivities and other aspects of daily life, as well as for more intimate, relaxed occasions. Folk music was at no time an outlawed or underground activity (as was jazz during World War II) but rather a cord which bound together local society and through its active presence helped to give it a recognisable identity. The geographical remoteness of many Norwegian communities effectively isolated the local culture from the rest of the land's population, a situation which held out until collectors such as Lindeman [4] and Sandvik [5] began their tours of the landlying districts, collecting material and comparing it with what was discovered elsewhere. That many melodies turn up in different parts of the region and in varied forms (melodic and/or rhythmic) is evidence of the earlier movements of population for social or employment reasons, but a detailed study of the extent of such is outside the scope of the present work. For the purposes of the latter, Norwegian folk music will be treated as primarily a cultural legacy. It must therefore follow that it is one of the most important upholders of national identity and as such could be described as having political undertones, exemplified in more recent times during the debate on Norway's possible membership of the EEC. In the course of the nineteenth century such music came to exist parallel with, but quite separately from, the imported salon music cultivated by Danish civil servants and the wealthier indigenous landowners and businessmen.

Jazz came to Europe – it did not originate there. The end of World War I hostilities in 1918 cleared the way for an American entertainment invasion which exploded with epidemic speed and proportions. It seems that no major European centre of population escaped. The ground had been prepared some twenty years earlier by touring minstrel shows, and negro spirituals, ragtime and cakewalk were already known to Norwegian musicians. The Norwegian jazz pioneers played popular dance tunes, emulating the orchestras of Paul Whiteman and Art Hickman from the U.S.A. and Jack Hylton's Queens' Dance Orchestra from England. Regular radio broadcasts from England featured music from the Savoy ballroom, Bert Ambrose and others. But the expression «authentic New Orleans music» was at that time unknown to Norwegian popular musicians, and this factor will show itself to be historically relevant when comparisons of style between New Orleans and Scandinavian jazz are made later in the text. Towards 1930 gramophone records became available featuring the Dorsey Brothers, Red Nichols, Eddie Lang and others. Improvised jazz gathered momentum, and much that had passed as «jazz» in the 20s was rejected in favour of the music of Fats Waller, Earl Hines, Louis Armstrong and others. The years 1930-35 saw a formalising trend developing in the jazz movement, with the formation of jazz societies and the production and distribution of books and magazines on jazz. In 1936 «rhythm clubs» were formed in Oslo and Trondheim, and in 1937 the Norwegian Rhythm Club Association was founded. From 1938-40 «rhythm» became «swing», and the violin, one of Norway's national instruments, had a brief golden age in the «string swing» movement modelled on the Hot Club de France and the playing of the Dane Sven Asmussen, Joe Venuti and Stuff Smith.

The start of World War II brought an abrupt end to a productive era in Norwegian jazz history, but even by 1939 there had been no indications of the coming change of emphasis in Scandinavian jazz from a merely slavish idolization of American jazz and popular music artists to a combination of the latter and the parallel cultivation of a Scandinavian style of performance and Scandinavian repertoire. It is the last-named factors which form the bulk of Chapter 2 (with its detailed consideration of Swedish jazz after 1945) and Chapter 3 (Norwegian jazz after 1970). Just as it was felt desirable to give a brief geographical and historical background to the Norwegian folk music scenario, a

concise account of the start phase of Norwegian jazz from 1900-1939 has been included at the beginning of Chapter 2, partly on account of the fact that almost no documentation is available on the subject in English, and also because of the interest factor for Norwegian social history from the land's attainment of independence in 1905 until the outbreak of hostilities in 1939. The novelty status of jazz in those early years caused it and its followers to receive a good deal of attention in the media, and some understanding of the period enables the reader better to understand the later developments on the indigenous jazz scene.

Methodology

CHAPTER ONE

This provides a general historical background by first attempting to place Norway on the map culturally, socially and historically in relation to its previously more domineering neighbour lands Sweden and Denmark.

It discusses the contributions made by such significant folk archivists as Ludvig M.Lindeman,[4] O.M.Sandvik,[5] composer and pianist Geirr Tveitt, and, in more recent times, the work of violinist and musicologist Olav Sæta and his colleague Reidar Sevåg from the Norwegian Folk Music Collection at Oslo University. The present writer's task has been made easier in that the two last-named authors' weighty transcription work has been available in published book form since 1992, and deals with music from the counties of Oppland [6] and Hedmark.[7] Preliminary estimates of the feasible scope of the study in the light of existing publications and available sound recordings led me to the conclusion that it would be best to select the districts of inland Norway known as Østerdal(en) and Gudbrandsdal(en) for concentrated examination and discussion. The present writer has lived in both these districts over a period of twelve years, and such a time span has presented numerous opportunities to experience much of the music and its associated dancing at close quarters, and to observe the performing techniques of the musicians. With the exception of Geirr Tveitt, who collected in Hardanger on the western side of Norway, all the above-named collectors have worked in central Norway, a geographical area which is home to many of the richest sources of indigenous

Norwegian folk music. It is largely the music from this region plus an important and very contrasting Sami element which have so far inspired Norwegian jazz musicians, and the material under discussion in Chapters 1 and 3 includes many examples from these. Gregorian chant was the wellspring of both vocal (sacred and secular) and instrumental (fiddle) music which together form quite the largest part of the material examined. Sandvik in his introduction to *Østerdalsmusikken* comments:

> One is struck by how strongly the valley's music is influenced by music of the middle ages. The so-called «church tones», i.e. the method of building up a melody unreliant on «our» minor and major is very noticeable in many contexts, not just in the hymn melodies but also in the other groups. (Sandvik 1943, 8)

The inventive curiosity of performing jazz musicians has led to many interesting coloristic experiments employing sounds and instruments from everyday farming life. Such music types have also been amply chronicled, with mountains, forests and fjords providing the scenic and atmospheric backdrop to the whole. Sandvik also makes an important observation which is equally relevant to jazz as to folk musicians. Talking about a special singer by the name of Marit Holmen he comments:

> Inspiration of the moment gives the interpretation a personal «lift» (as in all genuine folk song performances). The style itself is «right», either shown in free coloratura or melodic elaboration, interpreting selected words in the text. (Sandvik 1943, 66)

The present writer has been fortunate in having access to the recently-opened folk music archive in Sør-Fron Kommune, Gudbrandsdalen, with its collections of written music, recordings and transcriptions and other folk music documentation. The presence in the district of several excellent folk fiddlers has also been of great help in clarifying matters of performance practice. Music is both an art (creation and production) and a craft (doing something skilfully, e.g. performing or recording) and both these aspects of the subject have been given priority in my research into both folk music and jazz. The difference between how music appears on the printed page and how the same music sounds in performance has caused many writers to abandon any attempt to use conventional notational music examples in their texts. For example, the standard Norwegian work on Jan Garbarek by Tor Dybo (1996) has but a handful of written notational examples, and

a more recent British biography by Michael Tucker (1998) has none at all. This is not to denigrate the value of these works but rather to remind the reader that the present study takes as its starting point the ink, paper and recording tape – standard tools of the performer/musicologist – and works outwards from these. Regional variations are noted where these have contributed significantly to the source material and its relevance to jazz, as in the case of the influence of Swedish folk music on the folk music of Østerdal, a district lying close in to the Swedish border. Ideally in the case of folk tunes one should have a notated original melody as a starting point plus a sound recording with the writer's commentary. In this regard the reader is referred to the extensive bibliography and discography at the end of this work.

The main text contains a number of transcriptions prepared by the present writer and others, and wherever possible linked sound examples have been provided on the accompanying CD recordings to facilitate stylistic appreciation of the matters under discussion. A feature of Chapter 1 is its music examples which illustrate so far as is practically possible within the confines of traditional classical notation some of the melodic and rhythmic characteristics of Norwegian folk music. As to instrumentation and the sound characteristics of Norwegian folk instruments a good starting point is the double CD *Fanitullen* (Grappa GRCD 4098) which was designed to accompany the book of the same name published in 1993 edited by Aksdal and Nyhus (see bibliography) and which includes vocal and instrumental music. Aksdal is also one of the four joint authors of the more recent publication *Trollstilt,* dating from 1998, which also contains much of interest to students of Norwegian music. A CD of illustrations is available separately (see bibliography). Other works consulted during the preparatory phase of the work were Grinde's standard work *History of Norwegian Music,* specially useful in its ability to identify the specifically «Norwegian» in Norwegian music; the introductory chapters in Dybo (1996) for earlier traits in Norwegian cultural history, and Benestad and Schelderup-Ebbe's classic study of Edvard Grieg, which is also obtainable, as is the work of Grinde, in an English translation. (see bibliography).

CHAPTER TWO

This begins by surveying the early years of jazz activity in Norway from the beginning of the twentieth century up to the outbreak of World War II. Norway's geographical position ensured that the beginnings of jazz activity in the land had many features in common with that which established itself in Great Britain and other European centres. Europe had not previously been accustomed to look to America for cultural signals, but thousands of Norwegians and other Scandinavians had emigrated there, both in the 1880s and 1890s and between 1900 and 1911. The start of regular passenger liner services in 1913 enabled others to commute to the States for shorter periods of work, and with this traffic came increased knowledge of, and interest in America and its cultural life. Throughout the following text the use of the word America refers to the United States of America. For jazz-interested musicians the American liners were a direct link to the new music in New York. Here jazz could be heard «in situ» and sheet-music and recordings obtained. Gramophone records were a major factor in the dissemination of both performing styles and repertoire of American and British dance bands, and it was the latter which first caught the attention of the Norwegian entertainment establishment around 1920.

One of Norway's foremost jazz historians is careful to point out in his Preface:

> A Norwegian jazz history of the 20s and 30s is not just a history of jazz. According to current definitions and criteria there would be very little on «jazz» at all. Norwegian jazz history from 1920-40 must be a history of dance- and entertainment music, of that part of Norwegian cultural life which developed in cafés, restaurants, in dance venues and as part of celebratory entertainment (Stendahl 1987, 8).

Next, a survey of the period 1945-1995 deals first with the emergence of a North European School of Jazz in Sweden in the 1950s, and its influence on the development of Norwegian jazz after 1960. Economic, social and historical conditions were right for the establishing of a centre of excellence in Stockholm which raised the city's jazz status to a level which came to rival Los Angeles as a performing and recording centre.

The 1950s came to be labelled «the golden age of Swedish jazz» and among its main actors was a hard core of indigenous jazz musicians schooled principally in swing and bebop but having their roots in the rich Scandinavian folk music tradition. The latter served as the wellspring for the establishing of an indigenous school of arranging and performing which history has shown to have owed as much to Grieg's classical example – principally harmonically through his reworkings of folk music – as to any previously existing jazz tradition stemming from the U.S.A. That all this happened in Sweden rather than in Norway is due to a number of factors, some of which are explained in interviews with certain Norwegian jazz musicians who had sought work in Sweden in the immediate post-war years, or had themselves been head-hunted by Swedish employers. The musicians involved included such names as the Swedes Arne Domnérus, Bengt-Arne Wallin, Lars Gullin, Bengt Hallberg, Jan Johansson, Rune Gustafsson and Georg Riedel, and visiting Americans Quincy Jones, George Russell, the Modern Jazz Quartet, Stan Getz, Don Cherry and others whose influence has been established via recordings. It is of some historical interest that Grieg's own homeland was sparsely represented in this circle and possible historical, geographical and cultural reasons for this are discussed. Transcriptions and music examples have been selected in cases where it is felt that the music and performers made an original contribution to the emergent Scandinavian jazz tradition. Those that have a special relevance for the Norwegian jazz tradition are identified either here or in a later chapter. In view of the paucity of literature in this area, considerable recourse has been made to interview material in jazz periodicals and liner notes accompanying LP and CD issues.

CHAPTER THREE

The third and most analytical part of the study concentrates on Norway and the interplay between jazz and folk music which can claim to form the basis of an indigenous art form in that country at the close of the twentieth century. The year 1965 is shown to be a

watershed in the history of Norwegian jazz with the establishing of the Norwegian Jazz Forum, signalling a move towards a more professional attitude in the upper echelons of indigenous jazz activity. George Russell and Don Cherry together with their Norwegian *alumni* Rypdal, Andersen, Garbarek and Christensen made impressive appearances at the fledgling jazz festivals in Molde and Kongsberg during the period 1965-75 and it was during this time that Garbarek, Andersen and Vesala recorded the ground-breaking album *Tryptykon* (1972) for Manfred Eicher with Jan Erik Kongshaug as sound engineer. The appearance of this album marked the beginnings of the folk music- jazz fusion activities in Norway. *Tryptykon* was quickly followed up by *Østerdalsmusikk* (1975) which also used folk music sources from O.M. Sandvik's collections. Brazz Brothers came into the fold from the early eighties and I have made a full transcription and analysis of the group's seminal 'Bruremarsj', composed by Jan Magne Førde in 1991.

The remainder of the chapter scrutinises the principal categories of Norwegian folk music: wedding marches; pols/springdans; halling; lullabies and cradle songs; mountain and pasture music; religious folk music and Sami music. All these folk categories have in varying degrees influenced Norwegian jazz musicians and both an extensive range of transcriptions and, where available, sound examples of the original folk material and its jazz derivations have been provided. The influence of folk dance is crucial to an understanding of the musical elements and receives due consideration. But dance forms such as the waltz, polka, mazurka and reinlender stemming from other European traditions fall outside the scope of the study and have therefore been excluded.

CHAPTER FOUR

The fourth part of the study works towards a definition of a Scandinavian jazz style and a recognisable Norwegian variant. Similarities and dissimilarities between New Orleans jazz and Norwegian folk fiddle music are noted in tabular form. The position of the blues *genres* and the reasons for their formal absence from Norwegian jazz are discussed. Personalities from the realm of Nordic jazz shed light on the perceived characteristics of

specifically Norwegian jazz and their points of view lead into my definition of a Norwegian jazz style.

The importance of the Lydian mode in Norwegian music is discussed and the theories of Geirr Tveitt and George Russell receive critical evaluation in relation to Norwegian jazz. Russell's pupils Garbarek and Christensen add their own comments about Russell's pedagogical influence as a music analyst and also about recognisably Norwegian elements in Norwegian jazz.

I have transcribed the opening movement of Jan Garbarek's *Molde Canticle* which for many symbolises an indigenous and recognisably Norwegian jazz style in the year 1990. Strong pictorial images are an adjunct to the music itself. The composition is given a critical analysis, as is its successor, the album *Uncharted Land.*

The contribution of recorded sound to an identifiably national style is discussed with particular reference to ECM and Manfred Eicher. The chapter ends with a brief survey of the contributions of other central figures of the folk music inspired jazz school from 1970-1995 not already dealt with in previous chapters.

CHAPTER FIVE

Summary. Here I reflect on my findings as tested out in field work in Norway, particularly by comparing two concerts given in Folldal and Sør-Fron in 2001 and also considering their relevance to possible future directions in Norwegian jazz.

CHAPTER SIX

Conclusions. Here, my conference papers from Finland and Norway are presented, their aims outlined and their results evaluated. Role models for the future are discussed, and the work ends with a listing of some twenty-two recordings which form the basis for my findings.

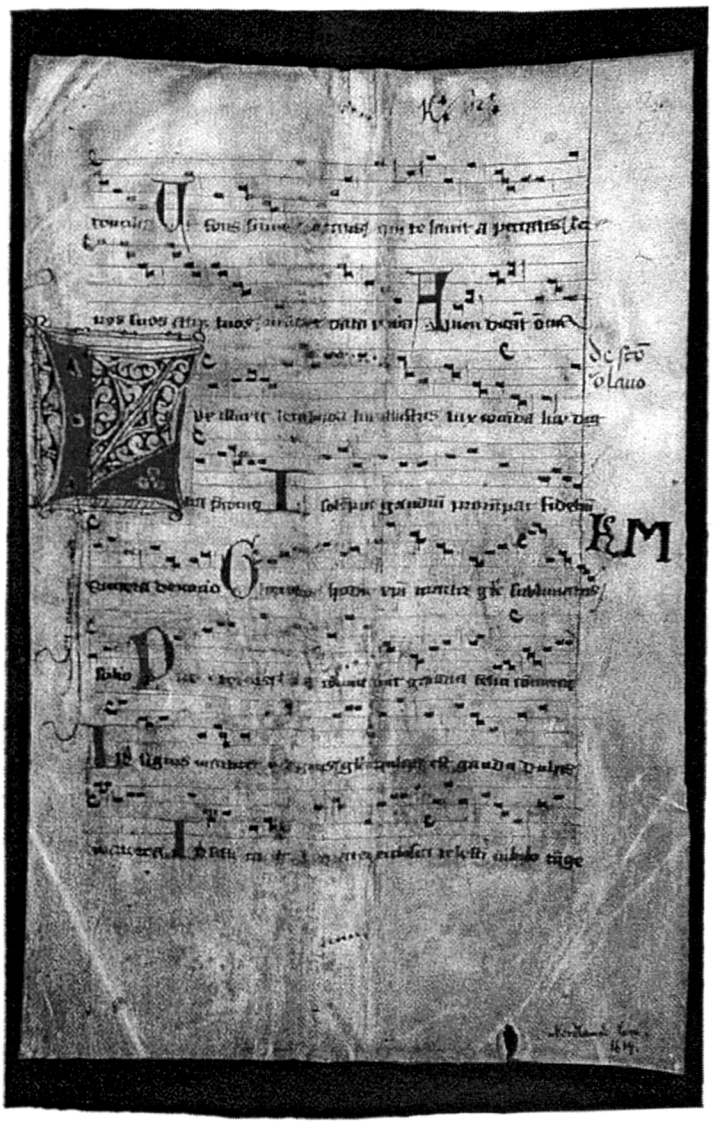
CHAPTER ONE

(a) Historical and cultural background

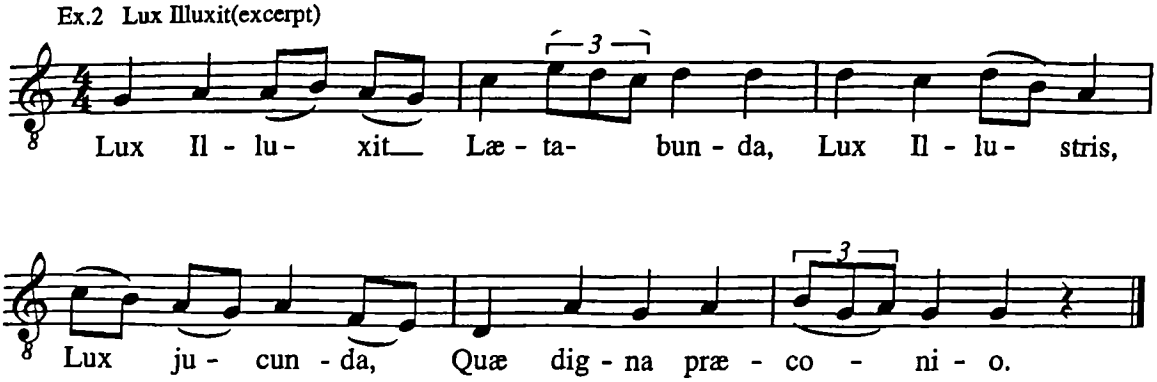
Norway is the longest single country in Europe. The distance from north to south is about 1,800 kms as the crow flies, spanning about 13° of latitude. The Arctic Circle crosses the country roughly in the middle. It has common borders with Sweden (1,600 kms), Finland (700 kms) and Russia (200 kms). The coastline, with its many fjords, bays and islands is in all 33,800 kms long. The population density is c.13 inhabitants per sq.km. (the U.K. has. over 250 per sq. km.) equivalent to 33.7 persons per sq. mile. The total population in 1995 was 4.3 million. 73.2% live in urban areas and 26.8% in rural. There is a marked variation in population density from around 80 per sq. km. around the Oslofjord to 1 per sq. km. in Finnmark. Oslo is the capital city with a population in 1992 of 467,000. A further relevant factor when considering the topography is that no less than 74% of land use in Norway is accounted for by barren land, lakes and rocks. Norway, Christianised early in the eleventh century, was a very late arrival on the international scene as an indigenous power. The Church came to have considerable bearing on the land's early cultural development, including music. The Archbishopric was established at Nidarosdomen in Trondheim, itself partly inspired by the Catholic Church in England.[8] A trading agreement was established between England and Norway as early as 1223 which pre-dates a similar arrangement between Norway and Lübeck by some twenty-five years. The early years of the fourteenth century saw a period of building large farms, a halting form of early aristocracy based on the working of an area of land, and the building of stave churches, reflecting the early Norwegians' prowess in shipbuilding techniques.[9] A number of these buildings have survived to the present time, and some are used for concerts. To hear Norwegian folk music performed in the darkened, candle-lit interior of such a building on a winter's evening is a journey back in time. How far back in time it is possible to travel musically with certainty is a vexed musicological question. Norway's leading music historian Nils Grinde [10] at least is convinced that there is ample evidence, in that country's history, of vocal and instrumental music from the middle ages, but accepts the difficulty in showing a

line of descent from the few concrete examples that still exist, the Black Death plague of 1349 effectively wiping out the next 100 years' cultural documentation, little as it might have been.(Grinde 1993, 18). It is to church music that the historian must turn for the earliest written sources, and one of the most important is the Gregorian sequence ´Lux Illuxit` from c.1200 sung at Olsok [11] mass on 29 July in Nidaros Cathedral, Trondheim.

Ex.1 Fragment of ´**Lux Illuxit**`(Riksarkivet, Oslo)



Ex.2 Lux Illuxit(excerpt)



source: Grinde 1993, 20

CDEx.1-1

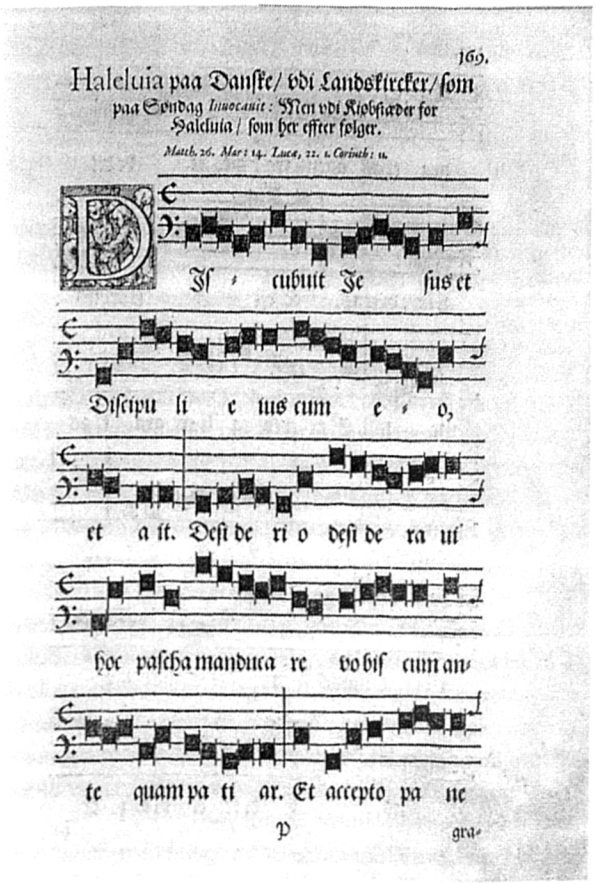
The Danish musicologist John Bergsagel acknowledges that 'Lux Illuxit' could have been assembled in Norway, by a Norwegian, but attributes the style to the Viktor monastery in Paris, which Archbishop Øystein and other Norwegian priests had visited during the second half of the twelfth century (Bergsagel 1997, 56).[12] Characteristics of the style are the frequent use of melisma, where one syllable is sung to a melodic note-group and not to a single tone, and the oscillating tonality which hovers between the tonic and the dominant. The melody is pentatonic, supplemented by weaker tones which «flesh out» the melody and assist its flow, a feature also often encountered in the more secular context of Norwegian folk melodies. Both Gregorian and vocal folk music were originally chanted or sung without instrumental accompaniment. Had history been otherwise, an unbroken line of development based on Gregorian vocal music types might have been expected, with instrumental music taking a somewhat different stylistic course dictated by the construction and nature of the instruments themselves. As already noted, the Black Death swept through the land in 1349, halved its population to under 200,000 and ushered in the dark age of Norwegian history. The plague effectively wiped out the greater part of whatever folk music culture had previously existed, and documentation of the latter was virtually non-existent. During the years between 1380 and 1387 the union of Norway and Denmark became a reality, one which was to last until the early part of the nineteenth century. Norway was in effect colonised for 500 years, first controlled by Denmark until 1814, and then by Sweden until 1905.

It is relevant to pinpoint the features the Danes contributed to the long-term building up of musical and cultural traditions which have become permanently integrated into the Norwegian cultural landscape. The subject is complex and only threads can be drawn here, but it is clear that the Protestant Reformation of 1536/7 and its concomitant destruction of the Latin liturgical books of the Catholic Church in Norway were the principal factors in the establishing of Danish as the daily language. To begin with many of the priests, in particular the upper ranks, were Danish, and during the sixteenth and seventeenth centuries the middle classes in the cities and senior public servants were both culturally and linguistically closely knitted to Denmark.[13] There was in any case no actual local language alternative to Danish at the time of the Reformation, since there were too many regional dialect differences to make a common usage practicable. In 1739 obligatory schooling was introduced, and all educational materials were in Danish.
One leading Norwegian historian holds the view that within the fields of science and art the contribution of Norwegians during the union period was small (Dyrvik 1991, 162) but qualifies this by saying that the middle classes of the time had good contact with European cultural life:

> So if Norway was a cultural periphery during the whole period of the union with Denmark, the land had within itself a large and living potential for growth and development from within and from the ground-level upwards (Dyrvik 1991, 163)

Musically, the contribution of Danish Protestant church musicians Hans Thomissøn - *The Danish Hymnbook* (1569), and Niels Jesperssøn - *Gradual* (1573) completed the process of removal of Catholic service books from the Norwegian and Danish churches. These two books were in use in the Norwegian Church for over 100 years, during which time Latin ceased to be used in services.

Ex.3 'Haleluia' from Niels Jesperssøns *Gradual.* Danish and Latin instructions: source*: Musik i Norden* 1997, 64



But it was the Danish bishop and hymn writer Thomas Kingo (1634-1703) who had the most widespread and longest-standing influence on both Norwegian sacred and vocal folk music, influencing no less a figure than the Norwegian priest and hymn writer Petter Dass (1647-1707), author of 'Herre Gud, ditt dyre navn og ære'. Kingo was criticised for his use of secular and dance melodies of the time, and his *Hymnal* of 1689 had its authorisation for church use revoked shortly after publication. In the context of the Lutheran Church in Scandinavia Kingo's approach was controversial for the time and his borrowing from dance sources was much criticised:

> Although the latter practice had its parallel in the Reformation-era use of secular folk tunes, from a stylistic point of view the secular music of Kingo's day was much less similar to church music than was the Renaissance folk music sometimes adapted for church use by the Reformers (Grinde 1993, 29)

His *Gradual* with texts and melodies was published in 1699, with a modern reprint of the texts alone coming some 200 years later. When L.M.Lindeman visited the Valdres district of Norway in 1848 he transcribed a group of Kingo-inspired melodies. Grinde holds the view that hymn singing and hymn melodies were important musical influences among the Norwegian people, especially religious folk melodies (Grinde 1993, 26).

The Norwegian Church was steered from Copenhagen, and scholars travelled to that city to receive a university education. Norway did not found its first university until 1811 (Oslo), and then largely as a result of pressure from Danish civil servants based in the country who desired a more conveniently placed local education for their own sons.

The Danes contributed their organ-building skills in no small measure, a tradition which has continued to the present day. Johan Lorentz obtained a royal privilege in 1639 from Christian IV as sole organ builder in Norway and Denmark, but was unable to practise it on account of the very large geographical area involved. Lambert Daniel Kastens built a 46-stop instrument in Our Saviour's Church in Oslo, completing the work in 1729.[14] Kastens had an organ building monopoly in Denmark and Norway from 1728, which he preserved until his death in 1744 (Kolnes 1987, 24, 65). Outside of church music the Danish contribution to music life was concerned with social music, vocal and instrumental music sung and played in the evenings after working hours. An ability to take part in such activity was a sign of good education, but because of this was socially excluding to most Norwegians other than wealthy merchants and those holding public office of high rank. Such a scenario was characteristic of the closing phase of the union period which ended in 1814. The Norwegian Constitution drawn up at Eidsvoll the same year served to underline that Denmark's time as ruling partner was almost over, but her cultural influence would continue to hold sway until at least the mid-nineteenth century, at which time a surge of national romanticism (with roots not in Scandinavia but in Germany) was to emerge.[15]

The turning point for Norwegian nationalism came when M.B.Landstad, P.Chr.Asbjørnsen and Jørgen Moe set in motion the collecting of old folk ballads, popular fairy tales and legends, and the Christiania (Oslo) - based organist L.M.Lindeman (1812-1887) began to collect folk melodies. His significance can be compared to that of Cecil Sharp and Vaughan Williams in Britain, with the important exception that Lindeman began his work at an earlier date, saving much that (had the process been delayed) almost certainly would have been lost. Like Vaughan Williams, Lindeman was a practising musician and composer of distinction, factors which speeded the integration of indigenous folk material into the mainstream of Norwegian composition. Among the ranks of artists I.C. Dahl laid the foundations for a national school of painting in the 1820s, followed by Adolf Tidemand (1814-1876), considered by many to have been the best painter of Norwegian country life, and Hans Gude (1825-1903), who travelled to Norway frequently and was a leading landscape artist. He made a number of paintings together with Tidemand. 'Brudeferden i Hardanger' ('Wedding Journey in Hardanger') was their first joint work in 1848.[16] Erik Werenskiold (1855-1938) and Theodor Kittelsen (1857-1914) jointly illustrated Asbjørnsen and Moe's *Norwegian Folk Tales* (1879)[17] which became the first classic in Norwegian illustrational art. Werenskiold also painted portraits of Grieg, Bjørnson, Ibsen, Nansen and other famous Norwegians.

A Kittlesen illustration for Asbjørnsen's *Little Freddie And His Fiddle*

The foregoing has said something about the middle classes and the Civil Service during the union period with Denmark. From a study of available records there is nothing to suggest that this social class was in any way disadvantaged under Danish sovereignty, indeed the reverse would appear to be the case. There is much less evidence as to how the lower classes, for example small farmers and menial industrial workers, existed during the same period. Few of these would have had the literary skills necessary to keep diaries, and the constant shifts of power in Scandinavia and outside in Europe would have more than kept the Danish civil servants busy preserving the «status quo» of the Union rather than learning more about the life of the people they administered. And it was ordinary people, Norwegian by definition, who were the principal actors in the next subject area to be presented, namely folk music.

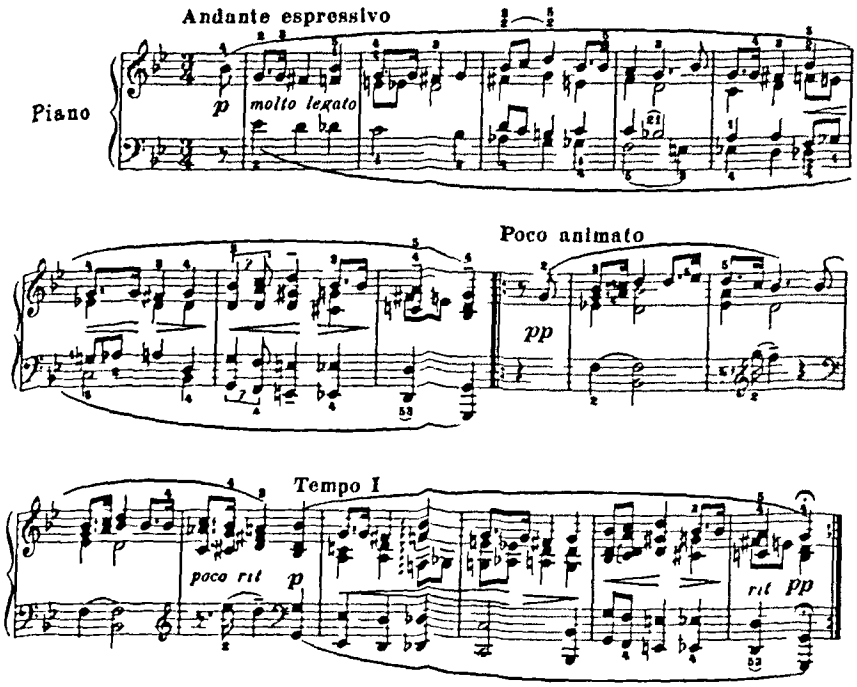
(b) Norwegian folk music: an introduction

Grinde (1993) reserves a whole chapter to the history and character of Norwegian folk music, and a more specialist work (Aksdal & Nyhus 1993) devotes no less than 400 pages to the subject. Norwegian folk music includes Sami traditional music, an important area when folk influences on jazz performance come to be evaluated. A short introduction to both genres here must suffice to set the scene prior to 1945. Documentation relating to Norwegian folk music is extensive (see bibliography), but the present undertaking is concerned with highlighting the traits and characteristics which identify certain folk music as Norwegian rather than Scandinavian or European, and, following on from this, seeing how Norwegian jazz has been influenced by its own folk background.

In examining Norway's heritage of folk music it quickly becomes apparent that one is dealing with a language containing many variations of dialect, both textual and musical. One of the reasons for these variations is that the earlier folk musicians moved around the country, some to a considerable extent, spreading musical impulses as they travelled. One such itinerant fiddle master was Karl Fredriksen Mo, known as Karl Fant (b.1823) who grew up in Røros, Østerdal. He travelled far and wide inside Norway, and had a strong following in Gudbrandsdal. He was reputedly an outstanding musical revelation

for all players and dance-interested youth, particularly in his performance of waltzes, and through his introduction of round-dance melodies, which were quite new in country districts. One of the difficulties encountered by researchers seeking authentic Norwegian folk music is that music has always had a tendency to wander from country to country, from district to district, often in an unwritten state before in certain cases being «captured» and written down by a transcriber. A good example is the theme of Grieg's 'Ballade in G minor', Op. 24 for solo piano, composed in 1875-76. History books tell us that the theme «comes from» Valdres, and it is true that L.M.Lindeman wrote it down there in 1848, Grieg himself taking it from Lindeman's publication *Earlier And More Recent Norwegian Mountain Melodies,* 1858. Lindeman also transcribed the song text which is the work of Kirstine Aas, entitled 'The North Country Peasantry'. The melody was actually in print as early as 1549 in a secular song version from Nuremberg. A more sacred version was published a year later in the same town, and then the melody «emigrated» to Norway as part of Thomissøn's Danish Hymnbook of 1569 (see ante, 15) where it bore the title 'Methinks the world is full of strangers'. The melody wandered round for another 300 years, appearing as accompaniment to a drinking song in a Norwegian collection published in Copenhagen in 1861, 13 years after Lindeman had transcribed it on his visit to Valdres. Its survival capacity is an indication of its quality, and Grieg was inspired to create a set of variations without equal in his own output, the composer titling the autograph 'Capriccio (Ballade) on a Norwegian mountain tune in the form of variations'. Grieg's opening 8-bar harmonisation of the theme's first part is beautifully done, the limited range of the melody providing a stabilising foil to the largely chromatic, falling bass line and poignant inner voices. A four-bar bridge in the relative major (marked 'Poco animato') leads to a richer harmonic working of the melody taken from bb. 5-8 to complete the theme's first statement. It would be difficult to find a better example of Grieg's capacity for harmonisation than this, and hearing it makes it easier to understand his considerable influence on the French impressionists, who in their turn came to influence the harmonic development of jazz.

Ex.4 Theme from Grieg's *Ballade in G minor*, Op. 24



Regional dialects in folk music are in themselves a fascinating if elusive study area, but it must here suffice to say that the main body of Norwegian folk music has substantially the same roots, and was to a greater or lesser extent displaced by impulses from other parts of Europe during the nineteenth century as a result of trading connections by land and sea and of movements of military forces. There were exceptions to this trend for reasons of physical remoteness already mentioned. Sami music stands quite separately, but is no less important for our purposes. There are believed to be over 40,000 Sami in northern Norway, and their music, particularly on account of the *joik,* a chant or chants with strongly marked rhythms, has come to play a significant part in contemporary art music and jazz performance.

The sparsity of population in Norway as a whole has already been noted,[18] and commentators are agreed that the very isolation of many outlying districts has been the saving grace for much of the indigenous cultural history that survived long enough to enable it to be collected and archived (Lange 1982, 8; Kunzmann-Lange 1987, 24). Grinde links the survival capacities of folk music and folk dance with their social

usefulness (Grinde 1993, 57). For example, from the earliest times it had been customary to have instrumental music before and after weddings, even though the Hardanger fiddle had to wait until as late as the 1950s before it was allowed into a Norwegian church (Aksdal & Nyhus 1993, 240). As a result, the repertoire of wedding marches has been in constant use and growth up to the present day. There is evidence of other instruments such as violins, zithers, organ, trumpets and trombones being used actually in the Lutheran churches 'whenever people of the upper class hold their wedding service' as early as 1662 (quoted by Grinde 1993, 36). Cattle calling, on the other hand, is seldom practised now in Norway but the melody sources live on in collected written form and/or recordings, awaiting the attentions of present-day performers (Aksdal & Nyhus 1993, 206). Both the wedding march and the cattle call in common with other documented folk music types will be examined in more detail in Chapter 3 and their effect on jazz considered. If the Church had provided a foothold for religious folk melodies from earliest times, it fell to the lot of the rural population of Norway to cultivate an instrumental folk music tradition, and this varied in quality and quantity from to district, partly according to which instruments had established themselves, and partly depending on the presence of a model, e.g. a virtuoso player and/or a family tradition.

(c) Some Regional Characteristics

Telemark, Valdres, Gudbrandsdal, Østerdal and Hardanger are five examples of folk music districts with established local traditions of composition and performing.
The last-named is best known as the birthplace of the Hardanger fiddle (Hardingfela) but also as the home district of the distinguished Norwegian twentieth-century composer Geirr Tveitt (1908-1981) whose own researches and involvement with folk music are of considerable importance, not merely or even principally on musical grounds. For the purposes of this study's consideration of the social attitudes of everyday folk to their own folk music, Tveitt's writings are a major source of information. They tell much about the Norwegian's loyalty to his/her local community and help to explain how much early music has been preserved.

The counties of Oppland and Hedmark (which include Gudbrandsdal, Valdres and Østerdal) are historically well-chronicled, socially and musically, by Lindeman, Sandvik, Sæta, Sevåg and others and embody the greater part of the tradition discussed in the present work.

Beginning in Western Norway, it is recorded that Geirr Tveitt took over the family home in Hardanger in 1942 after studying music in Leipzig and Paris, where he was much influenced by French impressionism. Considered by many to be Grieg's natural successor, Tveitt delved into harmonic theory more analytically than Grieg had done, mastering the tonality of Norwegian folk music. His most celebrated work *100 Folk Tunes From Hardanger,* Op.151 is highly original in its orchestration and at least as fine as Bartok's similar workings of Hungarian folk tunes. Tveitt wrote a lengthy Preface to his *50 Folk Tunes From Hardanger,* Op.150,[19] piano arrangements of some of Op.151, and it casts so much light on the "Norwegianness" of a defined geographical-musical district in the western part of the country that parts of it are quoted here. Concerning the antiquity of the folk music tradition in Hardanger, Tveitt mentions fiddlers and fiddle makers from as early as 1621, but seeks after reasons for the fact that Hardanger folk tunes (songs) are unknown in other parts of Norway.[20] His conclusion is of critical importance since it throws light on the deep-seated character of rural Norway and its inhabitants. He comments:

> ...it is in most cases the character of the people in Hardanger which explains this [elusiveness]...
> The Hardanger folk in general have a strong critical sense, I would say one that is almost excessive, not only towards others, but maybe mostly towards themselves. Their self criticism and doubt most often make them unwilling to show their innermost feelings to others [19]

Tveitt comments that song in Hardanger is mostly a private matter, something that one does not disclose to others. He only succeeded in gaining the confidence of most of the local residents because he himself was local, trusted, and thus able to record their music for posterity. As to types of functional music in Hardanger Tveitt names weddings, funerals, neighbourhood parties, weekend parties, Olsok,[11] Michaelmas Day and others. Also represented are mountain songs, children's songs, and religious folk tunes. Of the latter Tveitt has this to say in his Preface:

The religious folktunes too are a large and important group…these tunes managed to live on in the homes, so they are not forgotten….In many cases (where the text has been totally forgotten) it is difficult or well-nigh impossible to judge whether it is a religious folk song, a psalm or a secular folk song that we have before us, the reason being that the tunes are so very old…of course, the instrumental music of Hardanger has also had its influence here. The song's purpose was often to mimic or even copy instruments and so the instrument had a remarkably direct influence on the song and vice versa….[present writer's underlining] This must be one of the main reasons for the great relationships between the secular and religious folk tunes [19]

Poster for the concert in Theatre des Champs-Elysées where Tveitt premiered his 5th piano concerto. Due to fever and high temperature he had to cut out the Tchaikovsky concerto, playing «only» two piano concertos that evening with the Lamoureux Orchestra. His own music was said to have been received with enthusiasm by the Paris audience and no less an authority than Florent Schmitt wrote a glowing critique in L'Aurore (Storaas 1990, 187).

Ex.5 opening of **Stev** from *50 Folk Tunes From Hardanger,* Op.150 (by permission of Norsk Musikforlag A/S, Oslo)

101

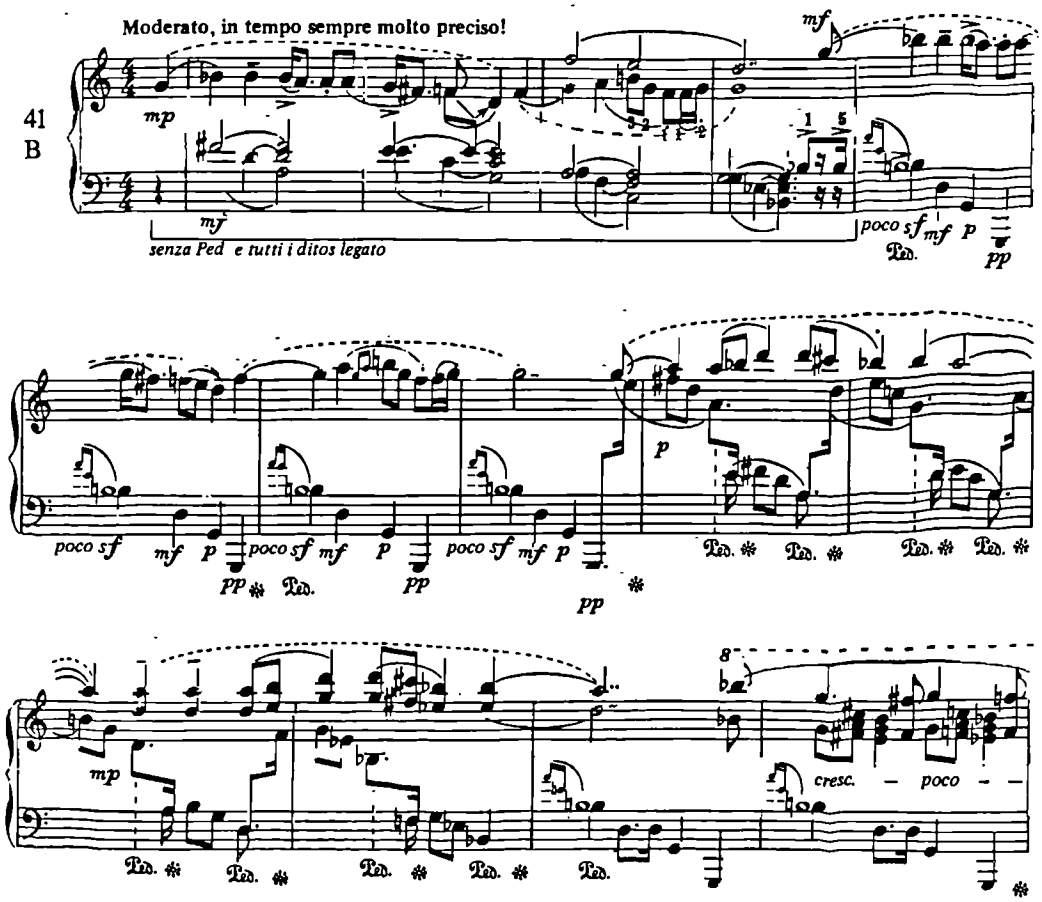
STAVKJYRKJE - STEV

Etter Ola Lid, Steinsdalen.

Anna Skeie syng tonen som salmetone, medan Ola Lid sang han som stev, ordi er diverre gjengne tapt. Um dat hèr handlar seg um ein religiøs tone eller «verdsleg» stevtone er som i fleire andre høve (sjå fyreordet) ikkje lett å avgjera. Verdslege folketonar vart i millomalderen ofta tekne i bruk i kyrkjone, («O Hoved høit forhånet» er ein «verdsleg» elskhugsmelodi i upphavet, for å nemna eit døme), medan salmetonar sjeldnare vart yvertekne som «verdslege» folkatonar. Dei sjeldne stigi I - ♯ VII - ♮ VII og både ♭III og ♮ III innan sama frasa hev ein trollsk klang slik som dei gamle song dat, og ein tykktest høyra ljom av klokkor i dei merkelege intervalli og dan presise rytmen i stevet. Stavkyrkja hev elles ein breid plass i folkapoesien landet yver (jfr. Landstads skrift «Neslands Kirke» 1852), og stavkyrkja i Vikeyr som detta stevet handlar um er godt mindt i bygdi.
(Red: Geirr Tveitt laget to arrangement av dette stevet. Nr. 41 A ble komponert først, den noe mer kompliserte 41 B noen år senere)

From Ola Lid, Steinsdalen.

Anna Skeie sang the tune as a psalm while Ola Lid sang it as a secular song - the words unfortunately have been lost. Whether this deals with a religious tune or a secular one it is as in the majority of cases not easy to decide (see foreword). Secular folk tunes were often used in the churches in medieval times, («Herzlich tut mich verlangen» - this song was originally a secular love song, to mention an example), while psalm tunes more rarely were transferred to secular folksongs. The rare steps I - ♯ VII - ♮ VII and both ♭III and ♮ III within the same phrase have a bewitching sound the way the old people sang them, and one heard the sound of bells in the unusual intervals and the precise rhythm in the song. The stave church generally has an important position in the popular poetry all over the country. The stave church in Vikeyr that is dealt with in this song is still well remembered.
(Ed: Geirr Tveitt made two versions of this song. No 41 A was composed first, the more complicated 41 B some years later)



Tveitt mentions the locally-made Norwegian dulcimer (langeleik), flute, lure, goat's horn and Hardanger fiddle [21] as the most important folk instruments in Hardanger 'during the last centuries' and adds to these the «imported» trumpet and clarinet. The Hardanger fiddle is an important link in the chain of investigation as to folk music's influence on jazz in Norway. The Telemark fiddler Knut Johannesson Dahle (1834-1921) wrote to Grieg in 1888 to ask for the composer's help. He presented himself as 'a national Hardanger violinist' who learnt to play accurately from the excellent fiddlers Hovar Gibøen, «Møllergutten» (The Miller Lad) i.e. Torgeir Audgunsson, a great improviser and a legend in Norwegian folk music history and Hans Hellos from Bøe, and asked Grieg if he would consider rescuing his music by putting it into written form of some kind before it vanished. The idea was well received by Grieg but it was not until thirteen years later that he asked his friend Johan Halvorsen, composer and conductor in Christiania (Oslo) to invite Dahle to visit him there. This was done at Grieg's expense and in the course of fourteen days Halvorsen had written out seventeen slaater (peasant dances) as played by Dahle.[22] These were sent to Grieg at Troldhaugen in 1901. Grieg wrote to Halvorsen on 6th December:

> I have just received your slaater and read them through, positively gurgling with delight [*sic*]. But at the same time I have cursed bitterly that I am not a fiddler myself! How I still loathe that Conservatory in Leipzig! But - to the point. This «oddity» that you speak of with respect to the use of G-sharp in D major was the thing that drove me out of my mind in 1871. Naturally I stole it at once for my *Pictures From Folk Life*. The melody really is something precious for a researcher. The augmented fourth can also be heard in 'The Peasant's Song`. It is a ghost of some old scale or other. But which one? It is incredible that none of us has taken up research into our national music, when so much material exists in our folk music - for those who have ears to hear with, heart to feel with, and the ability to transcribe. At the moment it strikes me as a sin to arrange the slaater for piano. Still, I am going to commit that sin, sooner or later – the temptation is too great. (quoted in Benestad and Schjelderup-Ebbe 1990, 370).

The «sin» became his Op.72, *Norwegian Peasant Dances (Slåtter),* freely arranged for piano solo. In his foreword to the Peters Edition 3097 Dag Schjelderup-Ebbe, Norway's foremost Grieg scholar points out that it was the young Australian pianist Percy Grainger,

with the enthusiastic approval of the composer, who first championed this music, which also aroused interest in Paris amongst progressive musicians including Bartok.[23] Schjelderup-Ebbe concludes: 'In their boldness and versatility, the *Norwegian Peasant Dances* far transcend the harmonic conventions of the time, thus constituting the work of Grieg's that points most strongly to the future'.

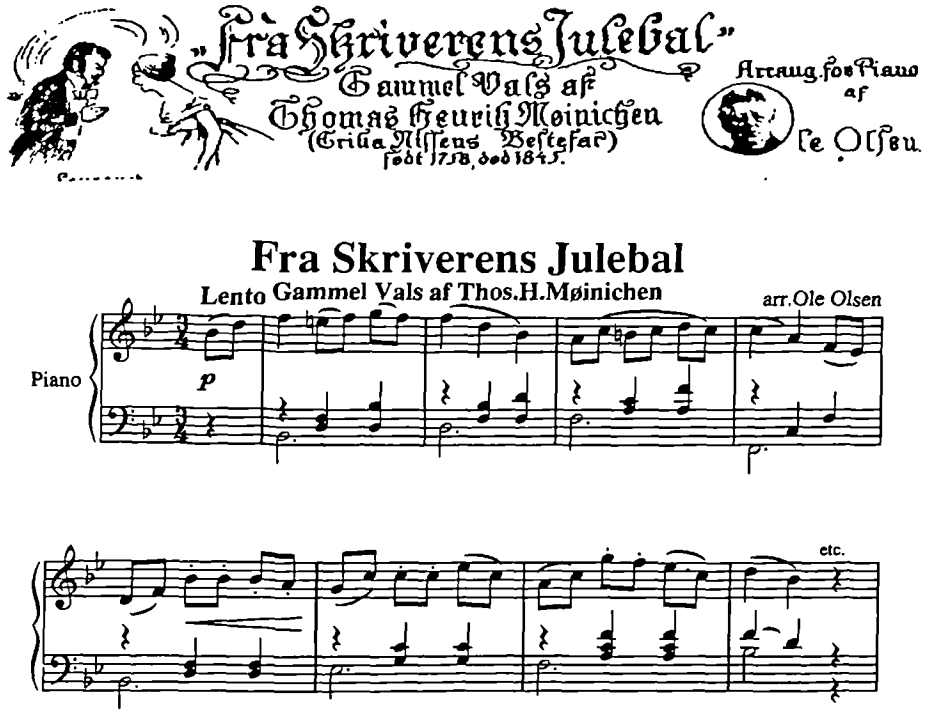
Østerdal is a geographical region including a large portion of Hedmark County, just as the folk music districts of Valdres and Gudbrandsdal form part of Oppland County. All these districts have their chroniclers. The music of Østerdal and Gudbrandsdal will be considered from the starting-point of the collections of O.M.Sandvik, Ludvig Lindeman and the fiddle melody collections of Sæta and Sevåg.

Gudbrandsdal is a long river valley in Oppland County in mid-Norway, and its northernmost part was a centre of gravity for folk music in earliest times, as indeed it is today. Olav Sæta, music researcher and violinist from Hedmark, Oppland's neighbour county has with colleague Reidar Sevåg from the Norwegian Folk Music Collection at Oslo University edited two volumes of fiddle music from Oppland [24] and one from Hedmark,[25] based on sources from Norwegian Broadcasting's sound archives and the Oslo University collection, supplemented by private recordings. Selected recordings are transcribed into notation and form the basis of the collections.

Commenting on influences from abroad during the nineteenth century, Sæta has observed that in the southerly and middle regions of Oppland and Hedmark the so-called ensemble music («manor house» music) established itself during the 1800s.[26] These districts lay nearer to Europe - approached via Sweden - and people went south in connection with trading. Although salon music by definition falls outside the scope of the present work the following waltz of Thomas Møinichen (1758-1845), the beginning of which is quoted here, is an example of this type of music and of the social class of the people who composed it and danced to it. In this case the composer was a local Stipendiary Magistrate in the Lillehammer district of Gudbrandsdal who was reputed to spend too much time on his music and too little on his legal work. An attempt to have him disciplined by no less an

authority than the King failed, the latter reportedly advising him at the close of his audience to return home and continue his music making! (quoted in *Fra Menuett Til Masurka* 1991, 83). The elegant melody is in simple ABA form (16 bars tonic – 16 bars subdominant – 16 bars tonic) and shows no influence of any Norwegian folk music style, being rather a mild and quasi-Viennese type of salon music.

Ex.6 opening of T.Møinichen's 'Fra Skriverens Julebal'.



The type of ensemble used to perform such music often consisted of fiddle(s), double bass and clarinet, supplemented by piano where available. Møinichen owned the first grand piano in Gudbrandsdal and imported seventeen violins to his home village of Fåberg (*Fra Menuett Til Masurka* 1991, 83). In neighbour county Hedmark this «new» music dominated from around 1850, but not all districts were completely overtaken. The more isolated communities retained their instrumental folk music longer. The accordion and concertina also displaced the fiddle as lead instruments during the same period. The amount of material collected by Sæta and others is convincing proof of the survival capacity of authentic folk music in Norway, despite changes in musical fashion, and it is

this traditional folk music, not «salon» music, which has markedly influenced the work of the present century's classical composers and jazz musicians.

The geographically more remote Sami folk tradition has more international origins, and the species found in Finnmark and the far North of Norway is closely related to Swedish and Finnish types. Neither is it exclusively North European. Much of the Sami music can be heard in Siberia, and among the Eskimo of North America's polar regions. Even among the American Indian tribes the largely pentatonic melodies and the tense and nasal vocal styles are evidence of a world music with its roots in migration and emigration which has used music as a means of communication and social commentary. A collector, describing a performance of a Newfoundland folk song, mentions the 'strident, nasal manner of singing, similar in effect to Oriental or Indian voice production' (quoted in Van Der Merwe 1989, 13). There are reckoned to be 40,000 Sami in Norway, and of their music it is largely the «joik» which has survived.[27]

From the foregoing regional examples it should be clear that there was extant a rich abundance of Norwegian folk music in 1945. The work of collection and publishing already begun in the mid-nineteenth century would be followed up in a responsible manner by Norwegian State Radio, certain recording companies and the universities, supplemented by local initiatives. It is to the credit of Norwegian Broadcasting (NRK) that, in collaboration with Grappa Records, the Corporation in 1997 issued ten CD recordings taken from radio sound archives, whose folk music division contains no less than 50,000 catalogue items. For practical reasons the CDs are divided geographically according to county. The intention is to portray the breadth and variety inherent in the Norwegian folk music tradition.

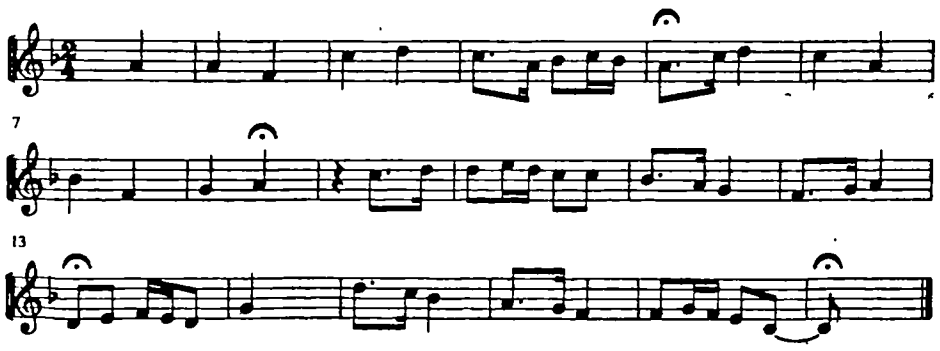
Having surveyed the social position of Norwegian folk music up to 1945, it is time to consider aspects of its melodic, harmonic and rhythmic character. These can be dealt with in two separate categories, vocal (sacred and secular) and instrumental. This section aims to present a broad survey of the *genres*. Detailed and more specialised critical comment of selected material follows in Chapters 2 and 3.

(d) Vocal Music

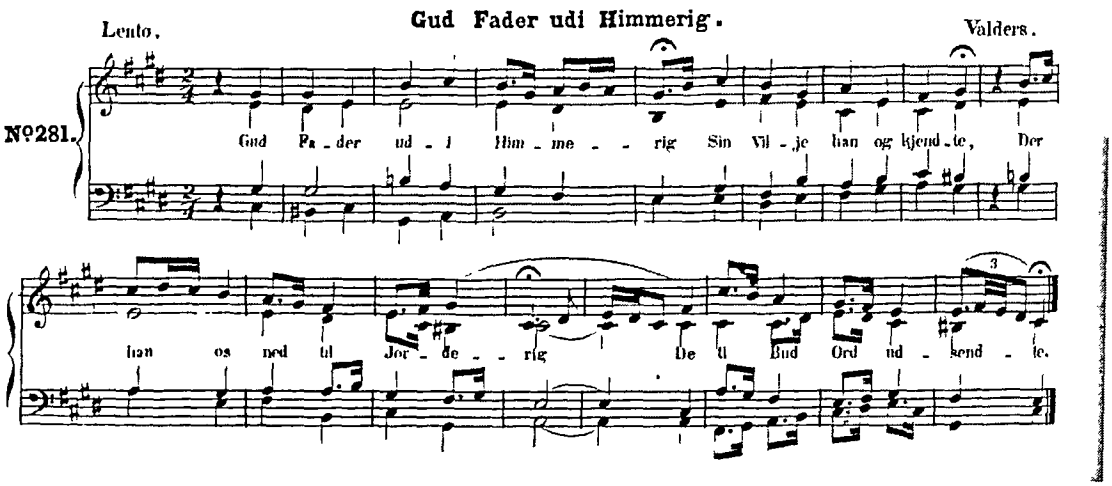
The student of the history of Norwegian vocal music, both secular and sacred, is fortunate in that the middle classes were active throughout the nineteenth century in their mission of collecting vocal and instrumental music and folk tales from farmers, fisherfolk and handworkers. L.M.Lindeman has already been mentioned in this connection. In 1840 he produced his first collection of vocal folk music, which included material which his father Ole Andreas Lindeman (1769-1857) had written down. Most of these melodies emanated from the more northern regions of Norway and are not of direct interest here, but L.M.Lindeman's later researches in Valdres from 1848 and in Telemark, Hardanger and Hallingdal from 1851 are important for the student of regional singing styles. He also obtained material from his younger brother, organist Just R. Lindeman in Setesdal, from Arne Thingstad in Åmot in Østerdal and others. His major contribution to Norwegian folk music history, *Ældre Og Nyere Norske Fjeldmelodier (Earlier And More Recent Norwegian Mountain Melodies)* was issued in 14 volumes. The first appeared in 1855, the next in 1858, but it was not until 1983 that the collection was finally available in its entirety.

Ex.7 (a) The hymn tune 'Gud Fader udi Himmerig' as transcribed by L.M.Lindeman after Andris Vang, Vang in Valdres

source: Gaukstad 1997, 36



Ex.7 (b) the same melody in Lindeman's own piano arrangement in the 1855 edition

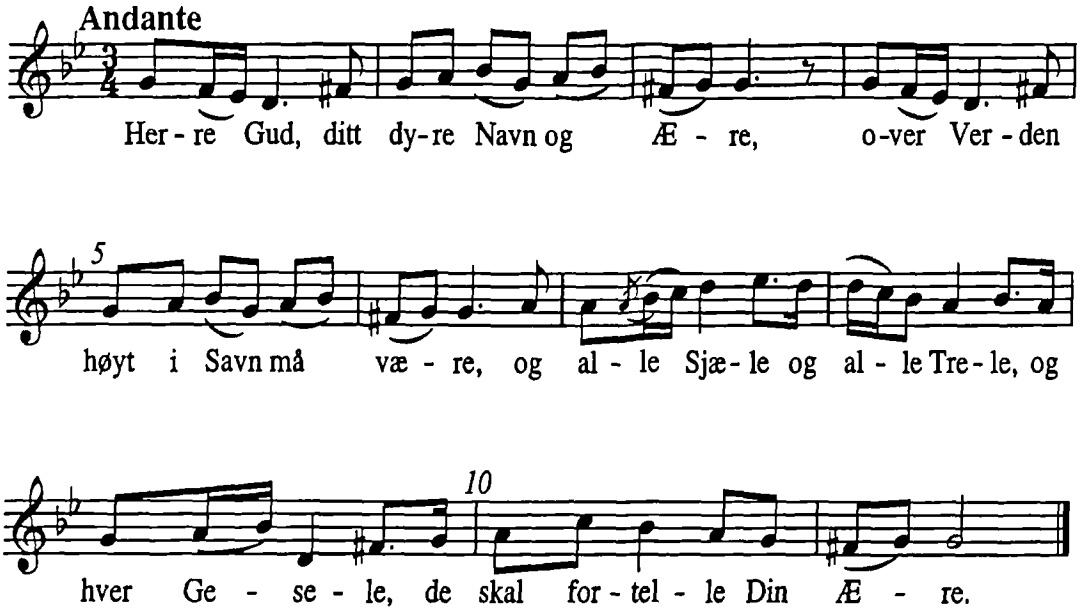


In 1860 the Government gave Lindeman a yearly travel stipend to allow him to make additional transcriptions, and one of his last tours would include Østerdal in 1872. Another important collector in mid and North Norway was Catharinus Elling (1858-1942), but his transcriptions are somewhat unreliable as to style since he had a tendency to alter the originals, and unlike another major collector O.M.Sandvik refused to accept that folk music included a tonality which deviated from that which he was accustomed to in art music (Aksdal.B., in *Trollstilt* 1998, 23).

In Norwegian vocal music the most elegant melody lines are those directly descended from Gregorian chant with its attendant church modes and its associated melismatic and flowing style, without ungraceful leaps in the melody. The frequent use of the Dorian mode led to a favouring of the minor third as against the major in opening upward phrases, and perhaps as a direct result of this there can be found a predominantly «minor» colour in Norwegian vocal folk music.

Four different versions of a Norwegian hymn will now be considered. The first melody example clearly has its origins in the Gregorian style (Ex.8), best demonstrated in a recording by Kristian P. Åsmundstad [28] from Kvikne in Gudbrandsdal. The hymn writer Petter Dass (1647-1707) wrote his extensive text in 1698, and the number of extant melodies to this hymn is considerable.

Ex.8 'Herre Gud, ditt dyre Navn og Ære' : source: *Till, Till Toje* 1991, 76



CDEx.1-2

Already in the first two bars can be seen a clear and typical example of a recurring feature of Norwegian folk music, namely the inflected seventh degree of the scale.
By «inflected» is meant a note which appears in a tune in both sharpened and unsharpened forms. The whole subject of inflection in Norwegian folk music has drawn many commentators into the debate on the origins of, and reasons for the phenomenon, which is clearly not limited to Norwegian music. Sandvik wrote in connection with the characteristics of folk music in Gudbrandsdal that 'the old church modes retain their power, and we meet even older influences in the fluctuating intervals' (Sandvik 1948, 77). Sandvik was especially concerned with the «floating 7th» intervals in the Dorian mode, noting that many such melodies in the same regional society showed both minor and major («modern») sevenths. Such inflection is also common in Irish folk music, as here:

Ex.9: excerpt from 'The Little Field of Barley' quoted in Canainn 1993, 31

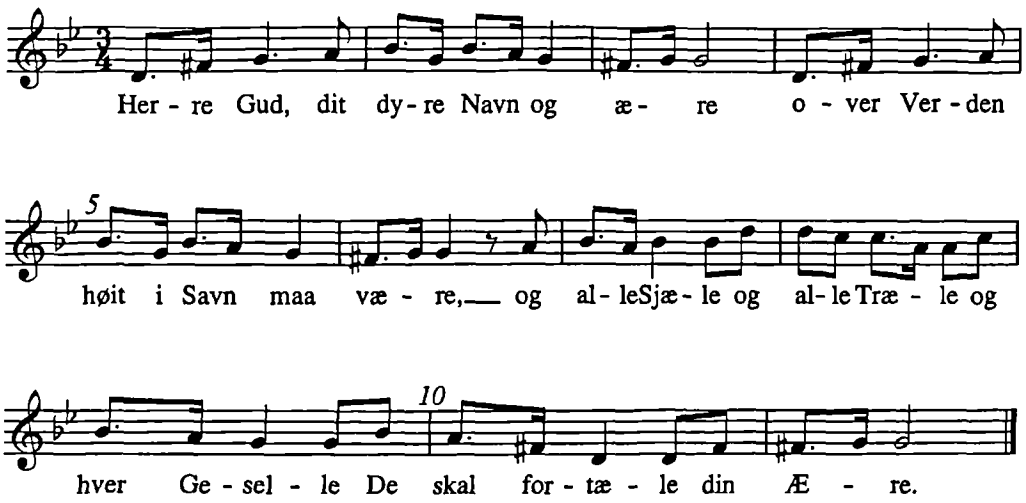
Canainn is firmly of the opinion that there is a deal of unnecessary mystique surrounding the analysis of modal behaviour in folk melodies:

> Some authorities regard tunes as being in one mode when the seventh is flattened and in a different mode when the seventh is sharpened. This leads to a method of analysis which leaves one completely unable to accept the fact of inflection and deal with it in a simple way. Irish tunes rarely change mode and to base a method of analysis on the assumption that they do seems foolish.
>
> (Canainn 1993, 32).

Bartok commented on the «unsteady» seventh from his researches in Hungarian, Rumanian and South-East European folk music, and Percy Grainger talked of a 'single loosely-knit modal folksong scale' and of '«mutable and vague» thirds and sevenths'(quoted in Aksdal and Nyhus 1993, 375).

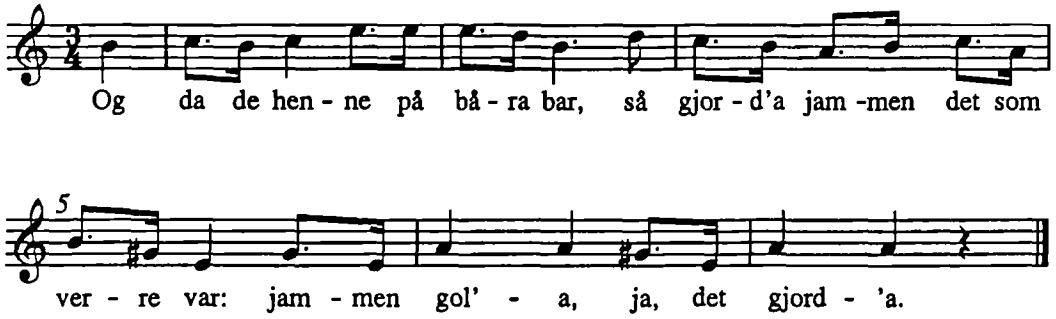
The second example of the hymn, with a somewhat similar melody from the same region transcribed some 50 years earlier, forms an interesting comparison as to notation of the melody rhythms. Here the melody begins on the dominant, omitting the first three melody notes shown in Ex.8. It is almost Purcellian in its propensity for dotted rhythms and is correspondingly more robust in character. Its final five bars are almost identical to the closing strain of the Norwegian folk tune 'En liten gutt i-fra Tistedal'.

Ex.10 'Herre Gud, ditt dyre Navn og ære': source: Sandvik 1948, 239



Ex11

En liten gutt ifra Tistedal'n (ending)



This element of duality of function found in Norwegian vocal music could be said to have its musical counterpart in the innate duality of character typical of the Norwegian population already alluded to. Often the same, or virtually the same melody can bear both secular and sacred texts. Grinde (1971, 59) cites a Lullaby in praise of tobacco, from Bøverdal in Gudbrandsdal, sung to a Gregorian Alleluia from the old St.Olav music. This is far from being only a Norwegian phenomenon. (see Vaughan Williams 1934, Ch.9). An M/S in the Bodleian Library, Oxford dating from c.1480 has the carol 'Nowelle' beginning 'Tydyngis trew ther be cum new' to the melody now often called 'Nowell, Nowell, tidings true', then at the foot is written: 'This is the tewyn for the song foloyng - this one of ale'. The refrain has the text: 'Bring us in good ale, and bring us in good ale: For our blessed Lady sake bring us in good ale'. Other words from the same time can be found set as a drinking song to a melody from Playford's *English Dancing Master* (1686) and beginning: 'I cannot eate but litell meate my stomacke is not goode: But sure I thinke that I coude drinke with him that weareth an hoode'. The melody is the same as that found in the New English Hymnal, Nr.264 described as «Traditional English» where it supports the text: 'All things bright and beautiful'.

The third version of 'Herre Gud' appears in a current Norwegian songbook: (*Halvdan Sivertsen Sangboka – Fra Petter Dass til Dum Dum Boys* 1993, 108)
The editor suggests that this melody was composed by Dass himself. If it was it must date from c.1700, which seems consistent with the musical style.

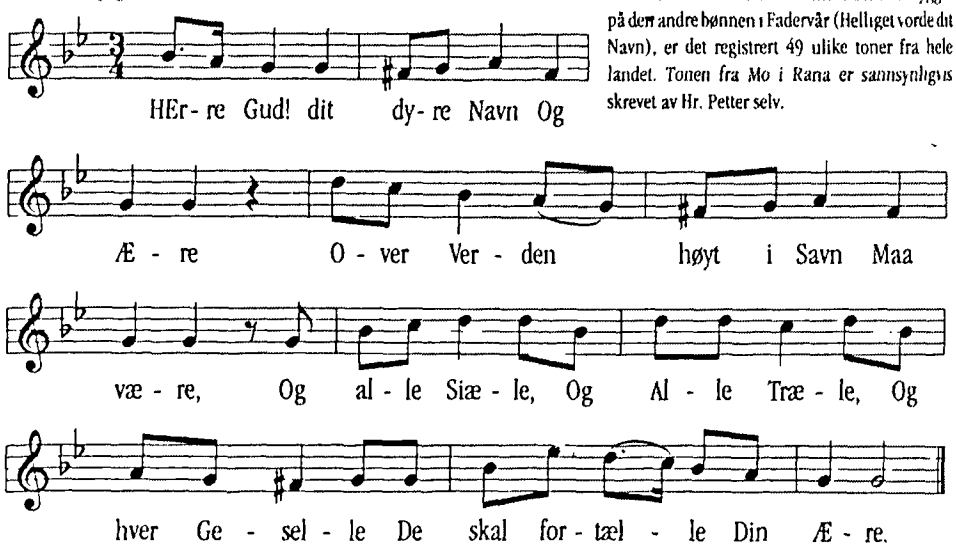
Ex.12

HErre Gud! dit dyre Navn Og Ære

Tekst: Petter Dass
Tone fra Mo i Rana

Klaverakkompagnement s 342

Til denne denne teksten av Petter Dass som bygger på den andre bønnen i Fadervår (Helliget vorde dit Navn), er det registrert 49 ulike toner fra hele landet. Tonen fra Mo i Rana er sannsynligvis skrevet av Hr. Petter selv.



Om sig Folk anstille vil Saa slemme,
HErrens Navn at tie stil Og glemme,
Saa skal dog Steene
Og tørre Beene
Ey være seene
Hans Navn, det reene,
At fremme.

Ja, før Gud sin Ære skal Forlise,
Før skal Hav og grummen Hval Ham prise,
Samt og Tanteyen,
Som løber Leyen,
Steenbid og Seyen
Og Torsk og Skreyen,
Og Nise.

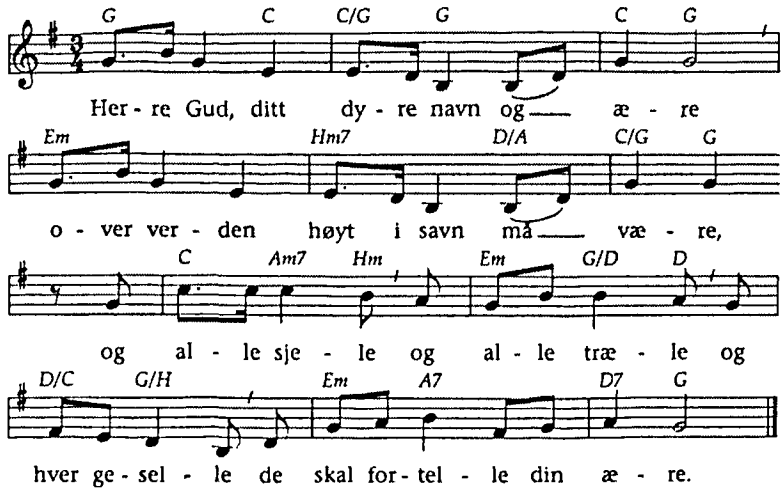
Gud er Gud, om alle Land Laa øde,
Gud er Gud, om alle Mand Var døde,
Om Folk forsvimler,
I HErrens Himler
Utallig vrimler,
Som slaar paa Cimler

Vil de Gamle være Stiv og Sove,
Da skal Børn i Moders Liv Gud love,
De Halte, Lamme,
Maal-løse, Stamme
Giør og det samme,
De Gromme, Gramme
Og Grove.

Høyen Hal og dyben Dal Skal vige,
Jord og Himmel falde skal Tillige,
Hver Bierg og Tinde
Skal slet forsvinde,
Men HErrens Minde
Til tusind Sinde
Skal stige.

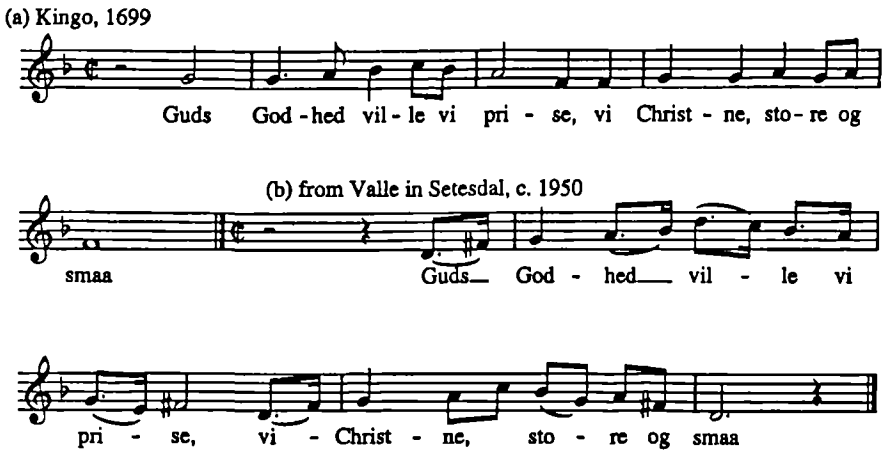
The fourth version of the hymn sets the Dass text to a folk tune from Ørsta. The melody is of uncertain date but bears the unmistakable signs of dance music.

Ex.13 'Herre Gud, ditt dyre navn og ære': source: Salmer 1997, 52



Much of the charm of Norwegian folk music lies in the capacity of its performers to embroider the original, in the same way as a performing jazz musician interprets a standard melody. Liv Greni (in a programme pamphlet for Norwegian Schools' Broadcasting, Oslo, 1975) shows how a melody **(a)** from Kingo's *Gradual* from 1699 is embroidered, in the country district of Setesdal, to take on the character of a new melody **(b)**, the latter more secular, again with a propensity for dotted rhythms:

Ex.14



note: the F natural modal 7th in (a) becomes a sharpened 7th in (b)

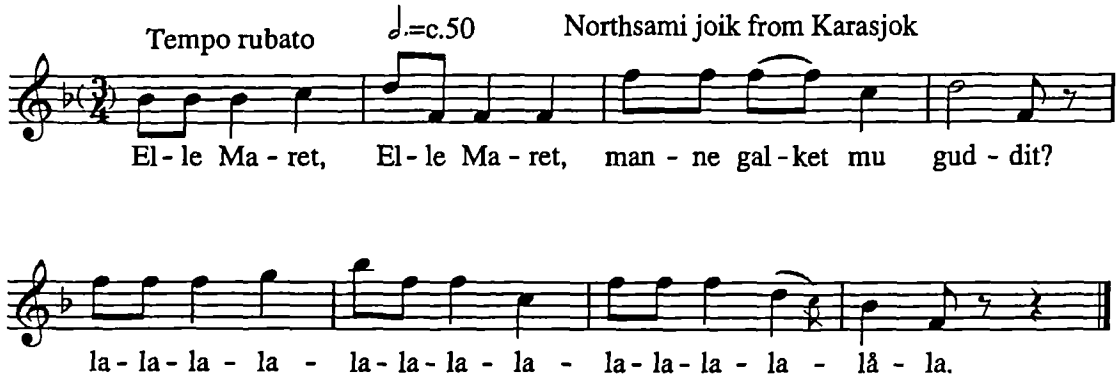
Greni comments:

> The natives of Setesdal have not been content with one note to each syllable, but have embroidered the hymn melody and extended the vocal compass. In other words the form of the melody is changed to satisfy the local music tradition. Unabashed we call the Setesdal version a folk melody, even though we know the original, non-folk music pattern (Kingo's *Gradual*). The process of adaptation has been so radically applied that the folk melody version feels like a new melody: a folk melody has emerged (Greni 1975, 34)

The more secular vocal music has been relatively well documented by Lindeman, Sandvik, Tveitt and others, and takes us into the private world of the ordinary land-dweller. The texts are functional rather than poetic, and the mutual interdependence of text and melody is a sine-qua-non of the style. As Aksdal & Nyhus (1993, 201) put it: 'In many instances the melody and the dialect text are so closely knitted to each other that the result is an integrated wholeness where both ingredients must be present to achieve the authentic musical expression'. Exceptions to this include «tralling», a kind of scat-singing using humming and/or nonsense verses, «lokking», cattle calling and the like and «laling», signal-tones used for example by shepherds to come in contact with others over long distances. The Sami «joik» has in common with the two latter categories a degree of improvisation over varying motives, depending on who was singing, and to or about whom. The Sami author Johan Turi has written:

> Sami song is called joiking. It is a medium for remembering other people. Some are remembered with hate and some with love. And some are remembered with sadness. And they use the songs about this or that landscape and living creatures- about wolves, reindeer and wild deer. (quoted in Ledang 1979, 16).

Ex.15



Ellen Marit, Ellen Marit,
why should you leave me?

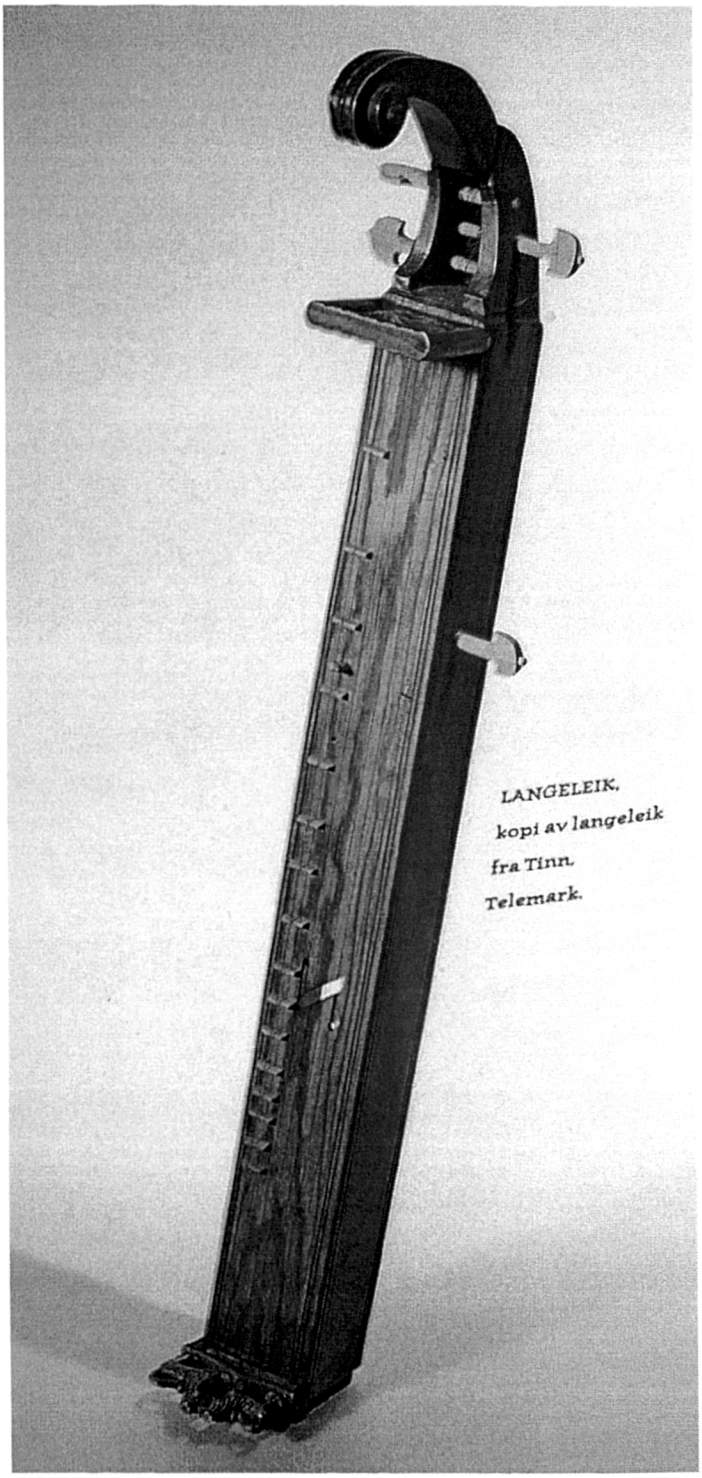
La-la, etc. (Ledang 1979,16)

Lullabies (bånsuller) are frequently met. They also belong to the traditional vocal music of Norway and are discussed in Chapter 3.

All the above-mentioned vocal music types have had an influence on the evolution of jazz improvisation in Norway. From vocal roots fixed firmly in the Catholic soil of Gregorian chant, through the later metrical tendencies of the Protestant/Calvinist hymn tune writers, to baroque times and their *penchant* for dotted rhythms and their associated dances, a return to stiffer, less rhythmically interesting song led by the early church organists, the gradual subsequent emancipation from a religious setting to a more secular environment of indigenous folk music - this is the sum of the background for the beginnings of folk music-inspired jazz in the 1960s. There would have been little folk dance without folk music (and vice-versa), and little swing music without a dancing public (and vice-versa). As history has shown, both folk music and jazz in addition to functioning as accompaniment to dancing also needed a repertoire of music for listening, and in this respect at least the two *genres* followed a similar path, building on their respective traditions and at the same time freeing themselves from the dictates of measured time and opening their doors to fantasy, reflection, embellishment and experimentation. The interaction of sacred and secular versions of the same melodic material was widespread throughout Europe, and that this

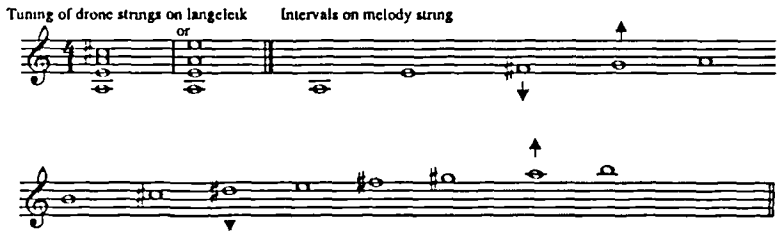
situation both existed and was more or less generally accepted made the later adoption and performance of sacred folk music by jazz musicians less problematical than it otherwise might have been.

(e) Instrumental Music



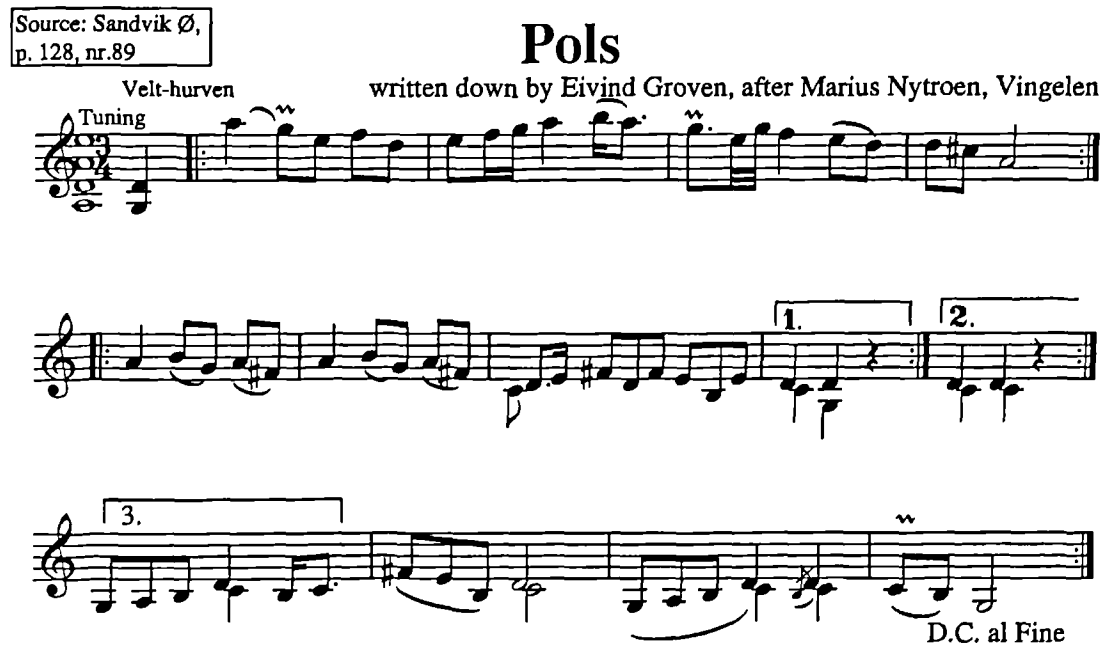
photograph: Paul Paiewonsky
reproduced by permission

Passing reference has already been made to certain instruments which have come to be regarded as specifically belonging to the folk music arena. The langeleik, a member of the zither family, with 7 or 8 metal strings suspended over a wooden resonating chamber, where the melody is played on one string and supported by a drone bass and resonating harmonies as accompaniment is peculiar to Norway as to its playing technique, which with sufficient left-hand dexterity can create virtuoso and exciting performances. Sandvik (1948, 13) compares the Valdres district with North Gudbrandsdal, pointing to a characteristic of the former's beloved langeleik 'whose mild, gentle performance style gives many a Valdres melody such a sad and, in spite of all poetic content, somewhat monotonous character, compared with similar Gudbrandsdal melodies'.



This instrument was eventually displaced as a dance instrument by the more flexible violin and Hardanger fiddle, and these latter were themselves later challenged in the same role by the accordion.[29] The sounds and tuning systems of the langeleik, Hardanger fiddle and flat fiddle (violin) have one factor in common in much traditional Norwegian folk music. By adjusting the tuning of one or more strings, the player of a normal violin was able to obtain a «drone» or «bordun» from the resonating sympathetic strings, and in the absence of other instruments a fuller sound was thus obtained. An example of a dance melody played with the fiddle's two lowest strings tuned to 'D' and 'A' is very typical of both normal violin and Hardanger fiddle. This tuning is used for at least 50% of performances of the standard folk fiddle repertoire. An example of how this works in practice can be seen in the following pols. The tuning instruction is given at the beginning, which will give the correct and desired result on the violin. Pianists playing from such a part have to make the necessary adjustments to the written pitch under way!

Ex.16



CDEx.1-3

The expression slåttemusikk includes the oldest surviving Norwegian folk music such as springleik or pols, halling and music used for weddings and formal processions. Runddans («turning dance» also called «gammeldans») embraces the European dance forms which came to Norway in the mid - to late 1800s, in particular waltz, Rheinlender, mazurka and polka. While slåttemusikk is usually performed by fiddlers alone (traditionally, in most parts of Norway, by one fiddler alone), in runddans music fiddles are usually supplemented by one or more other instruments, such as guitar, accordion, bass or recorder.

The present writer is of the opinion that the human voice, the fiddle and the langeleik have contributed most to the subsequent colouring of Norwegian jazz, since these were the most commonly available performing media. All have their own repertoire varying from elementary melodies to works calling for virtuoso technique, and will be returned to in Chapter 3. It will also be seen that the tonal contribution of the buckhorn, reed pipe and other characteristic instruments form essential ingredients in the sound palette available to the imaginative jazz performer and composer.

CHAPTER TWO

(a) Origins of jazz in Norway

In 1920 the Hotel Bristol opened in Oslo, thus giving the already well-established Grand Hotel a serious competitor. On 11 January, 1921 the London-based «Feldman's Jazz Band» guested the Grand. The day after, *Dagbladet* newspaper reported that the Grand had engaged a 'washproof yankee-doodle jazz band korps with saxophones, niggers [*sic*], woodwind, drums and everything else needed to create a deafeningly festive, stirring and devil-may-care dance music'. In the absence of reviews one can only speculate as to the playing style of this band, which elsewhere in the same edition of the paper is described as «noisy» (quoted in Stendahl 1987, 24). The rival Hotel Bristol replied with «The Five Jazzing Devils» 'direct from America'[*sic*] two weeks later. There were four coloured musicians plus a white pianist. It seems that the line-up consisted of trumpet, trombone, clarinet, piano and drums, in other words a traditional New Orleans jazz band, less banjo and bass instrument. This band created a sensation for the liveliness of its presentation, but reactions in the press were very mixed, from strongly positive to racist and scurrilous, as in a column written under the pseudonym «Dandin» in *Dagbladet* 29 January (1921):

> The two largest cafés in town have as it is known imported hurramusic bands from Yankeeland...one feels transported to a distant city, a metropolis, where life is lived harder and more passionately than here. It is sad, but true, that it took a jazz band consisting of four negroes and a man [*sic*] to create the intense café atmosphere we like to call «European»

After only two months the Hotel Bristol band was sent home and replaced by a white quintet, «The Premier Syncopated Five» direct from an engagement at London's Embassy Club. The leader was Jack Harris, the Canadian-English banjoist, together with saxophone, violin, piano and drums. Harris was interviewed in *Dagbladet* on March 30, 1921, and his comments are of much interest. Pointing out that his grandparents were fond of «cosy»

composers such as Lincke and Waldteufel, he emphasised that although such composers were still played by the band they were almost unrecognisable in the new versions, apart from the melodies, saying 'We shorten, syncopate, do what takes our fancy – preferably where least expected...All music can be adapted to jazz'. Of historical interest to Norwegians was the fact that Harris had Grieg's 'Anitra's Dance' and 'In the Hall of the Mountain King' in his repertoire (Stendahl 1987, 28.) He also had information as to dance types then currently played. The most suitable basis for jazz was dance music, waltzes, onestep, foxtrot and marches. For example, 'Tiger Rag' began life as an old French *quadrille**, ragtime was the basis for the onestep, and after 1910 other dance forms such as tango, hesitation waltz and half-and-half flooded in. Walks and trots of all sorts eventually coalesced in the foxtrot, ousting the ragtime style in favour of a radical slowing down of the accompanying music. New dance types, in particular the charleston appeared. Harris explained further: 'The music originally came from Africa, but in America it met with culture [*sic*]. Canadian soldiers took it with them to England where it soon became further cultivated'. Harris believed that white orchestras in London were preferred to coloured because the latter were too noisy and deviated too far from the melody. In short, the dancing and listening public preferred melodic variation to free [jazz] counterpoint and liked a good proportion of relaxation more akin to European salon music. A minimum of reliance on the written note was an essential ingredient to the spontaneity of the whole. (Stendahl 1987, 29-30). It is interesting that even as early as 1921 the Oslo jazz public, in common with their London counterparts, clearly preferred melody to intensive [raucous?] counterpoint [which could just as well have been rhythmic as well as/instead of melodic] together with 'a good proportion of relaxation'. ibid.

The matter of instrumentation in the early jazz groups is important. At the beginning of the century most dance bands allocated the melody lead to the violin, sometimes doubled by cornet. Guitar, mandolin and banjo were also used as tutti melody instruments, with flute and/or clarinet capable of effective descants over the main melody. String bass was popular in New Orleans, but in more «orchestral» passages 'cello and/or trombone would double the line. Piano and drums were usually present, the latter's prominence often

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* Jelly Roll Morton claimed to have originated this connection (see Schuller 1968, 139)

being in inverse proportion to the social status of the job in hand. By 1920 the saxophone had become a doubling instrument for many fiddle players, and brass bass had freed the trombone from its more predictable «tailgate» role, allowing it to join the cornets in what was the beginnings of the big band brass section.[30] In smaller ensembles, the preferred New Orleans playing style, where individual virtuosity took second place to the overall blend of the group, seems in retrospect much nearer to the Scandinavian concept of jazz ensemble than the more extrovert New York style, with its individual showcasing of soloists. There is evidence of aesthetic and stylistic links between the New Orleans practice and that found in the folk-jazz movement which established itself in Sweden in the 1950s and later in Norway. Both schools have roots in folk music, and the open and collective form tones down the role of the soloist in favour of improvised ensemble.[31] Such solo contributions from the New Orleans pioneers are variations on the chosen melody rather than on chord symbols, and curiously enough some of their rhythmic clichés such as the «scotch snap» - see bar 2, beat 3 in Ex.16 (ante) - which later became fuel for parody are figures often encountered in Scandinavian folk music. To illustrate the authentic New Orleans playing style of the period, the track ´Bogulousa Strut` by Sam Morgan's Jazz Band, recorded in New Orleans in 1927 has been chosen.

Sam Morgan's Jazz Band

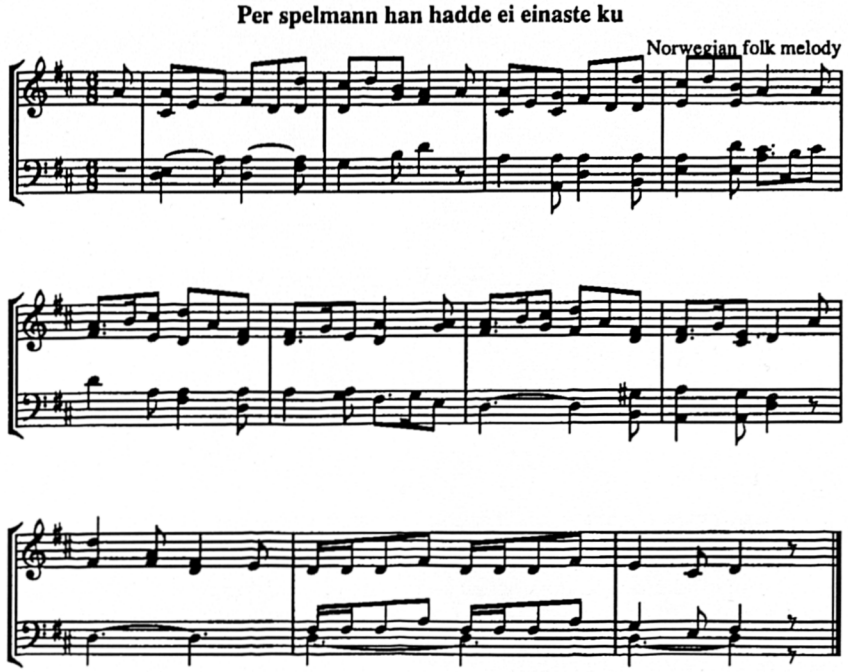
see the anthology *Steppin' On The Gas – Rags To Jazz 1913 – 1927* NW 269

Professor Lawrence Gushee in his accompanying notes to the recording pinpoints the band's 'collective ensemble sound`, its 'richly textured, relaxed ensemble` and the 'richness of the string bass`. He calls the band's recorded material 'folklike and even country-flavored...while probably viewed with amusement or contempt by the progressive musicians of the time operating in the urban North, it is for us a positive feature and a precious historical relic'. **CDEx.2-1**

Ironically it was not the black, migrated New Orleans music the Norwegian musicians visiting New York would have heard, due to the restriction of such bands and recordings to the black community. Instead, the Original Dixieland Jazz Band and its imitators had created a white jazz milieu in the city, and the better technicians such as Red Nichols, Miff Mole and Joe Venuti were well represented on record. The saxophone was taken into use locally for the first time in Norway and Denmark in 1923, a year after Sweden. A young Oslo bandleader Lauritz Stang with some sixth-form college friends had started Norway's first jazzband in 1920, adding two saxophones in 1923 to violin, piano, banjo and drums.[32] Their repertoire ambitiously included versions of Paul Whiteman's Victor recordings from 1920, 'Whispering` and 'Japanese Sandman`, which were subsequently released in Scandinavia on HMV in 1921. Stang's band was pioneering, and copied by many in Norway after the American pattern.

A more permanent group central to the recorded history of Norwegian jazz was pianist Kristian Hauger's (Bristol) Jazz Orchestra. Hauger was a talented pianist/arranger much influenced by Gershwin and Paul Whiteman. His augmented orchestra recorded 'Norwegian Jazz Fantasy` for Norwegian HMV in 1929, a potpourri on Norwegian popular tunes taking two sides of a large 78 r.p.m. record. The music is well arranged, featuring saxes, clarinet, fiddles, brass and rhythm section, with fine soloing notably by trumpeter Haakon Buntz and trombonist Trygve Fjeldalen and Hauger himself on piano. This can safely claim to be the first recorded jazz based on Norwegian folk music, and the version of 'The Cow And The Fiddle` played here can with profit be compared with Bengt-Arne Wallin's version recorded in 1997 by the JazzBaltica Ensemble [33], the two creating an outer frame within which the period of this study can be placed:
CDEx.2-2

Ex.17



Kristian Hauger's Bristol-orkester 1928–30. Fra venstre: Kristian Hauger, Walfred Andersen, Ernst Olsen, Erling Gammleng, Harald Jaang, Jules de Vries, Haakon Buntz og Trygve Fjelddalen.

Hauger's encounter with his own folk music was a novelty and apparently had no imitators in the pre-war years that followed. It was dance music of good quality, but historically no more than that.

A later orchestra from the Hotel Bristol under the direction of Øivind Bergh made a [disguised] jazz recording during the German occupation in 1941. English titles and lyrics were forbidden but the band recorded a Fantasy on the Norwegian folk tune 'Pål sine høner' in an arrangement by clarinettist Karl Engstrøm on the Columbia label (Col GN 831). This had a feature in Hungarian style for solo clarinet and piano, rounding off with a tutti section with the solo clarinet still prominent. The arrangement for band owes much to the prevalent Benny Goodman style. (Bergh, 1999, 38)

During the 1930s, Django Reinhardt visited Oslo. He can lay considerable claim to being the first European jazz musician of world class who became a model for several generations of jazz guitarists, and at the same time developed a repertoire which did not slavishly follow the pattern of the time. If one is searching for a starting point in tracing the ancestry of European jazz and its interplay with folk music then Reinhardt must be a strong candidate. He was voted into second place in the jazz guitar category (after Charlie Christian) in a readers' poll in the Norwegian journal *Synkope* in December, 1945 (Stendahl & Bergh 1991, 207). It was his music that was responsible for Freddy Valier's String Swing seeing the light of day in 1938.

«Freddy Valier and String Swing». Fra v. Stein Musum (g), Betty Moe (voc), Fred Lange-Nielsen (b), Freddy Valier (g, voc), Arild Iversen (v), Robert Normann (g).

Valier was a Spaniard who had moved to Oslo in the mid 30s and clearly had the charisma to draw together in a short space of time some of the capital's top jazz talents including solo guitarist Robert Normann and rhythm guitarist Finn Westbye. In 1939 Valier went his way and the two Norwegians formed String Swing with Arild Iversen, violin, and Fred Lange-Nielsen on bass and vocals. The group was a success, recording a number of sides for Columbia in 1940 and 1941. The repertoire is based on American jazz standards such as 'Farewell Blues' and 'Lady Be Good', but Reinhardt's bohemian influence dominates the group's sound and phrasing: **CDEx.2-3**
The early war years were not the right time to sow seeds for long-term growth and Normann soon moved on to a more commercial swing activity. He did however find time to compose several folk music-inspired numbers, such as «Sull II-IV» and «Springær from Sundløkka» (Opsahl 2001, 175).

Certain leading figures on the Norwegian music scene in the formative years of Norwegian jazz helped steer its direction, more as educationists than as advocates for an evolving Norwegian style. Gunnar Sønstevold (1912-1991) pianist in the Oslo band Funny Boys from 1932 to 1938 left the jazz milieu and moved to Sweden for the duration of the war years, marrying Maj, a Swedish pianist who had studied with Billy Mayerl. Returning to Oslo after the war the Sønstevolds continued their composing careers. Maj held contact with the jazz world with the publication of her *ABC Jazz* Piano School in 1954, following this with a comprehensive improvisation method in 1977. Neither of these, however, reflected the growing interest in the jazz and folk music movement which had followed her from her native Stockholm, her style rather owing a considerable debt to Mayerl's teaching. Robert Levin, a classically-trained pianist, later to become the first Principal of the new Norwegian State Academy of Music (opened in that form in 1973) had much experience as a restaurant musician, having played together with Coleman Hawkins at Hotel Bristol in 1935. The following year he made a private recording of an Art Tatum transcription 'Turquoise' which, whilst not calling for improvisational skills, called for a first-class technique and was a nod in the direction of jazz as an art form gaining ground in its quest for recognition as academically legitimated music.

Levin's own sympathy with the jazz medium must have eased the passage of jazz studies into the new syllabus planning for the Norwegian State Academy of Music at a time when the subject had few influential advocates among Norwegian academics.

That Levin had Gershwin's *Rhapsody in Blue* in his repertoire is perhaps not surprising, but that the former Organist of Oslo Cathedral, Rolf Karlsen (1911-1982) should have included this same work in his debut concert is a remarkable commentary on the open-mindedness of one of the foremost Norwegian church musicians of his day.[34] One name from the 1920s who could have altered the course of Norwegian music by establishing a *third-stream* milieu in the country after the Second World War elected to take a different course. In his twenties, Sparre Olsen (1903-1984) was a restaurant musician in Oslo, playing violin in entertainment orchestras and guitar and banjo in dance orchestras. At the same time he was studying composition with the most radical composer in Norway at the time - Fartein Valen: he also studied with Percy Grainger. In 1940 he settled in Olden in Nordfjord. In 1947 he moved to Gausdal, and in the 1970s to nearby Lillehammer. Daring and unconventional, he often broke the accepted rules of composition. This was already apparent in *Six Old Village Songs from Lom* and the Variations over a Norwegian Folk Tune, Op. 5 (1932) for piano solo, both written in his youth.

Ex.18 Theme and two variations from Op. 5

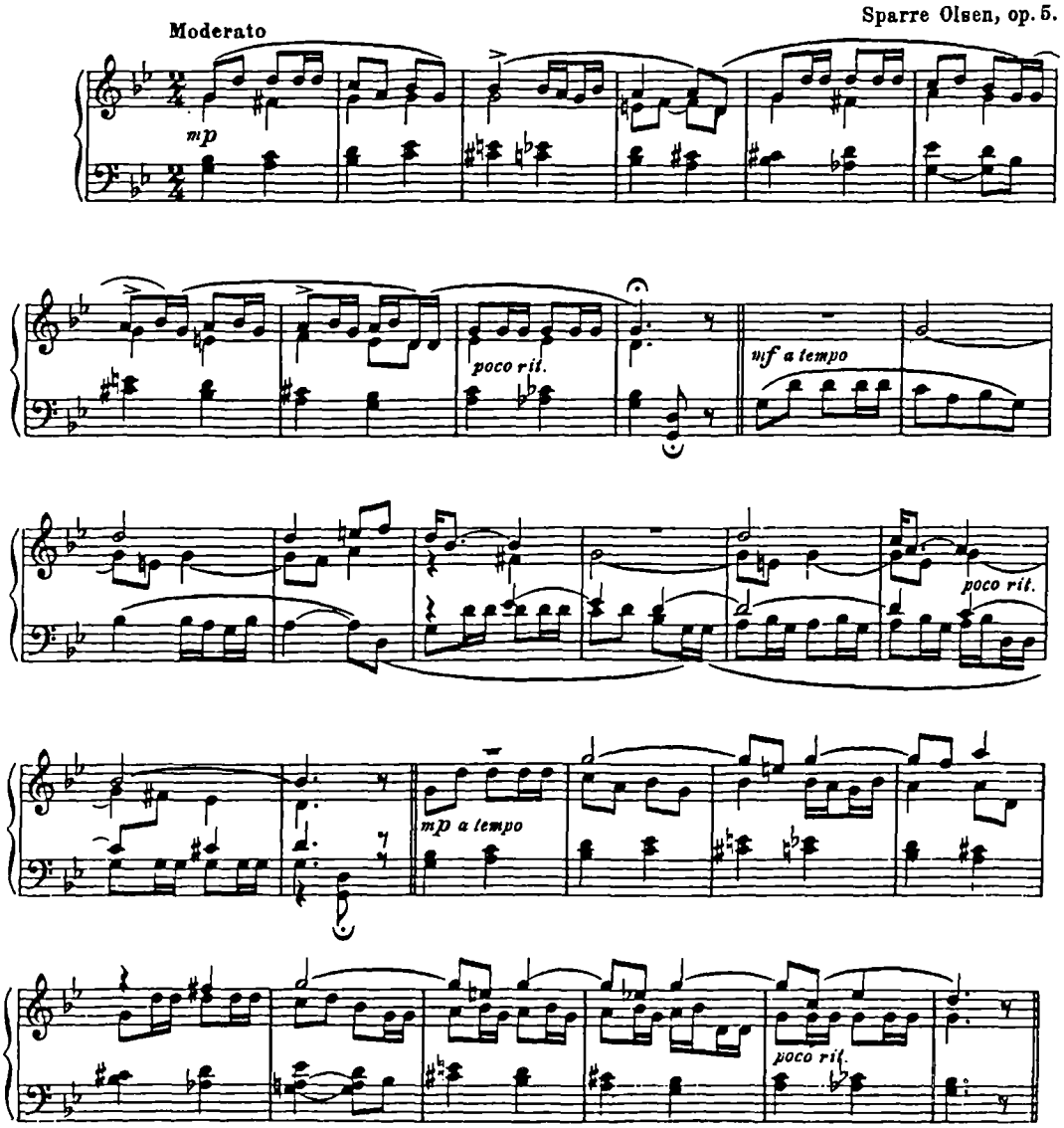
2

VARIASJONAR
over
ein norsk folketone

Variations
over
a Norwegian Folk-tune

Variationen
über
eine norwegische Volksweise

Sparre Olsen, op. 5.



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Already in his harmonisation of the theme Sparre Olsen shows his affinity with Grieg's chromatic style - see Ex.4 (ante). His uncompromising tonal language, coloured by the use of dissonance within a largely tonal framework and a liking for parallel 4ths and 5ths (for example in Var.5) is strongly reminiscent of Peter Warlock. Olsen mastered the difficult task of bringing elements and techniques from the modern currents in European music of the 1920s into his treatment of Norwegian poetry and folk music. In common with many contemporaries he drew inspiration from the folk music of his own district (Gudbrandsdalen). As for jazz, however, it seems that Olsen had already taken his departure from it no later than the end of his student days, never to return.

Both Grieg and Sparre Olsen in their approach to their native folk music clearly anticipated the working methods of the school of jazz arranging which evolved in both America and Scandinavia in the 1950s and 1960s. As a Leipzig-educated classical composer Grieg soon came to inflect his own music with the rhythmic and melodic dialects gleaned from the indigenous Norwegian folk music and folk dance, dialects which have interested succeeding generations of jazz musicians, much of whose music has its roots in dance. The rather free treatment of the chord of the dominant, both in isolation or as a chain of sevenths, e.g. as in 'Siri Dale Song', Op. 66, nr. 4 was for Grieg a compositional effect rather than a cadencing device, influencing the French piano school as well as the «progressive» school of jazz arranging and composition from the 1940s and 1950s and later. Maurice Ravel had met Grieg in Paris and was a great admirer, and both Ravel's music and that of Debussy furthered Grieg's inspiration to subsequent schools of jazz piano, particularly Billy Strayhorn (see e.g.'Chelsea Bridge`), Keith Jarrett and Bill Evans, and pianists/arrangers/composers Duke Ellington, Gerry Mulligan, Gil Evans, John Lewis, Bob Brookmeyer and others. The present-day listener has to understand that Grieg was not a folk musician, and in keeping his distance from the sources he was able to paraphrase the material in a way that a jazz musician belonging to a different generation to his sources also would have done. In writing his jazz suites over Grieg's music for *Peer Gynt* Duke Ellington courted Grieg with the same respect that Grieg courted folk music. Ellington was in no doubt that he was creating the framework for a jazz interpretation of the music. We can certainly identify the music's melodic and harmonic source, but we

can equally quickly hear the orchestration and instrumental colouring which signal Ellington's presence. Jazz musicians would describe the use of blue notes or modal/flatted sevenths as *inflections* in their music, a phenomenon also discussed earlier in relation to folk music in Chapter 1. In his frequent juxtaposition of major and minor triads and their associated modal sevenths Grieg was anticipating the use of such compositional and performing techniques in jazz.

The eminent Norwegian jazz bassist and composer Arild Andersen commented in his liner notes on his own experiences when working with collected Norwegian folk melodies for his suite *Arv*,[35] in connection with Grieg's 150 years' jubilee:

> I think folk melodies are often very strong if they are played or sung without harmonisation. But I experienced that such material obtained a clearer identity when harmonised. I later came to understand the assertion that Grieg selected folk melodies where he heard inner [hidden] harmonisations. Almost all the folk melodies in *Arv* are therefore harmonised.

One could well have asked already as far back as 1945 why it had taken so long for the Norwegian jazz fraternity to realise the range and quality of the sources of inspiration Grieg had assembled for them on their own doorstep. The answer probably has much to do with the indigenous «cultural ripening» process and with the lingering effects of American cultural domination which the conclusion of hostilities and the implementation of the Marshall Plan only served to prolong.

Sweden had been neutral during World War II, had a first-class tradition of folk music to draw on, and had cultivated musicians with vision who were able to see a future for a Scandinavian jazz tradition which was not dependent on a basis of blues sequences and a «call and response» style. How much Grieg directly influenced the Swedish jazz fraternity of the 1950s is difficult to assess, but his music was performed all over Scandinavia and must have been familiar to many jazz musicians.

Norway had the wind taken from its sails with the start of World War II just as the national jazz movement was reaching an exciting phase. The war years proved to a humiliating and psychologically depressing time for the country's people. Culturally Norway found itself lying more in the direction of the USA and Britain than it had before the outbreak of hostilities, and in this respect had much in common with Denmark, both lands having been subjected to Nazi occupation for the whole of the war period. Some twenty years were to elapse after the cessation of hostilities before the news from Sweden about the folk-jazz movement reached home. In 1945 the medium was still too new, the times too fraught, and American models too strong to have allowed any change in direction in what was, still, nationally, a fledgling art form. From Denmark, as from Norway, jazz musicians of a more progressive disposition took the road to Stockholm to find a sympathetic milieu for their music, and as far as new developments in jazz were concerned it was Sweden in general, and Stockholm in particular that attracted the attention of the Scandinavian jazz world in 1945 and the years that followed.

(b) Jazz in Sweden: 1945 onwards

Sweden's position as a neutral state during World War II had allowed a relatively unhindered internal cultural distillation process to take place, more easily drawing on impulses from a wider area of music than had been possible in the other Scandinavian lands, where jazz had survived as an underground, fugitive activity for six dangerous years. Political neutrality has its price, but in the case of jazz the price was well worth paying. The result was that Swedish jazz in the 1950s came to be recognised as the golden age of Scandinavian jazz history. A dance and music house called «*Nalen*» (lit.*The National*) in Stockholm was a central feature in this development. At the same time an active recording milieu built up featuring both American and Swedish jazz artists. The music played included swing, bebop, cool, hardbop or jazz arrangements of Swedish folk music. Just as the earliest European jazz could in one way be seen as a reaction against stereotyped salon music, so could bebop's arrival signal a general fatigue with all-too predictable swing and the more sedate, almost cocktail music elements associated with some, but by no means all executants of the so-called *West Coast* jazz school. Some have called this phase the «intellectualising» of jazz. It is true that many of the younger

musicians earning a living in jazz had received a broader musical education than their predecessors, and were inclined to renounce the «entertainment» aspects of the job, feeling the need for acceptance on their own terms by the musical public. Care should be taken when applying the epithet «intellectual» to jazz that this is not merely used as a description of the music's coming of age. A better use of the same term could be as a representation of the milieu created by the arrival of bebop in the 1940s. Then, for the first time in the history of jazz, the public did not call the tune, and bop led jazz into a new social phase where the withdrawal symptoms associated with the milieu and its executants would soon receive as much attention as the music, which in the process acquired the myth-status of «intellectual».[36] At the same time an exit door from the entertainment industry had opened, and was soon to lead to the universities and conservatoires, to the concert halls (including churches) and fine houses to which the pioneer jazz performers had not once been admitted, at least as performers on their own terms.

The Norwegian tenor saxophonist Bjarne Nerem had worked in Sweden from 1947 to 1949 as a member of Thore Jederby's Quartet, and was soon head-hunted by Swedish bassist Simon Brehm, and tells of the driving force of both Brehm and band colleagues Åke Persson (trombone) and Carl Erik Lindgren (ten.sax/arr.). Nerem recalled the difference between Norwegian and Swedish jazz at that time:

> -Yes, on account of the war everything had been frozen [in Norway]. The Swedes had more. More of everything, of records, [Blue Note, Dial and Prestige records were on sale in Sweden but not in Norway] food and clothes. [In Norway]...if you followed a definite [musical] route it was difficult to continue. There were no records, or if there were, we didn't have the money to buy them. People growing up today hear music from the moment they are born, on radio and T.V. and with access to an enormous selection of records... And it was a shock to come to Sweden where jazz boiled over. Gösta Theselius and Carl Henrik Norin, phenomenal musicians and arrangers....

-It must have been a fabulous experience to land in the Swedish Radioband under Harry Arnold?

> -Yes, it was. Fantastic. I worked with the band for nine years, and I don't think I have ever been happier. It was phenomenal, both musically and as to camaraderie. It is

impossible to hold a quartet together for one year, and that band existed for nine years. Just think.

-You also played with Arne Domnérus at that time?

-Yes, for four years. Together with (inter alia) Jan Johansson and Georg Riedel. You had to prick up your ears. It was like playing with heels raised all evening.

-But the Radioband was among the best that existed. It was compared with Basie and Kenton. As good as them...

-Egil Johansen [the Norwegian Egil «Bop» Johansen (1934-1998), late member of the Norwegian band «Brazz Brothers»] *was also there?*

-Yes, he was there nearly all the time. [he began in February, 1957]

-You never felt that you would become Swedish?

-No, that thought had never crossed my mind, but there were many who believed I was Swedish...When I was crazy in 1947 and had bought American ties and tight Levis and gone down to «*Nalen*» I was very insecure. There weren't so many Norwegians in Stockholm...It was like coming from a third-world country, you felt you were consuming their food...And there was a Norwegian shipowner who donated 25 million kroner to Lund University, but such things never appear in the Swedish press. And when a Norwegian wins a skating, ski-jump or weightlifting competition nothing is reported. It just says that a Swede took second place...But I also met many fine people. Harry Arnold was a phenomenal colleague, he helped me a lot.[37] [present writer's bracketed comments]

In October, 1952 Simon Brehm's Quintet appeared in Uppsala with two Norwegian tenorists [Nerem and Mikkel Flagstad, the latter newly recruited from Oslo by Brehm] and a Swedish rhythm section, Brehm himself playing bass. The type of repertoire recorded had its roots in mainstream American jazz, the band having its eye firmly on the box-office. 'Lady Be Good`, 'Things Ain't What They Used To Be,' 'All Of Me` and 'My Funny Valentine` are some examples from recording sessions between 1952 and 1954.

Perhaps surprisingly, in view of his stablemates in the Radioband, Nerem's own career steered clear of the folk music-jazz milieu which he could so easily have become part of in Stockholm and later taken back in his musical baggage to Norway. But in his case this did not happen. Neither did it in the case of fellow-countryman and equally talented Flagstad, who contracted tuberculosis in 1954 and had to make an accelerated return to his homeland. Nerem also returned to Norway in 1973 and continued his distinguished career as a somewhat conservative Lester Young-inspired tenorist, with several fine small-group recordings for the Norwegian *Gemini* label.

Egil'Bop`Johansen was also called in from Norway by Brehm, and in January 1954 joined his two fellow-countrymen, but only a few months later Johansen was hired by no less central a figure than saxophonist Arne Domnérus.
Johansen recalls the Stockholm scene in 1953:

> They had progressed further in Sweden, they had played jazz throughout the war and had had access to records. It was a more advanced milieu. At «*Nalen*» in Stockholm there were three orchestras playing non-stop every night...There was more happening, more on the radio. And they had gramophone records...Mikkel Flagstad went to Sweden before me to play with Simon Brehm's band which was then a quintet. They played in Oslo round 1952-53 [1951 according to Stendahl & Bergh 1997, 431] and ended up in a jam session in a jazz club in Majorstua [central Oslo]... Åke Persson played trombone the likes of which we had never heard, with a fantastic tone – Norwegian trombonists had a shock! They played Nordic hit numbers which they jazzed up. We suddenly realised that we could Scandinavianise the whole jazz language. When I realised that, whole new possibilities emerged. It no longer needed to be blues or 'I've found a new baby`, it could be anything. That is the idea we are still developing [38] [present writer's underlinings]

These comments by Johansen are of the greatest significance, not least coming as they do already in the early 50s. They have considerable bearing on the evolution of a Scandinavian jazz tradition with its roots in the rich heritage of folk music. No other Norwegian jazz musician went on record so early as Johansen to evidence that the

perception of an alternative jazz culture to that of the USA existed. At the age of 20 Johansen was already in the first division of Swedish jazz. He considered that it was of comparable status at that time to be invited to play for Domnérus as for Dizzy Gillespie. He recalled how the rhythm section changed its style in the «*Nalen*» milieu:

> The drums took a completely different role, they were more mixed in with the rest of the band. They were still rhythmic, but not with that hard, jolting type of accompaniment. Bassists began to play differently, longer note durations, looser.[38]

In the late 1950s Johansen came into contact with pianist Jan Johansson (1931-1968) when the latter joined Domnérus as arranger and pianist, commuting at first between Gothenburg (where he had studied electrical engineering) and Stockholm:

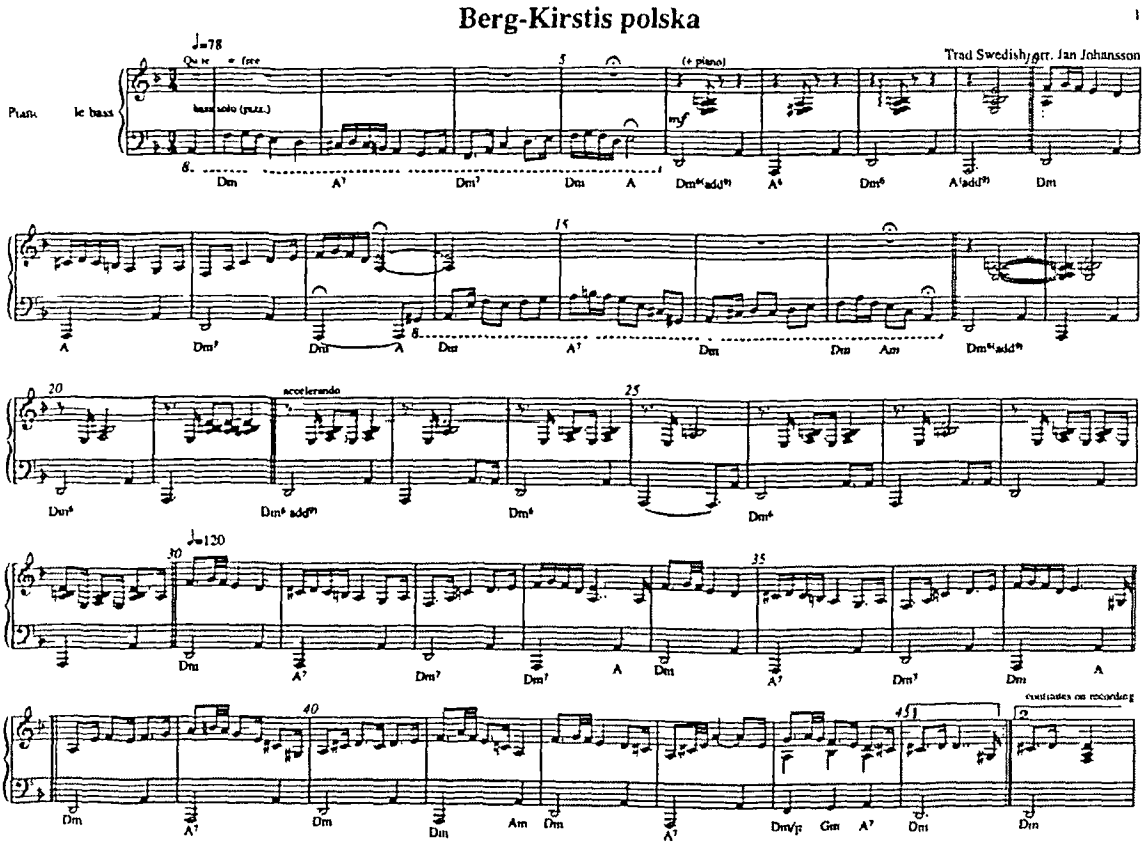
> We developed an individual Swedish or Nordic jazz and blues language here [Stockholm] which was completely different from the ideals we had learnt from the USA. Janne [Johansson] was in Gothenburg, he played Phineas Newborn, Bud Powell, all the piano styles and out of these evolved his own. *Jazz på Svenska* was very popular then and now. If you see TV or film pictures from a Swedish landscape you'll often hear this music featured. It had special tone and atmosphere. It is a kind of Swedish or Nordic blues which we developed, an individual type of improvised music within the jazz family...In the 50s it was mimicry which was most topical, everything had to sound American, or it was no good.[38]

Erik Kjellberg, Sweden's foremost jazz historian, said of the album *Jazz på Svenska* [39] recorded in Stockholm between 1962 and 1964 that it had 'an immediate appeal for a wide audience which previously had not been particularly interested in either jazz or folk music...Folk music in jazz clothing obviously corresponded to «the tone of the people», a rural symbol of security in a Sweden which in the 60s was marching towards anonymous big-city wildernesses, to put it somewhat drastically'.[40] 'Berg-Kirstis polska' is Johansson's vision of the mountain troll and a fine example of the pianist's interest in the polska which is so central a part of the Swedish folk music and folk dance legacy. Johansson notes on the piano score that 'She [Berg-Kirsti] usually played the diabolical

reel to lure decent people into the innermost part of the mountain. We are trying the same on this recording`.

The melody is introduced in a slow, rather free tempo by Georg Riedel's double-bass and taken up by the piano. A 12-bar vamp (with the bassist portraying the folk-fiddle player's insistent foot-tapping) over an alternating tonic-dominant in the bass line leads to the piano's renewed statement of the theme at a more lively pace. This pattern is repeated, the pace quickening on each round. The piano strays little from the theme with its richly rhythmical melody line. There is subtle use of octave shifts in the r.h. melody and l.h.chord placings to maintain interest, helped by the teasing pull between major and minor and a piquant «inflected» 7th (C/C# in D minor) so typical of Scandinavian folk music. At the end the music disappears into the mountainside, aided by effective fade and reverb effects in the studio: **CDEx.2-4**

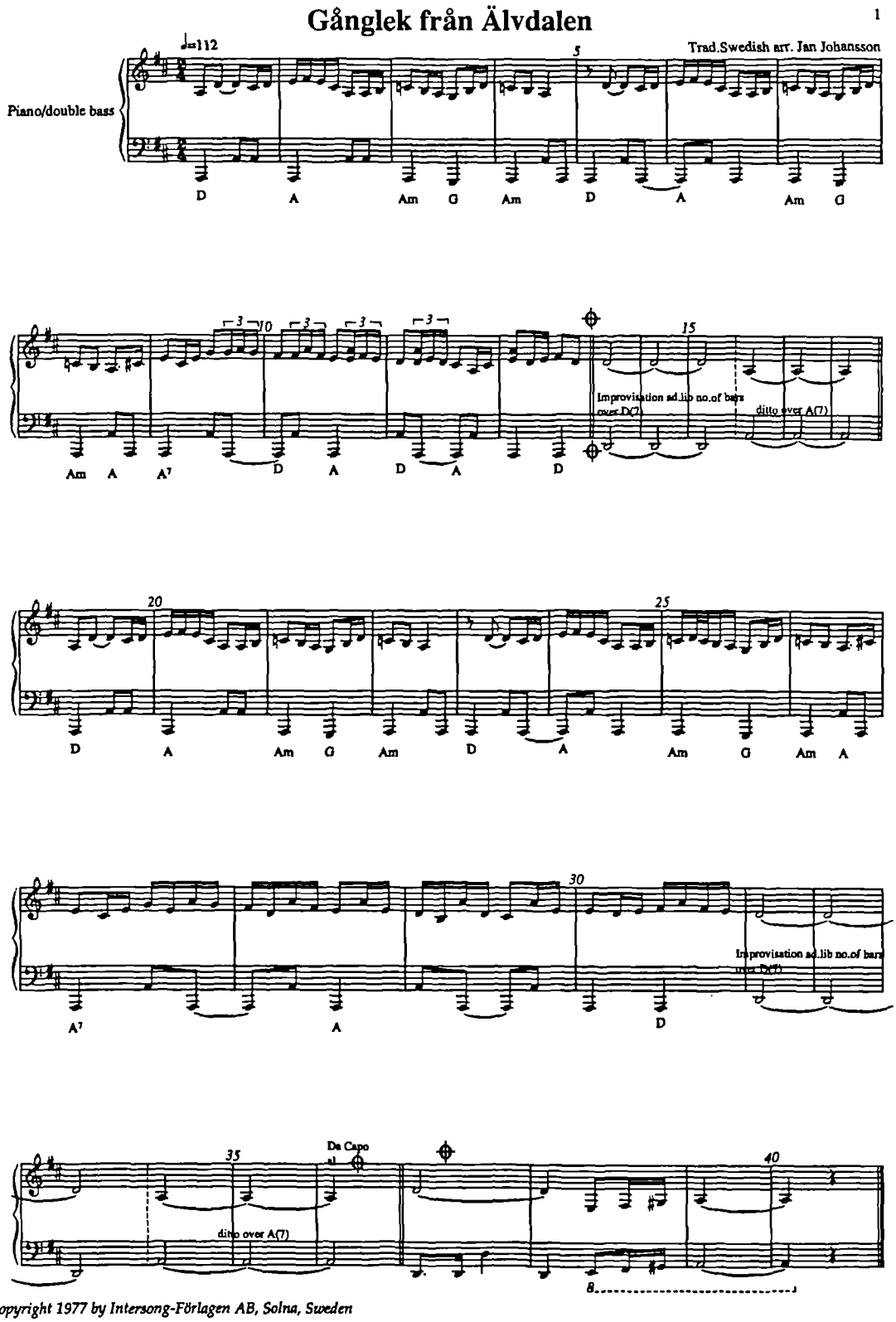
Ex.19



Another arrangement in the same collection,´Gånglek från Älvdalen` (´Foot play from Älvdalen`) bears the following note written by Johansson on the piano score: ´The major-minor changes very characteristic of Swedish folk music are present here. In the recording we tried to combine Swedish and American folk music, the latter as Jimmy Giuffre usually plays it`. Johansson, in that he mentions Giuffre here, must have been familiar with the latter's ´The Train And The River` and the clarinet collaborations with the MJQ at Music Inn, Lenox in 1957, a style Giuffre chose to call «folk jazz». This was neither West Coast nor East Coast, but middle-American in dialect, understated and exuding domestic calm. Perhaps its unpretentiousness appealed to Johansson – certainly the characteristics would have appealed to the temperament of the Norwegian/Swedish emigrants to America. The melody in ´Gånglek`is only some twelve bars long, but to provide contrast and to strengthen the musical structure, space is provided for free improvisation over tonic and dominant sevenths, duration decided by the performers, in between statements of the melody. The piano improvisations here are spirited and complement the mood of the written melody to perfection: **CDEx.2-5** (music on following page)

Jan Johansson and Egil´Bop`Johansen, early 1960s

Ex.20



Jazz på Svenska (lit. Jazz in Swedish) is a landmark in the history of European jazz recording, consisting of twelve tracks which include reworkings of wedding marches, a drinking song, and contemplative folk melodies. In his cover note to the original LP Johansson remarks:

> In common with many other jazz musicians I'm drawn to Swedish folk melodies because they remind me of certain elements in jazz…The «blue tones» tempted me. And the songs have a suggestive rhythm, built in to the melody. The fact of the matter is that there were no rhythm instruments other than the folk fiddler's feet at the time these melodies functioned as dance music. Most manage on the strength of melodic rhythm.

Contemporaneous with *Jazz på Svenska* was an equally remarkable LP recording *Old Folklore in Swedish Modern* [41] from 1962, arranged and led by trumpeter Bengt-Arne Wallin. Wallin used an orchestra of almost 30 players, including strings, but the philosophy behind the arrangements could be said to be fully in line with Johansson's.

Bengt-Arne Wallin, as portraited on the front cover of *Old Folklore in Swedish Modern*
photo: Sven Ake Persson

The orchestra included many names often met with in the Stockholm jazz milieu at the time, including the omnipresent Norwegian Egil 'Bop`Johansen on drums, Georg Riedel (bass), Rune Gustafsson (guitar) and the Norwegian tenorist Bjarne Nerem.
Of particular interest on the original English-texted LP sleeve was a three-way conversation from the early 60s between jazz critic and saxophonist Carl-Erik Lindgren, Wallin and folk music specialist Ulf Peder Olrog in Stockholm.[42] It is an important document because of its date and its participants, and throws more light on the then evolutionary folk music-jazz movement in Scandinavia. Part of the cover note, written by Carl-Erik Lindgren is reproduced here:

- I think the whole thing started some time during the summer of 1960 when Quincy Jones was working with his band for a few weeks in Stockholm. Quincy had shown a strong interest in Swedish folk songs and one of his favourite dreams was to record an album, consisting entirely of such material, treated with piety but still influenced by jazz to such an extent that the music would simply sound «different». That particular record was never made, but Bengt-Arne Wallin eagerly picked up the idea and, what's more, saw it through. Like Quincy Jones, he had been fascinated by the unprecedentedly rich and musically valid material. Without delay, he started to sketch arrangements for a big band which could meet his advanced demands for a wide variety of sound colours... Nothing happened, though, until I finally had the opportunity to present Wallin plus close to 30 musicians on my radio show, 'Jazz Corner` in October, 1961...SKAP (Swedish Composers of Popular Music) was so impressed that it volunteered to contribute to the cost if and when a recording of the material should take place....

Lindgren: I'd like to come straight to the point. Since you are extremely familiar with this subject, Olrog, I'd like to ask you if you think that these interpretations of Swedish folklore could be considered a sacrilege, that they are a form of vandalisation [*sic*] of a material that should have been left in its original form.
Olrog: Absolutely not! Without a doubt we have here a highly artistic treatment of the material. As long as it's done in good taste and with finesse, I can't imagine that anyone would be disturbed by hearing the tunes treated as jazz.
Wallin: Jazz? I wouldn't call this jazz!

O: All right, then. Let's call it old music in a modern vein. Only the material isn't really that old. It stems from around 1820 or so.

L: Olrog, do you really think that this record has any function at all?

O: Certainly! In the first place, the music has its own validity. Second, I hope it can make especially the younger generation conscious of the fact that we have a wonderful treasure of music here in Sweden and that there is a tradition that must not be neglected. And I think Wallin speaks the language of youth.

L: Is it a new idea to remodel old folk tunes or use them as a sort of basis for other kinds of music?

W: Not at all! They were already doing that in the 18th century or even earlier.

O: Precisely! Just think of such well-known national romantics as Söderman, Alfvén, Stenhammer. But I definitely want to emphasise one thing. Without a doubt, I consider Wallin's work to be more congenial to the authentic versions. He has caught the original spirit to a much greater extent than our national romanticists - others may say what they want! For instance, just listen to our foremost folk singer, Lena Larson, who has just turned 80 but is still active. Wallin comes closer to her genuine interpretations than Alfvén or anybody else.

W: It's really rather strange...Here I've been searching and searching for new material, new possibilities for years - and I didn't know that I had the whole thing right under my nose! In a way I'd call folk music a form of, say, definite music. Not as notes on a score but as a living phenomenon, created by real people, inherited and brought to perfection through generations, and still full of life even today!

O: Have you listened to folk music for a long time?

W: All my life, in fact. My mother used to sing to me when I sat on her knee as a boy. Maybe I didn't react so much in those and later days – but now, of course, the picture is quite different!

O: (always the eager investigator) Does she know many folk songs? Well, I'm certain she does, just as I'm certain that Bengt-Arne Wallin knows a lot about music. That he has used his knowledge, his good taste and his inspiration to make many, many listeners aware of a type of music that they perhaps earlier had a very dim opinion of is really something to be grateful for.

The meeting between Swedish jazz and Swedish folk music aroused interest internationally. In 1965 Swedish Radio contributed a successful entertainment programme to a broadcasting competition in Monte Carlo in which, specially for the occasion, Wallin, Riedel, Johansson and (Bengt) Hallberg had arranged numbers based on, and in some cases incorporating, the original archive takes of folk music. The resulting compositions were given out on an LP entitled *Adventures in Jazz And Folklore* in the same year.[43] One of the arrangements, the work of Johansson, used an earlier «take» of a folk singer called Måns Olsson whose version of 'Lapp-Nils polska' is integrated into the ensemble reworking. Players are the arranger himself on piano, Egil Johansen on drums,[44] guitarist Rune Gustafsson, Georg Riedel on bass and Rupert Clemendore on congas: **CDEx.2-6**

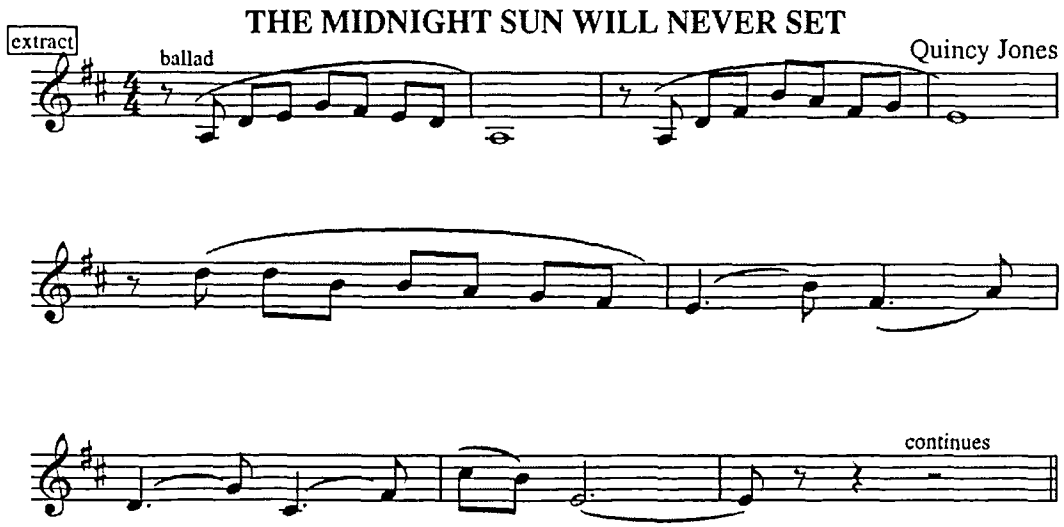
The voice opens in triple time with an unaccompanied verse, bass and drums drop in on verse 2; alternating piano and guitar solos (accompanied by bass and drums) follow, leaving the piano trio to further develop the original ideas and to build tension over an 8-bar vamp; guitar, bass and drums play an improvised bridge leading back to piano *tremolandi* and a new voice entry, first backed by trio, then alone to the end. The success of the Monte Carlo project led to heightened public interest and to several concerts which combined jazz and folk music (Kjellberg 1985, 239).

In 1967 Jan Johansson was back in the studio with the same bassist and drummer plus three wind players, including Arne Domnérus on clarinet. The session, marketed as *Jazz på Ryska (Jazz in Russian),* although immaculately performed, was not to have the same impact as the earlier ones based on Swedish folk material. It was historically important from the point of view of personnel since it gave the Norwegian drummer another opportunity to work at close quarters with Johansson on the type of material he would later come to spend so much time with in the company of Brazz Brothers, the Norwegian jazz brass quintet whom he joined in 1985 and whose work is considered in some detail in Chapter 3. The track 'Kväller I Moskvas försteder' ('Midnight in Moscow') is strongly reminiscent of the things the Dave Brubeck Quartet was doing with American folk tunes in the late 50s and early 60s.[45] **CDEx.2-7** Whereas Brubeck often hammered his unsuspecting melodies into a corner in the course of a solo, Johansson is more respectful,

at the same time generating tension as in the virtuoso r.h. passagework in 'Stepp, Min Stepp', brilliantly backed by Riedel and Johansen: **CDEx.2-8**

Johansson often appeared in the company of clarinettist/alto saxophonist Arne Domnérus, also a key figure in Scandinavian jazz history. Domnérus (b.1924) has worked in the jazz field constantly for over 50 years, and is still active today. A central figure in Swedish jazz, he has come to epitomise the «alternative» or «European» lyrical/romantic school, but as a young alto saxophonist he featured as a pioneer of the bop movement in his own country. He came on the scene at a time when modern jazz had almost outlived its role as dance music. The public either would not or could not dance to the newer jazz styles: the latter were heading in the direction of art-music – music for listening, leaving the traditional and Dixieland musicians to entertain in the dance halls until they themselves felt the excluding draught of rock and roll some few years later. Domnérus can be heard at his best in a solo capacity with Harry Arnold's Swedish Radioband in their 1958 Stockholm recording [46] for Metronome of Quincy Jones' 'The Midnight Sun Never Sets', a composition Jones based on a Swedish folk tune: **CDEx.2-9**

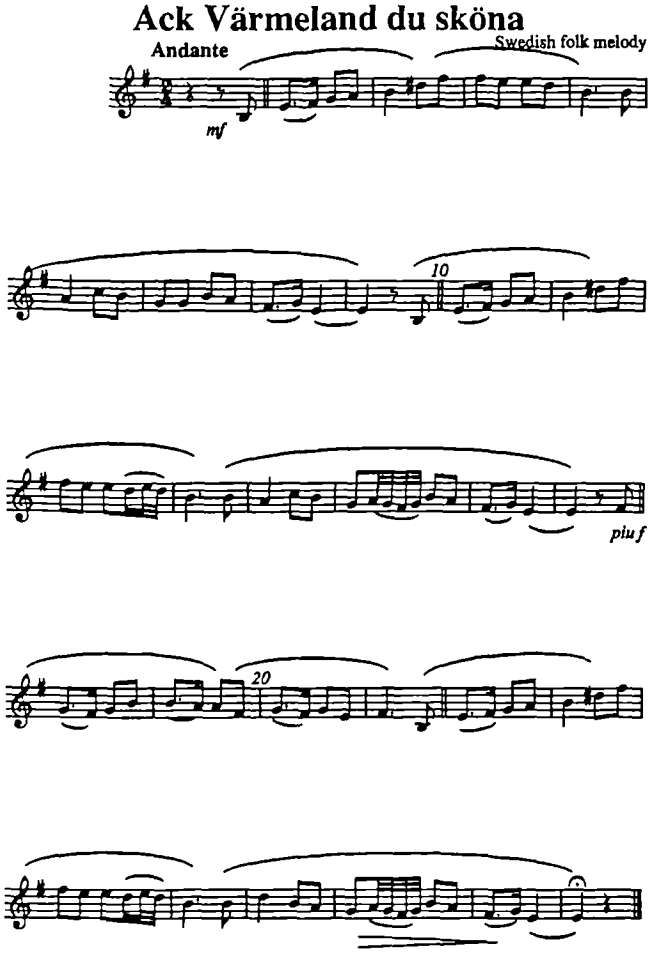
Ex.21



The 16-piece band, conducted here by Jones, included three Norwegians, Andreas Skjold on trombone, tenorist Bjarne Nerem and Egil Johansen on drums.

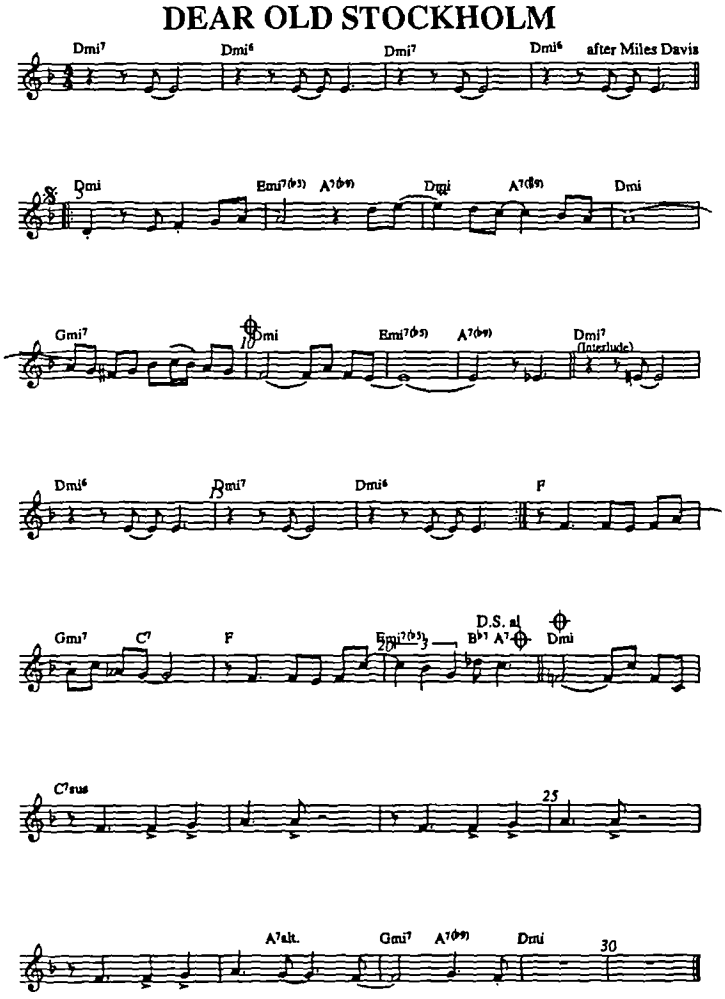
Quincy Jones enjoyed some of his best jazz years in Sweden. He first visited the country as a member of Lionel Hampton's trumpet section in 1953, and a secret, hastily organised recording session took place directed by the 20-year old Jones which included a take of his own 'Stockholm Sweetnin' featuring section-colleague Clifford Brown as soloist.[47] Also on the session were among others Domnérus (alto sax.), Lars Gullin (baritone sax.) and pianist Bengt Hallberg. This was to be the first of many Swedish-American collaborations under Jones' leadership. Jones' interest in Swedish folk music has already been noted, and he did find the time, if not to record a whole album of the *genre*, to arrange one of the loveliest folk tunes, 'Ack, Värmeland, du sköna' for big band, calling the piece 'Dear Old Stockholm'. He recorded this in New York in 1961 as part of the album *Around The World* featuring soloists Patti Bown (piano), Jerome Richardson (alto flute) and Curtis Fuller (trombone). The large orchestra (this time with no Scandinavians in its ranks) sounds mesmerised by the beauty of the melody and by Jones' outstanding arrangement, which makes the most of an all-star lineup which included French hornist Julius Watkins. Jones takes a leaf out of Gil Evans' book, creating tension within restraint with a modal harmonic backdrop, exotic colouring in the woodwind, and tuba reinforcing the melodic contour of the bass line, the whole benefitting from the original Mercury demonstration-class sound. **CDEx.2-10**

Ex.22



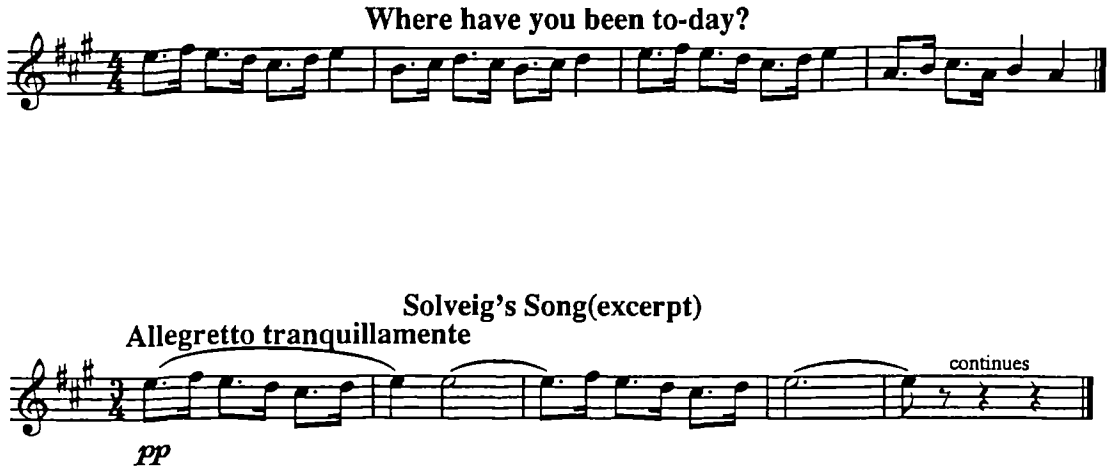
This melody acquired legendary status in the jazz fraternity after Stan Getz recorded it in 1951 with Swedish colleagues including the 19-year old pianist Bengt Hallberg. Miles Davis recorded the number in an Americanised, bop-styled version with a sextet including J.J.Johnson on trombone and Jackie McLean on alto sax. in New York, 9 May, 1952.[48]

Ex.23



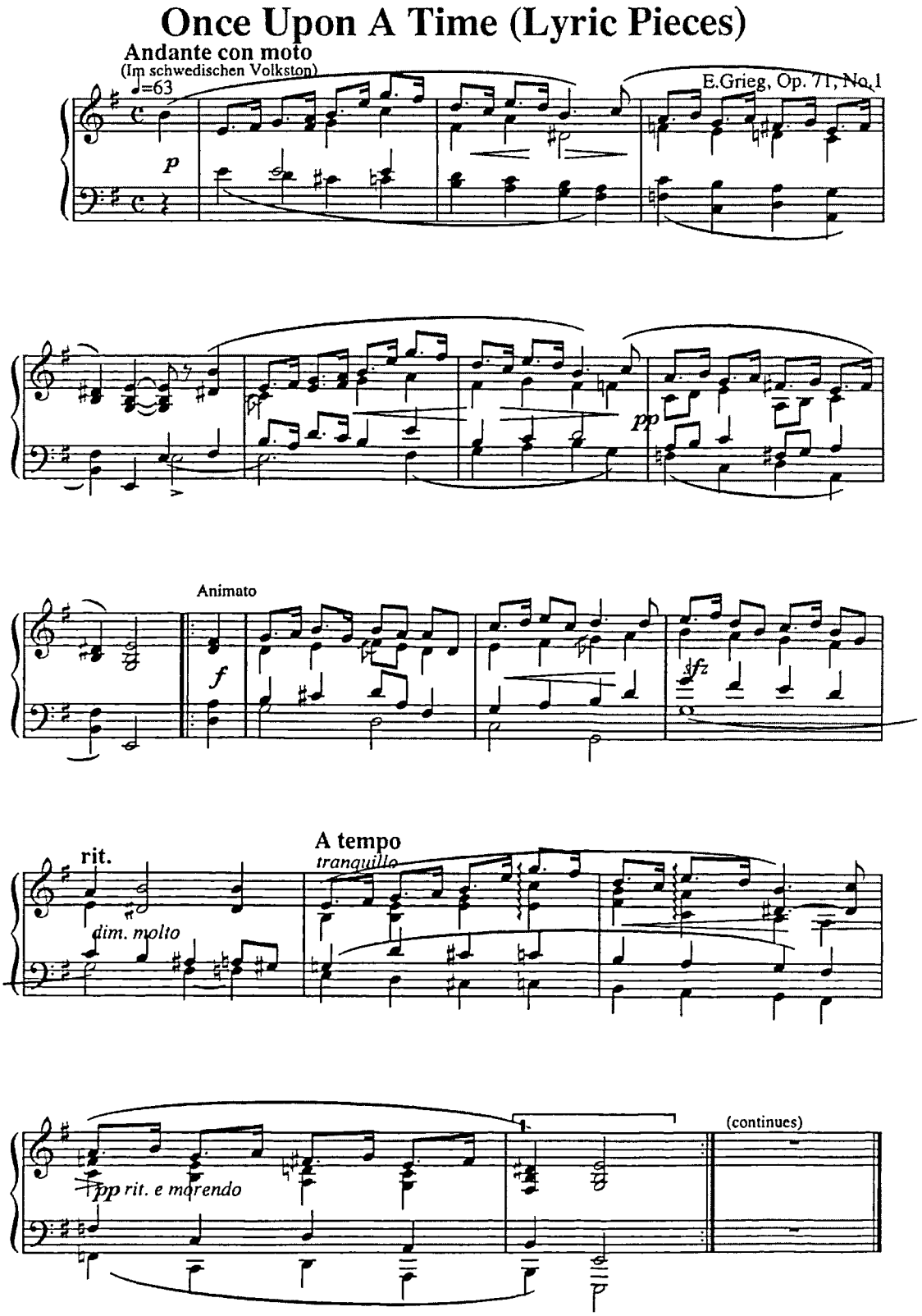
Grieg too had previously come under the spell of this remarkable melody which may have influenced the outer sections of his composition 'Solveig's Song` from *Peer Gynt.*
He was aware of his melody's close proximity to folk song style, commenting to his American biographer Finck in a letter dated 17.7.1900 that whereas he did not generally acknowledge a debt to folk music in his song compositions he regarded 'Solveig's Song` as an exception, although he never publicly identified the exact source of his inspiration. (Benestad & Schelderup-Ebbe 1990, 195). It has also come to light that the alternating major-key sections of the composition (sections in triple time) have an affinity with the Scottish folk melody 'Where have you been today?` which itself strongly resembles the English folk tune 'London Bridge Is Falling Down`.[49]

Ex. 24



Grieg's piano piece ´Once Upon A Time`, Op.71/1 is also cited as «a kind of Norwegian-Swedish fraternising» in that the first part (and its D.C.) is based on ´Ack Värmeland du sköna` while the middle part is a stylised Norwegian springar (Benestad & Schelderup-Ebbe 1990, 367). Grieg never made exact use of the original Swedish melody, and this technique of paraphrasing was an important feature of his compositional style, one that his friend Percy Grainger and later, generations of jazz musicians would find irresistible.

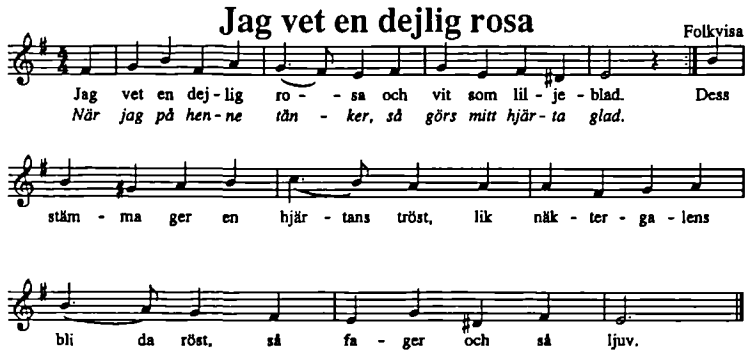
Ex.25


Once Upon A Time (Lyric Pieces)
Andante con moto
(Im schwedischen Volkston)
♩=63
E.Grieg, Op. 71, No.1
p
pp
Animato
f
sfz
rit.
dim. molto
A tempo
tranquillo
pp rit. e morendo
(continues)

If one listens to a performance of Grieg's Op.71/1 – **CDEx.2-11** – the opening of which represents a paraphrase of the Swedish folk melody, and immediately afterwards listens to Bill Evans' accompaniment to Monica Zetterlund's vocal solo on another Swedish folk tune ('Vindarna sucka uti skogarna') ('The Wind Blows Out In The Forest') – **CDEx.2-12** – the musical language of the respective harmonisations by Grieg and Evans provides a clear reminder that only half a century separates the two, a short time span made even shorter by the common culture based on the artists' natural respect for the disarming strength of the original material. In Grieg's case he has by a musical sleight of hand camouflaged the original melody by altering certain of its intervals, for example substituting a «modal» 7^{th} of «D» for the original sharpened seventh in the folk tune (see Ex.25, b.2, beat 1), a device also used by Miles Davis in his 1952 recording of 'Dear Old Stockholm' where the D# is simply omitted from the melody line. Grieg has altered the length and the rhythm of the melody, substituting a sequence of dotted quaver-semiquaver pairs for the original mostly evenly-paired quavers, and reharmonising his version to such a degree that it acquires a quality which causes the listener to experience a feeing of *déja-vu*, without knowing why. Grieg is here thinking and behaving as a jazz musician would. Evans contents himself with a (for him) simple harmonisation under the vocal, the listener being absorbed in Zetterlund's personal interpretation of the native melody. Grieg is recognised as Grieg, the music sounding Norwegian and classical, but not Evans as Evans, the music sounding Swedish and folksy. The pianist here could equally have been, for example, Jan Johansson.

Another track from the same session, 'Jeg vet en dejlig rosa' ('I Know A Beautiful Rose') begins in common time and out of tempo, suddenly going over into a medium swing jazz chorus where the pianist is immediately identifiable. Here Evans' chord voicings colour the whole with an American gloss: [50] **CDEx.2-13** (melody on following page)

Ex.26



Some might call this a culture collision. The present writer prefers the term culture dialogue. A collision usually results in damage of some kind. Here there is nothing that suffers. Adherents of the original folk melody still have this intact, neither Zetterlund nor Evans injure their reputations, none of the music is compromised, and the world is one fine recording better off. There is no intended criticism here of Evans' ability to integrate his personal style into a totally different musical milieu – he is the last person one could have singled out on grounds of insensitivity to surroundings – but rather an attempt to illustrate that the Scandinavian «folk music-jazz» ethos cannot be entered at will, even by a musician of Evans' calibre. Only two years previously, on a studio session in New York, he had recorded 'Danny Boy`, a qualitative Irish counterpart to 'Ack Värmeland`, with Shelly Manne and Monty Budwig. Here his interpretation of the folk melody is masterly, ridding it of all sentimental accretions and transforming the whole, with a new-found harmonic radiance, into an exquisite timelessness.[51]

Grieg's Op.71 appeared in 1901, and was to be his last set of *Lyric Pieces*. They were not amongst his most distinguished, and the formula was paling. It may well be that Grieg in his maturity himself became dissatisfied with his own self-distancing from his native folk music roots and his «other half» began to assert itself. In 1903 came his Op.72 *Slåtter (Norwegian Peasant Dances)* already referred to in Chapter 1. These are a special case in that their style in intensely national: the special «Norwegianness» of the set, which it will be remembered consisted of Grieg's reworkings of Halvorsen's fiddle transcriptions, would come to have far-reaching effects for jazz many years later, but only in his native land.

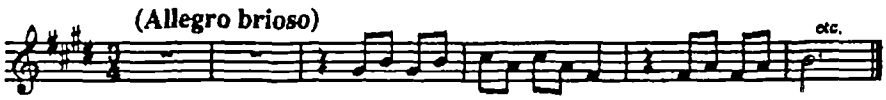
As far as Sweden was concerned, the *Lyric Pieces* , the songs and the *Piano Concerto* were more typical of the familiar Grieg style which would exert the greatest influence in that land, and which has to the greatest extent placed its harmonic stamp on the work of that country's school of jazz from the 1950s and beyond.[52] In his survey *Five Centuries of Keyboard Music* John Gillespie comments:' The strongly individual accent that marks Norwegian folk music is missing in Swedish folk music. Most native Swedish composers turned to Germany for models, but unfortunately they had considerably less to say than their Germanic prototypes' (Gillespie 1965, 289). There is evidence for the view that Grieg was well known in Sweden on account of both the quantity and the quality of his production. Selected pieces from his Op. 72 will be discussed in Chapter 3 when the various Norwegian dance types are considered . It was always on the cards that either a Swedish or a Norwegian jazz soloist or group would record an album based entirely on Grieg's compositions, but the waiting time was long. Duke Ellington had already recorded suites based on the *Peer Gynt* incidental music for Columbia in Hollywood in 1960, but these fall geographically outside the scope of the present work. It is of historical note that the recordings were banned on both Norwegian and Swedish radio, and even a lawsuit followed, which Ellington won. As one Norwegian commentator wrote:' It is no small achievement to have redefined a revered composer in a way that caused the pillars of society to invoke the sanctity of law and custom'.[53]

It took some years for the dust of this encounter to settle in Norway, but as late as 1986 the Swedish stalwarts Domnérus, Gustafsson, Hallberg and Riedel assembled in Rainbow Studios in Oslo for the Norwegian label Kirkelig Kulturverksted to record an album of jazz versions of some of Grieg's best-known shorter compositions. In his liner notes for the album which bears the title *Bluenotes From Troldhaugen* [54] Eyvind Solås, former Head of Music for Norwegian State Television, comments that had the album been issued twenty years earlier it would have caused a domestic scandal, as Ellington's contribution had done. Grieg was looked upon as a national musical monument, his music representing so-called «eternal values», and something so fine and distinguished should not be tampered with. Solås reminds us that Grieg, early in his career, had himself composed «accompaniments» to certain Mozart piano sonatas for a second piano which must also

have raised eyebrows stylistically. But by 1986 attitudes had changed. Domnérus and his Swedish colleagues had themselves been in the forefront of the «One Music» movement for over 25 years, and were held in the highest esteem by the Norwegian musical public.

Bluenotes From Troldhaugen has taken its place among the classic Scandinavian albums of the half century for the excellence of its arrangements and the performances, which are virtuoso. The content has a third-stream tendency, resembling the sort of thing the Modern Jazz Quartet had been doing many years before, for example their versions of 'Bachianas Brasilieras' by Villa-Lobos from 1964 and 'Concerto de Aranjuez', based on Rodrigo's work from 1969. The first track is Bengt Hallberg's arrangement of 'Once Upon A Time', Op.71/1 **CDEx.2-14** which retains Grieg's harmonisation for the first 16 bars (see Ex.25). In the middle, springdans section Hallberg employs an imitative figure based on the melody in bb.19-22,

Ex.27



working up to a more freely harmonised jazz waltz sequence led in by a bass solo followed by a more intense rhythmic dialogue involving all the instruments before the D.C. repeats the opening material. The pure jazz content is fleeting, but the whole is well-proportioned, with effective use of the dynamic possibilities available from piano, electric guitar, alto sax./clarinet and double bass. Grieg is clearly the dominant voice here, both as to harmony and to form. Jazz takes second place in the performances, which are saved from lapsing into the commonplace by the combined calibre of the musicians involved, but even they have to work hard to prevent a certain sameness creeping in, and the album is best listened to in more than one sitting. The recording had no immediate follow-up either from the Swedish or the Norwegian side, and its somewhat anachronistic position made it more of a curiosity than a pioneering contribution to the evolution of a Scandinavian jazz tradition, in which the four participating musicians themselves had played leading roles since the early 1950s.

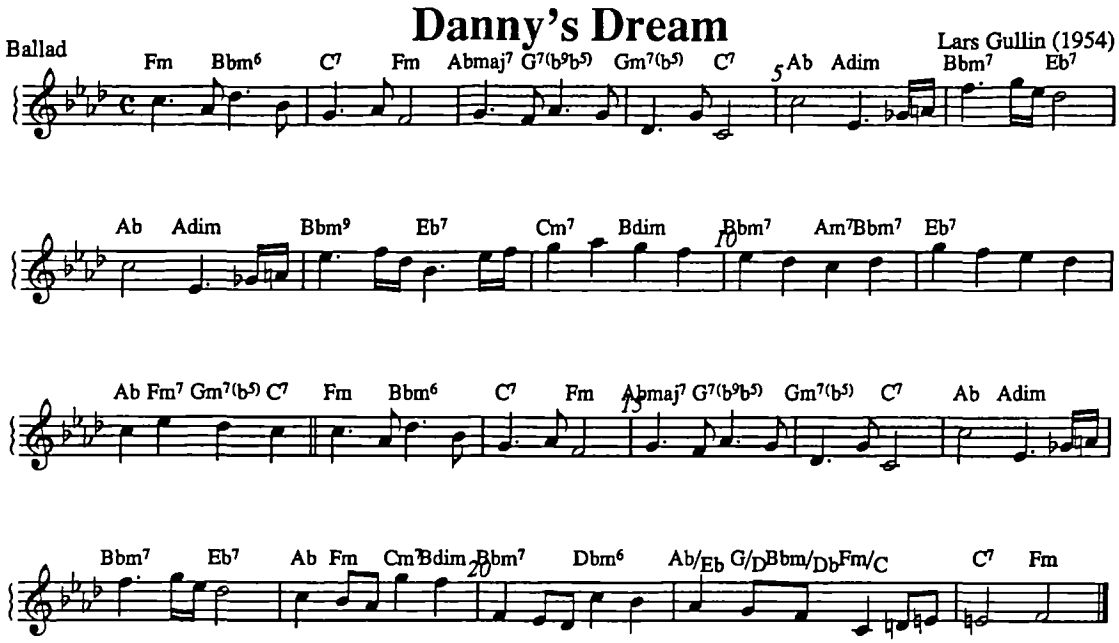
Grieg's mainstream output was the dominating influence throughout Scandinavia at the time that Norway acquired its independence from Sweden in 1905, and after. His compositional house style, with its *penchant* for chromaticism in the inner and bass parts, fragmented and motivic melodies, its intriguing resonances and its abundant use of dominant chords of the seventh, ninth and thirteenth set the model for not only the classical music fraternity in Sweden and Norway but also the indigenous jazz musicians, including the visiting Americans, who steered their music's harmonic progress through Sweden's jazz adventures of the 1950s and 1960s. But his last works, of which Op.72 was one, did not have an immediate effect on the composers who followed him.
These suffered the fate of other works which ended stylistic periods, being overshadowed by radical events in European music history. There was after all a gap of only ten years between the publishing of Op.72 and the première in Paris of Stravinsky's *Rite Of Spring.* Grieg's pioneering work from 1900 until his death in 1907 would have to await the passage of time and his 150th jubilee year in 1993 before the musical world at large was awakened to the fact that the last word on that composer's place in music history had not been spoken.

One Swedish composer/performer known to have studied Grieg was Lars Gullin. A romantic by nature, Gullin received the ultimate accolade from none other that Stan Getz who called him 'the most original jazz musician Sweden has produced'. The poet Gunnar Möllerstedt summarised Gullin in four words: 'Nordic summer/I played'. Gullin lived from 1928-1976, and in the course of his relatively short working life established himself and his compositions as foundation stones of the Scandinavian jazz tradition. The British journalist Keith Knox said of Gullin's compositions that they: 'recall much that is common to Swedish folk music, but the similarities have a great deal more to do with feelings than materials. Nordic contrasts of winter and summer, night and day, combine with the landscape to work a special alchemy that brings a certain awareness of the closeness of man and nature; and the music of the soul is sad music. Lars' music and the folk music of Sweden have this melancholy of endlessness in common.' [55]

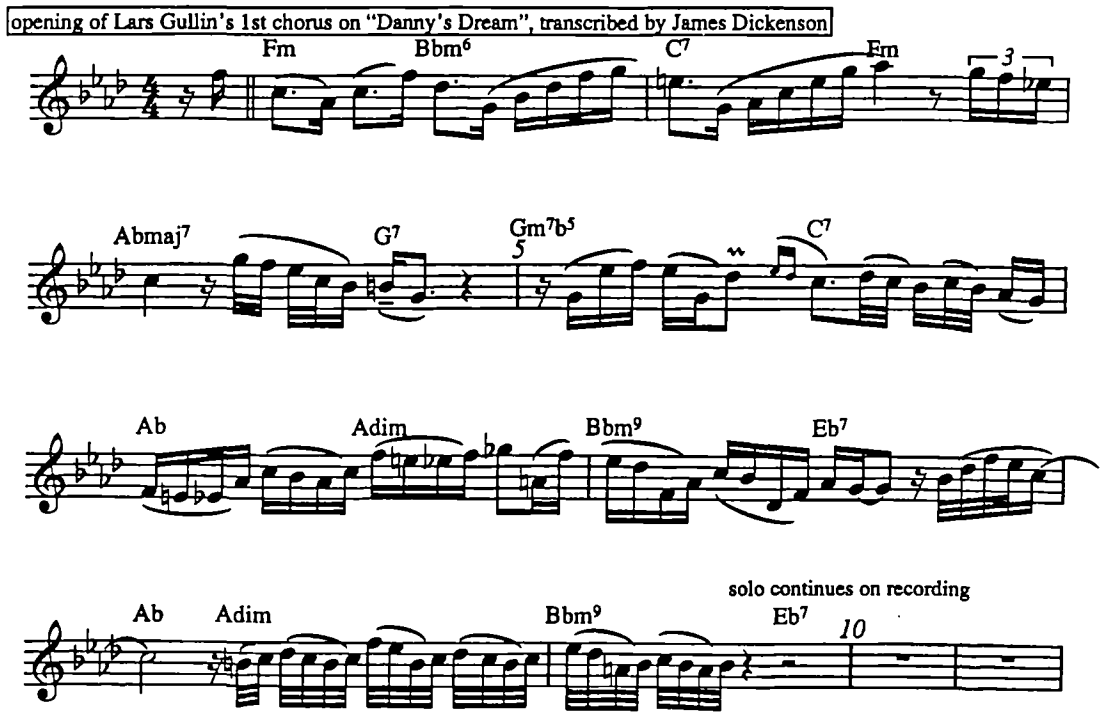
Lars Gullin photo: Orkester Journalen

According to Erik Kjellberg, Gullin disposed a tonal vocabulary imbued with a pensive melancholy which made use of characteristic Swedish folk music elements and showed influences of Nordic composers, Grieg included, that Gullin had studied in his youth (Kjellberg 1985, 144). Primarily known as a baritone saxophonist and composer, Gullin was to become the leader of a school of jazz which built on its folk music's past whilst at the same time being very much aware of the American «cool» school exemplified by Mulligan, Getz and Konitz. His recordings were released in the USA - where he won a «Downbeat» award in 1954 without ever having visited the country - and Europe. His celebrated composition ´Danny's Dream` from 1954 [56] is an example of how slightly unpromising material on paper (e.g. «bridge» bb. 9-12) can reach unexpected heights when interpreted by a master: **CDEx.2-15** (music on following page)

Ex.28 Theme



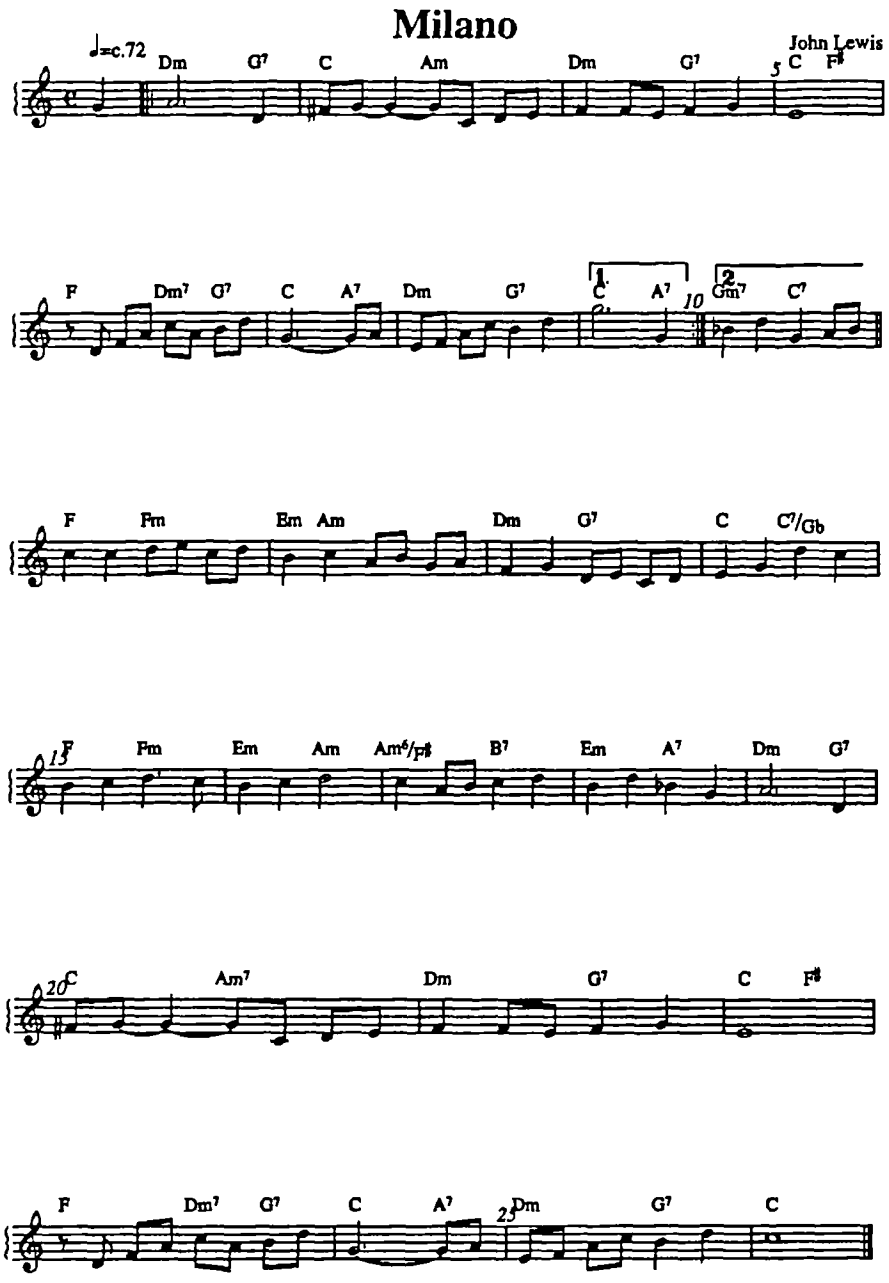
Ex.29



The music is classically constructed. The opening dotted rhythm serves to unify bb.1 - 4 and their repetition in bb.13 - 16: bar 5 begins in the relative major with a two-bar echoed rhythm, the melody being subtly varied in b.8: bb. 9 -12 are calmer, with chromatic

colouring in the bass line. The coda (bb.19 - end) is built on material from bb. 9 -10. The piece can be seen to be built on four distinct rhythmic motives. Its harmony is derived from late nineteenth - century romanticism, its chromatic bass line following the Grieg tradition. Gullin's improvised arabesques are Chopin-like, and follow the chord scheme meticulously. 'Danny's Dream` is reminiscent, in its courting of classical harmony, of certain of the compositions John Lewis wrote for the Modern Jazz Quartet, for example 'Milano` and 'Django`, published in Sweden in 1960.[57]

Ex.30



Here Lewis exhibits many of the hallmarks of Gullin's style; classical European harmony, an elegant melody line which varies its contours to create and release tension, together with motivic themes used with the greatest economy.

Constant Lambert's prediction in 1934 that 'The development of jazz is now clearly in the hands of the sophisticated composer...the jazz composer is now stagnating, bound to a narrow circle of rhythmic and harmonic devices and neglecting the possibilities of form. It is for the highbrow composer to take the next step...' (Lambert 1934, 161) is with hindsight of limited relevance because of what we know Lambert meant by highbrow. But Lewis and Gullin were sophisticated composers, and the influence and popularity of their music only serves to underline Lambert's opening sentence. For Lewis, as for Gullin, the European classical tradition had always been there – the difference was that Gullin had grown up in its midst, whereas Lewis had been educated into it. Conversely, Lewis had performed bebop at first hand in New York in the company of Davis, Gillespie, Parker and others, whereas Gullin had never once been to the States.

Happily for Sweden, their native talent was of such quality that they were not dependent on influences from abroad to attain world-class standards. This situation had another positive feature in that there was never a shortage of foreign musicians of top quality waiting to visit Stockholm to work with the Swedish musical élite. A group such as the Modern Jazz Quartet was well known in Sweden but little known in Norway outside the ranks of avid record collectors, an example of the more insular situation prevalent in that country. The group's vibraharpist Milt Jackson was described in an article by Olav Angell in the *Oslo Dagbladet* in 1954 as 'representing something new in post-war jazz, which to a great extent has been over-intellectualised and has shown signs of sterility' (quoted in Stendahl & Bergh 1997, 277). Lars Gullin was known in Norwegian jazz circles, and he is shown in a photograph from Oslo's New Theatre early in 1955 with, among others, trumpeter Atle Hammer and pianist Einar Iversen (Stendahl & Bergh 1997, 43) and again at the Students' Union in Oslo with guitarist John Kongshaug and other Norwegians (Stendahl & Bergh 1997, 128). The respected Norwegian jazz critic Bjørn Kolstad wrote an impressive article on European jazz for *Bergens Tidende* on 4 February, 1955. Inspired by recent LP recordings by Gullin he commented:

> Jazz has hitherto been practised by many gifted European musicians. But European jazz has not previously adapted itself to any national characteristic style, it has been a slavish copy of American ideals, and it has in fact been evaluated according to how closely it could copy American models...[but in Gullin's case he found something different] Here was a mood we have never heard in jazz before...Gullin himself played so that we felt we were on home ground, we felt that perhaps we, in our corner of the world, could in such a way make jazz our own.... (quoted in Stendahl & Bergh 1997, 280). [present writer's brackets]

Ten years later Gullin appeared at the Molde Jazz Festival, sharing the honours with *inter alia* the Copenhagen contingent of Dexter Gordon and the Kenny Drew Trio (with Niels-Henning Ørsted Pedersen and Alex Riel). This was the only time Jan Garbarek heard Gullin's ballad playing live, an experience he would never forget. Garbarek also experienced a meeting with George Russell who sat in one evening with Jan's group at the Alexandra Hotel during the same Festival. The year 1965 at Molde must go down as the year of the Scandinavian Jazz Summit meeting. Contacts were made and links forged which would have long-term meaning for the development of the Scandinavian jazz tradition in general and for Jan Garbarek's career enrichment in particular.

(c) George Russell

Russell, during his Swedish sojourn in the 1960s, wanted to engage both Garbarek and his drummer Jon Christensen for his Stockholm band, but Garbarek was still of school age and Christensen had to travel alone. Garbarek recalls his first meeting with Russell thus:

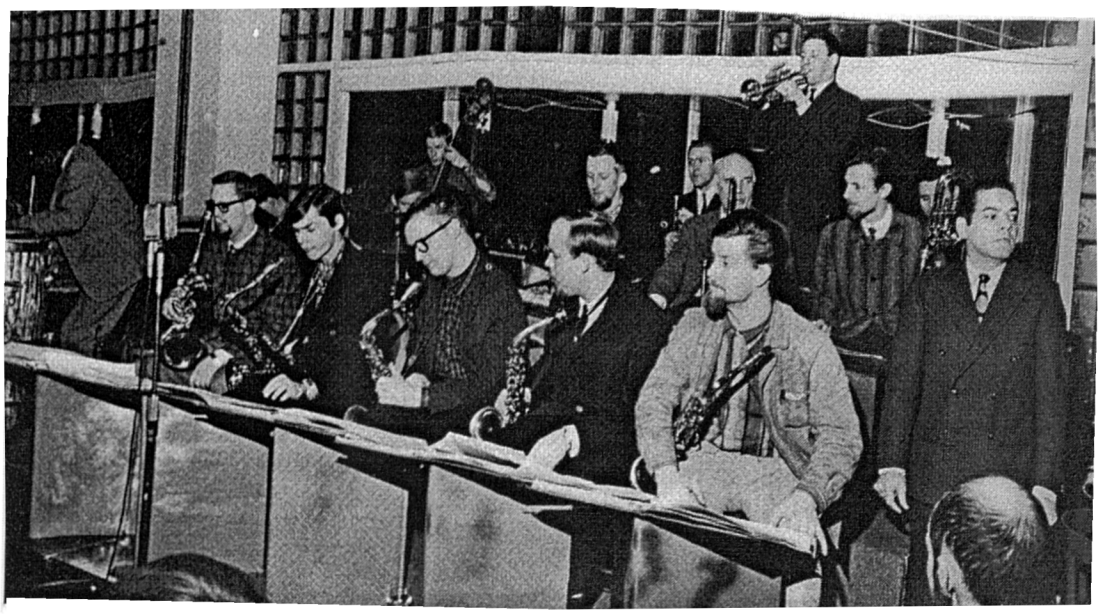
> You can imagine how it was to be so young and to get attention from such a person – who was interested to have me with him, to play and so on – that meant very much at that time. And the meeting with George was also my first meeting with a type of music-theoretical thought process. I really didn't have much of a clue about the existence of such. I had never learnt such things previously, so that was my first taste (Dybo 1996, 39).

Garbarek read, and admits being greatly influenced by Russell's treatise *The Lydian Chromatic Concept of Tonal Organisation and Improvisation* from 1953.

The Concept, completed in the early fifties, was the direct source of the modal experiments of John Coltrane, Miles Davis and others. Gil Goldstein summarises Russell's book thus: 'This concept is based on the idea of tonal gravity, resting the tonal organisation of music firmly upon a tonal centre, inferred by a vertical factor (a chord) or a horizontal factor, the tonic to which a melody or sequence of chords tends to cadence.' (Goldstein 1993, 116). Mike Gibbs has said that 'The way I saw George Russell's *Lydian Chromatic Concept* was that one could be chromatic in a tonal situation. I saw that any note was available over any chord. I don't have a system for doing this, but I'm still finding ways of using some notes over certain chords` (Goldstein 1993, 96).

A question which ethnomusicologists would surely wish to put is: was Russell's *Lydian Concept* philosophically in tune with the folk music ethic? Russell said 'Nothing on earth would have made me pursue the direction I have pursued other than that I think music is man's highest language. That's why it's understood the world over...You should be able to feel music and learn how to live your life or solve problems....` (Goldstein 1993, 104). Garbarek himself described Russell's book as 'a technical guide, a handbook of jazz improvisation.` [58]

Russell was directly responsible for assembling and securing the cooperation of Norwegian and Swedish musicians. A rare photograph (Kjellberg 1985, 212) shows the big band led by him at «Gyllene Cirkeln» in Stockholm in 1967. This was one of the relatively few occasions in Scandinavian jazz history where so many top players were to gather under an American's direction, the Swedish Radio Big Band under Quincy Jones in 1958 being another example. Later recording sessions led by Russell in 1967 cast the net much wider; Garbarek, Christensen, Terje Rypdal and Arild Andersen plus percussionist Egil 'Bop`Johansen – who was also present with Quincy Jones – all these were representative of the folk music-jazz milieu in Norway at some time in their careers, sitting in the same studio as the cream of the corresponding leading Swedish players such as trumpeter Jan Allan, saxists Domnérus, Rosendahl, Åberg and Rosengren, the latter much admired by Garbarek.



George Russell Orchestra, Stockholm, 1967 (Garbarek is 2nd from left in sax.row)
photo: Christer Landergren

Three years later Russell (on piano) together with trumpeter Stanton Davis and the four Norwegians Garbarek, Rypdal, Andersen and Christensen were to record *Trip to Prillarguri.*[59] Michael Tucker experiences the music thus:

> The music's many pleasures include the trilling, suspenseful lines floated over the ostinato, riffing modality of Garbarek's opening ´Theme`; a deeply grooved, rocking version of George Russell's ´Souls` and a poised, potent reading of his classic ´Stratasphunk.` The record also offers the only opportunity commercially available, so far, to hear Garbarek playing an Ornette Coleman composition…Garbarek's subsequent solo [on ´Man on the Moon`] evinces the fast-developing, ferocious power of his sound at this time: he moves from piping, surreal abstractions in the extreme upper areas of the tenor to full throated, practically bestial blues-soaked phrases in the middle and lower registers of the horn. Above all, the record demonstrates the considerable empathy – and speed of thought – these genre-crossing musicians were able to draw upon. (Tucker 1998, 130)

This recording was to be followed two years later by Garbarek's first encounter in a studio with a Norwegian folk tune [60] and Tucker's comments on Garbarek's performing style at the time confirms the influence of Ayler and Coleman audible on the latter session.

Don Cherry also appeared at the time as guest with the Russell orchestra, the icing on the cake as far as the internationalising of the musical ingredients was concerned. Cherry was credited by Garbarek as being the starting influence for his and other Norwegians' investigation of their indigenous folk music: 'It was Don who first got us interested in our own folk music, who made us realise how much there was to check out in our own back yard. We were to make a radio broadcast once, and Don asked us if we couldn't perhaps play a Norwegian folk tune. That wasn't exactly what we young Norwegian 'jazzers' were into at the time! But we came to change'. (quoted in Tucker 1998, 119). Cherry worked with Rosengren and his associates in the late sixties, for example in 1969 playing a concert in Uppsala with the Turkish drummer Okay Temitz, Rosengren and another saxophonist Tommy Koverhult. Two years after that a new group called *Sevda* appeared on the Swedish scene led by another Turk, trumpeter Maffy Falay. Temitz was also in this band, which consisted of a mixture of Turkish and Swedish music and musicians, and in 1972 joined forces in Stockholm with two South Africans, Mongezi Feza and Johnny Dyani, recording *Music for Xaba* (Sonet). These experimental groups showed that the ethnic input from many lands and music cultures could widen the scope of the language of jazz, giving new stimulus through the use of new instrumental colours and more unusual time signatures. Cherry's own playing style was remarkable for its versatility. His willingness to improvise collectively endeared him to the «free jazz» movement and his leanings towards non-chord based music (as in the case of Ornette Coleman) caused him to be much sought-after in non-bop quarters.

(d) Sweden in 1970

The scope and quality of jazz activity in Sweden during the twenty years or so following the end of World War II must be rated as one of the most interesting in the c.100

years' history of jazz. Built up on the firm foundations of a rich native folk music tradition and well-established communications with the United States one should have expected much from the educated and disciplined cream of the Swedish musicians of the day, who already by 1950 had presented a first-class ensemble at the Paris Jazz Festival (1949) including clarinettist Putte Wickman, and sent another world-class clarinettist, Stan Hasselgård, to work and record with Benny Goodman in the States. In return came a steady flow of American musicians to work, and, in some cases, to live for periods in Sweden, which already in 1947 was visited by Chubby Jackson's Sextet with Conte Candoli (trumpet), Terry Gibbs (vibes), Lou Levy (piano) and Denzil Best (drums). They recorded whilst in Sweden. In 1948 came Dizzy Gillespie's Big Band with John Lewis on piano and Kenny Clarke on drums. James Moody (tenor sax.) came in the autumn of 1949 and recorded with Swedish musicians. With his recording debut at the tender age of 15, Bengt Hallberg brought an early interest in the work of Lennie Tristano to bear on his attitude to harmony in jazz arranging, always an important work-area for him, and Gösta Theselius, another first-class arranger, was familiar with the pioneering work of Kenton, Gillespie and other American big bands, himself leading a 20-piece experimental band from 1948 - 49. American jazz recordings were readily available in the shops. Swing, bebop, New Orleans, Dixieland – all styles actively represented on the Swedish jazz scene. New record companies were launched, e.g. Metronome in 1949. Swedish jazz clubs benefitted from the foundation of a National Jazzclubs Union in 1948.

Both the Swedes and their American visitors had history on their side. The post-war period was one of expansion in Scandinavia, but the starting point varied greatly from country to country. Money was becoming more plentiful, as was work. Jazz in Sweden did not have a particular political role – the country's democratic, white European society formed a tolerant «backdrop» to a jazz musician's everyday. Audiences were young, well educated and open minded. The work of Americans Quincy Jones and George Russell in Sweden was of central importance in the formative years of a Scandinavian jazz tradition - the expression «formative» is carefully used in this context. That the two enjoyed cult status among Scandinavian musicians is not difficult to comprehend. Both had the best

credentials, Jones via Lionel Hampton and Russell via Gillespie. The two clearly had something of a charismatic effect on their more reserved Scandinavian colleagues. Jones was at the time an avowed fan of Swedish folk music, a colourful arranger in a bebop-based style who, whilst utilising the whole palette of big band effects, had a keen ear for individual instrumental timbres. Russell, through his *Lydian Concept,* was more overtly academic in his approach, without sacrificing his sense of humour, and was more of a pedagogue in his attitude than Jones, who was very much a showman in the best sense of the word. Their joint contribution to the emergence of a Scandinavian jazz tradition lies in their intense professionalism, a quality which could be more easily appreciated in Sweden in the 1950s and 1960s than in Norway, where amateurism in music was deeply ingrained in society, and which to this day constitutes a hindrance to the process of raising musical standards in many rural districts.

Jones, Russell and Cherry showed the Scandinavians what they could achieve, and all who took part in their jazz «mini-universities» had ample time to find hidden depths in themselves and to acquire confidence and experience before going further in their own countries and abroad to distinguish themselves in improvised music, composition and experimentation. Cherry in particular was in the forefront of the movement soon to be known as «world» music which was to impinge upon certain areas in Norwegian jazz frequented by Russell *alumni* such as Garbarek, Jon Christensen, Terje Rypdal and Arild Andersen. Already in 1960 Russell had prophesied that many new sounds and rhythms would have to find their way into the language of jazz to help compensate for its then inadequate musical palette, and Garbarek's «Open Space» aesthetic (the term coined by Garbarek's Norwegian biographer Tor Dybo) follows such a line of development.
It is clear that the developments which took place in Norwegian jazz after 1970 did not occur in isolation. The compositional techniques used by Andersen and Garbarek were test-driven in the workshops of Russell in Stockholm and fine-honed in Norway as individual careers developed and opportunity allowed. Ethnic co-operation, often in the shape of immigrant percussionists, helped to broaden the rhythmic palettes of the Norwegian arranger/performers, but Norwegian jazz has never lost contact with its roots, both classical and folk. Norwegian folk music was just one element, albeit a major one, in the unfolding of the history of Norwegian jazz in the sixties, seventies and later.

Artists of Garbarek's stature removed much of the cloistered reticence which had earlier been a hindrance in getting the best of the indigenous folk music out of the meadows and from the parlours it so rightly belonged in, and on to the world stage. Grieg had done the same for Norwegian folk music in the classical arena over 50 years earlier, and now it was the turn of the jazz *collegium.*

CHAPTER 3

(a) Introduction – Norwegian jazz after 1945

In the light of the comparison of those parts of the respective backgrounds to post-war Swedish and Norwegian jazz already discussed in the previous chapter it is clear that Norway was disadvantaged as regards the foundation of an indigenous school for a period of no less than 20 - 25 years after the close of hostilities in 1945. Stockholm was the magnet which drew away from Oslo much of the top talent in Norwegian jazz, but as a result of increasing domestic wealth and the gradual widening of perspectives in music life, particularly in higher education, conditions at home for the performance of Norwegian jazz of a higher standard improved. The period 1950 – 1960 is comprehensively catalogued in Stendahl and Bergh (1997) but their text nowhere mentions Norwegian folk music. During this period Norwegian jazz musicians in their home country continued to plough the American furrow with considerable commercial success, with thirty jazz clubs on the register of the Norwegian Jazz Society in 1960. However, in 1965 came a collapse in the jazz milieu leaving the capital city without a single operative jazz club. Jazz chronicler the late Johs Bergh (in *Jazz i Norge* 1975, 100) has pointed out that this «collapse» phenomenon had nothing to do with jazz performers at the time, but was more likely the result of a change in the structure of jazz presentation, formerly carried out by record collectors, but after 1965 largely by the musicians themselves. The year 1965 is therefore a very important watershed in the history of Norwegian jazz. The Norwegian Jazz Forum was established the same year, leading to a regional spreading of jazz activity

of a less commercial nature than hitherto, and parallel with the reduction in commercial appeal grew a new cultural prestige leading to jazz concerts being given in museums, churches and other centres previously unvisited by jazz musicians. Coincidentally, but perhaps prophetically, George Russell's Sextet had been engaged to perform at the Molde Jazz Festival in 1965, to be followed in 1968 by the Swedish singer Monica Zetterlund and Don Cherry playing both trumpet and piano.

The also-new Kongsberg Jazz Festival, after a near-disastrous start, took the bold step in 1969 of commissioning Arild Boman's *Ecumene* for 13 musicians, performed in Kongsberg Church to a large public. George Russell also guested the festival with *World Loved By Nature* for quartet and tape, as did Jan Garbarek with his new quartet with colleagues Rypdal, Andersen and Christensen, all Russell *alumni.* 1971 saw another festival commission, this time for Russell, who produced a work called *Listen To The Silence* for a student choir plus an 11- piece band, again in Kongsberg Church to a full house.[61] The period 1965-1975 in Norwegian jazz history was spearheaded by the jazz festivals in Molde and Kongsberg, and it was there that many young Norwegians met «live» professional jazz, not least that coming from Sweden, for the first time.

(b) The influence of Norwegian folk music on Norwegian jazz

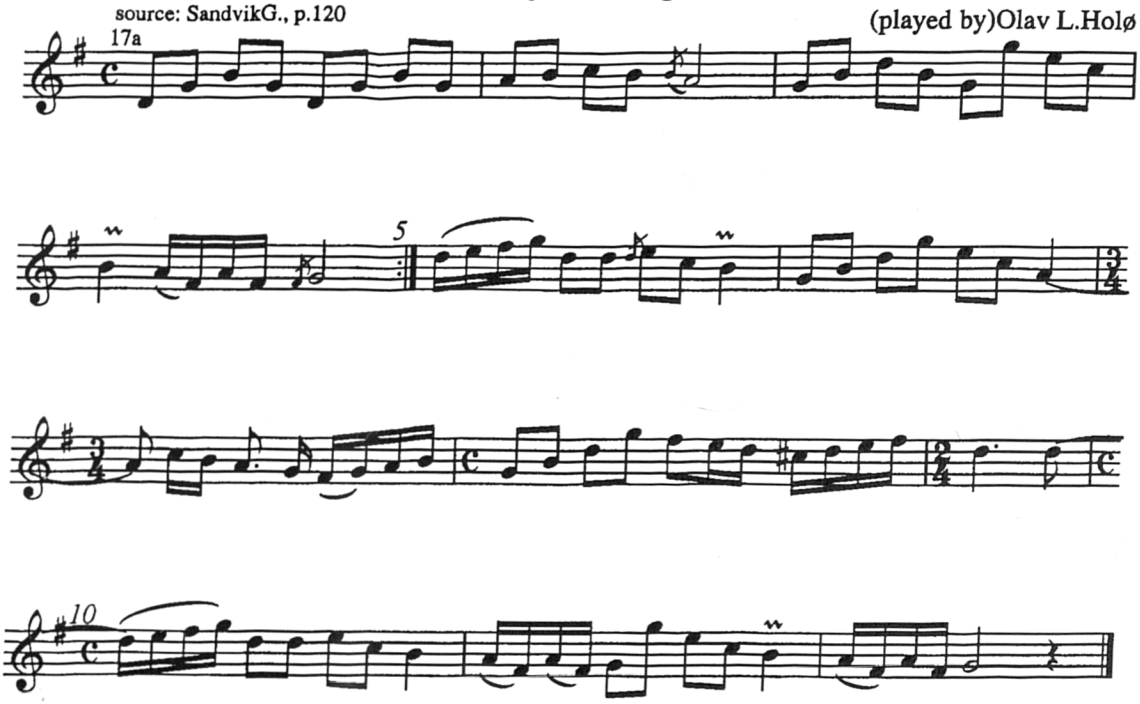
When Jan Garbarek went into Arne Bendiksen's studio in Oslo on 8 November, 1972 in the company of bassist Arild Andersen and percussionist Edward Vesala and recorded the album *Tryptykon* for Manfred Eicher, with Jan Erik Kongshaug as soundman, he made two musical statements which were to have both immediate and far-reaching consequences for Norwegian jazz history. Surrounded by a framework of free jazz, the album includes two tracks, 'Selje`, a willow-flute tune, atmospherically direct from the fjord and 'Wedding March` (Bruremarsj), directly based on a fiddle melody of Olav Holø (in Sandvik 1948, 120): see Ex. 31 below.

Willow-flute (Ledang 1979, 9)

Ex.31

Bruremarsj(Wedding March)

source: SandvikG., p.120 (played by)Olav L.Holø



A melody well known to all Norwegian folk musicians, Holø's version is but one of many variants, and Garbarek gives it a rumbustious and very humorous workout, charging it with an energy untypical of the somewhat stately nature of its source. The performance suggests that the wedding band is well refreshed, hazy memories lingering on! **CDEx.3-1**

Sandvik (1943, 10) relates the comments of a former fiddler Johan Elgshoen (b.1853) who reported in his youth hearing an abundance of music at weddings; when the bridal procession came from the church; when refreshments were served outside; when the

guests processed in (in march time) to the wedding feast; when the food was carried in; finally, when the morning toast was poured out for all who had spent the night in the neighbourhood. There was much for the musicians to do, and good players were in constant demand.

Sandvik (1943) contains thirty-five transcriptions of wedding marches of which twenty-four are in the major, seven in the minor, one is «inclined» to minor and four have medieval characteristics. In the modern Norwegian church wedding the bride walks up the aisle to a wedding march, not necessarily Norwegian, and usually played on the organ. At the conclusion of the service the married couple leave to the strains of another, often led by one or more fiddlers and often to a local melody. The tempo used by the fiddlers is slow, reflecting a traditionally «serious» attitude to all that took/takes place in the Church.

How much Garbarek's *Tryptykon* influenced other jazz musicians is hard to estimate, but the album had a historical value if only for the fact that it was the first time Garbarek had used a Norwegian folk melody as the basis for his improvisations. He was back in the studio in August, 1975 for the record label MAI in the company of a group of young, talented Norwegian musicians to record an LP which came to be called *Østerdalsmusikk,* named after and out of respect for Sandvik's collection of the same title which has become a national «bible» for the folk music milieu. The recording is listed in Bergh (1999, 360) as follows:

ØSTERDALSMUSIKK
Torgrim Sollid, tp, fl, per, Lars Martin Thomassen, flh, Jan Garbarek, Knut Riisnæs, Alf Kjellman, fl, s, Erling Aksdal, p, Bjørn Alterhaug, b, Ole Jacob Hansen, dr.

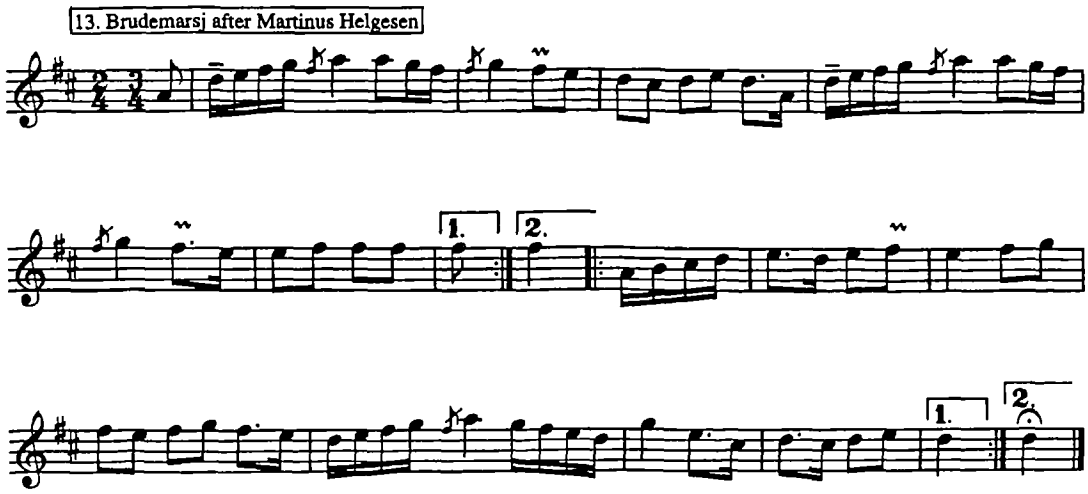
Oslo 11. - 17. Aug. 1975

Bukkehornlåt	Mai 7510, Con CCLP 3110
Bruremarsj I, II, III	–
Pols I, II, III	–
Halling I, II, III, IV	–
Bånsull I, II, III	–
Gukko	–
Kulokk I, II	–
Salmetone	–
Kulokk fra Tolga	–
Vår gukko	–
Gukko fra Åsbygda	–

Album title: Mai = Østerdalsmusikk, Con = Heia Hedmark.

Torgrim Sollid was *primus motor* for the session, the arrangements being written by himself, Kjellman and Aksdal. All the music used as source material on this recording comes from one geographical region of Norway, Østerdalen, which on its eastern side has a common border with Sweden, reflected in the inclusion of the three pols selections. Knut Borge, reviewing the album in the 1-76 edition of *Jazznytt* acknowledged the earlier Swedish contribution of Jan Johansson in this field, called the recorded result 'a solution to a dilemma that has long existed', observed that solo contributions were few possibly due to the fact that too much «cultivated» jazz soloing might destroy the folk music essence, and noted that the players' engagement was in place. The wedding march after Martinus Helgesen from Stor-Elvdal could not be more different in interpretation than Garbarek's march from *Tryptykon* Sandvik's transcription of the melody uses both duple and triple time-signatures, typical of the *genre* and subtly avoiding monotony of phrasing (Sandvik 1943, 89).

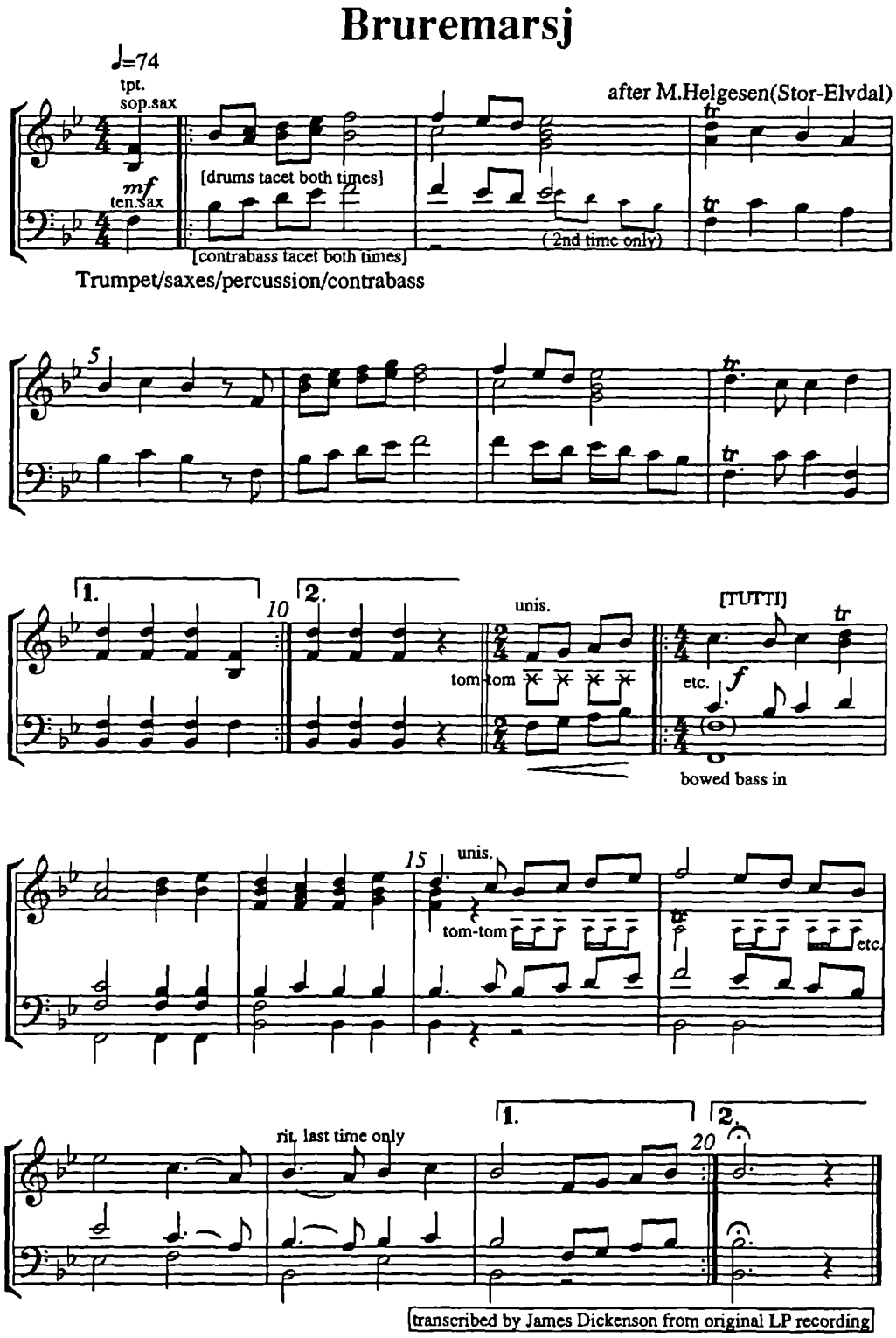
Ex.32



The ensemble version on *Østerdalsmusikk* is played by the full band, intriguingly without a trace of jazz phrasing. Instead, the arranger has shown a marked respect for tradition, profiling open fifths and fourths, recurring unison phrases and octave doublings to give the whole a medieval resonance. The tempo is slow and in keeping with Norwegian tradition. It actually comes close to the New Orleans tempo for a funeral march. Both show a sense of respect for the occasion, in both cases with religious undertones, even though both are

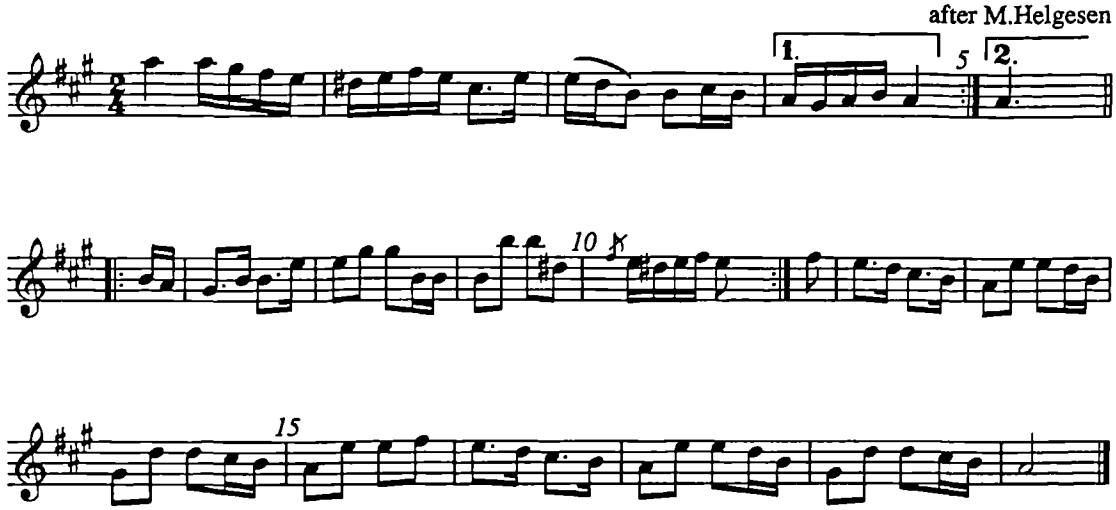
outdoor music and were not played inside church buildings: **CDEx.3-2**

Ex.33



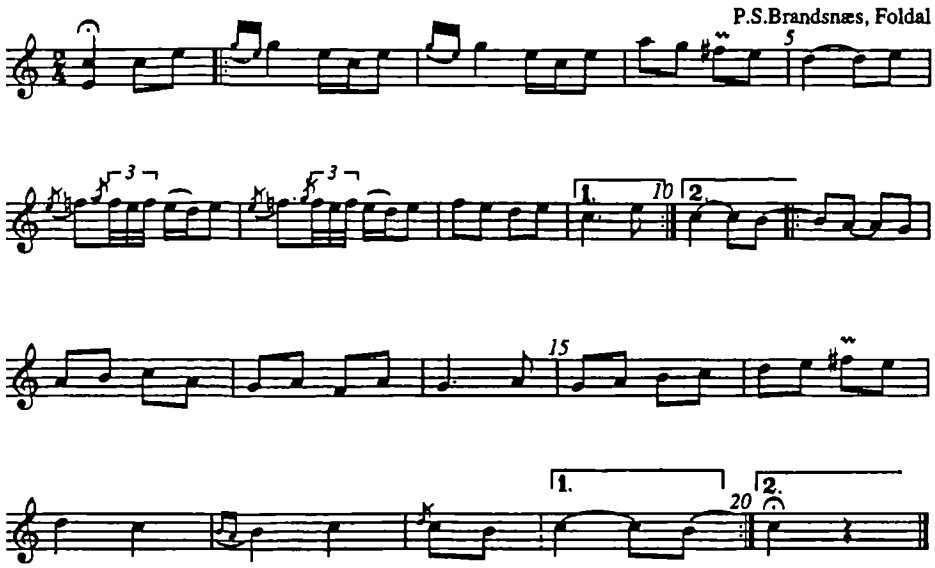
The second wedding march on the *Østerdalsmusikk* LP is also based on a source melody of Martinus Helgesen, (Sandvik 1943, 90) and again shows a harmonic ensemble approach (duple time, crotchet = 70) with one important addition. Garbarek adds some piquant syncopations on bass saxophone in the final eight bars which complement the light-hearted nature of the melody: **CDEx.3-3**

Ex.34



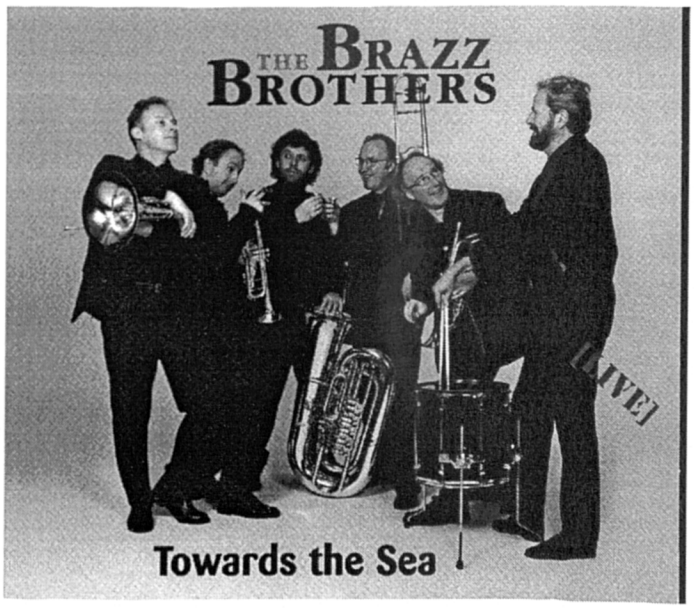
The examples so far given do not show any marked Norwegian characteristics, but many in the Sandvik collections do, as this wedding march (Sandvik 1943, 86) collected from Peder S. Brandsnæs, Fol(l)dal (b.1853).

Ex.35



The music appears to belong to the scale of C major but with an inflected fourth. The second half of the melody is syncopated and of irregular length. By comparison with the previous example, which bears signs of a slowed-down dance melody (see for example b.7), Ex.35 has a number of Norwegian hallmarks; the accented grace notes (bb.2 and 3) and decorated melody (bb.6 and 7) are strongly violinistic, and the player's foot-tapping would doubtless have been used to counter the syncopations of bb.10 and 11(vide Jan Johansson's comments, ante, 63).

Such Norwegian characteristics have had a significant influence on contemporary composers in the jazz field. Trumpeter Jan Magne Førde has achieved considerable popular success with his composition ´Bruremarsj`, written in 1991 for the ladies' choir «Cantus» in Trondheim. The composer subsequently made an arrangement for the group Orleysa (an old Norse word meaning ´to express something`) and later for Brazz Brothers. In view of the status of Førde and Brazz Brothers in contemporary Norwegian music life something of their background needs to be recorded here.

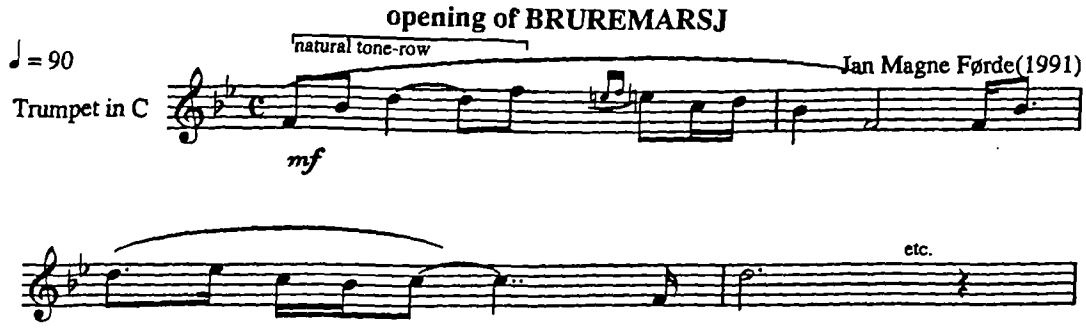


Brazz Brothers on a CD cover in November, 1997

Brazz Brothers was founded in 1981 and originally consisted of a traditional brass quintet instrumentation with two trumpets, French horn, trombone and tuba. The «brothers» contribution is genuinely founded on the musical contribution of two families, Førde (Jarle and Jan Magne-trumpet/flugelhorn, Helge-trombone) and Tafjord (Runar-French horn, Stein Erik-tuba), who come from the island of Sula off the west coast of Norway, near Ålesund. Both families were previously founders of and represented in a New Orleans-inspired band, Ytre Suløens Jassensemble, and are experts in this music style which they have further developed parallel to a lively interest in their own and others (especially African) folk music. In 1985 drummer Egil 'Bop' Johansen became a permanent member of the group, bringing his very wide experience of Swedish jazz and folk music to bear on the work of his younger Norwegian colleagues. This fact is of prime importance in the history of the development of a Norwegian jazz style and will be returned to. All the members of Brazz Brothers have contributed to the extensive and virtuoso repertoire of the group.

Replying to a letter from a Norwegian student in 1994 [62] Jan Magne Førde recognised the effects of the bringing together of jazz and folk musicians, adding that one such meeting had been the background for his own interest in folk music. He further comments that prior to the year 1994 he had composed several new tunes with Norwegian «dialect»: by collecting typical intervals from Hardanger fiddle and buckhorn and lure (natural tone-row) music it [the resulting composition] sounds very Norwegian. The first phrase in the 'Bruremarsj' is such a combination, first a natural tone-row (4 tones, consisting of the 3rd, 4th, 5th and 6th harmonics in the series) followed by descending Hardanger fiddle intervals so that the typical Norwegian folk music mood is established. The upward-rising opening tone-row F-Bb-D occurs no less than fifteen times in the melodic line, but Førde avoids monotony by sometimes using the motif as a downbeat phrase (see bb.7, 11) and sometimes as an upbeat (see bb. 8, 12), sometimes giving the phrase to the trumpet and sometimes to a unison of horn and trombone.

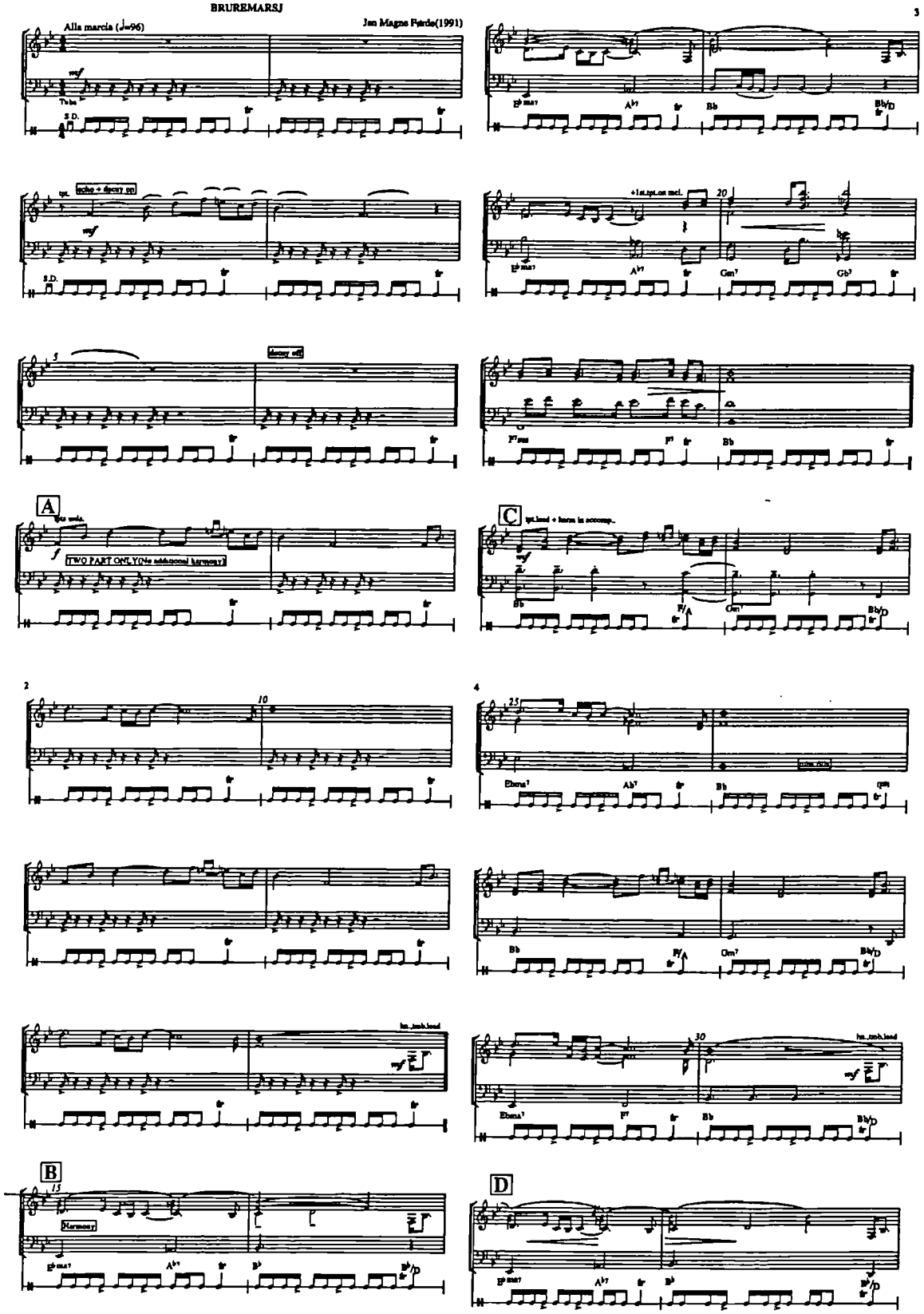
Ex.36

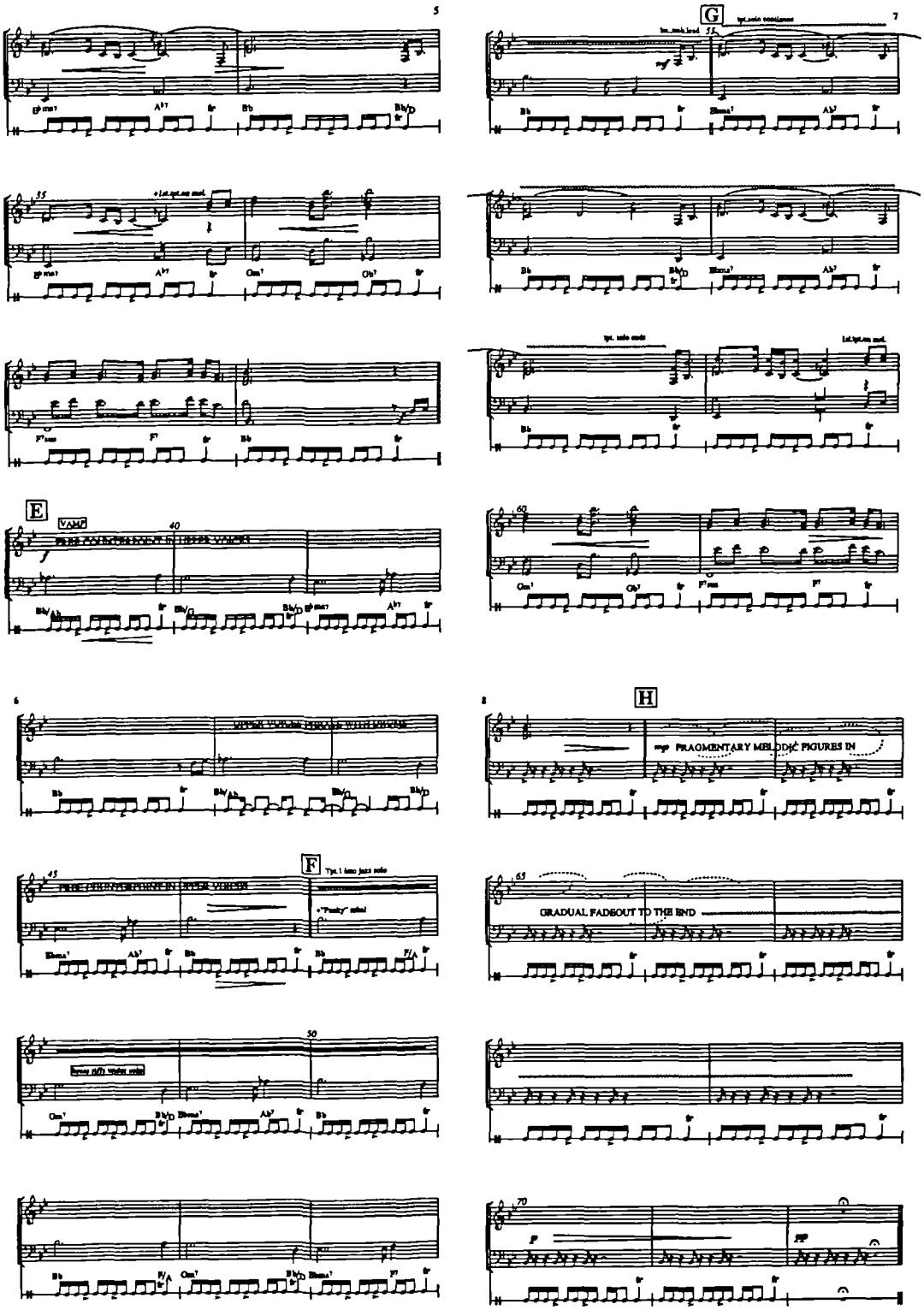


Apart from the harmonic aspects, the «scotch snap» rhythm on the last beat of b.2 and the double dotting at the end of b.3 give the whole phrase a traditional, self-confident atmosphere. Førde explains that he has used a very simple melodic development, combined with more modern jazz chording. This, combined with the fact that the rhythm is quite «hip» [composer's own description] with clear traces of a 2/4 groove, makes this composition sound traditional but at the same time there are clear references to today's popular/jazz styles.

Here follows my transcription of the Brazz Brothers recording,[63] followed by a detailed structural commentary. [In the present writer's transcription the melodic, rhythmic and harmonic contours are followed, but the notation is not intended to be complete in every detail. The score should be used in conjunction with the recorded example supplied.]

Ex.37


BRUREMARSJ
Jan Magne Fjerdo(1991)
Alla marcia (♩=96)
mf
Tuba
S.D.
echo + decay pp
decay off
A
TWO PART ONLY(No additional harmony)
C
B
Harmony
D



erratum: the missing chords in b. 59 are the same as those in b. 57 [Ebma7 / Ab7 /]

CDEx.3-4

COMMENTARY

Overall structure

The introductory bars are often used in performance as an in-march for the ensemble who preface this with random fragments of the melody emanating from various side rooms, corridors, etc. This completed, the drummer and tubaist (already on the platform) set the opening groove at b.1 and the upper instruments come in in procession – an effective theatrical touch. The structure of the piece is straightforward with an opening «A» section of 8 bars (bb.7-14) and a balancing «B» section, also 8 bars long (bb.15-22). Førde makes a most economical use of rhythmic motives, for example the closing phrase of Section «A» (last beat of b.12 + bb.13 and 14) is used as the opening motif of Section «B», the motif being repeated twice. At the close of the second repetition the melody climbs up to a high Bb in the 1st trumpet part (over a Gb7 chord) which constitutes the climax of the melody (b.20). This opening statement is followed by a repetition of this 16-bar sequence using a richer harmonisation. This is followed by a vamp section, a 4-bar phrase played twice on the recording, leading into a jazz chorus for Jan Magne Førde on trumpet (bb.47-58) at the conclusion of which the trumpet is reabsorbed as lead voice in the written harmony. At b.63 the opening tuba riff on a pedal Bb reappears, underpinning fragmentary random melodic figures from the upper voices which continue as part of a gradual fadeout to the end. The drums continue the march rhythm until the next-to-last bar, allowing the tuba the final word in b.72. The home key of Bb major is retained throughout.

Playing style

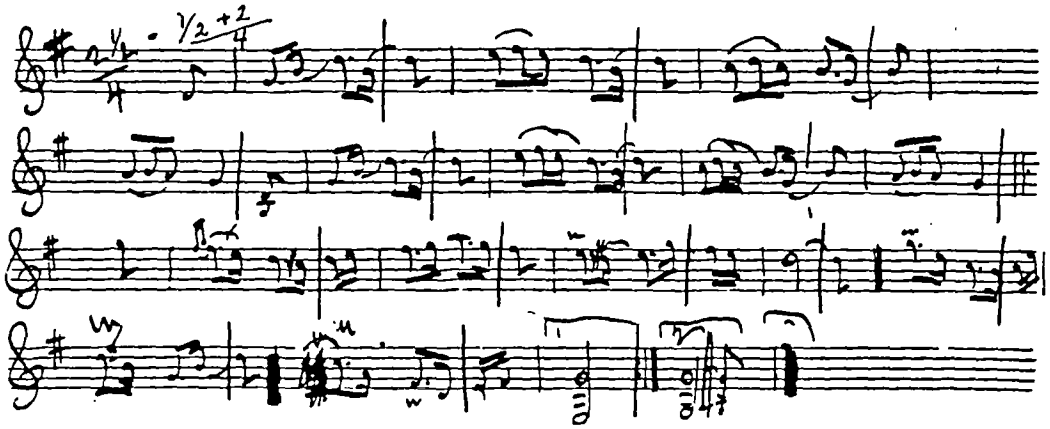
'Bruremarsj' [64] is written in a fresh, appealing style which generates a feeling of expectation and festivity. The composer makes subtle and frequent use of harmonic and dynamic contrasts to offset any risk of monotony resulting from a non-modulating key signature and permanent quadruple time. The opening bass figure in the tuba (b.1 *et seq.*) is also used harmonically by the lower instruments (e.g.see bb.23 and 24) providing a rhythmic counterpoint to the melody. The use of echo and decay on the 1st trumpet line

in bb.3 and 4 creates a «mountains and fjords» atmosphere and is in tune with another record company's «Open Space» sound philosophy on their recordings of Garbarek and other Norwegian jazz artists (ECM) - see Chapter 4 (post). It is clear that this type of sound enhancement is popular with audiences as with artist themselves, and has become almost a sine qua non in the folk music-jazz milieu. In the present example the technique is used only momentarily but to considerable effect. Tubaist Stein Erik Tafjord possesses a virtuoso technique which seemingly encompasses every known playing style. Here he phrases in a bass guitar style, and at b.47 goes over to a «funky» line under the trumpet chorus and middle-voice brass riffs (these again based on the tuba motif from b.1). Drummer Egil «Bop» Johansen maintains his opening march rhythm throughout with some effectively-placed syncopations – together with the brass – in the vamp section, creating a momentary vision of bell-ringing. Jan Magne Førde's solo at b.47 is more bop than folk in style and adds a contemporary sheen to the overall effect. The French horn and trombone are used effectively as harmony instruments and also as a unison colour in the middle of the texture, as in bb.15-19 for example. The tonic-fixation shown in the tuba's opening and closing bars is reinforced by an inverted pedal-point in the trumpet (bb.30-34) The arrangement is beautifully written so as not to be overweight, and only in bb.20, 36 and 60 do we hear open-spaced tutti fortissimo chording. The virtuosity of the players permits more frequent use of two-part texture than would otherwise be the case.

The composer also took part in a slightly earlier recording of the same melody by the group Orleysa in 1991.[65] Here Førde's solo work is given more space, the two female singers Berit Opheim and Ann Elisabeth Lunde harmonise the wordless melody in a decorated folk music style, with tenor saxist Tore Brunborg adding a third part under the voices. The combination of these with Arve Furseth's background synth.«pads» and Terje Isungset's exquisitely light and airy percussion style give the music a radiance which contrasts delightfully with the more earthy robustness of the Brazz Brothers recording. Again the arrangement and scoring are first class, and these two quite different versions of the same melody rank as outstanding contributions to the recorded Norwegian jazz/folk music genre. The work of Jan Magne Førde is further discussed in Chapter 4 (post, 207).

If the wedding march was traditionally a ceremonial high point in Norwegian folk traditions, the dance known as the **pols** had had a correspondingly revered status as a folk dance. Examples of the closely-related Swedish polska have already been considered in connection with Jan Johansson (see ante, 59 *et seq.*) but the Norwegian pols has been subjected to local variation and its complicated rhythmic aspects have caused problems for even the most experienced transcribers. The name pols is used to describe a pair-dance which is also called springar, springleik (commonly found in Gudbrandsdalen), springdans, rundom, polsk and pols(k)dans, according to district. The starting point for the dance rhythm is a three beat bar, but rhythmic variants are many (see Appendix 1). For example, in a facsimile of a notebook of Einar Övergaard from 1895 can be seen a polskdans after Johan Kjærnet, Elverum, Østerdalen notated in a 2½/4 time signature (quoted in Aksdal & Nyhus 1993, 138).

Ex.38



Sandvik comments on the Østland variant thus:

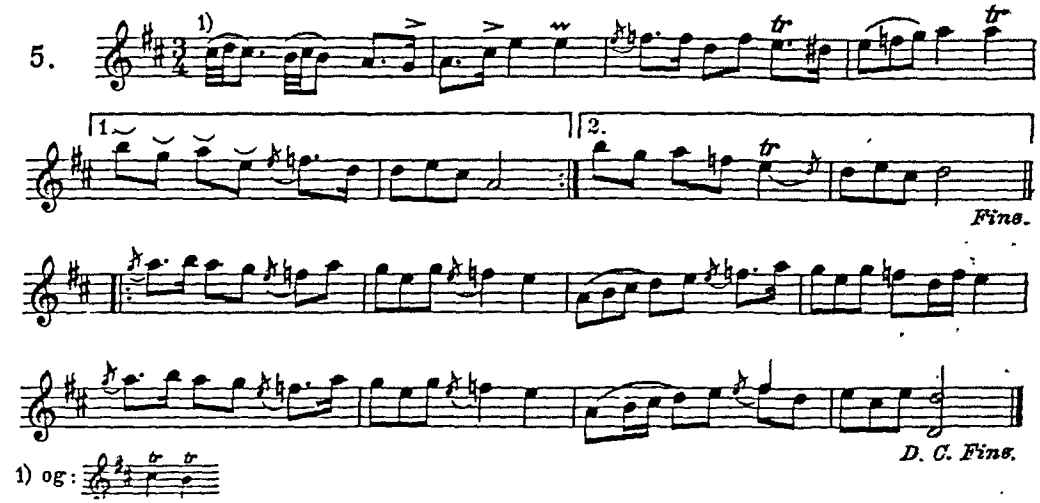
> This[difference between the Swedish and the local form] shows itself in the rhythm. The player (usually) counts 3-1, he gives two, not three, taps with his foot, so there will be an extension of the 2nd beat of the bar. The 3rd beat is somewhat shorter than the other two. In the opening stage of the dance, where the dancers playfully skip away hand-in-hand with their girls the rhythm is not so important, But once the dance starts in earnest it seems that the defined two-division gives the right energy to the swing....(Sandvik 1943, 15)

An «even» polska played in Finland and Sweden has beats grouped into multiples of three, but this form is less often found in Norway than the «uneven» variety with a strong triplet feel in its paired quavers. In addition can be found a polska type with short first beats [66] and another with long first beats. Sandvik singles out the fiddler Martinus Helgesen (1849-1926) and his spirited performances of the Stor-Elvdal pols dance, indeed Helgesen's name appears time and again in the credits of subsequent Norwegian recordings both in folk and folk-inspired jazz idioms. In Stor-Elvdal [67] the pols has an extended third beat, not a general practice in other parts of the region, where the third beat is often short. It was the combined efforts of Sandvik and Helgesen which had inspired Torgrim Sollid (also a native of Stor-Elvdal) in his preparations for the recording of *Østerdalsmusikk.* (see ante, 92)

Reference has already been made to Helgesen's important contribution to Sandvik's wedding march archive, but it was in the pols dances that Helgesen made the most impression. Sandvik thought the music 'reminds us of chopping wood in the forest with an axe, concealing violence behind a restrained exterior. The warning «Don't come too near me!» can almost be overheard in some of these powerful pols dances.' (Sandvik 1943, 19.) Sandvik notated the pols in ¾ time but went on record as saying that 5½/8 time would better have captured the inner rhythm of the dance. He transcribed no less than 160 pols items (Sandvik, 1943). A more recent publication [68] is somewhat critical of Sandvik's interpretations, especially in his placing of bar lines, and uses instead a time signature of 2½/4, shifting musical accents in the process. Such technical differences of opinion only bear witness to a living tradition of the attempted notation of dance music which is anything but simple in its raw materials.

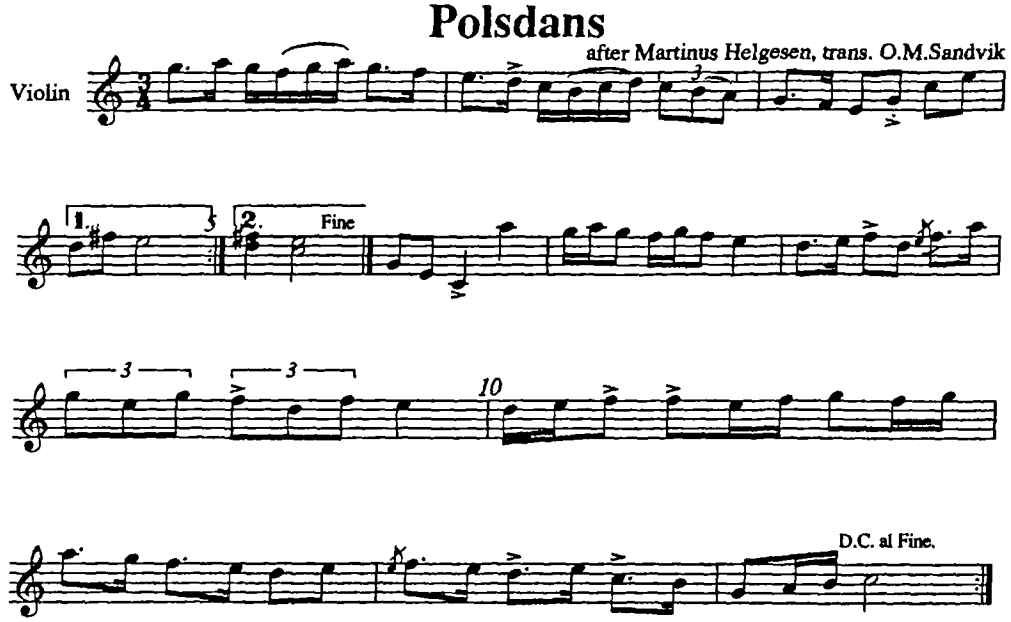
The recording *Østerdalsmusikk* contains three pols interpretations, the first a trumpet solo based on Sandvik (1943 107: No.5). Here the soloist follows Helgesen's original melody line but does not attempt a dance performance, rather imbuing the whole with a gentle rubato, exhibiting a looseness of tempo and phrasing.

Ex.39



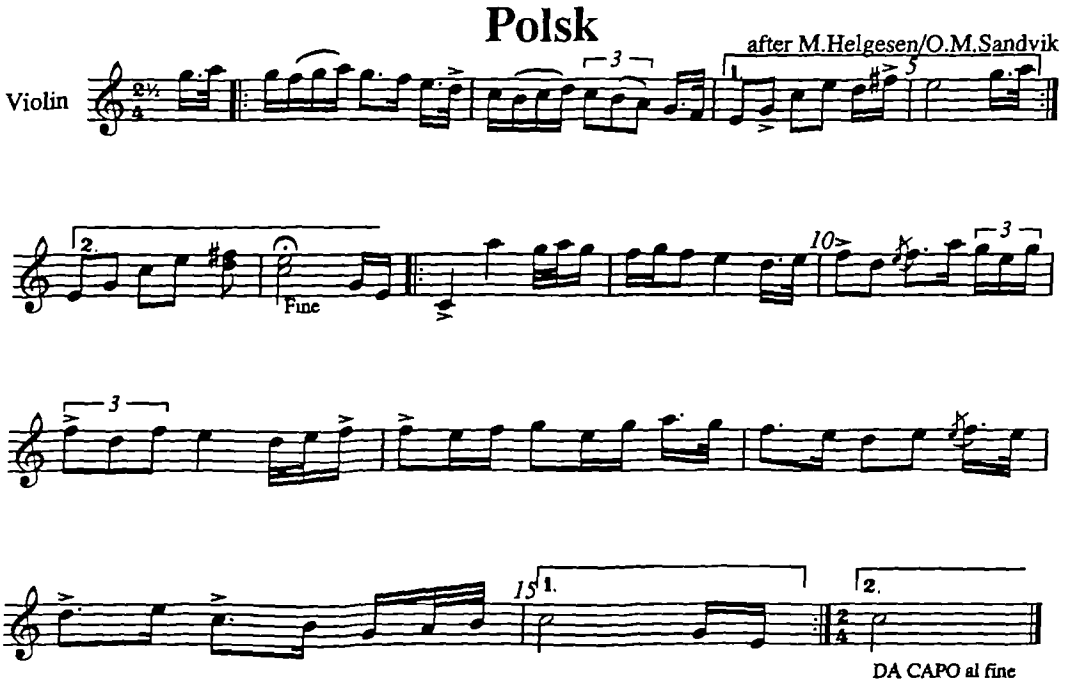
The second Helgesen melody (Sandvik 1943, 106: No.3) follows Sandvik's transcription as to notes but not as to rhythm, using instead a 5½/8 time signature. Sandvik's version is shown first.

Ex.40



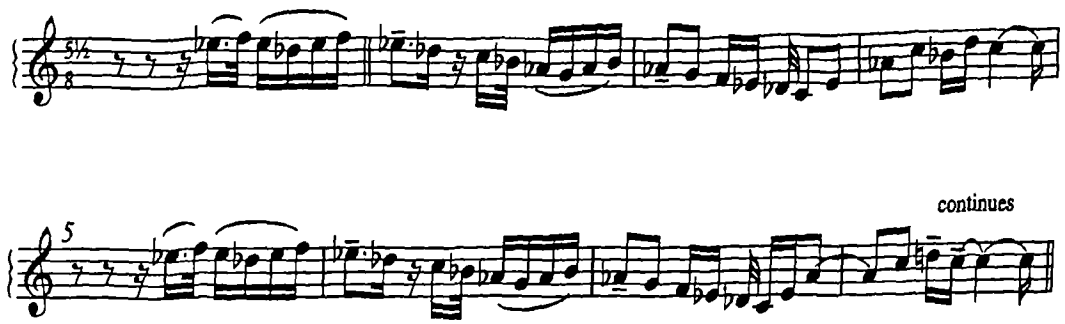
Sandvik did not notate the quaver triplets as shown here [present writer's additions], but they are clearly implied by the use of the ¾ time signature. Halbakken in his reworking of Sandvik's transcription used a 2½/4 time signature which effectively moves the bar-line one beat to the right. The effect on the instrumental phrasing is substantial. (Halbakken 1997, 244).

Ex.41



The jazz musicians in the 1975 recording use a 5½/8 time signature, placing themselves apart from Sandvik's and Halbakken's interpretations, giving yet another angle to the melody and to accentuations. It may be wondered why jazz musicians should be at all interested in performing such material, since the complexity of the melody and the unusual time signature could be seen as hindrances to improvisation, but it was the challenge posed by just these elements which stimulated them. Both the double bass pizzicato «anchor» ostinato on beat 1 each time and the dialogue between brass and saxes are recognisable jazz elements, but otherwise there is virtually no jazz soloing. The impression is given (as was the case in the'Wedding March', Ex.33) that, out of respect for the original, further embellishments have not been thought to be appropriate. The spirit of the pols dance is retained. The opening in 5½/8 time looks like this:

Ex.42



(Transcribed by James Dickenson, and transposed for ease of comparison with the other versions)

CDEx.3-5

Another version of the same melody was recorded in Stavanger Jazz Club in 1983 by a band named SØYR, established by Torgrim Sollid in 1976 after the recording of *Østerdalsmusikk* was completed. The recording is listed in Bergh (1999, 312) as follows:

Torgrim Sollid, Jan Magne Førde, tp, flh, Stein Erik Tafjord, tu, Tore Engstrøm, ss, as, Nils Jansen, ss, ts, Vigleik Storaas, p, Tor Mathisrud, b, Carl Haakon Waadeland, dr, Tove Karoline Knutsen, vo.

Stavanger Jazzklubb 20. & 21. Sept. 1983

Johnnie-Bird	Odin LP 12
Saltdalen	-
Halling etter Martinius Helgesen	-
Pols 3 etter Martinius Helgesen	-
Some fairy's tale	-
Some human pictures	-
Oh, you crazy moon	-
Cierny Peter	-
With a smile	-

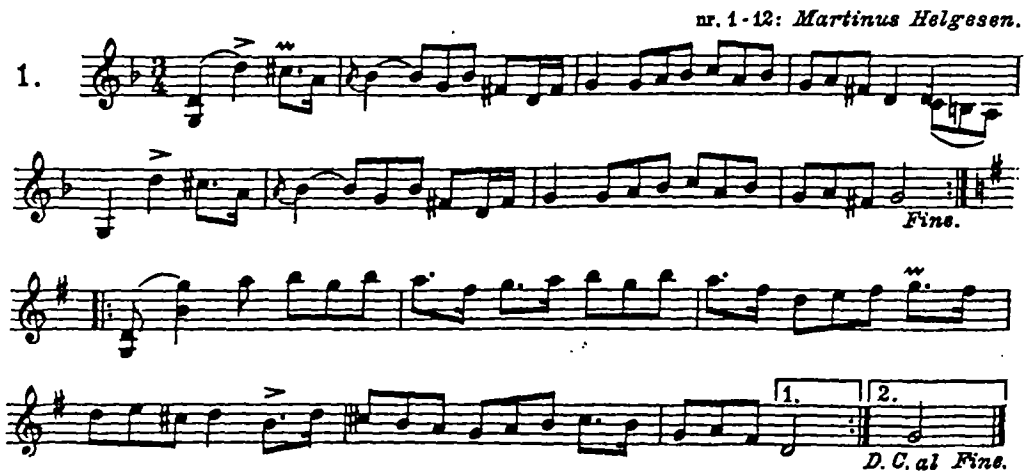
Album title: Cierny Peter.

The recording line-up is stylistically interesting. Jan Magne Førde and Stein Erik Tafjord have already been mentioned in connection with Brazz Brothers, newly started at the time of this recording. These two, plus Carl Haakon Waadeland, have been central figures for many years in the teaching of jazz students in Trondheim on Norway's foremost specialist jazz course at Trondheim Music Conservatorium, of which pianist Vigleik Storaas is a graduate. SØYR had from its inception the aim to play improvised music based on traditional Norwegian folk music, to present the work of contemporary Norwegian jazz composers, and to bring together musicians from different parts of the country. The group has always seen itself as a workshop for the trying out of new ideas.

The pols included on this recording (here called 'Pols 3 after Martinus Helgesen') is the same melody as in Ex.40, but the instrumentation is quite different from the earlier recording. After a short drum introduction the wordless voice leads the ensemble in a short «straight» performance lasting just over a minute. The tuba replaces the double-bass in stressing tonics and dominants. **CDEx.3-6**

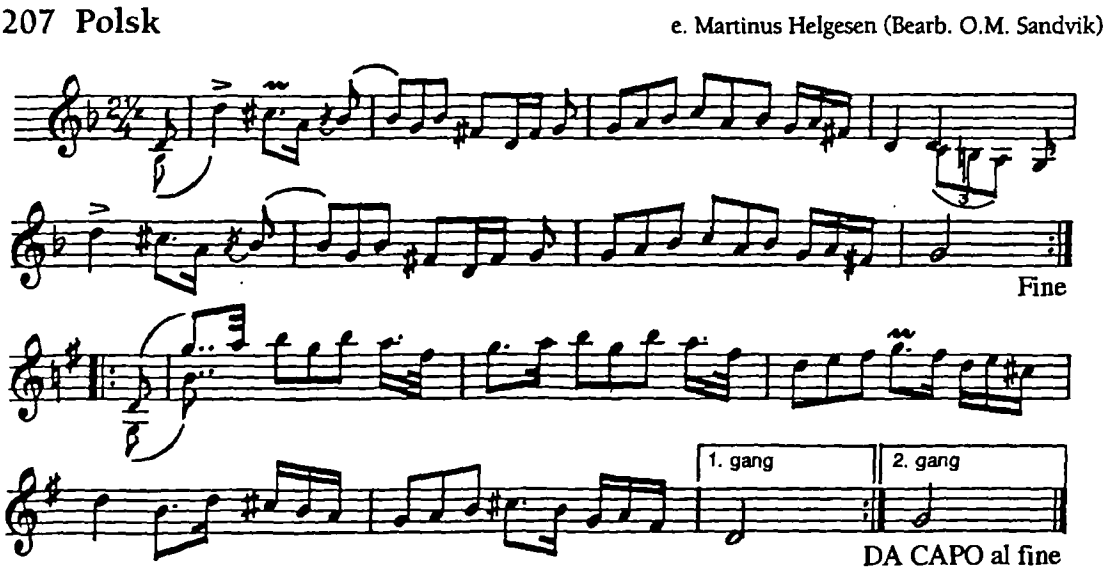
The third pols performance opens up new sound vistas. An unaccompanied flugelhorn solo opens, following the line of the Helgesen melody. (Sandvik 1943, 106: No.1) – see Ex.43 below for Sandvik's transcription in ¾ time.

Ex.43



Halbakken also included this melody in another time signature and this is shown here for comparison (Halbakken 1997, 243):

Ex.44



On the *Østerdalsmusikk* recording, the rhythm section enters in 5/8 time, laying down a fine backing groove on an F minor pedal point, with solos from tenor sax. and piano. The harmony is fresh and plangent with a decided Coltrane/Hancock «feel», fashionable in the mid-70s. At this time (1975) the concept of a «Norwegian sound» in jazz was only in its infancy. George Russell at any rate heard nothing in the playing of Garbarek and his contemporaries that could not have emanated from '125th Street in Harlem' (quoted in Opsahl 2001, 169). The trumpet restates the opening bars (out of tempo) over the backing and the ending fades out. **CDEx.3-7**

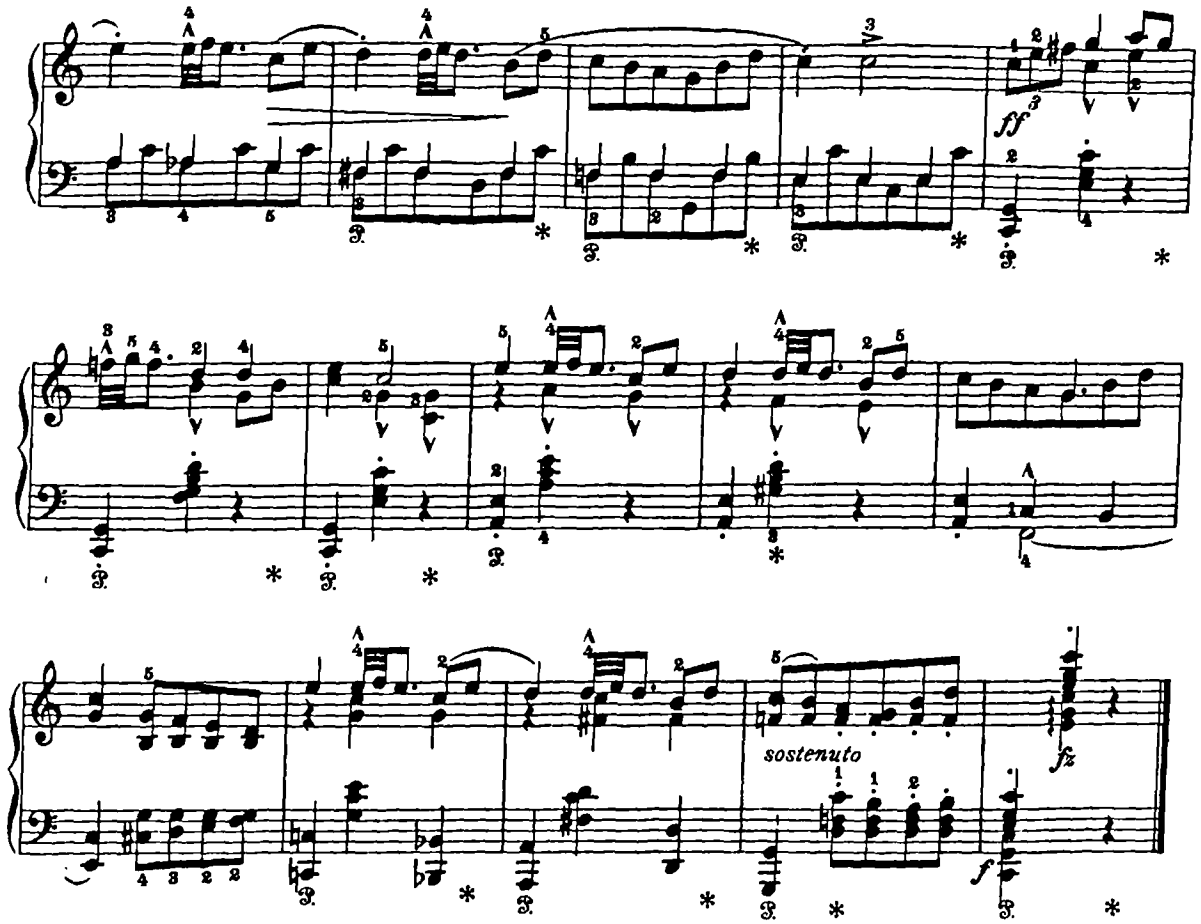
Sollid's encounters with the asymmetrical pols apart, this variant does not appear to have particularly interested other Norwegian jazz musicians. One is reminded of Jan Johansson's warnings about tampering with folk music and it may be that the asymmetrical pols by its very rhythmic nature resists infiltration from outside. It was not only jazz musicians who fought shy of the 5½/8 time signature. Grieg did not use it, but was clearly fond of the more conventional ¾ time springdans, for example in his Op.17,(nos.1 and 3);

Op.66, (no.10); Op.72, (nos.2 and 12) piano pieces, and examples of the genre employed in a jazz context are numerous, both in Sweden and Norway (see post, 112 -114).

It is clear that a springar/springdans/springleik in straight ¾ time bears strong relations to the jazz waltz, and is immediately appealing to a jazz musician, as is the (symmetrical) Swedish polska. So a jazz composition such as Dave Brubeck's 'It's a Raggy Waltz' from 1962 is immediately acceptable to a Scandinavian as a «modernised» springdans, with the shifting accents of the first and the chromatic harmonic sequences of the middle section seeming completely natural in the context, Brubeck employing devices that Grieg had perfected over half a century earlier. The following extract from Grieg's 'Springdans' from Op. 17 should be read first, then compared harmonically and rhythmically with the Brubeck Ex.45(b) on the following page:

Ex. 45(a)

Springdans

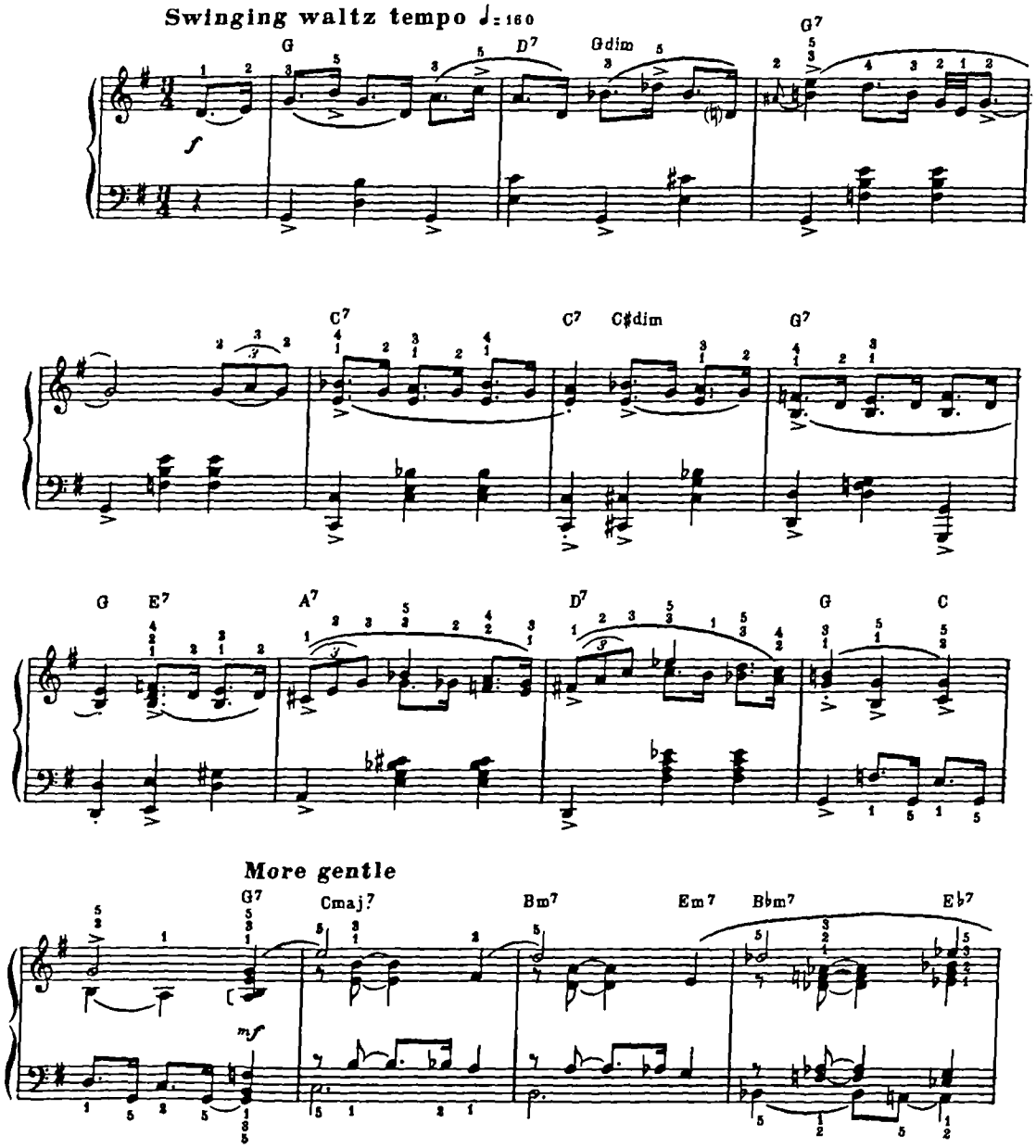


Ex.45(b)

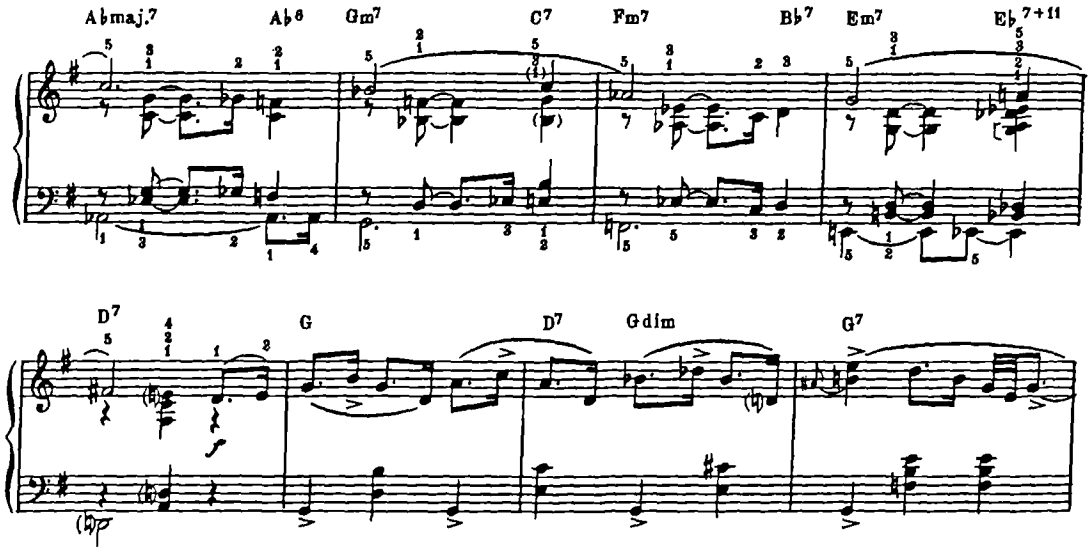
52

It's A Raggy Waltz

DAVE BRUBECK



53

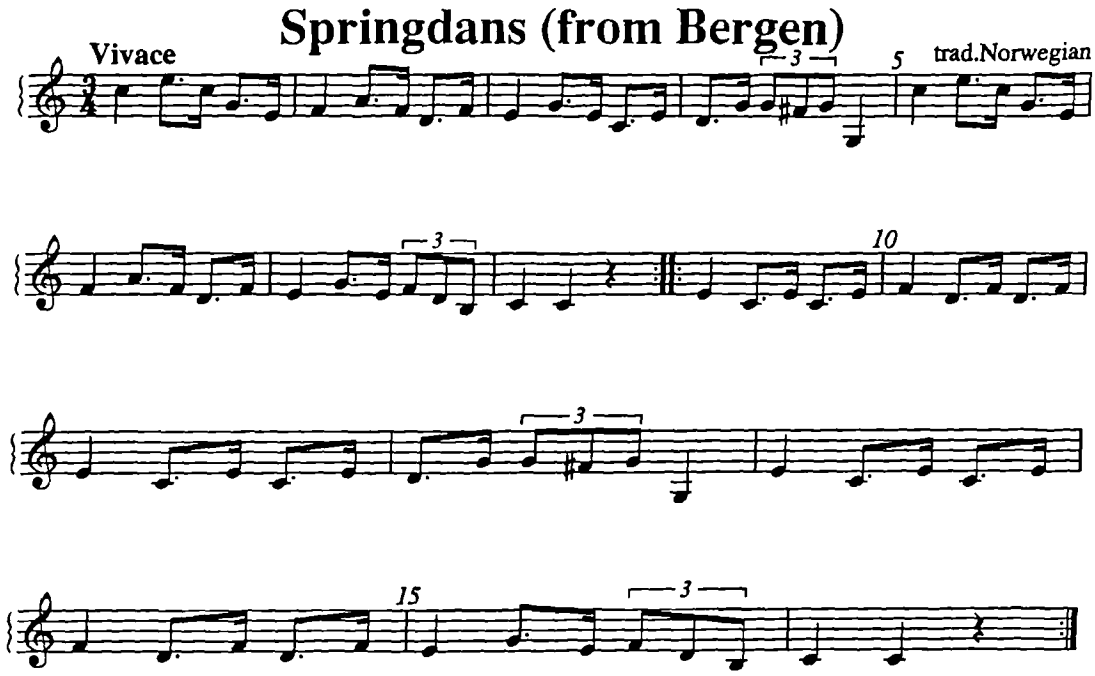


(continues)

Further the chromatic falling bassline in bb.13-20 (above) can be compared with Grieg's bassline in the opening of the Ballade in G minor (see Ex.4 ante, 23), and rhythmically Brubeck's r.h.dotted quaver-semiquaver patterns have much in common with a typical Norwegian springdans melody. (see Ex. 46 [below])

In September, 1977 Arne Domnérus' Sextet visited Engen Cinema, Bergen [69] and in the course of a jazz programme based on Swedish and Norwegian folk melodies Bengt Hallberg, pianist in the group, treated his Norwegian public to his own 6½ - minute arrangement of a springdans from Bergen. The original melody is simple and triad-based:

Ex.46



Hallberg's performance bears all the hallmarks of his off-beat «chameleon» style, beginning in the key of B minor with Beethovenish right hand imitations and associated period harmony, but soon going over to G major. He takes his time to reach an unadorned statement of the melody, first cleverly camouflaging the theme in a ragtime context before bass and drums (played respectively by Georg Riedel and Egil 'Bop' Johansen) enter on pedal-points, encouraging the piano to go over to a lighter presentation of the theme (skilfully «Norwegianised» by Hallberg with Hardanger fiddle phrases and sharpened fourths) before reverting to the ragtime style. This section is developed with a sequence in «double-time feel» in the piano, with intensified, «raggy», syncopated figures. A succession of stabbed block chords are strongly reminiscent of Dave Brubeck, indeed the latter's shadow hangs over much of Hallberg's performance here. Atonality creeps in in the right hand piano triads, and percussive «stab» effects in the left hand lead to the entry of the flute (Claes Rosendahl) and clarinet (Arne Domnérus) who delicately state the theme in unison, first in dialogue with the piano and then alone to the close. The ¾ time signature and relaxed, moderate tempo are maintained throughout. An interesting stylistic feature of Hallberg's arrangement is his juxtaposing of his own cosmopolitan piano playing - which incorporates all from early romantic classical to post-bop styles- with the rest of the

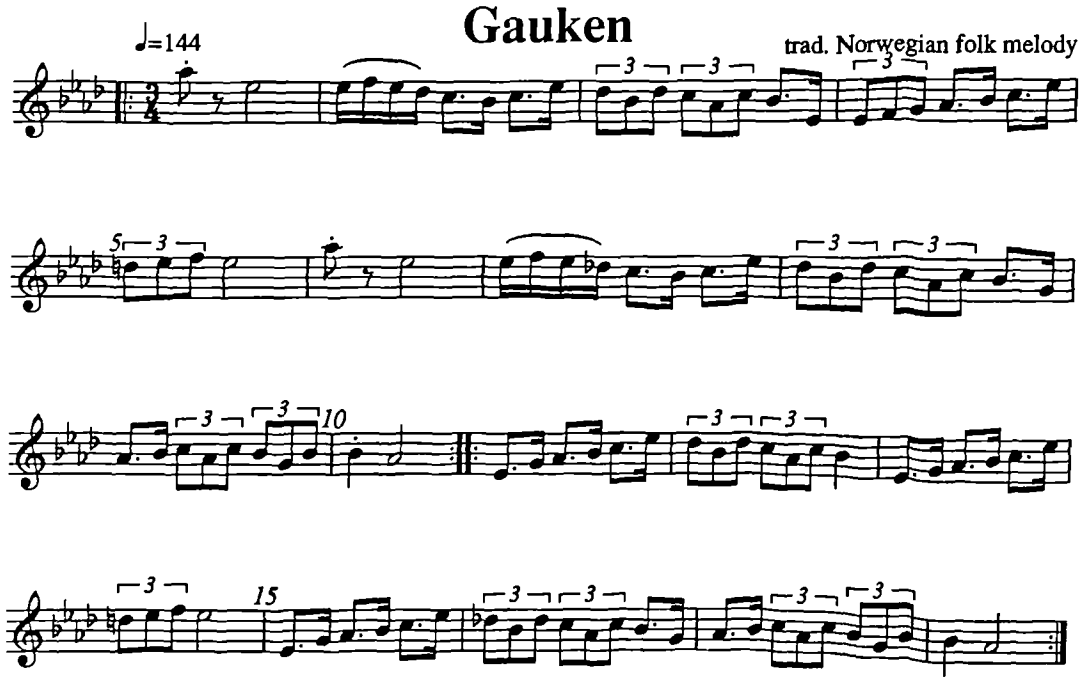
ensemble, which is damped down in a very Scandinavian manner. Hallberg was Jan Johansson's natural successor in this role, and the two have never been surpassed as musical catalysts with unimpeachable good taste. **CDEx.3-8**

In 1989 Brazz Brothers were recorded «live» by Jan Erik Kongshaug at Oslo Jazzhus [70] in an outstandingly fine concert which included two compositions by trombonist Helge Førde, both strongly influenced by the springdans as to rhythmic feeling. Drummer Egil «Bop» Johansen was also present on this occasion. The first example, entitled 'Dragar No.1001' goes in a lively ¾ and is unmistakably Norwegian in its constant allusions to fiddle tuning, drone effects, mountain calls (in trumpet and French horn) and dance kicks. No better example of Egil Johansen's inspiration as the foremost exponent of folk-jazz drumming in Scandinavia can be found than his work here. All the instruments have the opportunity to shine as soloists, as well as in virtuoso unison passages, for example the horn + tuba and horn + trombone statements early in the arrangement. Førde gives himself and his colleagues a full and virtuosic rhythmic workout, using in the process every conceivable scoring device to obtain maximum colour from the ensemble. The melodic material contains many passages of «trading» between brass and drums and in this respect is untypical of the Norwegian folk music style which has no equivalent to the African-rooted «call and response» phenomenon. The most remarkable feature of Brazz Brothers' position on the Norwegian jazz scene has been their ability to retain a Norwegian profile whilst at the same time absorbing elements, both musical and extra-musical (e.g. African dance) from a wide variety of sources.[71] **CDEx.3-9**

The second Helge Førde contribution is an arrangement of the traditional Norwegian folk tune 'Gauken' ('The Cuckoo') [72] and here the «Norwegianness» is more marked. Delicacy of phrasing is the order of the day, but there is also excitement in plenty. The cheeky melody, 36 bars long (including repeats of both «A» and «B» sections), exudes happiness, and is repeated with varying orchestration, later making way for fine antiphonal improvisations from the two trumpet players over a freer but written out harmonic background, leading to a drum cadenza before the ensemble takes the melody out.

The 3-1 accentuation in the drums is maintained throughout in keeping with the folk music style. **CDEx.3-10**

Ex.47



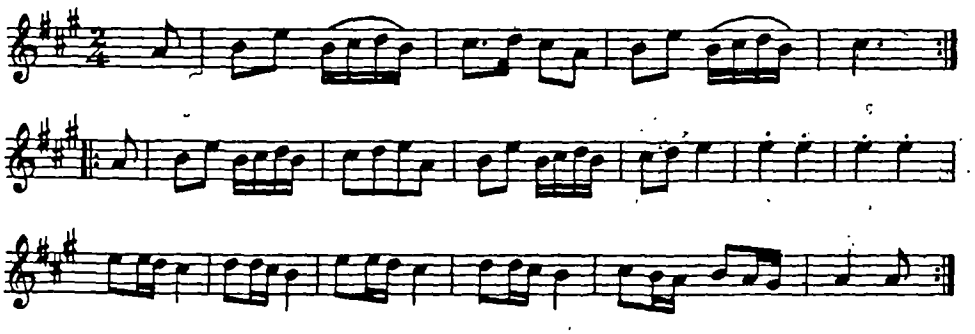
Hallingdansen. Var. av [501a] 2b. Xylografi ved Waldemar "Waldor" Olsen X.I. etter tegning av August Schneider for dansk Illustreret Tidende i 1869. Dybwads Illustrerede Folkekalender for 1882. Christiania 1881, s. 74.

Thanks largely to the Norwegian tourist industry the **halling** has long been profiled as «the» traditional Norwegian dance, a showpiece for a male solo dancer in duple time. The music stems from the Hardanger fiddle tradition and consists largely of small melodic motives or ostinati supported by a drone bass (actual or implied) and performed in a constant moderate tempo. A fully worked-out halling is a virtuoso test of stamina, the equal of any ballet solo. The aim of the dancer is to appear to be airborne for as long as possible and kicks, hops, somersaults and rotations build to a climax where the dancer kicks high and removes a hat from the outward end of a pole.

The first printed example of Hardanger fiddle music appeared in a collection published in Germany in 1740 by Johann Mattheson and known as *The Netherworldly Outdoor Concert in Norway.* One Heinrich Meyer, a town musician in Bergen, reported to Mattheson that he had heard a melody played on a mountain side near Bergen in 1695. Meyer notated the melody as follows:

Ex.48

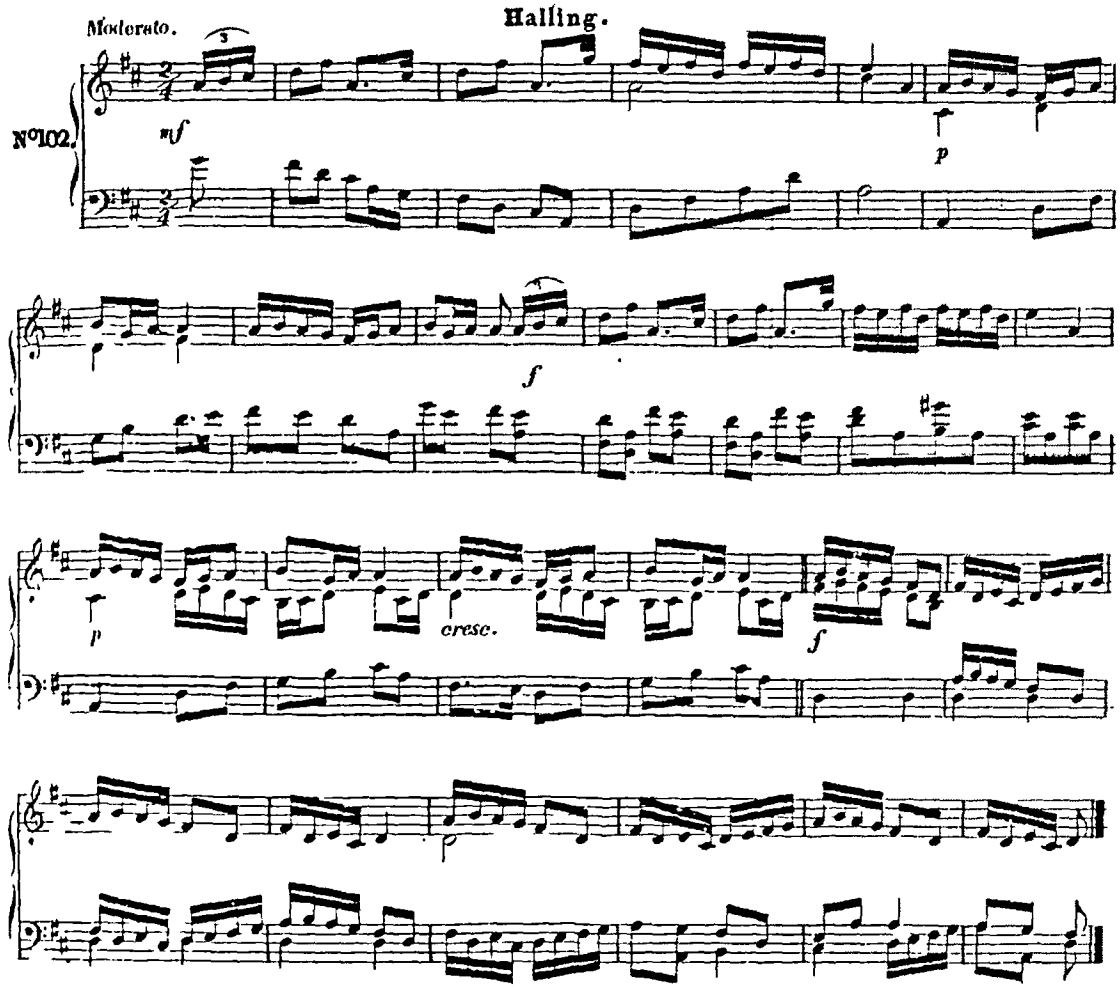
Eks. nr. 28. «UNDERJORDISK MUSIKK»
Denne hallingen ble trykt av Mattheson i «Das Unterirdische Klippen-Koncert in Norwegen» (1740).



source: Grinde 1993, 74

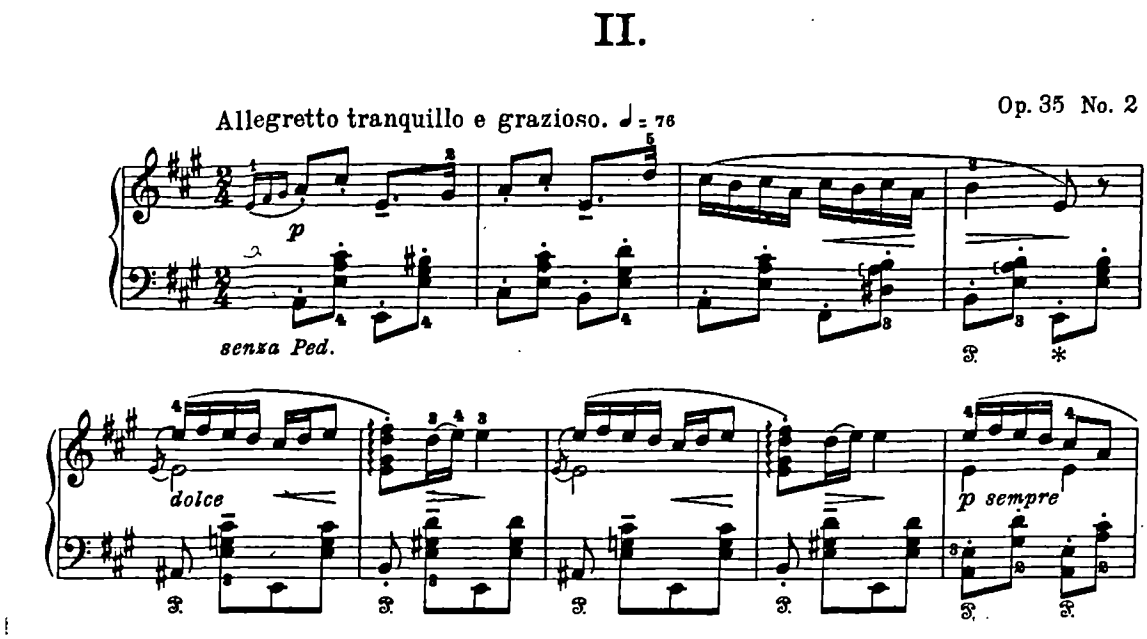
The melody resembles the halling and is supporting evidence for the case that the Hardanger fiddle had come to Bergen by the close of the 17th century. It is also the first instance of a Norwegian folk tune being transcribed. **CDEx.3-11** When Lindeman visited Østerdalen in 1862 he collected nine halling melodies (see Lindeman 1983, nos. 55, 102, 148, 190) and here is one of them, in Lindeman's own piano arrangement:

Ex.49



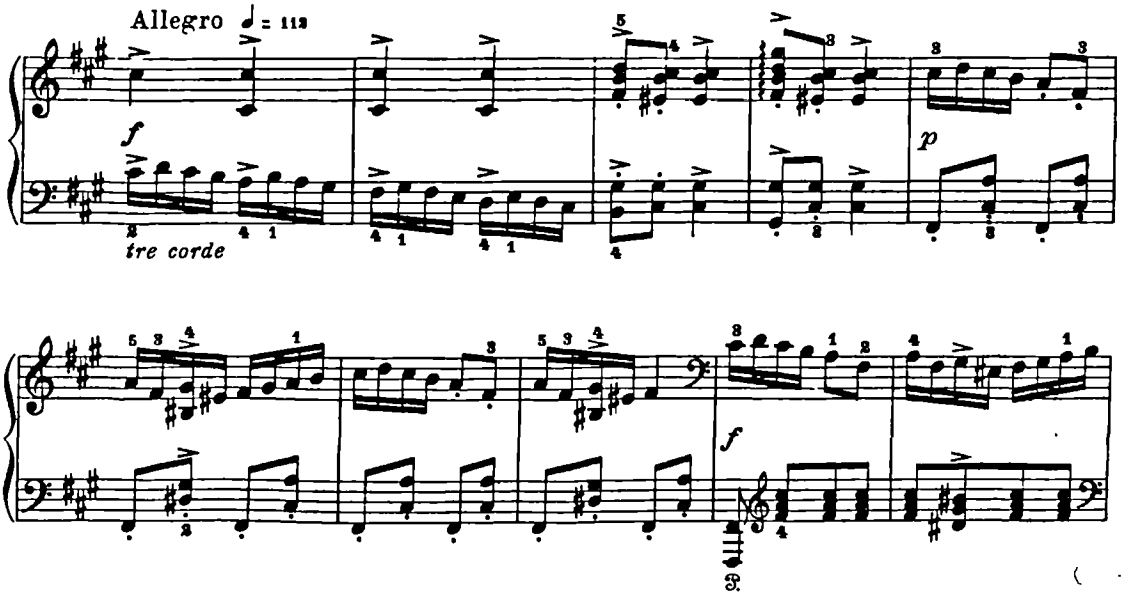
In this example, Lindeman's somewhat romantic style of harmony began a process of transformation which Grieg in his turn continued in his Op.35 set for piano duet from 1881 by using the same melody but marking it «Allegretto tranquillo e grazioso». Here Grieg called the arrangement Norwegian Dance No.2, but few listeners would have guessed that the original melody served as accompaniment to an athletic male dance for solo performer! Here is the opening of Grieg's later version of the same for solo piano:

Ex.50



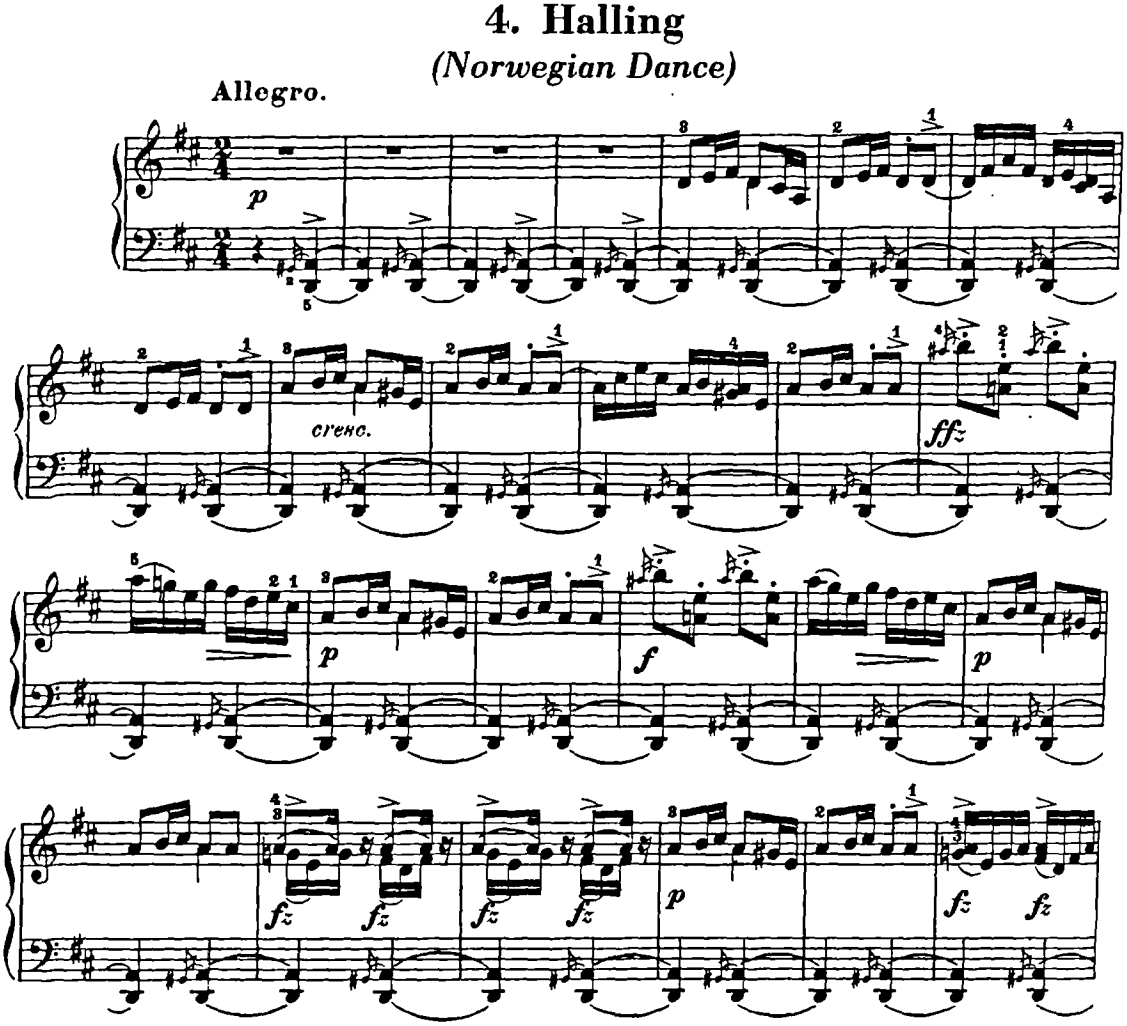
In fairness to Grieg it must be pointed out that the middle section of the same work -which shows Grieg the composer and not merely as arranger of the original - goes in a more energetic tempo (in the relative minor) and is closer to an authentic halling feeling:

Ex.51



This was a good example of the earlier, national-romantic Grieg style, very different to his already mentioned Op. 72. Jazz musicians appear to have shied away from this particular melody, possibly on account of arranger Julius Jacobsen's delightful pastiche version for Arne Domnérus' 1986 quartet recording [54] where the jazz content is peripheral but the message to the jazz fraternity is clear enough! There is another halling on the same recording, this time Riedel's imaginative arrangement of Grieg's Op.47, No.4 (published in 1888):

Ex.52(opening bars)

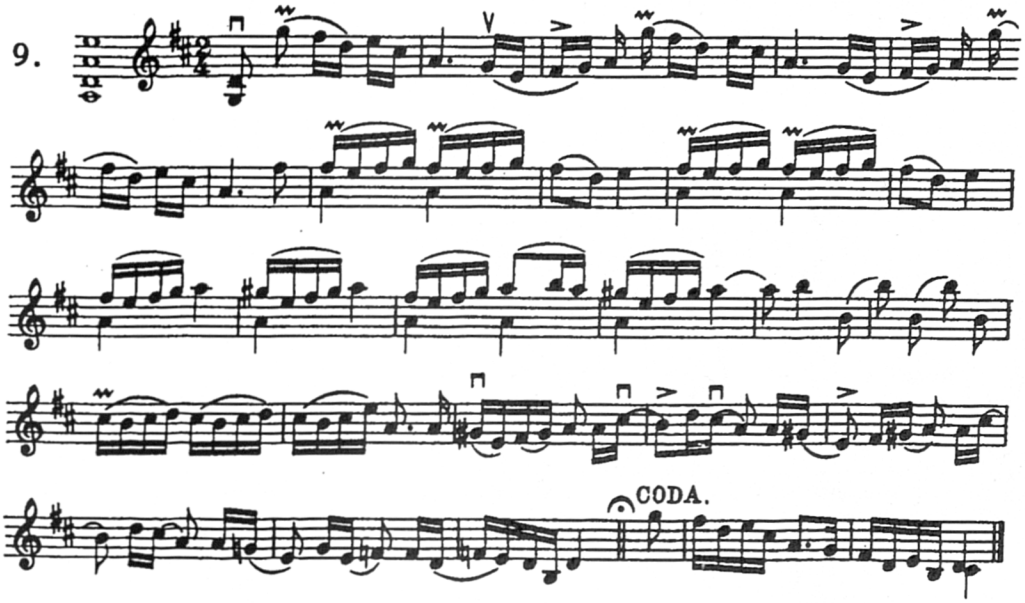


Alto sax and guitar take the melody in unison over the open fifths in the double bass, the piano responding by taking the hopping 2-bar phrases in lines 2 and 3. At the end of the first play through, a piano break over the same drone bass leads to a freer section introducing new melodic material in a more bop-influenced style with varied harmonisation. This leads to a bass figure borrowed from the opening melody which is

worked out at some length before a boppish piano/bass duet leads back to the opening material. The music comes to rest on a chord of E major. **CDEx.3-12**

For another full-blooded example of a traditional halling melody with its falling phrases and ostinati over a drone bass, number 9 in Sandvik 1943, 99 cannot be bettered:

Ex.53 (after Martinus Helgesen)



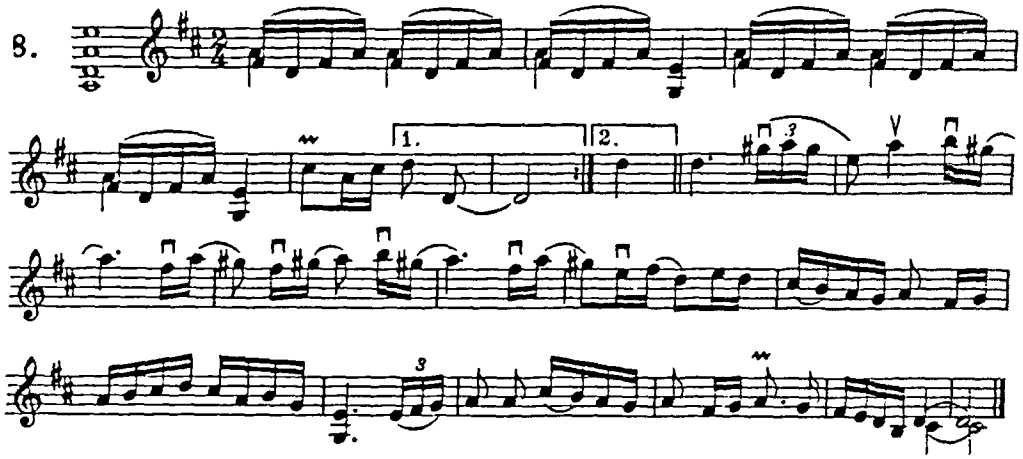
A Gudbrandsdal variant of this melody can be found in Sandvik (1948) with the title 'Hallingen hass Ka'l Fant.' (see post, 123)

Martinus Helgesen (1849–1926).

This melody and two other halling transcriptions from Sandvik's collection were used on the *Østerdalsmusikk* recording. The jazz version based on Ex.53 begins with a «straight» verse using two-part saxophone voicing and the following verse using full ensemble. The transcribed melody is preserved and the only really recognisable jazz element is the drumming with a constant, somewhat pronounced after-beat. The harmony is simple with added octaves and bare fourths and fifths under the melody line: **CDEx.3-13**

On the same recording can be found a version of:

Ex.54 (after Martinus Helgesen)



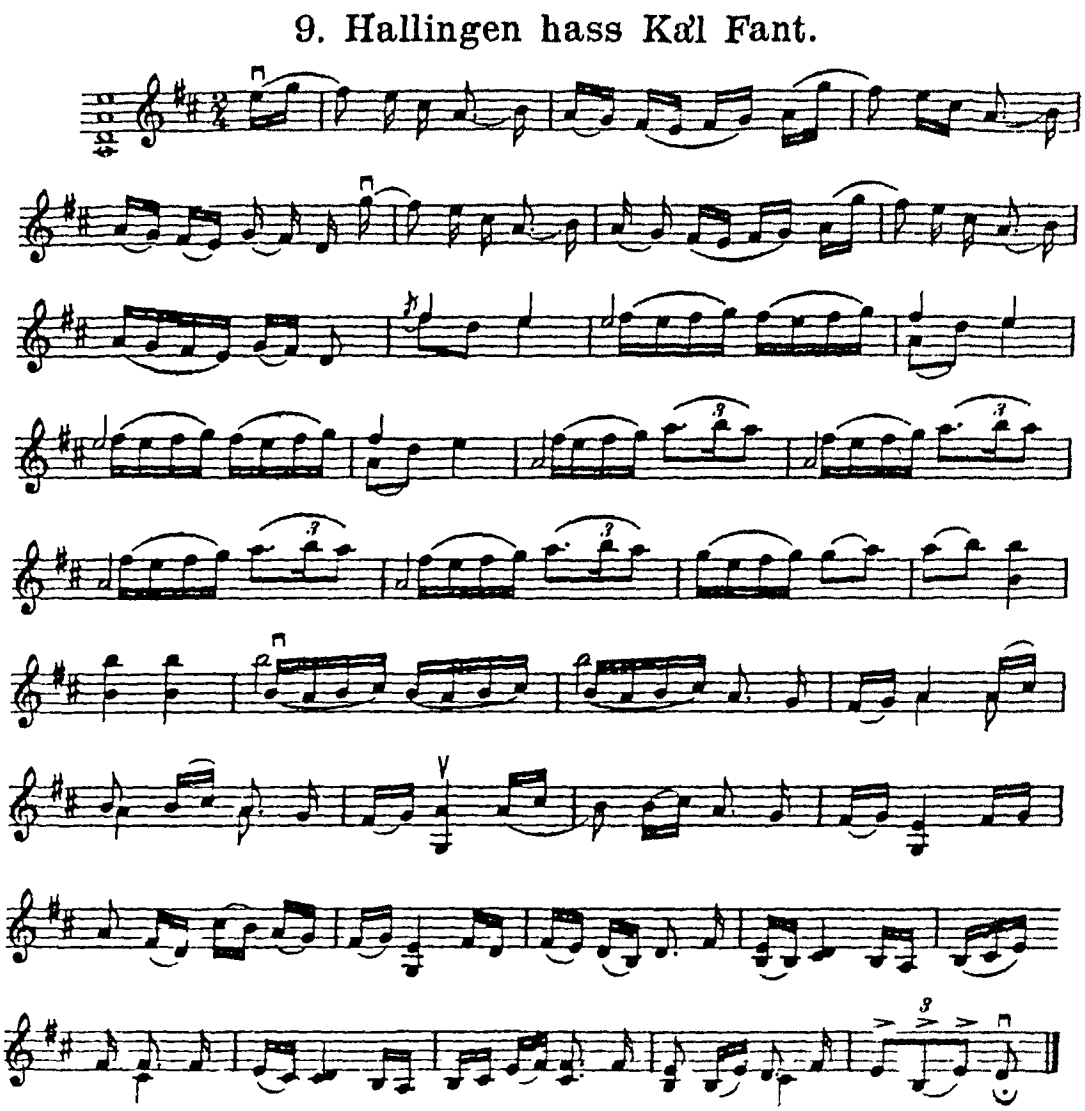
Here there is substantially more jazz feeling and a celebratory atmosphere. After the saxophones' opening four bars in two-part harmony they complete the verse in unison. The piano and bass then lay down an ostinato figure based on G-A-F#-G-B-A-F# under a Coltrane-inspired tenor sax.solo, with the brass providing an upper counterpoint by laying down riffs based on melodic fragments from the second half of the melody. The combination of the three elements adds an extra dimension to the music. There is a fadeout ending: **CDEx.3-14**

The same melody was used by SØYR in their 1983 recording already referred to (see ante, 106) and whilst clearly coming from the same stable is from a jazz point of view an advance on the 1975 recording. The first verse has the melody in unison alto sax. and tuba (in its top register) which are joined by the (wordless) voice for verse 2. A free dialogue builds up over a constant «G» pedal point, drums (with a marked calypso feel) enter, followed by an alto sax.solo.

The upper brass use the same riff materials heard in the earlier version. The music moves on to an extended tuba cadenza, a virtuoso work-out for Stein Erik Tafjord with drums partnering him in a humorous rhythmic dialogue: **CDEx.3-15** The whole performance is distinguished by the virtuosity of both its concept and the artists' individual performance contributions. It is a fine example of stylistic boundary-crossing with the tour beginning in Hallingdal and seemingly ending up in St.Thomas. The group SØYR has made many original contributions to the Norwegian jazz repertoire and the present example must rank as one of their best efforts. The home grown flavour of the material firmly sets its stamp on the proceedings, and although stylistically the saxophone soloist and drummer could equally have played their contributions in, for example, the USA without invoking comment, the folk music content and atmosphere are unmistakably Norwegian and clearly appealed to the local audience. So the musical content could be described as hybrid rather than fusion.

Two of the same musicians (J.M.Førde and tuba player Tafjord) were present some 14 years later when Brazz Brothers recorded Helge Førde's arrangement of 'Hallingen ha's Fant-Ka'l' and in so doing continued and developed the tradition started by the recording *Østerdalsmusikk* from 1975. Here is the melody as transcribed by Sandvik (1948, 126):

Ex.55



The arranger acknowledges his starting point as being a recording of the original melody by Vågå Spel- og Dansarlag from Gudbrandsdal. Helge Førde in his folk music reworkings is always careful to set the scene with an identifiable Norwegian content before broadening out the scope of the music arrangement to best exercise his own and his colleagues' virtuosic brass technique. In the present case the folk fiddle melody is initially stated more or less intact with contemporary harmonisation and added rhythmic drive by using ostinati in the bass line as a counterpoint to the melody. After a complete round a short, collective riff section leads to a relaxing of tension and the entry of Jarle Førde's trumpet solo, first over «stop» chords followed by a two-part «groove» with tuba accompaniment. Runar Tafjord follows with a French horn solo passage bearing a strong

calypso flavour. A series of drum breaks leads the ensemble through several key-changes with further «stop chord» passages before the initial theme is recapitulated to close. Førde's arranging style is extremely subtle in its use of elements brought in from a diversity of jazz sources: here can be heard gospel or call-and-response phrasing, «bizarre» harmonisations with much use of parallel harmony and sometimes unusual intervals, contrasted with be-bop sequences with a penchant for unharmonised «melody and bass» passages, and calypso-associated figures. Even so, the Norwegian farmyard – in the guise of some lumpish tuba comments - is always lurking somewhere in the background!
CDEx.3-16

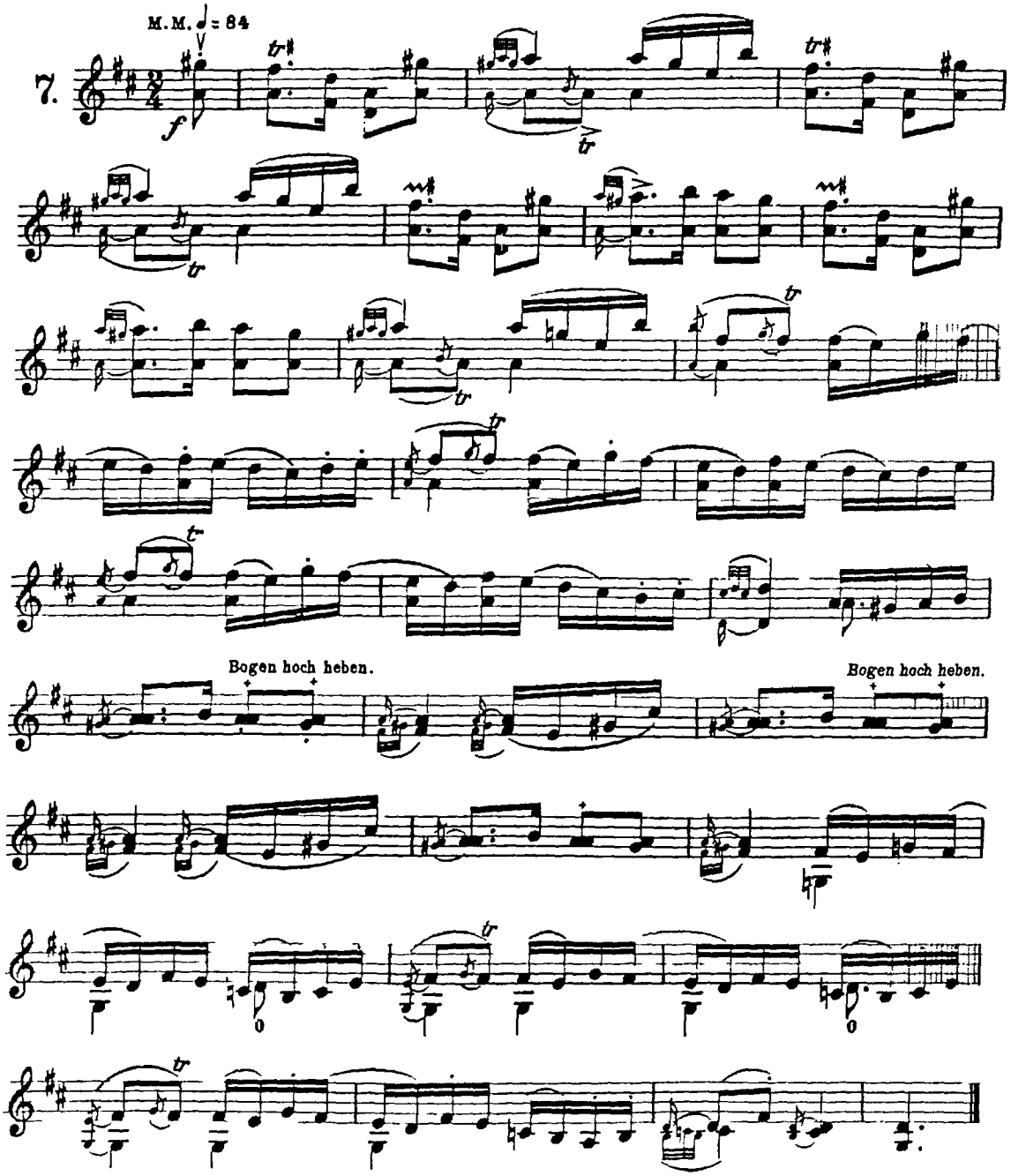
One of the transcriptions which Halvorsen made for Grieg in 1901 was a halling known as Røtnams-Knut, shown here in its published form:

Ex.56

10

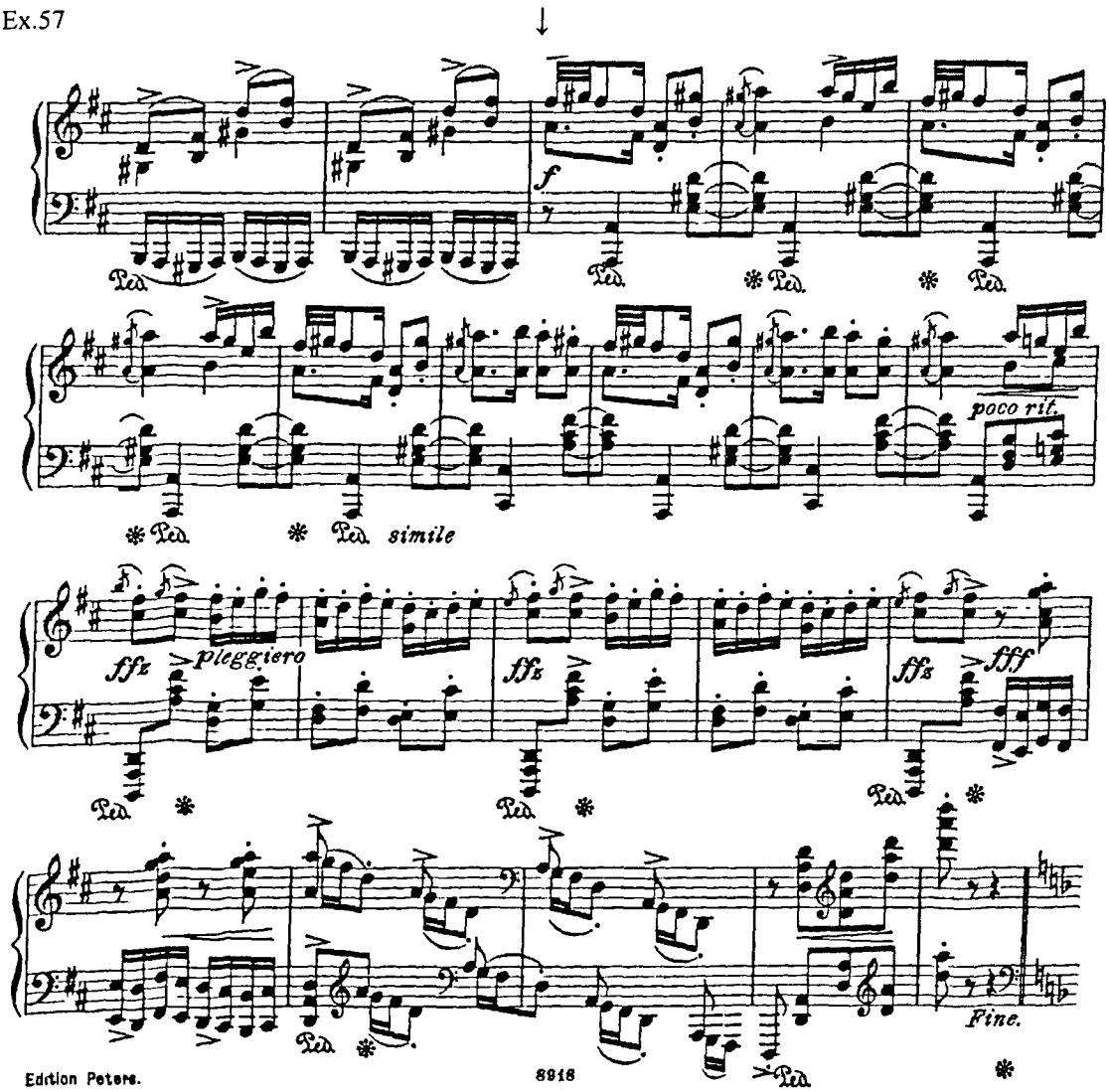
Halling aus dem Hallingtal

Rötnamsknut Halling



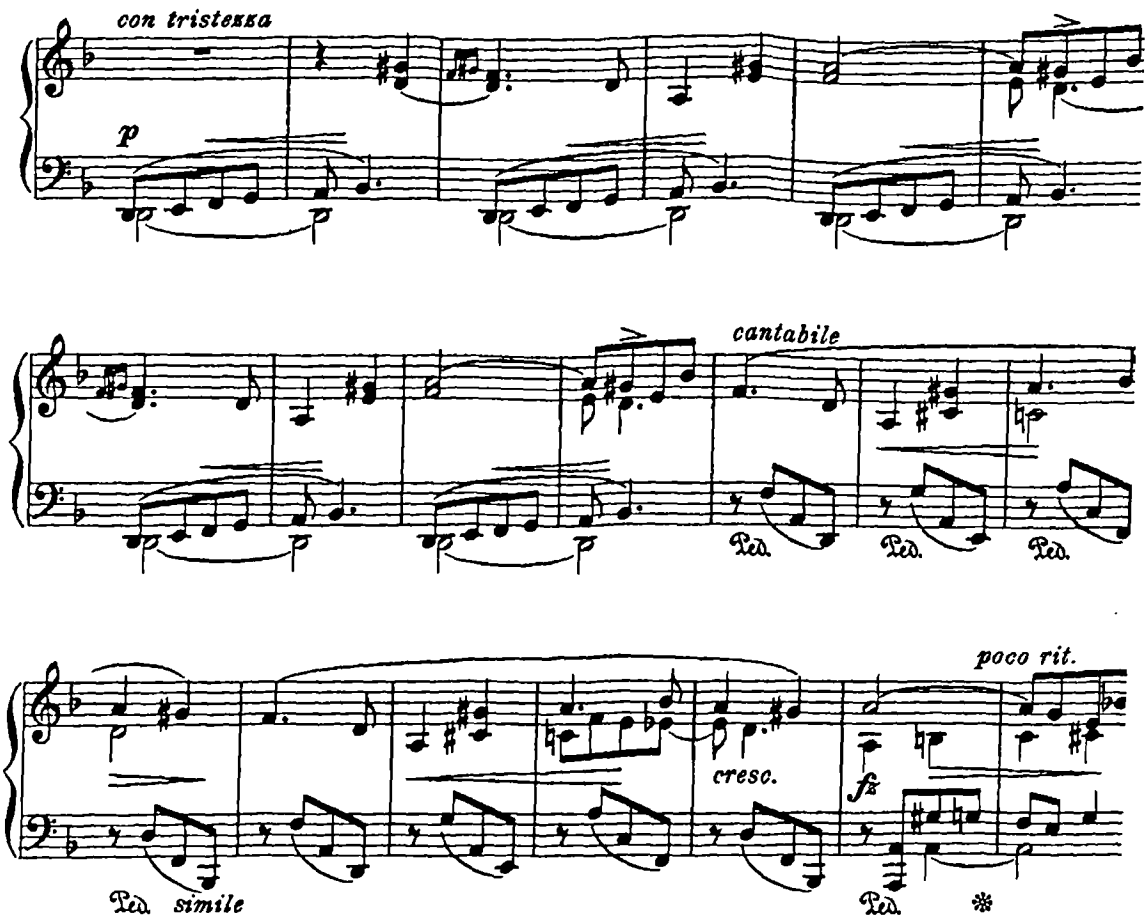
The «G» string of the ordinary fiddle was tuned up a tone so that all the written «Gs» sounded «A». When performed on the Hardanger fiddle extra resonances were obtained and Grieg in his piano writing in his Op. 72, Nr. 7 was able to recreate this effect, even though the tempo for the pianist needed to be faster than that used in the original fiddle version (fiddle: crotchet = 84 ..... piano: crotchet = 100). In his reworking of this halling melody Grieg used cross rhythms in the left hand to give extra drive, as in this example from the close of the «A» section:

Ex.57



Grieg was well aware that some of the material Halvorsen had presented him with lacked a middle or «B» section, as in the present example, where the composer by subtle use of melodic augmentation and a shift from D major to D minor created a contrasting middle or «trio», thus giving a much enhanced form to the whole:

Ex.58 ↓



The same thoughts appear to have crossed the mind of Helge Førde when he in 1992 created his composition 'Basketaket' (lit.'scuffle') which is based on the same fiddle melody.[63] It is difficult to hear any direct melodic connection between the Halvorsen transcription and Grieg's reworking of the same on the one hand, and Førde's jazz metamorphosis on the other. The CD cover notes that Førde «based» his composition on the traditional melody, but the resemblance is only fleeting, with certain rhythmic elements from the original appearing in a paraphrased guise, and Førde's work should be treated as an original composition. The halling dance mood dominates the proceedings, but as in Grieg's case there are periods of more repose with shifting minor-major tonalities and pastoral sounds from summer farms abounding. The use of ostinati is widespread, with the «rhythm section» of tuba and drums driving the whole in a jazz-rock idiom. The harmony is to a large extent dissonant and creates a haunted quality in the louder passages

which the milder interludes never completely succeed in painting over. Runar Tafjord's French horn solo takes the listener into a completely new colour region and must be one of the most exciting solos for that instrument available on record. Here Førde is using formal techniques which Grieg had used in his Op.72 set whilst at the same time extending the harmonic vocabulary of jazz in a remarkable and uncompromising way. The composition stands as one of the most interesting and important contributions by a Norwegian composer to the development of a Norwegian jazz tradition in the course of the 1990s. **CDEx.3-17**

It is clear that dancing has always been a fundamental part of the folk ethos and has played a central role in national cultural history the world over. As far as Norwegian folk dance is concerned it has always existed in the near vicinity of Norwegian folk music and can be said to have the same secular social roots as folk fiddle music, being a stabilising force in each local community strongly linked to the need to create and sustain a local identity. It was needed when people assembled for work, meetings, celebrations and the like. The dance types already examined, pols, springdans/springleik and halling are generally accepted as being the most «Norwegian» that exist. The waltz, polka, mazurka and reinlender, collectively referred to as «round dances» stem from other European traditions and fall outside the scope of the present study.

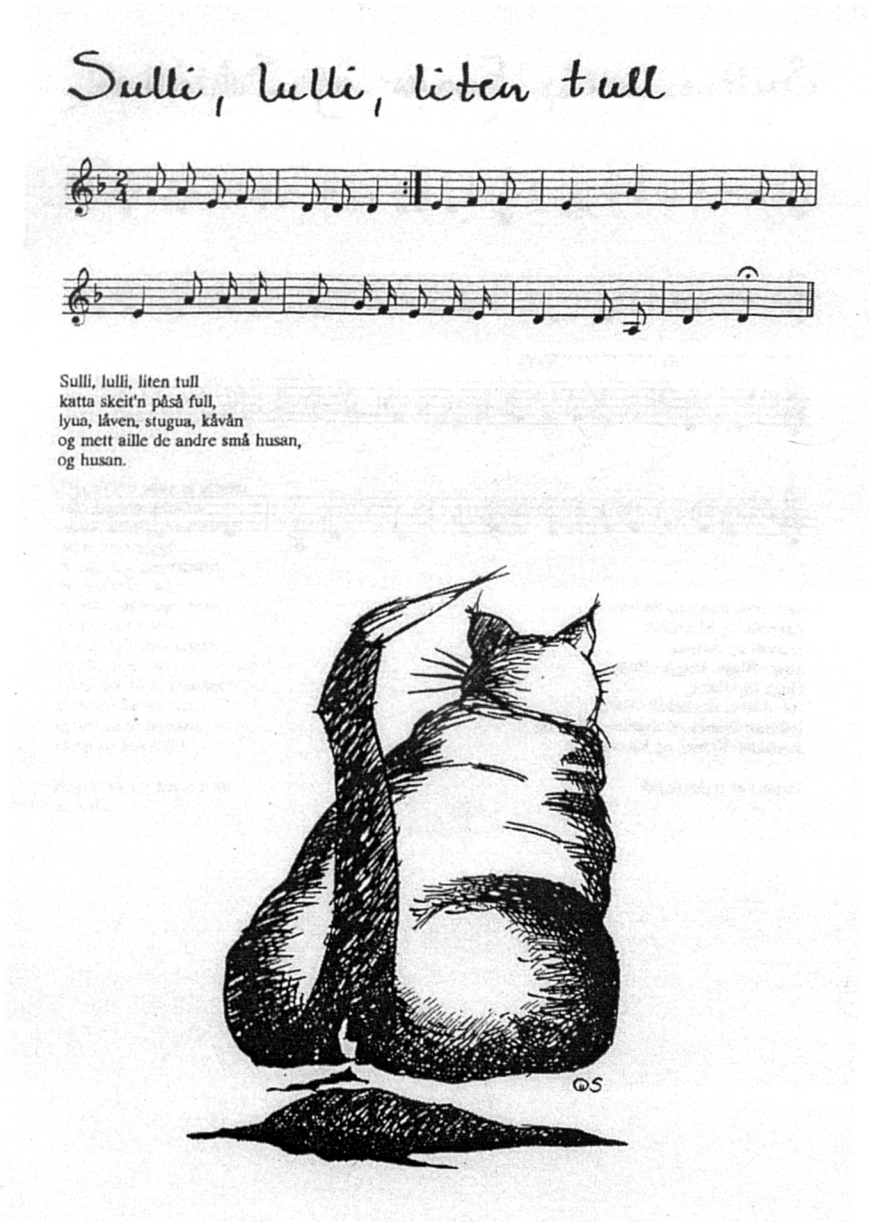
OTHER FOLK MUSIC OUTSIDE THE DANCE

(a) Bånsuller (Lullabies)

The «non-dance» areas of Norwegian folk music include the sizeable wedding march repertory but also music of a much more private and personal nature. The traditional Norwegian farming family would have special music for the children of the house, a category generally referred to as Lullabies (Bånsuller). Here the oral tradition was transmitted to the fullest degree and it is therefore not surprising to find a very large preserved repertoire of varied character. Sandvik wrote that he had nowhere encountered such fine and varied examples of the genre as in northern Gudbrandsdal, at the same

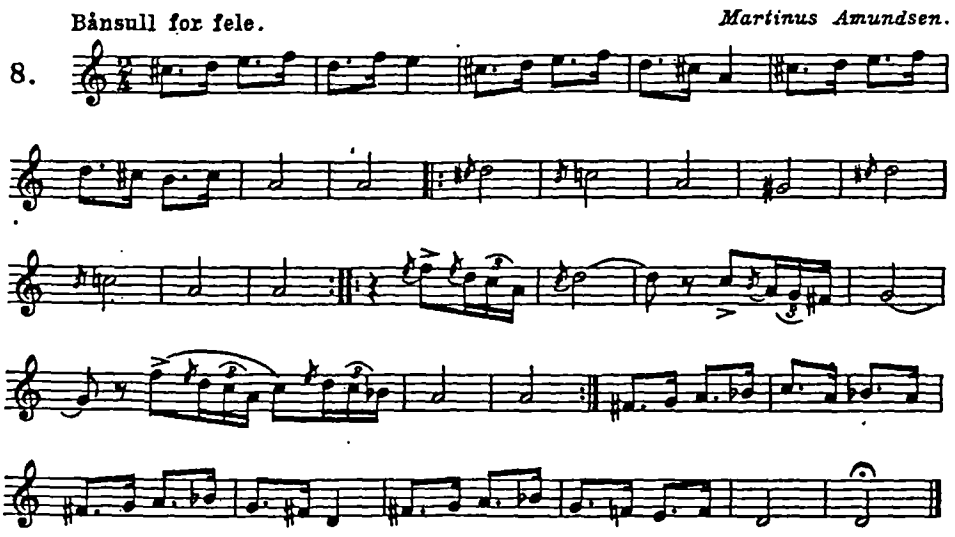
time praising the inherent cultural quality.[73] It would be a mistake to regard bånsuller as only cradle songs, even though the latter form a large and important element in the group. Cradle songs are often called «vuggesanger» or «vuggeviser», whereas lullabies can also include games, word-play and turns of phrase which could often accompany work in the kitchen and other household duties. The melodies in many instances are quite short (8-12 bars long) with mostly simple texts. Some are without text (humming songs), some are vocalised. A good example of a cradle song can be found in *Till, Till Toje* (1991, 13)

Ex.59



The text need not be translated here – the accompanying drawing is explicit enough! *Till, Till Toje* is an excellent example of a competent local initiative in the documentation and promotion of Norwegian folk music. The book was partly targeted at the primary schools in the district, but has a much wider appeal and usefulness. Its four editors Rolv Brimi, Ola Grøsland, Hans H. Holen and Rasmus Stauri are all central figures in Gudbrandsdalen's folk music milieu. The last-named was instrumental in awakening the present writer's interest in local folk music, resulting in a 30-minute programme for Norwegian Radio in 1993 where original vocal recordings were introduced by Stauri, listened to and immediately followed by solo piano jazz improvisations based on the same melodies.[74] At first sight the lullaby might seem an unlikely attraction for a jazz musician with its short melodies and limited scope for harmonic variation, and indeed it is the case that many jazz musicians have either fought shy of the genre altogether or simply harmonised the melodies and played through them with little or no variation from the original. The three bånsuller on the *Østerdalsmusikk* recording (see ante, 91) eschew jazz improvisation, rather concentrating on the creation of a contemplative mood. The first uses Ellington-type voicings with a flugelhorn lead and saxes on the underparts, the ensemble scoring in the second (employing bowed bass) is Gil Evans influenced and almost unbearably sad, the third is a duet for soprano and tenor saxophones. The last-named melody is entitled «Bånsull for fele» (for violin) and is of unusual interest:

Ex.60



source: Sandvik (1943, 151)

The two saxophonists treat the music with an almost religious fervour, alternating harmony and unisons, the little filigree section from bar 17 providing a lighter contrast. The form is unusual for a fiddle melody in that the music is through-composed, i.e. none of the melodic fragments is repeated exactly. **CDEx.3-18**

The performance seems to invite others to comment on the cellular material, but the fragility of the whole as to its limited melodic and emotional range has not encouraged outside emulation. But Bjørn Alterhaug, bassist on the *Østerdalsmusikk* sessions developed the lullaby genre with considerable success on the 1977 SØYR album,[75]

SØYR
Åge Midtgaard, Torgrim Sollid, tp, flh, Per Gamre, tb, John Pål Inderberg, ss, ts, Tore Engstrøm, as, Nils Tro, ts, Morten Lassem, p, Bjørn Alterhaug, b, Carl Haakon Waadeland, dr.

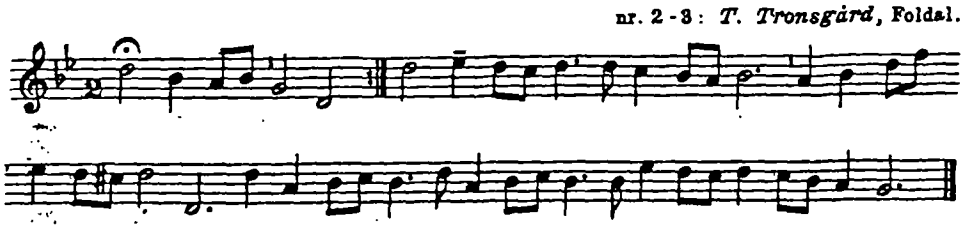
Kongsberg/Oslo Summer 1977

Halling nr. 2 etter Martinius Helgesen	Mai LP/MC 7705, Odin LP 09
Bånsull	–
Kort møte	–
Søyr-signalet	–
Halling nr. 1 etter Martinius Helgesen	–
Liten Søyr-suite	–
Rannveig	–

Album titles: Mai = Søyr, Odin = Norsk Jazz 1960-80.

writing an atmospheric arrangement of a Bånsull after T.Tronsgård, Folldal:

Ex.61

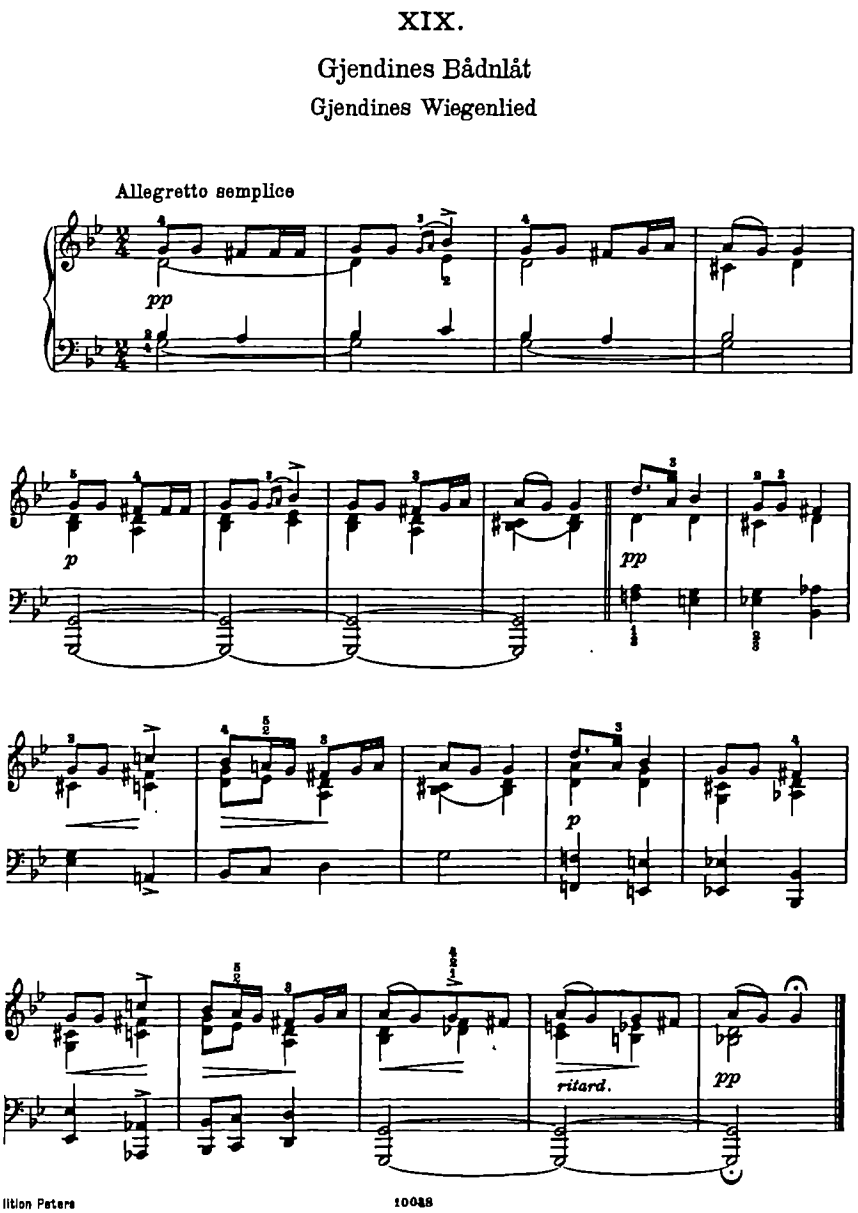


source: Sandvik (1943, 150)

The melody is stated first harmonically in an open texture, the voicings reminiscent of Bob Brookmeyer with a little imitative figure in the winds as decoration. The atmosphere is plaintive, the key of G minor being adhered to throughout. The two soloists, Engstrøm on alto sax and Midtgård on flugelhorn preserve the lyrical quality of the opening taking one chorus each on a minor 12-bar sequence in 4/4 time, with elegant backing from the rhythm section. The «out» section brings back the opening harmonic colouring. **CDEx.3-19**

Grieg's celebrated meetings with the young singer Gjendine Slålien on his visits to Jotunheimen led to his arrangement of a bånsull (the melody of which he had noted in 1891) in his Op.66 piano pieces, published in 1897. Many of the melodies Grieg arranged in this set come from the district of Lom, an important source of inspiration for the twentieth century school of Norwegian composers including Sparre Olsen, David Monrad Johansen, Øistein Sommerfeldt and Kjell Mørk Karlsen for whom the Norwegian folk music tradition has been a major influence.

Ex.62



The Norwegian group Orleysa, already mentioned in connection with the wedding march (see note 65 and ante,101) have recorded two bånsull tracks, the first in 1991 from the same session as 'Bruremarsj' and titled 'Alla barn skal sova'. The melody takes its essence from the opening minor key five-note falling phrase. Over an ostinato beguine rhythm in the bass and drums, the two female singers present the melody employing two-part harmony with medieval 'organum' associations using kveding [Norwegian folksong] techniques for melismatic embellishment of their melodic lines. After three text verses, there is a sudden upward key shift for a short interlude vamp leading to Arve Furset's synthesiser solo in a spacey style reminiscent of Joe Zawinul's work in Weather Report. Another vamp leads back to the original key and a repetition of the opening verse with a short coda. Apart from the vocal techniques employed by the two Norwegian female singers Berit Opheim and Ann Elisabeth Lunde, and of course the Norwegian text, there is nothing in the instrumental contributions to identify the executants as Norwegian or even Scandinavian. The fragile dorian modal melody could well have come from far further afield than Norway. **CDEx.3-20**

By contrast the same band's 1993 album *Svanshornet* [76] included 'Bånsull frå Voss', a short, lively and light-hearted kitchen song in duple time with solo voice accompanied only by Terje Isungset's colourful and imaginative percussion playing. Mention is made of «sugar in the porridge» and «money for buying of cakes that mother can taste» - clearly a private domestic text typical of many such songs, but often with hidden adult meanings – «double entendre». Viewed objectively from a middle-of-the-road musical standpoint the two Orleysa albums are of the highest quality. Seen in the context of «crossover» music, finely balanced between folk music and jazz, the recordings have not been bettered in the period under discussion. They also serve to underline the fact that such «crossover» or «fusion» music is elusive to conceive. For the results to ring true, the technical and creative equipment of all the participants must be finely tuned both to the musical material and to one another. The relationship can be compared (in a classical music context) to the telepathy obtaining between the players in a long-established string quartet, or (in a jazz context) to the relationship between for example Duke Ellington and his orchestra members of many years standing. The already discussed Brazz Brothers is a Norwegian group whose permanency of personnel has been crucial in the perceived level and

consistency of artistic attainment since their beginnings in 1981.

(b) Mountain and pasture music

There remains an important albeit somewhat diffuse area of Norwegian folk music which includes both vocal and instrumental elements of an often exotic nature. Unlike the previously considered areas which were concerned with ceremonies, public and private rituals and entertainment the present category has its roots in outdoor communication, both person-to-person and from people to animals in their care. Sandvik wrote in his commentaries to «Melodies from mountain farm life»:

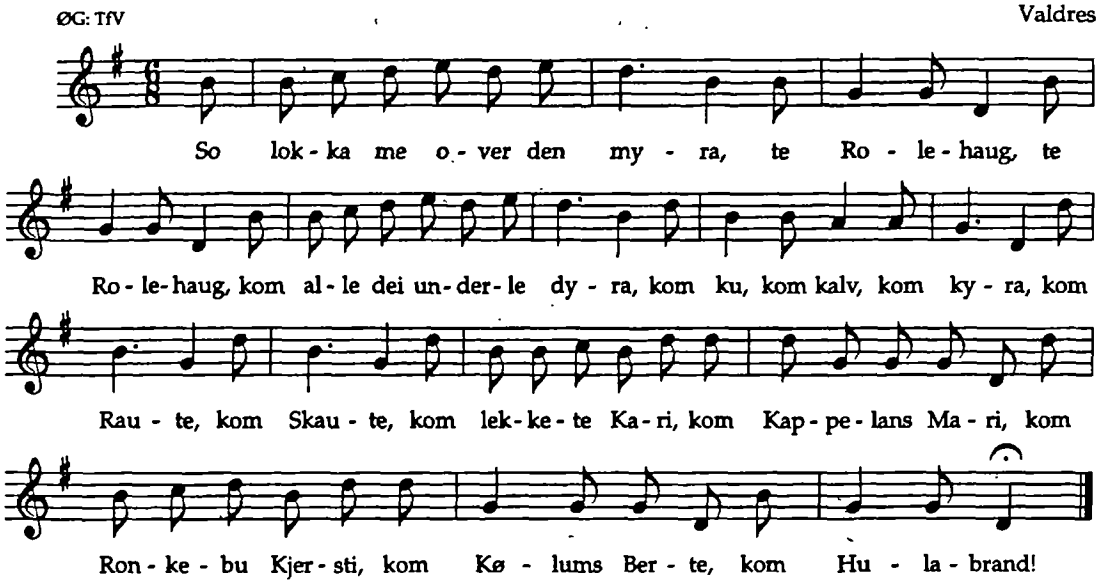
> Nowhere are the rhythmic and tonal phenomena so prominent and the notation so problematic as in the case of mountain farm melodies…these folk melodies are either sung or blown on the lur, flute or billy-goat horn, and all of them are part of mountain farm life. One can also hear them in the village. But their essential milieu is the little private habitation on the mountain farm, which in earlier times was for much of the year separated from the village and as a result came to develop its special musical needs…. (Sandvik 1943, 31)

A lur player seen through national romantic eyes,
c.1812 (watercolour by J.F.L. Dreier in Norsk Folkemuseum)

Sandvik and others have collected profusely from living executants of this musical tradition which dates back to the time of the earliest habitation in Norway, c. 4000 BCE. Øystein Gaukstad [77] includes a cow call from Valdres in Oppland. Typically for this genre the song text mentions animals by name, and the melody in its use of the harmonic series could well have originated as a horn call.

Ex.63

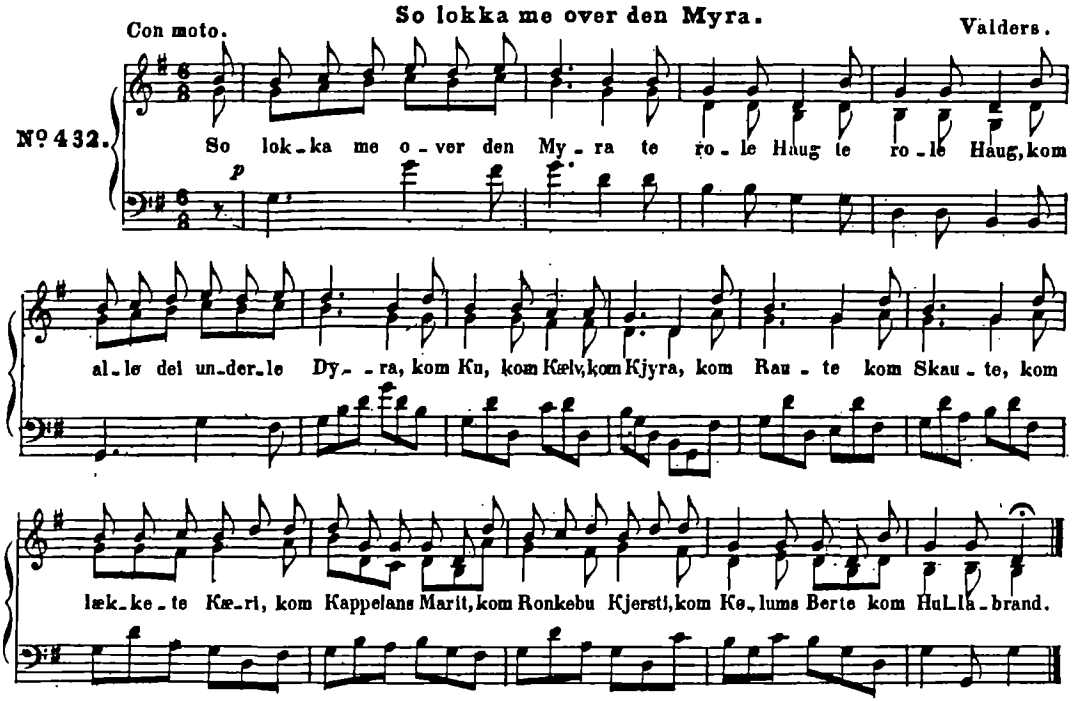
SO LOKKA ME OVER DEN MYRA



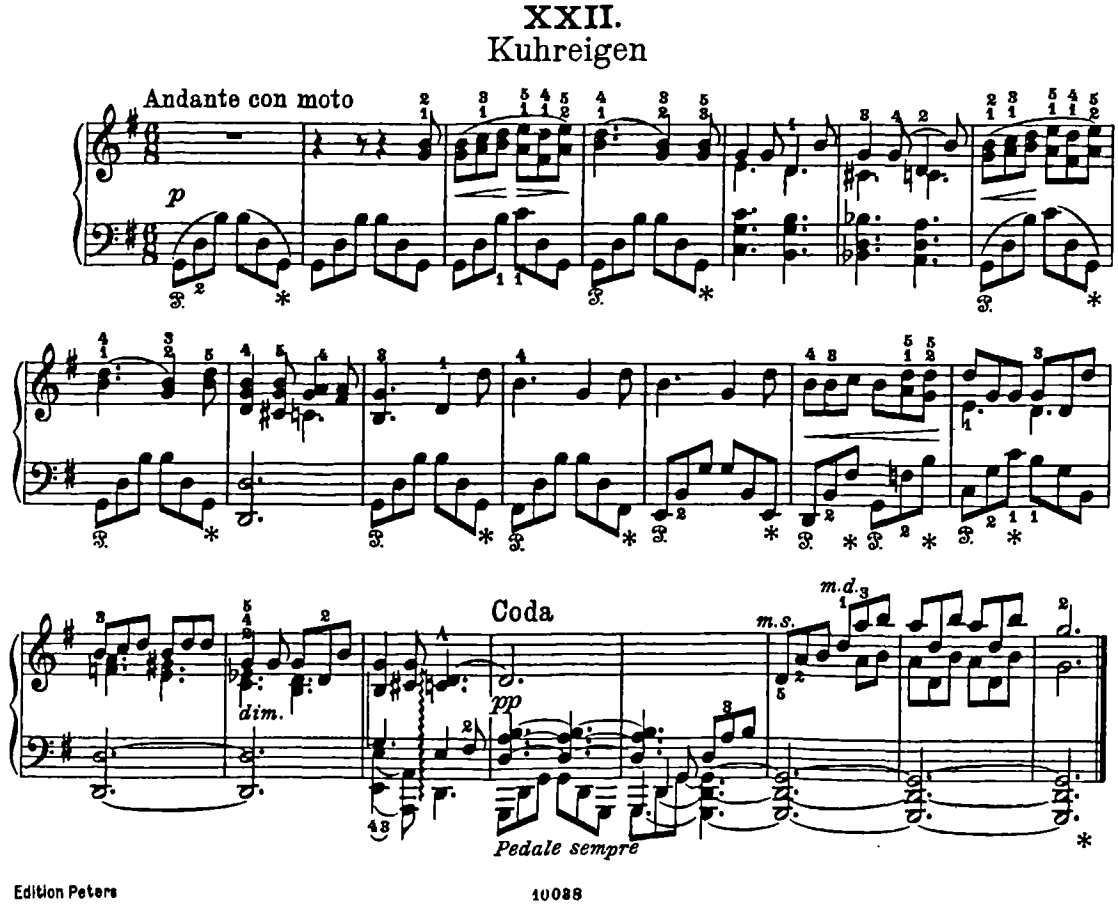
Lindeman [4] also included his harmonisation of the same melody in an earlier publication, and Grieg later harmonised and published the melody as No.22 of 25 Norwegian Folk Songs and Dances, Op. 17. A version of the latter for trumpet and organ was recorded by the Norwegian Ole Edvard Antonsen and the British organist Wayne Marshall in 1992.[78]

Both piano versions are given here for comparison:

(a) Lindeman Ex.64



(b) Grieg Ex. 65



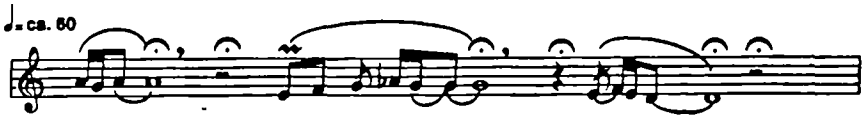
In November 1975 Jan Garbarek's Quartet with pianist Bobo Stenson recorded an album for ECM called *Dansere.*[79] Coming so soon after his work with his Norwegian colleagues on *Østerdalsmusikk* (recorded in August the same year) it is perhaps to be expected that some of the same atmosphere would have carried over into the later session. This is certainly the case with 'Lokk', an improvisation based on a shepherd's call which the Folldal violinist Torvald Tronsgård had recorded and whose version is in the archives of the Norwegian Folk Music Collection at the University of Oslo. Garbarek had spent a good deal of time in the archives and was well aware of the playing styles of Tronsgård and others. The almost transcendental stillness of some of the tracks on the earlier recording is maintained on 'Lokk' which sounds to last much longer than its 5:39 playing time. Garbarek has taken the Tronsgård melody and broken it up into a succession of strophic lines which reminds us that the original melody would in all probability have had a simple text or at least a vocalise, repeated many times «with a falling, ingratiating sound» (Groven Myhren 1979, 387). This music has received an extensive critical appraisal in Dybo (1996, 101-110).

If the two albums *Østerdalsmusikk* and *Dansere* are considered solely from Garbarek's standpoint, the former uses him only as a member of the tightly-knit ensemble without his solo melodic voice being heard. The tracks are a series of miniatures, mostly jazz-inspired paraphrases influenced harmonically by Ellington and Gil Evans where the musical sources are easily identifiable but with an overriding anti-romanticism on the part of the performers (see ante, 91-92). It is as though musical personality has deliberately been pushed into the background, and there may well have been political reasons for this (see note 31 and post, 241). The latter recording operates on an entirely different scale with Garbarek taking the leadership responsibilities with his fellow countryman Jon Christensen on drums and the two Swedes, pianist Bobo Stenson and bassist Palle Danielsson, whose harmonic contributions owe nothing to any earlier American jazz tradition. The palette here is European, without a hint of the blues. The music swings, if ever so gently, but not in a way that encourages bodily movement. A germinal idea from Garbarek is first developed by him then answered by a new germinal idea from one of the other musicians. The music has form and dynamic and the listener is led spatially from one place to another,

akin to following a guide around a gallery of modern art. We cannot say in detail at the end what we have heard, but we are left with the feeling of having been on a journey of exploration. Certain features remain in the mind which can only be described by the use of conventional musical terminology. The form of the work is a succession of falling phrases ending around a D-tone, the scale a modified Dorian, the modifications including inflected seconds and fifths. The opening melodic strophe of this 'Lokk' as played by Garbarek has likenesses to other sheep calls from the Østerdal district.

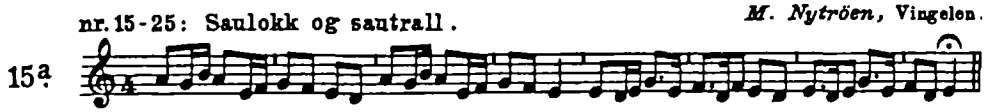
Here is Garbarek's opening:

Ex.66



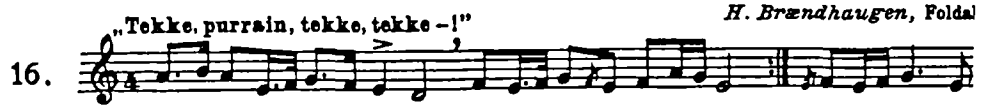
Sandvik (1943, 163) has this opening of a sheep call from Vingelen:

Ex.67



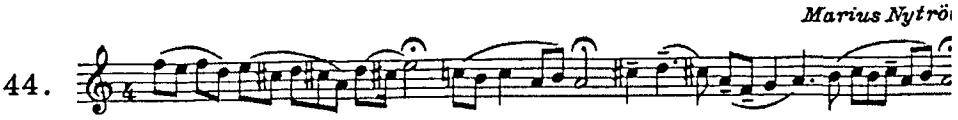
and another from Fol(l)dal:

Ex.68



Sandvik places the «lokk» and «call» types amongst the authentic repertoire from the middle ages and argues for their presence even longer back in time, using in support of his case the presence of a «scale» which lacks a 4th and a 7th degree and thus resembles a pentatonic pattern. One example is this cow call from Marius Nytröen, source Sandvik (1943, 169):

Ex.69



The inflected c-c# is poetic licence but each time a c# appears the note is unaccented. So the pentatonic series f-g-a-c-d is present here. Sandvik explains the presence of the extra passing tones as a Gregorian influence but finds it worthy of comment that very little else from more recent times has impinged upon the traditional lines – it must be remembered that Sandvik did much of his field work in the years leading up to World War II and his comments must be read in that light. It also has to be said that there is nothing in his collections which can be traced back to what we today would call American popular music or its derivations. Sandvik concludes his survey of this area of folk music with the comment that mountain and pasture music constitutes the oldest surviving category of Norwegian music and is therefore of historical interest as it gives an insight into the life style of ordinary people. 'Cry and Call have been of mutual protection in the goat herd, but they also give expression to feelings from within the soul of each individual, they interpret the feelings of lonely people in happiness and sadness. They are a known signal to the herd, but also relate in a moving way the dairymaid's affection for the animals in her charge. All this has given the music an eternal youth, made it fresh and new «as the fleeting summer»....' (Sandvik 1943, 38)

Religious Folk Music

The nature and historical importance of religious folk music has already been considered in Chapter 1 (see ante, 33-39), and there is a degree of permanence in this area of Norwegian music which has taken hold of the population and has led to nothing less than a stream of concerts and recordings in this genre by a variety of artists ranging from young amateur school musicians to top professional folk music and jazz performers. That this has happened in a time of falling church attendance would serve to underline the duality of nature of the music which has already been shown to have an often parallel existence both in secular and sacred contexts (see Ex.10). The Lutheran State Church of Norway has certainly not stood in the way of the use of jazz in concerts and services, but the somewhat

pietistic attitude still found in certain congregations in the west and south of the country has tended to restrict the scope of such activities in these districts. Negro spirituals are one important exception, and these will be considered in Chapter 4 in connection with the Afro-American jazz tradition. Jazz masses have been held in Oslo Cathedral without negative comment, and jazz concerts in churches are far from uncommon. In mid-Norway the present writer has experienced many instances of jazz singers and instrumentalists (including the church kantor on occasions) being engaged to perform at weddings and, less often, at funerals.

For the opening ceremony at the Winter Olympics in Lillehammer in 1994 the music chosen for the climactic tableau was a Norwegian hymn tune from Oppdal 'Overmåte fullt av nåde', performed by an ensemble which included church organ (Iver Kleive) and percussion, the effect of which when combined with the visual panorama was stunning. Kleive is kantor in Bærum, near Oslo and is a good example of the newer generation of classically-trained organists who have exceptionally broad horizons in their daily musical work and who are open to impulses from their own colleagues in other walks of musical life and from abroad. Henning Sommerø in Trondheim is another good example of a classically-trained organist who has been open to working with improvising jazz musicians, choirs and solo singers. He arranged and recorded an LP of Norwegian hymns early in his career in the company of the Swede Arne Domnérus on alto saxophone and clarinet and singer Hanne Kjersti Buen.[80] Neither Kleive nor Sommerø would describe themselves as jazz musicians but they are sympathetic to the idiom and co-exist with it in an exemplary fashion.

Jazz interpretations of Norwegian hymn tunes are a relatively recent phenomemon, and it may well be wondered why a performing jazz musician would be interested in attempting to improvise over what to many would seem to be unalterable musical material. It is not so difficult to understand a jazz performer's spontaneous reaction to a stimulating and rhythmical halling or springdance melody - these are pure instrumental forms and come from a secular milieu which more readily invites extempore treatment - but Norwegian hymn tunes are often folk melodies with associated texts frequently used in particular

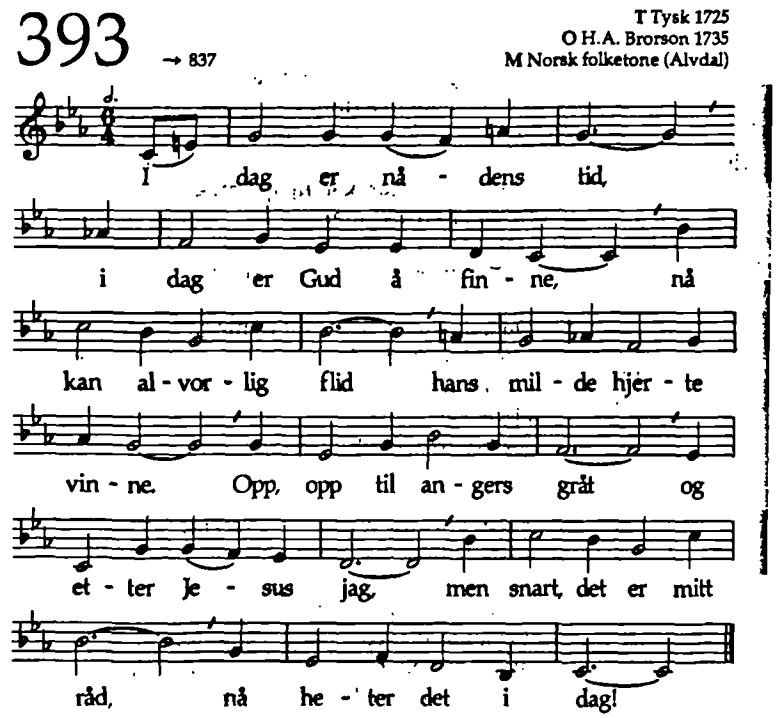
settings, for example at weddings or funerals, or at particular times in the Church Year. The latter have in relatively few cases been used in outright jazz situations but much more frequently in jazz-flavoured performances which may contain jazz elements in the accompaniment but seldom in the solo vocal or choral parts. The use of added sixths, flattened fifths and so on in the choral harmony may delude the listener into thinking he/she is hearing a «jazz» performance when this is not in fact the case. If the same selective criteria are applied to Norwegian hymn tunes as to the secular repertoire the result will show that surprisingly little of jazz interest has taken place around the former. Some of the clues as to why this is so must be gleaned from comments of the musicians themselves.

The Swede Arne Domnérus was approached by the Norwegian record producer Erik Hillestad in 1980 with a view to the former's quartet making an album of arrangements of old chapel [bedehus] hymns and his first reaction was that it would be difficult to do this without irony pervading the results. When he told his quartet colleagues Hallberg, Gustafsson and Riedel of the proposal they did not take him seriously! When he insisted, they became sceptical: was it in fact possible to go new ways with these melodies - with their burden of parodied clichés - without holding them up to ridicule? The musicians had no wish to make ironic intrusions in such revered material. The matter resolved itself once they began working on the project. Gradually the musicians became more and more fascinated and Domnérus confesses that his real affection for the old songs gave each of them the form they ended up with on the recording.[81] But can the result be called jazz? The improvised content is minimal but there is enough to distinguish it from chamber music in the purely classical sense. Nevertheless - and most significantly - it is the non-Scandinavian source material, for example the Zulu melody 'Navnet Jesus' (Track 3) that comes nearest to inspiring the musicians to find a jazz «groove». This begs the question as to whether it is still in the year 2003 more natural for a Swedish or Norwegian jazz musician to «tune in» to a melody with African roots than to one of his/her national folk melodies. The understanding is just as great in both cases, but the process of arranging is less spontaneous in the latter situation. There is at least one convincing musical explanation for this, and one literary. Negro spirituals and basic blues are founded on relatively simple harmonic patterns, using I-II-IV-V chords. Norwegian folk tunes

contain so many harmonic possibilities that spontaneous group improvisation using more than one melody instrument is difficult, if not impossible.

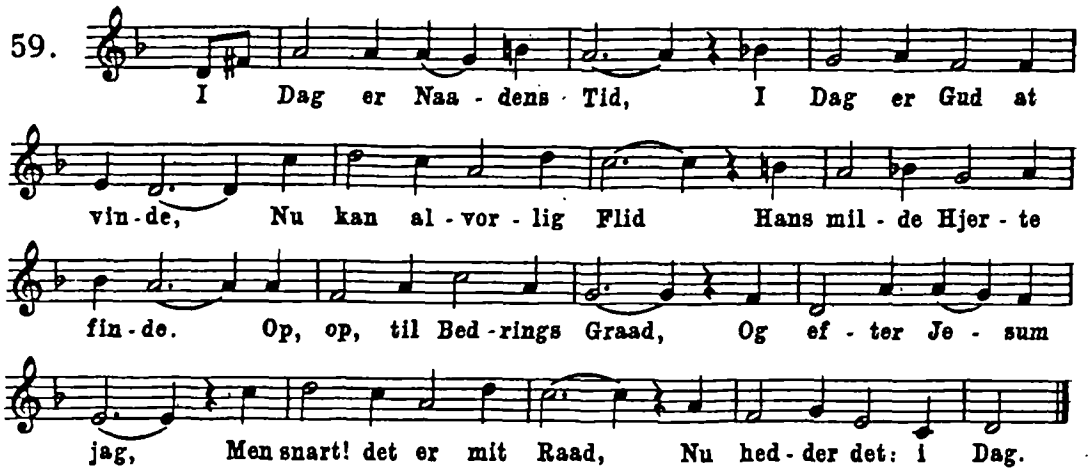
In her introduction to the collection *One Thousand Years of Norwegian Folk Songs* [82] Lilleba Lund Kvandal writes: 'Norwegian folk music is so tonally abundant that in a majority of cases it is difficult to provide a system of chord symbols, and these have therefore not been used [here]'. This may be a valid explanation for the fact that so few jazz musicians have taken up the challenge which Domnérus and his colleagues did. The literary explanation takes us back to the Norwegian national characteristic already discussed (see for example ante, 2-3), but it was perhaps ironically the Danish bishop and hymn writer Hans Adolph Brorson (1694-1764) with his hymn texts rich in pictorial imagery who had the greatest influence over the pietistic Hans Nielsen Hauge (1771-1824) and his nationwide revivalist crusades the length and breadth of Norway. The last-named is represented by only one text in the Norwegian Hymn Book, whereas Brorson is strongly represented. A good example of the combination of a Brorson text with a Norwegian religious folk melody is ' I dag er nådens tid ': it appears thus in the Norwegian Hymn Book of 1985:

Ex.70



Sandvik collected the same melody from Marie Pedersen in Alvdal, Østerdalen. The melodic inflections (Ab – A natural) are retained in the hymn book version, but the text is modernised from Sandvik where the singer has used a mixture of Danish and Norwegian (Sandvik 1943, 252):

Ex. 71



This hymn tune is typical of the type of source material which is used increasingly in concerts and recordings by Norwegian jazz musicians.[83] The contribution of another important Danish hymn writer Thomas Kingo has already been considered in a historical context, as has that of the Norwegian Petter Dass (see ante, 18) – the latter's 'Herre Gud, ditt dyre navn og ære' has a pictorially rich text and has obtained very great popularity nationally. (for examples of melodic settings of this see ante, 34-38).

Two Norwegian jazz musicians who have attempted jazz interpretations of the last-named and other Norwegian religious folk melodies are saxophonist Tore Brunborg and organist Kjetil Bjerkestrand. In 1997 Kirkelig Kulturverksted with (again) producer Erik Hillestad issued the CD *Prima Luna* [84] consisting of fifteen improvisations over hymn tunes about half of which are Norwegian religious folk melodies. The combination of various saxophones, recorder and pipe organ is effective, the two performers showing sensitivity to their material. In many ways they follow in the footsteps of Domnérus in that they only rarely come outside the strict melodic framework of the hymn tunes, but innovatory features are the «noises off», wooden sounds of indeterminate origin which often provide a syncopation to the pedal ostinati. Particularly effective is the treatment of Luther's

timeless 'Vår Gud han er så fast en borg' with fine use of clusters on the organ manuals and controlled dissonance which lend much strength to the overall impact of the improvisations. The CD is a good example of the type of jazz-inspired improvisations on religious folk melodies that can be heard in church concerts the length and breadth of Norway.

An interesting feature of so many recent CD productions of folk melodies both sacred and secular is how many employ professional jazz musicians, perhaps more correctly described as professional Norwegian musicians who also play jazz, for often their technical contributions on such recordings appear modest by comparison to their performances on albums with a more determined jazz bias. On the CD *Toner Fra Romsdal* which came out in 1993 [85] can be heard no less than four of the cream of the land's jazz musicians; bassist Terje Venaas; drummer Jon Christensen; saxophonist Bendik Hofseth and multi-instrumentalist Stian Carstensen. There is no jazz improvising to be heard in these straight performances, but the musicians impress with their sensitive use of dynamics and colour in their interpretations. Again the original melodies are scrupulously followed.

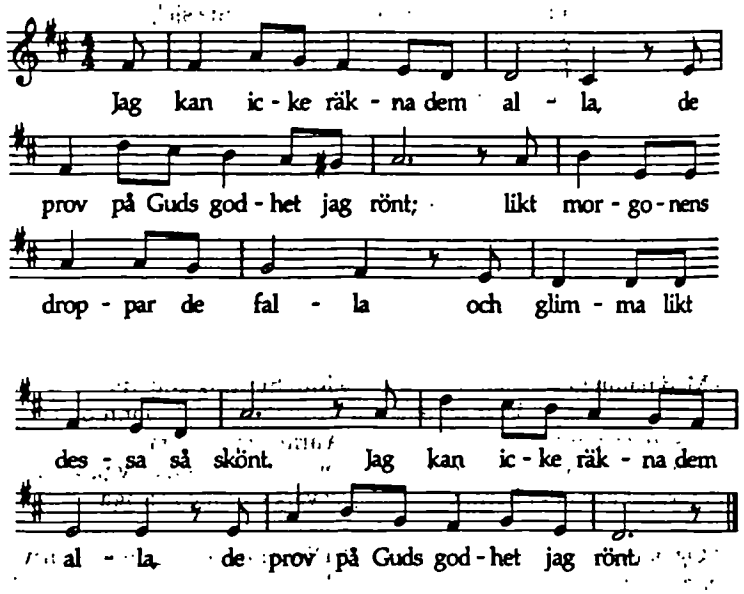
A Norwegian priest in the Lutheran Church, Øystein Wang is also a well-known jazz pianist in Oppland. He leads *inter alia* a jazz quintet of trumpet/flugelhorn, saxophone, piano, bass and drums. In November 2000 the group recorded a jazz album called *Swingende Salmer* [86] which consists entirely of jazz performances based on melodies from the Norwegian Hymn Book and its 1997 supplement Hymns 1997. In his sleeve notes Wang makes some interesting comments on the place of jazz in the Norwegian Church, remarking that jazz in Norway has often been something for the specially interested. He maintains that with few exceptions the song and music traditions of the Norwegian Church have offered little headroom for jazz, which hitherto has mostly been represented by the New Orleans style. Of his own group's contribution he comments:

> The main idea behind this production was to treat known and loved hymns as «jazz standards» and to use the hymns' chord sequences as our basis for improvisation. Within the Afro-American jazz tradition there exists a huge collection of standard melodies which different and differing jazz performers have inherited – a starting point for improvisation over national boundaries and generations. But how about exchanging 'All of Me' and 'Autumn Leaves' for 'Lovsyng vår Herre' and 'Folkefrelsar'?

Wang concludes by saying that it is their hope that this somewhat untraditional treatment of a number of melodies can contribute to a renewal of interest in the treasury of Norwegian hymns. On this recording is found entirely instrumental music that anyone can listen to quite independently from the textual content of the hymns, but each item can also be considered as a deeper meditation on the individual texts, and the performers suggest having the texts available as the music is listened to. Some verses of each are printed in the accompanying booklet, an original idea for an instrumental album.

Track 1, 'Folkefrelsar, til oss kom' is an Advent hymn with a modal melody from c. 1120. The quintet treat the melody in the style of a Horace Silver-type bop version with a fine opening chorus from trumpeter Roy Nikolaisen. **CDEx.3-21** Track 3 has a particularly fine interpretation of the Swedish composer Albert Lindström's reflective melody which accompanies Lina Sandell's hymn text 'Jag kan icke räkna dem alla':

Ex.72



Using soprano saxophone (Øyvind Gravdal) and Nikolaisen on flügelhorn the quintet succeeds in creating an atmosphere of profound calm in a lyrical, bop-inspired idiom. **CDEx.3-22**

Track 4, 'Kom Hellig Ånd' ('Come, Holy Ghost') with its c. 900-year-old melody uses rhythmic pedal points with soloing in a «down home» style on piano and a fine muted trumpet contribution from Nikolaisen. The 'head' uses a modally-inspired triadic harmonisation. The remaining nine tracks are equally imaginative in their use of the available resources, and the album as a whole must be reckoned as an outstanding contribution to Norwegian church music, original in its sacred context but at the same time using well-proven jazz techniques. Here we have Norwegian performers improvising over both traditional and romantic European melodic sources in a jazz idiom which perhaps could best be described as 1960s American but showing clearly a Scandinavian refinement whereby individual techniques do not distract the listeners' attention from the overriding melodic domination of the original hymn melodies.

An interesting fact when discussing the relative paucity of jazz interpretations of Norwegian hymn tunes is the parallel situation in the case of Edvard Grieg and hymn tunes. To the present writer's knowledge Grieg did not arrange a single hymn melody in his many collections of *Lyric Pieces* for piano solo, whereas he freely adapted for the same instrument wedding marches, hallings, springdances and cow calls from the secular folk music repertoire. The reason for this may have much in common with the attempted explanations concerning jazz musicians' attitudes to the same material. Strangely enough Wang and his fellow musicians do not choose any specifically Norwegian religious folk tunes for jazz treatment on this particular album, but three examples of such can be found on a more recent recording by the present writer and others, *Heimlengsel* (see discography).

Sami music

Map of south Sami, north Sami and east Sami districts. The «prickly» areas signify areas with little Sami population.
Source: *Trollstilt* (1998, 138) (reproduced by permission of Gyldendal Norsk Forlag, ASA)

Any consideration of Sami music in relation to a Scandinavian jazz tradition faces the researcher with a number of problems. The first and perhaps the most difficult is that of national identification of such music. Sami music has a widely spread global presence, stemming from northern Asia and represented *inter alia* by the music of the North American Indian, the eskimos, and the music from the Sami districts shown on the above map. But since at least part of the south Sami district lies in Norwegian territory the music cannot be excluded in any survey of Norwegian folk music, even though it is impossible to say how much of the music is geographically Norwegian in origin.

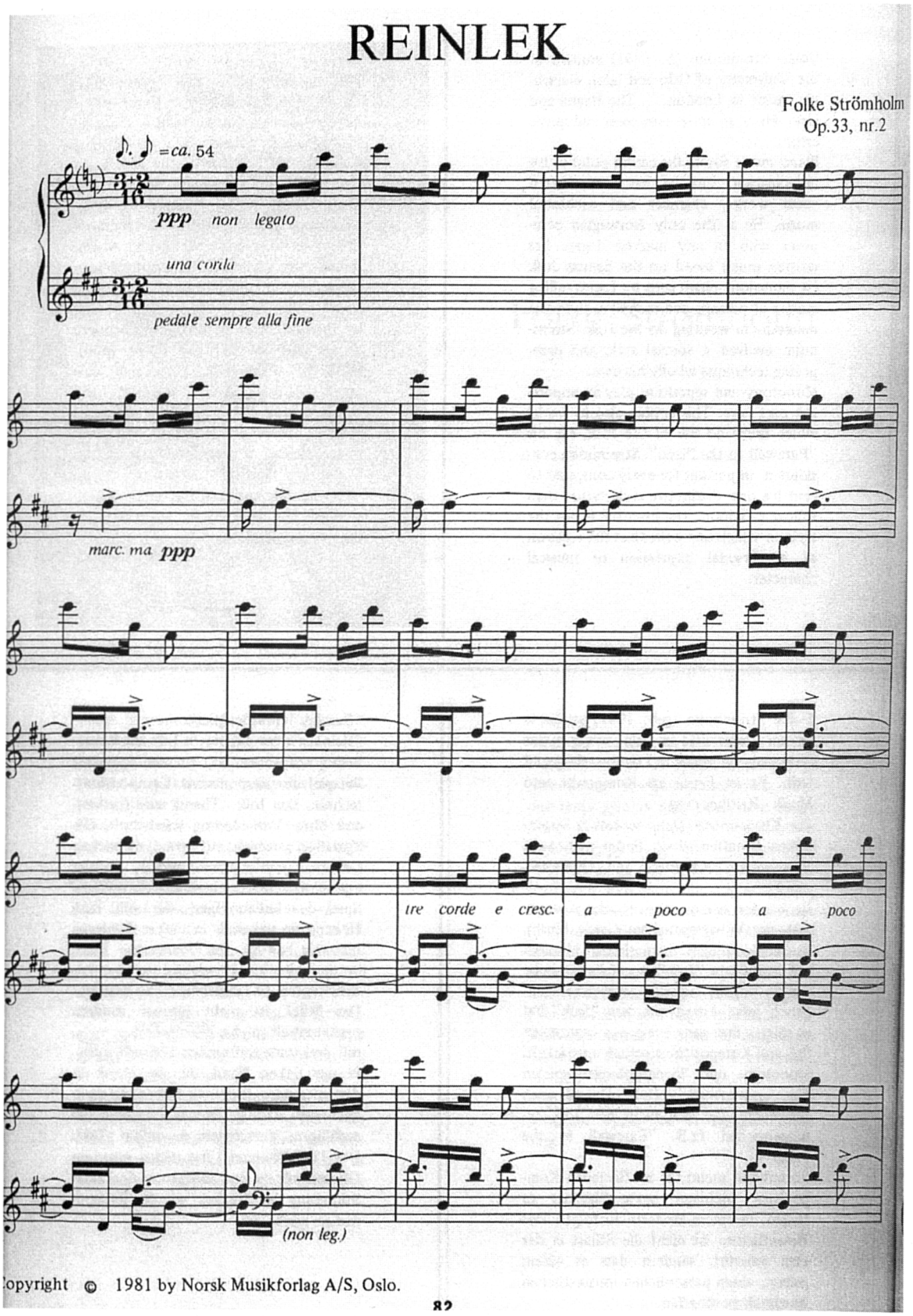
The matter is technical and a detailed consideration falls outside my present brief. For present purposes the expression Sami music must suffice. It forms a specialised part of the overall folk music picture, but for the great majority of the Norwegian population this music, represented by the joik, has become known in a jazz context largely due to the recordings and concerts of Jan Garbarek, Mari Boine, Agnes Buen Garnås and the Frode Fjellheim Jazz Joik Ensemble. Had it not been for the trail-blazing work undertaken by Garbarek during the late 1980s and early 1990s the seam would in all likelihood have remained untapped in a jazz context, even though some Norwegian composers such as Ketil Vea and Folke Strømholm have used the joik as an inspiration for composition, as in the latter's 'Reinlek' from 1981. The composer's programme note is interesting for a better understanding of the joik and is reproduced here, together with the opening of the piece:

Folke Strømholm (b. 1941) studied at the University of Oslo and later, electronic music in London, The Hague and Oslo. He is an active composer and music critic.
Piano music forms the centre point of his composition, but he has also written vocal works, chamber and orchestral music. He is the only Norwegian composer who to any marked degree has written music based on the Samisk Joik (A monotone chant sung by Lapps telling stories of persons and events) as thematic material. In working on the Joik, Strømholm evolved a special style and composing technique wholly his own.
Monotony and repetition play an important part here. This applies also to works which make no use of the Joik, e.g. his "Farewell to the Piano". Strømholm considers it important for every composer to find his own distinctive style rather than follow a fashion. The essential is not the style in which one writes but the creation of a personal expression of musical character.

"Reinlek" ("Reindeer Play")
This is built on a Joik (pronounced Yoi-k) from Kautokeino in Finnmark in the far North of Norway and is a typical example of Strømholm's composing technique. The theme of the Joik is repeated all the way through without change. Variation is achieved by dynamics (*ppp*<*sf*⊃*subito ppp*) followed by more and more lively left-hand playing which, at the climax, reduces downwards to a deeper level of tone. The sustaining pedal (sempre alle fine) is important for obtaining the desired diffused sound. The piece is not bi-tonal but pentatonic (m.d):  with three correlated scale notes for the left hand which colour the music in a dissonant manner. There are therefore two fixed sharps instead of accidentals in each bar. The title "Reinlek" has nothing to do with the original Joik but serves to exemplify the composer's impression of the piece's mood.

source: *Norwegian Pianorama – 25 new piano pieces* ed. Cecilie Ore: Norsk Musikforlag, Oslo 1981

Ex.73

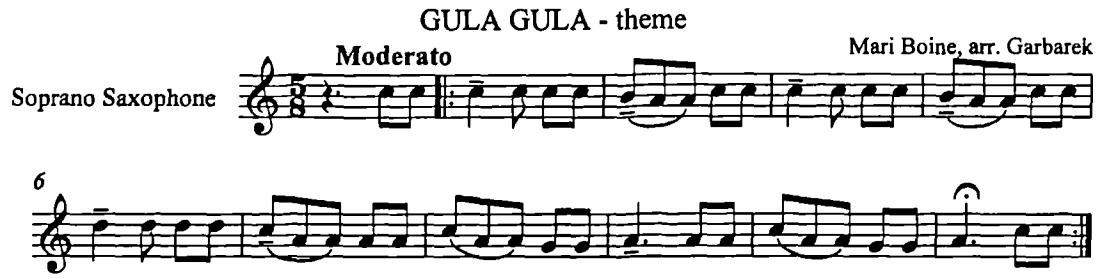


The use of the joik by an artist of Garbarek's stature commands respect and calls for comment. In his continual process of absorbing musical influences from other cultures Garbarek took into use the joik sometime during the 70s and 80s. He had worked with Finnish musicians, for example Edward Vesala on the 'Tryptikon' album from 1973 and prior to this both Vesala and Arild Andersen, the third member of the trio of 1973 had worked with another Finn, saxophonist Juhari Aaltonen. Finland has seen a good deal of «jazz and joik» activity and it is possible that Garbarek had himself become interested in the genre through his Finnish contacts. But it was the album *I Took Up The Runes* from 1990 which was to be the breakthrough for Garbarek's use of Sami sources as the major inspiration for a jazz album. The principal work on this album is the five-movement suite *Molde Canticle*, commissioned by the Molde Jazz Festival in 1990. It was in Molde in 1965 that Garbarek first met George Russell, and the composition shows a distinct Nordic influence without being consciously Sami in its tonal language. The piece is discussed further in Chapter 4 in connection with the implications of a Norwegian jazz style.

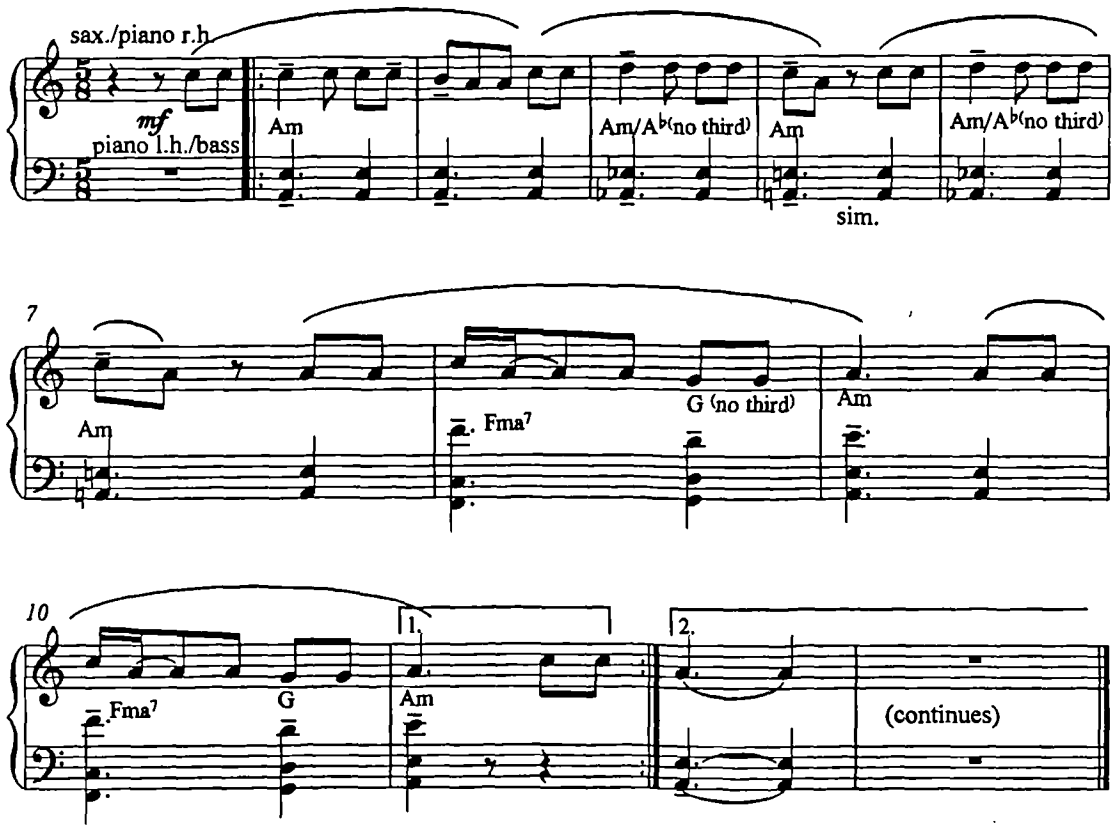
Three of the other tracks on the same album are by contrast almost entirely inspired by Sami culture; Mari Boine's composition 'Gula Gula', here in an instrumental version arranged by Garbarek, 'His Eyes Were Suns', a Garbarek original with the Sami singer Ailu Gaup joiking 'Biera, Biera' and 'Rahkki Skruvvis', another Garbarek arrangement of a Gaup joik melody. 'Gula Gula' uses soprano saxophone, two skin drums, piano, double bass and percussion. The melody is in the Aeolian mode and the performance begins with a solo saxophone improvisation in free time over the three falling tones C-B-A, which Garbarek develops into a paraphrase of the theme before going over to a regular 5/8 time signature introduced by the drums. Saxophone and drums play the 10 bar melody (Ex.74), and the piano joins for the repeat which lies on an 'A' pedal tone. The whole is repeated more intensely with a varying accompaniment based on «sideslipping» bare fifths in the left hand of the piano with the bottom line doubled by the contrabass (Ex.75). Garbarek uses repetitions of the last two bars of the melody (bb.10-11) with their accompanying

bass ostinato to build up tension after which the music winds down with repetitions of the theme statement, ending with a diminuendo with just saxophone and drums taking the music out. **CDEx.3-23**

Ex. 74

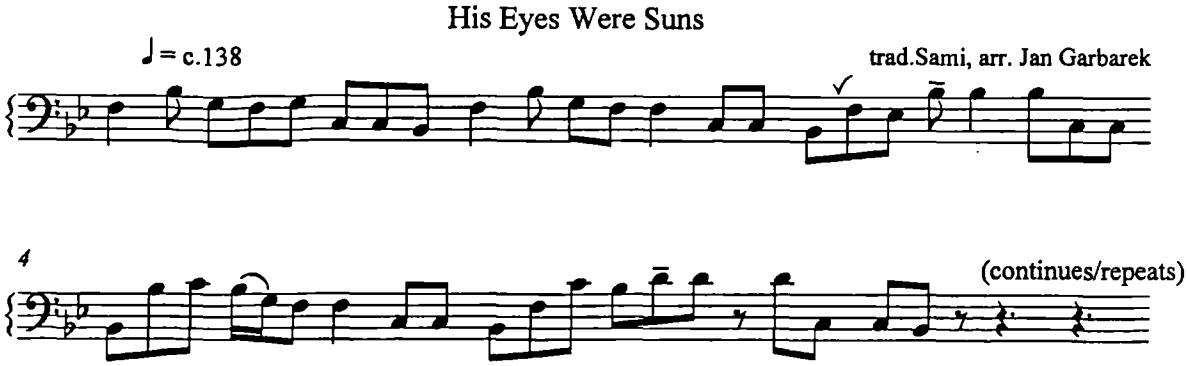


Ex. 75



'His Eyes Were Suns' is a little masterpiece of integration of a traditional joik melody into a jazz context. All the elements present are immediately identifiable by the listener; the joik melody itself sung by Ailu Gaup is pentatonic and although in free rhythm has a leaning towards 9/8 time:

Ex. 76

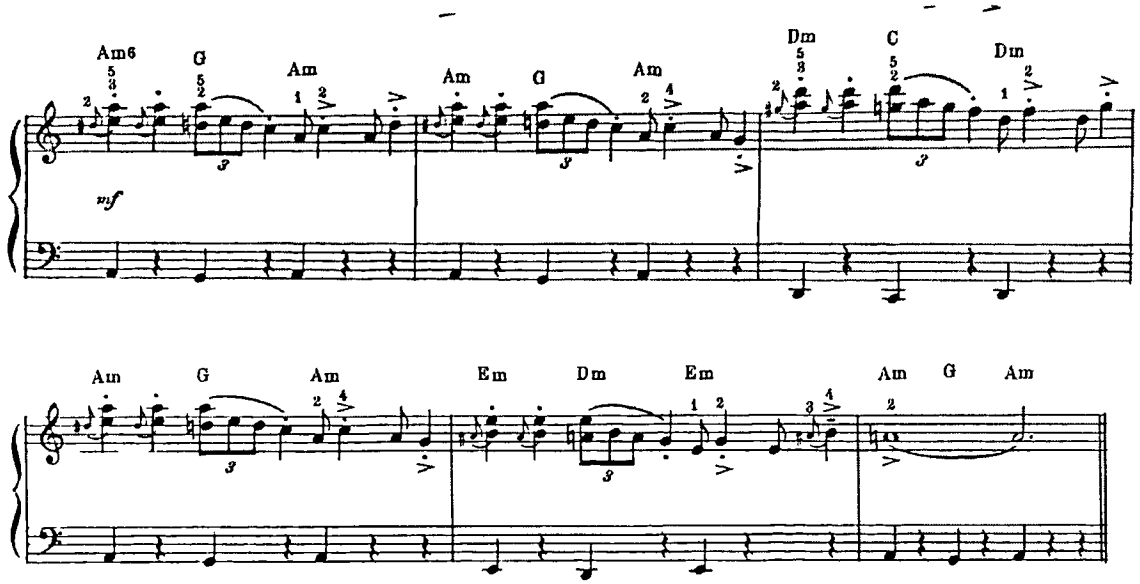


The accompanying shaker rhythm goes in 3/8 throughout. Later, hand clapping is added to the accompaniment. The soprano saxophone leads in to the vocal melody over a Bb pedal in the synth. The melody is sung several times with small variations in pitch and rhythm, coloured by long held chords in the synthesiser which do not modulate from the home tonal centre of Bb but rather colour the atmosphere by using slow-moving chromatic lines in the bass to preserve the harmonic tension. The voice is treated by Garbarek as an instrumental partner, encouraged no doubt by the extreme agility of the singer to whom a downward leap of a major ninth seems like an everyday occurrence, and was certainly a proving-ground for his later work with the Hilliard Ensemble. The use of fresh and often surprising chordal harmony in the accompanying role with the double bass making unexpected and often rhetorical entries using sforzando tones which ring on are a hallmark of Garbarek's compositional style. Some examples of his chord use here are Bbmaj9th over a D bass (Bbmaj9/D) which leads to Bbmaj9th over a Db bass suggesting a modulation to Gb which never happens. The double bass later moves in a falling pattern E-D-Db and upwards again D-E-F#-G#-Bb, a whole-tone scale of five notes, the whole taking place as a counterpoint to the prevailing Bb tonality and against long held pads in the synthesiser part.

Harmonically the sound world here is one which Garbarek made very much his own, helped to a considerable degree by the spacey acoustic sheen given to the instruments by Jan Erik Kongshaug's characteristically «mountains and fjords» sound frame.

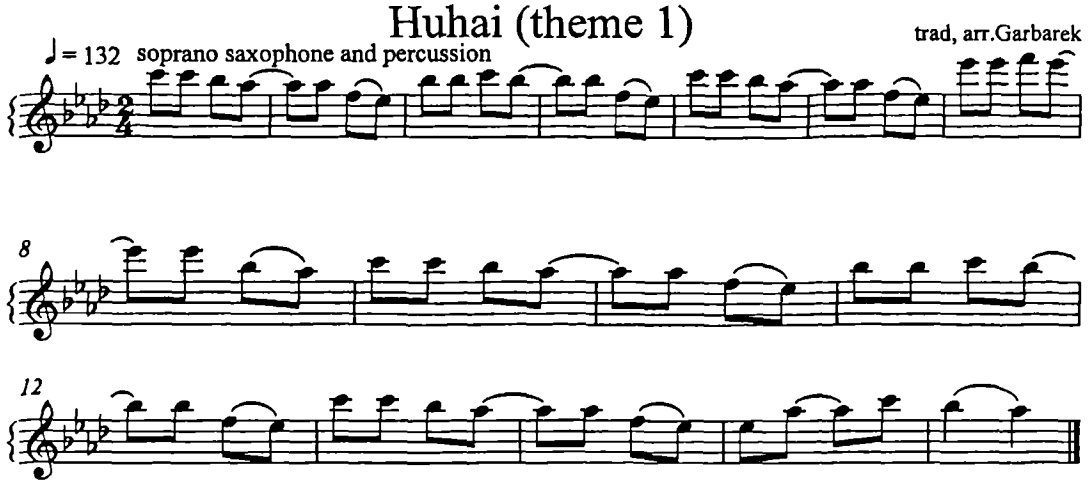
If an attempt is made to find something similar in the history American jazz the name of Dave Brubeck from the 1960s comes to mind. It has been wondered if Brubeck's own mixed background with American Indian ancestry gave him a talent or a capacity for - at the time - the use of unexpected rhythms in his jazz compositions. His father, a ranch manager by profession, was born near the Pyramid Lake Indian reservation in Nevada, and was believed to have Indian (Modoc) blood. The chief cowhand Al Walloupe from the Miwok tribe often rode with Brubeck and taught him Indian songs.[87] But Mellers (1964, 363) is far from convinced that these youthful encounters had ingrained themselves in the pianist's musical inheritance, calling Brubeck's music ' a rudimentary version of Indian music, with line and rhythm rendered crude, and with unnecessary harmonic excrescences', missing a genuine flight into the ecstatic which he [Mellers] associates with real Indian music. 'It's a Raggy Waltz' was mentioned in the discussion of the springdans earlier (see ante, 109) but other of Brubeck's works have something in common with the joik, for example 'Unsquare Dance' from the 1961 recording *Time Further Out*. This piece with its 7/4 time signature, hand-clapping and its modal six-bar melody with open fifths and fourths predominating is not light-years away from the joik, even though there is no vocal. The grace notes in the piano r.h. simulate vocal inflections.

Ex.77



The idea of Brubeck sharing something of a common musical ancestry with the joikers of Sami Norway has perhaps not been researched to any extent, but could provide an explanation as to why both his and Garbarek's attempts at integrating such musical elements into their work caused widespead interest and caught the emotional attention of a far wider public than did the «standard» jazz repertoire of their respective periods. A further point is that in their respective contexts both Brubeck and Garbarek have been subjected to criticism – perhaps the word «comment» would be more apposite – that they do not always play jazz that is recognisable as such, in the traditional sense of the word. The fact that both artists developed into strong box-office successes [88] has perhaps not endeared them to the more purist faction among jazz buffs, but that both belong to the ubiquitous category of world music cannot be doubted. Both artists have shown a strong sense of leadership and have moulded their colleagues' individualisms into a collectively recognisable group sound. Garbarek's flirtation with the joik continued with the album *Twelve Moons* in 1993. 'Huhai' includes the traditional Sami joik melody 'Oskar – An'te' (see Ex.78) whose irresistable dance rhythms Garbarek juxtaposes with a chorale-like and more solemn, richly harmonised interlude, the latter occurring twice.

Ex. 78

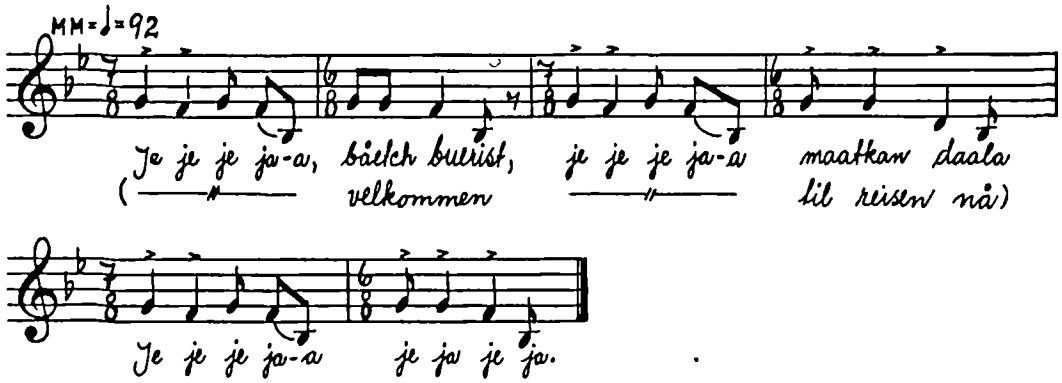


The same rhythmic and harmonic hallmarks that distinguished the Sami music tracks in the earlier *I Took Up The Runes* are present again here, but there is a tendency to extend the scope of the romantic in both harmony and use of dynamics in the piece which brings the performance alive in a blaze of colour. With this Garbarek takes his leave of the joik, at least for the moment. Garbarek's three Sami-influenced albums *Legend Of The Seven Dreams* (1988), *I Took Up The Runes* (1990) and *Twelve Moons* (1993) form a major contribution to twentieth century jazz history and are qualitatively unsurpassed in their field.

Garbarek apart, the joik does not appear to have influenced the performing styles of Norwegian jazz musicians to any great extent, but passing references to the style and sometimes humourous quotations can be slipped in to a solo improvised passage. One notable exception is the Trondheim-based Frode Fjellheim's Jazz Joik Ensemble, who recorded in 1994 the album *Saajve Dans*. The album consists of extensive reworkings of a number of joiks from the South Sami district transcribed by the Swedish collector Karl Tirén in *Die Lappische Volksmusik.* [89] The book was published in 1942 and contains over 550 melodies collected from the Swedish Sami district. The arrangements are largely a collective effort by the six members of the band and make extensive use of vocal lines, percussion and woodwind instruments including the bulgarian bagpipe.

The youthful performances are well varied in timbre and tempo and can be enjoyed as concert music without any qualification. Unlike Garbarek's joik ventures there is no «lead» instrument but rather a collective responsibilty. Possible monotony is avoided by frequent variation of instrumental colour, from a rock guitar feature in 'Gåbdesbakte' to the ritualistic and intensely masculine portrait of a bear hunt, with (again) rock guitar, this time in unison with voices and a driving bass guitar and drums and a drum solo – the concept a kind of Sami Weather Report. Here the starting point is a joik from as long back in time as 1880, which Tirén reckoned to be amongst the oldest extant (Aksdal & Nyhus 1993, 386):

Ex.79



source: Aksdal & Nyhus (1993, 387) **CDEx.3-24**

The Fjellheim Jazz Joik Ensemble has made a fresh and original contribution to the Norwegian jazz scene, but it is difficult for Norwegians living south of Trondheim to experience the group live, so for many their recordings must suffice.

CHAPTER FOUR

(a) Towards a definition of a Scandinavian jazz style

So far in the present work Scandinavian jazz has been considered from the viewpoint of a researcher resident in that geographical area[1] for the last fifteen years but prior to that resident in Great Britain where the jazz repertoire has always been heavily influenced by trends from the USA. The present writer's exposure to and knowledge of Scandinavian jazz was negligible prior to emigration to Norway in 1988. Just as Norwegian folk music has in the foregoing chapters been considered as a cultural legacy, the musical content of Scandinavian jazz has been examined with a considerable sociological weighting, that is to say not isolating the purely musical features from the social framework which has nurtured its development. Seen from an international standpoint it is quite clear that in the period before World War II the United States, representing the Afro-American music tradition, had an exclusively dominating influence over the establishing of a recognisable jazz movement throughout the whole of Europe. After World War II the American influence lessened in an «umbrella – nationalistic» sense and became more associated with the contribution of individual visiting musicians and their particular musical interests. Pedagogy had to some extent displaced show business. The traffic was not one-way either. Miles Davis, Quincy Jones and George Russell are but three examples of world-class jazz musicians who have been directly influenced by the thinking of their Scandinavian counterparts, whose musical heritage is based on modal scales and folk music rather than the blues. At the same time they are conscious of their [the Americans'] own backgrounds from a big city jazz environment where the social fulcrum is the ghetto rather than the village hall. There, a focus on individuality and the need to protect oneself and family from threatening forces seems largely at variance with the social conditions prevailing in provincial Norway and Sweden.

Scandinavia has never had the equivalent of a black music tradition, but peculiarly among the Scandinavian lands it was Norway which was socially underprivileged, and this fact alone puts that country in a special social category. Norway's lack of independence until

1905 was mirrored in its functional folk music rather than its art music, the latter being very much in the German «Leipzig» mould. The genteel salon music imported from Denmark during the second half of the nineteenth century bears similarities to the drawing-room ballads imported from England to the east coast of America at the end of the eighteenth century: both forms were tainted with anonymity and were unable to find a foothold in the shallow soil of posed gentility surrounding the genre. Emergent nations needed music with guts, music they could hold on to. In the latter respect Grieg can be regarded as a crossover figure in the Norwegian music history timescale who reached his compositional peak some years before national independence became a reality and died just after it was attained. In many ways he was a parallel figure to R. Nathaniel Dett (1882-1943), a graduate of Oberlin and the first major negro classical composer in the USA. A friend and admirer of Percy Grainger - as indeed was Grieg - Dett and his music reflect a love of Negro folk song, although he resisted attempts by others to draw him in to a more popular style such as early jazz. As has already been made clear, jazz - or the musical phenomena which led to its establishment - did not find a foothold in Norway or the rest of Europe before 1920, by which time the full flood of national romanticism was receding and the turbulence of the early twentieth century European musical radicalism was in the ascendant.

There appear to have been some common features between early Afro-American jazz, based in New Orleans and Chicago, and Norwegian folk fiddle music prior to 1920:

NEW ORLEANS JAZZ	NORWEGIAN FOLK FIDDLE MUSIC
Community music highly prioritied	Community music highly prioritied
Ensemble rather than solo	Ensemble rather than solo
Few soloists available	Few soloists available
Functional use, eg weddings, funerals, parties, marches	Functional use, eg weddings, funerals, parties, marches
Played both indoors and outdoors	Played both indoors and outdoors
Simple triadic harmony	Simple triadic harmony
Aural tradition prevalent	Aural tradition prevalent
Some influence from military music, eg marches	Some influence from military music, eg marches

also some differences:

NEW ORLEANS JAZZ	NORWEGIAN FOLK FIDDLE MUSIC
Jazz restricted to lowlife areas	Not associated primarily with debauchery
Based on music of a dispossessed people	Performed by natives on their own - albeit (pre-1905) occupied - soil
«Blue note» scale the basis for the musical language of the blues	Scales based on church modes, often the Lydian variant with a sharpened fourth
«Work Songs» encouraged increased work output – but jazz was also accompaniment to dancing	Primarily to aid relaxation in the listener – but also used as accompaniment to dancing
Religious «gospel» background	Not predominantly religious background
Vocal and instrumental forms	Instrumental forms only

As a music form, some would insist **the** most influential music form in jazz, the blues has not played a substantial part in the formation of a Norwegian jazz style, and there can be several reasons for this. The basic twelve-bar blues is extremely simple harmonically, implying tonic, dominant and sub-dominant chords and is vocal in origin. It relies on pitch-bending and colorations in the voice to bring it alive as a communications medium. These characteristics were soon absorbed by jazz instrumentalists, particularly wind players and violinists whose instruments allowed a large degree of voice imitation.

Gilbert Chase has succinctly defined the background to Negro jazz thus:

> The music that came to be called jazz had its matrix in the strongly distinctive traditions of Afro-American music, including the propulsive dynamism of African dancing, the hot rhythm of gospel hymns, the form and inflexion of the blues, and the syncopated rhythms of ragtime.... (Chase 1992, 506)

The background to Scandinavian jazz included white imitations of all the above, which complemented the otherwise conservative indigenous musical landscape of church hymns, which despite whatever positive melodic attributes they might have had were almost devoid of rhythmic interest. Scandinavia had no equivalent to African dance. The Norwegian folk dances were elegant and in some case energy-demanding and included a good deal of syncopation in the melodic performance, for example halling and pols dances. Gospel hymns were unknown in Scandinavia before visiting black artists gradually introduced them. The style in any case was foreign to a Norwegian with its colourful enunciation, involved body language and spontaneous improvised reactions on the part of all the participants. Blues and ragtime did not form any part of the Scandinavian music heritage, so it comes as no surprise to reach the conclusion that New Orleans jazz formed a template for the earliest Scandinavian jazz style, which must have sounded the same in Copenhagen, Stockholm or Oslo in the 1920s. The reasons for the existence of the blues, especially the twelve-bar blues have been considered by
Van Der Merwe (1989, 216 et seq.). The reasons for their non-existence in Norwegian music can be variously explained;

(a) There are very few Norwegian folk melodies, sacred or secular, of a twelve-bar duration

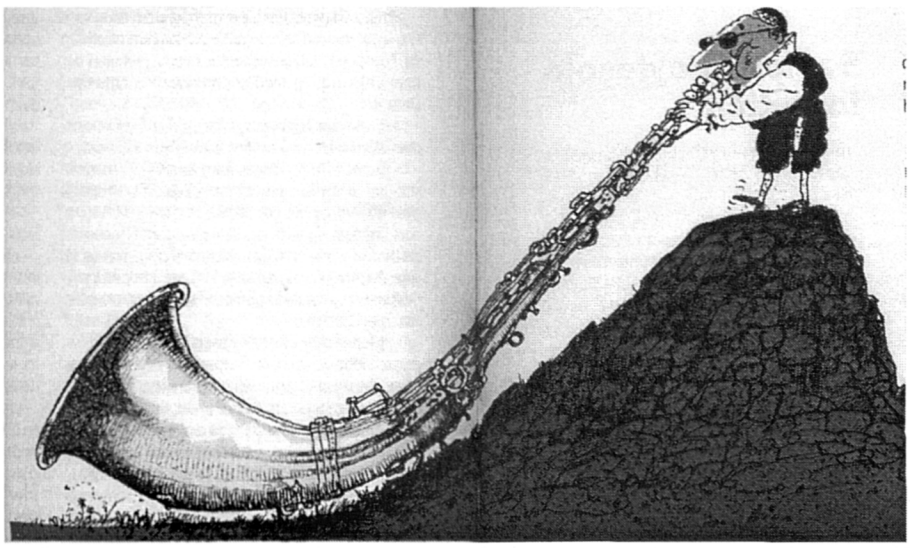
(b) The pull of the sub-dominant harmonic area found in a twelve-bar blues sequence is absent, principally due to the neutralising effect of the «Lydian» mode with its sharpened fourth degree.

(c) in connection with the latter the folk instruments found in Norwegian traditional music were not always capable of moving away from a tonic-based tonal area, for example the langeleik (see tuning diagram ante, 42). The violin was capable of this but the folk music it was called upon to play was almost exclusively tonic-dominant in its harmonic needs, especially when the fiddle's lowest string «G» was tuned up to «A» (oppstilt bass). The same harmonic situation applied in the case of the Hardingfiddle.

(d) there was no equivalent of the «work song» in Norwegian traditional music. Any community singing that took place was to be found either in church in the form of hymn tunes, less fervent than their black equivalents, or in the home, but not in a physical work situation.

A survey of the influence of Norwegian folk music on Norwegian jazz has already been made in Chapter 3, and it is now necessary to go further to consider the ways in which Norwegian jazz differs from other Scandinavian jazz and to attempt to find the reasons why this should be so.

As a starting point reference should be made to a feature article which appeared in edition 2-2000 of the leading Norwegian jazz periodical *Jazz Nytt*. The writers of the article [90] conducted a survey among representatives of the media , musicians and concert organisers in neighbour lands Sweden, Denmark and Finland with the aim of finding out how other Scandinavians viewed Norwegian jazz and what they regarded as its identifying features. Although the survey was very restricted and not classifiable as academic research as such the interviewees were respected members of the jazz community whose answers make a good starting point for further investigation. The article was important in shedding light over the elusive topic of national identity in music, in this case Norwegian jazz. Part of the article is reproduced here [present writer's translation]



drawing by Marvin Halleraker: ©*Jazz Nytt*, 2000 reproduced by permission

MIA SAMUELSSON booking officer, Nefertiti Jazz Club, Göteborg, Sweden

What do you know about Norwegian jazz?

- A good deal, I believe. It's my job to keep an eye on what is happening on the Norwegian jazz scene. We are keeping Norway in view, and know what is happening at *Blå* [an Oslo jazz club]...

Is there a particular Norwegian «sound»?

- Definitely. Jan Garbarek was the first who succeeded in putting a Norwegian stamp on his music. Even if there are not so many obvious references to Norwegian folk music in today's Norwegian jazz, the music of Nils Petter Molvær, Audun Kleive and Bugge Wesseltoft sounds typically Norwegian to me even so – and modern. For me there is a special northern light over what they do. Additionally the music has a very special groove which you seldom find in Sweden or Denmark.

Is Norwegian jazz as unique as Norwegians think it is?

- I fully believe it is. In Norway you have creative musicians who dare to go their own ways. For example I do not believe that the music of Molvær could have been conceived outside of Norway.

LARS BECK editor, *Jazz Stage*, Sweden

How well do you know Norwegian jazz?

- I've a reasonable knowledge of parts of Norwegian jazz. But as far as modern jazz for the last ten years goes, I really know next to nothing. But I've heard of *Blå*.

Is there a particular Norwegian «sound»?

- Clearly yes. You can hear this *inter alia* on the many ECM discs which Norwegian musicians have recorded.

Is Norwegian jazz as unique as Norwegians think it is?

- That's a little difficult for me to answer. First and foremost because I don't know so much about what is happening on the Norwegian jazz scene at the moment. My impression is that there is almost a watertight compartment between Norway and Sweden on the jazz front. By that I mean that there are only a few Norwegian musicians who play in Sweden, and I believe the same to be the case in the reverse direction. This results in little of each other's music being heard. A remarkable situation – for distances are short, and the language should not be an obstacle either. I don't know the reasons for this, but I've heard from individual musicians that you [Norwegians] are somewhat protectionist. I do not myself believe this.

BODIL JACOBSEN Director, Copenhagen Jazz Festival

Has Norwegian jazz any special distinguishing marks in a global context?

- I experience Norwegian jazz as unbelievably serious at an artistically high, and not least special level. Jan Garbarek is the classic example. Another example is Per Jørgensen – very serious, perhaps too serious at times.

Has Norwegian jazz its own sound which causes it to stand out from other countries in Scandinavia?

- That is much coloured by personal taste – but I believe Norwegians can be said to have developed a «Nordic sound», maybe influenced by Norwegian nature.

CÆCILIE NORBY Danish jazz vocalist

Is there a particular Norwegian «sound»?

- Yes, the sound on German ECM[discs] is actually Norwegian because it is so closely associated with Rainbow Studios in Oslo. Swedish and Danish jazz is somewhat more americanised than Norwegian...

Is Norwegian jazz unique in Scandinavia?

- Yes, there's an individual style in Norway. You [Norwegians] stake out a more experimental course. Radka Toneff also sang standard songs in her own way. She was not so influenced by American soul music as were other singers.

TIMO VÄHÄSALTA Director, Finnish Jazz Association

What do you know of Norwegian jazz?

- Quite a lot. Norwegian jazz is at a very high level. If you compare the Scandinavian countries, the most individual and interesting music

emanates from Norway and Finland. Denmark and Sweden are to a much greater extent characterised by mainstream and American jazz traditions.

Does a particular Norwegian «sound« exist?

- Absolutely. It is of course partly defined by Jan Garbarek, but not only him. The Norwegian sound is characterised by nature - mountains and clean air.

Is Norwegian jazz as unique as Norwegians think it is?

- Yes! It is as unique as you allege it to be – in common with Finnish jazz. As I said, they differ from mainstream and American jazz.

Do you know of a new Norwegian jazz album?

- I hear such now and again. It is difficult to name any. Of earlier issues I think both Brazz Brothers and Jøklaba have some very good albums. Molværs *Khmer* is excellent. But my great hero is Sidsel Endresen, her most recent is outstanding, not to mention her co-operation with Bugge [Wesseltoft]...

You've no doubt been to concerts given by Norwegians?

- Of course. Garbarek, Masqualero, Arild Andersen, Jøkleba, Sidsel and Bugge (three times), Brazz Brothers with Lester Bowie, Terje Rypdal and many others. I have myself organised many of the concerts.

(b) Towards a definition of a Norwegian jazz style

The answers given by the interviewees to the questions in the above mini-survey represent a small cross-section of Scandinavian jazz-interested people. The points they make are of course interesting for any student of Scandinavian jazz, and their replies as they affect Norwegian jazz will be considered in more depth later in this chapter as an aid to coming to a definition of a specifically Norwegian jazz style as opposed to a Scandinavian one. From a reading of the preceding chapters it will be clear that there will be a degree of overlapping between Sweden and Norway for largely historical and geographical reasons. But an attempt will be made nevertheless to identify elements that can with good reason be described as Norwegian.

(i) The importance of the Lydian mode in Norwegian music

In the course of the previous chapters many individual references have been made to the presence and use of the Lydian mode in both Norwegian folk music and Norwegian jazz and the same mode has been the subject of two academic treatises, the first by the Norwegian composer, pianist and folk music collector Geirr Tveitt (1908-81) [91] and the other by the American jazz composer and orchestra leader George Russell (b.1923).[92]

Tveitt's study is written in German and originated as a doctoral dissertation in musicology submitted to the University of Oslo in 1937. Tveitt had studied in Leipzig for four years from 1928, and later in Paris and Vienna. He had fluent German and both his choice of language and the date of submission of his thesis had more than a little relevance to world events of the time. He had sympathies with the occupying German forces in Norway during World War II and was a supporter of the NS (lit. National Assembly - National Socialist Party, founded in 1933) which in its turn became an organ of the occupation forces in that it had the governing function in Norway during the war years. The cultural ideologies of the NS strongly favoured Norse mythology and viking romanticism and these factors combined to give Tveitt's music a national socialist stamp. His thesis championed

the adoption of four classical modes; Mixolydian, Lydian, Phrygian and Dorian which he named respectively TYR, FUM, SUM and RIR as the authentic national Norwegian scale forms. Tveitt believed that he had discovered a theoretical foundation for a genuine Norwegian and Scandinavian tonal language. In the somewhat rhetorical introduction to the book (see post, 170). Tveitt contended that the emergence of an «intereuropean» tonal language was a city phenomenon, its material ingedients culled from many national «folk» traditions of both folk-natural instrumental music and folk song which themselves stemmed from another acoustic than the well-tempered scale. As such the former was a falsification of the sum total of the national folk styles in spite of its pretension of being «finer» than the latter. The language he referred to was that based on the major and minor scales as used by Mozart, Beethoven, Brahms and their successors. Such was described by Tveitt as an 'intellectual traffic', whereas the «folk» art had a direct connection with nature's revelations.

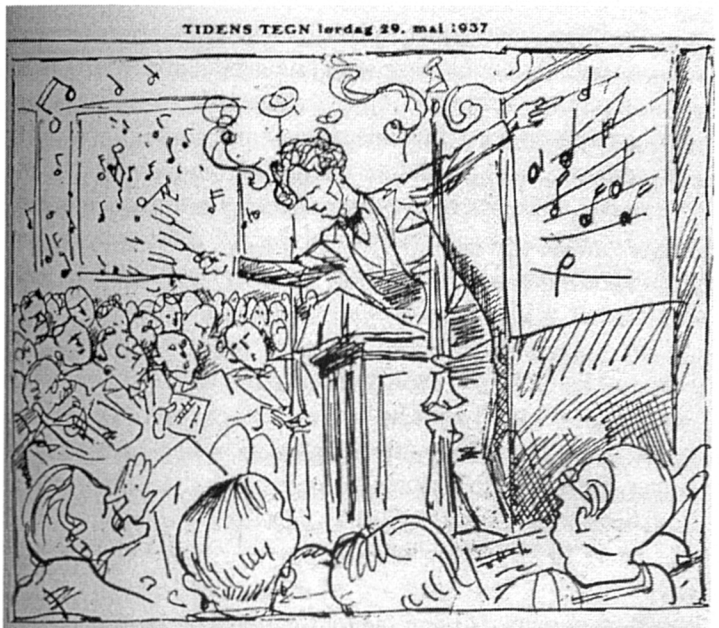
In another part of the book, talking about his music sources for the some two hundred examples he cites from Norwegian composers such as Klaus Egge, Eivind Groven and Tveitt himself, he makes an interesting point in relation to Grieg's and Svendsen's incorporation of Norwegian folk music into their compositions. Tveitt calls their use of folk music elements a means of adding «spice» or «seasoning» to their otherwise major/minor based tonal system, rather than establishing an independent tonal language [based on the «Nordic» modes]. In contrast Tveitt describes Klaus Egge's music as building on linear tension between two or more melodic lines which gravitate towards different tonal centres, making his work more a study of linear technique than of harmony or its functions. He also says of Eivind Groven's music that it has an immediate kinship with «folk» art in its free use of «mixed tonalities». Tveitt makes it clear in his Introduction that it is not his intention to discredit the major/minor tonal system which he admits has been built up in Europe as 'a rich flowering of a many-sided cultural life', but to claim that this system is better than any other would be in his view a quite unfounded argument. Tveitt explains the title of his work thus: ' In a tonal ladder there are two leading notes. In major and minor one goes up and the other down, and the third degree of the scale identifies itself and is the foundation of the whole harmonic picture.

In the parallel leading note system the two leading notes go side by side and dissolve (resolve) into [an interval of] a fifth or a fourth with the result that this is the fundamental interval'. [93]

Tveitt's work was the subject of much controversy and discussion when it appeared, and was not accepted by the examiners' panel at the University for various reasons; Dr. Hendschin from Basle found good systematic qualities in the presentation itself but was unsure whether the work was indeed musicology or merely music theory. Professor Ilmari Krohn from Helsinki felt that the question of the tonality of folk music in relation to harmonised art music is important both musicologically and artistically. As a practical musician he evaluated the dissertation such that the author as a leading and original composer had with living intuition familiarised himself with the essence of Norwegian folk music. But from an academic viewpoint Krohn had great reservations. The work lacked a bibliographic overview of attempts hitherto made to find a solution to the problems, and a critical evaluation of the hypotheses. Also Krohn found wanting a logical conclusion in the presentation of the author's own point of view and its importance. All who are familiar with the older melodic forms must be aware that the selected folk music scales were identical with the four authentic «church modes». When these in certain circumstances do not correspond with one another, a testing and an explanation would be both interesting and obligatory. Krohn could not accept the dissertation in the form it was presented. Tveitt protested to the University on its choice of examiners, who he felt were 'typical church musicians (organists)' [*sic*] who could not accept his contention that the chosen folk music scales had nothing to do with the «church modes».

The general feeling was that Tveitt's work was couched in unapproachable language and complicated geometrical diagrams which only the author could fully understand. In an attempt to rectify matters Tveitt held a well attended public lecture and debate at the University which nevertheless proved to be of little help. The technical language seemed to be the greatest obstacle (Storaas 1990, 109 -119).

A newspaper cartoon from the time says something of the prevailing atmosphere at the debate:



Karikatur i Tidens Tegn etter debattmøtet i Gamle Festsal om Tonalitetsteorien.

source: Storaas (1990, 111): reproduced by permission, Det Norske Samlaget

Storaas (1990, 118) relates that Tveitt and his publishers had difficulty in selling the print run of the Tonality Theory. On one occasion, after a stormy sea crossing on the ferry from Hamburg, Tveitt in gratitude had presented the ship's captain with a signed copy of the work!

The influence of Tveitt's theory was pedagogically slight, but it did have one practical consequence for the author – Tveitt never obtained an academic position in his home country. His own status must have suffered as a result of his open differences with the University. During the war years he received a Government cultural stipend, but after the end of the war he was excluded from the Norwegian Composers Association for one year and had to wait until 1958 before his cultural stipend was reinstated. He was in many ways a controversial figure but his contribution to the history of folk music collecting as dealt with in an earlier chapter and his originality as a composer secure him an important place in Norwegian music history.

If Tveitt's theories remained a closed book, others at least agreed with his thesis that the major/minor system was not sovereign. Two Americans Cogan and Escot wrote in 1976:

> The European tonal system...has been regarded by its theorists, from Rameau to Hindemith, as a natural order. Certain of them proclaimed the eighteenth and nineteenth centuries as the «common practice» period, an astonishing conception when one compares two centuries of common ideals with the preceding thousand years of the European modal system, not to mention the several millennia of the Indian raga systems. Since it ignored these, as well as the music of other cultures, and cannot apply to the twentieth century music of the entire world, how common can it be? [94]

EINLEITUNG

In dem Erlebnis der Töne ist das Tonalitätsgefühl eine wichtige Grundlage.

Aber es gibt so viele verschiedene Tonalitätsbegriffe, so viele Arten ungleicher Tonleitern, daß es nicht nur unrichtig, sondern unmöglich ist, sie von einem gemeinsamen Standpunkte aus zu verstehen oder zu erklären.

Einige der vielen Tonleitern werden aber gemeinsame Eigenschaften haben, und auf diese Weise gibt es verschiedene Geschlechter oder Systeme der Leitern. (So bilden die hier behandelten vier Leitern ein selbständiges System, während die griechischen Leitern eine andere Einheit ausmachen, — Dur und Moll bilden ein anderes Leitergeschlecht usw.)

Zu ungleichen Zeiten, bei ungleicher Mentalität der Völker, und unter ungleichen Naturverhältnissen werden das Tonalitätsgefühl und das Tonkunsterlebnis ungleiche Früchte tragen. Leider hat die »Zivilisation« auch auf diesem Gebiete ihren Einfluß geltend gemacht: Kraft sozialtechnischer Vorteile hat das spätere intereuropäische[1] (bzw. internationale) Dur- und Molltonalitätsgefühl sich vielen Völkern aufgedrängt, in denen eine ganz andere Tonkunst als natürlicher Ausdruck der Volksseele und der Natur lebte, und somit Kulturen teils oder ganz zerstört, denn diese

[1] Mit dem Ausdruck »intereuropäisch« ist diejenige Tonkunst gemeint, die von den Stadtbewohnern in den meisten europäischen Ländern entwickelt wurde, eine Kunst, die wenig mit der völkischen Kunst eines Landes zu tun hatte, und wenn dies dann und wann doch eintraf, so war es in »verfeinerter« (d. h. verfälschter) Form. Es wurde dies eine städtische Kunst, die aus dem wirtschaftlichen Verkehr und dem menschlichen Intellektualismus ihre Hauptnahrung zog, während die völkische Kunst in direkter Verbindung mit den Offenbarungen der Natur stand.

The opening page of the Introduction to Tveitt's *Tonality Theory* showing the author's rhetorical prose style. His footnote «1» is in broad agreement with the comments of Cogan and Escot (ante).

Tveitt's theories, had they been published at a more opportune point in time and couched in a more user-friendly language – at least in a Norwegian translation – could possibly have had some effect on the development of the tonal language of Norwegian jazz. There is no evidence to suggest that the latter was in fact the case. But in contrast the post-war work of George Russell had a marked effect on the thinking of a new generation of post-war Norwegian jazz performers and composers.

Russell arrived in Scandinavia in 1964 after a European tour with his sextet which had featured musicians such as Don Cherry, Sheila Jordan, David Baker and Steve Swallow. He was to spend five years in Scandinavia, among other things working at Lund University in Sweden. He lived in Oslo for part of this time. He had already published his *Lydian Chromatic Concept of Tonal Organisation*, originally in booklet form, in 1953. Former Russell pupil Jan Garbarek is on record as saying that the *Concept* had at an early point in his career influenced his musical thinking,[58] and this statement calls for investigation. It was due to Russell's influence that Garbarek was motivated to work with modal scales and harmony (Dybo 1996, 40), and it must also be remembered that it was another American «world» musician Don Cherry who had first put the idea of improvising on a Norwegian folk tune to Garbarek (see ante, 85). These two points are of equal importance when assembling material evidence of the formative stages of a Norwegian jazz language and will be returned to.

(ii) The relevance of Russell and his *Lydian Chromatic Concept* to Norwegian jazz

'George enlightened me about a different way of playing music, an analytical way which enabled me to go on learning about music on my own' - Jan Garbarek.[95]

There is little documentation of how Norwegian musicians have experienced Russell's theories, but journalist Einar Økland has earlier been cited as such a source,[58] and in the course of the same interview Garbarek had the following to say about Russell:

> I met George Russell in Molde c.1965. This was a turning point. An important event for me. I got a chance to perform with him. He 'sat in' and played in our band, in a manner of speaking, at a jam session in Molde. And at that time an important feature of the Molde Jazz Festival was that such little intimate

jam sessions in reasonably small venues could take place. What happened was that Russell was interested in my playing style. I had not heard recordings of his music previously, I heard him at a concert in Molde, it was an enormous kick for me to hear it for there was clearly a brain behind the whole.
He used music in a rather different way to that I had previously thought of as being jazz.

- *You hadn't read his music theory book then?*

I'm coming to that! I knew that such a book existed, but had no preconceived ideas as to what it might contain. He was interested in both Jon Christensen [drummer] and me and said that we should sometime perform together... I don't know how much later it was that George Russell rang me... and Jon travelled to Sweden and played with him...I was still at school so it wasn't possible for me to travel and play for several months as Jon did. But I received all the saxophone arrangements he had, and I began rehearsing them...It was difficult music, and I was a beginner with note-reading...I learnt this music... I had use for it when later on he rang me and said we should do some broadcasts for Swedish radio. I was able to take part in very many things due to my meeting him that once in Molde. It opened up very much for me. I listened to all his recordings, then read the book *The Lydian Chromatic Concept of Tonal Organisation.* I devoured that in one evening. I knew what I had to do. There is a mass of material which has to be worked at, and I did that. Reading that book was quite the first contact I had with music theory. So all I have done later on I have compared with the book. I try to find out how things relate to it.

- *How would you describe his treatise and its value?*

Yes, I can do that by recommending it to all who play jazz, especially young musicians, folk with little knowledge of music theory but who are interested in finding out more. If they read this book and work at it they get enormous resources to work with and basically all they need to know.

- *What sounds good also?*

Yes, what sounds good, and what sounds less good. If they know the book well they can place themselves on...what shall I say...a ladder: they can decide at what level they wish to be, be that quite elementary, play correctly, or if they will go outside that, or break out from all consonant music and just play intervals or whatever.[*sic*] So it opens up, gives many ideas. I tend to

say that to people who ask if I can recommend any useful books. I always mention the *Concept,* since it has been so useful to me... I will gladly give the book the best possible publicity.

In the course of another interview in the same anthology [96] drummer Jon Christensen recalls meeting Garbarek for the first time in 1963-4. He too remembers jamming with Russell in Molde in1965, a meeting which led to concerts and recordings.

- *So George Russell has meant quite a lot for you?*

Yes, there has been an enormous development for me at any rate in the years I have known George, since he could place things in systems which others hadn't managed. He had also been a drummer [Dizzy Gillespie band], so he knew exactly how he wanted things...But I also believe that as a person and a bandleader he's given very much to for example Jan and I who have worked with him to a great extent. So I believe him to be one of the greatest sources of inspiration, at least for us up here in Oslo.

- *What developed next for you?*

Yes, we played as a trio first, on account of the fact that Jan didn't know of a pianist or guitarist he wanted to perform with. He felt much more at liberty as saxophonist without concrete chord patterns and such things, having only with him bass and drums. There can often be collisions if the pianist uses too many chords, or wrong chords or suchlike. So it was just trio we had to begin with, and we had various extra wind players with us, but only for special jobs. We played self-composed numbers and some Coltrane music. In 1968-9 Terje Rypdal came in on guitar, and with this quartet (Arild Andersen was on bass) the music changed character, it was more free, not so much rhythmic music. And of course Terje had his special sounds and dissonances.

- *Did this result in each member going more in his own direction?*

Yes, in a way perhaps. But there was at the same time a quartet feeling. And it was very special music. It was such as had not been heard anywhere else previously. But eventually Terje followed another path, and Jan did his own thing, so it broke up naturally on those grounds. Afterwards Jan worked with the Finnish drummer Edward Vasala and Arild Andersen. [see 'Wedding March', ante, 89-90] Then he went back to trio again. But Terje and I went another way and began with more rhythmic music again, with rock elements...But then we should form a new trio, Jan and Palle Danielsson and me. Again that was because Jan didn't know of anyone who would fit. [a quartet format] Quite coincidentally we were to perform at the renowned Warsaw Festival in 1973. Bobo Stenson was also there, working with Don Cherry, and we found out we could work with him (Bobo) as a quartet, since we had tried this previously and the idea appealed. It was a success, and we formed a quartet...

- *But this is primarily a matter of instrumentation. Is the music you play the same?*

I've listened to the first album we [Garbarek, Christensen, Andersen, Phipps] recorded, *Til Vigdis* [97] [in 1967], and if you now and then listen to tapes we recorded in clubs a few months ago [the interview dates from c.1974] I don't think there's a great difference. It has of course become more modern, another type, but I think the feeling is largely the same...

- *Could you consider going back to big band playing?*

Actually we do, regularly! Every time George Russell has come from the States in recent years he's had with him new things he has written there. He has performed a church concert in Kongsberg which is also issued on disc [98]

plus a specially written ballet *Othello* which was sent on Norwegian television [99] ...and also a couple of TV broadcasts in Sweden have a full big band augmented with two or three extra percussion and perhaps strings from a symphony orchestra...

- *Is there an individual «Norwegian» jazz? Or is jazz as you experience it a typically international art form?*

First and foremost it is the latter. But for example in Poland I think they are quite clever to use that which comes from a typical «polsk» tradition. You hear that, I believe, in some of the music there. But in the way we work here in Norway I don't think we consciously use Norwegian folk song themes to play «Norwegian» jazz. You use the music you've heard from your youth, and then perhaps this gets a dash of a little personal Norwegian feeling added, I don't really know. Critics abroad are very keen to define that, of course, they call the music we play «Norwegian mountain jazz» with appearances of icebergs and fjords! And they believe they can hear a Norwegian style in our case.

- *Here at home we previously talked about «negro sound», what do you think about that?*

No, I am not sure. There are many who believe that Garbarek has a small, «Norwegian» sound in the soprano saxophone in relation to typical American sounds. But at least this isn't so obvious in relation to the tenor sax. We always listen to tapes of folk music when we are touring, not just Norwegian, but from everywhere....

The recollections of Garbarek and Christensen regarding Russell's influence on their personal musical development are of considerable historical importance and take us out of the purely musicological arena into a philosophical milieu which at the time (late 60s) was quite new for performing jazz musicians and their publics. Russell was socially aware: his commissioned work *Listen to the Silence* was based on the thought: 'If you want to change the world, you must begin with yourself by listening to the stillness in your inner being`. On another occasion Russell said: 'Follow your essence and don't let anything or anybody talk you out of it. You'll embark on a trip where you'll come into contact with *it,* and it will take over` (quoted in Tucker 1998, 115).

Before considering Russell's *Lydian Concept* as a work possibly relevant to the development of Norwegian jazz it is necessary to remind ourselves of what Russell himself said in a taped interview c.1960, reproduced in Cerulli.(1963, 186 et seq.) This in a way is a prelude to his first meeting with Garbarek and Christensen in Molde in 1965 and is in that sense relevant to the impression which these two Norwegians must have gained of Russell's philosophical standpoint at a very creative time in his career. Talking of the importance of a balance between composition and improvisation in contemporary jazz Russell commented:

> Most of the people who really make a contribution to music have been both instrumentalists and composers. It's hard to separate their written work from their solos, because the most successful of them wrote like they played. They *translated* their playing ideas, so in a purely physical sense this concept is right – a man has to play an idea and hear it before he is able to write it down. But I don't think this is necessarily going to be true for all time. A composer might have to *hear* his idea, but he may also write an idea that will sound so *improvised* it might influence improvisers to play something that they have never played before. Everyone wants to preserve the intuitive nature of jazz, even the composer. He wants his written lines to sound as intuitive as possible, no matter how much organisation there is behind them. I think the point is that music should always sound intuitive, as though it is being improvised. It might even sound more intuitive than a purely improvised solo. It might sound more fresh and alive therefore, and might influence more people than any improviser on the scene... I think – and hope – that there will be composers coming along who will not merely create frames for improvisers, but will actually influence all their musical thinking... (Cerulli 1963, 186-7).

Mellers (1964, 365) called Russell 'a highly sophisticated musician who has become guide and mentor to «advanced» developments. Finding Russell's response to modern art music such as Bartok and Stravinsky genuine, he nonetheless questions the occasional explosion of jazz licence in his piano playing: ' Curiously enough, the most spontaneous features sound the most «thought up»'. Mellers likes Russell best when he is closest to tradition 'and so does not need to think about the fact that jazz's desire to follow Nature is liable to conflict with the artifices that civilisation has imposed'. In this respect it would seem that Garbarek has become with time at one with Mellers in that his early, more aggressive free jazz Coleman/Ayler period [*Triptykon*] has with time given way to a more lyrical style which has both featured as a solo characteristic (see *Twelve Moons*) and as an ensemble line complementary to both solo voice (Mari Boine and others) and choral ensemble (Hilliard Ensemble and others).

Later in the same taped discussion Russell intimates his pending departure from the New York scene thus:

> The chief problem today is rehearsing; there is the problem of musicians, too. The writer in New York today has to really depend upon the nucleus of good musicians around who are, unfortunately, making a living. I should say *fortunately,* from an economic standpoint, and unfortunately from an artistic one. They're making a living playing jingles, doing studio work, and doing commercial work. The writer, due to union regulations, finds it impossible to rehearse because you have to, I believe, pay them the same amount to rehearse that you do for a date, so it's practically impossible to rehearse... You can't play jazz in New York. There is no opportunity to play jazz other than in a studio, and I think that that is really forcing the music out into the other communities of this country...

A short time after this discussion Russell left for Europe and severed his connections with the American scene, returning only in 1969 at the invitation of Gunther Schuller to take up a post at the New England Conservatory of Music, Boston in the newly created Jazz Studies department which became home to the *Lydian Concept.* Russell at the time of writing (2002) still holds this position. The move to Europe could not have come at a better time for Russell. In common with many American jazz musicians of the time he found the climate, both as to music and milieu, better in Scandinavia. He saw a future for jazz where:

> atonality negates the scale. I think jazz will be intensely chromatic; but you can be chromatic and not be atonal. If you're atonal you're not tonal. You're negating scales, and jazz is a scale-based music. So I think that atonality is technically just a means ofexpressing the chromatic scale without repeating any of the tones. It's an intellectual concept, in other words. It is terribly restricting in the sense that you must repeat, constantly, the tones of the chromatic scale if you are a strict atonalist. Even classical music is beginning to turn from that direction, because atonality is the extreme of tonality. It's the outer limb. It's as far as you can actually go in terms of extreme chromaticism...(Cerulli 1963, 190)

At this point in the discussion transcript Russell makes a reference to his own philosophy behind the *Chromatic Concept:*

> But there is another realm between this [atonality] and the very tonal music such as Mozart and the classicists wrote. This is called «pan-tonality», where the basic folk nature of the scales is preserved, and yet, because you can use any number of scales or you can be in any number of tonalities at once, and/or sequentially, it also creates a very chromatic kind of feeling so that it's sort of like being atonal with a Big Bill Broonzy sound. *You can retain the funk.* [editor's italics]...The techniques are becoming more complex. Pan-rhythm is certainly a more complex notion than the traditional approach to jazz. In pan-tonality, you have a number of tonalities occurring vertically and sequentially; and in pan-rhythm you have a number of meters juxtaposed. Not just a composition in 3/4 or 4/4, but a composition which utilizes many different meters...all kinds of rhythmic feelings, with music weaving a pattern over this fabric of various meters...And pan-tonality is a concept of melody which is the same. In other words, music weaving in and out and through all sorts of tonalities, both horizontally and vertically...(Cerulli 1963, 190-191)

Russell's «realm» between atonality and the classical major/minor system is similar to what Tveitt was striving after in the basis for his *Tonality Theory,* but whereas Tveitt of necessity confined himself to the language of classical music Russell derived his theory from the inherent laws of jazz at the same time considerably widening the scope of his sources beyond Tveitt's four classical modes. Russell developed a principle of tonal gravity which as he himself put it 'transcends the subjective rules of «good» and «bad» propelled by traditional Western theory. Gravity, as a function of physics, manifests itself in music as in all else of nature' (Russell 2001, 52).

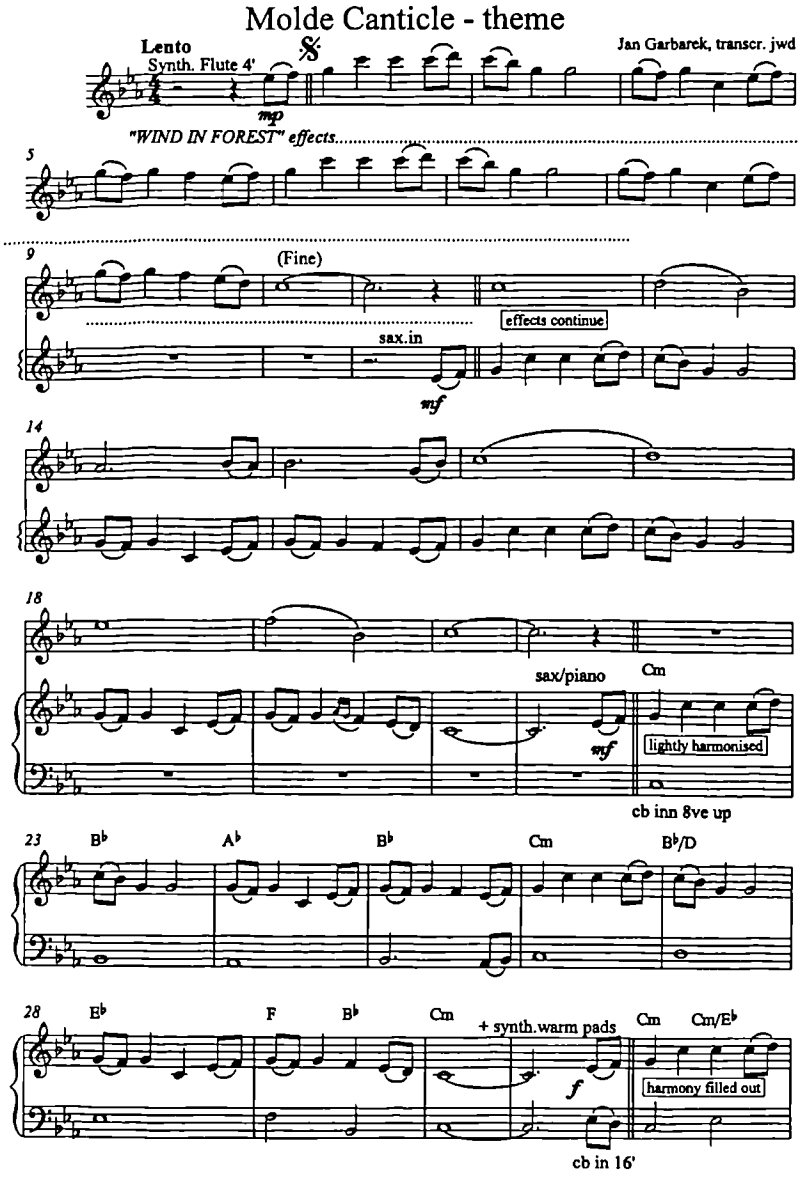
When Tveitt in his *Tonality Theory* had described Klaus Egge's music as 'building on linear tension between two or more melodic lines which gravitate towards different tonal centres' he used the term tonal centre to mean a pull towards a tonic which itself is a constituent part of a 'floating base' containing several tonics. The music of Paul Hindemith (1895-1963) is an example of how this gravitation works in practice. Hindemith had experimented with polytonality, atonality, modality, and chord systems of unusual intervals to fashion a musical language which rejected Schoenberg's 12-tone theory but nevertheless utilised the twelve tones freely whilst preserving the tradition of tonality. 'This master musician [Hindemith] evolved a personalised, lucid writing style that places the linear element (dissonant counterpoint) in a most attractive light'. (Gillespie 1965, 353). As Russell put it: 'As an objective-oriented principle, tonal gravity...frees music from the subjective notions of right and wrong tones – clearing the path for the reunification of music with physics. In fact, music may well be a higher language of the science of physics, revealing the why of things, as well as the how and having the capacity to influence the physical, emotional, and intellectual states as well as the spiritual' (Russell 2001, 52). Russell bases his law of tonal gravity on a ladder of intervals of fifths (as if a violin tuned in fifths could both continue upwards and downwards in its scope thus making a ladder of perfect fifths) which confers ultimate tonical authority upon its lowermost tone. The result is the creation of a Tonal Gravity Field. How this works in practice is dealt with in Part Two of the *Chromatic Concept*. An analysis of the work falls outside the scope of this text, and for present purposes it is more important to evaluate the effect of Russell's philosophical standpoints on his own pupils' work, and in this connection those of principal interest are the Norwegian «Russell flagbearers» Jan Garbarek, Jon Christensen, Terje Rypdal, Arild Andersen and Egil 'Bop' Johansen. The last-named excepted, all these are still (2002) most active on both the Norwegian and the international jazz scene.

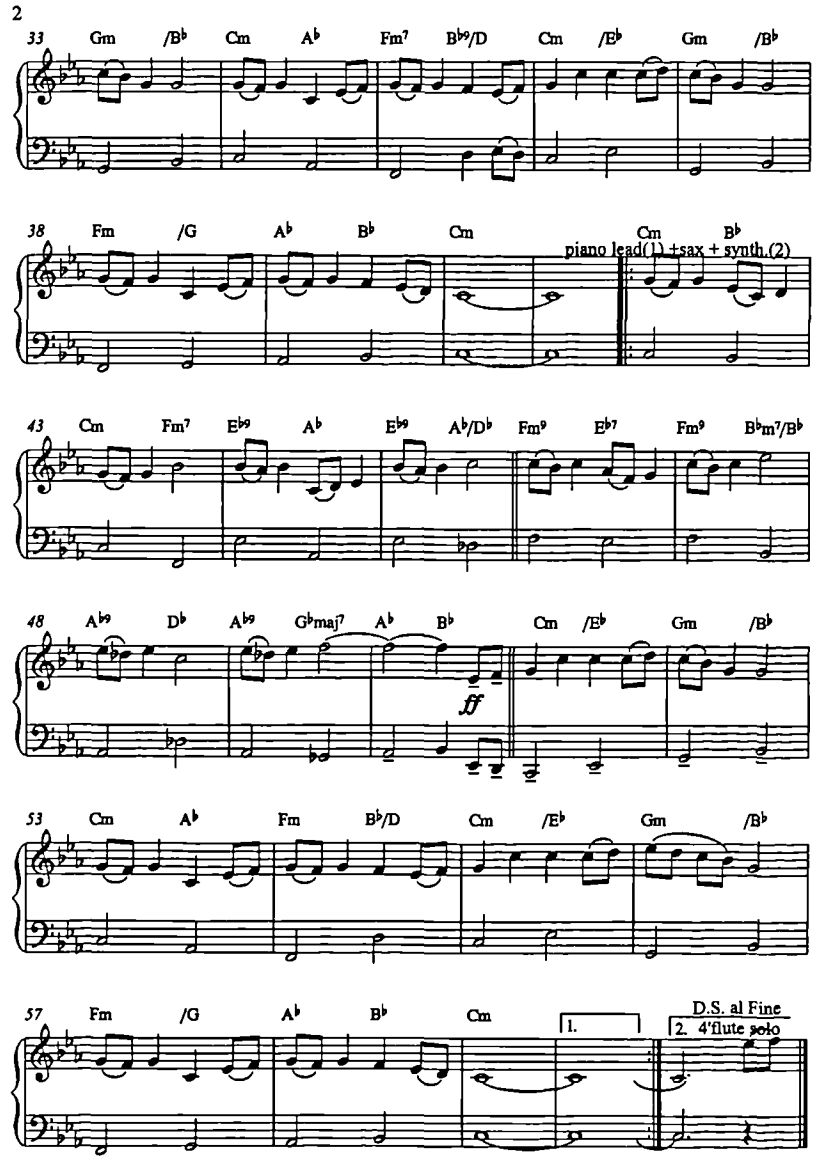
It is clear that Russell's presence in Scandinavia must have lifted the sights of these young Norwegian musicians and opened for many possibilities and exciting projects which the American's status and reputation helped realise. As far as the relationship between Norwegian folk music and Norwegian jazz is concerned Russell's inspiration must have

helped to widen the field of possibilities for jazz interpretation of folk music. Although Russell himself has not favoured any particular category of music in his own later writing, his earlier associations with bebop were not inconsistent with the earlier career phases of our chosen group, except that Rypdal was never a central figure in Scandinavian bop and his involvement with the folk music – jazz fusion movement has also been marginal. His roots were in rock in the 1960s before joining Russell and Garbarek, and his later work has been more notable for its classical leanings.

(c)(i) A Norwegian jazz style?

Ex.80




2
33 Gm /B♭ Cm A♭ Fm7 B♭9/D Cm /E♭ Gm /B♭
38 Fm /G A♭ B♭ Cm Cm B♭
piano lead(1) +sax + synth.(2)
43 Cm Fm7 E♭9 A♭ E♭9 A♭/D♭ Fm9 E♭7 Fm9 B♭m7/B♭
48 A♭9 D♭ A♭9 G♭maj7 A♭ B♭ Cm /E♭ Gm /B♭
ff
53 Cm A♭ Fm B♭/D Cm /E♭ Gm /B♭
57 Fm /G A♭ B♭ Cm
1.
D.S. al Fine
2. 4'flute solo

CDEx.4-1

This theme, almost entirely in the Aeolian mode, has been selected to illustrate some of the «pictorial» associations which both Garbarek's music and Norwegian jazz began to gather from external sources in the late 80s and early 90s. The above melody is a Garbarek composition and is the starting point for his *Molde Canticle,* commissioned by the Molde Jazz Festival in 1990 and recorded the same year on the album *I Took Up The Runes*. The album also contains some Sami-inspired music which has already been considered (see ante, 150-152). The album in many ways symbolises what many feel to be amongst the best of Norwegian jazz of the late twentieth century. It is a mature product – Garbarek was 43 at the time of recording – where the principal actor has gathered around himself an international cast including Rainer Brüninghaus (piano); Eberhard Weber (bass); Nana Vasconcelos (percussion); Manu Katché (drums) plus the Norwegian keyboardist Bugge Wesseltoft on synthesiser. A more multi-cultural team would be difficult to find.

photograph ©1990 reproduced by permission ECM Records GmbH

To further illustrate the internationality of the work the same theme was chosen two years later for the closing ceremony of the Winter Olympics in Albertville, where it accompanied the entry of a model polar bear! That the theme had «cold» associations can be partly due to the wind machine on the original CD recording which appears right at the start under the melody; a British jazz commentator Richard Cook wrote in the *Sunday Times* (8th March, 1992) that ' This Norwegian saxophonist is unique in his ability to

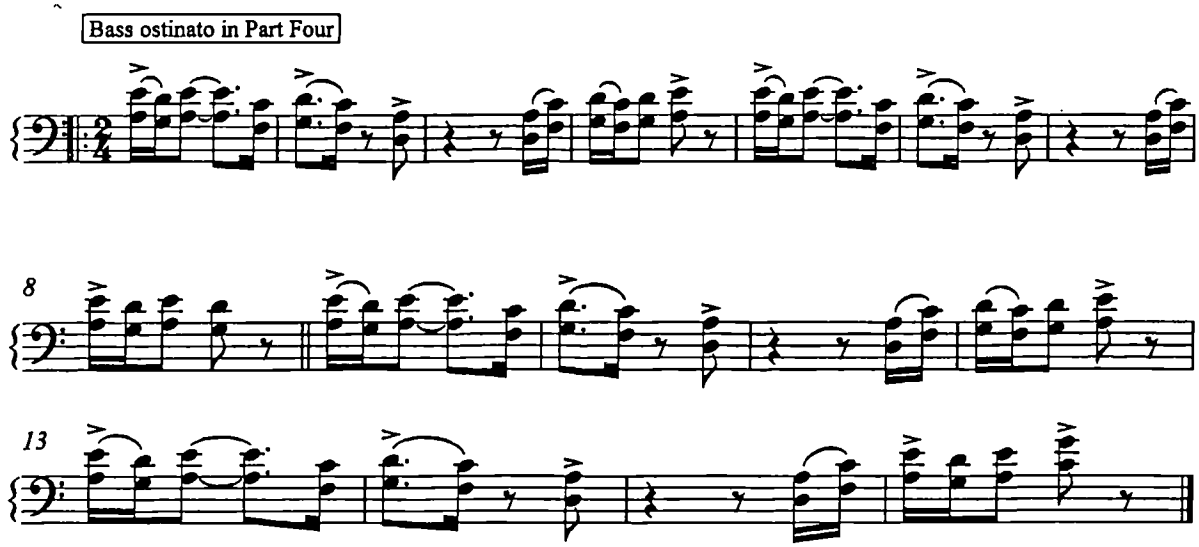
produce music which depicts cold visions of landscapes camouflaged by permafrost; to stroll out in a light sprinkling of snowflakes would have been the ideal way to end the evening' (quoted in Dybo 1996, 53). English jazz critic Stuart Nicholson found another picturesque angle: 'Garbarek himself created music that projected the stark imagery of nature near the Northern Lights'.[100]

Association of ideas has always weighed strongly in musical contexts – the music of Jean Sibelius (1865 – 1957) has for many conjured up images of the «cold» North and his four Legends based on the Finnish epic the *Kalevala* have taken on a new life since the filming of Tolkein's *Lord of the Rings* in 2001. Garbarek's music is not inextricably linked with Nordic sagas and legends but it stimulates the pictorial imagination of the listener in a completely different way to, for example, a bebop blues performance from the 50s, providing a musical landscape with, for some, Nordic associations which the listener can complement at will. The 1988 recording *Legend of the Seven Dreams* has a long opening track 'He comes from the North' which is based on a short joik melody 'Aillohás'. This album was part of the build-up to the writing of *Molde Canticle.* Opsahl is of the opinion that the «Nordic jazz sound» can contain many dissimilar elements, and that some of what we experience as «Norwegian» or «Nordic» can have something to do with inspiration from folk music. Garbarek has worked a good deal with folk music material, something that has certainly in one way or another contributed to his special mode of expression (Opsahl 2001, 170). Certainly the theme of *Molde Canticle* as presented by ECM leaves the listener in no doubt that he/she is in the Northern Hemisphere. The music is the work of Garbarek alone, and is in five sections.

The work is cyclic, and ends as it begins with wind effects and synth.flute. Part One is played straight, with no improvisation. Part Two begins in an arabesque style in the same key with open fifths in the piano r.h.which later accompany bass/soprano sax. unisons derived from the Theme in Part One, which Garbarek alters rhythmically and uses in diminution. The accompaniment quickly settles into a rock style. A diminuendo leads to further bass/saxophone unisons, followed by a crescendo section with lead saxophone increasing the intensity. A new diminuendo leads to further bass/saxophone unisons and to fadeout ending. Part Three sees a complete change of mood, going over to the relative

major (Eb) for an Intermezzo with heavily echoed but delicate pizzicato bass figures over a warmly hypnotic synth. pad backing in a dominant-tonic pulsation. A sequence for arco bass takes the player to the upper extremes of register before a return to pizzicato improvisations. This is all new material not derived from the Theme. Eberhard Weber conjures up a feeling of vast space (with associated seabird calls and cries). A short pause leads into a more primitive ritualistic percussion rhythm: the tenor sax. and bass state the first part of the Theme in unison, now in the key of E minor, answered by a bass improvisation over Am-Em, after which the Theme is repeated. An interlude (still in the minor) leads to a more intense saxophone improvisation before another unison statement of the first part of the Theme leads into an acoustic piano solo over a tonic pedalpoint with synth.backing. A gradual diminuendo closes the movement with dampened tenor sax.and piano comments. There are shades of the joik in Part Four. The movement sits on a rhythmic 16-bar ostinato in open fifths, derived from the Theme.

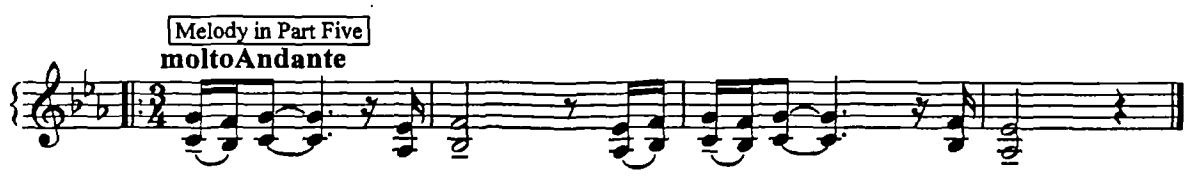
Ex.81



The use of voices as an aid to accenting the riff elements heightens the ritualistic atmosphere. It may be wondered if Garbarek has over-used the fifths idea, but since the Theme itself is harmonically rich the contrast with the more tonally neutral fifths is effective and succeeds in maintaining a tonal ambivalence, an idea which runs through the whole work and which is in keeping with George Russell's compositional philosophy.

Part Five, back in C minor again, opens with small drums leading to piano 5ths in the upper register. The material derives from the Theme:

Ex.82



Garbarek makes much of the rising figure Ab-Bb-C in the bass line (see bb. 58-59 of Theme, ante, 181) before the time-signature shifts over to quadruple and an impassioned «ff» re-statement of the whole of the second part of the Theme, with tenor sax.lead, takes place. In a final diminuendo the synth.flute takes the melody out with accompanying wind machine effects, the work ending as it began in C minor.

If Russell's influence was only barely discernible in *Molde Canticle,* the recording which Garbarek made soon afterwards in Copenhagen with Steve Swallow as producer displays a far wider influence of both Russell and Garbarek's principal colleague for the occasion, Niels-Henning Ørsted Pedersen. *Uncharted Land* [101] from October 1991 comes chronologically between *I Took Up The Runes* and *Twelve Moons* and finds Garbarek at the height of his powers as arranger. This was only the second time in the course of thirty years that he and Pedersen had recorded together, and the result is in every sense a remarkable achievement. Pedersen had won a Nordic Council Music Prize and was given a free hand to make the album he wished. He assembled a star cast including Garbarek as arranger, saxophonist and keyboard programmer. Present also is the 12-piece «Ars Nova» chamber choir under Bo Holten – they appear on all four of Garbarek's arrangements, 'Moving Pictures', 'Nordavind', 'Joron' and 'Blank Space'. Also present are the excellent acoustic guitarist Mehmet Ozan and the American-born Danish percussionist Marilyn Mazur, who later was to play on *Twelve Moons* (1992), *Visible World* (1995) and *Rites* (1998). For Garbarek the album could well have been called «the Danish connection» since he has otherwise worked little with Danish jazz musicians during his career.

His writing on the CD is first class, not least the fine choral work – his earlier experience with Russell and choirs in Norway must have stood him in good stead in this respect.[102] Despite the folk music background of his contributions Garbarek gives his fantasy free rein, and the choral writing could be the work of any leading contemporary classical composer. 'Nordavind' for example takes all of eighteen minutes in performance and is a miniature jazz-influenced cantata in its own right. That two of Scandinavia's most eminent jazz musicians should have esthetically different starting-points should not come as a surprise – these encapsulate the different traditions of Norway and Denmark as viewed in the 1990s. The running order of *Uncharted Land* juxtaposes Garbarek's arrangements with standards such as Sherwin's 'A Nightingale Sang In Berkeley Square' and Churchill's 'Someday My Prince Will Come'. Pedersen casts his net wide. Garbarek's *I Took Up The Runes* album includes no standard material. Pedersen grew up with a school song book in his back pocket, dipping into it now and again whilst at the same time developing his virtuoso, be-bop inspired bass style, whereas Garbarek came quite late to Norwegian folk songs after promptings from Don Cherry, a free jazz disciple in the Afro-American tradition. Pedersen has worked more frequently than Garbarek in a «mainstream» situation where repertoire is concerned.

Whereas Garbarek composed *Molde Canticle* for a Norwegian public, *Uncharted Land* is more universal in its compass. There is a widely held point of view in Danish jazz circles that the attractiveness of Copenhagen has caused many leading American jazz musicians to settle there, e.g. percussionist Ed Thigpen, pianist Kenny Drew, saxophonist Dexter Gordon. The three quoted examples are or were all disciples of the be-bop tradition and have helped steer the course of Danish jazz away from its folk roots to a more specifically American cultural position. There has been no Danish equivalent of Jan Johansson, no Danish equivalent of Jan Garbarek. The album *Uncharted Land* was consciously or otherwise an attempt to correct the balance and to admit more decidedly Nordic elements into the sound picture. The idea clearly inspired all involved for the results are outstanding.

'Moving Pictures' is a five minute original work by Garbarek based on a germinal upward five-note phrase, followed by a drop of a diminished fourth. Acoustic guitar ushers in

wordless choir and arco bass in unison against an accompanying eighth-note ostinato. Soprano sax. and choir sopranos repeat the theme which the pizzicato bass develops against four-part chords in the choir. The gently arching theme preludes a soprano sax.solo with the choir again used as a backdrop to fill out the harmony, and the theme is passed to a solo soprano before the fadeout ending. The theme is impressionist à la Skryabin, verging on the atonal, and shifts its tonal centre often – a good example of Russell's «tonal gravity» in practice. There is little development structurally, which is typical of Garbarek, who priorities orchestration, colouring and dynamics over traditional classical devices such as modulation, changes of tempo, changes from major to minor, and so on. In using such means he achieves «development», leading the listener ever forward. The original chord sequence is here retained throughout the improvisations. The overall sound associations are more Russio-Asiatic than Norwegian.

CDEx.4-2

'Nordavind' (North Wind) is a traditional melody, here stunningly harmonised for the choir with counter-melodies on soprano saxophone, acoustic guitar and pizzicato bass. After the melody is presented in full by solo soprano and choir comes an introvert, chamber music-like dialogue between the instruments which leads into a rhapsodic tenor saxophone solo with a lively and energetic latin-flavoured accompaniment and bass ostinati. Garbarek here takes the tenor way above its normal register using hard tone and overblowing. A virtuoso bass solo follows over a simple held minor triad after which a new dialogue section works up to a climax before sinking down to stillness. The choir returns with wordless four-note phrases followed by a re-harmonisation of the song melody. A sudden key shift is an effective bridge to a new, faster triple-time section for choir and instruments. An acoustic guitar solo over a pedal-point leads to another statement by the choir. The soprano saxophone plays delicate but free arabesques over the choral underlay which ends each sequence with chromatic falling lines under a held tonic. The opening choir theme is further re-harmonised and takes the work to a peaceful conclusion.

CDEx.4-3

Another traditional melody, 'Joron' sounds Sami-like with modal harmonies. Choir and instruments engage in active dialogues in triple time. Much use is made of imitations between the male and female sections of the choir over a virtuoso contrabass solo line. There is a strongly hypnotic element in Garbarek's constant use of ostinati and pedal points. 'Blank Space', a Garbarek original, is a typical «music for the recording studio» effort, the many delicate percussion nuances demanding an absolutely silent background. Crotales and small gongs colour long wordless chords in the choir. Garbarek's soprano saxophone is bird-like in its invocations, and Pedersen's bass is econony itself in fitting in to the acoustic picture. This is a study in stillness, a Northern Midnight Sun, which benefits from the exceptionally high quality recording balance and ambience. The work of Flemming Hansson, the sound engineering throughout the entire album rivals the best from the ECM stable and puts the final stamp of quality on one of the most important Nordic jazz recordings to be found in the catalogue to-day.

In 1995 ECM produced a booklet entitled *Jan Garbarek – Edition of Contemporary Music* containing a photographic and textual overview of Garbarek's productions with ECM together with an interesting interview written up by the Swiss Jürg Solothurnmann. He put an interesting question to Garbarek on the subject of the latter's «discovery»of Norwegian and Sami folk music:

JS - It is interesting that, given your urban background, you should have 'discovered' the Norwegian and Sami folk music. In Switzerland there is a lot of prejudice against our own folk music from the city dwellers who associate it, rightly in many cases, with a conservative if not reactionary mentality.

JG - This is not the case in Norway. It doesn't have those connotations at all. Our folk music is really a «recent discovery» if I can put it that way, beginning at the end of the last century and continuing into our own, when researchers went into the valleys to find out about the culture there...So you'll find a lot of «blues» actually, what **we** call blue notes and untempered scales. The music is living, still, very vividly in those valleys. When this music was brought to the cities it was not a conservative thing. It was rather revolutionary in fact.

(c) (ii) Recorded sound - part of the Norwegian jazz style?

Mannfred Eicher, founder of ECM Records, has been responsible for much promotional work on behalf of Norwegian jazz musicians abroad. Just as George Russell internationalised the work of the Norwegian jazz musicians of the 70s onwards so Eicher came into the picture and made permanent records of their work. He started ECM in 1969 and one of his first productions was the LP *Afric Pepperbird* featuring Garbarek's 1970 quartet. The sound picture here was a new departure for jazz recording thanks to the outstanding sound engineer Jan Erik Kongshaug, whose Rainbow Studios in Oslo has been synonymous with the ECM «open sound» concept for many years and has attracted a world-wide following for its quality. For many, Jan Garbarek's Rainbow Studio recordings symbolise an acoustic sound ideal in which ECM's contribution is central. The question must be asked – can a sound engineer give a musician or group an identity over and above the purely musical, or, to put the question another way, can a musician or a group become dependent on a sound engineer for part of their image and success? These questions are speculative, but the so-called «Nordic» jazz sound has been attributed by many to a combination of Garbarek, Kongshaug and Eicher. It should be remembered that many years previously the technicians at Swedish Radio in Stockholm had done work of similar quality for Jan Johansson, George Russell, Arne Domnérus, Bengt-Arne Wallin and many others by securing an excellence of sound and production unsurpassed anywhere. One example is Johansson's project *Musik genom fyra sekler* from 1968, recorded in Broadcasting House Studio 2 in Stockholm with Olle Bolander as sound engineer.[103] The contribution of the Swedish Radio engineers was highly respected among musicians but cannot be said to have given the artists an image over and above that they already held in the eyes of the public. But that was thirty years ago when artists met their national public more often in live concert situations and were less dependent on the international media and marketing than they are today. Today's new recordings have liner notes in at least two, often more languages, and the sound image must be acceptable internationally. Leading artists travel more, have a more international public, and of necessity must travel to the larger centres to secure larger and more influential audiences. This is particularly the case in a country such as Norway with only four and a half million inhabitants. Its leading

soloists and jazz groups are absent for many months each year, often touring in the USA, Germany and Japan, so they need a constant supply of new recordings to maintain a presence with their indigenous public in their home country.

Jazz musicians (unlike pop artists) do not make supporting videos to promote their recordings so the CD packaging must be of a high standard. Complaints were often made in London in the 1960s by jazz groups whose broadcasts were given top sound quality by the BBC *Jazz Club* engineers but who could not find a commercial recording studio in the city which had the same level of competence, the results being often metallic and emaciated. Live concert venues are notorious for poor sound quality for jazz concerts due to the «overkill» technique of sound-swamping which may satisfy a heavy metal public but does nothing for an acoustic jazz piano trio. For this reason many jazz musicians prefer to work in the isolation of a small recording studio where they themselves can have a considerable say in the final sound image. Keith Jarrett is one of the artists who has much to thank ECM for in the latter respect. The Dane Palle Mikkelborg suggested in a personal communication to Michael Tucker in 1998 that ' it was the comparative immaturity of bebop-based Norwegian jazz in the 60s which, paradoxically enough, helped prepare the way for that extraordinary blossoming of fresh rhythmic conceptions in Norway which occurred from the late 1960s onwards'. According to Mikkelborg...'Oslo was the perfect (if not the only) place for Manfred Eicher and Scandinavian musicians, in particular, to develop the free-ranging music which they have done on ECM' (Tucker 1998, 219). In a more detailed discussion of the contribution of ECM to the world jazz archives Tucker defends the label against earlier criticisms of uniformity of content based on a «uniformity» of excellence of sound quality as being off-target (Tucker 1998, 177).[104]

(d) Arild Andersen

left to right: Balke, Riisnæs and Andersen, 1974 source: *Jazz i Norge,* 199

Another of the Scandinavian musicians who has enjoyed a long working relationship with Kongshaug and Rainbow Studios is bassist Arild Andersen. Born in 1945, Andersen came to prominence in the mid-70s in the company of a quartet which included tenor saxist Knut Riisnæs, keyboardist Jon Balke and drummer Pål Thowsen. Andersen has always worked with top class musicians, not only Norwegian but representing the best of Scandinavian jazz and others including Kenny Wheeler, Paul Motian, John Taylor, Ralph Towner and Bill Frisell. At least fifteen recordings stand to his credit of which eight are on the ECM label. After a free jazz period in the 70s including the 1972 *Triptykon* album with Garbarek previously referred to, Andersen cultivated a more lyrical musical style albeit often employing advanced harmonic language. He had served his apprenticeship not only with George Russell but also with Don Cherry in the Berliner Jazztage. Shortly after this a visit to the USA led to work with Paul Bley, Sheila Jordan and Barry Altschul. The quartet with Riisnæs, Balke and Thowsen recorded Andersen's ECM debut album, *Clouds In My Head* in 1975, followed by *Shimri* in 1976 and *Green Shading Into Blue* in 1978.

Andersen has flirted with Norwegian folk music at various stages in his career,[105] but he is not known as a folk music specialist any more than is Garbarek, perhaps rather less so. Of the two men, Garbarek has been more influenced by the northernmost parts of the folk music tradition whereas Andersen has relied more on supplied sources and on Grieg's own versions of Norwegian folk melodies.

His album *Sagn* (*Legend*)[106] was a festival commission from Vossajazz (Voss Jazz Festival) in 1990. In the project Andersen utilises stev (four-stanza folk songs) and viser (songs) which folk singer Kristin Bråten Berg had taped for him in advance. Andersen creates a three-part suite out of the material wherein Berg sings the traditional songs and Andersen and the instrumental group bind the whole together with composed material. So one could say that Berg infuses the instrumental group with authentic folk references without these losing their character in the process. In addition to Berg and Andersen we find Nana Vasconcelos (percussion and vocal), Bendik Hofseth (soprano and tenor sax.), Frode Alnæs (electric guitar) and Bugge Wesseltoft (keyboards).

The opening track 'Sagn' is characterised by long held synth.chords, bass ostinati and a limited amount of guitar and Garbarek-influenced saxophone improvisation. Sudden changes of key between song verses help to keep the material fresh: the harmonic movement is very much governed by the constant pedal points. 'Gardsjenta' goes at a lively pace finely coloured by Vasconcelos' ethnic percussion. There is effective use of unison figures between saxophone and double bass and voice and bass – Alnæs contributes highly atmospheric guitar fills and the movements fades over into 'Eisemo', a langorous bass solo backed by string synth.and guitar effects. Here Andersen shows his quality of tone which had so beguiled Don Cherry at the Molde Jazz Festival in 1968. The harmony floats in a dreamlike succession of held common chords, with the active percussion again central to securing the required atmosphere. 'Toll' goes in a lively halling tempo and has an inspired, somewhat feverish dance-feel throughout. Berg introduces the melody on the jew's harp to the backing of the brazilian berimbao before singing it. A guitar improvisation leads to more fine unisons between saxophone and bass which usher in a beautifully harmonised vocal verse followed by saxophone embellishments of small rhythmic figures with seeds in the melody. This again is strongly reminiscent of Garbarek's working method. Pedal points abound. 'Draum' ('Dream') presents the melody in a bass/sax. unison line with pads on the backing synth. and suspended cymbal eighth-note figures, but the entry of the guitar with a very Rypdal-like rhetoric kicks the music into a tougher vein with climbing chords alternating major and minor. Andersen's following bass solo is poised and extremely

lyrical, and contrasts admirably with the more aggressive Hendrix-like guitar sound of Alnæs – there are more than shades of Rypdal here in the abrasively surrealist tonal scenario which suddenly dies down to an acoustic piano solo à la Jarrett. The final movement in Part 1, 'Laurdagskveld' ('Saturday evening') has a friendly Latin-American background and the recognisable voice of Vasconcelos (as in 'Gula, Gula' ante, 150).

Part 2 begins with 'Tjovane' (The Thieves) an old melody with connections to Iceland: the voice melody in fast duple time is prefaced by an elegant out-of-tempo rubato opening on electric guitar and spatial synth. Drums and triangle begin the accompaniment, and this builds with short-winded bass figures and synth. punctuations into a transfiguration of the melody very reminiscent of Russell, with prominent lead guitar and a feeling of free jazz, even though the whole is chordally sketched out. The ending is sudden. This movement shows Andersen's calibre as a composer and his fellow improvisers are of sufficient class to ensure that the music «works». It should be remembered that, the singer apart, all involved are performing, improvising jazz musicians experienced both in the American and the Scandinavian traditions, and in the heat of the moment it is not possible to identify where the one ends and the other begins – the result is a collage incorporating elements which fuse into a collective improvisation which could equally have been the work of musicians of other nationalities. 'Sorgmild' is quietly reflective in its opening bass figures and tenor sax.melodies which frame the voice's presentation of the song in the minor. Garbarek's influence is once again discernible in the harmonic working-out but Andersen's writing is a few degrees more romantic and consequently creates a warmer musical landscape. A lengthy bass solo with delicate percussion and occasional vocal colouring is the central part of this movement which ends chordally with the lead tenor sax gracefully arching the last melodic statement. The mood continues into 'Svarm', a short reflective instrumental link with the wordless voice doubling the string melody in a somewhat disembodied, introverted manner. Footstep effects herald in the soprano saxophone with references to cuckoo and other birds in 'Gamlestev' with its ominous textual reference ...'no snake stings so painfully as false human tongues'. 'Reven' (The Fox) is an atmospheric feature for Bendik Hofseth's saxophone where the saxophonist solos into two microphones and provides his own background for his solo. Andersen contributes a brilliant bass solo first. Tight unisons between bass and lead instruments are a highlight

of this most effective instrumental arrangement which also illustrates in Hofseth's case how effective it can be to play slowly over a quick, pulsating background. **CDEx.4-4**

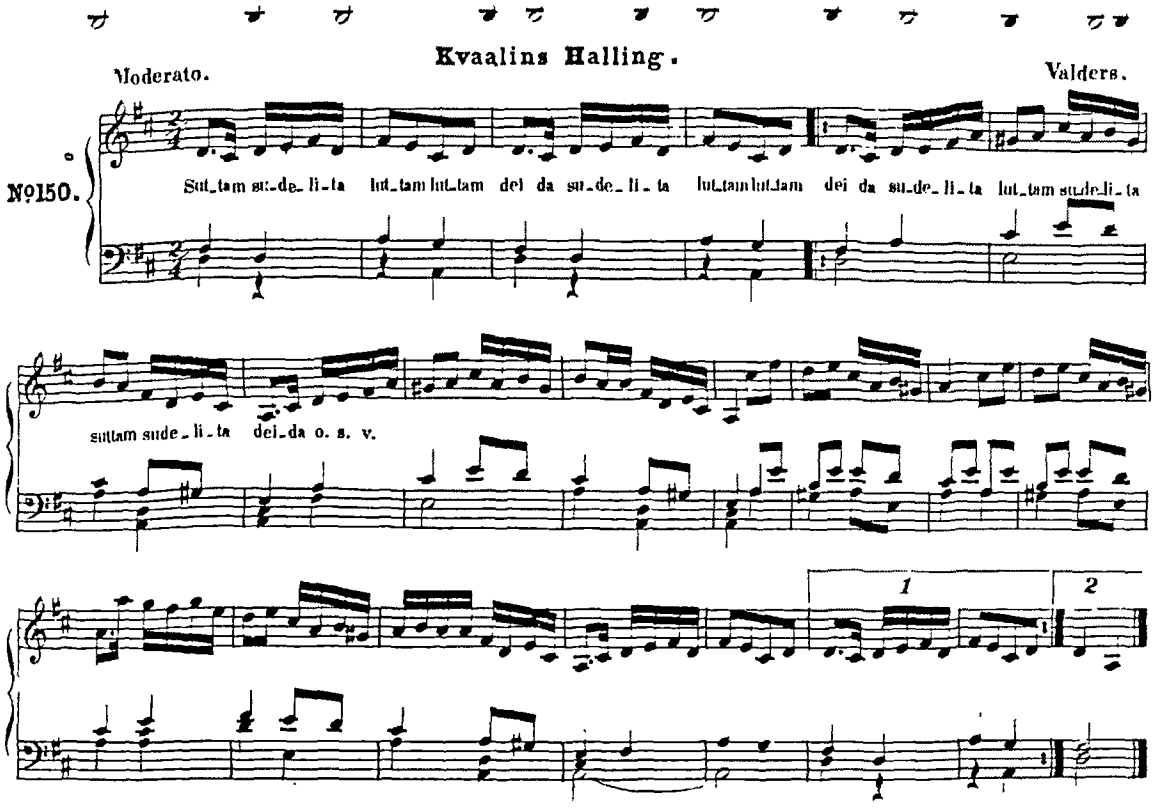
Part 3 opens with 'Nystev', one of over 30 extant variants of the same melody from Setesdal. The mood is intense and reflective in a slow, minor mode. The voice takes pride of place here, with bass interludes (both arco and pizzicato) between the four text verses. The movement goes directly over to 'Lussi', a highly coloured, romantically weighted instrumental ballad in a latin-waltz triple time feel. Wesseltoft's piano is featured in a delicate solo verse. 'Rysen' opens with an agonised saxophone cry, going immediately over into another vocalise-and-percussion latin backing in a moderate samba tempo. The harmonic language here has an anxious, questing feel to it. There is a shifting tonality in the Russell tradition. The movement fades out and solo voice immediately enters with Svein Hovden's Telespringar 'Belare', a very concise movement without development which gives way to a short reprise of the title theme 'Sagn' with a bånsull text sung simply by Berg to end the whole work as it began.

Sagn is a major contribution to the Norwegian jazz and folk music tradition and secured for Andersen an undisputed place among the handful of composers at the forefront of that movement. Three years later, as part of the Grieg 150th jubilee celebrations, Andersen responded to a commission from Bergen Festival and Bergen Night Jazz with *Arv* (Inheritance).[107] The composer notes that the idea for *Arv* came from Pål Gjersum as a result of the earlier work *Sagn.* The idea was that Andersen should go back to the folk music sources that Grieg himself had made use of in much of his own music, for example in Op. 17, Op. 66 and Op. 72, all of which have been previously discussed in earlier chapters. Andersen makes the important point that he did not listen to Grieg's harmonisations before completing the work. The two composers complement one another in a remarkable and exciting way, and the interested listener could well make himself/herself familiar with much of the melodic content of *Arv* from the original collections of Lindeman and from other sources such as Franz Beyers sketches which

Grieg used in the composition of his Op. 66 piano pieces. It is not necessary to know the melodic material in advance but such knowledge does provide a very good insight into the music and helps the listener to better appreciate the very considerable task which lay before Andersen in working out his own interpretations. The album is in every way as interesting as its predecessor from 1990. The team had the advantage of having worked together on the earlier project and this gives the latter production a degree more cohesion and authority – the sung elements are better focused here. The only change in personnel was that guitarist Eivind Aarset comes in in place of Frode Alnæs.

The recording falls into three parts consisting of four, six and six movements respectively. Andersen's working method was in his own words the same as for *Sagn.* Andersen follows Garbarek's technique of development through changes of colour rather than the more traditional classical developmental devices, and this serves the folk song basis well – the original melodies are preserved, if at times quite heavily camouflaged as during the introductory passages, for example the languorous guitar opening to 'Nils Tallefjorden' (Track 8 in Part Two). As in the case of Garbarek and other folk music adapters the varied colours in the arrangements are of utmost importance in sustaining interest and the percussion is a vital element in this respect. Track 10 in Part Two, 'Kvålins dans', a halling melody from Valdres with male voices à la vocalise, an electric guitar feature and a highly effective jumping groove from bass and percussion bears the hallmarks of an up-tempo Irish 'Riverdance' number reminding the listener that Celtic and Norwegian folk music are closely related. The collected version of the melody appears thus in Lindeman (1983, No. 150):

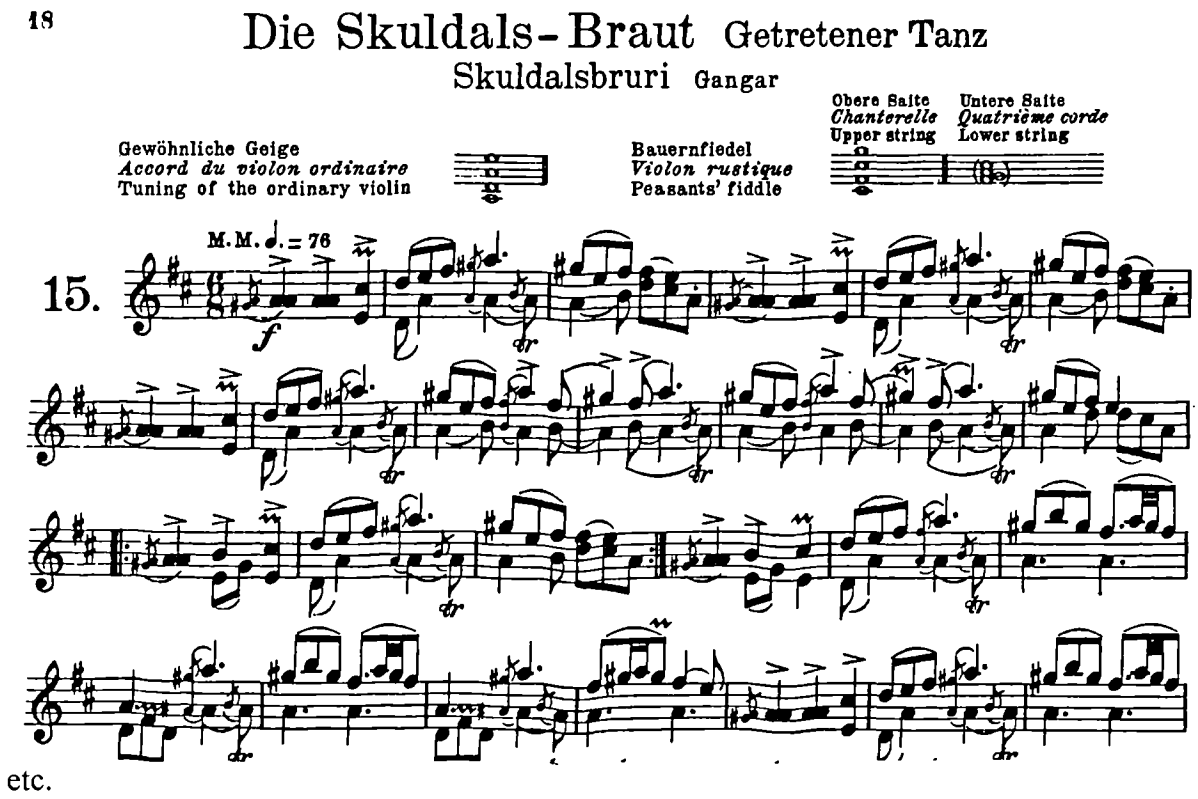
Ex.83



Andersen gives the band its head here and there is a marked feeling of unbuttoned enjoyment. The improvisations function largely over the chords of tonic and dominant which suits the halling tradition of fiddle open strings tuned to 'D' and 'A'. **CDEx.4-5** A similar «anchored» feeling applies to Track 15 in Part Three, 'Skuldalsbrura,' which takes Johan Halvorsen's transcription of Knut Dahle's Hardanger fiddle melody as its starting point. Grieg made his own adaptation of the melody with its crotchet grouping 2+2+2 in 6/8 time - gangar rhythm - for his Op.72 piano set, using l.h. dotted crotchets as accompaniment. Andersen settles for a pronounced triple time meter against the melody, here held throughout by the snare drum, letting the voice present the melody alone before the tenor saxophone takes over with an impassioned improvised section over the bass ostinato, a falling four-note figure. The ending fades out, with a distant hint of the melody on synthesiser.

Halvorsen's 1901 transcription of the melody begins as follows:

Ex.84



With *Arv* completed, Andersen went on to other projects using vocal and instrumental ensembles including music to *Kristin Lavransdatter* in 1995,[108] *Hyperborean* for the ECM label in 1996 [109] and *Sommerbrisen* in 1998,[110] the latter using popular Norwegian song material for a trio consisting of accordion, guitar and bass. Andersen is always a thorough craftsman and his two albums *Sagn* and *Arv* must stand high on any list of professional Norwegian jazz contributions to the folk music-jazz fusion projects of more recent times.

Another Russell pupil, Terje Rypdal, born in 1947 will only be mentioned briefly here since his activities in the jazz-folk music area have been minimal. Rypdal studied composition in Oslo with Finn Mortensen and worked with George Russell's sextet and big band but Norwegian folk music does not appear to have stood high on his list of priorities. His style as previously intimated incorporates elements of rock and modern concert music with influences from Ligeti, Penderecki and others. His debut as a composer was with *Eternal Circulation* performed by the Jan Garbarek Quartet and Oslo Philharmonic

Orchestra in 1971, but his activities, important as they are to Norwegian musical development in the wider sense, lie outside the scope of the present work.

(e) Utla, Karl Seglem and Terje Isungset

Utla is a trio made up of a Harding fiddle player, Håkon Høgemo, a percussionist, Terje Isungset (who also plays Jew's Harp) and tenor saxophonist Karl Seglem (who also plays rams horn). The band is interesting in its instrumental disposition and also somewhat controversial as to the presence of recognisable jazz elements in its performances. Seglem, born in Sogn in 1961 is strongly influenced by Norwegian folk music traditions. His music is wide-reaching from folk to free form and world beat, inspired by and invoking Nordic nature. His work can be seen as an extension of the Garbarek tradition without copying Garbarek's working methods. At the time of writing Utla have given out four CD recordings, *Utla* (1992),[111] *Juv* (1993),[112] *Brodd* (1995) [113] and *Dans* (1999).[114] With the passage of time the trio has moved from a Hardingfiddle-dominated product to a position with more equality between the instruments, and parallel with this has introduced more electronically-created sound images into the overall sound picture. 'Steinen,' the first track on *Brodd* is a Seglem composition with a primitive feel. There are noticeable free jazz associations here. Loosely-knit unisons between ram's horn and tenor saxophone are underpinned by ethnic drumming and drones and motives on the amplified hardingfiddle. **CDEx.4-6** 'Lægreiden' is a faster triple-time melody opening with tenor saxophone jazz figures over a folky drum backing. The hardingfiddle is again amplified and almost takes on the character of a slightly distorted electric guitar, even though the fiddle-playing technique is conventional. A wordless voice joins the fiddle in melodic unisons, and in this respect the result is not unlike some of the work of Frode Fjellheim's groups, which the latter themselves have described as «throat joik-shaman frame drums-ambient sonics». The percussionist Terje Isungset is very much an individualist in a European context. He has earlier been mentioned as a member of the band Orleysa (see ante, 101) for whom he has done some fine arrangements of traditional folk music, but Isungset has also appeared in

many other contexts. He has developed and made his own instruments which are both inspired by Norwegian nature and gleaned from sources further afield. He has a collection of old drums, chains, assorted metal objects, roof gutters, pipes, bells and other objects. He also plays on granite rock and uses all sizes and shapes of wood to generate the sounds he wants. He has even constructed a percussion set from ice!

The intention behind Utla is to combine elements from folk music and jazz, and they give high priority to improvisation in a chamber music situation. The rhythmic element is very important in all their work and Isungset is a soloist in every sense of the word. On their 1999 album *Dans* are featured traditional melodies from Vestland (Norway's Mid-west), especially the Sogn district, and some newly composed material. The three musicians by and large appear together on all tracks. The traditional melodies are often treated as a duet between saxophone and fiddle, sometimes in unison and sometimes with a counter-melody, often later dominated by free improvisation on the saxophone. Examples of traditional material here are 'Flatenspringar' and 'Drengen' (halling after Sigurd Eldegard). There is a group of village tunes where the traditional melodies are much less profiled. The jew's harp is used as a hypnotic element and one or more of the instruments are often distorted. Sound and rhythm are more important than melody here and often end up as cacophony, for example 'Noko te kar' and the title track 'Dans'.

It could be said that Utla has made a conscious attempt to «toughen up» the image of folk music by drawing in elements from the rock milieu and they deserve respect for this, but at the same time the group is in danger of losing the best qualities and nuances of the Norwegian folk music style in that phrasing, rhythms of a subtle nature and volume level are altered to an degree that is difficult to adjust to for many listeners. These elements concern most of all the hardingfiddle contributions of Håkon Høgemo. This having being said, Utla undeniably hold a unique place in Norwegian contemporary music, in what might be described as a grey area more closely related to folk music and rock than to jazz.

(f) Georg Reiss

Georg Reiss, son of actor Helge Reiss, was born in Oslo in 1956. He studied music at the Norwegian State Academy and later at the Guildhall in London. He has worked as a freelance clarinettist and saxophonist and is possibly the only Norwegian player of the tarógató, a Hungarian, single-reed conical-bore woodwind instrument similar to a straight soprano saxophone with a clarinet mouthpiece. Reiss has said that over the years he has become increasingly interested in folk music, especially from those cultures with a strong clarinet tradition. Given the clarinet as constant, it was fascinating for him to discover the totally different ways in which the instrument is used in, for example, a Turkish taksim, a Caribbean waltz, a Jewish nigun or a Hungarian czardas. Reiss is a permanent member of Gjertrud's Gypsy Orchestra, Magnolia Jazzband and Ophelia Ragtime Orchestra and also has a duo partnership with pianist Morten Gunnar Larsen.

A colleague from Gjertrud's Gypsy Orchestra, Tom Karlsrud (born 1961), also with experience of Yiddish music, collaborated with Reiss and musical colleagues in 1996 to give out a CD based on Yiddish and Norwegian folk music 'in an attempt to demonstrate how, in essence, these genres have much in common'[artists' own words] [115]

Georg Reiss and Tom Karlsrud

In the liner notes Reiss comments: ' Despite our somewhat unusual instrumental combination we feel that we have found a means of expressing ourselves which shows that «music is the language of the soul». The folk music of many lands has been our inspiration; the Jewish klezmer, the Hungarian/Rumanian gypsy and of course the Norwegian folk singer. For want of a better term for our music, we have chosen to use the word «klezmer». Klezmer is a Hebrew word meaning «song through instrument». Jewish tradition tells us that these musicians played with so much soul that «even God listened»'. The music on the recording is wide-reaching, if with little identifiable jazz content. It is interesting that Reiss, a virtuoso jazz improviser in a mainstream- modern idiom keeps this side of his technical equipment almost hidden here, concentrating on the quasi-vocal quality including embellishments particularly suited to the clarinet.

The first track 'Ho sete, ho sete pao Hammarsete' is based on an old mountain farm melody - a lokk (call) from Lærdal in Sogn. Reiss plays clarinet, Karlsrud accordion and David Gald tuba. The last-named introduces the 'cantus firmus' in free time against 'calling' figures in the upper register of the clarinet. The accordion fills in the middle harmony and exchanges phrases with the clarinet. A dance-like section follows in a bright compound time with basso ostinato figures in the tuba and more florid melodic improvisations in the clarinet over a tonic pedal. With content much resembling the beginning, the ending fades out, out of tempo. The feeling is strongly national-romantic, the tuba and clarinet entirely classical in tone quality. The same qualities imbue Track 9 which consists of two further folk tunes from Sogn, 'I gamle daga' ('In the olden days') and 'Da va ein gute' ('There was a lad'). The first is presented by solo tuba out of tempo, then in two-part dialogue between tarógató and tuba before going over to a swinging waltz feel with Reiss improvising in a somewhat Eastern style, the tuba again playing ostinati before himself making upper register comments on the two other instruments' improvised dialogue. The accordion alone harmonises one verse of 'Da va ein gute' which ends as suddenly as it began. The closing Track 10 is a religious folk tune, again from Lærdal with the title 'Hvor det blir godt å lande ved Jesu Kristi bryst'. Karlsrud plays synth.here in church organ style in addition to accordion, with bare harmonies supporting an eloquent and very restrained solo by Reiss

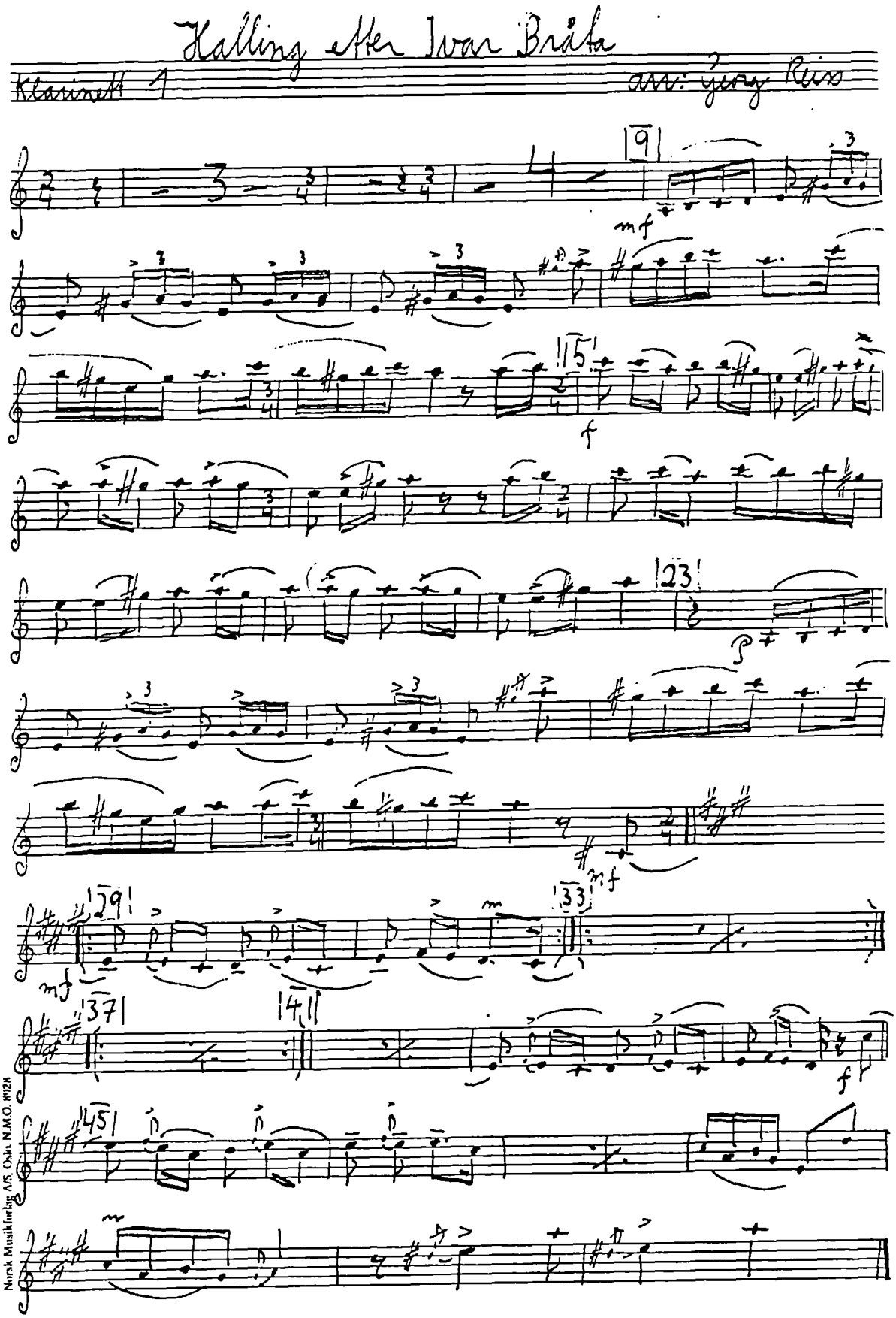
on tarógató. The musical result here is fascinating, a thorough synthesis of piety, minor modality and an ambivalence which defies national identification. Musicians of such calibre can steer musical styles in many directions, as has already been noted in the case of Brazz Brothers, among others. The remaining musical content on the album falls outside the scope of the present writing.

The group Streif (lit. 'gleam') - after which their first CD was named - went on tour for the first time in 1999 and recorded the repertoire from those concerts, based exclusively on traditional Norwegian music, on a CD titled *Trollfugl* (wood grouse). Here Reiss and Karlsrud are joined by Torbjørn Økland and Birger Mistereggen who widen the colour possibilities of the ensemble. The opening track, 'Saktmodig Brudemarsj' ('Gentle Wedding March'), a folk melody from Nordland, features Reiss. A very restrained opening on clarinet and accordion goes over to a slow rock feel with Reiss' soprano saxophone on the melody line. He is followed by a fine electric guitar solo in traditional rock style from Økland who builds up the tension before Reiss contributes an impassioned soprano solo with strong Hungarian overtones. The same chord sequence is used throughout. The ending, again out of tempo, reiterates the material from the opening. The second track ' Klarinettslått Etter Thomas Lurås' ('Clarinet tune after Thomas Lurås') is a lively dance melody in duple time. Reiss notes that the clarinet was used in wedding marches and to accompany dancing in earlier times but that information on this subject is sparse. The band create a happy outdoor 'village green' atmosphere with traditional jazz improvisations and fine percussion accompaniment from Mistereggen, a specialist in this field. Track 4 features a springar from Austmarka, south of Finnskogen. The melody is reputed to be over one hundred years old. Reiss has a holiday cottage in Finnskogen and is well informed on local folk music traditions there. Reiss here uses – for a Norwegian - an untraditional device in his solo, which never goes over into dance rhythm, but begins slowly and reflectively, accelerating towards the end in a Hungarian style. Triple meter rules throughout, as does the minor key. The tarógató is featured on Track 6, 'Trollfugl', originally a pols after fiddler Gustav Kåterud. The band interpret the melody - which has A-B-A form - in duple time with emphatic rock overtones in the bridge section, featuring another impassioned solo from Økland's electric guitar. Reiss comments a little

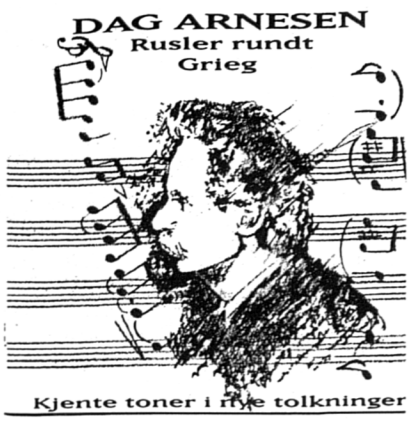
cryptically here that ´the pols rhythm rests at home somewhere in Solør, whilst the melody drives ecstatically to the heavy city beat`. Track 7, 'Brudesang Fra Solør', is based on a Sandvik transcription of an old ballad melody. Reiss features both clarinet and tarógató to the accompaniment of Økland's acoustic guitar, which also contributes an eloquent solo accompanied by Karlsrud's accordion.

The group Streif and Georg Reiss in particular are especially interesting in a Norwegian folk music – Norwegian jazz combination for the Hungarian colours they bring to the music, rather akin to enjoying a traditional Norwegian meal with the addition of new and exotic sauces from other lands. Reiss is a thorough professional equally competent in folk music and jazz. His arrangement of a halling after Ivar Bråta for military band/big band has become popular.[116] Here is the 1st.Clarinet part in the arranger's own handwriting:

Ex.85


Halling efter Ivar Bråta
Klarinett A
arr: Jørg Riis
9
mf
15
f
23
p
29
mf
33
mf
37
41
f
45
Norsk Musikforlag A/S, Oslo N.M.O. 8928

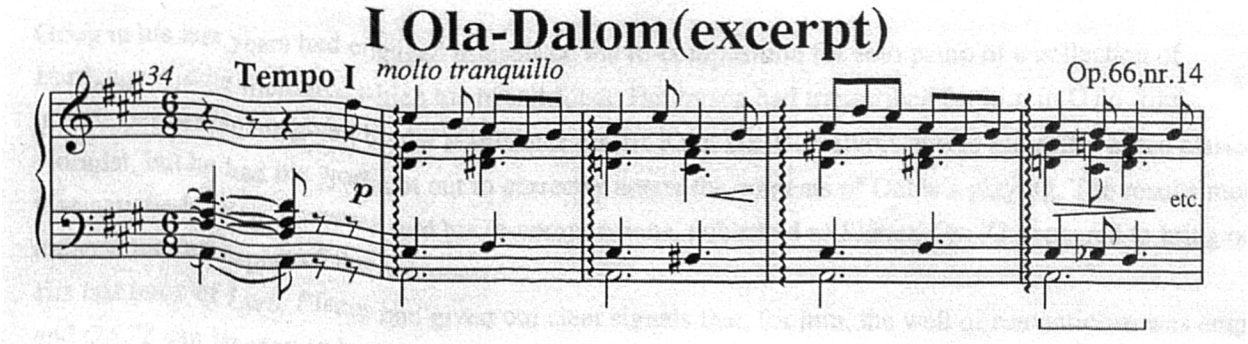
(g) Dag Arnesen



Dag Arnesen

Born in 1950 in Bergen, Arnesen is a much respected pianist-composer on the Norwegian jazz scene. Since the mid-seventies he has led several jazz groups, including 'Ny Bris' featuring much of his own music. He has written for big band, choirs and other ensembles. A first-class accompanist, he leads his own quartet and «13-tet». He came to the public's attention in 1982 when, untypically for him, he arranged a melody originally collected by Grieg's friend Frants Beyer in 1896 [which subsequently became Grieg's Op. 66, No.14: 'I Ola Dalom' ('In Ola Valley')] for the Knut Risnæs Quartet, with himself on piano, Risnæs (tenor sax.), Bjørn Kjellemyr (bass) and Jon Christensen (drums).[117] Here we can find the Delius «sigh» (see Ex.86, b.38) made world famous in the latter's harmonisation of the same melody in ' On Hearing The First Cuckoo In Spring' from 1912;

Ex.86



Later, in connection with the Grieg jubilee in 1993, Arnesen was commissioned by Rikskonsertene to write a work which would function as a tribute to the great composer. Inspired by Hardanger fiddles and folkmusic Arnesen entitled the piece 'Wandering Around 152' (Grieg was born at Strandgate 152 in Bergen). Scored for violin, 'cello, three Hardanger fiddles, three female singers, piano, synthesiser, sax./flute and percussion the sixteen-minute work is new territory for a musician who has not previously been publicly associated with folk music. Another Norwegian jazz composer of similar leanings, trombonist Frode Thingnæs, had some years previously written a suite for two folk fiddles and big band which was performed in the Dølajazz Jazz Festival in Lillehammer in 1987 but was not later given out on a commercial record label.[118] Arnesen's work is more far-reaching with the jazz and folk music elements more effectively integrated, using the folk fiddles as an opening colour before developing the material in a more classical idiom. The work is sectionalised, the voices leading in Part Two in a kveding style. The influence of Bartok and Kodaly is clearly evident, particularly in the string writing. A piano/'cello duo develops the chamber music ambience which is interrupted by the use of «full» jazz riffs with percussion in a central role, these later giving way to a piano/violin duo passage. The wordless singers add a somewhat ethereal dimension to the more earthy jazz passages. The passage with soprano saxophone solo and synth./percussion backing rather loses momentum due to the static harmony at that point, but the reappearance of the solo voice restores the forward movement, taken on by a drum solo into a closing «tutti» section with more intense counterpoint. The folk fiddles have the last word. The work indeed falls within the scope of the present writing, with a performing jazz musician as composer, some improvisation from designated soloists and a symbiosis of vocal and instrumental styles to complete the picture.

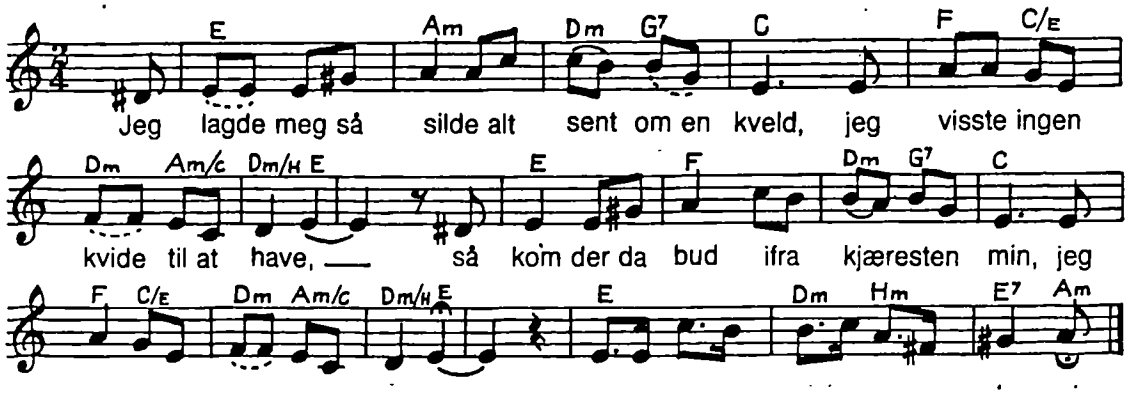
One other track on the CD [119] is based on a folk tune from Vågå in Gudbrandsdalen, 'Jeg Lagde Meg Så Silde' ('I went to bed very late'). In Vågå the song is called 'Valbjørgvisa' and is based on an actual happening in that village. Arnesen has arranged this for the 13-tet, using the«little big band» sound to great effect. After an instrumental introduction in chorale style Wenche Gausdal sings two verses in tempo with varied accompaniments. The

last verse with its tragic undertones receives a suitably dramatic, restless treatment before Arnesen contributes an eloquent piano chorus with altered chords: the voice reiterates the two final verses. The piece works well in the chosen idiom and shows a side to Arnesen's talent which deserves to be more widely recognised.

Ex.87

47. Jeg lagde meg så silde

FRA NORGE



Så ganger jeg meg opp i høyen loft,
som alltid jeg var vant til at gjøre;
der stander de jomfruer alt uti flokk
og klede min kjærest til døde.
Ingen har man elsket over henne!

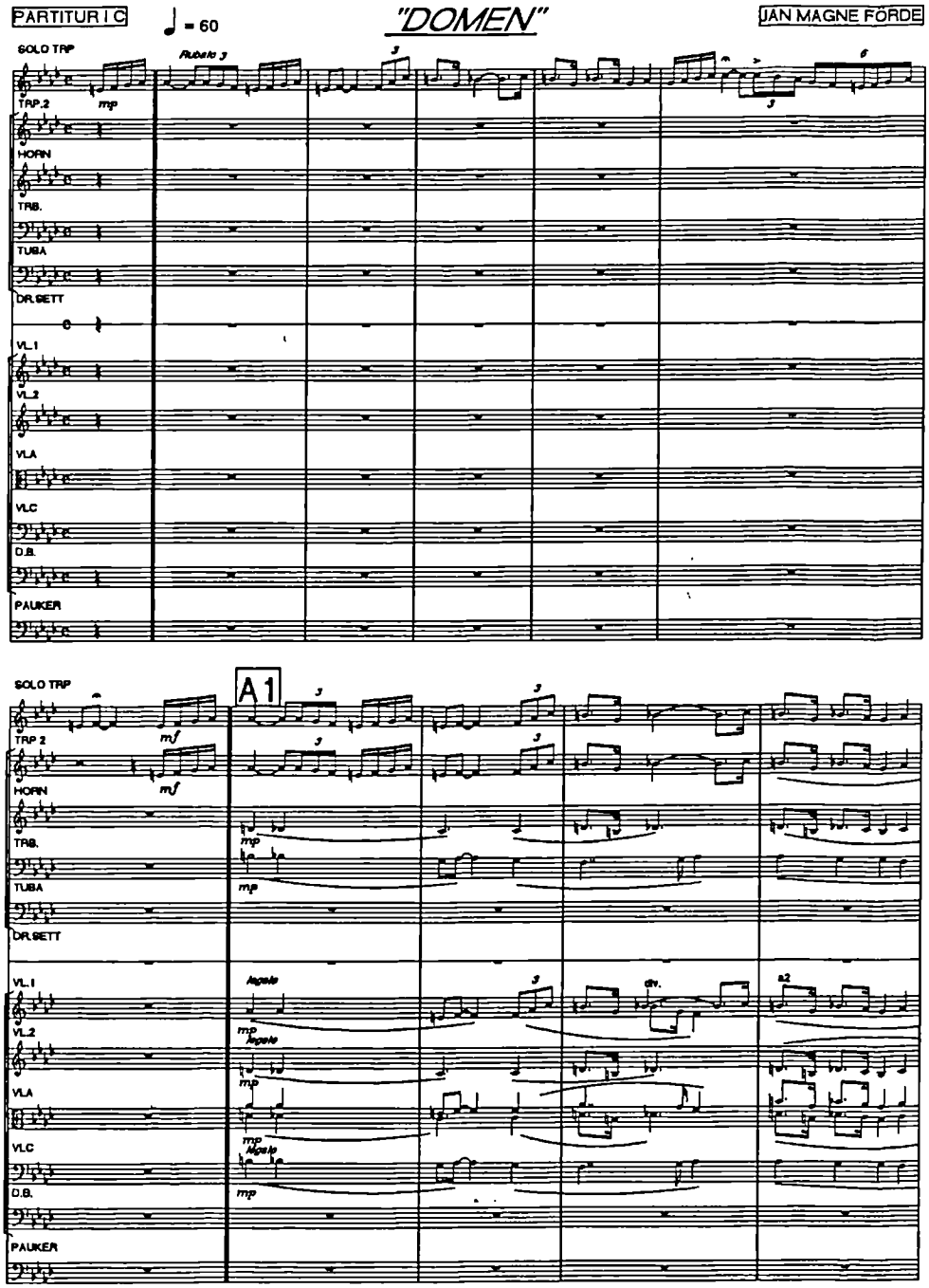
Så gikk jeg meg ut på grønnen eng,
der hørte jeg de klokker at ringe;
ei annet jeg visste, ei annet jeg fornam
enn hjertet i stykker ville springe.
Ingen har jeg elsket over henne!

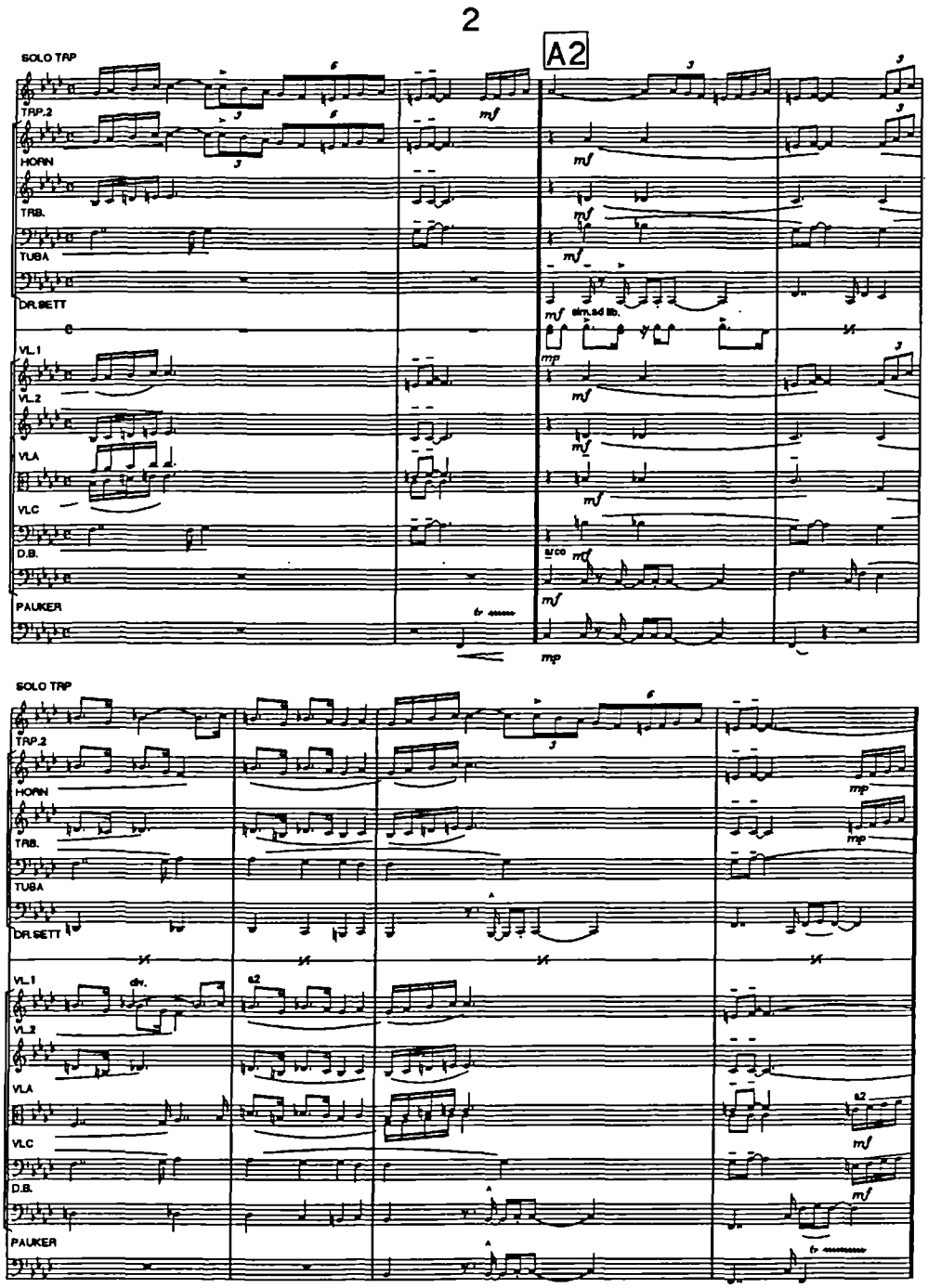
(h) Jan Magne Førde

Jan Magne Førde has already been discussed in many musical contexts, principally his work with Brazz Brothers and Orleysa. More recently he has extended his soloist activities parallel to his ensemble work and has appeared with the Norwegian Radio Orchestra as

soloist. A good example of a folk music inspired composition is 'Domen' ('Cathedral') inspired by Nidaros Cathedral, Trondheim. The Brazz Brothers recorded this in a sextet format on the CD *Towards The Sea* in 1997 [120] and in 1999 Førde made an arrangement for brass quintet and strings with himself as soloist. The work in this format opens thus:

Ex.88





Jan Magne Førde er av de fremste representanter for norsk jazz, mener James Dickenson. Her spiller de to sammen i Kulturhuset Banken 2. mai i år. (Foto: Halgrim Øistad)

Førde has also made an arrangement for brass band with synthesiser, and the above photograph was taken during a performance on 2 May, 1999 in the Kulturhusbanken, Lillehammer, Norway with the composer as soloist, the present writer playing synthesiser and Brøttum Musikkforening as brass band partners. The music is highly atmospheric, slow moving to fit the very resonant acoustic of Nidarosdomen with a plangent, melancholic minor tonality. The jazz content (Førde's solo) is enhanced by colouring devices on the solo flugelhorn (audible breathing effects, tone bending and so on). On the Brazz Brothers recording a decay device is used on the solo line to great effect, symbolically «throwing» the short phrases around the cavernous building.

Førde has made another commercial recording of the piece, a live take from the Yamaha Institute Concert hall, Tokyo on 11 January, 1998 with a different line-up consisting of Førde on flugelhorn, Roger Ludvigsen, guitar, Bjørn Kjellemyr, bass, Helge Norbakken, drums and Kouame Sereba, dodo. There is more jazz content here on account of a fine electric guitar solo from Ludwigsen. Decay effects are again present for part of the flugelhorn solo. This live take accompanies twelve studio tracks recorded in Oslo between February and September, 1998, the resultant CD bearing the title *Domen.*[121] With all arrangements the work of Førde, the studio «takes» show his most lyrical side, as on Track 5, 'Stormkoral'; a more African rhythmic influence, as on Track 6, 'Floden' ('The River'); a Norwegian folk- jazz - rock combination in 'Hornslåtten' on

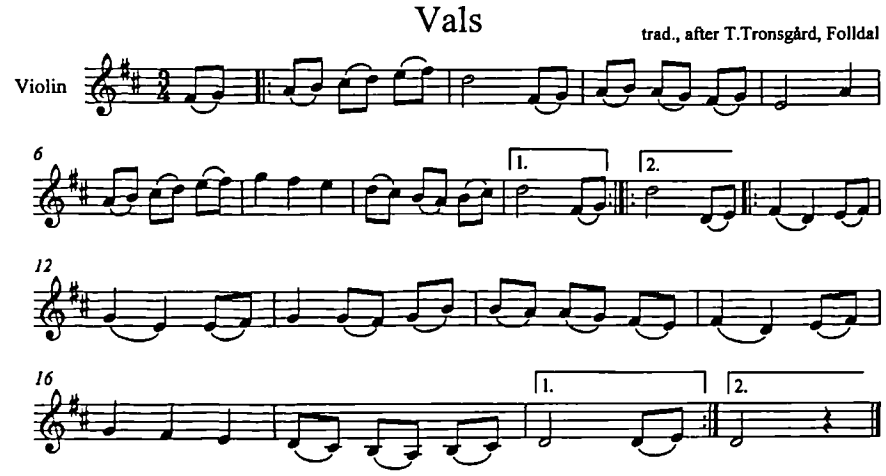
Track 8, reminiscent of the same composer's celebrated 'Wedding March'. Knut Reiersrud's electric guitar solo is (for him) a rare excursion into this type of jazz idiom; Track 10, 'Bergtatt' ('Bewitched') is a word-play on vocalist Kirsten Bråten Berg's surname and has clear folk music roots and 'Wedding March' undertones even though the adopted style is more closely related to rock than to jazz; 'Demningen' ('The Dam') on Track 11 is a lyrical ballad with Førde featured on trumpet and keyboards. The whole album shows Førde's versatility as composer and arranger. Firmly rooted in Scandinavian lyricism, he draws upon influences from far and wide as and when needed. This album shows more use of rock elements than on many of his other recordings but overall there is a fine balance of styles and the CD can be listened to in its entirety at one sitting without fatigue.

(i) Børre Dalhaug

Born in Ålesund in 1974, Dalhaug is presently drummer with The Real Thing Quartet and a respected big band arranger. He finds a place here on account of an arrangement he wrote for Folldal big band in the late 90s. 'Vals' is a traditional fiddle melody known from the playing of Thorvald Tronsgård, a native of that small (formerly mining) community in Østerdalen. Tronsgård was a source of inspiration for the folk music milieu there, and earlier references have been made to him in the sections on Bånsull (see ante, 131) and Lokk (see ante, 137).

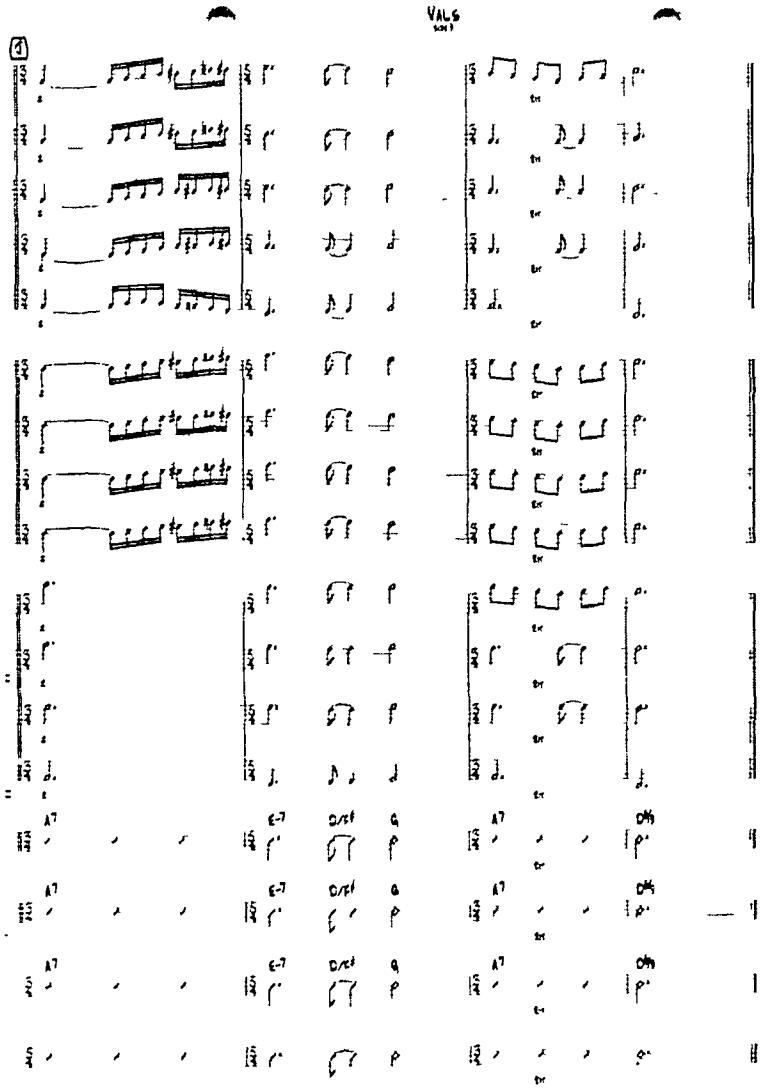
Dalhaug took Tronsgårds simple melody, which in its original form is:

Ex.89



and turned it into a highly successful big band arrangement in a 70s bop style.[122] After the opening statement of the theme, the first half played «straight» on unison trumpets with block trombone chords on the afterbeats and the second on saxophones in four-part harmony, a little bridge leads into a modulation from D major to D minor. There is a sudden change of mood despite a continuation of the triple metre with bop phrasing in all voices. The effect is similar to experiencing a timewarp, with the warm and predictable original melody suddenly cast to the winds. A tenor sax. solo has a freer harmonic underlay as does the following trombone solo. There is lavish use of time signature changes from ¾ to 5/4 which preserve a restlessness which forms an effective contrast to the cosiness of the original theme. A series of drum breaks alternating with syncopated tutti riffs from the wind leads back to a restatement of the theme with a fine build up to a rhetorical, slightly pompous ending as if to congratulate the hypothetical 'dancers' – the band in this case – for keeping in step!

Ex.90



CHAPTER FIVE

SUMMARY

The year 2005 will mark the 100th anniversary of Norwegian independence as a sovereign state, an occasion which will doubtless be marked by sporting and cultural events of all kinds with Norwegian folk music and Norwegian jazz well represented. How nationalistic these events will be remains to be seen. A young Norwegian author was recently [May,

2002] interviewed in an NrK televison programme where he proposed the scrapping of the Norwegian national song 'Ja, vi elsker dette landet' ('Yes, we love this country') with text by Bjørnson and music by Rikard Nordraak, both close friends of Grieg. The interviewee suggested (frivolously, as was later discovered) that Bjørnson's song text was pompous and no longer relevant to present day Norwegian society. Nordraak, in the course of his very short life - he died at the age of 24 - was responsible for convincing Grieg of the value of Norwegian folk music. Both Grieg and Bjørnson were well aware of the national importance of folk music, and the hero status of the former and the national cultural solidarity among Norwegians caused nothing less than Duke Ellington's *Peer Gynt Suite,* based on Grieg's music, to be banned from Norwegian Radio in the early 60s. Ellington of course had intended the work as a tribute to Grieg but the Norwegians did not see it that way. It has been the relationship (and sometimes the tensions) between Norwegian folk music and Norwegian jazz which has caused the present work to be written. The aim of the research has been to cover the historical period from 1945 to 1995, and to investigate both the social and the musical influence of Norwegian folk music on Norwegian jazz, a previously under-researched topic.

The present writer's interest in Norwegian folk music was aroused in the years following 1991 after taking up residence in Gudbrandsdalen, an important Norwegian folk music district. Hearing both performances of vocal and instrumental music and observing in some cases the associated dances was stimulating. The music seemed to hold special rhythmic qualities of a kind not previously experienced in English folk music, in fact being more suggestive of Irish music. For a performing jazz musician weaned on the American jazz tradition this was an exciting discovery and led to initial visits to the Norwegian National Music Library and the Norwegian Jazz Archives in Oslo to find out if any significant contact already existed between indigenous folk music and jazz. It proved to be the case that much of interest had already taken place in Sweden in the 1950s and later, and it was therefore to that country that initial research work was addressed, with the Norwegian material following later. It had become clear to me at an early stage that such a study could not be carried out on a purely musicological basis.

Ethnomusicology would seem to have been a better label, if one agrees with Joseph Kerman's view that the researcher in this latter field tries to obtain accurate technical descriptions of a music on the one hand and information about the same music's role in society on the other. As Kerman put it: 'There are no generally accepted names for students of Western popular musics such as jazz, rock or reggae, or for students of European folk music...One has the impression that the ethnomusicologists would be glad to swallow them up....' (Kerman 1985, 13). But ethnomusicology too has its boundaries. Kerman was writing in the mid-80s when the study of popular culture was only in its infancy and popular music was one of the areas under investigation, albeit from a largely sociological perspective. Popular musicology developed significantly during the 1990s parallel with the increasing awareness of and interest in world music whose often colourful participants helped stimulate interest in jazz, folk and popular musics at a time when increasing affluence was bringing in its wake a certain nonchalance amongst youth born of overfamiliarity with an overweight of musical clichés. That there was a need among Norwegian folk musicians to widen their activity areas and to broaden their musical horizons has in certain cases been proven (see Chapters 3 and 4). Barriers were coming down and popular music as a legitimate area of study was evidenced by both an increase in associated courses in Higher Education and, significantly, a developing literature which stressed a hermeneutic approach towards analysis.
As Richard Middleton explains:

> 'If we think of musical processes as taking place within a particular «space» - a space configured physically, sociologically and imaginatively – what becomes clear, then, is that the contours of this space are inflected by the specificities of the musical practice (which is why the word «context» seems a less adequate one). This space is linked to, and overlaps with, others (school, work, shopping, growing up, going out etc.) and overall is dependent upon the more general dynamics of political, social and media economies in post-war developed societies. Yet the requirements and conventions of specifically musical behaviour are active constituents and thus the pressures and momentum of particular repertories and practices should never be forgotten.' (Middleton 1997, 28)

Creative musicians seeking a community of expression can move quite freely within Middleton's concept of a defined «space», and the same musicians in the 1990s at least began with a vengeance to shun what many felt to be the over-formality of the concert hall at one end of the scale and the provinciality of the community or village hall at the other. A disappearing audience in one genre does not necessarily mean a permanent loss to the music – the same people may well have shifted their allegiances or indeed their life styles. The Oslo Spectrum, a supposedly futuristic conference/concert hall in the city centre seems to have little difficulty in filling its cavernous frame for popular concerts and musicals, whereas churches and village halls the length and breadth of Norway must often content themselves with a mere handful of supporters for often eminent performers. The movement and habits of population as potential audiences is just one socio-financial factor among many which had to be taken into account during my research. Folk music and jazz have had many common social functions and these are discussed at various points in the text, as are the far-reaching effects of broadcasting, recording and the media (including the Internet). Correspondences between Norwegian folk fiddle music and traditional jazz are also illustrated by tables provided in Chapter 4.

In order to establish criteria for deciding what was and is recognisably Norwegian in both music and daily life a thorough socio-historical ground plan had to be established, and the first year of the research period was used to make a concentrated study of Norwegian domestic history as it affected the historical development of indigenous culture both before and during the period under investigation. For example it was necessary to acquire the necessary research tools to be able to separate authentic Norwegian music – with its starting point in Gregorian chant of French extraction and its subsequent vocal and instrumental branches – from the salon music and certain types of ballroom music which had followed the Danish administration from Copenhagen. Since Norway was under Danish control from 1380 until 1814 and under Swedish administration from 1814 until 1905 this matter is clearly as much socio-historical as musical and is of major significance

for the further researches into the identification of what is seen to be Norwegian in both Norwegian music and Norwegian daily life. An interesting scenario emerged as the work progressed. Norway as the historical underdog in Scandinavia had had relatively little influence on its European neighbours where classical music was concerned before the emergence of Edvard Grieg in the latter part of the nineteenth century. Grieg's interest in and use of indigenous folk music was more or less contemporaneous with the collecting activities of Ludvig M. Lindeman, a professional church musician. The combined activities of these two influential figures complemented each other to such an extent that a substantial body of folk music, both sacred and secular, was preserved for posterity, and in Grieg's case reworked to form the foundation of a substantial body of classical compositions. The extensive study and re-study of Grieg's piano music which was necessary in the course of my research convinced the present writer that Grieg has been previously undervalued in certain quarters. Gillespie (1965, 285) sums up the situation well:

> Opinions differ about Grieg's real value as a composer: some critics dismiss him as mediocre, others consider him a master craftsman. The truth lies somewhere between these two extremes...Grieg, a realist, found inspiration in nature: the fjords, mountain streams and Norway's magnificent landscapes. As Norway's balladeer, Grieg sang well....

Grieg unexpectedly came to have a central place in the framework of the present research because his music strongly mirrors the folk music environment – where Grieg was the borrower – and the jazz world – where Grieg was the supplier. A recently issued CD from the Lincoln Center, New York well illustrates this point. The CD contains a track from the *Peer Gynt* Suite entitled 'Anitra's Dance', «by Edvard Grieg, Duke Ellington and Billy Strayhorn» [*sic*]. Better company would be hard to find, and this time there has been no adverse reaction from the Norwegian cultural establishment. Grieg attained international fame amongst the musical public in and outside of Europe for his melodic and harmonic (rather than his formal) qualities, his accessibility and his powers of communication. Neither Denmark nor Sweden had a composer of Grieg's stature who could place their land's indigenous folk music on such an international podium.

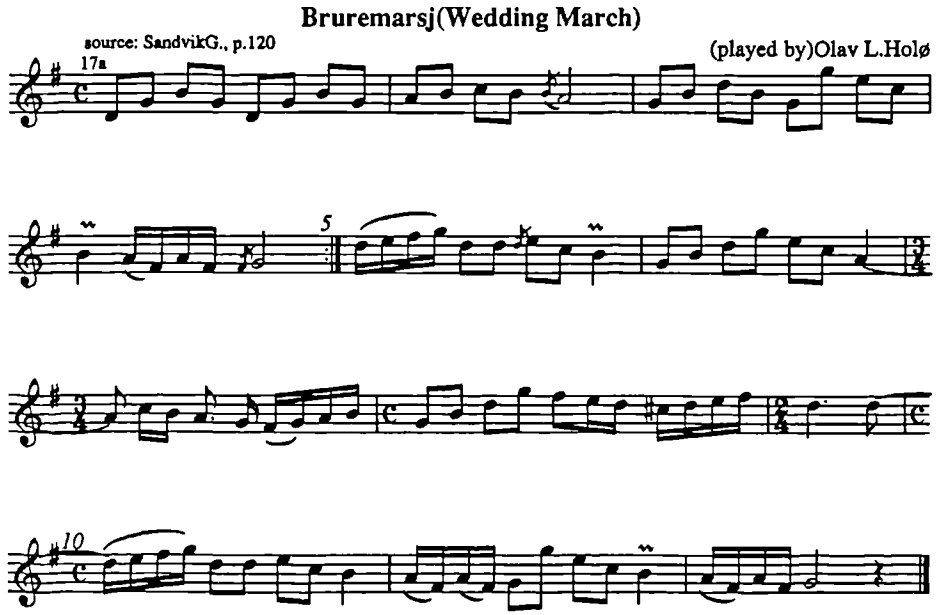
During my research on Grieg the question was asked as to why it took so long for the Norwegian jazz fraternity to realise the range and quality of the sources of inspiration Grieg had assembled for them on their own doorstep. The answer has more to do with the «cultural ripening» process – which occurred much later in Norway than in Denmark and Sweden – and the lingering effects of American domination in popular music from c.1900 than with the deification of Grieg.

Norway had the wind taken from its sails with the start of World War II just as the national jazz movement was reaching an exciting phase. Some twenty years were to elapse after the cessation of hostilities before the news from Sweden about the folk-jazz movement reached home. The newly-started jazz festivals at Molde (1961) and Kongsberg (1964) would come to play a central part in scattering the seeds of such stylistic fusions around the country and in broadening the horizons and raising the ambition level of Norwegian jazz musicians. Sweden had been neutral during World War II, had a first-class tradition of folk music to draw on and had the cultivated musicians with vision who were able to map out a future for a Scandinavian jazz tradition which was not dependent on a basis of blues sequences or on a «call and response» style. How much Grieg directly influenced the Swedish jazz fraternity of the 1950s is difficult to assess,[123] but his music was known and performed all over Scandinavia and must have been familiar to many European jazz musicians. Ivar Orvedal summed up the phenomenon thus: 'Jazz musicians do not imitate Grieg, but his approach; both have the same point of departure, i.e. folk music. And both are striving for the same goal, a timeless tonality'.[124]

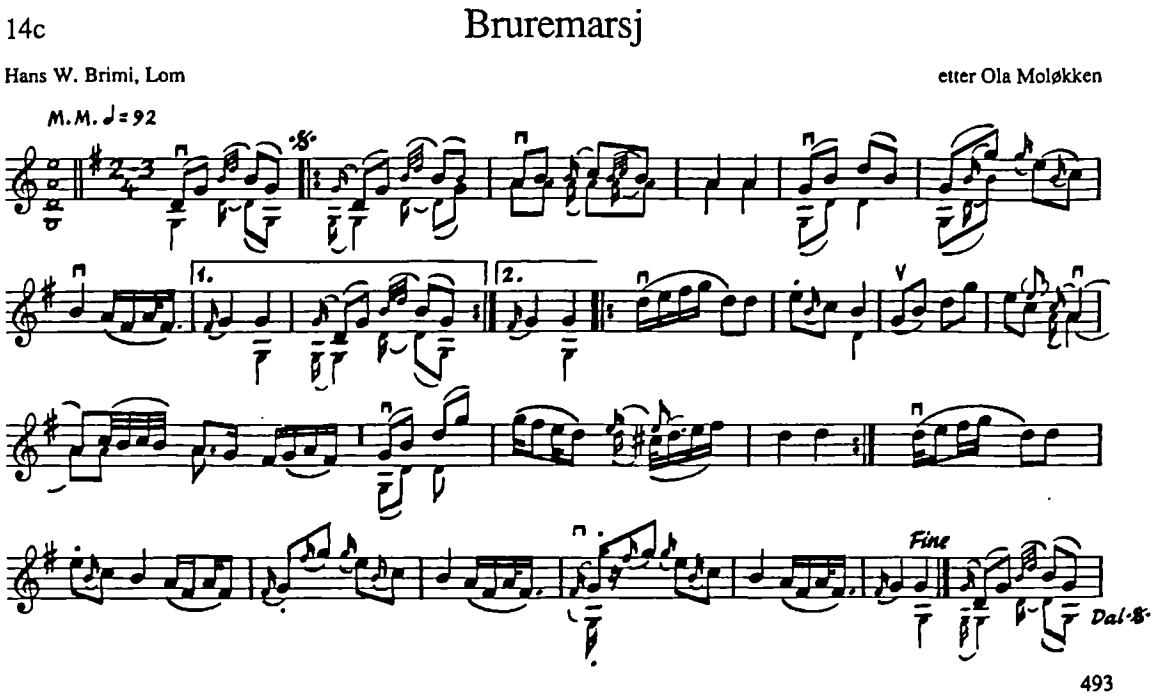
One of the principal tasks undertaken in my research was to find out where Norwegian jazz musicians obtained their folk music sources, and the National Library – Music Collection – in Oslo was most helpful in providing guidance on this. I wrote (ante, 7) that I had selected the districts of Østerdalen and Gudbrandsdalen for special examination and discussion and gave my reasons for doing so. My initial decision to rely heavily on the collections of O.M.Sandvik provided an opening to a rich and colourful area of Norwegian folk music history, and the selected districts have shown themselves to have been fertile

sources of inspiration for Norwegian jazz performers up to and including the present day. Both Sandvik's collections and those of Sæta and Sevåg have been extensively consulted. Both have proved to be reliable and scholarly. Sandvik attempted to notate what he heard. Working out in the field with pencil and paper and with (often) elderly musicians as his performing sources he by and large notated melody lines, melody rhythms and key signatures, and commented on his sources. This information is more than sufficient as a starting point for a subsequent arranger or composer. Sandvik saw the phonograph and sound recording as an important advance and as an aid to greater accuracy on the part of the notator. Sæta and Sevåg have by and large made transcriptions from recordings and have attempted to give the maximum written information as to how the music is actually performed. By way of example Sandvik's notation of the wedding march from Gudbrandsdalen shown earlier in the text (see ante, 90) is here set alongside the transcription by Sæta and Sevåg of the same melody as played and recorded by Hans W. Brimi from Lom. These combined sources provide an excellent starting point for a jazz or other arranger or composer to work out from:

Ex.31[from Chapter 1]

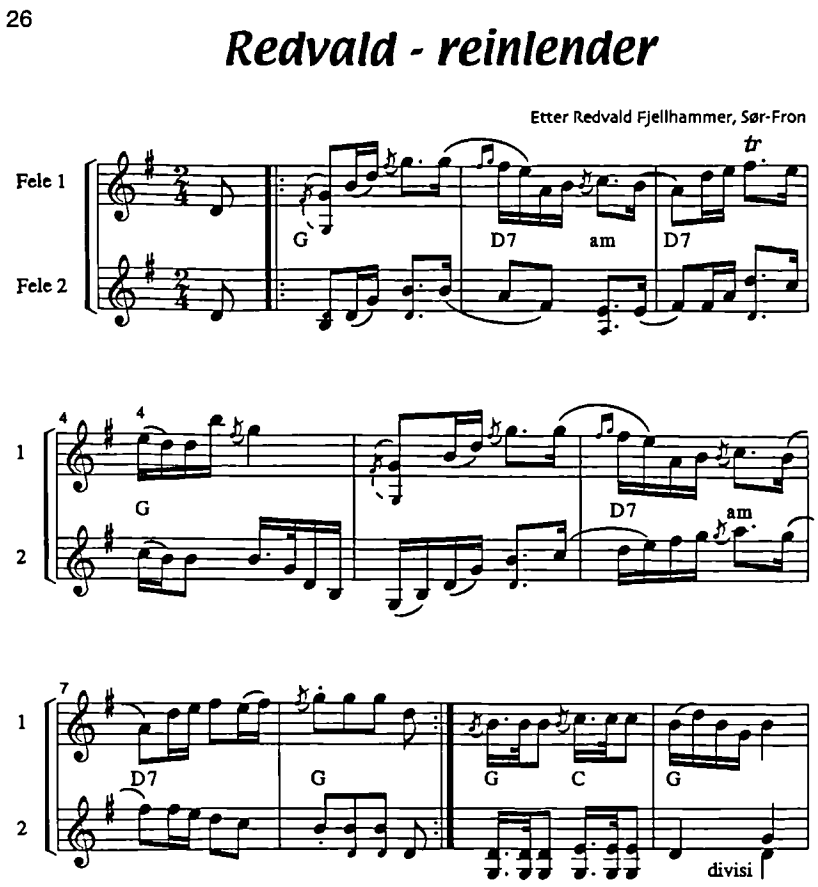


Ex.91



Discussions with performing folk fiddlers as to their relationships to such written sources have been interesting and have confirmed the importance of the aural tradition. Such a folk melody would have been taught without reference to a written melody. This would in certain cases have been consulted later by those seeking guidance on performance practice, or by researchers. It seems to be the view that folk fiddlers find it more practical to use Sandvik as starting point since the alternative, as for example shown in Ex. 91, would be too complicated to attempt to reproduce and in any case many of the decorative elements in a performance are added instinctively without needing to refer to a written source. An interesting point arising from this is the similarity to jazz performance instruction, where published transcriptions of jazz solos are often both too difficult technically and stultifying once divorced from the recorded performance that they belong to. Present day performing jazz musicians prefer to work out from a «Real Book» source where melody line and chord symbols are essential prerequisites, and folk music has learned from this practice, as a recent publication shows:[125]

Ex. 92



etc.

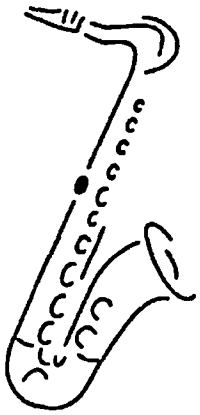
A recurring theme during consultation of folk music sources has been that the best scholarly work of notation and transcription has been carried out by scholars who are also performers. Tellef Kvifte, Professor of Folk Music at the University of Oslo, in an interview with Johan L. Tønnesson in 1999 felt that his own activities as both performer on Hardanger fiddle and as a performing jazz musician were necessary prerequisites for his academic work. He made an additional point: 'But it is obviously important to know when one is an artist and when one is a researcher and to make a clear distinction both for oneself and for potential readers.'[126] Jazz musicians by and large are not too critical of the scientific accuracy of their sources or where they obtain them from, but Sandvik's name is often acknowledged on LP and CD covers as the source of the chosen melodies, and his importance in this connection cannot be overestimated. My own experiences as a performing jazz musician during the period of my research have led me to agree with Kvifte that such skills are indeed advantageous when arranging folk music for jazz

performance and subsequently taking part in such performances as I have done on a number of occasions in the company of both Norwegian jazz players and Norwegian folk musicians. Two such programmes from 2001, both of which I have participated in as pianist or organist, one from Folldal in Østerdalen and the other from Sør-Fron in Gudbrandsdalen are shown here. [The programme from Sør-Fron Church 12th October, 2001 can be seen on the video/DVD recording which accompanies the present document].

Program

Konsert med

Folldal Storband
Folldal Spellmannslag
Arild Plassen m/flere



Folldal samfunnshus
lørdag 24. mars

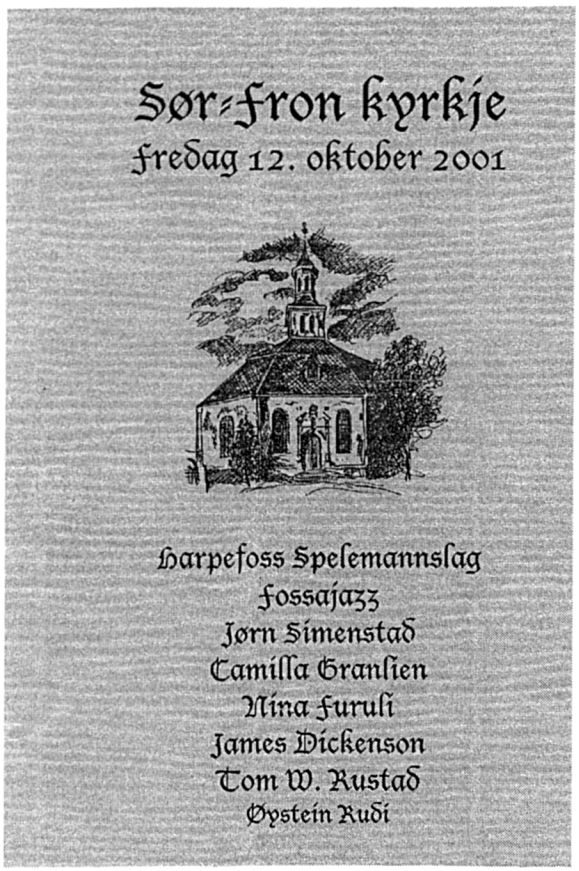
Solister:
Unni Strypet
Ingar Kristiansen
Simen Nyhus

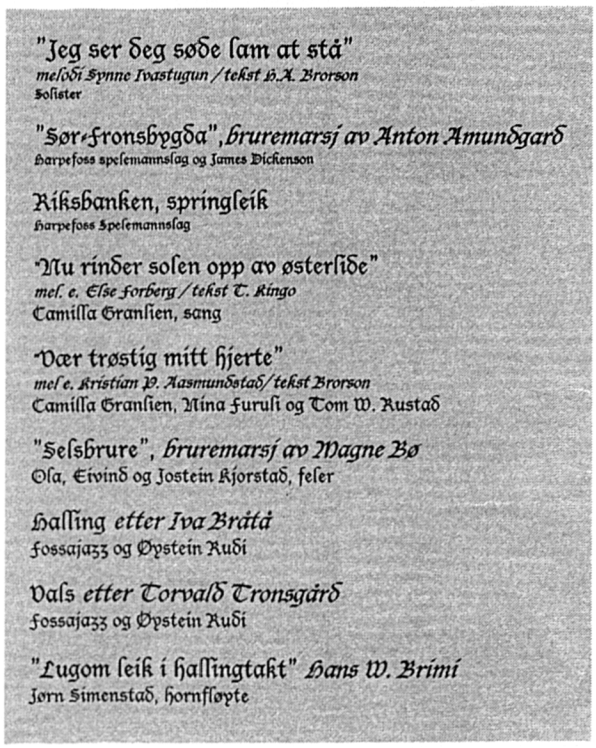
Konferansier: **Synnøve Os**

1. avdeling	***Strike up the band***	
Folldal Storband	***Where do broken hearts go***, sang Unni	*Av F. Wildhorn & C. Jackson, arr: R. E*
	Nice'n easy, sang Ingar	*Arr: Dave Tanner*
Dirigent:	***It had to be you***, sang Ingar	*Arr: Dave Burley*
Erik Wang	***Shadow of your smile***, saxofon Simen	*Arr: J. Morrison*
	Storband-vals *av Thorvald Trondsgård*	*Arr: Børre Dalhaug*

2. avdeling	***Vals*** *etter Thorvald Trondsgård*	
Folldal	***Ringnesen***, *reinlender fra Gudbrandsdalen*	
Spellmannslag	***Revelje***, *galopp etter Malena-Knut*	*Knut og Olav Lilleeggen, Olav Kjerr*
m/flere	***Pols*** *etter Spak-Erik*	*Torbjørn Vikhammermo, Gunn Brør Birger Holen, Tor Arne Grindal*
	Langs Stjørdalselva, *vals av Edgar Heringstad*	*Torbjørn Vikhammermo, Gunn Brør Birger Holen, Tor Arne Grindal*
	Springleik *etter Thorvald Trondsgård*	*Folldal Spellmannslag*
	"Jämtlands brudmarsj" *etter Theodor Ohlson*	*Feler med Tor Arne på synthesizer*
	Masurka *etter Johan Holseter*	
	Sulhus-gubbens drøm, *pols fra Rørostraktene*	
	"Bergrosa" *av Sven Nyhus*	

3. avdeling	***A tisket, a tasket***, sang Unni	
Folldal Storband	***Unforgettable***, sang Unni og Ingar	
	My way, sangs Ingar	
Dirigent:	***Bye, bye blackbird***, sang Unni	*Av Ray Henderson, arr: Carl Stromme*
Erik Wang	***The best of everything***, sang Ingar	*Av Fred Ess & John Kander, arr: Børn*
	New York, New York, sang Ingar	





"Jeg ser deg søde lam at stå"
melódi Synne Ivastugun / tekst H.A. Brorson
Solister

"Sør-Fronsbygda", *bruremarsj av Anton Amundgard*
Harpefoss spelemannslag og James Dickenson

Riksbanken, springleik
Harpefoss Spelemannslag

"Nu rinder solen opp av østerside"
mel. e. Else Forberg / tekst T. Ringo
Camilla Granlien, sang

"Vær trøstig mitt hjerte"
mel e. Kristian P. Aasmundstad / tekst Brorson
Camilla Granlien, Nina Furuli og Tom W. Rustad

"Selsbrure", *bruremarsj av Magne Bø*
Ola, Eivind og Jostein Kjorstad, feler

Halling *etter Iva Bråtå*
Fossajazz og Øystein Rudi

Vals *etter Torvald Tronsgård*
Fossajazz og Øystein Rudi

"Lugom leik i hallingtakt" *Hans W. Brimi*
Jørn Simenstad, hornfløyte

continued

"Det var ein gong ein liten gut"
Fossajazz

"Bessleiken", *springleik*
Fossajazz med solister

" Hilsen til Ekenäs" *av Anton Amundgard*
Ola Kjorstad, fele

"Låt til Far" *av Pers Hans Olson*
Ola Kjorstad og Øystein Rudi, feler

"Me skal bryggja til jol"
Tom W. Rustad, torader

Reinlender etter Redvald Fjellhammer
Harpefoss spelemannslag

Masurka e. Ansgar Joten
Harpefoss spelemannslag

" Brureslått frå Nordmøre"
Harpefoss Spelemannslag og solister

Eg veit i himmelrik ei borg
Allsang med instrumentalvers

These two concerts are in the present context extremely interesting both socially and musically and call for comment.

Folldal is a former mining community some one and a half hour's driving time from Sør-Fron. Although the closure of the sulphur mine some years ago was expected in certain quarters to result in the death of the community this has not happened. Most of the former mining company employees have found other jobs and the population of Folldal has not diminished to a noticeable degree. The kommune has its own active cultural life and its own music school. It has a big band and a fiddle group, both of whom took part in the concert on 24th March. It will be noticed that both programmes include «pure» folk music and folk music-inspired big band jazz [The 'Vals' arrangement (by Børre Dalhaug) of a melody formerly played by Folldal's Torvald Tronsgård features in both concerts (see ante, 211-212)]. The Folldal concert also includes standard big band jazz in its own right, whereas the contribution of Fossajazz big band in the Sør-Fron concert is limited to jazz arranged from folk music sources. The two concerts were planned quite independently of one another and the present writer was - quite by chance - the only musician who participated in both concerts. The Folldal concert was held in the community centre and was well attended. Refreshments, including alcohol, were on sale during the interval and after the performance. The Sør-Fron concert was held in church with its fine acoustics but the attendance was disappointingly small, despite good advance publicity. Both concerts were of a high standard and could have been presented with artistic success in much larger centres of population. The folk music – jazz combinations in the Sør-Fron concert included Georg Reiss' arrangement of a halling from Sandvik (see ante, 204), the present writer's arrangement in a 1960s bop idiom of a folk tune from the Gudbrandsdalen district entitled 'Det var ein gong ein liten gut' and Henry Eggen's arrangement of a springleik (also in the Sandvik Gudbransdalen collection) called 'Bessleiken'. Eggen is principal trombonist in Fossajazz and has done many fine arrangements with a starting point in folk music from the district. The finale is a combined effort for congregational singing accompanied by the various instrumental groups including big band and pipe organ of a religious folk melody, arranged by the present writer. The church location made such a performance meaningful and effective and would not have been appropriate in a community centre. The two

concerts were just two examples of the kind of musical cooperation which is now able to take place in rural Norway, something which has only begun to happen during the last fifteen years or so. The reasons for such will be returned to in the following chapter.

The role of Sweden and Swedish jazz musicians during the formative years of indigenous or what one might call «home-grown» Norwegian jazz from 1945 has been extensively considered in Chapter 2 (55 - 82) and forms an essential part of the scenario behind the appearance of national traits in the Norwegian jazz repertoire from the mid-1970s. The Swedish composer and pianist Jan Johansson played a central role in bringing to the foreground the whole Swedish legacy of folk music and its potential for utilisation in other fields of music. Professor Erik Kjellberg, who is both Sweden's principal jazz historian and Johansson's biographer, contributed a paper entitled «The Swedish Jazz Experience» to an international jazz conference at the University of Trondheim in September, 2000 [127] and the present writer took the opportunity to be better acquainted with the background to Johansson's early involvement in the milieu. Just as the Norwegians have had recourse to Sandvik and other collectors, so too had the Swedes access to their leading folk music anthology *Svenska låtar* (Swedish Songs) published by district in 24 volumes from 1922 to 1944. Kjellberg feels that the title of Johansson's best-selling recording *Jazz på Svenska* (Jazz in Swedish), reviewed in Chapter 2 (ante, 59 – 63), is something of a paradox. He writes:

> As early as during the 20s there had been conflicts between folk music enthusiasts and jazz aficiandos, a conflict that continued sporadically for many years. Periodically some self-appointed promoter of folk music and things Swedish would berate the public in burning oratory, often with racist, moralizing and nationalistic arguments. In some quarters jazz was still seen as impure and dangerous to young people as late as in the 50s. Even in the 60s the criticism of Jan's first *Jazz in Swedish* record was concentrated in the jazz camp, where especially a couple of critics were very cautious and somewhat negative. The same type of criticism had been aimed at Lars Gullin already during the 50s, an expression of the often narrow and delimited territory defined for jazz. On a deeper, though often unspoken level this criticism was taking a stand for the metropolis and its cultural expression, the international, modern and progressive as opposed to the more narrow national, an impoverished farm society and a romantic preservation of tradition (Kjellberg 1998, 62).

Kjellberg here raises some interesting social questions. Most of these, in particular those referred to in his final sentence, have been commented on in the course of my research and will be returned to in my conclusions in the following chapter. Sweden and Norway, despite their varying histories (and in Norway's case social disadvantages vis-à-vis Sweden and Denmark) have experienced similar religious, moral and nationalistic resistance to jazz in its start phase, and these have been considered in the earlier chapters. It is indeed ironic that musicians of the calibre of Gullin and Johansson should have been labelled as reactionaries by certain members of the jazz fraternity who had fallen into the trap of labelling these musicians as, to quote Kjellberg, 'romantic preservers of tradition' when they were in fact investigating territory into which no other Scandinavian jazz musicians had previously ventured, at least with serious intentions. A total outsider such as Duke Ellington, a black American city dweller and global traveller, had fared no better around the early 60s with his Grieg adaptations which were banned for a time on both Norwegian and Swedish radio. An inevitable question must be whether such a ban was spearheaded by the same cultural forces who were critical of the «reactionary courting» of folk music by the likes of Gullin, Johansson, Hallberg and others. Such a critical stance was in all probability a sign of nothing more than a concealed nationalistic, intense conservatism. The present writer prefers another angle of approach to this latter question, that expounded by Jan Garbarek (ante, 188), in his reply to Jürg Solothurnmann's question about his (Garbarek's) purported «discovery» of Norwegian and Sami folk music. Garbarek is adamant that the folk music found in the Norwegian valleys is anything but conservative in content, containing as it does 'a lot of «blues», actually, what we call blue notes and untempered scales. The music is living, still, very vividly in those valleys'. Johansson had said very much the same thing in his cover notes to *Jazz på Svenska* (ante, 63): 'In common with many other jazz musicians I'm drawn to Swedish folk melodies because they remind me of certain elements in jazz...the «blue tones» tempted me'.

The content of the concert programmes from Folldal and Sør-Fron quoted earlier in this chapter seem to support these contentions. Throughout my research I have repeatedly come across what could be aptly described as a yearning for the exotic in everyday life, possibly more so in Norway than in Sweden, and this in itself would form a good starting

point for research into the social effects of «cultural occupation» of one European (here read 'Scandinavian') land by another. Linked with this is the interesting, almost total absence of Denmark from the latter part of my research. It is a remarkable fact that the land which had occupied Norway for several hundred years would come to have so little cultural influence there after 1900. The history of jazz in Denmark itself is also something of a dilemma for the non-Danish. Its early period was broadly in line with developments in Norway and in Sweden, but little has been written in English on its post-war period in general. Such writing that has taken place has concentrated on the activities in Copenhagen and its jazz clubs, including the Tivoli Gardens. How (if at all) Danish folk music has influenced Danish jazz is another field awaiting exploration, as is the subject of the very survival of an identifiably «Danish» jazz tradition in the face of a so heavy and so lengthy American invasion of the Copenhagen jazz scene. To its great credit Danish Radio is the only Scandinavian broadcasting authority which has maintained a salaried big band up to the present day. Both Sweden and Norway had these previously, and Sweden has still an occasional small professional jazz ensemble at Swedish Radio in Stockholm.

By a quirk of history it was perhaps the three Americans Quincy Jones (Stockholm), Don Cherry and George Russell (Sweden and Norway) who more than any others took a hand on the tiller and largely steered the leading actors in first Swedish and then Norwegian jazz towards the world stage after the 1950s. There is ample evidence for this in the present research, but much less evidence pointing to any lasting stylistic influence.

During the research period in question I have been employed as kantor in the State Church of Norway, based in Gudbrandsdalen, and this has proved to be a good vantage point from which to survey activities in the folk music and jazz fields and to take part in these either as performer, conductor, or otherwise in an administrative capacity. Prior to this, from 1993 to 1997 I was employed by Oppland County Council as teacher in the music department at Vinstra High School (16-19 age group) and this too gave me many opportunities to meet part-time specialist staff, particularly in the field of folk music. A symbiosis of folk music and jazz is still a relatively new performance phenomenon in Gudbrandsdalen and there has been much experimentation. If we take the definition of a symbiosis as «a mutually beneficial relationship between people, things or groups»

one can easily understand that artistic success in such situations is not easy to come by. A previously-mentioned concert in Sør-Fron in October, 2001 did not attract the expected public interest and enquiries made after the occasion showed that a number of potential public were discouraged by the prospects of the unknown, by (in some cases) a dislike for jazz and for others a feeling of resentment that folk music should in some way be exposed to a form of musical «contamination». Others have still not been able to accept the performance of jazz in a church building, although it has to be said that such an attitude only concerns a small minority now. Although these observations may be surprising to a sophisticated musician it must again be emphasised that the milieu round folk music in Norway is conservative and in some cases protectionist. A similar concert in Folldal also mentioned earlier enjoyed a greater public success as entertainment – the building was a community centre, not a church; alcohol was served both during the interval and afterwards, and Folldal as previously explained enjoys a high degree of «survival solidarity» amongst its 2,000 or so population. The matter of the survival of the outlying districts of Norway is a matter for constant discussion and the role of folk music and jazz in this discussion has concerned the present writer and will be returned to in the final chapter.

CHAPTER SIX

CONCLUSIONS

The available literature

From an initial appraisal of relevant literature available in 1997, the combination topic of Norwegian jazz and Norwegian folk music showed itself to have received little academic coverage at that time. In the same year the Norwegian Jazz Archives published *Cool Kløver & Dixie* – Jazz in Norway 1950-1960 by the respected jazz historians Bjørn Stendahl (a practising architect) and Johs Bergh (jazz chronicler, radio jazz producer and former husband of jazz singer Karin Krogh). Bergh died in 2001 but had the satisfaction of seeing his life's main work *Norwegian Jazz Discography 1905-1998* published by the Norwegian Jazz Archives in 1999. The book was a fitting valediction, a contribution to scholarship which the Norwegian National Library was quick to adopt, making first an Internet version of the discography and later setting up www.jazzbasen.no, an active jazz database based on Bergh's discography, regularly updated, providing scholars and interested members of the public with immediate access to biographies, detailed information on recorded repertoire via a sophisticated «search» facility and not least sound examples from Norwegian jazz history. The website is jointly hosted by the National Library from its headquarters in Mo in Rana and the Norwegian Jazz Archives in Oslo and has been welcomed as a major technological advance. Work is now under way to establish a Nordic Jazz Net with constituent contributors from all the Nordic countries, the aim being to make available the maximum amount of documentation on jazz from the pooled resources of the member countries.

One book did however help fill the gap in the available literature: Tor Dybo's *Jan Garbarek – the Aesthetic of Open Space* published in 1995 (see bibliography) is an edited version of the same author's doctoral thesis *Jan Garbarek's Music in a Process of Cultural Change*. Dybo was the first Norwegian scholar to be awarded a doctorate in jazz musicology. In his foreword he acknowledges the help received from various quarters, and the list includes many names which have appeared in the present writing either as

performers or academics, or both. The book in common with its subject is a bridge builder and in a Norwegian musicological context is a pioneering work in its breadth, covering such fields as impulses from American and European jazz, the Norwegian folk music tradition, sami joik, Indian sources and church music from the Middle Ages and the Renaissance. Garbarek was also the subject of another book, this time written by the English author Michael Tucker and published in 1998 (see bibliography). The two books complement each other not least because the styles of writing are so contrasted. Tucker is a Professor of Poetics with an impressive knowledge of Scandinavian cultural history. He adopts a colourful, restless style of writing with copious footnotes which almost constitute a book in themselves. There is a minimum of musical analysis, and such as there is is delegated to others. There is a wide-ranging incorporation of material from the areas of fine art, poetry and film. Dybo writes in a more traditional ethnomusicological style, is strong in his introductory chapters on Norwegian cultural history and takes his time in the later analytical sections. That Garbarek has attracted so much attention internationally should come as no surprise to those familiar with his career development. For present purposes I have followed Garbarek from the mid-60s and have analysed a number of his recordings which I consider relevant to the jazz-folk music fusion area and which have not as yet received analytical coverage elsewhere.

The work of Dybo and Tucker was complemented in 2001 by the publication of Carl Petter Opsahl's *En fortelling om Jazz* (A Story of Jazz) (see bibliography) intended as recommended reading for first-year musicology students at Oslo University. For present purposes the chapter entitled «Eventyr» (Fairy Tale) dealing with jazz and Norwegian folk music is of considerable interest and breaks new subject ground in Norwegian jazz writing. The book has a few thematic references in notation but in common with Dybo and (especially) Tucker transcriptions are absent. Norwegian jazz history awaits a performer-historian after the model of Gunther Schuller who will tackle the subject of jazz transcription and style analysis of more recent Norwegian jazz. This has already happened in the case of Norwegian folk music with the work of Nyhus, Sæta, and others. In the absence of a fuller coverage of jazz history in book form from the final thirty years of my selected period I have made extensive reference to magazine articles, especially

Jazznytt, and to liner notes from CDs which, although often lacking in essential information, can throw new light on the subject via interviews, photographs and so on.

Conference papers

In the course of my research period I presented three conference papers; Solveig's Other Songs: the jazz world's indebtedness to Edvard Grieg – presented at Jyväskylä Summer Jazz Conference, University of Jyväskylä, Finland, 11.06.99 ; The influence of Norwegian folk music on Norwegian jazz, 1945-1995 – presented at the conference «Challenges in Norwegian Jazz Research» c/o Dept. of Musicology, University of Trondheim, 15-17.09.00; Gudbrandsdalen's folk music and its relevance in contemporary research in Norwegian jazz history – Nordic Jazz Seminar, c/o The Norwegian Jazz Archives, Oslo, 10.08.02. The second of these has been published [127] and the third will be published by the Norwegian Jazz Archives later in 2003.

At an early point in my research I obtained confirmation – should it have been needed – that Grieg had played a central role in not only Scandinavian but also world music history. His name appears repeatedly in many different musical contexts, and there can be few classical composers from the last century whose names have featured so strongly in the areas of both folk music and jazz as has Grieg. I have elsewhere described Grieg as a borrower of traditional folk music – as far as jazz is concerned he could best be described as a catalyst figure. Jazz musicians would describe the use of blue notes or modal/flattened sevenths as inflections in their music. In his frequent juxtaposition of major and minor triads and their associated modal sevenths Grieg was anticipating the use of such compositional and performing techniques in jazz. He influenced the French piano school (see ante, 53), Skryabin [128] and the «progressive» school of jazz arranging from the 40s and 50s and later. It is of some historical interest that popular music and jazz in the year 2000 are still clearly rooted in the Grieg harmonic school.

The strongly renewed interest in Irish music is in no way incompatible with this. Perhaps it is the pervading empathy with folk music worldwide which has led to a public rejection in the long term of twelve-tone, avantgarde and «free» music. We can do well to remind ourselves that in the case of Garbarek the «free music» period in his development preceded the period when he showed most interest in Norwegian folk music.

Man's need for a singable melody is as strong as ever today, but melodic interest alone, even in folk music, would quickly pall if the elements of rhythm and (at least) harmonic potential were not to be found. Grieg said of his Op.66 that he had set some «hair-raising» chord combinations on paper and that he had tried to give expression to his feelings for the hidden harmonies in Norwegian folk melodies.[129] Today's listener must understand that Grieg was not a folk musician, and in keeping his distance from the sources he was able to paraphrase the material in a way that a jazz musician belonging to a different generation than his sources also would have done, as in the case of Gil Evans' reworkings of Gershwin's *Porgy and Bess* or Bob Brookmeyer's 1994 treatment of the classic Jelly Roll Morton composition 'King Porter Stomp' from 1906.

Before leaving the subject of Grieg and jazz I cited Bengt Hallberg's exquisite 1986 version [130] of the Grieg song from *Five Poems of John Paulsen, Op.26, nr.4* 'Med en Primula veris'. Accompanied only by Georg Riedel's double bass, Hallberg delicately infuses Grieg's original harmony with the most subtle jazz chording. If one was looking for a clear example of the Scandinavian as opposed to the American jazz tradition it would not be necessary to look further than this.

The Trondheim paper from 2000 consisted of material from my research findings (as work in progress) and is contained in the body of the present text. I illustrated Norwegian folk music through the halling dance and its use by jazz musicians. One of the American delegates (Ingrid Monson) wondered how Norwegians had reacted when they heard the results e.g. of the *Østerdalsmusikk* recordings. Bjørn Alterhaug, who had played double bass on the recordings in 1975 and is currently on the academic music staff at the University of Trondheim was able to reassure her that the local folk musicians had shown enthusiasm in the project and had felt flattered that musicians from another musical *genre* had taken an interest in these folk melodies. In the concluding paragraph of my paper I commented that the halling examples are a typical illustration of the wealth of indigenous material awaiting the researcher in just one area of Norwegian folk music. I made the same point again in my Oslo paper, this time relating my comments to all the folk music of Gudbrandsdalen. At the same time I made the suggestion that the production of a «Real Book» type publication containing folk melodies with chord symbols could help to awaken interest among younger jazz musicians for these potentially interesting jazz sources. Jazz musicians have much to gain repertoirewise by helping themselves from the folk music table – folk musicians on the other hand could well import at least a measure of the improvisational skills from their opposite numbers in the jazz field to liven up their sometimes predictable and repetitious performances. I further concluded that in spite of the fact that Gudbrandsdalen has a central geographical position in the country, includes the ancient pilgrims way from Christiania to Nidaros, Trondheim, and has played host to all the musical traffic that has passed through the district for several hundred years, Norwegian jazz musicians have not shown particular interest in the local folk music as sources of inspiration. They rather have had a tendency to favour music from Østerdalen, more directly influenced by its border neighbour Sweden or from the somewhat Irish-influenced musical tradition of the country's west coast. There is no suggestion that the situation reflects any negative attitude to this music – no lesser an authority than Sandvik himself called Gudbrandsdalen's music 'sounds that are taken into life's service by an artistically inclined population' (Sandvik 1948, 13) - but is rather a matter of circumstance.

Aims and results – a commentary

The way in which jazz early in its development suddenly appeared in many parts of Europe at more or less the same time has been a source of wonderment for many. I have confined myself to its arrival in Norway (see Chapter 2, 44 et seq.). In an engagingly titled contribution to a recent Norwegian publication [131] the Swede Johan Fornäs challenges the oft-held view that jazz came to Sweden as something alien, imported directly from black America, and that it took decades to finally assimilate and appreciate jazz as the worthy art form it always was. The «alien» aspect of jazz in Sweden was not ultimately its race or ethnicity, but its modernity. Its attraction built upon the fact that large groups of musicians and dancing listeners were at the time looking for difference, novelty and surprise and for cultural forms capable of expressing the new sensibilities and values of modern urban life. Entertainment was the key word.

A similar *mise en scène* obtained in Norway during the 1920s and up to the start of World War II. This is the principal reason why I elected to begin my main research period after 1945. Hereafter the course of development of Swedish and Norwegian jazz takes somewhat different paths for reasons as much socio-political as musical. In Norway the still-predominant farming and fishing culture, male dominated and in many districts still strongly pietistic, acted as a protectionist shield against the [supposedly] invading corruptive forces of urban primitivism with racist undertones which the war years had only served to confuse even more. In Sweden the teenage singer Alice Babs appeared in the film *Swing it, Schoolmaster!* in 1940 and outraged conservative critics for her precociousness. Babs later sang with Duke Ellington thus elevating herself to a different socio-musical class, but the banning of Ellington's *Peer Gynt* recordings in both Sweden and Norway in the early 60s showed that the same critics or their successors in title still held sway. My reasons given for Sweden having a considerable head start in the process of evolving a Scandinavian jazz dialect have been confirmed by jazz historians such as Lars Westin who has reminded us of the advanced state of music, the entertainment business, domestic record production and the film industry in Sweden in the late 40s.[132]

There existed cultural forces in Sweden who saw jazz as a potentially mature art form, resulting in for example the film *Sven Klang's Kvintett* from 1976, which was reputedly based on the National Service years of baritone saxophonist Lars Gullin. Alto saxophonist Christer Boustedt played the leading role in the film. 1945 was a good starting point for later comparisons of Norway and Sweden, the influence of the two countries' folk music on their respective jazz performers, and the contribution of their American guests.

I have already made it clear that Edvard Grieg came to play a much larger role in my findings than I had originally expected, and the reasons for this have been carefully explained. Before I conclude I will attempt an evaluation of the perceived contribution of the Americans Don Cherry and George Russell to the development of a Norwegian jazz style. The importance of Russell to a relatively small group of Norwegian jazz musicians has already been noted. Both Russell and Cherry spent more time in Sweden than they did in Norway and their roles in the evolution of Scandinavian jazz were rather dissimilar. Russell was the more academic and more uncompromising, an attribute which occasionally led to tensions when working with local Scandinavian musicians who felt that their own music had been submerged in the process. The Danish trumpeter/composer Palle Mikkelborg has commented on this.[133] Cherry, who died in 1995, worked in Europe with a variety of ensembles and also retained a base there, working in Sweden for long periods. *Primus motor* in the world music and free jazz fields, Cherry can with justification be said to have been influenced by and to have influenced just about everyone on the global jazz scene. One writer called him «Emissary of the Global Muse». His importance to Norwegian jazz has already been pointed out in the meeting with Garbarek where he (Cherry) characteristically suggested the use of a Norwegian folk melody as a starting point for a jazz improvisation.[134] Otherwise there is little to suggest that Cherry has had a marked influence on the development of a Norwegian jazz style, such recording as was done in Scandinavia being mainly in the company of Swedish musicians such as Lennart Åberg, Bobo Stenson and Anders Jormin. The Swede Bernt Rosengren was encouraged to broaden his improvisational style as a result of Cherry's influence. Among the Norwegians

the latter worked with can be mentioned Garbarek, Arild Andersen and Terje Rypdal, all of whom have since established identifiable personal styles which cannot be directly attributed to Cherry's influence.

Russell once described Garbarek as 'just about the most uniquely talented jazz musician Europe has produced since Django Reinhardt' but did not single out any particular aspect of Garbarek's style for comment. He certainly did not hear any pronounced folk music influence in the work of Garbarek, Rypdal, Andersen and Christensen. In a sleeve note to a 1982 recording he comments: 'All those guys play like they were born on 125th Street in Harlem. And they've played that way since I first heard them... they swing in the most basic black Afro-American sense'.[135] The Polish alto saxophonist Zbigniew Namyslowski, after he had gone through a free jazz period, said 'Jazz means Jazz. I believe that improvisations should be based on American musicians' patterns, on one of the several existing schools. Polishness should be manifested in themes which admit some home climate, a specific scale, a particular motif, melodic or harmonic phrase'.[136]

These remarks notwithstanding, - they were made 20 years ago - in the matter of Norwegian folk music influences on Norwegian jazz it is clear that Garbarek stands in the first rank of those influenced, by no means alone as a model but as a most individual communicating voice. He has over a period of some twenty-five years whittled away many of the 'non-folk' elements previously associated with American jazz; the predominance of 4/4 and 12/8 time-signatures; the dominance of tonic/subdominant/dominant chord progressions; 12-, 16- and 32- bar blues sequences; traditional modulations and forms found in popular music, for example AABA. He has developed a musical language which is often far removed from urban symbolism. For example he shows a fondness for pedal points which sometimes shift position to take the music further instead of using the more traditional tonal modulations or key changes common in western jazz. His use of microtones and non-tempered scales also have a home in the traditional performance area of folk music. His playing has a high level of emotional content and dynamic interest

without these elements becoming a *sine qua non* of his style. Garbarek uses a very wide sound palette, sometimes taking the instruments to the edge of what is tonally possible. In the 'Brudemarsj' from *Tryptykon* it was said that in a blindfold test three Garbarek devotees were unable to recognise «their» saxophonist.[137] But on the same page of the same publication Garbarek is described on the occasion of his 50th birthday in 1997 as 'one of the best-known, and certainly one of the most easily identified improvising musicians anywhere in the world'. His sound has for many come to represent the «sound ideal» associated with ECM recordings. In later times such as the project *Officium* with the Hilliard Ensemble from 1994 Garbarek's sound has been sober and restrained, and this outstanding ability to fit in with his musical surroundings and to create space around his own and his fellow performers' contributions is unsurpassed in Norwegian music today.

Garbarek is not the only contemporary Norwegian saxophonist to have drunk from the well of indigenous folk music. Both Karl Seglem, principally a tenor saxophonist, and his longtime associate percussionist Terje Isungset (see ante, 198-199) receive the support of Torgrim Sollid who comments that the two musicians have in a way realised how raw and unstructured folk music is, even though it has been finely honed through many generations. Sollid's own pioneering recording *Østerdalsmusikk* has been thoroughly investigated in the course of the present writing. Bassist Carl Morten Iversen interviewed Sollid in 1995, twenty years after that recording, and Sollid's views on the latter and other jazz-folk music fusion matters make interesting reading. He likens the grafting of folk music elements on to jazz material to the imitating of the Charlie Parker style in the 60s. [138]

> We took all the outer edges, but never reached the heart of the music. That which has occurred in the case of folk music and jazz is rather similar. People have taken the outer edges of folk music and planted them somewhere else, instead of taking the improvisatory skills from jazz and planting them in folk music's soil.

Sollid takes the view that it is not enough for jazz musicians to «apply» folk music elements as if they were just an extra coat of varnish, but problems can equally arise in the reverse direction if the jazz musicians cannot add anything of musical substance to the existing folk music material. Bjørn Aksdal, for example, had reservations about Utla's *Dans* CD [114] in his review in a leading folk music journal.[139] Here Seglem and Isungset are joined by Håkon Høgemo on Hardanger fiddle. Aksdal points out that Utla's repertoire here consists in part of village dances, in part of music in similar but less traditional format and an experimental section not based on dance melodies where rhythm is subordinated to various types of «sound props» (lydkulisser). Aksdal means that too large a proportion of the production consists of seemingly unfinished arrangements where a lack of musical ideas comes to be a dominating factor. After listening to a number of Utla recordings I had earlier reached the conclusion that the results were too far removed from recognisable jazz elements to merit the word 'jazz' in a description of the music. There is a coldness in the ensemble playing which electronic juggling with the instrumental sounds does not succeed in eliminating. The trio does not appear to inspire one another to greater heights, rather to stray in the direction of what loosely can be called' contemporary' music. There is a lack of formal development which relegates the music to the status of short folk music-type fragments.

If this particular recording did not extend the working area of folk music/jazz fusion one cannot criticise Seglem for standing still in his own creative development. In 2002 he gave out a new recording with the apt title *Nye Nord* (The New North).[140] The title can also be taken as a word play on the name of Seglem's record company NORCD. The cover notes, poetically written by Englishman Michael Tucker, describe the music as both a consolidation and an expansion of Seglem's multi-layered yet translucent approach, the whole united in an aesthetic as rich in the spirit of poetry as it is in that of dance.
The instrumentation builds on the foundation of the Utla trio, taking on board several eminent Norwegian jazz and folk musicians of the younger school. The recording is a good example of one of the directions that Norwegian folk music and jazz are moving in since the start of the new century. There are similarities here with the previously discussed work of Arild Andersen, who also belongs to the lyrical school of Norwegian jazz. Highly

coloured instrumental backings support original melodies written by Seglem, who also contributed some of the texts. The title track 'Nye Nord' is trance-like with its insistent percussion and unisons between vocalist Berit Opheim – one of Norway's best 'kveder' artists – and Seglem's saxophone. The use of jew's harp (munnharpe) gives an exotic sheen to the whole. ´Alcalar` features Seglem on the billy-goat horn and is again highly exotic, almost arabic in its seemingly endless, hypnotic pedal point in the bass. The style is reminiscent of the things that were happening in American jazz in the early 70s with artists such as McCoy Tyner, Coltrane, Zawinul and others at the forefront of the ritualistic, pan-cultural music of the period. It also reminds us that the tonal differences between Asian and Western music are matters of degree rather than kind and that musical history has a way of repeating itself. Grieg had no difficulty in taking on board Arabian elements in his *Peer Gynt* music, eg 'Anitra's Dance' and 'Arabian Dance'. Likewise any claim to musical exclusivity or identifiablity on the part of any national 'school' of jazz has to be treated with caution by both listeners and performers. Since the time of Django Reinhardt non-American jazz musicians have coloured their jazz with elements drawn from their own culture. «Spanish tinges», «latin-jazz», «Creole Echoes» and «Afro-Cuba» are part of jazz history.[141] *Nye Nord* is technically impressive, mature and exotic music with both folk and jazz content. All fifteen performers on the recording are Norwegian and the texts are in Norwegian. There is group improvisation in the best tradition of early New Orleans jazz. Melodically there is a breakaway from the short traditional Norwegian folk music themes. These have here given way to longer, more melismatic phrases which come and go with wave-like effect. A positive result of this is that the listener is less concerned with metre and more with the overall mood secured by the combined elements, such as one can experience in a first-class French organ improvisation. The final track 'Song For To' is a Bånsull in the best local tradition and could not be taken for anything other than Norwegian, so firmly implanted is the style in the national character.

Tellef Kvifte, Professor of Folk Music at the University of Oslo has engaged himself in the concept of Global Romanticism, a term he admits to not inventing himself.[142] He is tempted to view GR as a modern, popular music version of the national romantic ideology with exoticsm and nature mysticism as common elements. It is a useful term which could

well be used to loosely include much of the jazz discussed in the present writing. Kvifte reminds us too that MAI, the record company who produced the LP *Østerdalsmusikk,* my starting point, was an important participant in the so-called Progressive Music Movement in Norway in the 70s. This was a Marxist, left-wing political movement which through the use of rock-inspired music with left-wing political lyrics attempted to create a 'music of the people' for a classless society. It was a struggle against commercialism, against the multinational conformity of music (cf. Geirr Tveitt's Tonality Theory) and against the idol culture. One might add that in today's political climate in Norway with its city-based economy and the draining effect this has on the rural and outlying districts a new Progressive Music Movement is needed. It is in fact already happening, as for example in projects between music genres and between geographical districts such as the concerts in Folldal and Sør-Fron which were described in detail in Chapter 5.

There is a rich seam of young musical talent in the rural districts. Much of the musical youth finds its way to the large cities both in Norway and abroad for higher education in music, where perhaps for the first time they can participate in 'crossover' groups such as Chateau Neuf Spelemannslag at the University of Oslo which fuses folk music, jazz and other music genres. With time some of these will return to their home districts and initiate projects of various kinds. Brazz Brothers have schooled groups of wind players to perform jazz without notated music as *ad hoc* ensembles, a completely new concept for military and brass band players. From the older folk fiddlers' side, little attempt has yet been made to try out new combinations of instruments or incorporate other music genres with their own, but this can happen with time and with newer generations of amateur players with a more catholic educational background.

Recent illustrations of capitalist failure in the United States have shocked 'village Norway' and at the same time put new life into the debate on the country's possible entry to the Common Market. Norway today finds itself more and more isolated politically from its own Scandinavian neighbours, but at the same time is unwilling to ally itself with the United States to the degree that Great Britain appears to have done. It may be that in the end membership of the Common Market will constitute the lesser of two evils for this

oil-rich land. As Kvifte so tellingly remarks, it is important for musicians today to be 'ethnic' rather than 'oppressed'. The local fiddle players no longer ride on horseback to rehearsals. The local community can still provide 'authenticity' where this is desired but on the wider world stage the endless search for exoticism goes on. And the absence of this exotic element provides a clue to the universal problem of falling attendances at classical concerts both national and local. In Chapter 5 the disappointing attendance at an innovative concert where folk music and jazz elements were combined was commented on. One might have thought that the content itself was sufficiently exotic to attract a good audience, but the concert locale, an old, large church with hard benches and no catering clearly did not meet the requirements of the mainly local public. Perhaps the associations were wrong.

As to national concerts there is the dilemma of 'budget: safety versus innovation' which has led to the old warhorses gradually losing their exoticism and leaving the public unsatisfied. As Kvifte points out, the hunt for the exotic is such that a given musical genre may function as exotic only for a limited period of time. When you have heard a sufficiently large number of fiddle tunes from a certain place, you will have to search elsewhere for 'exotic' music. A headline in the *Gudbrandsdølen Dagningen* daily newspaper for 12.10.2002 reads «Over and out for folk music?» and carries a report on the 60-years jubilee concert for Lom Spelemannslag, one of the best in Norway and supposedly the pride of the village. The concert was held in Garmo Church in Lom. Only fifty members of the public turned out on a normal autumn Friday evening to hear them. A new Progressive Music Movement within the wider area of GR seems to fit in with the ethos of the younger generation today but it has its dilemma. Nobody in Norway wants to be taken for a nationalist fanatic – the recent neo-Nazi activities in Europe have reawakened memories and caused reactions here - but at the same time capitalism and the might of the media lie in waiting for those who will jump on the world music bandwagon, promising financial attractions at the price of a surrender of personality. Personal identity is the keyword for the new century. And it is here that folk music and jazz have a future, both alone and in combination. Garbarek again comes to mind here in the way he communicates with his public. Folk fiddle players have not been particularly adept at communicating, either with

their own publics or with musicians in other genres. They seldom listen to other artists on the same programme who fall outside their own musical territory. Such a «head-in-the-sand» attitude no longer holds water and today's youth expect more of their elders.

The activities of Brazz Brothers – who have absolutely no problems with communicating - have been reviewed earlier, and these provide a clear example of how gifted jazz musicians from a local tradition can enter other cultures and both serve those local needs and at the same time profile their own national folk music without compromise. Such musicians are today's equivalents of Dvorak, Ole Bull, Bartok, Grainger and others.

The study of the effects of Norwegian folk music on Norwegian jazz has been, and continues to be, a fascinating one. There is a wealth of recorded material, and it must be remembered that I have only gone deeply into the folk music of two counties in Norway, namely Hedmark and Oppland. There remains much similar work to be done in other parts of the country, particularly in the far North. But I have touched on the Sami traditions and looked at their effect on Garbarek in particular.

The writers of Norwegian jazz history from 1970 onwards will encounter a bewildering variety of styles and cross-currents in the music they document. But their musical point of entry will also be different from that of earlier researchers. The role-models will be increasingly Norwegian, rather than Swedish or American. Future jazz performers may well have schooling in folk music to a greater degree than hitherto after the models of Georg Reiss, Ola Kvernberg, Carl Petter Opsahl and others, and record reviewers and jazz journalists will need to do their homework on indigenous folk music. It can be said with a good degree of certainty that the use of Norwegian folk music in Norwegian jazz is something more than a phenomenon, even if it has not yet attained the full status of a tradition. If we accept the definition of the word 'tradition' to mean «a custom or belief that the people in a particular group or society have practised or held for a long time»[143]

then in the present context there is still some way to go before full status is attained. But much has already been achieved in this direction by both individuals and groups, as a perusal of the discography will show.

The following list of recordings is provided to support my conclusions:

A SELECT GROUP OF RECORDINGS WHICH ILLUSTRATE THE IMPACT OF NORWEGIAN FOLK MUSIC ON NORWEGIAN JAZZ (IN CHRONOLOGICAL ORDER)

HJCD 9001
includes the *Norwegian Jazz Fantasy* recorded by Kristian Hauger's Orchestra in 1929.
Arguably the first recorded attempt to incorporate Norwegian folk music into jazz.
CD is produced by The Norwegian Jazz Archives and Sonor as, with support from The Norwegian Council for Cultural Affairs, 2001

ECM 1029

Recorded in 1972. Garbarek's first foray into Norwegian folk music. Includes 'Selje' ('Willow flute') and 'Bruremarsj' (Wedding March), the latter based on a fiddle melody from Lom.

ØSTERDALSMUSIKK

not currently available on LP or CD

LP number MAI 7510

Recorded in 1975. Analysed in detail in the text with sound examples on the accompanying CDs

Pioneering Norwegian work which laid the foundations for the folk-jazz movement.

ECM 1075

recorded in 1976. Contains the 'Lokk' after Torvald Tronsgård, arr. Jan Garbarek

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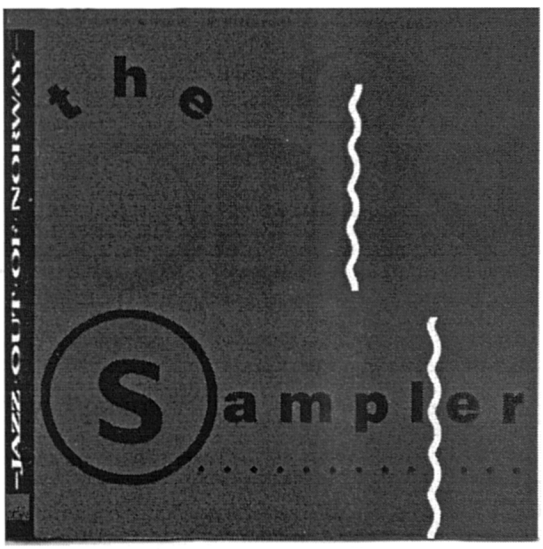
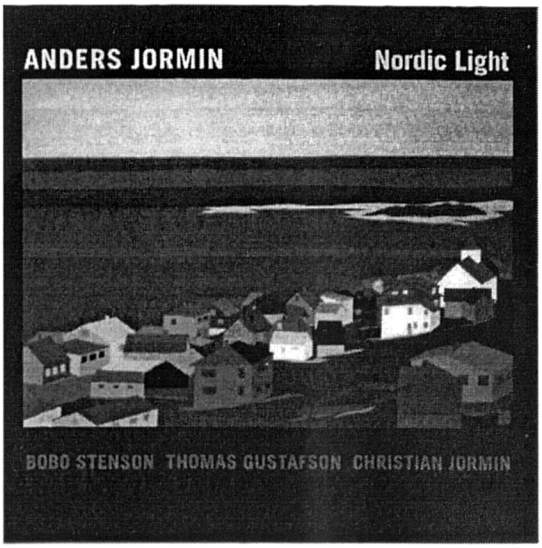


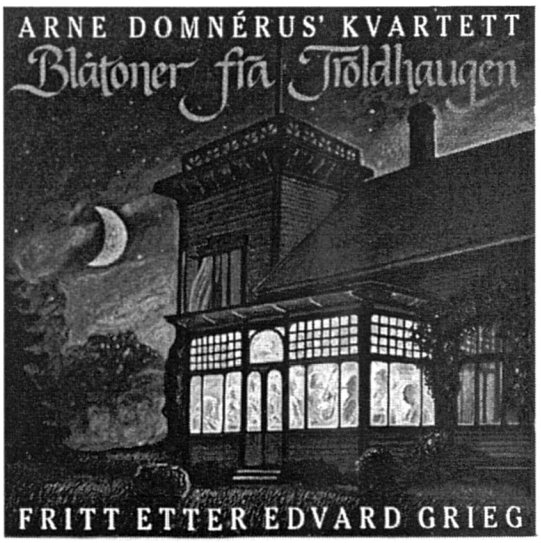
ODIN NJ 4028-2

On a sampler CD of Norwegian jazz, [issued in 1989]. Track 9, 'I Ola Dalom' is an arrangement by Dag Arnesen and Jon Christensen of a Norwegian folk tune, also used by Grieg in his Op. 66, Nr. 14. Original LP was ODIN LP05 *Flukt*- Knut Risnæs Quartet (1982). This has been re-released on CD4005 (same title).



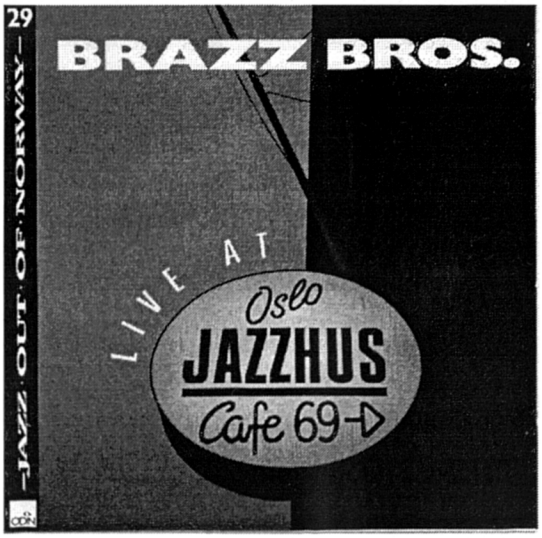
DRCD 305

Recorded in Gothenburg in 1984. Included here since it includes examples of the Swedish bassist Anders Jormin's adaptations of Grieg's music from *Peer Gynt* and *Sigurd Jorsalfar.* As in the previous selection the pianist is Bobo Stenson.



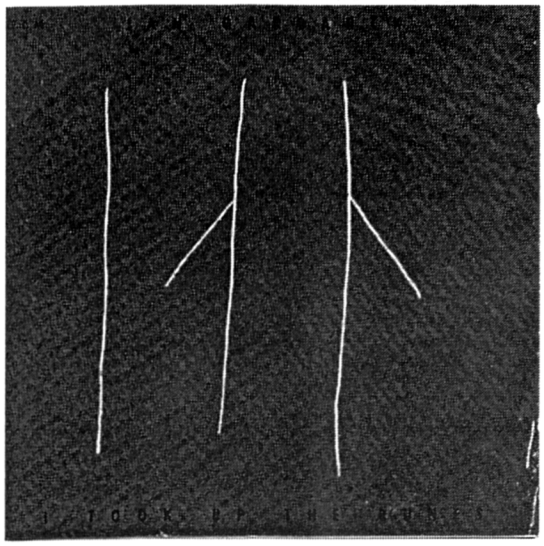
FXCD 65

Recorded by Jan Erik Kongshaug in Oslo, 1986. The four eminent Swedes wander among Norwegian folk tunes and Grieg's compositions with impressive technique but with limited jazz content on this occasion. Elegant arrangements.



ODIN NJ 4029 – 2

Recorded by Jan Erik Kongshaug in 1989 on location in Oslo Jazzhus. Essential listening for students of the movement, especially Track 3, 'Astri Mi Astri'; Track 4, 'Dragar Nr. 1001'; Track 8 'Gauken'. A showcase for Helge Førde's arranging talents.



ECM 1419

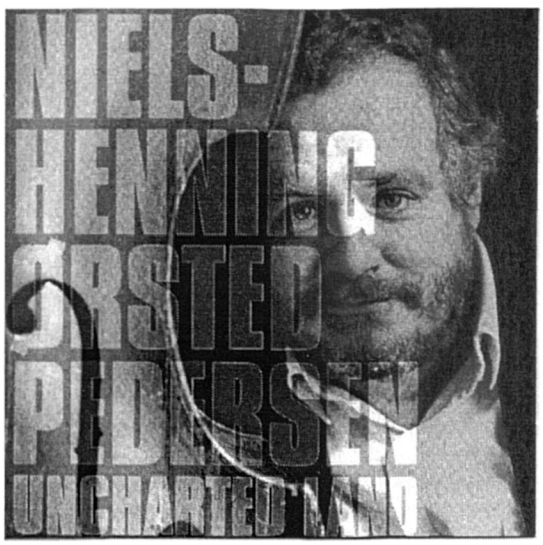
I Took Up The Runes (Garbarek) was recorded by Jan Erik Kongshaug in 1990. The CD represents for many the most identifiably Norwegian jazz in existence. See body of text for analyses. Sound examples are on the accompanying CD recordings. Essential listening.

FXCD 100

Recorded in 1990. Commissioned work for «Vossajazz» Festival. A major source of reference for advanced treatment of folk melodies.

ODIN NJ 4039-2

Recorded in 1991, this is rich in folk music influences and features an interesting combination of vocal and instrumental elements. Jan Magne Førde contributes much by way of arrangement. All the participants are active and respected Norwegian performers in both jazz and folk music.



PCCD 8045

Recorded in Denmark in 1992, this is a unique co-operation between Garbarek and Ørsted Pedersen. Taken as a whole this is world music more than strictly Scandinavian jazz but Garbarek features both as performer and arranger on four tracks, and the presence of Bo Holten and a Danish choral ensemble adds new colours.

IDCD 30

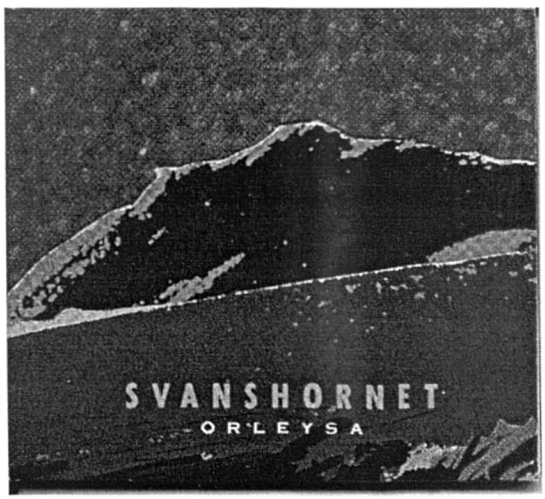
Recorded by Roger Valstad in 1992 in Tolga Church. A folk music-jazz classic. Includes a different version of Jan Magne Førde's 'Bruremarsj' to that on the Orleysa CD.
Essential listening.

ECM 1500

Recorded in 1992 and issued the following year this illustrates a number of Garbarek's influences, including Sami music and Grieg.

FXCD 133

Commissioned from Arild Andersen by the Bergen Festival in 1993 in connection with the 150th anniversary of Grieg's birth. A follow-up to *Sagn.* Both recordings are discussed in the main text. Essential listening.

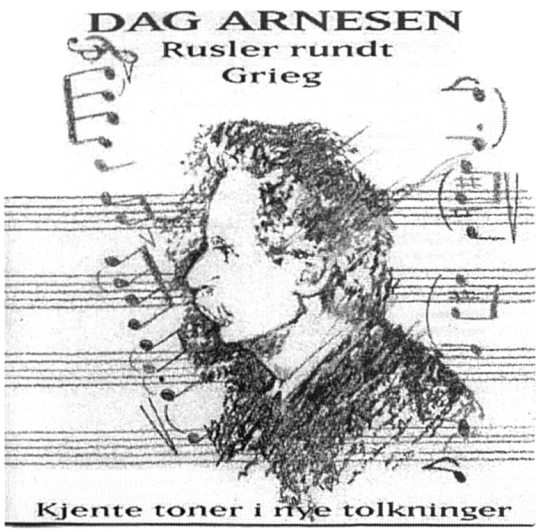


ODIN NJ 4048-2

Recorded in the Grieg Hall, Bergen in 1993, this is the natural successor to ORLEYSA from 1991

ICD 943

Recorded in 1994, this recording is based on the Sami joik. Colourful and full of humour. Fjellheim is an original voice in Norwegian jazz.

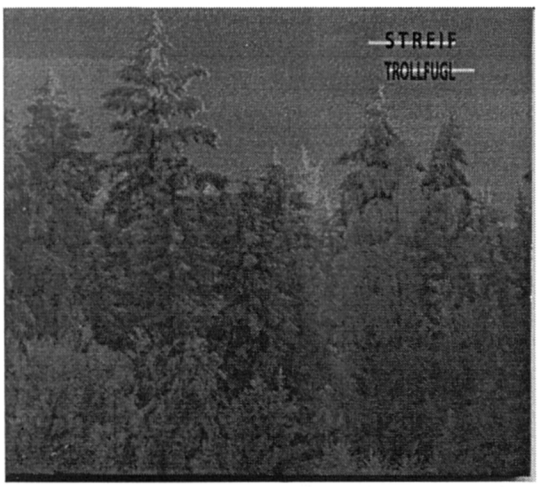


NN 2925-2

Recorded at NRK studios, Bergen in 1996. Includes *inter alia* jazz versions of Grieg's 'Solveig's Song' and 'Spring' and Arnesen's arrangement of a folk tune known in Gudbrandsdalen 'Jeg lagde meg så silde'. 12-piece band plus singer Wenche Gausdal.

BBRCD 3000

Recorded live in Nordfjordeid in 1997. The outstanding folk music-inspired track is 'Hallingen ha's Fant-Ka'l', originally a fiddle classic from Vågå, Gudbrandsdalen.

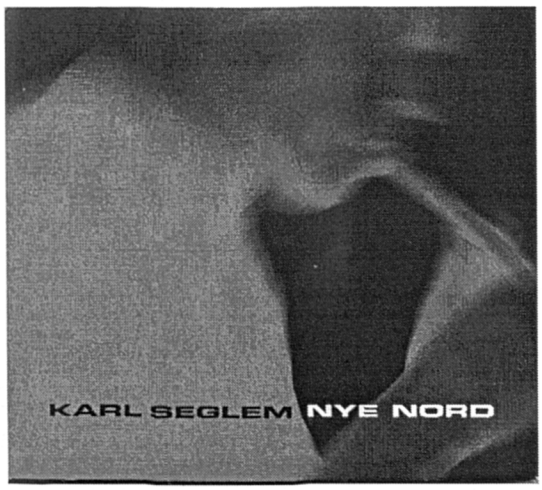


LMP 200

Recorded in 1999 and issued the following year. Georg Reiss plays the tarogato, soprano saxophone and clarinet. Features a fine Wedding March from Sørfold in Nordland. Elements from other folk music traditions give this recording a special colour. All four musicians are Norwegian.

LLCD 1201

Recorded in 2001. Features several jazz arrangements for quartet by Lena Lien and James Dickenson of folk melodies from Gudbrandsdalen plus two solo piano jazz interpretations of Norwegian religious folk melodies.



NORCD 0246

Recorded in 2002. Fifteen Norwegian musicians interpret original compositions of Karl Seglem, who also wrote some of the song texts. Folk music inspired. Interesting exotic colouring and use of dynamics.

APPENDIX 1

A SUMMARY OF NORWEGIAN VILLAGE (FOLK) DANCE TYPES

There are many Norwegian words used to describe a folk melody; slått; låtт; slag; leik; lek; tone

These are the oldest types of dance in Norwegian folk culture

SPRINGAR/POLS

there are various types of bar

(a) undivided bar – found on Sørland's west coast
undivided springar – only the pulse phrase division is important

(b) symmetrical bar – here the strongest beat is 1, the weakest 2
found countrywide, especially in Finnmark, Trøndelag, Vestlandet, Romsdalen

(c) asymmetrical bar - ¾ bar, but the beats have varying lengths, depending on which part of the country one is in.
1 is longest, 3 is shortest in Telemark, Vestfold, Nummedal
1 is shortest, 2 is longest in Hallingdal, Valdres, Gudbrandsdalen (not Sjåk)

(d) bar break – a middle position between undivided and symmetrical bars
defined within the ¾ bar – phrase endings and other places can get an extra beat – not important to maintain the beat: if it fits the melody one can lengthen or add a note.
Found south of Saltfjellet in Nordland, a little further north, and southwards along the coast.

GANGAR, RULL, HALLING

HALLING dance is usually a solo dance for men, but pair dance also exists.

GANGAR/RULL are rather slower than other dance forms found in Norway

- form is called rull in Vestland, gangar in Østland.

APPENDIX 2

TERMS USED IN FOLK SINGING

VERBS USED IN PLACE OF «Å SYNGE» (TO SING)

- «kvede» (Norwegian (folk)songs); «tralle» (village airs); «sulle» (e.g. lullabies)); «lokke» (cow calls, sheep calls); «synge»(salmer).

LOKK (CALL)

- used to make contact with farm animals, to entice them home after a day's grazing. Every dairymaid had her own personal melody.
- difference between cow, sheep and goat calls
- cow calls are the most developed, a mixture of song and call. They feature melismatic and coloratura-type movement in the upper register of the voice.
- The calls have an improvised form.
- Calls were often passed down from generation to generation.

HUVING (SHOUTING)

- a song type that resembles Lokking (above)
- used when people wish to come in contact with other folk
- every goatherd had his own melody

LALING(SINGING)

- also a song type used to come in contact with others.
- was more melodious than Huving, with complete text
- often formed as question and answer.

BÅNSULL(LULLABY)

- often, but not exclusively, used as a lullaby for small children
- with or without text
- limited tonal register

APPENDIX 3

GLOSSARY OF WORDS AND PHRASES

Bånsull – a lullaby – a song for children (not only a cradle song)

Dåm – has to do with the atmosphere of each song, each note.

Gangar – a dance in pairs characterised by the fact that the dancers walk, i.e. the dance has a moderate tempo, in either 2/4 or 6/8 time.

Halling – an acrobatic solo dance for men with a variety of motifs and two beats to the bar. The climax of the dance is the hallingkast, when the dancer kicks a hat from a stick held high in the air.

Kveder – a person who sings unaccompanied Norwegian folk songs. The kveder sings in equal temperament, i.e. in no major or minor keys.

Kveding – performance of unaccompanied Norwegian folk songs. Kveding is distinguished from classical singing by a flatter tone with no vibrato and singing on the consonants as well as on the vowels. Rich ornamentation is often used.

Langeleik – long harp, a fretted zither, a stringed instrument that lies on a table while it is played, rather similar to a dulcimer.

Lokk – cattle call; the voice is projected to cover long distances.

Pols – a dance in pairs in three time. The name means a dance from Poland and has parallels in many countries; Polska (Sweden); Polk (Denmark); Polnisch (Germany). The couples move in a ring.

Slått – an instrumental piece that can be danced to or listened to. A lyarslått may only be listened to (lyar = listener)

Spelemannslag – a group of fiddlers. The fiddles may be Hardanger fiddles or ordinary violins.

Springar – a dance in pairs with a more fluid movement. It is somewhat quicker than the gangar. It is often in ¾ time.

Stev - might be translated «quadruplet». A four-stanza song.

Stubb – a short folk tune which may be performed with or without words.

The assistance of the Norwegian Music Information Centre in the compiling of the Appendices is gratefully acknowledged.

NOTES AND REFERENCES

1. Throughout the text, for «Scandinavia» read «Denmark, Norway and Sweden».
2. In Sweden this had occurred several years earlier.
3. *Jazz Now* –Jazz Centre Society, 1976, 97.
4. Lindeman, Ludvig Mathias: *Earlier And More Recent Norwegian Mountain Melodies*, collected and arranged for piano. Oslo, 1853-1867
   Lindeman's complete collection was published in 1983 by Norsk Musikforlag, Oslo, edited by Øystein Gaukstad.
5. Sandvik, Ole Mørk: *Folkemusikken i Gudbrandsdalen* Oslo, 1948; *Østerdalsmusikken* Oslo, 1943
6. see Sevåg, R. and Sæta, O. 1992 Norsk Folkemusikk. Serie II. *Slåtter for vanlig fele (Peasant Dances for violin) bd. 1 and 2.*
7. see Sæta, O. 1997 *Slåtter for vanlig fele bd. 4.*
8. Archbishop Øystein was in England between 1180 and 1183 and became better acquainted with gothic cathedral building. On his return to Nidaros he began building a gothic octagon over the grave of Hellig-Olav, completed by his successors during the C13th. In 1153 Nidaros became its own Archbishopric.
   The building of Stavanger Cathedral was begun c.1125 by Bishop Reinald of Winchester. This and Nidaros are the two finest and best preserved medieval church buildings in Norway.
9. The term «stave church» actually describes a building technique. The walls consist of vertical planks and staves (corner pillars). These churches were sturdily built but were very dark inside due to the absence of window-glass, at that time unavailable to the builders.
10. sometime Professor of Musicology, University of Oslo Institute for Music and Theatre.
11. St.Olav's Day, 29 July. There were 9 antiphons in the «Olav» liturgy. Songs were drawn from legend texts. In the 1050s an «Olav» liturgy was bequeathed in the will of Leofric, English bishop.
12. It is known that Norwegian students were enrolled at the University of Paris after 1200 A.D. and became acquainted with the prevailing Gregorian singing style which they later practised in their homeland, e.g. in the cathedral school in Trondheim. (Grinde, 1993, 24)
13. The Danes made a significant contribution to business life early in the 17th century under Christian IV's administration. Trading companies were started, as was textile production. Perhaps Christian's most important contributions to both industry and its associated architecture were the silver mine at Kongsberg and the copper mine at Røros. Both Røros (1784) and Kongsberg (1761) churches are awesome edifices which encapsulate in their interior seating layouts the social conditions typical of the Norwegian Industrial Revolution.
14. The same façade now houses the Oslo Cathedral gallery organ, built by Jan Ryde in 1998.
15. For the sake of historical completeness it should be noted that Norway was effectively in union with Sweden from 1814 until 1905.
16. In the National Gallery, Oslo.
17. First edition appeared in 1841. There are five Werenskiold originals in Lillehammer Art Gallery.
18. Dyrvik 1991, 112 et seq. has interesting statistics on the population of Norway from c.1520-1800.
19. Norsk Musikforlag, Oslo 1991.
20. He had himself written down almost one thousand Hardanger melodies for private use.
21. All the folk music instruments and vocal folk music (identified as to performer(s) and district(s)) are demonstrated on the double CD *Fanitullen* 1-2, issued in 1996 as a supplement to the book of the same name.

22. published by Peters Ed. 3038.
23. Bartok's interest in Norwegian folk music had a concrete result. In the summer of 1912, on the advice of Frederick Delius, he took a four weeks' touring holiday in Norway, reaching as far north as Lofoten, and went home with a Hardanger fiddle in his luggage. (Benestad and Schelderup-Ebbe 1990, 371)
24. see Note 6.
25. see Note 7.
26. interview in *Gudbrandsdølen Lillehammer Tilskuer* – 9/3/96
27. Collecting and research relating to Sami music in Norway began in 1950, when a folk music archive for northern Norway was established at Tromsø Museum. Tape recordings of several hundred «joik» examples are now stored there.
28. The folk music archive at Hundorp has many recordings by him.
29. The Langeleik tradition is currently enjoying something of a renaissance, with courses in instrument-making being held in Oppland and Hedmark.
30. from a liner note to NW 269 by Professor Lawrence Gushee, University of Illinois.
31. see an article in *Listen to Norway* no1 vol 2 Oslo 1994 by *Dagbladet* journalist Terje Mosnes: 'Norwegian jazz – something to do with mountains?'. Mosnes poses the question as to whether the two different societies, the one found in American cities (characterised by competition and a demand for self-realisation) and the other (Scandinavian) model more focused on co-operation and community identify themselves in the respective attitudes to jazz performance.
32. this was the normal European line-up for the time.
33. ACT 9254-2
34. personal communication from Karlsen's son, composer Kjell Mørk Karlsen, Oslo, 1998.
35. FXCD 133
36. for a discussion on impulses and myths in jazz see a conversation between Norwegian jazz pianists Jon Balke and Erling Aksdal in «Jazznytt» 4/97, 9
37. from an interview in *Jazz i Norge*, 1975, 44
38. from an interview in *Jazznytt*, 3/96 15-16
39. Megafon MFLP 4
40. from notes written for the Swedish Music Information Centre's *Jazz Facts*, 1998, 5
41. DUX DLPS 1700
42. not included in the sleeve notes of the later CD reissue.
43. DPY 1705
44. Johansen later sang this melody himself on an LP under his own name called *Samse Tak!* in 1976 FLC 5013 which featured both Swedish and Norwegian jazz musicians
45. e.g. *Gone With The Wind* Columbia 450984 from 1959
46. WEA 4509-96226-2
47. the Americans were under exclusive contract to Hampton for the duration of the tour.
48. Vogue LDE 028
49. 'Edvard Grieg og folkemusikken': a contributed article by Arne Bjørndal to the collection Grieg and Folk Music Landslaget Musikk i Skolen, Oslo 1992, 26
50. Monica Zetterlund-Bill Evans Trio: *Waltz For Debby* 510 268-2 (1964)
51. on *Empathy*: VLP 9070 (1962)
52. see for example Schelderup-Ebbe: *A Study of Grieg's Harmony* Oslo 1953
53. see Ivar Orvedal's article: 'Grieg and all that jazz' in *Listen to Norway* No. 1 Vol.1 Oslo 1993
54. FXCD 65
55. in *Jazz Journal International* vol. 30 no.10, 15
56. recorded 25/5/54
57. Essex Music AB, Stockholm
58. in an interview with Einar Økland in *Jazz i Norge*, 1975, 122 Russell is discussed further in Chapter 4, 171 et seq.

59. Soul Note 121029
60. ECM 1029
61. see Ottersen, P. 'Kongsberg Jazz Festival' in *Jazz i Norge*, 1975, 160
62. Einar Olav Holøyen NJA So040
63. on *Norwegian Air* IDCD 30 (1993)
64. The melody is perhaps the most successful attempt to date to write a «universal» wedding march.[Note: the terms 'bruremarsj' and 'brudemarsj' are identical in meaning.] In its own country the piece has enjoyed great popularity, being found in arrangements for big band, military band, solo organ and choir. Brazz Brothers regularly perform this and other indigenous music on foreign tours and have received state sponsorship to work with ethnic groups in Africa, where they have worked alongside native dancers and musicians and started a brass band, and in America, where they have worked with schoolchildren in Brooklyn, the Bronx and other parts of New York.
65. ODIN NJ 4039-2
66. In more northern parts of Østerdalen it is the first beat of the bar which is shortest.
67. A district in Hedmark, c.one hour's drive from Elverum
68. Halbakken, S. *Så surr, nå, kjæring!* Elverum 1997
69. Zarepta 34010 (1977)
70. ODIN NJ 4029-2
71. Brazz Brothers have acknowledged their debt to two African musicians in particular, Hukwe Zawose from Tanzania and Abdullah Ibrahim from South Africa – refer to CD BBRCD 3002 (1999) entitled NGOMA. See also *Frå Senegal Til Setesdal* GRCD 4122 (1997), an African-Norwegian collaboration with Kirsten Bråten Berg, Bjørgulv Straume and two West African musicians.
72. for three earlier fiddle versions of *Gauken* see Sandvik 1948, Nos. 70-72
73. Sandvik, 1948, 48
74. NRK P2 26 May, 1993 «Gudbrandsdalen i grønt og blått!» Four of these jazz interpretations are included on the present writer's CD *Jazz From The Gallery* BD7030
75. MAI 7705
76. ODIN NJ 4048-2
77. *Toner fra Valdres* (Gjøvik, 1973)
78. Pulling Out The Stops! EMI 5 55048 2
79. ECM 1075
80. FXLP 20
81. *Evergreens from Canaan* FXCD 29 (1981)
82. Cappelens Forlag, 2000
83. In 1994 Brazz Brothers recorded two Norwegian religious folk melodies in Oslo Cathedral; 'Med Jesus vil jeg fara' (Sunnmøre) and 'Eg veit I himmelrik ei borg' (Hallingdal) *Brazzy Voices* IOR77029 – 1/2
84. FXCD 186
85. ODIN NJ 4047-2
86. WANGO 21
87. from Doug Ramsey's liner notes to *Time Signatures – a career retrospective* Sony Music, 1991
88. Brubeck's Time Out and Garbarek's Officium albums have both sold over 1 million copies
89. Tirén, Karl 1942. Die Lappische Volksmusik, in Acta Lapponica, Vol.III, Stockholm
90. Geir Kristian Lund, Torstein Ellingsen and Geir Dahle
91. *Tonalitätstheorie Des Parallelen Leittonsystems,* Gyldendal Norsk Forlag, Oslo 1937
92. *Lydian Chromatic Concept of Tonal Organisation,* 4th ed. 2001 Concept Publishing, Brookline, Mass. [first published in booklet form in 1953]

93. Unfortunately Tveitt did not give a concrete illustration of what he meant by this in his Introduction. It would seem that he referred to a situation where, for example, in the C Lydian mode the upward progression from the raised 4th degree F# («leading note») to G runs parallel with the upward progression from B («leading note») to C. Put in contemporary language the effect is to superimpose a scale of G major on a scale of C major, the lower note of the interval of the 5th F – C needing to be F natural to avoid the tritone, and the upper note of the interval of the 5th B – F# needing to be F sharp for the same reason. Hence the term «parallel leading note systems» («parallelen leittonsystems»).
94. Cogan, R. and Escot, P. 1976 *Sonic Design: The nature of Sound and Music* Englewood Cliffs, N.J.
95. from dust jacket to 4th. edn. *Lydian Chromatic Concept*, op. cit
96. in an interview with Einar Økland in *Jazz i Norge*, 1975, 116
97. NJF LP1 1967
98. *Listen to the Silence* Con CR002 rec. Kongsberg, June, 1971. This was a commissioned work from the Norwegian Culture Fund.
99. Son SLP 1409 Stockholm, November, 1967
100. Nicholson, S. 1990 *Jazz, The Modern Resurgence* London
101. PCCD 8045
102. e.g. *Listen To The Silence*, 1971
103. Heptagon HECD-002 A + B
104. see for example Nicholson, S. 1990 *Jazz, The Modern Resurgence* London
105. *If You Look Far Enough* ECM 1493 has some Norwegian folk melodies disguised as English titles. For example 'The Drink' is based on the traditional Norwegian song 'Me skal bryggje til jul'.
106. FXCD 100
107. FXCD 133
108. FXCD 154
109. ECM 1631
110. FXCD 198
111. NOR-CD 9205
112. NOR-CD 9309
113. NOR-CD 9514
114. NOR-CD 9935
115. LMPCD 396
116. included on video from Sør-Fron church concert, 2001
117. *Flukt* – Knut Risnæs Quartet ODIN LP05
118. recorded by Norwegian Broadcasting,19.9.87 Artists included Helene Høye and Mari Eggen (fiddles), Bjørn Johansen (tenor sax.), Frode Thingnæs (trombone), Pete Knutsen (guitar), Henrik Lysiak (keyboards), Lillehammer Musikkforenings Storband.
119. *Rusler rundt Grieg* (1996) NOPA CD 2925
120. BBRCD 3000
121. BBRCD 3001
122. included on video from Sør-Fron church concert, 2001
123. Grieg had a considerable influence on the Swedish classical composers, especially Sjøberg and Petersen-Berger.
124. see Ivar Orvedal's article: 'Grieg and all that jazz' in *Listen to Norway* No.1 vol 1 Oslo 1993
125. *Dovrebrure* Fiddle music from Gudbrandsdalen, arr. Magne Bø: Søre Brekka Musikk, 1999
126. Apollon 1/1999, University of Oslo: internal document

127. Alterhaug, Bjørn / Dybo, Tor / Oversand, Kjell (eds.)(2002): Challenges in Norwegian Jazz Research - Report from a Conference in Trondheim, September 15-17, 2000 arranged by The Department of Musicology, NTNU in co-operation with The Norwegian Jazz Archives, Oslo and The Centre for Northern Norwegian Folk Music Research, Nesna University College, in: Jonnson, Leif (red): *Skrifter fra Musikkvitenskapelig institutt, NTNU Trondheim 2002* ISSN 1502-6272 ISBN 82-92269-07-7.

128. The late Issay Dobrowen, a contemporary of Prokofiev, in an interview in *Dagbladet* 29.12.34 was asked if Grieg had influenced the Russian school of composition. His reply reads: «He certainly has! Russian music today would have had a different face if Grieg had not existed. You Norwegians appear to underestimate Grieg...Skryabin's music could not have been imagined without Grieg, and Rachmaninov – the influence is clear and Rachmaninov has often talked about it himself»....
quoted in Terje Strøm-Olsen: 'Out Of Obscurity' in *Listen to Norway* No.3, Oslo 2000

129. letter from Grieg to Julius Röntgen 22.08.1896

130. Blåtoner fra Troldhaugen: FXCD 65
Brazz Brothers have also recorded a jazz version of the same song: BBRCD 3000 (1997)

131. Fornäs, J. 2001. Yokel Jazz with Yodelling Negroes and Swinging Lapps: Swedish Others 1920-1950. In *The Aesthetics of Popular Art*, ed. J.Gripsrud 175 – 197 Høyskoleforlaget, Kristiansand

132. Westin, L. 1998. Jazz in Sweden – a contemporary overview. In *Music in Sweden* ed. Swedish Concert Institute 86-117 Swedish Institute

133. see Christen Kold Thomsen, 'George Russell in Denmark'. Paper given during the Nordic Seminar on research in jazz history, Oslo, 2002

134. for other details of musical co-operation between Cherry and Garbarek see Tucker (1998) 118-119

135. *Trip to Prillarguri*: Soul Note 121029-2

136. Cotterrell, R. (ed.) (1976) *Jazz Now* London: Quartet 104

137. *The Penguin Guide to Jazz on Cd – 5th ed. (2000)* 543

138. Iversen, C.M. 'A meeting with the father of mountain jazz': *Jazznytt*, 4-5 1995

139. *Spelemannsbladet* 5-1999

140. NORCD 0246

141. Cotterrell, R. (ed.) (1976) *Jazz Now* London: Quartet

142. Kvifte, T. Popular Musicology Online, 2001 [www.cyberstudia.com]

143. Collins Cobuild English Language Dictionary, 1987

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KMH = Kungliga Musikhögskolan Forlag, Stockholm
NJA = Norwegian Jazz Archives, Oslo
NMF = Norsk Musikforlag, Oslo

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	Cool, Kløver & Dixie: Jazz in Norway, vol.3 1950-1960	HJCD 9003
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Note: many of the recordings listed in the above discography are not on sale in the United Kingdom. In most cases these can be supplied internationally by Oslo's only specialist jazz record shop «Bare Jazz» («Just Jazz»): this has an Internet address: www.barejazz.com

LIST OF RECORDED EXAMPLES

CD 1

Text Ref.	Track No.	Artist(s)	Album Title	Duration
1-1	1	Sølvguttene	Music In Norway In The Middle Ages, etc.	1:16
1-2	2	Kristian P. Åsmundstad	Till, Till Toje	1:30
1-3	3	Østerdølenes Spellmannslag	Norwegian Folk Music	2:09
2-1	4	Sam Morgan's Jazz Band	Steppin' On The Gas	3:01
2-2	5	Kristian Hauger's Jazzorkester	Jazz Hot & Swing	0:39
2-3	6	String Swing	Jazz Hot & Swing	2:29
2-4	7	Jan Johansson Duo	Jazz på Svenska	3:30
2-5	8	as above	as above	1:56
2-6	9	Jan Johansson Quintet	Äventyr i jazz och folkmusik	2:19
2-7	10	Jan Johansson Group	Jazz på Ryska	1:34
2-8	11	as above	as above	2:54
2-9	12	Harry Arnold's Swedish Radioband	Quincy's Home Again	4:08
2-10	13	Quincy Jones Orchestra	Pure Delight	3:59
2-11	14	Einar Steen-Nøkleberg	Grieg Piano Music Vol. 10	2:59
2-12	15	Monica Zetterlund/Bill Evans	Waltz For Debby	3:01
2-13	16	as above	as above	2:52
2-14	17	Arne Domnerus Quartet	Blåtoner fra Troldhaugen	4:33
2-15	18	Lars Gullin	Fäbodjazz	3:03
3-1	19	Jan Garbarek	Tryptikon	4:13
3-2	20	Østerdalsmusikk	Østerdalsmusikk	1:51
3-3	21	as above	as above	0:42
3-4	22	Brazz Brothers	Norwegian Air	3:22
3-5	23	Østerdalsmusikk	Østerdalsmusikk	1:22
3-6	24	SØYR	Čierny Peter	1:04
3-7	25	Østerdalsmusikk	Østerdalsmusikk	3:17
3-8	26	Arne Domnerus Sextet	Ja, vi elsker	6:15
3-9	27	Brazz Brothers	Live At Oslo Jazzhus	4:07
3-10	28	as above	as above	4:22

CD 2

Text Ref.	Track No.	Artist(s)	Album Title	Duration
3-11	1	various Norwegian	Trollstilt	1:31
3-12	2	Arne Domnerus Quartet	Blåtoner fra Troldhaugen	2:55
3-13	3	Østerdalsmusikk	Østerdalsmusikk	1:52
3-14	4	as above	as above	2:21
3-15	5	SØYR	Čierny Peter	5:38
3-16	6	Brazz Brothers	Towards The Sea	4:09
3-17	7	as above	Norwegian Air	3:58
3-18	8	Østerdalsmusikk	Østerdalsmusikk	1:44
3-19	9	SØYR	SØYR	4:02
3-20	10	Orleysa	Orleysa	3:06
3-21	11	Øystein Wang Quintet	Swingende Salmer	3:20
3-22	12	as above	as above	2:35
3-23	13	Jan Garbarek	I Took Up The Runes	5:23
3-24	14	Frode Fjellheim Jazz Joik Ensemble	Saajve Dans	4:28
4-1	15	Jan Garbarek	I Took Up The Runes	5:16
4-2	16	Jan Garbarek/ Niels-Henning Ø. Pedersen	Uncharted Land	5:15
4-3	17	as above	as above	5:25
4-4	18	Arild Andersen	Sagn	5:10
4-5	19	as above	Arv	4:02
4-6	20	Utla	Brodd	2:05

CAVEAT

Note: CD catalogue numbers and names of issuing record companies can be found in the discography, pp. 268 and 269. All the sound illustrations are subject to copyright and their use is permitted by the copyright owners **only** as reference material in conjunction with private study of the text they illustrate. Any other use will constitute breach of copyright and is illegal.

VIDEO TAPE (VHS)/ DVD (located in accompanying case)

CHURCH CONCERT, 12th October, 2001
in Sør-Fron Church, Gudbrandsdalen, Norway
see main text, p. 224 for programme contents

This recording is included for both its rare documentary interest and its relevance to the subject matter of the thesis. The concert was a pioneering attempt to present a programme which taken as a whole crossed what previously had been musical boundaries in the village's music life. The neighbouring kommunes (local authorities) of Nord-Fron and Sør-Fron are important national centres of folk music and folk music education. Sør-Fron kommune has only about 3.000 inhabitants yet it regularly produces folk musicians of high calibre and in more recent years the Vinstra sixth-form college (vidaregåande skule) in Nord-Fron has nurtured the training of all-round music students during their three-year study time from the age of 16. Several of the young musicians on this recording have gone on to further music studies both in Norway and abroad.

Jazz is a much more recent arrival on the local music scene. Fossajazz Big Band was started by kantor James W. Dickenson and a small nucleus of Norwegian enthusiasts in 1994 and has been in permanent activity since then. At least 50% of its members at any one time are of school age. The repertoire of the band ranges from folk music-inspired works to standard big band music.

The string ensembles consist entirely of local musicians. The children are taught in the local authority's Kulturskule and join a junior ensemble at an early age. They carry on the almost exclusively aural tradition but all now learn to read music as part of their education. For dance music the violins are usually joined by accordion, guitar and double bass which fill an accompanying role.

On the present recording some of the teachers from the sixth-form college take part as soloists. A wide range of Norwegian folk music is included. The general listener/viewer without the Norwegian language could well begin with item 7, 'Halling' after Ivar Bråtå, an arrangment by Georg Reiss for big band and solo fiddle, the melody of which can be found in the main text, p.204. This comes c. 22 minutes after the beginning of the concert.

Item 8, 'Vals' after Torvald Tronsgård is a recent arrangement by Børre Dalhaug, drummer with The Real Thing quartet, and is referred to in the main text on pp. 211-213.

James Dickenson arranged item 10, 'Det var ein gong ein liten gut' for big band from a local folk tune. Item 11, 'Bessleiken' is also a local dance melody. Here the arranger Henry Eggen (also principal trombonist in the band) lets the solo fiddler Øystein Rudi present the traditional melody first before the band takes over. There is a piano solo towards the end after which the tutti is recapitulated. After Tom W. Rustad's solo comes an unusual extra item, a duet for billy-goat horn and improvising organist, played by Jørn Simenstad and James Dickenson. The melodic basis is a traditional cow call.

The remainder of the programme consists of traditional Norwegian folk music. Item 18 is a fine Wedding March from Nordmøre for solo fiddle, folk fiddle ensemble and organ, and the concert ends with Dickenson's arrangement of an old Norwegian hymn for congregation, big band and fiddle group.

The recording was made by an amateur photographer from the gallery and allowances must be made for both sound and picture quality. Extra bass should be added for playback.

These technical reservations apart, the performance standard is good, often excellent, and it is hoped that the material will shed light on the 'Norwegianness' of Norwegian music.

It also reflects and documents aspects of music making in just one Norwegian village in the year 2001.