



**CHARLIE  
PARKER**

Live in  
Sweden  
1950

Previous page photo from the left around Charlie Parker: Thore Jederby, Arne Domnérus, Gösta Theselius, Rolf Ericson, and Jack Norén.

**W**hen Charlie Parker toured in Sweden for just over a week in November 1950, the event attracted attention throughout the jazz world. He had visited Europe once before, in the spring of 1949 when he attended the Paris Jazz Festival. Other attempts were made to bring him back to Europe for an extended tour, but the only result was this week in Sweden with a side trip to Copenhagen, Denmark. After that he never returned to Europe again.

The visit was preceded by disturbing rumors about his odd lifestyle. What shape was he in? Could he still dazzle the audience with his ingenious playing or was he just a shadow of his former self? Organizers and audiences were holding their breath. To everyone's delight, the concerns turned out to be unjustified. Charlie Parker was in great shape and gave concerts in front of sold out houses. The audiences were delighted, the critics positive and the Swedish accompanists enthusiastic. Success was on hand.

The musicians who played with Parker during the tour were Rolf Ericson, trumpet; Gösta Theselius, piano (and occasionally tenor sax); Thore Jederby, bass; and Swedish-American Jack Norén, drums. Also included was Arne Domnérus on alto sax. At the concerts, Domnérus



Rolf Ericson, backed by Thore Jederby and Jack Norén, seems to get Parker in a good mood.

along with the other Swedish musicians served as an opening act to warm up the crowd before Parker took the stage.

The veteran was Thore Jederby who was 37 years old. He had been a leading figure in Swedish jazz since the 1930s and now he was engaged

Parker and the others jammed in a cellar restaurant in the Old Town after concerts at the Stockholm Concert Hall.



as bassist as well as tour manager. The other musicians were contemporaries of Parker; Ericson and Theselius were 28, Domnérus 26 and Norén 21 years old.

Three years earlier, in 1947, Jederby heard Parker playing at Carnegie Hall in New York and in a report for the Swedish jazz magazine Estrad he then wrote: "In Charlie Parker, a member of the quintet, we have the true

champion! His saxophone playing is something of its own, absolutely perfect. The finest musician I've heard here.”

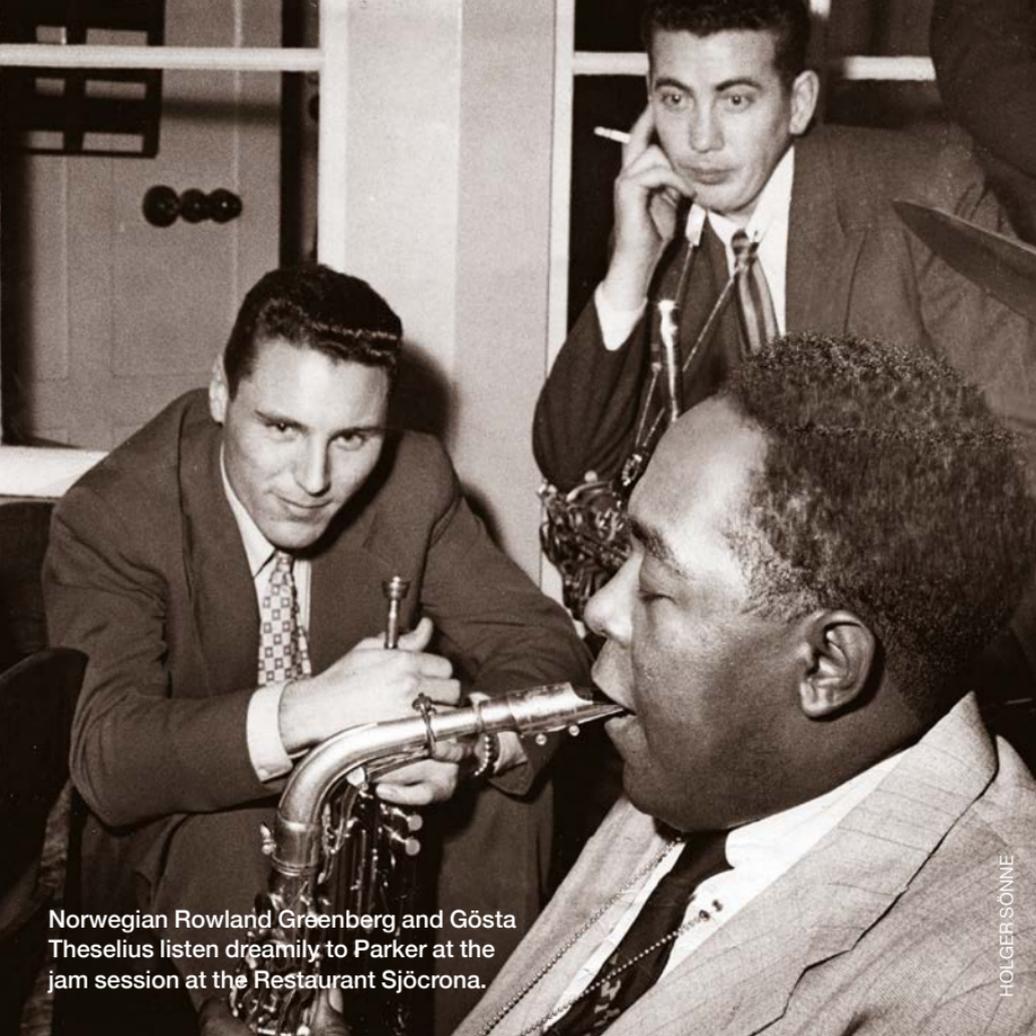
Rolf Ericson had just returned to Sweden after three years in the USA where he had played with Woody Herman, among others. He had also played with Parker. In the fall of 1949, Ericson had been at ‘The Three Deuces’ in New York on several evenings, where he sat in with Parker’s band as a substitute for Red Rodney, to “Parker’s great satisfaction”, according to a report in the Swedish jazz magazine Orkester Journalen.

**A**ccording to his contract, Parker was not allowed to make any recordings during the Swedish tour. Still, two amateur recordings were made. The first one in Malmö on November 22th and the second one in Helsingborg on November 24th. Erik Hellborg made the Malmö recording with a Sound Mirror magnetic paper tape recorder. The two Helsingborg concerts were recorded by Yngve Neglin on a Luxor Magnefon magnetic wire recorder. Neglin also recorded parts of the jam sessions following the concerts. He remembered marvelling at Parker’s alcohol consumption which didn’t seem to affect him in the least: “He was surprisingly sober for being drunk.”

Hellborg and Neglin both explained that the recordings would only be made for study purposes, and Jederby gave the go-ahead. In retrospect, it is clear that the study material eventually reached a much larger audience than Jederby would ever have imagined.

**A**fter Parker's first concerts in Sweden, jazz magazine *Orkester Journalen's* Carl-Erik Lindgren wrote: "For those of us who heard the indisposed Parker in Paris eighteen months ago, these two concerts were especially gratifying. His playing there was an experience I will never forget. It was truly Bird – creating number after number with his inimitable lush imagination, where humor and a big warm heart were the main ingredients. Parker is modern jazz's greatest creative force who inspires every instrumentalist today. And to us, who always loved and highly esteemed him, it was a special source of joy learning that Bird is still creating – not fatigued or limited exclusively to clichés or old ideas. After these concerts we understand better than ever why all young musicians consider Parker by far the greatest genius of modern jazz. No one is more deserving of the term 'genius' than this man, with his never-ending musical ideas."

In his book 'Yardbird Suite', Lawrence O. Koch discusses the Swedish recordings: "The better moments offer a wonderful look at the mature Bird." And he also understands why Parker later lavished such accolades on the Swedish musicians. About Ericson he says that he "in many ways sounds like a combination of all of Parker's trumpeters: he has the virility of Gillespie, the linear ideas of Davis, the 'funkiness' of Dorham, and the brash confidence of Rodney".



Norwegian Rowland Greenberg and Gösta Theselius listen dreamily to Parker at the jam session at the Restaurant Sjöcrona.



Charlie Parker and Erik Hellborg listen to the recording of the Malmö concert

**F**or the first time, everything that was recorded during Parker's tour in Sweden is presented on this album – including the songs with Arne Domnérus. Great effort has been put into the sound quality. Originally the music was recorded at the wrong speed and has so far never been adjusted. On this album you can eventually hear the music at the correct pitch.

*Martin Westin, author of the book  
"Charlie Parker in Sweden – with a side trip to Copenhagen"*

CD 1

## The Dance Hall Amiralen, Malmö

Wednesday, 22 November 1950



The Swedish group – Arne Domnérus, as, Rolf Ericson, tp,  
Gösta Theselius, p, Thore Jederby, b, Jack Norén, dr:

1. FINE AND DANDY (K. Swift/P. James) 4'35
2. OUT OF NOWHERE (J. Green/E. Heyman) 3'33
3. ALL THE THINGS YOU ARE (J. Kern/O. Hammerstein) 8'04

Charlie Parker replaces Arne Domnérus:

4. ANTHROPOLOGY (C. Parker/D. Gillespie) 5'52
5. CHEERS (H. McGhee) 6'36
6. LOVER MAN (OH WHERE CAN YOU BE?)  
(J. Davis/R. Ramirez/J. Sherman) 1'55
7. COOL BLUES (C. Parker) 4'28

# Folkparken (The People's Park), Helsingborg

Friday, 24 November 1950

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## FIRST SET

### The Swedish group:

- 8. FINE AND DANDY (K. Swift/P. James) 4'59
- 9. OUT OF NOWHERE (J. Green/E. Heyman) 4'56

### Charlie Parker replaces Arne Domnérus:

- 10. ANTHROPOLOGY (C. Parker/D. Gillespie) 7'06
- 11. SCRAPPLE FROM THE APPLE (C. Parker) 7'46
- 12. EMBRACEABLE YOU (G. Gershwin/I. Gershwin) 2.41
- 13. COOL BLUES (C. Parker) 6'41

## CD 2

## SECOND SET

### The Swedish group:

- 14. HERSHEY BAR (J. Mandel) 4'58
- 15. MEAN TO ME (F. Ahlert, R. Turk) 5'09
- 16. MOVE (D. Best) 1'04

## Charlie Parker replaces Arne Domnérus:

17. **STAR EYES** (G. De Paul/D. Raye)  
*into ALL THE THINGS YOU ARE*  
(J. Kern/O. Hammerstein) 10'14
18. **STRIKE UP THE BAND**  
(G. Gershwin/I. Gershwin) 5'26



## Late night jam session at the restaurant Sjöcrona, Helsingborg

Friday–Saturday, 24–25 November 1950

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Rolf Ericson and Rowland Greenberg, tp, Charlie Parker, as,  
Gösta Theselius, ts, Lennart Nilsson, p, Folke Holst, b,  
Erik Saxell and Jack Norén, dr:

19. **BODY AND SOUL** (J. Green/E. Heyman/R. Sour/F. Eyton) 11'38
20. **FINE AND DANDY** (K. Swift/P. James) 5'40
21. **HOW HIGH THE MOON** (M. Lewis/N. Hamilton)  
*into ORNITHOLOGY* (C. Parker) 3'46

**DRAGON**  
OF SWEDEN

DRCO 444

