

BENT JÆDIG

**THE
FREE
SPIRIT**



Når tenorsaxofonisten træder i solo i alle de fremragende sammenhænge her med internationale og danske musikere, giver det et ryk i lytteren. Yes, det er Bent. BENT JÆDIG! Ingen tvivl. En musiker, som var sig selv så meget mere end så mange andre. Den frie *spirit*, der slet ikke vidste, hvad det ville sige at gå på kompromis - hverken med sin musik eller sit liv.

Det er med virkelig stolthed, at den lille BENT JÆDIG FOND kan præsentere Bent i mange konstellationer, live og studie. Det har taget tid at udvælge de rette optagelser fra Bents samling, men til gengæld er de forskellige nedslag i Jædigs karriere lysende og klare - en musiker på toppen af sit horn og med en uforklarlig indsigt i den musik, der blev hans mere end nogen anden skandinavs: Be Bop. Be-Bop. Bebop - et lidt latterligt tegneserieord, som dækker så meget.

Når man, som undertegnede, har cyklet, rejst, drukket, røget og spist musik med Jædig, er tankerne om ham fyldt med glæde, overraskelser, humor, fordybelse og respekt for et anarkistisk liv på grænsen af eksistensen. Bent var altid fattig og altid gavmild, vild undervejs, stille og koncentreret til andre tider - kærlig overfor de mennesker han holdt af; diskret reserveret overfor dem han ikke passede sammen med. Alle ville 'swinge' med Bent. Det brede grin bag de store briller, gamin-ansigtet, indbød til kontakt, og det fik han overalt. Det faldt de store musikere jo ikke for, de faldt for hans musik, hans intuitive og klare holdning. Og at han aldrig gentog sig selv. Jeg har hørt mange musikere sige: "Jamen, det utrolige ved Bent er, at han aldrig falder tilbage til en rutine eller gamle *licks* og fraseringer. Det gør vi andre jo. Bents telefonlinje til universet eller hvad det nu er, bliver aldrig afbrudt . . ." - sådan sagde både James Moody og Jimmy Heath om Jædig.

Hvor kom han fra, hvad er hans historie? Den er krydret og kunne blive til en sjælden dokumentarfilm, som aldrig bliver lavet. Han er fra Amager, og Amager er centrum og nøglen til Jædig. Selv om det meste af verdensliten kendte ham bedre end de fleste Amagerkanere - altså blandt jazzfolk.

Klarinetten

Jædig dukkede op på jazzscenen allerede i 1955. En scene, der i de år var ved at blive præget af den traditionelle revivaljazz rundt om i København. Bebop blev kendt, da de amerikanske 78'-

plader dukkede op efter krigen - ofte smuglet ind fra Sverige. Den blev suget op af sultne musikere, flirtet med og spillet glimrende af f.eks. Jonny Campbells Sextet og musikere med udspring i Svend Asmussens og Leo Mathisens orkestre - Helge Jacobsen, Børge Ring, Frank Jensen og Jørgen Ingmann. Andre som Atli Bjørn, Erik Moseholm, Ib Glindeman og moderne svenskere udvirkede, at overgangen mellem swing og den nye musik blev spillet imellem det mere populære danse-repertoire. Det deciderede *hard core* bop-sted var Blue Note i Krystalgade, hvor Max Brüel og Jørgen Ryg virkelig dyrkede den nye friskhed i den revolutionerende musik. De var cheferne, og dér sad man ikke ind, for man var ikke god nok. Undtagen marine-soldaten, der kom ind med sin saxkuffert, pakkede ud, og jam'ede med – og kunne det hele. Hvem fa'en er han, og hvor kommer han fra?

Forfatteren Jack Thimm har udgivet en samling artikler og interviews „Swinger det ik““ på forlaget Attika, og i den finder man en god samtale med Bent Jædig. Vi må citere: „Jeg var ti år gammel, da min far syntes, at jeg skulle gå på klarinetskoleovre i Holmbladsgade. Læreren var en gammel dreng på 70. Men det interesserede mig ikke, og jeg begyndte at pjække, da jeg blev slået over fingrene med en lineal, hvis jeg ikke spillede det, den gamle ville ha', jeg skulle spille“.

Jædigs far kom på et tidspunkt med en gammel Albert-system klarinet, han havde klunset sig til, og Bent øvede sig på loftet efter skole „ . . . indtil min far en dag kom op og tog den ud af hånden på mig. Han lagde den over knæet og brækkede den. Den lød også ad h... til, var lidt defekt i forvejen, flækket på langs . . . og så tog min far mig med ind til John Hartwig og købte en Böhm-system klarinet til mig. Det var i 1948, jeg var 13 år. Dér begyndte det hele.“

„Samme år, hvor jeg øvede klassisk klarinet ovre hos min onkel, var der en dreng, som jeg gik og stjal æbler med. Han hed Røde John og boede ude på Italiensvej. En dag havde han været i Malmö, og ved en fejl var han kommet til at købe nogle plader med Charlie Parker, og det var sådan, at hans mor ikke ville ha' det stads i huset. Det var to 78'ere med blandt andet „Half Nelson“ og „Milestones“, hvor Parker spiller tenorsax. Jeg købte pladerne af Røde John for to kroner stykket, og jeg var hængt op med det samme.

Jeg lyttede til de to plader i seks år, og det var dér, mit jazzliv begyndte. Jeg ku' ikke dele min interesse med nogen af mine kammerater, ingen som helst, og der gik lang tid, før jeg fandt ud af, at Parker også havde spillet altsax. På pladerne spillede han på en tenorsax, han havde lånt. Den allerførste jazz, jeg hørte, var Charlie Parker på lånt tenorsax på Italiensvej.“

Jædig gik til spil to gange om ugen hos sin onkel, som havde et orkester i Tivoli, men ellers var ansat ved Statsbanerne. Det blev til klassisk klarinet i 6 år, indtil han kom ind i marinen - Den kongelige Danske - som telegrafist, hvor han blev sat til at spille tenorsax, stadig klassisk. Det blev flere måneder på havet, hvor han øvede sig i maskinrummet, når skibet var ankret op for eksempel ved Island. Under et tre måneders ophold i Newcastle skete der noget. ”Jeg rendte hele tiden i røven på én, der hed Tubby Hayes, og han lærte mig en hel masse, der senere fik mig til at spille en mere moderne form for musik. Så slap jeg for den traditionelle nede i Nyhavn.” (Edward ’Tubby’ Hayes, 1935-73, blev en af Englands store tenorer, som også fik internationalt ry).

Bandlederen, arrangøren og pianisten Niels Jørgen Steen, som altid var forelsket i Jædig, har sagt: ”De danske musikere, jeg har kendt, er startet som talenter, hvis udvikling man har kunnet følge gennem tiden - og som så efterhånden er blevet bedre. De, der holdt længst ud, var ihærdige og arbejdsomme nok, er blevet gode med årene, og udgør nu det korps af spændende, hørværdige og underbetalte kunstnere, vi kender fra klubber og festivaler. Måske med undtagelse af pianisten Ben Besiakov er Jædig den eneste danske musiker, der har spillet rigtig stang-amerikansk jazz fra starten. Cannonball Adderley udtrykte det således om den slags musikere: *They came equipped!*. Det er skideirriterende for os almindelige dødelige. Det har for eksempel taget mig 40 år **ikke** engang at få lært dét, som Bent allerede kunne dengang i 1955.”

Frankfurten

I den kronologiske udlægning af Jædigs spring rundt i Europa - som kan ses andet sted i denne booklet - Tyskland, Spanien, Ibiza m.m., kan man mangle forklaringen på, hvordan den unge tidligere marinesoldat kom af sted. Den beretter Jædig selv: ”Når man lige er kommet ud af marinen, er der ikke rigtig nogen penge, og man tjente jo heller ingen oppe i Hillerød (hvor Jædig ofte spillede med Brüel og Ryg i jazzklubben). En dag siger Max Bruël til mig: ”Tag til Frankfurt!”. Han gav mig et stykke papir og bad mig henvende mig i Kleine Bockenheimer Strasse, og så fattede jeg til Frankfurt og ankom en søndag aften, den 4. juli 1957. Jeg var knap 22. Og fra det tidspunkt har jeg været professionel musiker.

Jeg tog direkte hen til den dér jazzklub, men der var lukket, det var over midnat. Så jeg gik tilbage til banegården og vidste ikke rigtig, hvad jeg skulle stille op. Imidlertid hørte jeg

noget støj to huse fra banegården - det lød som jazz. Jeg gik derhen, og der var fyldt med amerikanske musikere, som var stationeret i militæret. Jeg trådte nærmere med min lille håndtaske, og der var kun sorte musikere og hvide damer. Jeg hørte George Coleman på tenorsax - han var i militæret som de andre - og de sorte mennesker tog sig af mig. Jeg nåede aldrig hen til den jazzklub i Kleine Bockenheimer Strasse, som Max Brüel havde givet mig adressen på. Et par dage efter røg jeg direkte til Kaiserslautern, hvor jeg spillede med Attila Zoller, ungarsk guitarist med en fortid hos Benny Goodman. I Kaiserslautern kom der kun sorte, og der blev spillet meget jazz.”

Jædig kom på konservatoriet i Mannheim, hvor han lærte at spille tværføjte, mens han passede sit arbejde i Heidelberg. ”Man kunne virkelig være fattig der”, fortalte Jædig. ”Jeg overlevede sådan set på tyskernes kræsenhed. Et par gange om ugen gik jeg ned bag deres supermarkeder og snuppede den ost, de havde sat ud til destruktion. Jo, for uha, datomærkningen var overskredet, og så vil tyskerne ikke røre ved noget. Vi andre ved jo godt, at en ost bliver bedre med alderen – så jeg levede stort set af ost og brød i laaaang tid. De troede, jeg var sindssyg.”

Cataloneren

Den spanske pianist Tete Montoliu mødte Jædig gennem Albert Mangelsdorff, som han spillede med i halvandet år. Og så kom der fut i det hele. Jædig tog med til Barcelona, hvor han spillede i syv måneder med Montoliu i den berømte jazzklub Jamboree på Plaza de Real.

”Hver måned var der en ny gæstesolist. Det kunne være Don Byas, Bill Coleman eller Lucky Thompson. „Lucky var en meget sød mand, men der var mange som ikke kunne li’ ham, fordi han brokkede sig (f.eks. i det gamle Montmartre), hvis rytmegruppen spillede noget andet, end han syntes, de skulle. Barcelona var virkelig et sted, man lærte noget. Og den blinde cataloner var vidunderlig at spille med, en meget stor musiker.”

Jædig vendte helt hjem i 1969, men inden havde han bl.a. siddet i orkestergraven i Hamburg Statsopera. ”Vi var syv mand, sad spredt i et symfoniorkester og spillede tolvtonemusik i 2½ år! Alle de store drenge. Og damer. John Foreman, Felicia Weathers, Peter Schreier. Hele balladen var der. Det var bestillingsopgaver, og det var svært. Øvede om natten i to måneder, før vi gik i gang. Vi lærte nogle noder dér.” Som regel var Bent ellers kun hjemme i Danmark

et døgn for at få et stempel hos Den tyske Ambassade til fornyet ophold. Og det var 16 timer i tog. Hver vej.

Senere kom hans engagementer med Radiojazzgruppen og hele fjorten år med Radioens Big Band. Derpå gik Jædig ud for sig selv - solisten Bent Jædig. Han spillede helst på små klubber og steder – for den gamle sceneskræk for de store steder var nu blevet til ” . . . jeg kan bedst li’ at spille de små steder. Man rammer folk bedre og der er mere plads til musikken.”

Når større navne var her, f.eks. Dollar Brand (Abdullah Ibrahim), Art Farmer og Benny Bailey, kendte de alle Jædig og fik ham med i deres projekter og jobs. Den kendte vittighed om Skt. Peter, der modtager en jazzmusiker med ordene: ”Jamen, er du jazzmusiker, så kender du jo Bent Jædig!”, har meget på sig. På to af de herlige jazzkrydstogter i det Caribiske var Bent og Tove Enevoldsen naturligvis med, og det var som om alle de 100 amerikanske musikere om bord kendte og holdt af Jædig. Så vidt jeg husker, var det kun Oscar Peterson og Ray Charles, der ikke lige kunne placere ham. Omfavnelser, kahytsbesøg, vittigheder, instrumentsnak, sol, musik og fede desserter var der nok af. Bent, altid hipt velklædt, blev kaldt på scenen i de særeste og bedste kombinationer. Han stod dér, beskeden, i hvileposition, så på de andre musikere indtil sin indsats, satte hornet i mund, lukkede øjnene, knyttede ansigtet og lod aftenens flotteste solo klinge ud til det måbende amerikanske publikum. „Who the hell is this guy?”

Men det var i København på de små steder, man kunne høre Jædig tit, bedst og overalt. Der foldede han sit ny frie liv ud. Han sad ind, han var kapelmester, han havde jobbet eller havde det ikke. La Fontaine, Jazzklubben i Børnehuset på Christiania, Sofiekælderen, Drop Inn, Kruts Carport, Huset og mange gange i Slukefter. Jædig fik ny betydning, de unge opsøgte ham, pianister, trommeslagere, trompetister, andre tenorer. En slags guru-status og udtalelser som ”. . . at spille to sæt med Bent Jædig er så godt som et halvt semester på Rytmecons . . .” var ikke kun klichéer. Bare spørg dem. Navnene er talrige, og mange af dem møder vi på disse to skiver. ”Det er det bedste, der er sket for mig,” sagde Bent, da han forlod de lange faste jobs med big bands o.s.v. ”Jeg elsker jo de knægte, og de kan af en eller anden grund li’ mig. Det er ny energi i det gamle skrog her. Så det går begge veje.”

Tosomheden

Jædig blev kaldt den ensomme ulv, men det var egentlig noget vrøvl. De sidste 35 år guidede hans ”pige”, som han omtalte Tove Enevoldsen, den danske jazzscenes mest karakteristiske og flittigste bagkvinde, diskret men sikkert hans private tilværelse.

Igen gennem minefelter, rejser til sydlige sole og strande, hvor han ladede op og skrev sine numre, læste digte og spionromaner, sørgede hun for at hans sociale liv fungerede. Hun bragte både fysisk og psykisk balance ind til den frie sjæl. Hun lærte ham glæden ved at cykle, at spise ordentligt og interessere sig for rimelig rødvin. Han blev fysisk stærk og han holdt meget af at omfavne folk og hæve dem fra gulvet. Det største læs, jeg har set ham løfte, var Thad Jones en aften i Montmartre.

Tove Enevoldsen er naturligvis formand for Bent Jædigs Fond, som i saxofonistens ånd hvert år arrangerer en kæmpe fødselsdagskoncert, hvor de bedste musikere spiller for at hylde Bent, og hvor en musiker hvert år modtager den prestigefyldte pris, der bærer hans navn. Man kan på en måde sige, at Tove lader Jædigs musik leve videre. Initiativet til denne udgivelse er da også hendes. De rejste som sagt sammen, så snart og så meget som muligt, og Jædig følte sig efterhånden som Phileas Fogg, ”ja, med to g’er”, og blev ekspert i billige flyrejser til gode steder. Men han var sin egen, også i tosomheden med Tove. De vidste begge, at for en ægte musiker er kærligheden til musikken uomtvistelig størst.

I flere år har der været planer om at udgive en samling af Bent Jædigs bon mot’er, der altid kom spontant ud af munden på ham, ligesom hans musik. Men de er nu bedst mundtligt i godt selskab - her alligevel nogle stykker. Om kvinder: „Jeg forstår dem ikke. De tænker s’gu... med hjernen!” Om euforiserende stoffer: ”Så siger de, det er vanedannende. Sådan noget sludder! Jeg har roget det lort i 45 år.” Om jazz: ”Vi skal passe godt på jazzten. Vi har kun den samme.”

Henrik Wolsgaard-Iversen

BENT JÆDIG, TENOR SAXOPHONIST, 1935 – 2004

Chronological biography, a few landmarks (*italics refer to the CD tracks*)

1935: Born in Copenhagen, October 18

1948: Started playing the clarinet and taking lessons

1952-1955: Enlisted the Danish Navy. During a naval visit to Reykjavik, Bent received saxophone instructions from leading Icelandic jazz tenor saxophonist Gunnar Ormslev. During a subsequent naval 3-months-visit to Newcastle, he was heavily inspired by British tenor saxophonist Tubby Hayes, and switched to tenor – and bebop

1955-1957: Quit the Navy October 18, 1955. New Danish jazz scene – co-leader of Hillerød band, also playing baritone sax. Joined the Max Brüel and Jørgen Ryg bands

1957: Relocated to Germany - with Attila Zoller in Kaiserslautern. Full-time jazz musician from this point

1958-1959: Played engagements mainly in Heidelberg while studying flute at the Music Conservatory in Mannheim. Also frequently in Denmark with Bent Jædig/ Bent Axen Sextet (Allan Botschinsky, Frank Jensen, Erik Mølbak, Jørn Elniff a.o.)

1959-1969: Primarily abroad (recorded 1960 with Jazz Quintet '60 in Copenhagen). Teamed up with Albert Mangelsdorff in Belgium mid-1959

1960-1961: The Albert Mangelsdorff Orchestra (incl. a.o. Chet Baker, Peter Trunk, Oscar Pettiford). Recorded with Albert Mangelsdorff in Comblain-la-Tour 1960 and in Berlin 1961. Recorded with Jazz Quintet '61 in Copenhagen 1961. Early 1960 also concert appearances backed by Erwin Lehn's Big Band

1961-1962: Tete Montoliu Sextet in Barcelona (with Peter Trunk, and guest soloists like Bill Coleman, Don Byas, and Lucky Thompson). Recorded with Montoliu Quintet in Barcelona

1962: Six months at Ibiza with American folk singer/guitarist Julie Felix. Then to Switzerland. Almost

half a year with the Munich Radio Jazz Group in Munich

1962-1968: With the Danish Radio Jazz Group – on and off. In 1963 touring Poland

1963: *With Monkmartré All Star, Montmartre Jazzhus, Copenhagen, November 7.* Also recorded with Karl-Hanns Berger Quartet, Bremen, and Ib Glindemanns Orkester, Copenhagen

1964-66: Niels-Henning Ørsted Pedersen Sextet

1965: *With Dollar Brand Quintet, Montmartre Jazzhus, Copenhagen, January 7, and at The Radio Concert Hall, January 10. With Art Farmer Quintet at Montmartre Jazzhus, September 16.* Further recorded with Sahib Shihab and the Danish Radio Jazz Group in Copenhagen

1965-1969: Quintet with Dusko Gojkovic, Mal Waldron, and Jimmy Woode. Also with the Gunther Schuller opera "The Visitation" at the 1966 World Premiere in Hamburg, and (1967) with this organization at the Metropolitan Opera House, New York, as well as in Montreal

1966-1967: The Danish Radio Big Band. Recorded with Pedro Biker (incl. Sahib Shihab and Kenny Drew) and with Stan Kenton directing the Danish Radio Big Band in Copenhagen 1966

1967: Refused an offer from Woody Herman. Awarded Danish Jazz Musician of the Year

1967-1968: Occasional short stays in Denmark. Recorded with Dusko Gojkovic Quintet and Ingfried Hoffmann Big Band in Köln 1967. Employed by Hamburg State Opera

1968: *Dusko Gojkovic Quintet at Frankfurt am Main Jazz Festival, March 23.* Summer in Paris with Dakota Staton, Phil Woods, J. R. Monterose, and Hod O'Brien

1969: *With Philly Joe Jones Quintet at Jazz Festival in Pescara, Italy, July 18.* Resettled in Denmark after touring with Philly Joe Jones

1970: *With Louis Hjulmand Quintet at Radio House Studio, September 28*

1972-1985: Richard Boone/Bent Jædig Quintet (recorded c. 1970 in Copenhagen)

1973: Recorded with Horace Parlan Quintet in Copenhagen. Gigs with Parlan 1973-74

1974: Recorded with Wild Bill Davison & Papa Bue's Viking Jazz Band in Copenhagen

1975-1976: Leif Johansson Quintet (with Erling Kroner). Recorded in Copenhagen with the Danish Jazz Army (a.o. Red Rodney) and also with Wild Bill Davison & Papa Bue's Viking Jazz Band. Gigs with Danish Jazz Army and Red Rodney

1976-1990: The Danish Radio Big Band (1977 recorded with Stan Getz, 1978 with Thad Jones, and 1985 with Miles Davis, all in Copenhagen. In 1987 recorded with DRBB in Glasgow)

1977: With Dizzy Gillespie at Montmartre Jazzhus, Copenhagen, in July

1979: Recorded with Thad Jones' Eclipse (also gigging with this band) and Niels Husum's Septet, both in Copenhagen

1980-1990: Ernie Wilkins' Almost Big Band (recorded 1980/1981 in Copenhagen, 1983 in Montreux, 1986 in Copenhagen)

1981-1982: Recorded with Fessor's Session Boys and also own quartet in Copenhagen

1983: Awarded the Ben Webster Prize. Recorded with Børge Roger Henriksen in Copenhagen

1984: Recorded with Duke Jordan Quintet in Copenhagen

1985-2004: Bent Jædig Quartet (with Ben Besiakov, Jesper Lundgaard and Ole Sreenberg). During late 80'ties with Cecil Payne at club Blue Note, New York

1987: Recorded with Nordjazz Big 5 in Copenhagen

1988: Recorded with Red Rodney & New Danish Jazz Army in Copenhagen

1989-2004: Niels Jørgen Steen's A-Team (recorded 1994 in Copenhagen)

1990-1995: Duke Jordan/Bent Jædig Quartet. Also Bent Jædig Trio (w/Nicolai Gromin and Lundgaard)

1990-2004: The Danish Lars Gullin Society

1993: Awarded the Macanaima Prize

1994: With Larry Vukovic at "Club 36", San Francisco

1995-1996: Ib Glindemanns Orkester. October 18, 1995, 60-years birthday party at CopJazzHouse

1996: "12 Jazzvisits" with Art Farmer and James Moody. Awarded the Palæ Jazz Prize. Recorded with Richard Boone in Copenhagen. *Art Farmer with Bent Jædig Quartet at Copenhagen Jazz House, January 10. Also Botschinsky-Jædig Quintet at Slukefter, Tivoli, Copenhagen, July 6.*

1997-2004: The Three Tenors (with Tomas Franck and Jesper Thilo)

1997: *With Jordan/Jædig Quartet at Drop Inn, Copenhagen, July 4*

1998: With Leroy Jones, New Orleans. 1998-99 seven months with 'Taxi Horns'

1998-2004: Ernie Wilkins' Almost Big Band (re-established), Copenhagen

1999: Soloist with the Spirit of Life Ensemble, New York. Recorded with Fessor's Big City Band in Copenhagen. Cruise onboard m.s. Queen Elizabeth II with Jimmy Heath Big Band and also with Nicholas Payton

2000: Soloist with the All Star Tribute to Ernie Wilkins, St. Louis. With Jimmy Heath combo on board QE2

2001: At Ronnie Scott's Jazz Club, London

2002: With One World Band, Paris. *Bent Jædig/Carsten Dahl Duo at Jazzcup, Copenhagen, July 4 & 5*

2002-2004: Jædig/Osgood Quintet (with Mads Hyhne, Søren Kjærgaard, Jonas Vestergaard, Kresten Osgood)

2003: *With New Jungle Orchestra, Havnsø Jazz Paradis Festival, July 23. Awarded Jazz Musician of the Year, Havnsø Jazz Paradis. Also Bent Jædig Trio, private studio recording*

2004: Died from cancer in Copenhagen, June 9

Albums with Bent Jædig as leader/co-leader

Bent Axen/Bent Jædig Jazz Groups: "Let's Keep The Message" (1960) Debut DEB-133
(Allan Botschinsky, BJ, Frank Jensen, Bent Axen, Erik Mølbak, Jørn Elniff)

Bent Jædig Quintet: "Danish Jazzman 1967" (1967) Debut 1149
(BJ, A. Botschinsky, Dusko Gojkovic, Bent Axen, Niels-Henning Ørsted Pedersen, Alex Riel)

Richard Boone/Bent Jædig Quintet: "Make Someone Happy" (1977) Polydor 2380 057
(Richard Boone, BJ, Thomas Clausen, Mads Vinding, Bjarne Rostvold)

Bent Jædig Trio: "Sizzlin'" (1986) Danica Records DCD8081
(BJ, Jesper Lundgaard, Bjarne Rostvold)

Egon Denu/Bent Jædig Quintet: "ED/BJ Quintet" (1991) Olufsen Records DOCD 5134
(Egon Denu, BJ, Poul Erik Christensen, Jesper Lundgaard, Alex Riel)

Bent Jædig Quartet: "The Red Lightning" (1995) Music Mecca CD 1083-2
(BJ, Ben Besiakov, Jesper Lundgaard, Ole Streenberg, Richard Boone)

Bent Jædig Quartet: "Bent the Sailor" (2001) Music Mecca CD 3053-2
(BJ, Ben Besiakov, Jesper Lundgaard, Ole Streenberg)

Bent Jædig: "From Jædig's Galaxy" (2003) Storyville Records STCD 8218
(Compilation, several different constellations – BJ, Tete Montoliu, Niels-Henning Ørsted Pedersen, Bjarne Rostvold, Ben Besiakov, Bo Stief, Atli Bjørn, Jesper Lundgaard, Richard Boone, Thomas Clausen, Mads Vinding, Allan Botschinsky, Niels Husum, Niels Neergaard, Torben Munk, and Ib Lund Nielsen)

Bent Jædig/Villy Moesgaard & Søren Lundbye Trio: "Just Friends" (2003) Jazzkicks 210303
(BJ, Villy Moesgaard, Søren Lundbye-Christensen, Henrik Vardinghus-Nielsen, Olav Gudnason)

Osgood/Jædig Quartet: "When I Have You" (2003) ILK ILK105CD
(BJ, Mads Hyhne, Jonas Vestergaard, Kresten Osgood)

Kjeld Frandsen

BENT JÆDIG DISCOGRAPHY 1963 – 2003

This CD presents a selection of recordings (culled from the private archives of Bent Jædig) by various bands where BJ is appearing as sideman or leader during the period in caption.

Orchestra name, personnel, and place/date of recording are entered for each title. Since all tracks are released for the first time (except track 7 on CD2), the usual standard information as to label issues and matrix/catalogue numbers etc., is non-existing.

Discographical set-up as originally designated by Brian Rust. All recordings made in Denmark unless otherwise noted.

CD 1:

MONKMARTRE ALL STARS: Bent Jædig, ten./ldr. Louis Hjulmand, vib. Tete Montoliu, pno. Niels-Henning Ørsted Pedersen, sbs. Alex Riel, dms.

Montmartre Jazzhus, 19 Store Regnegade, Copenhagen, November 7, 1963

1. In Walked Bud

NOTE: Penned by Thelonious Monk for his friend, pianist Bud Powell. Chords based on Irving Berlin's 'Blue Skies'. Jon Hendricks added lyrics and retitled it 'Suddenly'.

DUSKO GOJKOVICH QUINTET: Dusko Gojkovich, tpt. Bent Jædig, ten. Bora Rokovich, pno. Jimmy' Woode, sbs. Makaya Ntshoko, dms.

Frankfurt am Main Jazz Festival, Kongresshalle, Germany, March 23, 1968

2. Balkan Blue (comp DG)

JÆDIG/DAHL DUO: Bent Jædig, ten. Carsten Dahl, pno.

Copenhagen Jazz Festival, Jazzcup, 107 Gothersgade, Copenhagen, July 5, 2002

3. I Can't Get Started

BOTSCHINSKY/JÆDIG QUINTET: Allan Botschinsky, tpt/flh. Bent Jædig, ten. Jacob Fischer, gtr. Jesper Lundgaard, sbs. Alex Riel, dms.

Copenhagen Jazz Festival, Jazzhus Slukefter, Tivoli Gardens, Copenhagen, July 6, 1996

4. I'll Remember April

NOTE: It is BJ breathing "Yeah, baby" during the break at the end of the first chorus and Allan Botschinsky who winds up the proceedings of the evening.

JORDAN/JÆDIG QUARTET: Bent Jædig, ten. Duke Jordan, pno. Jesper Lundgaard, sbs. Ed Thigpen, dms.

Copenhagen Jazz Festival, Drop Inn, 34 Kompagnistræde, Copenhagen, July 4, 1997

5. But Not for Me

ART FARMER QUINTET: Art Farmer, tpt. Bent Jædig, ten. Kenny Drew, pno. Niels-Henning Ørsted Pedersen, sbs. Alex Riel, dms.

Montmartre Jazzhus, 19 Store Regnegade, Copenhagen, September 16, 1965

6. Doxy

PIERRE DØRGE & NEW JUNGLE ORCHESTRA: Kasper Tranberg, cor. Mads Hyhne, trb. Bent Jædig, ten. Irene Becker, key. Pierre Dørge, gtr. Hugo Rasmussen, sbs. Bent Clausen, dms. Ayi Solomon, perc.

Havnsø Jazz Paradis Festival, Havnsø, July 23, 2003

7. Mbiso Mbiso (comp PD)

NOTE: Pierre Dørge is heard announcing the principal soloists at the end of the performance.

CD 2:

DOLLAR BRAND QUINTET: Don Cherry, cor. Bent Jædig, ten. Dollar Brand, pno. Benny Nielsen, sbs. Makaya Ntshoko, dms.

Montmartre Jazzhus, 19 Store Regnegade, Copenhagen, January 7, 1965

1. Easter Joy (comp DB)

NOTE: This composition initially titled 'Jubulani'. Brand changed his name to (Xahuri Dullah Brahim) Abdullah Ibrahim in the late 1960s.

DOLLAR BRAND QUINTET: Don Cherry, cor. Bent Jædig, ten. Dollar Brand, pno. Johnny Gertze, sbs. Makaya Ntshoko, dms.

Danish Broadcasting Corporation Concert Hall, 22 Rosenørns Allé, Copenhagen, January 10, 1965

2. Waltz (comp DB)

BENT JÆDIG TRIO: Bent Jædig, ten. Hugo Rasmussen, sbs. Kresten Osgood, dms.

Acoustic Recording Studio v/Michael Heise, Copenhagen, January, 2003

3. Bewitched, Bothered, and Bewildered

MONKMARTRE ALL STARS: Bent Jædig, ten/ldr. Louis Hjulmand, vib. Tete Montoliu, pno. Niels-Henning Ørsted Pedersen, sbs. Alex Riel, dms.

Montmartre Jazzhus, 19 Store Regnegade, Copenhagen, November 7, 1963

4. Straight, No Chaser

NOTE: This composition, with lyrics by Sally Swisher, also known as 'Get It Straight'.

LOUIS HJULMAND QUINTET: Bent Jædig, flt. Louis Hjulmand, vib. Torben Munk, gtr. Mads Vinding, sbs. Ole Streenberg, dms.

Danish Broadcasting Corporation, Studio 11, 22 Rosenørns Allé, Copenhagen, September 28, 1970

5. Flyvedrøm (comp LH)

ART FARMER with BENT JÆDIG QUARTET: Art Farmer, tpt. Bent Jædig, ten. Ben Besiakov, pno. Jesper Lundgaard, sbs. Ole Streenberg, dms.

Copenhagen Jazz House, 10 Niels Hemmingsens Gade, January 10, 1996

6. I Remember You

PHILLY JOE JONES QUINTET: Dizzy Reece, tpt. Bent Jædig, ten. Larry Vukovich, pno. Isla Eckinger, sbs. Philly Joe Jones, dms.

Jazz Festival, Pescara, Italy, July 18, 1969

7. Percy (comp DR) Lotus ORL8295, Lotus LOP14.073, Joker UPS2065KR

NOTE: Matrix number not known. LP albums Lotus (IT)/Joker (JAP) titled 'ROUND MIDNIGHT'. Further recorded at this appearance: 'Untitled blues' (released as 'That's Earl Brother' on Lotus ORL8295/LOP 14.073), 'It Don't Mean a Thing', and 'Round Midnight'. Bent Jædig listed as Ben Jedig. Recording location and date for this session is sometimes incorrectly given as Pesaro, 1966.

JÆDIG/DAHL DUO: Bent Jædig, ten. Carsten Dahl, pno.

Copenhagen Jazz Festival, Jazzcup, 107 Gothersgade, Copenhagen, July 5, 2002

8. In a Sentimental Mood

Little Beat Records / Archives

- har bidraget til bogen **"Det var dans i Folkets Park"** (Folkrörelsens Arkiv 2004)
- har bidraget til CDen **"Erik Tuxen og hans Orkester 1932-36, I-II"** (2004)
- har bidraget til CDen **"Kjeld Bonfils 1941-45, First Recordings, Vol. 1"** (2005)
- har bidraget til CDen **"Max Brüel 1950-57 Recordings"** (2005)
- har udsendt CDen **"Harlem Kiddies 1940-45"** (2005)
- har udsendt CDen **"Jonny Campbell Sextet 1951-62, Vol. 1"** (2006)
- har udsendt CDen **"Leo Mathisen 1927-38, Song of Souvenirs, Vol. 1"** (2006)
- har udsendt CDen **"Leo Mathisen 1938-40, Leo's Idea, Vol. 2"** (2006)
- har udsendt CDen **"Leo Mathisen 1940-41, Take It Easy, Vol. 3"** (2007)
- har udsendt CDen **"Leo Mathisen 1941-42, To Be or Not to Be, Vol. 4"** (2008)
- har udsendt CDen **"Leo Mathisen 1942-43, Terrific Rhythm, Vol. 5"** (2008)
- har udsendt CDen **"Swingstyrke 7 1978-82, Count's Place, Vol. 1"** (2007)
- har udsendt CDen **"Swingstyrke 7 2007, Right On!, Vol. 2"** (2007)
- har udsendt CDen **"Bent Jædig, The Free Spirit, 1963-2003"** (2009)
- udsender CDen **"Bob Greene & Peruna Jazzmen 1970-72"** (2009)
- udsender CDen **"Ib Glindemann, Turn on the Heat 2008"** (2009)
- udsender CDen **"Leo Mathisen 1944-48, Copenhagen Blues, Vol. 6"** (2009)

Følgende har, posthumt eller personligt, bidraget til denne udgivelse:

En særlig tak til Mogens Hjere/Bilhuset Taastrup A/S uden hvis indsats vore bestræbelser ikke ville syne af ret meget.

Little Beat Archives arkiverer fotos, avisudklip, scrapbøger, grammofonplader, koncertplakater/-programmer samt privatoptagede lakplader/bånd og andre memorabilia vedrørende dansk jazz i særdeleshed, men tillige jazz i almindelighed. Materiale indenfor disse genrer lånes gerne til kopiering. Donationer indlemmes med glæde i arkivet og dermed til brug for fremtidig historisk forskning og dokumentation.

BENT JÆDIG – THE FREE SPIRIT 1/2
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BENT JÆDIG – THE FREE SPIRIT (Danish booklet essay translated into English)

The moment the tenor saxophonist leaps into his solo on any of these star-studded tracks, the listener jumps. Yes, it's Bent – BENT JÆDIG! No doubt here. A musician being his own so much more than most others. "The Free Spirit" never at all aware what it meant to compromise – in his music or his life.

It is with pride that the tiny Bent Jædig Foundation now presents Bent in several constellations, live and in the studio. Many hours have been spent to cull the music from Bent Jædig's collection, yet the payoff comes to the fore - bright and clear – in the varying recorded impressions from his career. One encounters Bent on top of his horn and with an inexplicable stylistic insight. A style that became his more than anybody else's in Scandinavia: Be Bop. Or Be-Bop, or even Bebop - a silly, little cartoon-like word that covers a lot.

Through so many years I have been biking, travelling, smoking, drinking, and eating music together with Jædig, and my recollections of him fill me with happiness, surprise, humour, absorption, and respect for his anarchic life - the latter almost at the very edge of existence. Bent was always poor, always generous, sometimes wild, at other times quiet and concentrated – caring for the people he liked and discreetly reserved with those he didn't. Everybody wanted to click with Bent. His broad grin behind the big glasses as well as his roguish facial expression invited contact – which he got everywhere.

Of course the great musicians didn't fall for that; they fell for his music, his intuition and attitude. Plus the fact that he never repeated himself. I have overheard musicians, among them James Moody and Jimmy Heath, saying, "The incredible thing with Bent is that he never reverts to a routine of old licks and phrases. Now and then we certainly fall back on that ourselves; however, Bent is constantly on-line to the universe." He was never disconnected – as was his home phone at times.

So where did he come from? What is his story? It is decidedly colourful and would make a rare documentary - a film, however, never to be. He originated in Amager, the Copenhagen isle that is the core and the key to Jædig. People from there are proud and often don't feel like Copenhageners.

THE CLARINET

Bent Jædig showed his face back in 1955, at a time when the crest of the European New Orleans Revival completely overshadowed any other jazz style. Bebop had become known almost overnight when the Don Redman Band with Don Byas visited Denmark in September 1946. Some American 78's had emerged after World War II, often smuggled in via Sweden. Yet it was Byas who shocked all the Danish saxophonists once they heard him blowing (using a No. 5 reed!).

The new style was quickly sucked up, flirted with, and played well by a few trailblazers like Jonny Campbell, members of Svend Asmussen's combos, Helge Jacobsen and Børge Ring. Also future modernists like Erik Moseholm, Ib Glindemann, Hans Henrik Ley, Atli Bjørn, and the advanced Swedes were all fascinated by the new phenomenon. In fact, bebop sometimes formed an integral part of the popular Copenhagen dance music repertoire – indeed mostly for the bands' own pleasure.

The real bebop hard-core club was the Blue Note on Krystalgade, mid-town Copenhagen, where beboppers and cool jazzmen like Max Brühl and Jørgen Ryg cultivated the fresh ideas in this revolutionary music. They were the bosses. Nobody was sitting in with them simply because nobody was skilled enough - except for the young guy wearing a navy uniform. He came around, unpacked his sax, sat in, and played it all. Who on earth was this guy and where did he come from?

The author Jack Thimm has a number of his interviews published in the book *Swinger det ik'*. It is here the ultimate conversation with Bent Jædig is found:

“I was ten years old when my father made me enrol in a nearby clarinet class. The teacher was an old bloke who failed to rouse my interest. I started to play hooky instead because he hit me over the fingers with a ruler whenever I missed a note.”

Jædig’s dad brought him an old, tattered Albert-system clarinet and Bent practised in the attic after school hours “until one day my father came upstairs, took the clarinet out of my hands and broke it over his knee. Well, in fact it sounded like hell, was in bad shape anyway, and had a lengthwise split . . . so my father took me to John Hartwig’s Music Shop and bought me a Boehm-system clarinet. That happened in 1948; I was thirteen years old. That’s when it all started.”

Bent began taking music lessons twice a week with his uncle, who led an orchestra in Tivoli Gardens, but was otherwise employed by the state railway.

“That same year I roamed around with a friend, Red John, stealing apples. He lived further out in Amager, on Italy Road, and from the end of the road, across the Sound, one could see the coast line of Sweden. One day, Red John took the ferry to lark around the city of Malmö. (In Sweden things were quite different and the economy a lot better since the country managed to stay neutral during the Second World War). Maybe by mistake, Red John’s shopping included a couple of 78’s with American bebop music and it occurred that his mother would not tolerate such infested rubbish in her home.

There was “Half Nelson” and “Milestones” with Charlie Parker playing tenor sax. I acquired the records for 2 crowns each and was hooked right away. Listening to this music for six years, inhaling every note, my jazz life began in the grooves of those two precious items. None of my friends - no one at all - shared my interest and it took a long time before I came to realize that Parker also played alto sax. So the very first jazz I ever encountered was Charlie Parker on a borrowed tenor sax, on Italy Road.”



Collage. Bent Jædig, baritone sax, about 1955. Most likely presented by an enthusiastic fan



Bent Jædig on tenor, c.
1955 Ole "Lodret"
Jørgensen, Erik Mølbak,
Bent Jædig, Atli
Bjørn at the rowing club
"Kvik", Copenhagen, c.
1956

Jædig practised classical clarinet with his uncle for six years until he joined the Navy - the Royal Danish - as a radio officer. Here he was handed a tenor saxophone, still aiming at classical music. While sailing the length and breadth of the North Sea, Bent rehearsed below deck in the engine room when off duty and while anchored at Iceland. A 3-month docking in Newcastle, England, speeded up progress.

“All the time, literally, I was right up the arse of a chap named Tubby Hayes. He taught me a lot and opened my ears further to modern music, so I never made it to Copenhagen’s red-light district joints where the traditional jazz bands held forth.” Edward “Tubby” Hayes (1935-73) was, of course, the great, internationally famous British tenor saxophonist.

Always in love with Jædig, bandleader, pianist, composer, and arranger Niels Jørgen Steen says: “The Danish musicians I have known started as talents and through the years developed and became better and better. Those who hung in there for the longest time, eager and working hard, now belong to the league of exciting and underpaid artists who we know from clubs and festivals. Maybe with the exception of pianist Ben Besiakov, Jædig is the only Dane who played stone-original American jazz right from the outset. Cannonball Adderley expressed his thoughts about guys like that: ‘They came equipped!’ That’s damn irritating for us ordinary mortals! It has taken me 50 years NOT even to grasp what Bent already knew back then, in 1955.”

THE FRANKFURTER

Bent Jædig’s many travels and stopovers in Europe are chronicled elsewhere in this booklet. But what made him escape from Denmark? Bent relates: “When you’re just out of the navy there is no money. And the gigs in Hillerød, where I joined Brüel and Ryg, didn’t pay much. One day Max Brüel instructed me: ‘Go to Frankfurt!’ he said, and scribbled a jazz club address on Kleine Bockenheimerstrasse on a piece of paper. So I immediately trained off and arrived Sunday night, July 4, 1957. I was almost 22. And from then on I have been a professional musician. I went directly to the jazz club, but it was after midnight and the club had closed, so I walked back to the station, not knowing what to do.

Then, from a building nearby, I noticed some noise, not unlike jazz. I approached the venue and found it crowded with American musicians - all GI's stationed in Frankfurt by the US Army. I stepped inside, carrying my little bag, saw only black people and German girls, and heard George Coleman on tenor sax – he was in the Army like the others. The black guys took care of me and I never made it to the club on Kleine Bockenheimerstrasse. A few days later, I tore off to Kaiserslautern to join Attila Zoller, Hungarian guitarist and ex-Benny Goodman cat, among other things. Only blacks attended Kaiserslautern and there was plenty of jazz.”

Jædig entered the Academy of Music in Mannheim and took lessons on transverse flute while working in Heidelberg at the same time. “One could really be needy there,” Jædig remembered. “In a way, I only survived due to the Germans’ fastidiousness. Several times a week I searched the discarded goods behind the supermarkets and nicked the cheese. Yes, dear me – the last-sale date had expired, so the Germans wouldn’t touch the stuff. The rest of us are very well aware that cheese ripens with age. Yeah man, I lived on cheese and bread for a loong time. They really thought I was crazy!”



The jazz club on Kleine Bockenheimerstrasse, Frankfurt 1960. From left: unknown drummer; probably Peter Trunk, bass; Albert Mangelsdorff, trombone; Zoot Sims, tenor; Bent Jædig, tenor; Gene Quill, alto (photo: Hellmuth Schmidt)



Also Kleine Bockenheimerstrasse, Frankfurt, 1960. From left: BJ, tenor; Unknown; Albert Mangelsdorff, trombone; Gerry Mulligan, baritone sax (photo: Hellmuth Schmidt)

THE CATALONIAN

Bent Jædig teamed up with Albert Mangelsdorff for one and a half years. Through Mangelsdorff he met the Catalan pianist Tete Montoliu and then things took off. Jædig left for Barcelona and joined Montoliu for seven months at the famous club, Boite Jamboree, on Plaza de Real.

“Every month a new visiting guest artist was featured. It might be Don Byas, Bill Coleman, or Lucky Thompson. Lucky was a very sweet man, yet there were many who didn’t like him too well – probably because he grouched whenever the rhythm section did something not exactly to

his liking. Barcelona was really cooking and influencing – I learned a lot there. And it was just beautiful to play alongside the blind Catalanian - a great, great musician.”



Tete Montoliu Quintet, ca. 1962 at Club Jamboree, Barcelona. From left: Dick Spencer, alto; Bent Jædig, tenor; Alfonso Bleses, drums; Tete Montoliu, grand piano; Peter Trunk, bass.

Back in Germany, Bent played with everybody and became friends with Ray Copeland, Dusko Goykovich, Larry Vukovich, Art Farmer, Philly Joe Jones, and others.

Before finally heading home, he sat in the orchestra pit of the Hamburger Staatsoper for quite a while. “We were seven jazz guys spread out among the symphony orchestra staff, playing dodecaphonic music for 2½ years! All the great boys – and girls – performed at the opera. John Foreman, Felicia Weathers, Peter Schreier – all with flags flying! We did commissioned work, so very difficult, and rehearsed nightly for two months before the premieres. I certainly learned some reading there.”



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From a 1969 concert in Switzerland

During his last period in Germany, Jaedig visited Copenhagen only to get a work permit stamp in his passport at the German Embassy. It took 16 hours by train, one way.

In the fall of 1969 Bent returned home to join the Radio Jazz Group. He was also engaged with the Danish Radio Big Band for 14 years, parallel to all his combo work.

When at last leaving the DRBB, Jaedig finally stepped out on his own. Bent Jaedig, the soloist! And sometimes, the bandleader – though his modesty hindered the use of the latter title. He preferred gigs at intimate clubs and venues. His old stage fright vanished and the new situation was summed up thusly: “I like playing at the smaller places, reaching the audience - and the music is projected a lot better.”

Whenever international names like Dollar Brand (Abdullah Ibrahim), Art Farmer, Benny Bailey, and Bernt Rosengren were in town, they spontaneously involved Jædig in their projects and engagements. The old joke - about St. Peter welcoming a jazz musician at the pearly gate, exclaiming, “Well, then, if you are a jazz musician you must know Bent Jædig!” - carries truth!

I twice had the good fortune to go on fancy Caribbean jazz cruises together with Bent and Tove Enevoldsen. I couldn't help sensing that all 100 musicians on board knew and loved Jædig – okay, it could be that Oscar Peterson and Ray Charles hesitated in recognizing him. Bear hugs, cabin visits, shop talk, witty remarks, music soirées, invitations to sit in, and extravagant desserts were plentiful. Bent, always a sharp dresser and looking hip, was summoned to appear on stage for the most individualistic, finest constellations. Once with the band, he waited humbly in a resting position, smiling kindly to his colleagues and acknowledging their efforts. When it became Bent's turn, his lips shaped around the mouthpiece. In a flash his face expressed full concentration and his eyes closed while the evening's high point of creative soloing poured over the gaping listeners - everybody feeling like they were floating on air. “Who on earth *is* this guy?”

It was at all the smaller Copenhagen venues that Jædig was heard most often and most favourably. He expanded his new, free way of life. He sat in; maybe he was leading the band, maybe not - at La Fontaine, Christiania's Jazz Club, Sofiekælderens, Drop Inn, Huset, Krut's Carport, and of course continuously featured at Tivoli's Slukefter.

Jædig's status changed, developing a sort of a guru-like dimension. The young talents gathered around him - pianists, drummers, bass players, trumpeters, and other tenor saxophonists. The statement - “Sharing half a gig with Bent beats half a term at the Conservatory of Rhythmic Music!” - is certainly not a cliché. Just ask the newcomers, a few of whom are even represented on these two CD's. Or, as Bent put it: “This is the best that could ever happen to me. I love those lads and for some reason they hang onto me. It means new energy for this old body - really a mutual affair, eh?”

ALONE TOGETHER

Some characterized Jædig as “The Lone Wolf”, which was nonsense, after all. For the last 35 years he was guided by his “girl” – as Bent courteously referred to Tove. Tove Enevoldsen -

Lady of the Danish Jazz Scene, entrepreneur, booker, talent spotter and sometimes cook for the Copenhagen-based musicians.

Among other things, Tove fostered Bent's joy for bicycling; she tailored his colourful hats; took him to far-away sunny beaches where he recharged, wrote music, and read poetry or spy novels. He learned to eat well and appreciate good wine. She discreetly formed his social life and further balanced the physical and psychic levels of the free spirit. Bent became very fit, even strong; he loved to embrace people and lift them off their feet. The most impressive load, ever, was Thad Jones one night at the Montmartre Jazzhus – I witnessed it myself.

Tove is the natural chairman of the Bent Jædig Foundation, staging an annual, rather comprehensive birthday concert in Jædig's name, where the best musicians pay homage to Bent. Every year a musician is awarded the prestigious Bent Jædig Prize, along with a gilded music stand engraved with the winner's name. It might rightfully be said that Tove sees to it that Bent's music lives on, and this CD set is being released on her initiative.

Even if Tove and Bent made up the Number One Danish Jazz Couple, the two did not share the same address. Jædig never moved out of his small apartment on Aalandsgade in Amager. However, they travelled together so often that Bent became an expert in low-price airlines. Yet he never compromised his integrity during all those years, both knowing that a jazz musician's first love is the music.

For a long time it has been the intention to collect and publish the spontaneous cracks and *bon mots* that Bent used when expounding his special observations. They might be more hilarious when related in good company, but here are a few samples.

About women: "I don't understand them. They think with . . . their brains!"

About cannabis: "They say it's habit-forming. Nonsense! I have been smoking that shit for 45 years, man, and I'm not hooked!"

About jazz: "We have to take good care of jazz – it's the only one we've got."

Henrik Wolsgaard-Iversen