Crossing Musical and Geographical Boundaries:

Dear Old Stockholm

The Swedish Folk Song from Värmland that
Became a Jazz Standard in Stockholm

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Foreword

Before I introduce my research I would like to thank a number of people that have been a great help in writing this thesis. First I would like to thank Kristin McGee, Assistant Professor of Popular Music at the University of Groningen. She offered a great deal of useful comments to earlier versions of my thesis and also helped me with my English. My second supervisor Gillis Dorleijn, Professor of Dutch Literature, has proven his value as an outsider by his comments on my research.

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1 Introduction

“Ack Värmeland du sköna” is regarded as having one of the ultimate melodies which captures the Swedish people’s soul and the Swedish landscape; and still does this today, as a recent article on the tune expresses: "Ack Värmeland du sköna - is there any melody that captures the Swedish people's soul better, mirrors the Scandinavian melancholy, that sets to music the mountains and the forests and the lakes, the long dark winters?" (OJ 06/2010, 26).

Several American jazz musicians made the jazz standard “Dear Old Stockholm” famous, in particular Stan Getz and Miles Davis. The “original” is the Swedish folk tune already mentioned, “Ack Värmeland du sköna” (Oh Värmland you beautiful). The two titles imply an interesting issue as a result of the shift in place, Värmland being a rural province in the west of Sweden, whereas Stockholm is the capital of Sweden.

The tune is particularly interesting because it has a long history in Swedish jazz and also outside Sweden. Therefore an analysis of different versions offers an interesting insight into the sociological, historical, and musicological position of the song.

In this thesis I would like to investigate the relationship between music and place by analyzing various recordings of the tune by Swedish as well as American musicians in order to analyze in what way different versions are connected to Stockholm and/or Värmland. I will pay special attention to the ways in which connections to place and cultural identity are articulated by looking to discursive as well as musicological processes.

Furthermore I would like to investigate notions of “Swedishness”, i.e. elements that represent Sweden or are seen as typically Swedish. I will look at different ways in which the idea of something “Swedish” in jazz is relevant and how notions of this have changed over time because of cultural and musical practices. The role of jazz records and live concerts creates an interesting field of tension in this case because of the strong connotations of folk music attached to the process of building a nation-state during the national romantic era and later, the international or cosmopolitan character usually connected to jazz music. Moreover folk music is often associated with rural areas, whereas jazz has most often been treated as an urban phenomenon. Another interesting issue is that of the text belonging to the tune, which
is left out in some versions. Therefore I will also investigate the way the text is connected to a place.

All Swedish sources I present here are translated into English by me. The title of the folk tune can be written differently when it comes to punctuation and capitals. The song is also referred to as “Ack Värmeland” (O Värmland) or even as “Värmlandsvisan” (The Värmland song). I have chosen to stick to the title and notation that is used most: “Ack Värmeland du sköna”. In quotes I have not adjusted the name. In Sweden capitals in titles are only used in the first word and names so where the titles I use are of Swedish songs or of versions released in Sweden or quoted in Swedish, I have chosen to leave them as they are.

1.1 Research Question

The research in this thesis concerns four jazz versions of a tune that is regarded as a folk song. The central research question in this thesis is as follows: How are these different versions of “Ack Värmeland du sköna” connected to a place – either in Värmland or in Stockholm?

To answer this question it is important to note that it is jazz versions of a folk tune that are central here. A first question would thus be: What is the difference between folk music and jazz? Questions of genre and historicity arise from this question suggesting the relevance of changing context for the interpretation of the tune from folk music to jazz: What does it mean when a tune is a folk song or a jazz song?

To further analyze the connection to place it is important to wonder what it meant to play jazz in Sweden in order to better understand the historical and sociological history of jazz in Sweden. And finally I examine more generally what ways a song can be connected to notions of place. Here I focus on how music can be connected to a place through its musical qualities as well as how it is connected to place through discourse.

One of the central issues in this thesis is the question of genre. The performance of folk music has been linked to cultural cohesion, whereas jazz was the strange and sometime threatening music from outside. Another important concept is that of the nation and how connotations to the nation have changed in music from the early twentieth century to the late sixties. Its construction through the collection of
folk music is relevant in particular in the way it represented, or was supposed to represent the nation-state. In the context of jazz in Sweden race is also an essential issue. The notion of the soundscape as a sonic landscape is relevant as well, in relation to music and in the representation of the nation-state.

1.2 Theoretical Perspective

Rather than using a musicological perspective I find it valuable to look at Swedish jazz from a more ethnomusicological point of view. Central in my perspective is that the meaning of music is not only to be found in its musicological characteristics but also in its historical and sociological position in society. I find it important to study music in the culture it is relevant in and not limit the horizon only to the music itself, but also to the way in which music is given meaning by its discursive articulations.

1.3 Methods

I want to make an analysis of the discourse of the reception of different versions of “Ack Värmland du Sköna” and its performers in the Swedish jazz press, with special concern for the way it is seen as “Swedish” jazz. Furthermore a survey of existing literature on the subjects of the thesis and the comparison of writings from different disciplines is enacted, varying from cultural geography, musicology, history and literature on subjects such as identity, folk music, jazz, race, ethnicity and nationalism. With the help of theories from these disciplines I would like to relate presentations of the tune to notions of identity and landscape. I will use R. Murray Schafer’s work on the soundscape; a sonic interpretation of the landscape, to discuss the way folk music has been used to represent certain areas. Johan Fornäs and Jan Bruér’s writings on jazz in Sweden are helpful to understand the particular jazz interpretations of this tune and relate them to notions of “Swedishness” and the discourse surrounding the reception of the different versions.

I also carried out a personal qualitative interview with Bengt Hallberg in Sweden to hear a first-hand account of the recording of “Ack Värmland du sköna” in 1951 to understand more of the intentions surrounding the first jazz version of the tune as well as different reactions to it.
2 Concepts and Theoretical Background

In this chapter I will present the concepts and theoretical background to my research in recent and relevant literature concerning jazz and folk music especially in Sweden and I will discuss the relation between music and place. Here I will lay the basis for my analysis. As stated in 1.1 I will also engage with questions related to how the genres of jazz and folk music are defined in Sweden. Then I will discuss the historical and sociological context of jazz in Sweden. After that I focus on the connection between music and place by looking to the nation and how the typical characteristics of the Swedish nation can be theorized. Relevant to the concept of nation, I also scrutinize how race informs the reception of jazz in a Swedish context. Finally I will discuss how music can be connected to a soundscape, a sonic approach of the landscape.

2.1 Questions of Genre

Since the original version of “Ack Värmland du sköna” is regarded as a folk song and later recordings of the tune were jazz interpretations, issues of genre will form an important part of a thorough analysis of the different versions of the song. Therefore I would like to consider here what effect genre has on the interpretation of a tune, musically, sociologically as well as historically. Rather than starting to define the genres of folk music and jazz I would like to start with reflecting on what genre is.

Genre is often perceived uncritically, even though every genre presumes a more or less distinctive set of characteristics, as Fabian Holt points out in his book Genre in popular music. He investigates how people use genres as a way of understanding music; he describes genre as a category of music with its own characteristics stating: “At a basic level, genre is a type of category that refers to a particular kind of music within a distinctive web of production, circulation, and signification” (Holt 2). From this it follows that genre not only affects musical characteristics, but also impacts on the social and historical aspects of music, it lies outside the musicological attributes of music, since music of a particular genre is intertwined with the ways in which music is produced, consumed and how people give meaning to it. Genre exists in the minds of people that like or dislike certain music and it exists in the discourse surrounding music and their interpretation of it is
based on the way it is embedded in their social lives: “Genres are identified not only with music, but also with certain cultural values, rituals, practices, territories, traditions, and groups of people” (Holt 19).

Another important observation is that genres are fluid rather than stable categories. Time is an important variable, because over time genres or the things they are identified with can change, as social groups change and as the distinctive web of production, circulation, and signification changes. A second variable that causes the fluidity of genres is geographical, because the historical and sociological situation is different in different places. Jazz as a genre is a good example to illustrate this, with New Orleans as an early center in history shifting later to New York and eventually various centers in Europe: “(…) jazz has a complex transatlantic geography. Jazz has appealed to cosmopolitan sensibilities and had shifting centers throughout history (…)” (Holt 81).

Jazz exists in a global sense as a relevant genre in the US as well as in Europe. Even though this genre is present in many different places and is classified under the same name jazz is not the same everywhere, quite the contrary. Because of the social and historical implications of the genre “jazz” it means different things in different places because jazz is embedded in different cultures. Fabian Holt argues that local culture is always relevant in the definition of genre even if a genre is perceived of as being particularly global. The way people experience music and the way they rate music can be different in different places and thus it is important to consider in what network the music or artist is situated and how it is connected to a certain place:

(…) even though a genre always involves a translocal network, it is strongly embedded in local contexts and conceived differently in different places. Local jazz cultures, for instance, cannot be viewed merely as variations of one general jazz culture. Musical experience and musical value, moreover, are particular to cultural locality (Holt 146).

Whereas genres thus can be perceived differently in different places the notion of genre implies some degree of similarity. To belong to a genre a piece of music has to have something in common with other pieces of music that belong to the same genre. One could argue that it is not so much the music that is important to define the genre, but rather how it is experienced and given musical value or meaning. This means that it might not be useful to make musicological distinctions. Rather, genre differences should be connected to discursive and distributional practices as well and as a way to distinguish music cultures. It is in the myths and ideologies surrounding it that genre is defined:
Today, it no longer makes sense to view art, folk, and pop music as separate cultural spheres or as a trichotomy into which all musics can be organized. But the categories are still relevant for distinguishing between different forms of musical culture in more particular forms. Also important is their existence as myths and ideologies. Folkloric images of life in a rural past, for instance, have been a major source of fascination in popular music, even in urban settings, where people had little or no experience of what they endorsed. Like other forms of expressive culture, music has the capacity to stimulate the human imagination and mediate between myth and reality (Holt 31).

Even though we, as musical scholars, might not find it useful to distinguish between different genres as folk and jazz here, the ideas of folk and jazz or their myths play an important role in the reception of the different version of “Ack Värmeland du sköna”.

2.2 Genre Myths and Jazz Myths

As I have established above, myths and ideologies have been important in distinguishing between genres. The next question would be how they help to define a genre. Therefore I would like to analyze here how the genres of folk music and jazz are defined by a myth that I will call the genre myth, the discursive practices that define the genre. In the analysis we also have to take the fluid characteristics of genre, here especially time and geography, into account. Finally these myths should be connected to place to understand how different versions of “Ack Värmeland du sköna” are connected to a particular place. The idea of a myth is interesting and important here because it is distanced from reality. It emphasizes the importance of the discursive practices rather than the aspects of music that can be analyzed musicologically.

*The folk music myth*

The way in which the German philosopher Johann Gottfried Herder (1744-1803) saw folk music has had a large impact on the notion of folk music. He argued that folk music was an expression of the peasants in which the “Volksgeist” or the soul of the people could be found. This “Volksgeist” also defined the nation, it was the very soul of the nation and as this folk music was thought to be very much rooted in a nation and thus explicitly geographically connected to it. Every nation was thought to have its own unique folk music tradition. As, for example, Béla Bartók argues how the national character of Hungarian folk music is preserved despite some “alien” influences: “That these alien influences did not seriously interfere with the national character of Hungarian peasant music at the new stage in its evolution is the best
possible proof of the independence and creative power of the Hungarian peasantry” (Bartók 80). In scholarly works like Bartók’s, nationalist claims were not rare as scholars researched their nation’s folk music.

The ideas of Herder were very influential in Sweden as well and in the nineteenth century different scholars started to collect folk music that was to be found in different parts of Sweden. These collections had a clear nationalist character. To find the proper Swedish “Volksgeist” not just any folk music would suffice, the collectors had a clear idea of what folk music should be like, what characteristics it needed to possess to belong to the genre of folk music.

One of the most interesting characteristics in the context of this research is that folk music was to be found in a certain place. Real folk music was to be found in the countryside, as far away from the city as possible. The city was thought to have a negative influence on folk music, because influences from the city affected the ancient character of folk music. As we see when we look to almost all folk music collectors in Europe at the time the city was regarded with suspicion. The collectors wanted to escape it and be: “(…) out of reach of the questionable blessings of urban culture” (Bartók 12).

The Swedish collectors of folk music thought that in the rural areas of Sweden the people were still close to nature and here proper folk music could be collected: “In the collecting of this national treasure, the view was averted from the city, to those who stood closest to nature – the peasants” (Ivarsdotter-Johnson 55). Here the “old” Swedish peasant culture was still thought to be unaffected by the modernity of the city and it was indeed the “old” music the collectors were after; they best fulfilled the anticipated characteristics of the genre. In the process of collecting they only notated music performed on instruments that were “old”, music played on accordion, for example, was not to be collected since the accordion was a relatively new instrument: “At the same time only such music was included that was performed on the old instruments, such as fiddle, clarinet, horn, birch bark pipe and vocal music” (Ivarsdotter-Johnson, Ramsten 243).

The first collection of folk songs Svenska folkvisor från forntiden (Swedish folk song from antiquity) was published by Erik Gustaf Geijer (1783-1847) together with Arvid August Afzelius (1785-1871) between 1814 and 1818. They were both prominent members of Götiska Förbundet (Geatish Society or Gothic League) a society of artists and academics that wanted to recreate the spirit of the ancient times.
It is no coincidence that this occurred right after Sweden had lost Finland as a result of the Napoleonic wars and thus there was a need to relive a past in which Sweden was a powerful country. The collection of folk music was a way to retrieve this spirit of the old history of Sweden:

There were a lot of Gothicist ideas behind the ‘discovery of the folk music’ – the budding study of the ancient past and folklore and the interest in the Swedish heritage of folk songs and melodies, where the first big effort was made by the society brothers [of the Geatish society, MK] Erik Gustaf Geijer and Arvid August Afzelius (…) (Tegen & Jonsson 22).

After their collection many more would follow.

So we see that there was a clear conception of folk music as a rural and old phenomenon in which some kind of national characteristics could be found. The “proper” and “pure”, which mostly meant “old” folk music, was to be found in the most rural areas.

The jazz myth
Rather than existing in the countryside and being old, jazz is associated with the city and modernity. Whereas most people in Sweden had a clear idea of what folk music was, namely as described above, what jazz meant was more ambiguous, partly because it was a popular music so its meaning was formed in a more or less public debate rather than through scholarly discourse.

In his book Moderna människor: Folkhemmet och jazzen (Modern people: Jazz and the Swedish Welfare State) Johan Fornäs describes the reception of jazz music in Sweden in the period from 1920 to 1950 and pays special attention to its relation to Swedish society. He argues that in its early days the word ‘jazz’ was used to indicate a dancing style but that it was not connected to an Afro-American musical tradition as it was in the US: “The designation ‘jazz’ was used throughout the 1920s often very vaguely for a slightly swinging dancing style, rather than for a specific Afro-American tradition” (Fornäs 21).

Fornäs continues to argue that the propagation of jazz in Sweden coincided with economic growth and jazz became a symbol of the ambition at the time to find ways forward and not to go back to the catastrophic World War. Together with other modernist currents such as functionalism in industrial design and architecture and the development of the modern Swedish welfare state, jazz was very much an expression of the modern time that had dawned. Rather than regarding the city and urban life with suspicion its modernity was embraced. The city and modernity were closely
linked: “Now, at last, the urban modernity would be tried out widely in everyday life and at home, with modernism and mass-consumption, functionalism and the founding of a welfare state” (Fornäs 19). Here we see also how the production, circulation and signification, as Holt suggests, play an important role in the definition of the genre. Jazz music indeed was characterized by the way it was produced. In Sweden jazz was heavily mediated and distributed in modern forms such as the radio and on records and in this way the modernist character of it was emphasized; through radio and recordings the mass-consumption of music was possible. It was only later, in the 1930s, that American hot jazz musicians came to Sweden to perform live shows.

In the 1940s the idea of the genre changed, as did the sociological situation in Sweden, and the political situation in the world. The outbreak of the Second World War led to a critique of modernism and nostalgic imagery gained currency over modernist art forms. Functionalism was still a dominant current in Sweden and played an important role in everyday life, whereas at the same time there was also a nostalgia for the vernacular and Swedes were looking more to themselves than to other countries. In jazz a similar schism occurred during the 1940s:

Jazz was inscribed in such tensions and was varying between either being domesticated by being connected to vernacular rural folk traditions or, contrarily, being made into the most urban signature of the young generation. (Fornäs 30).

For jazz that meant that there was a traditional current that was inspired by the early jazz from New Orleans, Dixieland jazz, that was music to be danced to and on the other side an avant-garde current came into existence with different styles such as bebop and later cool jazz.

With the popularity of jazz there was a shift in orientation. So far Sweden had mostly taken Germany as an example on a cultural level as well as on a more general level. Germany was in a sense a guiding country for Sweden. After the First World War Sweden turned away from Germany and looked to the other side of the Atlantic instead: “Whereas former popular culture had chiefly mediated contacts to the old great powers of Germany, France, and, to a certain degree, England, jazz instead connected to the US” (Fornäs 20). Jazz was thus a re-orientation for Swedish culture that embodied change and the new times that were lying ahead.

Jazz was closely linked to the US, and as Gebhardt mentions, it was a symbol of the US and of the newly gained power: “To paraphrase an early critic, jazz, like cinema and the dollar bill, was recognized as one of the privileged signs of American
power” (Gebhardt 28). In Sweden the predilection for the US was very much connected to jazz as Bruér argues it was fashionable to like jazz in the 1950s and relates that to the supposed Americanization of Sweden:

Sweden is often, somewhat simplified and controversially, considered the most Americanized country in the world outside the US, which has influenced fashion, language, journalism, entertainment, film and not least music. It was ‘fashionable’ to appreciate jazz when growing up in Sweden in the first half of the 1950s (Bruér 50).

In contrast to folk music, jazz music was an expression of modernity, closely linked to urban life, especially in the avant-garde styles of jazz. It embodied also Sweden’s reorientation from the old European powers towards the US, since jazz was very much associated with the States.

Jazz myths

Now we have a good idea of the general genre myth, as I called it, of folk music and jazz. But apart from these myths defining a whole genre, jazz music is characterized by myths surrounding songs or performers and the notion of the jazz musician as an icon. In his recent book on jazz icons Tony Whyton researches heroes and myths in the jazz tradition. He argues that jazz has its icons that take a central role in the genre of jazz. Whyton states that the jazz icon is more than just a mortal musician: “The jazz icon is more than just a talented musician, he is often perceived as having god-like powers and abilities that cannot be acquired by learning alone” (Whyton 23).

Another point is that jazz musicians were often seen as “Other”, as the discourse of race in jazz history in the US shows. By regarding the jazz icon as having non-human abilities this otherness was further emphasized: “The synergy between the jazz narrative and genius myths also stems from the perception of the African American musician as cultural Other” (Whyton 23-24). More on jazz and race will follow later.

The genre myths as discussed above, for example the myth of the jazz musician as a super-human musician are ideals and, as I argued, the idea of the myth implies that they are not necessarily wholly similar to reality. This leads to the notion of virtuosity that Nicholas Gebhardt attempts to theorize in his book Going for Jazz in which he relates musical practices of jazz to American state ideology. He focuses on the social context of the jazz act in capitalist society to describe the virtuosity of jazz musicians.
Gebhardt distinguishes the jazz act from the jazz form. The performance of jazz music, the jazz act, is an attempt to realize the jazz form, the goal to which the jazz act strives. The ultimate form a jazz act results in is related to the myths surrounding jazz and the creation of it, the act, in the place it is made. By the virtuosity of a jazz musician, the way he or she executes the jazz act, is given meaning:

(…) the form of the jazz act was made from the social ‘situating’ and ‘orienting’ of musical practices in time as an act of virtuosity. When I describe the virtuosity of the musical act, what I mean is the particular stance or attitude that gives the act its practical coherence and social meaning (Gebhardt 16).

Two aspects guide the role of virtuosity in realizing the jazz form: on one hand there is the skill of the musician, and on the other hand the social basis for the act. In Gebhardt’s eyes virtuosity is then the way the musician invests meaning into the music and the way that process is monitored by the public through interpretation of the music and in turn an investment of new meaning in the music:

(…) the virtuosity of the act constitutes the relation between the jazz musician’s act of ‘making’ and his or her skilled musical ‘ways,’ while at the same time constituting the social basis of the act, or, in other words, the act’s objective meaning in history (Gebhardt 17).

Ultimately the act’s meaning in history is formed here by the way the public relates the virtuosity of the musician as a jazz musician and how the act of jazz is related to the genre myth of jazz and other myths surrounding jazz.

To Gebhardt ideology is a way in which human consciousness is ordered in a certain period of time: “My argument then is that ideology is the historical systemization of human consciousness” (Gebhardt 25-26). Myths and ideology in jazz are central ways to systemize consciousness in jazz, and as Holt argues, they are central to notions of genre. These myths and ideology are thus part of the jazz form in Sweden and it is through virtuosity they are invested in it. The Social dimension of the jazz act and the way a jazz musician invests his skill in the jazz act thus determine the meaning of jazz, so this is what an analysis of the jazz act in Sweden should focus upon.

2.3 Acts of Jazz in Sweden

The end of the First World War marks the introduction of jazz in Europe. From Paris, soon established as a jazz center in Europe, American musicians retired from fighting sought to play in different European countries including Sweden. Even though their
stays usually were short they managed to introduce a new style of music in different European places.

In the early years jazz was very much intertwined with entertainment. After the import of jazz music in the 1920s people started to have notions of jazz as a dancing style and different from the situation in the US, jazz was not so much seen as an Afro-American musical tradition, as argued in 2.2, rather, jazz was to many Swedes related to dancing and a more general form of entertainment.

Famous American jazz musicians came to Sweden to play in the 1930s. The visits of jazz trumpet player Louis Armstrong in 1933 and saxophone player Coleman Hawkins in 1935 especially contributed to the consolidation of jazz music in Sweden. American jazz musicians were appreciated by the Swedes, both by musicians and a more general public: “Guest performances by leading American jazz musicians, in concert parks and on the stage, have been appreciated elements by the Swedish public – and the musicians’ associations (...)” (Bruér 49). At the same time it became clear that jazz was not a mere craze that would disappear after a period of great popularity but was in Sweden to stay.

The 1940s were characterized by isolation and even though Sweden was neutral in the Second World War travelling in and to Europe was very difficult and thus American jazz musicians did not perform in Sweden. Swedish jazz musicians were, nevertheless, active and started to play an ever more important role. In 1940 the movie Swing it magistern (Swing it Schoolmaster) starring the young singer Alice Babs, was released. After her role in the movie Babs became one of the first Swedish jazz stars.

After the war American artists started performing in Sweden again and the frequency of their concerts was increasing. Especially in the 1950s many Americans toured Sweden and different foreign jazz musicians were to be seen throughout the decade, injecting new impulses into Swedish jazz life: “This regular supply in Sweden of (mostly) American jazz musicians gave many impressions and starting points for Swedish musicians and a Swedish audience” (Kjellberg 1985, 139). These visits were also relevant for jazz life in Sweden because the American icons would play together with Swedish musicians and often recorded songs with them. Some of the musicians only came to Europe to perform in Sweden, such as the visits of Charlie Parker in 1950 and Stan Getz and Lee Konitz in 1951.
It was at this time Swedish musicians started to play a more serious role in the jazz scene, in Sweden and even outside of the country: “Even though a lot of qualified jazz music had been played in our country [Sweden, MK] for many years, it is not wrong to assert that Swedish jazz only at around 1950 started to be mature and independent” (Bruér 47). This concerned Sweden but even outside of the country Swedish musicians were popular, such as baritone saxophone player Lars Gullin and pianist Bengt Hallberg who were noticed in the US after recording with Stan Getz in 1951.

At the same time different currents of jazz arose. On one hand there was the revolutionary bebop style of jazz and on the other hand was the more traditional swing style. Interestingly jazz was still regarded as a music to dance to, including the more avant-garde styles of jazz whereas in the US they had become listener’s music since the 1940s: “Jazz constituted to a great extent the center of dancing music – remarkably enough – one danced here and there even on the most advanced styles of jazz. It was the broad dancing public that formed the spine in the provision of many musicians” (Kjellberg 1985, 129).

Jazz thus belonged to the places people went to dance. One of the foremost jazz clubs in Sweden was Nalen in Stockholm where youngsters would dance to jazz almost every night and where jam sessions were held. Dancing music was paramount, but there was also a small scene called “Harlem” for performances without dancing. The club had a very open character thanks to its cheap admission and cheap drinks. Nalen had several house bands that hosted the country’s leading and upcoming jazz musicians. The leading house band was Domnérus’s Orchestra led by Arne Domnérus. Lars Gullin, Jan Johansson, and Georg Riedel are just a small selection of Swedish musicians that played in the band. Monica Zetterlund was also involved in the band; she became their vocalist in 1958. It is interesting to see that Nalen was alcohol and drug free and that it co-operated closely with the authorities, different from jazz clubs in the US and also different from the jazz scene in Paris and other European jazz centers:

When it comes to the country’s leading jazz establishment there was for many years Nalen in Stockholm, without an equivalent anywhere else. Nalen was different from foreign jazz venues, not in the least American jazz clubs, by its alcohol free and youth club like milieu. (…) The welfare state’s social and cultural values were significant, there should be order as well as well as an anchoring in the society’s apparatus, e.g. by contact with different kinds of authorities (Bruér 143).
During the summertime Nalen would be closed and its band would travel to the folkparker (people’s parks) all over the country. These people’s parks are a typical Swedish phenomenon and were some kind of amusement parks that had existed since the turn of the century and arose from the folkbildningsrörelse the movement of adult education that focused on education and culture and was connected to the social democrats and was thus connected with the building of a Swedish welfare state. These parks were places to spend spare time and had dance halls and a concert hall. There were also cafés, but no alcohol was served. As Jan Bruër argues they contributed to the prominent position jazz had in Swedish society. They are: “(...) a significant factor regarding the strong position of jazz in our country [Sweden, MK]” (Bruër 55).

These people’s parks were abundant in Sweden, according to Bruër the coordinating organization of people’s parks in Sweden (FPC) counted over 200 parks and around 120 dance orchestras in 1953 (Ibid.). The extent of professionalism of the people’s parks and their bands varied and during the summertime when they were opened, the bigger jazz bands from Stockholm and from Göteborg (Gothenburg), such as Domnérus’s had daily performances all over the country. Some American musicians also did extended tours at different people’s parks, even in the early 1960s when Swedish jazz bands were not that coveted anymore in the parks, such as Quincy Jones in 1960, Count Basie in 1962 and 1963, and Duke Ellington in 1963.

The center of jazz music in Sweden was, however, Stockholm. Despite the abundance of people’s parks all over the country and that jazz musicians played in the countryside as well as in the cities, and that some of Sweden’s greatest jazz musicians came from Göteborg rather than Stockholm (such as Bengt Hallberg and Jan Johansson) the center of jazz in Sweden was Stockholm: “Who aimed for a career [in jazz, MK] had, as in many other fields, to go to Stockholm” (Kjellberg 1985, 63). Stockholm was not just the biggest city of Sweden; it was also the place where important institutions in jazz life had their seats. The national radio stations and most record labels were based in Stockholm, which concentrated almost all recording activities in the city. That, combined with jazz establishments such as Nalen, with regular guest performances of foreign jazz musicians and the house band, made Stockholm the most important place for jazz in Sweden and eventually even the pianists Bengt Hallberg and Jan Johansson moved there.

A successful Swedish record label was called Metronome, named after one of the leading American magazines on jazz music. It was not the only Swedish jazz
record label but it played the most important role in Swedish jazz culture. Almost right from its beginnings in 1949 it was successful, also because it had strong connections in the US, thanks to Claes Dahlgren who proved to be a successful promoter of Swedish jazz in the States. Therefore there was a lot of interest in Swedish jazz even in the US:

It started when the American record label Prestige got remarkable sales success with some of James Moody’s Swedish Metronome recordings from 1949, which contributed to the interest in other Swedish recordings. Also Stan Getz’ recordings for Metronome in 1951 got good attention and contributed Bengt Hallberg and Lars Gullin to become a ‘name’ in American jazz press (Bruér 73).

But this did not only mean that jazz from Sweden reached the US market, first recordings from American jazz musicians made in Sweden and later recordings by Swedish jazz musicians, it was also a good deal for Metronome. In exchange for the recordings they made in Sweden they enabled American records to sell in Sweden:

(…) several of the company’s Swedish recordings were published in the US – which from an international perspective was unique – and in return they received American recordings of new jazz music that were issued on Metronome’s label in Sweden (Bruér 172).

This deal thus meant that many new American recordings were available in Sweden and new currents in jazz reached Sweden relatively easy. The label was also the first to introduce the LP in Sweden, which they introduced in late 1950 with American recordings of Stan Getz.

In Sweden two important jazz magazines existed: Orkester Journalen (The Orchestra Journal), often referred to as “OJ” and Estrad (Stage). These magazines were made by and for jazz enthusiasts and contained discussions of hot topics, reviews, interviews with jazz musicians, and very elaborate articles with news from the jazz scene in the US.

Claes Dahlgren (1917-1979), born as a second-generation immigrant in the US but raised in Sweden, moved to New York in 1949 where he worked for record label Metronome. He also reported from the US in Orkester Journalen and he made radio shows for Swedish as well as American radio. Dahlgren was a key figure in the promotion of Swedish jazz in the US and also a journalist who provided the Swedish jazz press with the latest insider news from the US.

Another important figure was Leonard Feather (1914-1994) a jazz journalist born in England who worked in the US since the 1940s. According to Bruér, Feather contributed to the success of Swedish jazz in America as well, as he invited Dahlgren
to present Swedish jazz in his radio shows: “He did a lot to launch Swedish jazz in the USA, e.g. by his regular, periodically daily, radio broadcasts. On several occasions he invited Claes Dahlgren to his show ‘Jazz at its best’ where Dahlgren presented Swedish [jazz, MK] records” (Bruér 75).

In the late 1940s bebop had arrived in Sweden, but it was cool jazz in particular that was very central for Swedish jazz musicians such as Gullin and Hallberg. Gary Giddins and Scott DeVeaux describe cool jazz as antithetical to hot jazz; it was less wild and missed the aggressive improvisations so characteristic in bebop. It was a reaction to bebop, a more laid-back approach to jazz: “By the early 1950s, cool was used to describe a particular school of jazz born out of bebop that had a light, laid-back, reticent quality” (Giddins & DeVeaux 339). The new current in jazz determined a significant part of the Swedish jazz sound of the 1950s: “Especially in the beginning of the fifties the new cool jazz became (…) an ideal for many jazz musicians in the country, something that stayed with some of them for many years” (Bruér 88).

One of the most influential recordings in cool jazz was made by Miles Davis’ Nonet (see also 3.1.3) recording several tunes in different sessions in the late 1940s, which were released in 1950 as The Birth of the Cool. They left the revolutionary and radical style of bebop behind and their musical expression became more harmonic and lyrical:

After the Herculean improvising, which dominated bebop, the nonet’s carefully codified playing distilled such elements as bop rhythm and its abstruse melodies into a smoothly tailored package, still fresh, but with prearranged structures displacing spontaneity (Cook 22).

Despite Miles Davis’s great share in the formation of the cool jazz style it was mostly associated with white jazz musicians: “As cool jazz grew in popularity, it was usually associated with white musicians who relocated from the East Coast to California (…)” (Giddins & DeVeaux 339). Lee Konitz (1927) (alto saxophone) was one of the white musicians in the Miles Davis’s Nonet who visited Sweden on different occasions and was appreciated¹.

The pianist Lennie Tristano (1919-1978) was one of the most prominent musicians of cool jazz. His musicianship is characterized by influences from Europe, as well as the African-American tradition: “He admired Charlie Parker, but his

¹ Konitz even played his own version of “Ack Värmeland du sköna” on a Swedish TV show in 1965 together with Jan Johansson.
approach to jazz reflected his schooling in European classics” (Giddins & DeVeaux 340). His style came to be influential in Sweden, not in the least for Bengt Hallberg.

The 1960s are often regarded as a crisis period for jazz in Sweden in contrast to the 1950s that are often characterized as the golden years. Jazz was changing whilst rock and roll was taking over the function that jazz had as popular music and so jazz transformed from being dancing music to listening music: “It was then jazz started leaving the people’s parks and dance halls and became in the first place listening music, which simultaneously changed the musical expression/content and the social situation of the genre” (Bruer 14). But the divorce between jazz and the people’s parks was not immediate and total. Jazz singers such as Monica Zetterlund, who had both jazz tunes and schlager songs in her repertoire, were still successful in the people’s parks.

Since 1960 jazz had become a less dominant aspect at Nalen and in the middle of 1961 it became increasingly a place for the more recently established pop music: “Nalen’s last big season from a musical jazz point of view” (Bruer 149). In April 1962 a restaurant called “Gyllene Cirkeln” (The Golden Circle) was opened in Stockholm. It offered food, but its main attraction was jazz music. From the very beginning it was successful, in the first year it was open it welcomed 42,000 visitors and American musicians such as Coleman Hawkins, Bud Powell, as well as Swedish musicians such as Monica Zetterlund and Lars Gullin: “42 000 visitors were counted, which makes an average of 120 guests a night; 85 musicians have been engaged – 23 Americans, three Poles, and the rest Swedes” (Foerster quoted in Kjellberg 1985, 217). The shift from Nalen to Gyllene Cirkeln as the jazz establishment embodied the shift in jazz from dancing music to listening music.

When free jazz reached Sweden in the 1960s it was not generally embraced as the new way to play jazz but quite the contrary. At the same time, the influential Swedish pianist Jan Johansson, one of the greatest Swedish musicians of the decade who also played a lot with Stan Getz, distanced himself from the free jazz style and became acclaimed for his jazz influenced by folk music. In 1961 a program in which folksy melodies were arranged for a big jazz band was broadcast on the radio. It was well received and in 1962 the LP Old folklore in Swedish modern was released and marked the beginning of the mixture of jazz and folk music or the marriage between the two styles, as Kjellberg states: “(…) the marriage between jazz and Swedish folk music has officially started (…)” (Kjellberg, 1985, 238-239). And in the years to
come Johansson's famous EP’s and LP *Jazz på svenska* would be released and received with overwhelming enthusiasm.

### 2.4 Swedishness, Nationalism, and the Racial Imagination

As postulated in chapter 2.1 the meaning of a genre is connected to a local culture and since we are looking at a style of music that originated in the US and was introduced to Sweden, it is important to consider the influence of notions of race on the conception of the “jazz act”. Furthermore our attention should be drawn to the way nationalism is expressed in music and what is “Swedish” about music since we want to investigate how different versions of the song “Ack Värmeland du sköna” are related to a place.

Gebhardt’s understanding of the jazz act is very much connected to the very particular historical conditions of the US. An important question here for us would be how the particular conditions were different or similar in Sweden and what that means for the jazz act. Sweden, for example, does not have the same history of slavery, racism, and cultural and economic segregation as the US does and even though there are some similarities with American society in Sweden, capitalist ideas dominant in the US had a much different role in society and were interpreted differently. So it is important to examine in what ways the jazz act attempted to create an “authentic” jazz form in Sweden. Here we will examine the particular situation in Sweden as related to the Swedish enactment of jazz.

As argued above jazz in Sweden was very much a modernist form of music and as Fornäs argues it became very much linked to modernity. As previously argued it embodied a reorientation towards the US. Jazz was also seen as something that came from outside:

> Jazz came from the outside and was found to be congenial with the spirit of the new time. It was raging through the Swedish landscape as a storm wind and became a key symbol for the 'modern' and provoked changed approaches to one’s own and other’s identities (Fornäs 13).

Jazz was thus closely connected to modernity. Not in the least place because it reached its public mostly in mediated form on radio broadcasts or on records. The introduction of new media was simultaneous with the introduction of jazz.

Sweden does not share the past of racial segregation that has been acknowledged as an important phenomenon in jazz in the US. Gebhardt argues that
the jazz act is: the performance of jazz in a society where racism is intimately intertwined with its slavery past: “(...) what is repeated in the jazz act is the attempt to actualize the jazz form under the specific historical conditions of a racist, capitalist society” (Gebhardt 15).

Matters of race were reflected differently in Sweden than in the US, as Swedish society at the time hardly had any members with non-European progeny. Nevertheless, in the perception of jazz music notions of race were relevant. Jazz musicians were often seen as “others” and therefore it was long thought to be impossible to connect the emotions of jazz to a Swedish reality: “To translate the feelings and experiences of the black people straight to Swedish expressions and life forms, that existed in the foundations of jazz, was actually impossible” (Fornäs 253).

Race thus is an important aspect in the reception of jazz in Sweden and to theorize this way in which the “other” is constructed I incorporate the concept of racial imagination as used by Ronald Radano and Philip V. Bohlman to theorize race as it relates to the reception of genre. Their definition is as follows: “(...) we define ‘racial imagination’ as the shifting matrix of ideological constructions of difference associated with body type and color that have emerged as part of the discourse network of modernity” (Radano, Bohlman 5). The racial imagination is thus the way in which people think of differences between people based on race. In the European context, this became part and parcel to music’s construction in a modernist context.

This racial imagination plays an important role in the way music belongs to people or is owned by people, as we have seen how jazz was inherently linked to people conceived of as “black”. It was “their” music and it did not belong to Swedish people and furthermore it could not be translated into Swedish expressions. The way folk music was seen as inherently national and traditional is, as argued above, based upon the thoughts of Herder and central to the work of scholars such as Bartók. Music could distinguish one nation from the other and certain musics could not be anything else but Hungarian, as for example his research on Hungarian folk music shows: “These old-style tunes are to be considered as purely Hungarian creations; so far as we know, nothing similar in style and character is to be found in any other country” (Bartók 38).

Folk music is thus in that way used to construct difference from “others” and by the emphasis of the old character of it a continuity is created to connect a group of people in the present to a group of people in the past: “Not only are folk songs drawn from
the historical past and philologically determined present, but they construct a history of musical difference that connects societies of the past with those of the present” (Radano, Bohlman 15).

The connection of music to landscape and the preference for archetypical sounds in the collecting of folk music are effectively used to, almost literally, argue the rootedness of the music in a certain place and thus establish the continuity of a tradition that has been in the same place for a long time: “In the language of nationalism, music that grows organically from the soil of a particular nation is ipso facto more natural, more authentic, because it is nourished by sources to which no other nation has access” (Radano, Bohlman 29).

To further theorize the particular Swedish situation I would like to use the distinction the sociologist Anthony D. Smith makes between nation and ethnie. Nations are to him modern units in which people are organized and an ethnie is a group of people that in different ways form a group by a shared set of characteristics such as a shared past and culture. Music plays a role in one of the dimensions of ethnicity, that of a shared culture: “The most common shared and distinctive traits are those of language and religion; but customs, institutions, laws, folklore, architecture, dress, food, music and the arts, even colour and physique may augment the differences or take their place” (Smith 26). So here we see clearly how music is a part of the “distinctive shared culture” (Ibid.) of an ethnic group and how color of skin plays an important role as well and thus, as argued above, can be used to mark difference.

Smith argues that in the modern world ethnic communities needed to be organized in nations and that this meant that the group had to be redefined so that they would define themselves within the new nation: “For this, they need a blueprint. It is provided by the romantic vision of the scholar-intellectual, redefining the community as a ‘nation’ whose keys are unlocked by the ‘scientific’ disciplines of archeology, history, philology, anthropology and sociology (…)” (Smith 161). And to that we might also add the collection of folk music.

In order to connect all these individuals a rediscovered collective historical experience needed to be compiled, such as the folk music that was collected in Sweden at the beginning of the nineteenth century:

In this ‘inner’ or ‘Herderian’ sense of language, ethnicity places limits on communicability. That is to say, collective historical experiences find a peculiar and unique medium of expression, a ‘language’ or a ‘style’ all their own. This may be a resurrected and renovated
ancient tongue, or a style of dress, furnishings and architecture, or a special music and dance, or peculiar customs, institutions and manners, which bind those who possess and practice them (Smith 171).

He also acknowledges the importance of landscapes in the ethnicity of a group of people, combined with history. But an important observation he makes is that landscape, as well as history, are of indirect importance in the defining of an ethnicity, rather it is the discourse attached to it in which a community is created. It is thus created and even “constructed”:

If it is true that those units [legends and landscapes, MK] stand the best chance of forming nations which are constructed around an ancient ethnic core, then both ‘history’ and ‘landscape’ become essential vehicles and moulds for nation-building. But their greatest influence is indirect: through the myths and symbols of community they evoke. Herein lies their ‘community-creating’ potency, and here too we find the roots of their directive capacity (Smith 200).

The characteristics of a group of people organized in a nation are a collective idea that is connected to a territory. To Smith identity is mostly the idea that there is a community based upon history and culture: “(...) a sense of community based on history and culture (...)” (Smith 14). In the context of the nation, or the community within a nation there can be a national identity, this collective sense of community which exists of myths and symbols and the way parts of the land are thought to bear meaning: “(...) national identity and ‘national character’ is more directly influenced by collective perceptions, encoded in myths and symbols, of the ethnic ‘meanings’ of particular stretches of territory (...)” (Smith 183).

To find the particular Swedish perception of history and culture we need to address ourselves to the notion of “Swedishness”, the characteristics that are typically Swedish, as well to investigate this national identity, what is then typical for Swedish music? Stuart Hall argues that people living in a nation are also part of the nation in its representation in national culture. By living in Sweden they are part of the national culture: “People are not only legal citizens of a nation; they participate in the idea of the nation as represented in its national culture” (Hall 292). He further stresses that this national culture has a strong discursive character. “Swedishness” is not an essentialist set of characteristics that the citizens of a nation are born with. What “Swedishness” actually means is the way being Swedish is represented in the national culture, the ways that people talk about it: “We only know what it is to be ‘English’ because of the way ‘Englishness’ has come to be represented, as a set of meanings, by
English national culture” (Ibid.). So if we look for Swedishness in jazz we will have to look at how people have thought it to be represented in music.

The Swedish musicologist Lars Lilliestam argues in his article in the anthology Svenskhet i musik (Swedishness in music) that it is impossible to find something that is absolutely Swedish and that opinions on what is typically Swedish vary: “Something absolutely Swedish is impossible to find and that what arouses feelings of Swedishness can vary” (Lilliestam 110). He argues that what is Swedish music can be determined by those who use it, it is them who define what it means: “(…) the notion ‘Swedish music’ (…) can be given many meanings depending on who it is that uses the notion and for what purpose” (Lilliestam 118).

This can also be connected to genre, which is, as argued, determined by the myths surrounding it. The genre of folk music is seen as particularly Swedish, though this had not always been so. It was something that arose in the nineteenth century at the same time the notion of the modern nation became relevant. As Martin Tegen argues in an article in which he discusses different forms of nationalism in music:

For us as recent viewers it might seem peculiar that these three kinds of nationalism were not dressed in folkloristic tones, at least not before the middle of the 19th century. The explanation lies (…) in that the folk song, folk tune, and folk music well into the 19th century were seen as provincial, connected to the traditions of the countryside locally or regionally. That is why they were not representative for the nation as a whole (Tegen 140).

Tegen then argues that from the 1840s and onward that what used to be seen as provincial came to represent the national, he calls it folkloristic nationalism, when nationalism became a phenomenon not only for the higher classes:

Here the provincial has thus become national, or rather; the provincial folklore has passed over into folkloristic nationalism. This process is completed in the second half of the 19th century and it is supported by the political discussion that, especially after 1848, focuses on a national perspective and a broader folksiness. It is only now nationalism not only includes students and gentility (Tegen 141).

So folk music came to be a genre that was particularly Swedish, but as argued above Swedishness was thought to be irreconcilable with jazz. In the 1950s and even more in the 1960s, however, people started to find Swedish elements, or Swedishness, in jazz music: “In the 1950s people started to point at Swedish or Nordic elements in Lars Gullin’s controversial ‘fäbodjazz’ and in the 1960s – even more – in Jan Johansson’s Jazz på Svenska (…)” (Bruér 87). Notions of Swedishness in jazz were thus arising at the same time different versions of the folk tune “Ack Värmeland du sköna” were interpreted in jazz music. Therefore it is interesting to investigate how
these are relevant in the discourse of the reception of the different versions central to this thesis.

2.5 Landscape and Music: the Soundscape

In his book *The Soundscape: Our Sonic Environment and the Tuning of the World* R. Murray Schafer introduces the idea of the soundscape. The notion of the soundscape is related to landscape, as Schafer argues that a soundscape is an entity of sounds the same as the landscape is an entity of land. The soundscape then is all the sounds that are to be heard in a certain place as the landscape is all the land that can be seen in a certain place: “We can isolate an acoustic environment as a field of study just as we can study the characteristics of a given landscape” (Schafer 7). To him the soundscape can refer to different phenomena apart from the soundscape as an entity of sounds in a particular place: “We may speak of a musical composition as a soundscape, or a radio program as a soundscape or an acoustic environment as a soundscape” (Schafer 7). Here I find his last notion of the soundscape as an acoustic environment the most useful to work with because it enables us to connect to the soundscape to a certain area and thus it is useful to investigate how and in what way different versions of the song “Ack Värmeland du sköna” are related to a certain place.

His book dates from 1977 but has recently received much attention from scholars. It is of great value because it offers an approach to connect music to place in a non-discursive way. Almost all recent debates on nationalism and music focus on the way discursive practices link music to place paying little or no attention to the music itself. Therefore I find his book very useful to investigate how music can bear musical characteristics that are linked to place to complement discursive investigation of relationships between music and place.

Ari Kelman, an assistant professor in American Studies, argues that the concept of the soundscape as Schafer uses it is by no means a neutral concept for descriptive analysis. He states that it is deeply connected to the sounds Schafer himself likes to hear: “Schafer’s soundscape is not a neutral field of aural investigation at all; rather, it is deeply informed by Schafer’s own preferences for certain sounds over others” (Kelman 214). It is definitely true that Schafer prefers natural sounds above mechanical sounds, more about that later, but I would argue that
his model for analysis is not affected by it. With his acoustic design he wants to reduce noise in the world, i.e. the “unnatural” sounds Schafer does not want to hear, and improve the soundscape. Here Schafer is one step ahead of me and I do not plan to catch up with him. For me the notion of the soundscape is primarily a way to theorize the relation of sounds to place, I do not plan to value particular sounds over the other nor does the following model for analysis I will present here.

Schafer states that an analysis of the soundscape should focus on the most significant characteristics of the soundscape, either because of the particularity of sound, a high frequency of a sound or the ubiquity of sounds: “What the soundscape analyst must do is to discover the significant features of the soundscape, those sounds which are important either because of their individuality, their numerousness or their domination” (Schafer 9). To carry out the analysis Schafer designed a terminology in which he distinguishes the keynote, the signal, the soundmark, and archetypical sounds.

Keynotes are sounds that are often heard unconsciously and they are connected to the landscape. They are: “(…) sounds of a landscape (…) created by its geography and climate: water, wind, forests, plains, birds, insects and animals” (Schafer 9-10). But keynotes can be made by man as well and are thus not necessarily natural. The sound of a train passing by is also a keynote as is the sound of steamboats in the Stockholm archipelago. Signals are sounds that are heard consciously and they bear a meaning, to warn people, such as the whistle of a train passing by or car horns or for other signaling purposes such as horns used by peasants to herd their cattle. Soundmarks are sounds that are regarded as special and specific for the people. They are unique and can only be found in the specific area. A good Swedish example is the nyckelharpa, a string instrument played with a bow and with keys to determine pitch that is regarded as typically Swedish and is featured on symbolic places such as the banknote of fifty crowns. As a soundmark in Swedish jazz, accordion orchestras can be named. Jan Bruér classifies them as typically Swedish and without counterpart in other countries: “Even more typically Swedish – without real foreign counterparts – was a series of accordion orchestras that toured the country, at least partly with jazz on the repertoire” (Bruér 88).

Finally there are archetypical sounds, sounds to which a symbolism is connected: “(…) those mysterious ancient sounds, often possessing felicitous symbolism, which we have inherited from remote antiquity or prehistory” (Schafer 7).
With the statement that these sounds are inherited, Schaefer means “inherited” in a metaphorical way, these sounds have been encoded in culture rather than in our genes. Here I would argue that this symbolism sometimes has mythological qualities and can be connected to notions such as the genre myth of jazz and folk music as discussed in 2.2.

As Gebhardt argues, the musical sounds that are a result from the jazz act are by no means neutral. In them lies an inherent meaning. If, for example, a jazz musician chooses to change the rhythm of a folk tune or the instrumentation it is a choice that determines the meaning of the jazz act:

(…) in going for jazz, a musician, when he or she decides to play a musical instrument, or sing, or beat out of rhythm, comes to that decision as part of a complex field of choices, beliefs, and assumptions about the value and purpose of musical acts that are already, at a conscious and an unconscious level, socially and politically determinant and orientating (Gebhardt 18).

Sounds are thus connected to place. As I have showed in the discussion of the genre myth of folk music, place was an essential part of the myth since the proper folk music was to be found in the most pristine rural areas, far away from the city. And when we turn to mythical landscapes we find that music plays a significant role in the notion of the landscape as the historian Simon Schama argues in his account of Arcadia, the utopian mythical wilderness. In the idyll of Arcadia music seems to be essential because it is music that makes life pleasant in the wilderness: “The quality that softened the brutishness of Arcadian life was not so much language as music” (Schama 527).

These sounds are exactly what Schaefer means by archetypical sounds. An example he gives is how the shepherd’s pipe is intimately linked to images of the pasture, ever since Theocritus: “Theocritus was the first poet to make the landscape echo the sentiments of the shepherd’s pipes, and pastoral poets have been copying him ever since” (Schafer 45).

In Sweden folk music is particularly connected to the fäbodar, small settlements in the forests or on mountain slopes with cattle as a main resource for livelihood. The fäbodar were concentrated in the isolated and rural western part of Sweden in the provinces such as Jämtland, Dalarna, and Värmland. It was generally thought that here man was still close to nature and the music had not been affected by influences from the city. The imagery of the fäbod in connection to music is so strong that even in Swedish jazz discourse it is present. A now famous composition of Lars
Gullin called “Danny’s dream”, named after his son, was thought to have a folksy melody, at the time not appreciated, and therefore it was called “fäbodjazz” as Jan Bruér states: “Danny’s dream became associated with slandered ‘fäbodjazz’ (...)” (Bruér 98).

To find the real folk music collectors travelled to these kinds of remote areas. And as discussed in 2.2 certain instruments belonged to folk music and thus also to these areas, the old instruments, often made out of wood, such as the fiddle, clarinet and pipes made out of birch bark or horns taken from the cows. An instrument that later would become closely linked to Swedish folk music, the accordion, was to be avoided because it had not been in Sweden long enough, it was not yet regarded as an archetypical sound.

Jazz, as argued above, was linked to modernity, rather than to the old times. Rather than wooden instruments jazz used brass instruments and I would argue that with the use of this new material for musical instruments, metal rather than wood, jazz is detached from the rural areas and is linked with modernity and therefore it is closely connected to the city.

In other modernist forms of art such as functionalism in architecture we find that new materials that gave new possibilities were used. Concrete allowed new and different forms of building as brass instruments offered new sounds. In 1930 the Stockholm Exhibition was held and it featured the new and revolutionary style of functionalism. It was the new modern style of architecture and industrial design that preferred function over form and thankfully used new and modern products such as concrete. Soon functionalist buildings were a characteristic sight in the outskirts of Stockholm. The radicalism of form was heavily debated and as Erik Kjellberg states in this discourse are striking parallels to the reception of jazz:

‘Functionalism’ came to be lively discussed and it is tempting to draw parallels to at least the more advanced styles of jazz – they too could be regarded as a reconsideration, yes, as a kind of protest to the ingrained and the conventional (Kjellberg 1985, 51).

Johan Fornäs even states how Karl-Erik Forsslund, an important figure in the local heritage movement hembygdsrörelse argued that functionalism was the same as jazz: “(...) educator Karl-Erik Forsslund had in connection to the Stockholm Exhibition in 1930 contemptuously called functionalism ‘frozen negro music’” (Fornäs 55).

Schafer argues that keynotes are linked to the materials that are at hand in the geographical surroundings of a soundscape: “Many of the most unique keynote
sounds are produced by the materials available in different geographical locales: bamboo, stone, metal or wood (…)” (Schafer 58-59). The keynotes of instruments of the countryside in Sweden were made of wood, such as the birch bark pipes and clarinets and fiddle or from horn, provided by the cattle. In the city new materials were abundant; such as metals and it is here we find brass instruments. Simultaneously other new phenomena in the city produced sounds and the overall volume increased, embodied in the new brass instruments that were louder as well.

Another essential term Schafer coins is that of “schizophrenism”. To Schafer this means the detachment of sound and its original source by being reproduced electrically: “Schizophonia refers to the split between an original sound and its electro-acoustical transmission or reproduction” (Schafer 90). He argues that telephone and radio are the first phenomena that took sound out of its original context and that with the phonograph a sound could be reproduced identically. His notion is useful but not wholly neutral since it evokes the negative connotations associated with schizophrenia. Schafer surely was not happy with this phenomenon but I would like to approach it more neutrally. I will use the term to theorize a division of sound and its source without characterizing it being positive or negative.

The ethnomusicologist Steven Feld sees schizophrenism more as a process, as also Kelman notes, and Feld argues that “Schizophrenism gets intensively schizoid here because of the ways the splitting of sounds from sources simultaneously implicates matters of music, money, geography, time, race, and social class” (Feld 262). To theorize schizophrenia as a process he uses the term of schismogenesis. He uses it primarily to analyze how world music is taken away from the place it is created and commodified in the Western world. But in the context of Swedish jazz this notion foremost indicates how schizophrenia also leads to a process of further detachment from an original that he terms as schismogenesis.

Kelman argues that if music that is recorded somewhere and played in some other place and thus is schizophrenic, contexts are altered and might be misunderstood:

When one listens to music recorded in one place and taken somewhere else (which is, incidentally how most residents of North America experience most of their music), people hear more than just the music – they hear the jarring interplay of contexts (Kelman 230).

So another question to ask would be how schizophrenia is experienced and if there is schismogenesis in the different versions of “Ack Värmeland du sköna”.

99
3 Analysis of “Ack Värmeland du sköna”

In this chapter I will scrutinize the reception of the five different versions of “Ack Värmeland du sköna” or as it is known outside of Sweden “Dear Old Stockholm” by analyzing articles in Sweden’s two foremost jazz magazines Orkester Journalen (The Orchestra Journal), which is often referred to as OJ and Estrad (Stage). I will analyze the reception of these different versions in Sweden as well as in what way they are musically connected to a certain place.

I have chosen to analyze five different versions. I will start with the version of the tune that accompanied Fredrik August Dahlgren’s play Värmlänningarna (Värmland people) that was published in 1846. Of course there is no recording from that date but the sheet music is available. It is the first version of the song, based on a folk tune. The second version is the recording from 1951 that features the American jazz saxophonist Stan Getz with Swedish jazz musicians and notably the Swedish pianist Bengt Hallberg. The record was the first jazz interpretation and is renowned both in Sweden and in the US. The third version featured in the analysis is by Miles Davis and was recorded in 1952. However, it was only released in Sweden in 1956. It was recorded in the US and without the accompaniment of Swedish musicians. Therefore it is interesting to see how the Swedish public reacted to a wholly “American” version of the tune and how much of the Swedishness is preserved in this version. The fourth version is by the Swedish pianist Jan Johansson recorded in 1968. I chose to include this version because Johansson is famous for his interpretations of folk music in a jazz manner. Furthermore the version is interesting since it is of a later date, in the period of crisis rather than the golden years of jazz as the 1960s are generally characterized. The last version is Monica Zetterlund’s accompanied by Jimmy Jones on the piano. It was recorded in the US in 1960 but released more than thirty years later, in 1996. It is particularly interesting because Zetterlund is a Swedish jazz singer and therefore it is the only jazz version in this selection that features lyrics in Swedish. Furthermore it is interesting because it was only released three decades after it was recorded which gives the analysis in this thesis a longer temporal dimension.

3.1 The Discourse of Swedish Jazz
In this section I will scrutinize the reception of the five different versions of “Ack Värmeland du sköna” by analyzing articles in Sweden’s two foremost jazz magazines *Orkester Journalen* (The Orchestra Journal), which is often referred to as OJ and *Estrad* (Stage). I will start with a general discussion of some of the subjects developed in chapter 2. First I will discuss the discourse surrounding folk music in a jazz context. Then I will investigate the discourse surrounding the racial imagination in Swedish jazz. I will continue with a discourse analysis of cool jazz and finally I will examine the discourse of nationalism in jazz. My analyses are based on writings published in the two mentioned jazz magazines and focus on the 1950s and 1960s, the period in which the first jazz versions of the folk tune were recorded.

### 3.1.1 Folk Music in a Jazz Context

The summer edition of 1962 of *Orkester Journalen* opened with a discussion on jazz and folk music. Lars Kleberg, one of the editors of the magazines discusses how Swedish jazz can be typically Swedish. Kleberg responds to a Danish educationalist, Erik Moseholm, who argues that European jazz musicians merely copy their American colleagues and that the exceptions of original expressions are few, but that most exceptions come from Sweden. He names Lars Gullin and Bengt Hallberg as examples of a characteristically Swedish approach to jazz.

By 1962 there had been attention to folk music in jazz in a much more conscious way. Jan Johansson had released his first EP called *Jazz på Svenska* (Jazz in Swedish) and on television and radio there had been some attention for jazz interpretations of folk music as well. Bengt-Arne Wallin had made arrangements of Swedish folk songs for big band for a radio show, which would also be released on LP.

Not everybody reacted positively towards Wallin's jazz interpretations on a TV show in which his jazz arrangements of folk songs were presented. Göran Nylöf found that not all folk music was melodically valuable enough to work with: "Indubitably there is a lot of valuable melodic material to work with, but there is also a great deal that does not transcend the level of schlager triviality" (OJ 07-08/1965, 15). Therefore he argues that the melodies that are chosen to be interpreted in a jazz idiom and broadcasted on media such as radio and television should be selected.
carefully: "The choice of melodies makes a contribution to the popularization of jazz music that TV jazz nowadays should be able to lead to in the long term" (Ibid.). He finds that jazz originals should be picked in these contexts, not standard melodies because he believes those are of “good quality” whereas a lot of jazz inspired by folk music, such as Wallin’s contributions, do not meet the same quality standard.

When the recordings were released on LP under the name Old folklore in Swedish modern it was discussed in Estrad and received the highest possible rating. The reviewer calls to all readers to buy the record and he emphasizes that it is not because it is special but because it is simply good music "(...) you need to have this record. Not (just) because it is special and ambitious and everything else, but because it is good" (Estrad 10/1962). He further argues that Wallin has achieved a successful synthesis of folk music and jazz. It is interesting to note that this achievement is determined by the fact that Wallin’s distinguishes itself from interpretations of folk music from the national romantic time, the old times in which lots of folk music was collected, and thus is a modern interpretation:

I find it hard to think about anyone who could have achieved such a full-term synthesis between Swedish folksy music from the early 19th century and contemporary jazz. Maybe George Riedel - most others possible would probably have lost themselves in the treacherous swamp of sentimentality. If this folksy material were made only the slightest sentimental it would die just like that. We can find lots of evidence for that in Swedish musical national romanticism (Ibid.).

Jazz musician Wallin gets credit here because his virtuosity, his ability to perform the jazz act, is of such high class that he is able to avoid sentimentality and therefore associations with national romanticism. In this the jazz act was successful and the music was jazz rather than folk music, which was much more associated with national romanticism.

The LP is also reviewed positively in Orkester Journalen. An interesting comment on Wallin’s instrumentation is posted. The reviewer believes that if he worked with a smaller orchestra he would have made music closer to jazz as well as maintaining the sound of folk music: “If Wallin had worked with a smaller crew he would probably have given more jazz character to the music and maybe still succeeded to maintain the folk sound in a high degree” (OJ 10/1962, 31).

In another issue of Orkester Journalen Kleberg wonders, circling around the notion of “Jazz in Swedish” if jazz based on other traditions than Afro-American can be accepted as such. His conclusion is that it is possible: "In the development of jazz in the USA we have done it [accept jazz that is not based on an African-American
As Michael Rogin argues that the idea of the “melting pot” was important in the reception of jazz that was not solely positioned in an African-American tradition, but rather in a mixture of different traditions, varying from European, African-American, and all other influences present in the US. Songs by an artist such as George Gershwin came to play a very central role in jazz repertoire and performed the notion of the American melting pot: “In the songs of (...) George Gershwin, Sophie Tucker, and many others, music was not simply a metaphor for the melting pot, but an instrument of it” (Rogin 1053). By connecting this to linguistics Rogin further argues that this notion of the “melting pot” came to mean something that was typically American, in the discourse Americanness was created by the expansion of the American national culture, as also expressed in the frontier myth, by “melting” different cultures together:

Melting pot music has much in common with nineteenth-century theories about American English. Nineteenth-century language theorists believed that American English combined an organic discovery of the past with the construction of a nationalist identity (...) by celebrating the expansionist power of national culture (...) (Ibid.).

Rogin further argues that race played an important role in the embodiment of the “melting pot” in jazz by the performances of racial masquerades.

Kleberg then continues to formulate what Swedish “national” jazz should be like. He thus acknowledged the possibility to base jazz on other traditions than African-American. Sweden, however, did not have the context of the “melting pot” to make similar practices meaningful in Sweden. To make a “national jazz”, a Swedish jazz, Kleberg finds it essential that the music is “faithful” to the tradition of jazz as well as to the “national tradition”:

A more strict assessment of ‘national jazz’ must start with focus on the requirements that are hard to meet of faithfulness to the tradition of jazz as well as to the national tradition; the first remains clearly the most important. This applies for Swedish jazz with claims to individuality in general in which Jan Johansson and Bengt-Arne Wallin’s folk song interpretations take a special place (OJ 07-08/1962, 3).

Then he reacts to Lars Werner's review of Jan Johansson (as quoted in 3.2.4) and distances himself from the connection between Jazz på Svenska and national romanticism. Now it is regarded as possible to consciously use folk music as a starting point to make Swedish jazz, the use of folk music for new musical pieces is no longer an old-fashioned act of the national romantic era but one of the modern jazz

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2 Such as the black face performances of non-black artists as e.g. the Jewish Al Jolson as a “jazz singer”.
era as well:

I think it is incorrect to draw parallels with the European music tradition and show that national romantic thoughts in it are old-fashioned (...). It becomes significant if previously untapped material like Swedish folk songs - or, as with Jimmy Giuffre, white American folk music - is fruitful to work with and can provide a good musical final product" (Ibid.).

To determine if such an attempt is fruitful he quotes Svante Foerster, a Swedish poet and journalist, who was particularly interested in jazz. He stated that an artist had to combine piety with an aim to be original: “Does he [the jazz artist, MK] possess an artistic maturity he will not have difficulties to unite the demand for piety with a striving to personal expression” (Ibid.). Those were the demands (piety and personal expression) a jazz musician had to stick to if he wished to interpret a piece of folk music in the act of jazz. The word “piety” here shows how the folk music myth as something pure and ancient was relevant. Folk music was almost a “holy” raw material that had to be treated very carefully and with respect.

In 1952 Kenneth Fagerlund's orchestra recorded another version of “Ack Värmland du sköna” with an extensive brass section, Bengt Hallberg on piano and with Kenneth Fagerlund, who initiated the first recording of the tune with Stan Getz, on drums. In a review of it, the recording with Getz is referred to when the new version is discussed: “Värmland - this adorable melody that Stan Getz treated so reverentially in his days” (OJ 02/1953). So here we already see that there existed, way before jazz musicians were consciously interpreting folk music, the demand that the original material should be treated with piety, the dominant trope regarding the treatment of folk music in jazz. Folk music was what was “Swedish”, in it the “Volksgeist” or “Swedishness” was captured and therefore one had to treat it very carefully not to lose these characteristics.

In 1979 an interesting article about a folk musician and instrument builder named Styrbjörn Bergelt appeared in Svenska Dagbladet, a Swedish newspaper. It is interesting because it shows that not all folk musicians were distrustful towards jazz interpretations of folk music. He argues that Stan Getz's interpretation of “Ack Värmland du sköna” played an important role in his passion for Swedish folk music: “A decisive event for me was when I heard Stan Getz play ‘Ack Värmland, du sköna’. To hear this worn, almost banal, piece played with such a feeling and glow!” (Strömdahl). Here it becomes clear that it was the raw material, folk music, that made the jazz into something “Swedish”, at least if it is treated well. Even an American jazz musician by the name of Stan Getz could do that. The folk musician Bergelt goes a
step further by stating that Getz freed the tune from its banal connotations from the national-romantic era, making it “glow” again in the cosmopolitan and modernist jazz act of the American saxophone player.

3.1.2 The Racial Imagination in Swedish Jazz

In 1950 Leonard Feather wrote an article about race and jazz music. In the article he claims that, as the header of the article states as well, Europe also has racial prejudices. He argues that even though racial segregation is not an everyday practice in Europe the way people see jazz is very much determined by prejudices, namely the presumption that African-American jazz musicians are more authentic than white jazz musicians: “(...) to regard jazz as an essentially American negro product; to unconsciously presume that any jazz musician probably is more a more authentic artist if he is a negro (...)” (Estrad 06/1950, 11).

Feather's article led to a reaction and in the September issue Rolf Lidén opens with the provocative header “The negroes are at any rate the best” (Estrad 09/1950, 12). He distances himself from Feather's argument that all are born equal and that racial descent does not influence the ability to play jazz. Quite the contrary, Lidén argues that Afro-American musicians understand rhythm better and that it is rhythm that is such an intrinsic part of jazz music: “It is surely a well-known fact that rhythm is one of the most important basic elements within jazz; it is the superiority of the negroes regarding this that so often makes them superior over whites in jazz music” (Ibid.). This perception of rhythm as the most characteristic aspect of “black music”, and thus jazz, in Sweden is similar to the situation in the US where rhythm was regarded as central to “black music” as well, as Radano states: “At the turn of the twentieth century, American public culture openly embraced a radically new conception of black music that gave special emphasis to qualities of rhythm” (Radano 459). These thoughts of the racial imagination were so deeply rooted in Sweden at the beginning of the 1950s that Lidén misunderstands Feather and thinks he argues that one should like cool jazz as much as older styles of jazz and in his quote it becomes very clear how he believes the two styles are intimately linked to race:

If some listeners and devotees of jazz like the naive, warm, more intimate way better to represent their music that is the negroes own instead of the more cool, well thought out, everything else than naive lectures that so often characterize the white, they may think so. But why call it prejudice? (Estrad 09/1950, 12)
Here, again, there are striking parallels to the reception of black music in the US. Already in the nineteenth century the notion that “black music” was very natural and intuitive existed and was contrasted to the “white” tradition that was based more on intellect:

> African-American musical practices now revealed a natural creativity that stemmed from a pre-conscious, intuitive level. If the conception of black artistic genius had little to do with rational intelligence it nonetheless ascribed to slaves special talents increasingly thought to surpass those of the ‘colder race’ of Anglo-Saxons (...) (Radano 464).

These images thus still played an important role in the reception of music, as it had in the US and were deeply rooted in Swedish jazz discourse in the 1950s.

### 3.1.3 Cool Jazz

In 1953 an article is published about “white jazz”. The article argues that now, for the first time in jazz history, white jazz musicians play a significant role in jazz as well. It is clear that issues of race still play a very important role in jazz, as it is argued that white musicians cannot play jazz as black musicians do, because the white musicians do not possess the “natural” abilities a colored musician has: “The white can never learn to play with the rhythm that is so completely natural for a negro musician” (OJ 02/1953). So here we see how “black” and “white” were seen as qualities that resulted in different kinds of jazz and how the historically situated and transnational racial imagination thus determined the reception of jazz.

It is cool jazz, by its name linked to the “colder race” of Anglo-Saxons as Radano quoted above, which establishes white jazz musicians for the first time as fully accepted jazz musicians. In Sweden Lennie Tristano (piano) and Lee Konitz (tenor saxophone) are seen as the foremost representatives of the style and pave the way for other white jazz musicians:

> But with Tristano's music white jazz is on its way. Lennie and Lee are the first who have tried a style that fully opens possibilities for the white race. Their music is based on a 'white' rhythm and on a European music tradition. It has given us whites a chance to partake and play and lead the development further" (Ibid.).

The article ends with a call for the Swedish readers to play an instrument, because from now on even Swedes can play jazz music: “All jazz enthusiasts in Sweden buy an instrument; study and learn, because now we have our chance!” (Ibid.). Now the white Swedish musicians were thought to possess the virtuosity to perform the jazz
act successfully.

Cool jazz was thus more or less established as the form of jazz for white musicians. In January 1951 a small article on cool jazz appears in *Estrad*. “Now we have to be cool” (Estrad 01/1951, 9) it states. The author is very critical towards the style that has its Swedish representatives in Göteborg, among which was Bengt Hallberg. He is afraid this new style of cool jazz will mean the end of jazz in Sweden, because the stiffness that he finds typical for Swedish jazz musicians is promoted in it, since the musicians were “cool” when they were on stage, they just had to play the music and did not have to act as if they were swinging themselves as well. He argues that this will mean that the public will lose its interest for jazz as a style of music: “The stiffness of Swedish musicians on stage is bespoken, but think what will happen now, if this stiffness is, so to speak, legalized! Dreary perspectives, don't you think?” (*Ibid.*). But at the same time this stiffness that is believed to be a characteristic in cool jazz, as well as a characteristic of Swedish musicians, shows how jazz now, with the arrival of cool jazz, can be linked to Swedish everyday life and Swedish experiences, whereas this was not possible in earlier jazz, as Fornäs argued.

In another article the author with signature “Rhythm Rascal”, which already shows the author's partiality, wonders if it is boring to play cool jazz. He argues that it is and that it can be seen by looking to the musicians whenever they play cool jazz: “Cool music can however not overcome its spleen and this unfortunately marks the musicians, who look like they are solely bored. Whatever we might say about Dixie and Swing - not that it ruined its musicians’ joy of play. The contrary” (*Estrad* 11/1951, 3). As for example Louis Armstrong on stage and on the screen always emphasized how happy he was when he played jazz and this was seen as a part of the swing music. This, again, is linked to the “intuitive” form of black jazz music.

### 3.1.4 Nationalism in Jazz

Kai Winding, a Danish jazz trombonist who moved to the US to pursue his career and cooperated a lot with J.J. Johnson and was also a member of Miles Davis’s Nonet reacts to these discussions of race and jazz, lending a more nationalist perspective. He states that he is surprised how race as well as origin determines a large part of a musician’s reception: “It is really surprising for me that there still are people who
judge a musician not so much on his qualities but on his racial or national origin” (Estrad 08/1950, 9). To him it does not matter where one is coming from, but what one listens to, in what musical environment a musician is and he concludes that anyone, from anywhere with enough musicality and intelligence can play jazz: “(...) jazz is an instinctive feeling: pared with musicality and intelligence jazz can be executed by anyone, man, woman, or child, either in Chicago, Copenhagen, China or Peru” (Estrad 08/1950, 9). But Winding was one of few who thought in this way.

In 1955 Ove Hahn, who later would bring big jazz musicians to the amusement park “Gröna Lund” (Green Grove), wants to promote Swedish jazz and he wonders why there is so little attention for Swedish jazz in Sweden: “How come we rarely hear SWEDISH JAZZ?” (Estrad 10/1955, 8). He argues that different nationalities can be distinguished in jazz. National currents exist in jazz as they do in other musical styles. He finds this an elaboration of the distinguishing of white and black jazz: “(...) black and white jazz can consistently be distinguished. In this case it can also be found that there is a direct relation between, what should best be called a folk nature, and the musical production” (Ibid.). This folk nature, folk character or "Volksgeist" in the words of Herder, is something Hahn wants to hear. A next question would be what it sounds like and he relates this to images of Swedish summer, landscapes, and melancholy, which he finds a typical part of Swedishness:

Why do we never get to hear that which permeates Scandinavian music and Scandinavian nature? Why do we never get to hear the Swedish summer, the cool, bright, soft Swedish summer night with the element of melancholy that always is to be found there? Two times we have had the chance to meet this Swedish jazz. The first time in Åke Hasselgård’s clarinet play and the second time in Lasse [Lars, MK] Gullin's little compositions (Ibid.).

This meant that something like “Swedish jazz”, a national form of jazz, was thought to exist. The Swedishness in jazz was here found in “melancholy”, a characteristic that thus was regarded as a Swedish “Volksgeist”, as well as in Swedish landscapes. These themes were also highly important in the way Swedish folk music was perceived. These themes were connected to sound and the result was a “Swedish” jazz.

3.2 Analyses of the Tune and Its Reception

Now I will analyze the five different versions of “Ack Värmland du sköna” I picked. I analyze the reception based upon articles in the same two magazines as for the
The first time “Ack Värmeland du sköna” was mediated on a large and national scale was in Frederik August Dahlgren’s (1816-1895) play Värmlänningarna (Värmland people) from 1846. He was born in Värmland and he grew up in Ransäter, a small village where Erik Gustaf Geijer who was one of the first Swedes to collect folk music was born. What is interesting about Dahlgren’s work is that he wrote it in the dialect of the region, in that way his work is thus connected to the province of Värmland, and he is even seen as the first significant poet to do so: “(…) he became the first important dialect poet in Sweden” (Olsson, Algulin 277). Throughout the post-romantic period of the nineteenth century the ideas of the very beginning of that century remained relevant. The way Johann Gottfried Herder thought of folk music thus played an important role at the time Dahlgren’s play was written. Typical for the lyric at the time was that its perspective was more accessible than the romantic period. The subject matter was of a smaller scale and with more connection to everyday life.

In the second half of the nineteenth century Dahlgren published several poetry collections, but especially his play Värmlänningarna enjoyed great popularity and was performed often in the opera of Stockholm: “His artistically seen very simple musical comedy Värmlänningarna, with music by A. Randel, has enjoyed a unique popularity and belonged to the permanent repertoire of the Stockholm opera” (Ibid.).

Dahlgren had taken “Ack Värmeland du sköna” from Anders Fryxell (1795-1881) who had written another play called Wermlandsflicka (Värmland girl). Fryxell was mostly known as historian and came from Värmland. He had moved to Stockholm to pursue an academic career. There, in 1821, he wrote his play. With it he had only small success, it was in Dahlgren’s play the song would become very popular.

Fryxell had, in turn, taken the melody and the text from a song from Östergötland, an area at the Swedish East Coast in which Norrköping is situated. The printed version of his play is, according to Eva Danielson and Märtå Ramsten, the first palpable appearance of the tune in Sweden: “Fryxell had not only borrowed the melody, but also lyrical introduction from ‘Östgöta bergslagsvisa’ for it [the song
“Ack Värmeland du sköna”, MK]. In the music appendix also the music was printed and that is apparently the first evidence of it” (Danielson, Ramsten 85).

Many have claimed that the melody to the song can be traced back to a song from The Netherlands called “O Nederland, let op u saeck” (O Netherlands, take care of your business) from 1576 that called the Dutch to resist the Spanish invasion. The song could have moved along with the Walloons that came to Sweden to work in the mining industry in Östergötland. Danielson and Ramsten even argue that the melody can be traced to other countries in Europe such as France and Catalonia: “The melody is also thought to be traced to other countries in Europe, among which France and Spain (Catalonia)” (Danielson, Ramsten 83).

The “real” origin of the song is probably impossible to establish and it is not my intention. As discussed in Chapter Two I believe that the meaning of the tune lies, rather, in the discourse surrounding the song. And the song came to symbolize the Swedish nation: “This patriotic Värmland song, one of our earliest province songs, has (…) come to symbolize the whole Swedish nation at home and abroad, in about the same way as the wooden horses from Dalarna” (Danielson, Ramsten 85). As Swedishness was often connected to provinces in the second half of the nineteenth century, which Tegen called folkloristic nationalism.

Dahlgren’s play was performed numerous times even throughout the twentieth century. Several films were made in the first half of the twentieth century and performances of the play were broadcasted on Swedish radio and television. The famous opera singer Jussi Björling (1911-1960) recorded a version of the song in 1936.

The play’s story is quite straightforward and tells about a boy and a girl, Erik and Anna, who fall in love and want to get married. Because of a rivalry between the fathers, the love is impossible and the boy’s father finds a different party more interesting, both financially and for the family’s name. The play reaches a dramatic climax when Erik is thought to be dead and as a result of that the fathers settle their rivalry. Finally it appears that both Erik and Anna are in good health and love finally prevails.

The setting and the imagery, however, are more interesting. The play starts in the courtyard of Erik’s parental home, according to the play’s instructions a: “(…)

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3 Ornamental horses made out of wood that are often painted in red have come to represent the region of Dalarna and Sweden in general. They are for sale in every tourist shop in Sweden.
beautiful, red painted building” (Dahlgren 9). The red painted stuga or wooden house was turning into a very strong symbol of Swedishness and typical of the rural areas of Sweden. That the play was situated in Värmland was clear from the title and in the first line of the play it becomes clear because of the dialect and a direct reference to the region: “Well, Stina, now we have decorated and dressed all outbuildings so green with Midsummer foliage, so it looks like the whole fältjäger regiment of Värmland is lined up in the backyard” (Ibid.). On top of that the time setting is important, the play starts at the preparation of the Midsummer party, a rural festivity that developed into one of the most important Swedish festivities. The viewer is thus given several symbols and references of the place of the play.

That this place is very different from Stockholm becomes clear when Per, the farmhand, talks about his visit in Stockholm and states that he liked the iron cows at the palace the most: “Yes, there was that nice metal mare in the middle of Gustav Adolf’s square and then two big cows out of iron that were standing at the hill below the palace” (Dahlgren 20). Obviously the cows were lions, and probably made out of bronze rather than iron. This makes the farmhand look slightly simple and illustrates the big difference between the rural province of Värmland and the city of Stockholm. The farmhand likes the statues of animals as the horse and cow, because that is what he most associates with because it is also part of the everyday life of Värmland. That he mistakes the lions for cows is symbolic for the fact that the differences between the rural and the urban are too big for the farmhand to comprehend the city life of Stockholm.

It is interesting as well, how the vallhorn (shepherd’s horn), a horn used in tending cattle in fäbod culture, plays a role in a song Anna sings in the first scene of the second act. She is in an open place surrounded by a coniferous forest. There is a small, unpainted cabin and a hill on which Anna stands and behind everything are just hills and forest. She sings a song about her friend, the forest and after each verse she blows the vallhorn, a horn used in herding cattle. The first verse is as follows:

In the forest where one easily gets lost
I pasture my herd;
He follows me so affectionate and faithful,
He understands my word
Everything about my friend. (Dahlgren 40)

Here we can see how the vallhorn that served as, in Schafer’s terms, a signal for the cattle is used as an archetypical sound that is connected to a specific landscape. It is
namely the sound of the forest, in the same way as collectors of folk music described the songs of the fäbodar. The Swedish collector of folk music Richard Dybeck (1811-1877) was especially interested in music from fäbod cultures and here we see how it was strongly connected to the forest:

It is symptomatic that the pasture culture in particular intrigued Dybeck so strongly. In it he thought he found the memory ‘of an ancient tribe’, maybe even ‘the basis of all that is called Swedish folk music’. That, if anything, was the sublime music of nature, what the Romantics were looking for since Herder’s days. ‘The herding song is the song in the forest (...) she is the forest in the song’ (qtd. in Ivarsdotter-Johnson 66-67).

When Sven, the man of the house that was decorated at the beginning of the play, receives the factory boss, who said he would bring guests from Stockholm along for the Midsummer vigil, he turns to the audience: “And all these many guests from Stockholm then! (Turns towards the spectators)” (Dahlgren 59). With this it becomes clear that the audience for which the play was meant is in Stockholm.

Most collectors of folk music had the bourgeoisie in Stockholm in mind as publics for their collections. The early notations of folk music were adapted to suit this public of middle class Swedes that would embrace the newly discovered music. For this Geijer and Arvid August Afzelius (1785-1871) who composed the first Swedish folk song collection relied on the composer Johan Christian Friedrich Hæffner (1759-1833) who was supposed to adapt the collected material:

His task was to adapt the transcriptions and make the melodies suitable for the public. In the harmonies Hæffner applied the folk songs transformed to ‘romances’ for singing and pianoforte, well adjusted for the supposed buyers – a wealthy middle class, hungry for culture (Ivarsdotter-Johnson, 60).

These folk song collections and the printed version of the play were made for the middle class of the cities that had a piano at home. Folk music was made socially acceptable.

Even the orchestra in the play is supposedly coming from Stockholm. As Sven directs some words to the musicians he calls them spelmän (country fiddlers), the word used for Swedish folk musicians that play the violin: “(...) ask these nice spelmän from Stockholm (points at the orchestra) to trill a little for us on the violins” (Dahlgren 60). The violin thus is a soundmark for Sweden, one which embodies Swedish folk music, since violin players are automatically regarded spelmän, Swedish folk musicians and interestingly there are few links to the prominent role the violin plays in classical music.
Towards the end of the play, when the two lovers finally can be together Sven asks his son Erik to sing the song he composed about Värmland. Erik starts singing accompanied by piano and in the chorus most other players in the play join him. The lyrics of the tune are a mixture of Fryxell and Dahlgren’s authorship and vary in different versions. Most famous is Fryxell’s first stanza from which the title derives that is often complemented with one or two of Dahlgren’s stanzas. There are some translations, one as early as Percy Grainger’s from 1904, but I have chosen to make a new translation that represents the Swedish text as much as possible rather than using an artistic translation:

Oh Värmland, you fairest, you lovely land,
You crown among Sweden’s lands.
If I ever come into the Promised Land,
Still I would return to Värmland
Yes there I want to live; yes there I want to die
And if one day I would take a bride from Värmland
I know I will never regret it.

In Värmland it is pleasant to live,
The land I so happily praise.
There the heart beats with honor and faith,
As solid as the mountains’ core.
Each Swede in Sweden’s land
Who will visit Klarälven’s shore
He only finds brothers and sisters.

In Värmland, yes there I want to build and live,
Satisfied with the simplest happiness.
Its valleys and forest give me silence’s peace
And the air is fresh on its heights
And the rapids sing their lovely song.
There I want to fall asleep once
And rest in the earth of Värmland.

The lyrics praise the province of Värmland as the best place to be. It is in Värmland the protagonist wants to be, he even chooses Värmland over the Promised Land. In the second stanza there are direct references to the landscape of the province by the naming of Klarälven, Sweden’s longest river that flows through Värmland. The river determines an important part of its landscape, a landmark of the province. It is a good example of folkloristic nationalism, as Tegen calls it, where provincial folklorism is used to represent the nation, as everyone born in Sweden will find “brothers and sisters” at the shore of Klarälven. The reference to the mountains makes clear this is the setting of the fäbodar, the Swedish cattle settlements in the mountainous forests in

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4 Klarälven (The clear river) is the river that flows from the mountains to lake Vänern and flows all over the province and determines the province’s landscape.
the west of the country where an important part of the Swedish folk music was collected and where the people were still thought to live close to old traditions.

In the third stanza Värmland as a place where people live close to old traditions is emphasized by the way the protagonist is “Satisfied with the simplest happiness” and here it becomes clear that there was a romanticizing of the life in the rural areas where the hardships of life in these remote areas were denied as Märta Ramsten characterizes the collection of folk music in Sweden: “What was chosen to be preserved represented a preindustrial idyll, where the reality of political repression and social misery was ignored” (Ramsten 285). Värmland was plagued by famines in the nineteenth century in which the people in Värmland had to eat birch bark. Ironically, students in Uppsala sang this song to collect money for the people starving. Many people fled Värmland in hope for a better future in places such as the US.

In the rest of the third stanza even more references to the landscape follow with references to the valleys and also the forests that are abundant in Värmland and form, together with the mountains, the characteristic landscape for the fäbodar. Finally the rapids that “sing their lovely song” underline the roughness of the terrain associated with the areas of folk music in Sweden. Here the landscape is explicitly connected to music, it is even the landscape, the rapids that sing and thus produce the music. In this way the music is seen as a product of the soundscape in which it was found. By all these references in the text the song is explicitly linked to Värmland.

Besides the connections to place in the lyrical content it is important to examine how the formal musical qualities refer to a place. The musical structure of the song is as follows:

- Introduction by the piano 4 bars (including upbeat)
- Melody A 8 bars
- Melody is repeated A 8 bars
- New melody B 4 bars (including upbeat)
- First half of melody A 4 bars (including upbeat)
- New melody C 4 bars
- Melody now accompanied by more voices B 4 bars
- First half of the melody, accompanied A 4 bars
- Melody accompanied C 4 bars
- Final chords by the piano 2 bars

In the form of the play there is no schizophrenia because the orchestra would perform the music to the play live. The instruments performed are piano, made of wood, which corresponds with the keynotes of rural Sweden, rich in forests. Also voices were to be found, and also to be heard, not disturbed by sounds of the city. It is true, however,
that the piano was not an instrument that would often be encountered in rural Sweden, it was an expensive instrument that one would rather see among the gentility in bigger cities. It was nevertheless, as argued above, the instrument to which folk melodies collected in the nineteenth century were arranged for and thus the way in which most people in the city, especially the middle class, would encounter folk music.

3.2.2 Stan Getz “Ack Värmeland du sköna”

Stan Getz (1927-1991) grew up in New York City where he developed an interest in jazz music at a young age. At the age of fifteen he started his professional career playing for the band of Dick “Stinky” Rogers. His career with him was rather short because a truant officer ordered Rogers to fire Stan, in order that he would spend his days in school. A year later, however, Stan Getz was playing in Weldon Leo “Jack” Teagarden’s band and Big Tea, as the leader was called, and convinced another truant officer that he was giving Getz his school lessons while he was starting his career as a professional musician and breadwinner for his family.

Getz continued to develop himself throughout his career. He also started drinking heavily at an early age and became a heroin addict, not uncommon in jazz environments in the US at that time. Getz was travelling throughout the country to play and in 1945 he spent two months in New York where he experienced the blossoming of bebop. He played in different bands and in 1949 the song “Early Autumn” recorded with the Herman Herd from Woody Herman’s band, featuring Stan Getz became a major hit, providing an enormous boost to his career. Together with Lee Konitz, another important figure in cool jazz, he was elected “Musician of the year” for 1949 by the jazz magazine Metronome and he subsequently received many offers to perform.

In 1950 he quit Woody Herman’s band and started playing as a freelance musician in New York and soon he met Norman Granz, a leading jazz impresario who planned a tour to Europe that would take place in March 1951. Just before the start of the tour financial problems with European promoters made Granz cancel the tour. The Swedish promoter, however, was so enthusiastic about Stan Getz that he signed him for the dates originally planned in Sweden.

Bengt Hallberg was already an established Swedish jazz musician and was considered the top of what Swedish jazz had to offer. The single “Cool Kid” that was
released just before the tour with Getz was acclaimed to be among the best Swedish jazz had ever fostered: “I do not doubt to place these records as some of the absolute best ever made in this country. I have never heard such an intelligent and well balanced piano play as Bengt Hallberg’s on Swedish ground” (Estrad 02/1951).

Donald Maggin describes Getz’ arrival in Sweden in his biography Stan Getz: A Life in Jazz as a movie star reception and Getz was deeply impressed by this: “The reception Stan received on arriving in Sweden on March the 18th deeply affected him, and he talked about it often in later years” (Maggin 109). He stayed in Sweden for a week and his stay was successful, both musically and commercially. He went on tour with Kenneth Fagerlund’s orchestra in which Fagerlund played the drums, Bengt Hallberg played the piano, and Gunnar Johnson played bass. Together with the Swedish musicians that had accompanied him on tour he went to the studio on the 23rd of March recording three pieces of music and five more the following day. On two tracks recorded on the 24th of March “Don’t be afraid” and “Flamingo” Lars Gullin played the baritone saxophone, which was a great help for his career as a jazz musician in Sweden as well as in the US. Stuart Nicholson states he did accompany Getz on “Ack Värmeland du sköna” which was recorded the day before: “By the mid-1950s saxophonist Lars Gullin, inspired by Stan Getz’s version of ‘Ack Värmeland du Sköna’ on which he accompanied [sic] Getz, developed his own ‘Swedish’ voice by incorporating elements of his own musical culture into jazz” (Nicholson 18-19). Even though he did not play on the Swedish folk tune, it is quite possible that the recording of the song motivated Gullin to look more to Swedish folk music.

All in all, despite the fact that heroin, on which Getz relied, was not to be found in Sweden, his visit was considered a success:

Despite his travail, however, the junky was musically and commercially successful; Stan even found time to record eight tunes with Swedish musicians. These men were highly professional, and one of them, pianist Bengt Hallberg, showed great promise as an improviser. (Ibid.)

As argued Getz’s visit and his recording session had a great impact on Swedish jazz life and therefore the recording of “Ack Värmeland du sköna” was regarded as largely significant: “Obviously Stan Getz’s and Bengt Hallberg’s version of Ack Värmeland du sköna (‘Dear old Stockholm’) became a milestone when it was recorded in 1951, after the drummer Kenneth Fagerlund’s proposal (...)” (Bruér 105). Knowing the importance folk music was going to play in the work of Jan Johansson in the 1960s
this jazz interpretation of the song can be seen as an early tendency towards the incorporation of folk music in jazz. But it cannot be seen in the same way as folk music later would be incorporated in Swedish jazz. Jan Bruér argues that the record was not intended to fuse the two but more of a gimmick. It was more for fun, to do something different and new to use a Swedish folk song as a source of jazz improvisation. It could also be seen as a way to get closer to the public by playing a Swedish tune they knew:

These examples of an early connection between jazz musicians and Swedish ‘folklore’ (on different levels, from genuine country fiddle music via folksy songs to schlager) are throughout about an occasional gimmick. None of the examples point to a sincere interest for the folk music repertoire, in the recurrent and serious way the pianists Ingvar Johansson and Jan Johansson as well as the arranger Bengt-Arne Wallin showed in the beginning of the sixties. (Bruér 106)

Other examples of similar tendencies exist as well. The American vocalist group The Delta Rhythm Boys had been very successful with their version of the Swedish song “Flickorna i Småland” (The girls in Småland) they recorded in the same year and Lars Gullin played a children’s song called “Sov du lilla videung” (Sleep o little child) but it was because he liked the melody, rather than that he wanted to make his jazz “Swedish”.

In an interview I had with Bengt Hallberg in June 2011 he explains that folk music was not fashionable at the time of the recording: “It was not really in vogue to be interested in folk music in our time.” (Hallberg) The musicians did not consciously plan to interpret a folk tune; rather, it was a last minute idea. They had not played the tune in the week Stan Getz was touring Sweden. When Hallberg had to write down the melody so the tune could be recorded, none of the musicians felt it necessary to make sure they had the accurate notes from e.g. the score from Dahlgren’s Värmlänningarna. Instead Hallberg wrote down what he remembered:

It was so of course that I wrote down the melody for Stan Getz, but I only had a vague memory of how it was, because I did not care about it. It was only jazz or hard classical music [that mattered, MK]. Pure folk music was not at all something that interested me. But I wrote what I remembered and that was a little wrong. One place among others is the ending; I got to learn that later. (Hallberg)

According to Bruér musically the Swedish folk tune suited the repertoire of contemporary jazz musicians well because of its modal character. The change from E flat to E is typical in the original, which is in the F minor scale, and with that the melody steps out of the scale. For George Russell (1923-2009) who was one of the foremost within modal jazz and published a book on modality in 1953 called George
Russell’s Lydian Chromatic Concept of Tonal Organization, Volume One: The Art and Science of Tonal Gravity. According to Giddins and DeVeaux Russell wanted to step out of the strict tradition of thinking in scales: “He rejected the idea of major and minor keys and the harmonic rules contingent on them (…)” (Giddins & DeVeaux 404). Miles Davis, who is particularly known for his best seller LP from 1959 Kind of Blue, is one of the key figures in modal jazz and with this album he was particularly successful. Hallberg explains, however, that they did not think about modality as an element of the Swedish folk tune. He argues that they had not even heard of the idea of modes: “The notion of modality, the term modality whatsoever, was not known at the time at all” (Hallberg).

When I asked Bengt Hallberg if they thought of their version of “Ack Värmeland du Sköna” as something “Swedish” he replied that they had not thought of it as “Swedish jazz”: “No, one did not have such thoughts back then. It was rather so that we strived to sound as American as possible” (Hallberg). In the jazz act virtuosity thus mirrored the way American jazz musicians played, thoughts of a Swedish jazz had not yet been actualized.

The lyrics as were included on earlier versions were not considered to be included on the recording: “No, not a single word (…). We were unfamiliar with the song as such and (…) we did not sing a lot. Kenneth Fagerlund sang with his band (…) but we did not even think about it” (Hallberg). Singing was regarded as a women’s specialty in jazz as Allison McCracken states, it was not something that was regarded as a manly task, which was more to play instruments and work hard:

A band singer was an awkward presence in the early sweet jazz bands; a man who did ‘nothing’ but croon into a microphone in the natural, easy fashion of these singers could potentially undermine the standards of masculinity established by a band’s hard working, professionally trained musicians” (McCracken 371).

This notion of singing which was especially strong in the US in the 1930s and 1940s is also a relevant background to the omitting of the lyrics.

Kjellberg argues that the recordings Getz made in March 1951 became classics and helped Swedish jazz musicians’ popularity abroad: “The recordings Getz made in Sweden have, rightly, become small classics and they helped point the attention abroad to the new Swedish soloists Bengt Hallberg (piano) and Lars Gullin (baritone sax) (…)” (Kjellberg 1985, 134).

The Swedish musicians that accompanied Getz when he was performing in Sweden were musicians from Göteborg (Gothenburg) from Kenneth Fagerlund’s
orchestra. Kjellberg argues that they were thought to be the city’s most modern orchestra, very much inspired by the cool jazz:

The orchestra was considered the most modernist oriented in town, which at the time meant ‘cool jazz’ in the spirit of Lee Konitz and Stan Getz. It was not a coincidence that it was Sweden’s ‘dream accompaniment’ (…) that accompanied when these American soloists visited Sweden (Kjellberg 1985, 169).

An interesting fact is that Göteborg was referred to as “Tristania” because pianist Lennie Tristano was thought to have the most followers. In 1996 an interesting interview with Bengt Hallberg was published in Orkester Journalen. In it Martin Westin, Jan Bruér, and Lars Westin explain how Göteborg was a different jazz city than Stockholm in 1950 and it was here in Göteborg that the jazz modernists were to be found: “Göteborg was around 1950 called for ‘Tristania’ [after Lennie Tristano, a cool jazz and bop pianist, MK]; it was here where the real modernists in Swedish jazz were to be found, especially Kenneth Fagerlund’s small band, where Bengt [Hallberg, MK] and Ingmar Glanzelius played along” (OJ 06/1996, 5). According to the authors Hallberg changed his musical style when he moved from Göteborg to Stockholm in 1954 and he left the style of cool jazz: “Since Bengt Hallberg moved to Stockholm in the 1950s he gradually abandoned the ‘cool’ piano style” (OJ 06/1996, 6).

Getz’s visit to Sweden was widely covered in the two Swedish jazz magazines Orkester Journalen and Estrad. He was considered to represent the modern style in jazz: “Stan Getz is an unusually neat representative of modern jazz (…)” (OJ 04/1951, 8). In the same edition his performance in the concert hall of Stockholm is reviewed, by the same writer Carl-Erik Lindgren: “(...) ‘Early Autumn’ was breathtakingly beautiful and solistically seen a direct hit for the young Stan, who played his sad phrases with an authority that immediately stamps him as a big artist” (OJ 04/1951, 10). He further comments Stan Getz’s sound in reality would be better than on the records: “(...) seldom I had imagined that his tone, that one is mainly fixed to on records, would fascinate so much in reality” (OJ 04/1951, 11).

Estrad compared Stan Getz with Sidney Bechet who appeared on the same stage at the concert in the Concert Hall in Stockholm. The head of the article is “Cool jazz versus old school” (Estrad 04/1951, 6) and it characterizes Getz’s music as music one listens to with one’s reason: “(...) his music speaks more to our reason than it bestows musical emotional experience; one admires it more than one loves it” (Ibid.) whereas Bechet’s music, on the contrary, is related to instincts, feelings, and naivety: “One felt instinctively that primordial jazz music sounded like this; naïve,
unschooled, but with an empathy that only a child of nature is capable of” (Ibid.). Here we see clearly how racial imagination was very important in jazz in Sweden. Bechet’s music was an example of “black” jazz with the expression of “black” people, related to as naïve and unschooled. As contrast we see Stan Getz as representative of cool jazz, jazz one listens to with reason. The dichotomy of the two styles here is clearly related to the racial imagination as posited by Radano and Bohlman, especially noticeable in the way the “black” jazz was seen as something natural and naïve rather than a product of reason and also shows how “black” jazz could not be translated to Swedish expressions, as Fornäs argued. Bechet here is clearly a representative of “black” jazz that cannot be Swedish whereas the cool jazz of Getz is not “black” and thus closer to Swedish society.

The reception in Swedish jazz circles of “Ack Värmeland du sköna” was overwhelmingly positive. It was released about a month after the recording session and the first tune ever to get the highest rating in Orkester Journalen’s reviews. Special attention is paid to the contribution of the Swedish musicians: “These are two perfectly fantastic sides, we have all reason to be both thankful and proud of – proud over the fact that our Swedish musicians could have given such an excellent assistance” (OJ 05/1951, 27). The fact that Getz and the Swedish musicians had played a Swedish folk song was not considered blasphemous, quite the contrary, it is regarded to be played reverently and at the same time it was still considered as jazz music as the record shows how beautiful jazz can be:

No words can describe Getz and Hallberg’s lovely variations on our most beautiful folk song in slowly medium tempo. It is not sacrilege to make jazz out of this melody – it is beautiful music and the soloists treat it gently and with piety. In this month’s long row of inferior records we often took this record and played this side not to forget how beautiful jazz music can be when it is played by big artists (Ibid.).

With the intelligence of a musician of white jazz and the virtuosity of an American jazz musician Getz clearly succeeded in performing the jazz act.

The review in Estrad is very enthusiastic about the single as well and the reviewer considers “Ack Värmeland du sköna” the best side of the month: “(…) the prize is taken by the Värmland song. It is simply wonderful – the best side of the month in my opinion. (…) I believe it could persuade the most inveterate cool-hater about the merits of the style” (Estrad 05/1951, 17).

In the reception of the tune the racial imagination also plays a crucial role. The dichotomy of white versus black jazz musician in the reception of Stan Getz in
Sweden is discussed above. As a white jazz musician Getz depended on his intelligence to play jazz, he was a skilled musician. That meant that he had the intelligence required to comprehend he had to take a reverent approach in the interpreting of the original folk tune and was thus able to do it right. This corresponds to how Michael Rogin describes the role of race in the reception of jazz in the US:

Advocates of jazz age music argue that whites transformed black raw material into art. ‘Our whole present music is derived from the negro,’ Gilbert Seldes insisted in 1924. Negroes simply were their primitive music, writers in the mass-circulations magazines and newspapers explained. Whites did the skilled labor of musical arrangement and intelligent performance (Rogin 1064).

Bengt Hallberg recalls some negative responses as well, primarily coming from outside jazz circles:

Well, some got really mad, this was a conceited infringement upon our folk music. It came from Värmland and they talked about it that someone from Göteborg with the name Sten Döds [Stone Dead, MK] had recorded it and had desecrated and totally ruined the melody. I don’t understand why they put it away. I think they probably had not heard it, but they heard that it was, as was said at the time ‘jazzat upp’ [made jazz-like, MK]. That was to blaspheme, of course (Hallberg).

The eight recordings done in Stockholm were released on a LP in the US. The name of the folk song changes through the release of this recording in the US. Outside Sweden the song is called “Dear old Stockholm”. Bengt Hallberg explains they did not think or talk about the name of the tune: “We only had to play. Play and shut up” (Hallberg). So the musicians were not asked for their opinion and Hallberg states that they did not have an opinion about it either: “We did not care about it at all” (Ibid.).

When I enquired if they considered the song to be specifically linked to Värmland Hallberg replied, after a pause: “I actually do not know. We had not had the chance to travel a lot so that one (…) noticed such details. We did not play in Värmland, then and later” (Hallberg).

The LP received positive critiques in the US as Claes Dahlgren reports in OJ in September. Hallberg is praised and as Dahlgren argues, this marks a change in the American opinion on Swedish jazz. Here he comments upon the change of the song’s name:

So the Americans do react differently to the notion of ‘Swedish jazz’ now than for some years ago. Then one might have to forgive them if they do not see that there is something wrong in the fact that Stan Getz’s records ‘Ack Värmland Du Sköna’ over here is released under the name ‘Dear Old Stockholm’ (…) (OJ 09/1951, 11).

The overwhelmingly positive reactions also lead to some jazz enthusiasts who felt it necessary to focus on other works of Getz’s as emerged in an article by Percy Kull. The close relationship between Sweden and Stan Getz is, however, a fact as he is
called “Our old friend Stan Getz (...)” (Estrad 12/1951, 15) less than a year after his visit to Sweden. Kull nevertheless prefers Getz’s “Yesterdays” over the Swedish folk tune that in his eyes has received a little too much attention: “Nothing of what I have heard of Getz’s production can be compared with ‘Yesterdays’, absolutely not the overrated ‘Ack Värmeland du sköna’ where Getz has not nearly developed his solo to the same perfection as here” (Ibid.).

Getz returned to Sweden in late 1955. He played several nights at Nalen in Stockholm and a review of a jam session clearly shows how the ideal for jazz music was equal to “American”: “Another bright spot occurred during a jam with the majority of Hacke Björksten’s band plus Getz and Lars Gullin, in which they almost reached American heights in improvisation” (OJ 12/1955, 9). This shows that the “American” way of making jazz was still the ideal in the 1950s in Sweden and American jazz was thought to be better than Swedish jazz. It also shows that a characterization of “American” or “Swedish” jazz in the 1950s had more to do with the quality of the music than of some particular style of jazz.

In 1983 Getz returned to Sweden for a concert in Stockholm that was recorded for Swedish television and radio and even recordings for a LP were made from this concert. According to Lars Westin, who wrote a review of the concert in which Stan Getz supposedly returned to the jazz of the 1950s with, as Westin calls it, a retrospective repertoire in which “Ack Värmeland du sköna” has an obvious position besides tunes as “Milestones” by Miles Davis and thus is thought to be part of Getz’s established repertoire: “(...) and, of course, Dear Old Stockholm, alias Ack Värmeland (…)” (OJ 04/1983, 9)

In an article in 1991, briefly after Getz’s death Westin sketches a portrait of Getz as a jazz musician with a special bond to Sweden, personally as well as professionally: “(...) a musician who (...) had a special relation with Sweden and a strong influence over the jazz in our country [Sweden, MK] (...)” (OJ 07-08/1991, 36). He regards Getz’s visit and recordings of special importance and “Ack Värmeland du sköna”: “Getz kept the Swedish folk tune on his repertory throughout his life” (OJ 07-08/1991, 37). Here it almost seems that the song embodies the relationship of Stan Getz and Sweden.

In a very recent issue from June 2010 of Orkester Journalen Lars Westin wrote a whole article about “Ack Värmeland du sköna” or “Dear Old Stockholm"
Especially his conclusion is particularly interesting because it marks, in retrospective, the recording of the tune as a start of jazz music that was particularly Swedish:

In Sweden the Getz record from 1951 became a starting point for a more ‘Swedish’ intonation in jazz. Lars Gullin, who also participated in the recordings with Getz (though not on *Ack Värmeland du sköna*), developed his special style over the next years, in which he mixed jazz influences from the US with resonances of his national musical heritage. After him many followed with their own, personal versions of a distinctive ‘Swedish’ jazz music: Hallberg, Jan Johansson, Georg Riedel, Bengt-Arne Wallin, Nils Lindberg, and many others” (OJ 6/2010, 28).

Stan Getz’s version of “Ack Värmeland du sköna” is now often regarded as a herald towards a Swedish interpretation of jazz. It is recorded at the start of the careers of important new Swedish jazz musicians that later would be associated with a “Swedish” style of making jazz.

A very interesting anecdote about Kenneth Fagerlund’s Orchestra that Hallberg tells is the way they talked about their drummer and bandleader. He explains that they sometimes said, to be funny, that the drums sounded like a fan: “We sometimes said for fun that the drums sounded like a fan. It was just the whisk comp that murmured (…)” (OJ 06/1996, 4). Here it is striking how the sound of the band was related to electric phenomena, such as fans. Here we see how the soundscape of the city with its modern phenomena such as electric appliances is connected to jazz music. The sounds of Kenneth Fagerlund’s orchestra were related to typical urban keynotes, the sounds that in Schafer’s ears were important because of their abundance, of electric fans.

Hallberg and Getz’s version of the tune is arranged as follows. As mentioned earlier they do not play the C theme as in the original because Hallberg did not remember this part when he arranged the tune. Instead they played a theme D. First Stan Getz introduces the melody. He plays the tune full out, apart from the repetition of BAC in the original. After the melody is introduce both Hallberg and Getz take a round of improvisation based on the chord progression in which Getz plays the melody for the first time:

<table>
<thead>
<tr>
<th>Time</th>
<th>Action</th>
<th>Chord</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Bengt Hallberg plays the intro (accompanied by bass, drums and piano)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0:07</td>
<td>Stan Getz introduces the melody A</td>
<td>8 bars</td>
<td></td>
</tr>
<tr>
<td>0:21</td>
<td>Getz plays the melody softly A</td>
<td>8 bars</td>
<td></td>
</tr>
<tr>
<td>0:34</td>
<td>Getz plays the new melody very laid-back B</td>
<td>4 bars</td>
<td></td>
</tr>
<tr>
<td>0:41</td>
<td>Getz repeats the first part of the melody A</td>
<td>4 bars</td>
<td></td>
</tr>
<tr>
<td>0:47</td>
<td>They “swing about” a bit, replacement for C theme D</td>
<td>4 bars</td>
<td></td>
</tr>
<tr>
<td>0:53</td>
<td>Bengt Hallberg takes over the melody, starts playing variations of the melody and improvises over the chord progression (AABAD as above)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Stan Getz takes over the melody again and improvises over the chord progression as well (AABA as above).

Everybody is quiet and Getz slows down D 4 bars

The tempo in this version is notably faster than in the original. This can be connected to city life and the abundance of different sounds in the soundscape of the city where processes of everyday life were faster thanks to electrically driven appliances and the combustion engine as in transport and factories. Despite the faster tempo the song still has a laid-back atmosphere to it, its rhythm is less rigid as the original tune. The tune never gets chaotic; its rhythmic variations rather seem to stand for a positive attitude towards variation that can be associated with the city and modern life.

In the intro the piano plays some blue notes as if to announce that the version is different from the original. It also emphasizes the jazz character of the song. The harmonic changes throughout the tune are small; it is mostly the rhythm that is different. After Getz played the melody throughout, first Hallberg and Getz start improvising on the tune and leave the melody further.

As argued above, schizophrenia, the disconnection of a tune from its original context, arose because the tune was recorded on the last day of Getz’s tour in Sweden and mediated only on radio and records. Even though the saxophone is qualified as a woodwind instrument, because of the wooden reed, it is almost entirely made out of metal and thus linked to the city rather than the countryside.

In a review in *New York World* of crooner Rudy Vallee (1901-1986) from 1930 it is argued how the saxophone was a “new” sound: "[Vallee’s] voice is a new sound, just as much as a saxophone is new sound" (Bolitho quoted in McCracken 373). Even though the context of crooner Vallee is slightly different from Getz and Hallberg the sound of the saxophone was thus seen as a “new” sound in popular music. Hallberg and Getz’s version is thus a modern interpretation of the tune that is connected to the modern life of the city rather than the traditional life of the Swedish countryside.

### 3.2.3 Miles Davis “Dear Old Stockholm”

Miles Davis’s (1926-1991) career started at the time bebop emerged in the US. Even though Davis was not much of a bebop musician, he moved to New York in 1945 to be around the leading avant-garde jazz musicians of the time, such as Charlie Parker,
to develop his skills in the revolutionary style. Davis ended up playing in Parker’s group until the end of 1948. Bop had had its heyday in the progressive center of jazz music and after his collaboration with Parker, Miles Davis was one of the musicians that played a leading role in the new Nonet that distanced itself from bop and introduced a new jazz aesthetic that was going to be very influential: “The Miles Davis nonet was another uneasy fit with bebop. It sounded light, smooth, purged of undue passion: the music seamed from one incident to the next, a direct counter to the jaggedness of bop’s momentum” (Cook 14). The recordings he made with the Nonet came to be known as *The Birth of the Cool* and this new cool jazz would be very influential for smaller jazz groups in the 1950s and 1960s, also in Sweden as argued in chapter two.

In 1949 Miles Davis went to Europe for the first time to perform at a festival in Paris and as many American jazz musicians that visited Europe. Davis was overwhelmed by his movie star reception. Stan Getz had the same experience on his tour through Sweden two years later. When Davis got back to the US, however, he fell into a heroin addiction, an addiction he had experienced by being close to Parker earlier and at that time disapproved. According to Cook he reached an all-time low in early 1952 when he did anything to get money to finance his addiction: “At the beginning of 1952, Davis was getting close to rock bottom. He began taking money from prostitutes as their informal pimp (…)” (Cook 28).

On May the 9th 1952 Miles Davis recorded his version of “Dear old Stockholm” for Blue Note at the WOR studios in New York City. The recording featured Oscar Pettiford on bass and Gil Coggins on piano, J.J. Johnson on trombone, Jackie McLean on alto sax and Kenny Clarke on drums. No Swedish musicians were thus involved and while Davis had been to Europe he had only visited Paris and his first concert in Sweden would be four years later in 1956. According to Richard Cook Davis was inspired by Stan Getz’s recording in Sweden a year earlier: “Davis probably had the idea of doing ‘Dear Old Stockholm’ after Stan Getz had played the tune (an old Swedish folk melody) some time earlier” (Cook 29).

The liner notes of a reissue from 2001 of the 1952 recording suggest that Davis’s version of “Dear Old Stockholm” shows that he still had the musical insights of a great jazz musician, despite most of the recordings he made were not as progressive as, say, his *Birth of the Cool*: “The recordings he made for Prestige and Blue Note in this period are generally uneven and frequently sluggish” (Blumenthal).
It is, however, his version of “Ack Värmeland du sköna” that shows Davis still has the characteristics of a leading jazz musician:

‘Dear Old Stockholm’ is the lone sign that, despite his problems, Davis was looking ahead. The melody is an old Swedish folk song that his friend Stan Getz had recorded a year earlier during a Scandinavian [sic] tour under its original title, ‘Ack Varmeland Du Skona’ [sic] (Oh, Varmeland, Thou Fairest) (Ibid.)

Miles Davis was not regarded as one of the leading jazz musician in the first half of the 1950s in Sweden. The pieces he recorded with his “cool” band were generally received well, but the work after that was not met positively in reviews, as a review from late 1951 shows: “We sincerely hope that the declining curve shape that Miles Davis’s current records show will not be constant” (OJ 10/1951, 28). The poor quality of Davis’s musicianship was connected to the use of drugs. It was even seen as the direct cause of this decreasing quality of his musical production as Orkester Journalen’s reviewers tell their readers that Davis’s latest EP is the ultimate example of how drugs can destroy jazz musicians: “Would you like a hard and ruthless illustration of how drug abuse reduces a musician’s creativity, then play some of Miles Davis’s older recordings with Charlie Parker or his own tuba band and then compare it to this record” (OJ 04/1954, 24).

Even though the recording of the Swedish folk song was not released in Sweden, the news of Davis’s recording of the tune immediately made it to the first page of Estrad in November 1952. The head over the article says “More Swedish in the USA” (Estrad 11/1952, 1) which shows how the act of recording a jazz version of the tune was seen as a Swedish influence in jazz, the tune represented something “Swedish”. Here the altered name is also seen as incorrect and the journalist states that Davis’s version is nowhere near as good as the one Getz recorded in Sweden earlier:

Now the melody has clearly been noticed even elsewhere among the American musicians. Miles Davis has namely recorded it for Blue Note, there as well under the somewhat garbled American title ‘Dear old Stockholm’. The result, however, could be considered many levels under Stan’s in regard to quality (Ibid.).

Only four years after it was recorded his version of “Ack Värmeland du sköna”, under the name of “Dear old Stockholm” as it was marketed in the US, was released on an LP in Sweden. Despite the fact that the reviewers were aware of the fact that the tunes had been recorded in 1952 and 1953 (the other half of the LP was recorded in 1953) they were very enthusiastic and awarded the LP the highest possible rating. Despite earlier criticism on Davis’s drug use resulting in bad music they considered the
recordings as highlights of his production: “Both recording sessions represent peaks of his record production” (OJ 10/1956, 31). The reviewer especially points out “Dear old Stockholm” as a highlight on the album and claims it is the best possible version of it ever: “I want to specially point at his [Davis’s, MK] efforts on Tempus, Idea, C.T.A. (1) and Dear old Stockholm (that is nothing else than ‘Ack Värmeand du sköna’ that surely never can be played better than here) (...)” (Ibid.).

The review in Estrad is not as positive. The reviewer prefers the records from the second session in 1953 because he thinks Davis has developed himself into a better player in the year between the recordings and he believes that Davis is sloppy in his playing: “Miles Davis might be a big artist – nobody can deny that – but nevertheless a grading must be influenced negatively when he does not pay more attention to the technical details” (Estrad 11/1956, 10). He likes some of the tunes recorded in 1953 but he does not like Davis’s version of the Swedish folk tune: “I am less fond of Miles in Dear old Stockholm and Would’n you [sic] to take a few examples” (Ibid.).

About a year later the same reviewer, Carl Erik Lindgren with signature Celi, reviews Davis’s new LP ‘Round About Midnight on which Davis included a new version of the Swedish folk tune. This review is particularly interesting because it describes how Davis should have interpreted the tune and that he, yet again, had failed to comprehend what kind of interpretation the Swedish tune needs:

However, I am not fond of Delight and Stockholm as an entity. The latter is Miles’s second version of ‘Ack Värmeand’ and still he does not seem to realize that the lyrical qualities of the melody demand a significantly more gentle interpretation. This is quite peculiar when I think about it, because Davis’s mind for phrase beauty has continuously developed itself – Stockholm should definitively have been ideal material for muted play in slower tempo than what happens here (Estrad 07-08/1957).

Here it is useful to put Miles Davis’s version in the context of the notion signifying, or signifyin’. As musicologist Gary Tomlinson uses to analyze Davis’s crossover jazz. He takes this notion from Henry Louis Gates, a literary scholar that focuses on African-America literature. Signifyin(g) is a way to interpret a text, or, as in the case of Davis, a piece of music in a way that the original is altered and left behind and a new version is created based on earlier interpretation(s):

Signifyin(g) represents, then, an engagement with preceding texts so as to ‘create a space’ for one’s own. This clearing of new space takes places by means of ‘riffing upon [the] tropes’ of the received tradition, that is, by a restating and altering of the tropes of earlier texts that reshapes, in the very act of enabling a text, our conception of the tradition in which these texts occur (Gates quoted in Tomlinson 65),
Signifyin’ is a strategy that is intimately linked with African-American culture as Gates argues: “It is a theme in certain African-American literary works, a set of rhetorical strategies pervasively embodied in black American discourse, whether informal or formal (…)” (Tomlinson 64-65).

Signifyin(g) is a dialogical strategy, a way of answering one or several previous versions of a tune: “As a figure of intertextuality and repetition-with-difference, Signifyin(g) is necessarily also a figure of dialogue. It is a trope of mediation between or among texts or languages” (Tomlinson 66). The notion of signifyin’ thus explains why Davis makes his version longer; he also needs time to “answer” the previous version (of course the technique of LP records which was more widely used in 1956 than in 1952 plays a role here). It is also interesting to see how Davis’s later recordings of “Ack Värmeland du sköna” are all very different from each other (see discography). Not only are his 1956 versions significantly longer, the alternate take shows how the two versions recorded at the same time and with the same musicians is very different. Compared to the two versions of Stan Getz (see discography) Davis deviates from the original a lot further than Getz, who in his 1960 version, with different musicians, stays close to his version from 1951.

Tomlinson puts Davis’s later fusion records in the context of signifyin’ and argues that his album Sketches of Spain was an early foreshadowing to his later rock fusion albums because it was a dialogue of Spanish musical elements and American musical elements: “The fusion dialogue reached in other directions as well. Davis’s self-conscious incorporation of extra-American sounds in his fusion albums looks back to various precedents: to the Spanish accents of his earlier efforts (especially Sketches of Spain with Gil Evans) (…)” (Tomlinson 91). Here Davis’s version of “Ack Värmeland du sköna” predates his Sketches of Spain album and it can be argued that this also represents a dialogue of extra-American with American sounds, even though Davis’s degree of signifyin’ was a lot bigger in his fusion records, where he departs more freely from the original texts.

Part of the negative reviews, especially the critique that Davis needs to better understand that the Swedish folk tune needs a more careful “gentle” approach, can be explained by an observation Tomlinson makes, that black and white critics, in this case thus white critics, remain intolerant to Davis’s mix of different musical traditions: “Their [the critics’, MK] intolerance of fusion music reflects the discomfort of both black and white critics with the mix that Davis created. It amounts
to a dismissal of Davis’s eloquent Signifyin(g) on the many musical idioms around him” (Tomlinson 92). The racial imagination in Sweden thus precluded black musicians from taking the folk tune beyond “white” musical styles, such as Swedish folk music and cool jazz, and transform it into a “black” interpretation by its character of signifyin’.

Bert Dahlander, a Swedish drummer also known as Bert Dale who moved to the US in 1954, occasionally reported from the US to report to *Estrad* magazine what was happening over there. In February 1958 he writes about Miles Davis and his, in Dahlander’s eyes, fantastic performances at Birdland in New York. He is very enthusiastic about Davis’s band and reports that he is playing the folk tune, among others, and that the public likes it. Even though everybody in the US knows the song as “Dear old Stockholm” he still calls it by its Swedish name under which it is known in Sweden:

Miles blows many songs with a damper a millimeter from the mike with outstanding effect. Thelonious’s song ‘Round about midnight’ is played quite often, Cole Porter’s ‘All of you’ as well. ‘Ack, Värmland du sköna’ – or ‘Dear Old Stockholm’ as it is called here – is another that people like (Estrad 02/1958, 23)

If we look to the musical aspects of Davis’s version of the folk tune rather than the discursive practices surrounding it, it is clear his version has the same structure as Getz’s with AABAD. Davis, however, extends the first two A themes with four bars:

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Oscar Pettiford starts the intro with an upbeat</td>
</tr>
<tr>
<td>0:02</td>
<td>Miles Davis, Johnson and McLean play a harmony</td>
</tr>
<tr>
<td>0:08</td>
<td>Miles Davis plays the melody, Johnson and McLean play a counter melody</td>
</tr>
<tr>
<td>0:23</td>
<td>Same harmony as 0:02 4 bars (extended)</td>
</tr>
<tr>
<td>0:30</td>
<td>The melody and counter melody again 4 bars</td>
</tr>
<tr>
<td>0:45</td>
<td>Same harmony 4 bars</td>
</tr>
<tr>
<td>0:52</td>
<td>Davis continues with the new melody this time without counter melody</td>
</tr>
<tr>
<td>1:02</td>
<td>Back to first melody</td>
</tr>
<tr>
<td>1:11</td>
<td>The end of the melody includes extension</td>
</tr>
<tr>
<td>1:24</td>
<td>Everybody is out, Davis starts to improvise on the chord progression and starts leaving the melody (AABAD as above)</td>
</tr>
<tr>
<td>1:27</td>
<td>Piano, bass, and drums come back in</td>
</tr>
<tr>
<td>1:45</td>
<td>The piano plays the harmony</td>
</tr>
<tr>
<td>2:04</td>
<td>Davis plays the melody of the harmony</td>
</tr>
<tr>
<td>2:10</td>
<td>Davis starts another round of improvising</td>
</tr>
<tr>
<td>2:30</td>
<td>Extension by piano, trumpet and rhythm section.</td>
</tr>
<tr>
<td>2:43</td>
<td>Everybody is out and a new round of improvising begins. McLean starts to improvise on the chord progression 4 bars</td>
</tr>
<tr>
<td>2:46</td>
<td>Accompaniment is back in</td>
</tr>
<tr>
<td>3:01</td>
<td>Extension 4 bars (extended)</td>
</tr>
</tbody>
</table>
3:10 Johnson takes over and improvises over A 8 bars
the melody
3:25 Extension played by Johnson 4 bars (extended)
3:32 Davis takes over again B 4 bars
3:39 Davis returns to the melody A 4 bars
3:50 Extension with everybody D 8 bars
4:04 Final chord

The tempo of Davis’s version is similar to Getz’s, as a whole the tune played by
Davis and his band is more individualistic where the solo instruments depart more
from the accompaniment and the musicians play the solos with higher speed. The
parts where the soloists are entirely on their own emphasize the rhythmic variations.
Individuality is stressed more than in Getz’s version and with this it stands closer to
the pioneer myths of the US than the building of a social welfare state in Sweden,
which was more of a collective process.

The harmonies Davis uses are more unusual than in Getz’s version, especially
in the extended parts of the themes. At some points Davis plays pentatonic scales, as
in 1:24. Also the counter melodies played add to the impression of chaos. Jackie
McLean plays A, D, E, and G, which are not in B flat minor, the key of Davis’s
version, which makes the melody of his improvisation unusual in the perspective of
Swedish folk music.

When it comes to Davis’s version of the folk tune, again its rendition speaks to
the processes of schizophrenia, as the tune was released on record in Sweden. On top
of that I would argue that there is schismogenesis, an ongoing process of
schizophrenia, as well in the sense that Davis based his version on the schizophrenic
version of Getz including Hallberg’s “error”. To make his personal version he adapted
it to his own desires by adding four bars to the first two A themes. In this way Davis
further extended the schizophrenia by making new versions of the tune. His version is
based on Getz’s jazz tune from which Davis deviates by signifying to make his own
version. A new version of the folk tune, based on a jazz version, that is an even more
individual version, comes into existence.

His instrumentation with his trumpet, a brass instrument and other instruments
made out of metal such as saxophone and trombone is even more connected to the
city than Getz’s as the folk music myth in Sweden prescribed folk music should be
played on wooden instruments from the rural areas where wood determined the
environment’s keynotes. By emphasizing the brass instruments Davis locates the tune
in the city.
3.2.4 Jan Johansson “Ack Värmeland du sköna”

Jan Johansson (1931-1968) was born in central Sweden but moved to Göteborg for his studies in electrical engineering. In addition to his studies he was active as a musician, which slowly became his fulltime occupation. The musicologist Erik Kjellberg argues that Johansson became established when he replaced Bengt Hallberg, who had moved to Stockholm, in Kenneth Fagerlund’s orchestra: “It was with the engagement as pianist in Kenneth Fagerlund’s orchestra that Jan seriously established himself as musician” (Kjellberg 48). He soon became one of the biggest names in Swedish jazz and especially with his Jazz på Svenska (Jazz in Swedish) albums he was very popular among a large audience.

On October 7th 1968 Johansson and Arne Wilhelmsson (bass) recorded the version of the tune that I will now consider. It was not, however, the first time he played the tune. On May 1st 1960 he performed it together with Stan Getz on the tenor saxophone, Gunnar Johnson on bass, and Joe Harris on the drums in a radio broadcast in Stockholm (Kjellberg 2009, 370). Stan Getz meant a great deal to Jan Johansson and he had played with Getz when he came to Sweden in 1955 in a jam session in Göteborg as Erik Kjellberg states: “Jan Johansson had obviously appeared on the scene with Stan Getz on some occasions with Stan Getz, a musician that was going to be very important for his development and career” (Kjellberg 2009, 52). In 1958 Johansson accompanied Getz as part of bass player Gunnar Johnson’s band, who was involved in the original recording with Stan Getz, on a six week tour through Sweden which garnered much attention and contributed to the success and reputation of Jan Johansson: “The cooperation between Gunnar Johnson’s quintet and Stan Getz during six weeks in the summer of 1958 was (…) followed by attention in the Swedish press. This must have meant a lot for the Swedish musicians” (Kjellberg 2009, 74).

On august 26th he played piano on “Honeysuckle Rose”, “They Can’t Take That Away from Me”, and “Topsy” for a recording with Stan Getz on the record label Metronome in Stockholm. The first two were arranged by Johansson and the latter by tenor saxophone player Erik Norström: “That day – the 26th of August – they recorded Honeysuckle rose and They can’t take that away from me, in funny and original arrangements by Jan Johansson (…)” (Kjellberg 2009, 74). The session continued on
the 15th and the 16th of September and on these dates Jan Johansson and Bengt Hallberg were taking turns in arranging and playing the piano.

Stan Getz had settled in Denmark, near Copenhagen, in 1958. He used to play in the successful Danish jazz impresario Anders Dyrop’s Jazz restaurant Montmartre. Soon he got Oscar Pettiford to play with him and after that they found two good musicians in Jan Johansson and drummer Joe Harris. Earlier Getz had played with two Danish musicians, a drummer and a bass player, but they were fired after one single night because they were thought to be insufficient for the job. The two new musicians, who came from Sweden, however, were up for the job according to Getz’s biographer Donald Maggin: “The two men soon found a couple of competent musicians to round out a quartet for the Montmartre – American expatriate drummer Joe Harris, who was doing radio work in Stockholm, and Swedish pianist Jan Johansson” (Maggin 185). Johansson came to Denmark for the fall and winter of 1958-59 to be house accompanist to Getz and he also joined him on other occasions, such as a tour to Norway in 1959. The cooperation received extensive coverage in the press throughout Scandinavia and Finland:

From July 1958 and with certain breaks until February a year later Getz and the Swedes had been noticed partly thorough reviews and expositions in specialist and local press in Sweden, Denmark, Finland, and Norway. Jan Johansson’s play was almost always commented and the rating was high (Kjellberg 2009, 85).

For half a year Johansson would play four nights a week in Montmartre, together with Stan Getz and Oscar Pettiford.

The version from 1968 was recorded for a show on Sveriges Radio (Sweden’s radio) called “När Då Då?” (When then?) a program by Pekka Langers. Later it was also published after Johansson’s tragic death on LP under the name “Musik genom fyra sekler med Jan Johansson” (Music through four centuries with Jan Johansson). Johansson had been active for Swedish radio throughout the 1960s and he was in charge of the music for the broadcast. The music featured in the show was from different periods and the interpretations were contemporary, in a style that Johansson had become famous for since his versions of Swedish folk songs as Kjellberg argues: “The music was – as in earlier similar radio productions – supposed to be ‘historic’, i.e. more or less well-known songs were to be played in a contemporary performance à la Johansson” (Kjellberg 2009, 245). The instrumentation of the song was close to his interpretation of folk songs on the EP’s Jazz på Svenska, with Johansson on the piano and Georg Riedel on the double bass.
In Johansson’s version of “Ack Värmeland du sköna” only the very last part of the song features other instruments. Erik Kjellberg states that the version of these tunes is characterized by simplicity:

The combination piano – double bass is a miniature instrumentation that primarily drew attention to the Jazz på Svenska recordings 1962-64 and that is used on this album as well in two folk music pieces as Skänklåt från Floda and Ack Värmeland du sköna with the motto simplicity and concentration; Jan’s harmonization of the first stanza in Ack Värmeland is a little shining jewel! (Kjellberg 2009, 250)

The reactions on his first EP in Orkester Journalen are interesting because they connect Johansson’s Jazz på Svenska to a national romanticism and regard it as untimely because this national romantic current was over. The reviewers considered the contemporary society far away from the past with which the folk songs emanated and therefore Johansson’s folk song interpretations were not of his time: “(...) national romanticism is no longer a living style, as these four folk songs do not have the least connection to our Swedish environment of today” (OJ 04/1962, 26). In other words Johansson’s jazz is here, at the very beginning of his jazz interpretations of folk tunes, regarded as not modern enough because it is related to now outdated national romanticist discourse.

Some two years later the LP Jazz på Svenska was released and in its review Johansson’s interpretation of these folk songs is characterized as reverential because it preserves the original character of the Swedish folk music tradition: “This melancholic Swedish folk song’s mood with shifts from major to minor are maintained reverentially even in the few parts that are made jazz-like” (OJ 09/1964, 28).

Johansson’s interpretation was by no means an attempt to approach the tunes in the exact way it was played centuries ago; rather the songs should be contemporary and personal at the same time. As Jan Johansson’s foremost accompanist Georg Riedel states Jan often played the songs differently:

At concerts people were always asking us to play our versions of Swedish folk music and it often irritated Jan. He could then bewilder the listeners by ironizing and changing the version they knew from our records with the music (qtd. in Kjellberg 2009, 325).

Here it becomes clear how the “jazz act”, Gebhardt’s notion of the attempt to create jazz, for Johansson meant to improvise and to renew and change approaches to his material rather than to stick to an original as on records. So for Johansson it was important to play his version different from any original, which is in line with the
demands to play folk tunes as jazz as was the opinion in jazz discourse (as discussed in chapter two).

On February 7th 1969 Stan Getz played a concert in Stockholm, just a couple of months after Jan Johansson had died. On the concert he dedicated “Dear old Stockholm” to him, a tune he had played with Johansson on different occasions, such as on the Swedish radio show in 1960, as Lars Hansson reports. Together with “A Nightingale Sang in Berkeley Square” it is to him the best song of the concert: “That tune [A nightingale sang in Berkeley square, MK] and the tune played after the break ‘Ack Värmland …’ or as Getz prefers to call it ‘Dear old Stockholm’ (dedicated to the memory of Jan Johansson) were the two tunes that gave me the most” (OJ 03/1969, 11). It is interesting to see how Getz here connected the song, which he had also played with him, to the late Johansson.

In his version of “Ack Värmland du sköna” Johansson skips the introduction and moves straight on to the melody. He breaks up a quarter note into two eighth notes occasionally. He plays with little syncopation and most variations are melodic rather than rhythmic. Johansson does not repeat A and C at the end, as in the version in Dahlgren and in Zetterlund’s version. But overall it retains the arrangement of the version of Dahlgren more than the version with Stan Getz, which is especially clear from the presence of theme C. Furthermore Johansson never leaves the original melody; it is always recognizable in his version:

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Johansson plays the melody and the accompaniment on piano</td>
</tr>
<tr>
<td>0:15</td>
<td>This time the melody is played with unusual harmonies</td>
</tr>
<tr>
<td>0:34</td>
<td>Johansson introduces the new melody</td>
</tr>
<tr>
<td>0:45</td>
<td>Johansson comes back to the melody played with the unusual harmonies</td>
</tr>
<tr>
<td>1:06</td>
<td>Johansson continues to play the next melody</td>
</tr>
<tr>
<td>1:19</td>
<td>Johansson ends the melody in a common chord and holds it</td>
</tr>
<tr>
<td>1:23</td>
<td>Johansson plays the upbeat and continues the melody only with his right hand</td>
</tr>
<tr>
<td>1:25</td>
<td>Johansson is accompanied by the bass</td>
</tr>
<tr>
<td>1:43</td>
<td>Johansson repeats the first melody with the lyrics in mind</td>
</tr>
<tr>
<td>1:45</td>
<td>Johansson plays an extra note for the “i” (in)</td>
</tr>
<tr>
<td>1:51</td>
<td>Johansson plays an extra note for the second syllable in “Vår-me-land” (Värmland)</td>
</tr>
<tr>
<td>2:00</td>
<td>Johansson continues to the next theme</td>
</tr>
<tr>
<td>2:08</td>
<td>Johansson starts to play straightforward harmonies</td>
</tr>
<tr>
<td>2:17</td>
<td>Johansson slows down as he approaches the end</td>
</tr>
<tr>
<td>2:25</td>
<td>End</td>
</tr>
<tr>
<td>2:26</td>
<td>Extension of the end. Flutes come in, piano</td>
</tr>
</tbody>
</table>
plays a variation on the last chord, even a minimal bit of electric guitar on the background

2:45   Fade out
2:51   End of the fade out

The tempo in the first sequence is quite similar to the original; the big differences are the tempo changes and syncopation that make it chaotic from time to time. This makes the atmosphere chaotic and takes the tune away from its folk like environment where everything was thought to be natural and undisturbed by modernity. For folk music, the unusual harmonies Johansson uses here add to that effect. Despite the unusual interpretation the melody remains recognizable.

By omitting the text the tune is less connected to Värmland than the version in the play but by its title and melody it is easily recognizable for a Swedish public as the folk tune and hereby it was still connected to Värmland. Another interesting fact is that Johansson plays the melody with his right hand and in this he follows the syllables of the words of the first verse exactly. This means that he plays an extra note when he repeats the A theme the first time on 1:45 and 1:51 where there is an extra syllable in the lyrics whereas the musical accompaniment is exactly the same.

The second sequence has exactly the same tempo as the original and lacks the tempo changes and the syncopation is less radical, which almost puts the tune back where it was thought to belong. At the end, when Johansson has played the last note of the melody, the rhythm is entirely free. I would argue that as Georg Riedel said this was a way in which Jan Johansson ironized the tune as it was known from records and made his personal interpretation of it, as the Swedish ideal of a jazz version of a folk tune prescribed. But Johansson is also playing the tune reverently by playing the variation at the end after the melody has finished. Hereby he gives the tune a jazz character without drastically changing the original melody.

Johansson’s version is schizophonic because it was first mediated on radio. There is no schismogenesis since he stays close to the “original version” as it was known from the play, rather than founding his version on Getz’s and Davis’s version and performing a version that continues to deviate further from the “original”. The little instrumentation Johansson uses is closer to the soundscape of the countryside than their versions. With minimalist instrumentation, Johansson’s is further away from the “cacophonia of the city” as Schafer would most likely describe it. The absence of brass instruments, apart from the flutes at the very end, is striking as well.
and with the piano and upright bass, both made of wood, he stays closer to the keynotes of the countryside.

3.2.5 Monica Zetterlund “Ack Värmeland du sköna”

Monica Zetterlund (1937-2005) was one of Sweden’s foremost jazz singers and she was born in Hagfors, a small town in Värmland. She had a prosperous career in Swedish jazz and as a vocalist she was connected to Nalen’s jazz band and performed in many people’s parks even at times when jazz musicians had problems in finding concerts to play. She consistently incorporated jazz songs in her repertoire but also sang popular songs. So she was not bounded solely to the genre of jazz.

An important figure in Zetterlund’s career is the jazz writer Leonard Feather who had been active in the US since the 1940s. He was an influential figure that also presented radio shows and promoted Swedish jazz in the US. He also produced concerts in Sweden and recruited Monica Zetterlund to the US to play and record: “He did a lot to launch Swedish jazz in the US, e.g. by his regular, periodically daily, radio broadcasts. (...) He was even behind Monica Zetterlund’s American guest performances and recordings in 1960” (Bruér 75). In that year she recorded an LP together with, among others, Thad Jones on trumpet, Zoot Sims on tenor saxophone, Jimmy Jones on piano. “Ack Värmeland du sköna” also featured on the LP. It was, however, only released as late as 1996 because, as the story goes, the tapes were lost when the small record label Hanover went bankrupt.

As argued singing was not widely accepted in jazz for men, it was rather a women’s specialty as McCracken stated. Instrumental music was more associated with men as the playing of an instrument was thought to embody the hard work of a masculine musician more than singing. Zetterlund’s singing style is described by Jan Bruér as hoarse which would be an unwanted characteristic for most singers, but characteristic for singers in the cool jazz style: “The singers Sonya Hedenbratt, Nannie Porres, and Monica Zetterlund all sang with a slightly veiled, ‘hoarse’ voice tone, which was part of the cool jazz ideal” (Bruér 88).

Bruér argues that Zetterlund played an important role in making jazz “Swedish”. She sang waltzes, such as “Monicas vals” (Monica’s Waltz) in 1964 with Bill Evans, based on his “Waltz for Debby” with Swedish lyrics. When it comes to
Swedish jazz waltzes, Zetterlund was the leading figure and this was also represented in different forms:

In this context Monica Zetterlund became something like a central Swedish figure, because she was the leading jazz vocalist, and she also appeared in revue shows, films and different kinds of radio and TV shows where this kind of material occurred (Bruér 107).

Vincent Stephens argues that, at least for the US, critics and scholars of jazz have been critical towards cross-over styles with mixtures from pop music and jazz, where pop music and influences from pop music are seen as an inferior side track: “(…) jazz critics and historians frequently define the ‘pop’ crooning style they represent in relation to and against jazz singing – usually as an inferior offshoot” (Stephens 158).

This, however, is not the case for Zetterlund. Though among jazz critics in Sweden there was a clear preference for her jazz inspired repertoire, which can be expected from jazz focused magazines, her singing activities in other genres did not affect her contributions to Swedish jazz as becomes clear from a review from 1962 of her debut in Swedish where, according to the review, only some of the songs on the EP are jazz: “Only *Sakta vi gå genom stan* and *Rockin’ chair* can be counted as jazz (…). Monica can make more such records, but try then to collect only jazz tunes on a record (…)” (OJ 01/1962, 29)

Jazz was very much associated with the US, which meant that it had to be sung in English. This was not, however, the most important demand for a tune to be regarded as jazz. Alice Babs had already sung “Swing it magistern” in Swedish in the film with the same name. But still English was the preferred language for jazz, as in the American examples, rather than the Swedish language that was associated more with popular and old-fashioned genres of music such as schlager: “In the 1950s Swedish lyrics were not regarded to belong to the jazz world, which had to do with the fact that schlager melodies that were sung in Swedish did not interest the jazz public” (Bruér 139).

The content of the lyrics was not regarded as very important at the time jazz was mostly sung in English, with the change to Swedish it received greater emphasis because more people could understand the word. But this also meant a demand for quality in the song texts. Only when capable writers, such as Beppe Wolgers started to work together with jazz artists was it possible to sing jazz in Swedish: “It was only when jazz oriented poetic authors such as Pär Rådström and Beppe Wolgers provided jazz melodies with Swedish texts of good quality at the beginning of the 1960s; it was
no longer embarrassing for Zetterlund to sing in her own language” (Bruér 140). This means it was only in the 1960s that jazz lyrics started to become important and therefore it was not strange that no one had bothered about the lyrics of “Ack Värmeland du sköna” earlier.

Zetterlund managed to sing jazz in Swedish in a credible way. Her repertoire consisted of jazz standards that were originally in English as well as jazz tunes with Swedish lyrics as well as Swedish compositions. Here as a white musician Zetterlund depended on skill and intelligence and according to the division of black and white jazz musicians these characteristics were considered typical for white jazz. The skilled translators, Wolgers and Rådström, possessed the artistic competence to find the right lyricism needed for an intelligent and skilled song text in Swedish.

Zetterlund performed music from different genres but was nevertheless accepted as a jazz singer:

She extended her talent to interpret Swedish texts to jazz tunes, something that was earlier seen as a curiosity influenced by schlager, and also by including a wholly Swedish repertoire: a song by Olle Adolphson was performed in the same way as an American jazz melody, without considerably changing the original characteristics of the folksy Swedish song. Through Zetterlund the phenomenon underwent a cultural transfer from one genre visa/schlager/entertainment to another, jazz. Soon the jazz public (…) accepted her whole repertoire, regardless of the origin of the melodies. She made everything part of her own genre. (Bruér 134)

Stephens argues that jazz crooners experienced much competition of pop and rock musicians and were looking for a way to remain commercially relevant to secure their careers. He distinguishes between two types of crooners, those active before rock ‘n roll and those who began after its emergence. The crooners covered songs popular in pop and rock music to boost their careers: “Both crooner types also recorded ‘cover’ albums in an attempt to remain commercially relevant in the mid-1960s” (Stephens 166). For Monica Zetterlund the situation was different. She had created her own market by singing jazz in Swedish, her schlager repertoire, and performances in variety shows. Furthermore most rock and pop from the early days was imported from the US and thus formed a smaller threat to Zetterlund. But in the 1960s, when jazz was losing popularity, she was still able to secure performances in the people’s parks, partly because of her mixed repertoire.

By singing in Swedish the lyrics were more central but it also made the music more accessible to the public. McCracken also links the style of crooning to making music more accessible to people and putting more emphasis on the lyrics, rather than the instrumental aspects of a song:
Because he wanted his music to be accessible to people, Vallee played 'simple songs,' typically cutting out the verse of a song and playing only the chorus so 'the average person would be able to carry the melody along.' He also foregrounded the lyrics of a song rather than its instrumental accompaniment in order to encourage the listener’s emotional involvement” (McCracken 375).

Monica Zetterlund’s record debut in 1958 was received with enthusiasm. The review of her EP Swedish sensation was positive and the reviewer liked her style and found her English quite good. At the time not all Swedes could express themselves equally well in English: “She sings in tune and musically, has a good voice and an unpretentious style, treats English quite naturally and is wisely moderate in her expression” (OJ 05/1958, 37).

Soon an interest for Zetterlund was to be found abroad and this was covered in the Swedish jazz press under the header “America wants to hear Monica” (Estrad 11/1959, 3). Leonard Feather reports from New York that they want to take Zetterlund to the US: “There is a great interest in the USA to take over our Swedish jazz singer Monica Zetterlund, as our Leonard Feather reports from New York” (Ibid.). In December 1959 she left for the US where she started singing on Basin Street East. As Claes Dahlgren reports from New York she was soon accepted in American jazz life. A small sentence that mainly concerns how she was a bit nervous for her first performance in the States is of big interest here, because it shows she sang “Ack Värmeland du sköna” already at her first performance in New York, months before it would be recorded: “Afterwards Monica said that she had been very nervous the whole evening, but the only song one could feel that was in ‘Ack Värmeland Du Sköna’ in free tempo” (OJ 01/1960, 6).

In April, upon her return from her three-month tour, her stay in the US was discussed in Estrad. Her stay was considered successful and it was expected that the LP she recorded would soon come to Sweden: “(…) as an ending to everything her own LP for the label Hanover [was recorded, MK] – it will probably come out here in a bit. It was not exactly little boys who did the accompaniment on the record” (Estrad, 04/1960, 22). The pianist Jimmy Jones played a very important role in her success in the US according to Zetterlund herself, not in the least place for his arrangements:

Moreover, the pianist Jimmy Jones became Monica’s happiest personal experience during the whole time in the USA. He made a fantastic effort both as accompanist and as arranger, she tells herself, and he had a large share in ensuring that it went as well as it did (Ibid.).

If the tapes of the recording sessions from the 10th to the 14th of March had not been lost, “Ack Värmeland du sköna” would have been Zetterlund’s debut to sing jazz in
Swedish on a record. It was also the only song recorded in Swedish; the other tunes were in English. Instead her EP “Sakta vi gå genom stan”, a version of “Walking my baby back home” in Swedish was her first published song in Swedish and it was favorably accepted by the jazz press: “A successful attempt to sing jazz in Swedish thanks to good lyrics and a singer that can phrase correctly” (OJ 01/1962, 29). Beppe Wolgers, who wrote the Swedish lyrics is acclaimed for his job, the reviewer calls to use lyrics by him for the next records with jazz sung in Swedish: “(...) please use Wolgers for the Swedish lyrics, he seems to have the right grasp” (Ibid.).

Only in 1996 would the recordings be released, but in 1995 some of the songs were already included in a collection box. A review of that box *Ett lingonris som satts i cocktailglas* (A lingonberry that was put in a cocktail glass) with 130 songs briefly characterizes “Ack Värmeland du sköna” as very beautiful: “Here there is also a lustrous *Ack Värmeland du sköna* (…)” (OJ 01/1996, 41). When all the recordings from 1960 are released another review appears and again the tune is met with positive words, by the same reviewer: “*Ack Värmeland du sköna* is of course a gem, but there is also other material that can be listened to repeatedly” (OJ 09/1996, 54). Here it seems, judging from the obvious characterization of the song as a gem that it had taken a self-evident position in Swedish jazz culture as one of the most beautiful tunes because Zetterlund’s skill as a jazz musician was widely acknowledged in retrospective as well as the social basis for the Swedish folk tune.

Monica Zetterlund died in 2005 and an article in a newspaper from Göteborg reports how “Ack Värmeland du sköna” is sung as a tribute to her at a memorial in Stockholm: “Monica Zetterlund was and is an artist beloved by the people. That is something one fully understands when 1200 people break into singing Ack Värmeland du sköna together as a tribute to her” (Kollén). The parallel to Stan Getz’s concert with a tribute to Jan Johansson in Stockholm in 1969 here is striking. Again the central position in both individuals’ contribution to jazz is closely associated with the Swedish folk tune, the tribute to Johansson being instrumental and the tribute to Zetterlund, almost naturally, sung. The fact that the tune is used as a tribute to both jazz artists shows how important the tune is for Swedish jazz.

The tune is played exactly as in Dahlgren’s play, though her version is a lot more syncopated. Her version, as Johansson’s, retains the structure of the tune in Dahlgren’s play rather than Getz and Hallberg’s version. It is the exact same musical structure and closer to it than any other version:
The tempo in this version is slower as in Getz’s and Davis’s and even slower than the original. The small rhythmic variations and syncopations as well as Zetterlund’s singing style and timbre make it jazz like and thereby modern. An occasional blue note by the piano as on 1:43 as well as Zetterlund’s as on 1:10 confirm the jazz character of the interpretation.

Another interesting point is that she only sings the first stanza; the stanza that proclaims Värmland is a place where the protagonist wants to be, the place that is true to him. The other stanzas with the reference to the landscape are thus omitted and therefore it is less associated with the countryside of Sweden and makes it more general. Her singing style that can be characterized as crooning makes it very accessible for a Swedish public. She only sings the first stanza of the song, the part that is most known and does that slowly.

In Zetterlund’s tune there is schizophonia because it was recorded, even outside of Sweden in the US with American musicians, which is emphasized because the recordings were lost for three decades. There is no schismogenesis because, as well as Johansson’s version. Her version is based on the version as in Dahlgren’s play and stays close to the original.

Zetterlund’s, along with Johansson’s, is characterized by sparse instrumentation, only piano and voice. Here it is only piano, upright bass and voice. Instruments made out of wood and also the voice is part of the keynotes of the rural soundscape. The antiquity of the tune is stressed by Zetterlund’s old-fashioned pronunciation on words such as “mig” (me) pronounced as [mig] rather than [mej].

As an artist Monica Zetterlund became very much connected to “Swedish” jazz because of her jazz songs in Swedish. Throughout the 1950s and the 1960s the folk tune “Ack Värmland du sköna” also proved to be important in “Swedish” jazz. By the release of the recordings from the 1960s in 1996 Zetterlund’s version of the
tune was made more iconic, because in retrospective it was a very “Swedish” recording that was posited in a very favorable social basis.
4 Conclusion

The analyses have provided an insight in the different versions of the folk tune, and later jazz standard, “Ack Värmeland du sköna”. Here I would like to summarize my theoretical framework and the analysis, reflect upon the various applied methodologies and come to my final conclusion.

4.1 Summary

Genre is a category of music that stretches beyond its musical qualities and refers to the way it is produced, distributed and given meaning. It varies through time and geography and is defined in the discourse of myths and ideologies surrounding a genre.

The myth surrounding folk music implies an association between musical practice, reception, and the “Volksgeist”, as Herder names it, or soul of the people it belongs to. With that notion it was often linked to a nation and in that way it was explicitly connected to place. The ideals of folk music in Sweden were very distinct. Folk music proper was to be found in a certain environment, away from the city in the countryside. Those people that were still close to nature possessed this “Volksgeist” and lived the “old” traditions most associated with the “old” music. This also meant that only music played on old instruments lived up to the ideal.

The myth surrounding jazz, especially at the time of its introduction in Sweden, was less well pronounced than those frontier myths gaining ground in the US in an earlier decade. It was mostly associated with the process of modernizing Swedish society and was very symbolic for urban modernity, especially through jazz’s mediation on radio and records as symbols of cosmopolitanism and urbanization. Jazz also embodied the international re-orientation of Sweden after the First World War from Germany to the US, looking outward beyond the convoluted history of Northern Europe to a rising economic and cultural prestige as well as forward to contemporary cultural fusions. The Swedish conception of jazz was closely linked to the US, as it was fashionable to appreciate jazz as an American influence.

Gebhardt distinguishes the jazz form, the ideal of jazz, from the jazz act, the attempt to realize jazz form. The jazz form corresponds thus to the myths and
ideologies and the jazz act is the creation of the jazz form by a musician’s virtuosity, the way the execution of the jazz act is given meaning. The combination of the skills of the jazz musician and the social basis for the act of jazz is the way meaning is invested in music.

In its early years in Sweden jazz was regarded as entertainment, music for dancing. American musicians started coming to Sweden on a regular basis in the 1930s whereas domestic musicians began to dominate the 1940s professional landscape. In the 1950s more American jazz musicians associated with “elevated” jazz practices came to Sweden and Swedish jazz musicians began to play a bigger role as well, even outside Sweden. Most jazz institutions were concentrated in Stockholm, which made it the most important place for jazz in Sweden. Especially the laid-back cool jazz style, an antithesis of the energetic bop, played an important role in Swedish jazz in the 1950s. Cool jazz meant a rapprochement to the European music tradition in jazz. In the late 1960s jazz’ popularity was challenged by pop music and it transformed from dancing music to listening music. At the same time the pianist Jan Johansson was very successful with his iconic albums “Jazz på Svenska” (Jazz in Swedish) on which he played jazz based versions of folk music.

Sweden does not share the United States’ history of slavery. Notions of race, however, played a central role in the reception of jazz in Sweden. Jazz was very much seen as music of the “other” that could not be translated into Swedish expressions. The racial imagination, as Bohlman and Radano posit, is an ideological construction of otherness based on body type and color of skin and musical essentialisms ascribed to racialized musicians such as rhythm and natural emotivity. Until the 1950s jazz was primarily seen as music of the “other”, whereas folk music was of the vernacular, because the Swedish Volksgeist was thought to be implanted upon it.

Ethnicity is another important notion. An “ethnie” is a group of people that share a set of characteristics, a shared past and shared culture. Music forms an important aspect of that shared culture. During the nineteenth and early twentieth century this shared culture was often reconceived by constructing an “ethnie” within a nation-state, e.g. by the collecting of folk music to define a national identity; the idea that there is a community based on a shared history and culture.

Swedishness then is the set of characteristics regarded as typically Swedish. Ideas of what belongs to this set of characteristics are highly variable. Folk music is a
genre that is often seen as possessing a set of characteristics that is regarded as typically Swedish, whereas the opposite is true for jazz.

As a sonic counterpart to more fully characterize the attributions of the landscape, Schafer coined the term “soundscape” which connotes an acoustic environment. It offers an approach that lays emphasis on the sonic quality of music, which I find useful to complement a discursive investigation of the relation of music and place. To analyze the significant characteristics of a soundscape Schafer distinguishes keynotes, sounds that are omnipresent in the background of a soundscape. Signals are sounds that bear a message, e.g. to warn, soundmarks are particular and unique for a soundscape and archetypical sounds are symbolic sounds that are connected to the past.

In the Swedish folk music myth some of the most prominent references are the most forest rich areas of the rural fäbod settlements, where wood as material determined a large part of the keynotes. This environment is reflected in the instruments collectors of folk music considered to belong to the genre; they were almost entirely wooden instruments. Jazz, as an urban phenomenon, was particularly associated with the modern city where new materials such as concrete and metal determined the keynotes which, in turn, was reflected particularly in brass instruments.

A second notion that Schafer uses is that of schizophrenism, the detachment of sound from its original source. Drawing from Schafer’s work, Feld sees schizophrenia as an ongoing process linked to sociological and historical circumstances and refers to it as schismogenesis.

The first reactions to jazz interpretations of folk music in jazz circles in 1962 were not all positive as not all considered the musical value of folk music high enough. Jazz represented cosmopolitanism and an international orientation and was characterized as progressive, whereas folk music was associated with the vernacular and regarded as old-fashioned. Others found the synthesis of folk music and jazz successful. The credit went to those jazz musicians who avoided sentimentality and thereby associations with an earlier national romanticism. An important point was also that in the US jazz based on other traditions than the African-American was accepted.

To make Swedish jazz one had to be faithful to the tradition of jazz as well as to the national tradition. Individuality in the interpretation was crucial and needed to
be combined with a reverent treatment of the folk material. Earlier interpretations of folk music, albeit not consciously fusing jazz and folk music show similar demands for “piety”, which suggested an ethnic and cultural devotion to the mythology of the Swedish folk music most connected to an “authentic” Swedishness.

The racial imagination played a highly important role in the reception of jazz in Sweden as black musicians were thought to have a natural feeling for rhythm that white musicians were unable to match. There was a clear distinction between “black” jazz that was seen as intuitive and natural and “white” jazz that was characterized by an intellectual approach.

In the early fifties white jazz was considered to be successful for the first time in Swedish jazz press as cool jazz gained currency and was thought to reflect European musical traditions. This was the moment Swedish jazz musicians were first thought to be able to live up to the demands for virtuosity to perform the act of jazz in a successful way. Yet in the discourse surrounding jazz, some continued to prefer earlier “black” jazz styles.

As black and white jazz could be distinguished, nationalities were also thought to exist within jazz. A typical description of Swedish jazz was related to natural contours of Swedish summers, the Swedish landscape, and Swedish melancholy.

The tune “Ack Värmeland du sköna” gained great popularity as a song in the play Värmlänningarna (Värmland people) from 1846 by Fredrik August Dahlgren, even though the tune had existed in different versions earlier as well. It was written in the dialect of Värmland and tells a story about people in Värmland where it is explicitly located. It was performed throughout the nineteenth and twentieth century.

Instruments such as the vallhorn, a horn used to herd cattle, as well as the fiddle are used in the play to reinforce the soundscape of Värmland, and as such the countryside of Sweden is evoked. The piano was the instrument to which most folk music was arranged and aimed for a middle class interested in Swedish history. It was thereby associated with the higher classes. In the play the fiddle is a soundmark for the Swedish countryside as the fiddlers are called spelmän (country fiddlers). Because the music was performed live at the play there was no schizophonia, the sound was created in the same place as the public had their seats and in its own context and thus there was no continuous process of schizophrenia, or schismogenesis.

Stan Getz came to Sweden in 1951 for a weeklong tour. Kenneth Fagerlund’s Orchestra accompanied him from Göteborg (Gothenburg), regarded as Sweden’s most
modernist jazz formation, inspired by cool jazz. His stay was successful and resulted in the recording of several tunes with Swedish musicians for the Swedish record label Metronome. Among them was “Ack Värmland du sköna”.

Yet the interpretation of the song did not intentionally fuse folk music and jazz, as Swedish jazz musicians later would do. The pianist Bengt Hallberg wrote down the music as well as he remembered which resulted in some departures from the original. At the time there were no thoughts about making a typically “Swedish” jazz, it should rather sound as “American” as possible. The lyrics were omitted since the focus was on instruments as men in jazz hardly sang.

Getz’s visit was widely covered in the Swedish jazz press. He was thought to represent modernist jazz and the racial imagination is evident in his reception. When “Ack Värmland du sköna” was released as a single in Sweden, reactions were enthusiastic in jazz circles. Getz clearly possessed the intelligence of a white musician and the virtuosity of an American jazz musician to perform the jazz act successfully. The name under which the song was released abroad, “Dear old Stockholm” is, however, not acceptable for the Swedes.

The sound of the drummer of Kenneth Fagerlund’s Orchestra was associated with the sound of a fan, an electric appliance, which situated it in the city. By the “new” sound of the saxophone, the folk song partly left the keynote sounds of the countryside dominated by wood, for the city where materials such as metal dominated, corresponding to the main material of the saxophone. By leaving the original and recording it on a record Getz’s version of the folk song is schizophrenic.

Inspired by Getz Miles Davis recorded his version of the tune in 1952, a couple of years after his Birth of the Cool was released on LP. In the early fifties Davis was not regarded as a leading jazz musician in Sweden, partly because of his drug use. Nevertheless it was noted he recorded “Ack Värmland du sköna”, which was seen as a Swedish influence in jazz even though the American name “Dear old Stockholm” was disapproved of. The reception of it is mixed in the two leading Swedish jazz magazines.

One of the reasons for the negative reactions on Davis’s version was because his interpretation of the folk tune was regarded as too drastic, departing too far from the original melody. His performance can be seen in light of signifyin(g), an altering of an original to make space for one’s own version, a strategy associated with
African-American culture. It explains Davis’s deviation from the original in his own versions, which was not regarded as a reverent approach.

Davis takes over Hallberg’s “errors” and extends the first theme and by recording a version based on Getz’s in the US without Swedish musicians there is not only schizophrenia, but because of its processual character even schismogenesis. The mediated form of the jazz tune plays an important role here as Hallberg and Getz’s version was released on a record in the US. Davis based his version on this record but added his personal skill to make his interpretation of the tune. He further emphasizes the urban soundscape character by emphasizing more brass instruments and thereby he leaves keynote sounds of wood and its associations with the countryside further behind.

The jazz pianist Jan Johansson, famous for his folk music interpretations in the 1960s, played the tune on several occasions, even together with Getz. In 1968 he recorded a version for a radio show that aimed to present historic songs in modern and personal versions. Even though some still associated folk music with national romanticism his fusion of jazz and Swedish folk music was widely appreciated and regarded as reverent.

His personal style is typified by minimalist instrumentation with only piano and double bass. The absence of brass instruments removes the most explicit associations with the urban soundscape and Johansson avoids schismogenesis by basing his version on the version in Dahlgren rather than on Getz’s version by the replacement of the error, the theme Hallberg failed to remember. Schizophrenia is still relevant since his version was broadcasted on radio and later sold on LP.

Monica Zetterlund, as a woman in jazz, was a singer who became established in the 1960s. In 1960 she travelled to the US where she also recorded “Ack Värmeland du sköna”. In the highly gendered world of jazz performance practice she was accepted as jazz singer. Thanks to lyrically gifted authors who provided acceptable Swedish lyrics she played an important role in making Swedish an accepted language for jazz in Sweden.

Her stay in the US was widely covered and the Swedish jazz press awaited the tunes she had recorded there. Zetterlund’s version of the folk tune, however, was only released in 1996 because the recordings were lost. At the time it was released it was regarded as evident in the press that her version of the tune was beautiful. If the
recordings would not have been lost and if the tune was released in 1960 this would have been her debut in Swedish.

By the minimalist instrumentation of voice and piano and the absence of brass instruments Zetterlund’s version does not emphasize an urban soundscape. Because she sticks exactly to the structure of the tune as in the play there is no schismogenesis. Because the recordings were lost for three decades and the fact that the recordings were done in the US stresses the schizophrenia, the removal from the original context in its later reception.

4.2 Reflection on the Theoretical Perspective and Methodology

The ethnomusicological perspective of the research has allowed an approach to the analysis of the tune “Ack Värmland du sköna” that has taken highly relevant sociological and historical circumstances. These have had a large impact on the reception of different versions of the tune.

A critical approach to genre led to an understanding of discursive practices that shape myths and ideologies that define genre. The notions of the racial imagination and ethnicity helped to understand these myths and relate them to a national identity and the particular set of characteristics that is regarded as typically Swedish as the idea of Swedishness implies. The notion of the soundscape was of great use in relating the discursive practices to musical features in the different versions of the folk tune and schizophrenia and schismogenesis were useful to characterize in what ways the sound was taken away from its original context.

4.3 Final Conclusion

The main question of this thesis was as follows: How are these different versions of “Ack Värmland du sköna” connected to a place – either in Värmland or in Stockholm? In the analyses above I have scrutinized five versions from different periods.

The version in Dahlgren’s play Värmlänningarna was the first to become widely popular. By emphasizing instruments that belonged to the soundscape of Värmland as well as by the setting of the play in Värmland it is situated in Värmland. Also the text of the folk song has clear connotations to the rural province.
Stan Getz and Bengt Hallberg’s version is situated in the city rather than in the countryside and through schizophonemia, it was removed from its original context. In particular the saxophone, a relatively new instrument made of metal held strong connections to the city and none to the countryside. Also the faster rhythm and rhythmic variations can be connected to the modern city life. The change of the name was not consciously enacted and the Swedes generally did not accept the name. Further, it failed to emphasize the changed context of the tune because the tune was consequently released as “Ack Värmland du sköna” in Sweden, even though the change of name reflected the changed context. It was a kind of foreshadowing of Swedish jazz and appreciated as such.

Miles Davis’s version is the version that is most situated in the city by the extensive use of brass instruments and by the departure from the original that was not always appreciated in the Swedish jazz press. By the recording of it in the US with American musicians based on Getz’s versions with its deviation from the original it is both a schizophonic version and a version of schismogenesis. Only the inspiration is Swedish, Davis’s version was not regarded as Swedish jazz. His version is thus no longer connected to Värmland and might be situated in the US rather than in Sweden.

Jan Johansson’s version is closer to the countryside that previous versions by the omitting of brass instruments but his personal and reverent interpretation define it as jazz and give it a contemporary context, freed from national romantic connotations. It is schizophonic, so the place of the tune does not solely lie in Värmland but had become more generally associated as something typically Swedish.

Monica Zetterlund’s version, finally, is also close to the countryside while meeting the requirements of jazz at the same time. By sticking to the structure of the song as used in Dahlgren and by using minimalist instrumentation without brass instruments the song is related to Värmland. The presence of the lyrics and Zetterlund’s Värmland origin further emphasize it. At the same time the jazz character is always present and the tune’s evident position in Swedish jazz also provoked national references as the song is thought to mirror the Swedish soul and landscape.
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Appendix: Personal Interview with Bengt Hallberg

6 June 2011 – Uppsala, Sweden – Transcribed by Mischa van Kan

MK: Okej, ah. Nu börjar vi med en liten märklig fråga: Vad heter du?
BH: Jag heter Bengt Hallberg
MK: Och kan du också berätta för mig när du är född?
BH: Jag är född 1932 i Göteborg

MK: I Göteborg, okej. Vi kommer prata framför allt om inspelningen 1951 med Ack Värmeland. Och jag tänkte börja med: När du ser på Ack Värmeland inspelningen nu, hur skulle du beskriva dens position i svensk jazzhistoria?

MK: Så det var alltså inte Jack Norén som initierade inspelningen.
BH: Nej, inte alls, inte alls.
MK: Okej, väldigt bra. Och…
BH: Det visade ju sig att just det här lite coolare jazzen och det lyriska, svenska folkmelodier kunde ingå i något slags samspel.
MK: Det tycker jag att är väldigt intressant. Och också, finns det några speciella egenskaper av svensk folkmusik och cool jazz som är detsamma.
BH: Inte som vi visste om då i alla fall. Det är på senare tid man har upptäckt att det verkliga swingmusik i folkmusiken och oerhört komplicerad rytmik. Men det var väl inte på modet att intressera sig så för folkmusik på vår tid. Därför kommer det här som en chockerande upplevelse. [MK: aah]
för det sägs ju också ofta att svensk folkmusik, att det är väldigt typiskt att det är modal musik. Så…
BH: Den är ju visserligen ofta flerstämmig, men ändå håller sig, vad ska man säga. Att det är ju fråga om melodiska progressioner, mer än harmoniska.

MK: Ah, exakt. Men om man pratar om cool jazz och svensk folkmusik. Dessa modala tankar, det var väl inte någonting som ni som musiker tänkte på då?

MK: Och har du också hört andra versioner av ’Ack Värmeland du sköna’?
MK: Och har du också hört Miles Davis version?
BH: Nej, den har jag aldrig hört.
BH: Jaha, den har jag inte hört.
MK: Mm. Det har jag inte hört de här tre versioner alltså.

MK: Och nu kommer vi tillbaka till din version 1951 med de andra musikerna. Kommer du ihåg hur reaktionerna var på er version av ’Ack Värmeland’? Hur bemöttes den?
BH: Mina repliker eller?
MK: Eller hela inspelnningen, vad tyckte folk.

MK: Och hur kom du ihåg den? Var det i skolan du lärde dig den?
Smetanas tar en helt annan vändning. Så det är inte frågan om någon släktskap eller någonting i den riktning.

MK: Och sedan, när man har det, er version av ’Ack Värmeland’, ansåg man att det var jazz?

MK: Och sedan, också någonting du säger som är intressant: En göteborgare som spelar ’Värmelandsvisa’ [BH: Ja [skratt]]. Men någonting intressant hände också, för vi pratade om ’Ack Värmeland du sköna’ men låten är också mycket känd under namnet ’Dear old Stockholm’.
BH: Ja, det kom ju sedan.

(MK) Vem var det som bestämde att namnet skulle ändras?
MK: Så du vet inte vem som kom på ’Dear old Stockholm’
BH: Nej.
MK: Och det var inte någonting musikanterna, du och Jack Norén [BH: inte] och Stan Getz…
BH: Vi hade ingenting med det att göra.
MK: Ni pratade inte om det?
BH: För oss var det bara att spela. Spela och hålla käften [skratt].
MK: Hade ni någon åsikt om hur namnet skulle vara?
BH: Nej.
MK: Det spelade ingen roll?
BH: Vi brydde oss inte om det alls.

MK: Kommer du ihåg vem som producerade inspelningen?
BH: [paus] Jag vet inte om det var på skivmärket Metronome.
MK: Den kom ut på Metronome i alla fall.
BH: Den gjorde det ah. Men då måste det ha varit Börje Ekberg, han producerade det mesta i jazzmusiken på den tiden.

MK: Okej. Och 1950, det var den tiden att LP:n blev introducerad, man hade 33 varvs…
BH: Aah det är sant.
MK: … i stället för 78 varvs.
BH: EP:n
MK: Exakt, och vet du om inspelningen var tänkt till 33 varvs eller 78 varvs?
BH: Nej.
MK: Hade man någon begränsning av hur länge ’Ack Värmeland’, hur länge det fick vara? Hur länge ni fick improvisera?

MK: Och Lars Gullin, deltog han i inspelningen av ’Ack Värmeland’?
MK: Ah, det har jag också lärt mig, det är mycket spännande.

MK: Vi pratade redan lite om hur den blev arrangerad. Du berättade att det var du som arrangerade låten…
MK: Och hade du någon idé av hur det skulle låta?
BH: Nej.
MK: Var det bara melodin?
BH: Man hade väl kanske i fantasin hört Stan, det var väl Kenneth Fagerlund som i så fall hade förväntningar på hur det skulle göras. Men jag menar, man måste ju acceptera det som det är. Man kan inte styra en sån där sak, utan jag tycker, Stan, han formade det intuitivt på det rätta sättet.
MK: Och tänkte ni också på texten?
BH: Nej, inte ett ord [skratt].
MK: Och kan du kanske berätta lite mer om det, varför ni inte gjorde det.
BH: För det första så var vi nästan obeväntade med sången som sådan och vi sysslade ju inte med den sort, nå vi sjöng inte mycket. Kenneth Fagerlund han sjöng med sitt band, det var den enda som hade vokala talanger. Men, vi andra hade inte en tanke på det.
MK: Handlar det också om det att nu var män och män skulle spela musik och inte sjunga.
BH: Ja kanske, kanske det.

MK: Och för dig och för de andra, hade låten något med Värmland att göra?

MK: Tänkte ni på att det var svenskt jazz?
MK: Okej, jag tror att du redan berättade det, men på vilket sätt lärde Stan Getz sig melodin? Du skrev alltså?
BH: Jag skrev ner det på.
MK: Behövde han öva eller var det bara att spela och spela in?

MK: Det var inte bara inspelnningen, du var väl också på tour när Stan Getz vistades i Sverige. [BH: Aah] Kommer du ihåg hur länge det ungefär var att ni spelade och…
BH: Nu förstår jag inte riktigt frågan.
MK: Då Stan Getz kom till Sverige för att spela olika konserters runtom i landet. Hur länge var det ungefär?
BH: En vecka.
MK: Och kommer du ihåg några ställen där ni spelade eller städer?
BH: Köping, det var där vi startade, vi var i Jönköping också där spelade vi till dans också. Och han var med och att spela också [skratt] till och med på gammalvals. Han var väldigt social och han var ju en liten humörmänniska. Var han charmig så var han oehört charmig faktiskt.
MK: Var det redan då också ni spelade ’Ack Värmeland’ eller var det bara i studion?

MK: Varför var det ni, från Kenneth Fagerlunds orkester som skulle kompa Stan Getz.

MK: Och en annan fråga fanns också droger med under tiden på tour?
BH: Ja, för Getz del då [skratt]. Det var två killar som provade på hans marihuana och det var väl ganska stark sort [skratt].
MK: Var det vanligt i Sverige under den tiden med droger?

MK: Och nu har jag svar många, många frågor.
BH: Men har du det?
MK: Det är väldigt bra.

(…)
MK: Jag hittade de noter som finns i Dahlgrens ’Värmelandsflicka’.
[BH kollar på noterna]
BH: Här [Då vet jag att aldrig du dig ångrar] du det stekfallet som jag inte kunde, utan vi svängde till någonting [skratt]. En annan också…
(…)
MK: Någotning som jag kom på och jag ville fråga om det var sant. Jag läste att ni, då med konserterna i Sverige, att ni började i Göteborg.
BH: Nej, vi började i Köping.
MK: I Köping, okej. Men att det var så i Göteborg att musikerna lärde Stan Getz att 'tack', 'thank you' på svenska var 'jävla skåningar'.
BH: Oho, nej skratt.
MK: Och att dagen efter när han uppträdde i Malmö och han ville tacka för sig att han sa jävla skåningar och att alla blev arga.
BH: Nej, det är lögn.
MK: Det är bara en rolig historia…
MK: Kan du kanske berätta lite hur det var för dig i USA? För inspelningen ledde väl också till att du blev namn i amerikansk jazzpress.
MK: Kommer du ihåg när det var exakt?
BH: Jag tror att det var 74 första gången.

(…)
MK: Och sedan, Jan Johansson gjorde det för ett radioprogram där det var 'Musik genom fyra sekler'.

(…) [om mottagandet i USA, inte alla tycker om svensk jazz]
BH: Och sedan är det väl, kan man säga, en del rädda om sin nationell identitet och vill inte att den ska utmanas av någon annan.
(…)

[om att Lars Gullin fick inte komma till USA för att han använde droger]

[inte så många som frågar om Ack Värmland]
BH: Jag spelar den aldrig på konsert nu sedan, men tack för tipset, jag har glömt av den. Jag spelade den mycket förr i tiden faktiskt. Och bland annat i ett TV program där jag börjar med att spela dragspel med det där värmeländska accent [skratt] (…)
Appendix II: CD