



WHO IS ERNIE GARSIDE?

If Maynard Ferguson can be regarded as a legendary jazz musician, it can be said that Ernie Garside is a legendary jazz promoter. He started as band boy with Stan Kenton 1954. During half of the 1960s he ran the popular jazz club, *Club 43*, in Manchester, England. There he succeeded in engaging most of the major jazz names in USA. One can safely guess that it is because of Ernie's personality, tenacity and thorough jazz knowledge that he was to make friends with many of the major figures in jazz, for who he also began to arrange bookings in other parts of the UK and Europe. For many years Ernie Garside had close collaborations with such greats as *Dizzy Gillespie*, *Art Farmer*, *Harry "Sweets" Edison*, *Red Rodney*, *Clark Terry*, *Chet Baker*,



AFTER MAYNARD'S passing in 2006, a tribute concert to MF was planned. Lasse visited Ernie in his home to look over some arrangements and was able to try out the old Conn Constellation trumpet that had been given to Ernie by Maynard.

"Lasse played on the horn for five minutes and I was stoned. No one had played on that old horn like that since Maynard died!" exclaimed Ernie. He immediately decided to donate the trumpet (from around 1963-64) to Lasse (he also pledged to 'send a couple of guys to break his legs if he ever sold it' - classic Ernie Garside!) plus all the original arrangements. He continued: *"My work with Maynard was to present 'The most exciting trumpet sound in the world'. Now I can say, if you adored Maynard Ferguson you will love Lasse Lindgren. You see, there are many high note trumpet players in the world but a very few that can present the*



THREE HAPPY MEN EXAMINING TWO MF-CONN TRUMPETS.

Conte and Pete Candoli, Freddie Hubbard, Dexter Gordon, Bobby Shew ...You name them!

As Ernie also played trumpet it was natural for him to favor trumpeters. When in the mid-'60s, after many attempts, he managed to engage Maynard to Club 43, he not only was able to befriend the trumpeter but his whole family as well. They arrived in England after a trip to India and in the beginning lived at Ernie's home.

To interview Ernie Garside is not an easy task. He knew everybody and willingly told anecdotes relating to many of his jazz friends. It is easier to borrow some lines from a long article and interview with Ernie by Mike Ehr for screamtrumpet.com, bearing in mind that Maynard had no band of his own at the time of their meeting.

"Ernie mentioned his own rehearsal band to Maynard and asked to borrow half a dozen charts. The band worked on them and Maynard played Club 43 for the first time the following Monday to a packed house. He would play anything from the book or whatever people wanted to hear, almost never turning down a request.

Soon after, Maynard asked Ernie to be his manager, beginning a business-relationship that would last for nearly a decade. Success was soon to arrive in the form of tours and a record contract.

Those great bands from the early to mid-'70s were all a result of Ernie's work as a manager and the direction the band took – toward more diverse themes and also developing rock influences. But, as Ernie says: "On every album we made sure to record at least one be-bop tune to remind people of where we came from".

ONE DAY in 2000, Ernie got a telephone call from an old friend, John DeFlon, who had been listening to the Danish Radio Jazz Orchestra at Ronnie Scott's Club in London. John urged him to come and listen to the band and its lead trumpeter, Lasse Lindgren. Although Ernie was tempted, it wasn't until a year or two later that he was given a CD with Lasse by Josefine Downey, the ex-wife of Alan Downey who had been lead trumpeter in Maynard's English band. This resulted in Lasse being invited to the Wigan Jazz Festival and in consequence, Ernie's artist "stable".

EVERYONE agrees that the Canadian-born trumpeter *Maynard Ferguson* (1928-2006) is an international legend in jazz and that he was a very big name in USA and England up until he passed away in 2006.

How is it then that a Swedish trumpeter, Lasse Lindgren, has been given the honor to continue his legacy?

Read on - but first a presentation of Maynard's and Lasse's English manager Ernie Garside.

IT WAS during the Birdland years, in the latter half of the '50s, that Ferguson's band (which was a little smaller than a standard big-band) blossomed out thanks to such congenial musicians and arrangers as Slide Hampton, Willie Maiden and Don Sebesky among others who successfully created the maximum of big-band dynamics even with fewer players than normal.

THE BIRDLAND DREAM BAND

A typical evening at Birdland began with the band being introduced by the mc Pee Wee Marquette who would hug the microphone and announce:

"Ladies and gentlemen, we have a real treat for you here tonight at Birdland, a man who plays a lot of trumpet. That's right – the young man with the horn, the one and only, everybody put your hands together for Maynard Ferguson and his Birdland Dream Band. Maynard the Fox!"

IN THIS ALBUM SPIRITS 2

THE UNRECORDED FOX LASSE LINDGREN TAKES A RATHER DIFFERENT DIRECTION

Ernie Garside pointed out that he had in his archives many original arrangements for Ferguson's band that had never been recorded for general release, music that could only have been played and heard at live concerts for 40 to 50 years ago. In this case it has been necessary for Lasse to apply his own interpretation and in some cases experiment.

Much of the music was not in completed form so he has had to reconstruct. There are no elder recordings with which to make comparisons, but on the other hand we now have the chance to listen with fresh ears to music that was only heard live from the end of the '60s through the '70s and '80s when Ferguson experienced his second period of prominence beginning in Europe up until his return to USA.

BOP-JAZZ-POP-JAZZ

This music reflects the époque in which Maynard complemented his pure jazz repertoire with more well-known pop tunes, partly to reach out to a new and younger audience but because of the quality of the tunes themselves. One can compare this with the way the older popular tunes comprising *"The Great American Songbook"* have been chosen and remodeled in countless different



interpretations by the American jazz elite several decades after they were written. In Maynard's case it concerns music that was popular in the '60s and '70s. Several of the arrangers of the music in this album played in Ferguson's band at that time. Dusko Goikovic played trumpet in the band in the '50s in USA. Now he has returned home to Belgrade. The busy and well-represented arranger Adrian Drover played bass-trombone with the band in England and subsequently wrote parts for that particular instrument, which was not normally included in the band. Lasse recalls the special feeling of delight when Ernie Garside found a hand-written arrangement from the pen of one of Lasse's favourite trumpeters, the legendary *Kenny Wheeler* (also from Canada). It was *"The Windmills of Your Mind"* from 1968 written by Michel Legrand. One big problem was that several parts including Maynard's solo part were missing.

With the help of Ernie's memory of how Maynard played it and Lasse's own feelings for Kenny Wheeler's music and trumpet style as well as a sketch of the melody that had been casually jotted down on the back of the drum part, a reconstruction was created. The harmonic sequence and approach was however very different from the original composed by Legrand.

THE PRODUCTION of the album was therefore a long and comprehensive process. Lasse had moved from Gothenburg where he had formed his original band, "The Big Constellation" and therefore it was not easy at first to gather together the same musicians.

Fortunately, thanks to Lasse's long collaboration with the *Croatian Radio and TV Big Band*, he would often tour in central parts of Europe and even had his own group there consisting of musicians from that organization. With them about half of the music heard here was recorded with the intention of making a single CD. However when it was later discovered that there existed more exciting material and it was possible to reunite the Gothenburg band, another recording session was planned just over two and a half years later.



AS REGARDS Lasse's enormous variation of sounds, he plays not only Maynard's two Conn trumpets but also other brass instruments, some very unusual. Among them are: "Snake", a trumpet built specially to his requirements, "Tricky", a trumpet with four valves capable of playing quarter tones and "Wood", a flugelhorn, all manufactured by Thomas Inderbinen in Switzerland. In addition, a valve trombone, Conn, from 1957,



"Firebird", a trumpet with both valves and slide, manufactured specially by Holton for Maynard in the '70s and "SuperBone"



a trombone with both slide and valves. To these instruments Lasse uses some of MF's personal mouth-pieces used by Ferguson on his famous recordings in the 60-'70's, as well as a mute of Lasse's own design - *"Stubby"* - manufactured by *Ulven, Uddevalla, Sweden* and also used by *Dizzy Gillespie* and *Maynard Ferguson*.



*** Antonio Geček, Darko Sedak Benčić, Zvonimir Bajević.**
**** Klas Nilsson, Johnny Olson, Jocke Nilsson, Fredrik Davidsson.**

***Marin Ferketin, Miron Hauser. ** Niclas Rydh, Fredrik Wiklund.**

*** Andreas Marinello alto sax, Mario Bočić, Vojkan Jocić tenor sax.**
*** Damir Horvat baritone sax.**
**** Johan Borgström alto sax, John Nilsson, Per Lång tenor sax.**
****Erik Kristoffersson baritone sax.**

*** Ivan Aleksijevic piano. ** Stefan Wingefors piano.**
*** Goran Rukavina el- & acoustic bass. **Peter Janson el- & acoustic bass.**
*** Bruno Domiter drums. **Adam Ross drums, Mikael Andersson percussion.**

*** Valerija Nikolovska.**

*** Recorded in Zagreb June 2014. Sound engineer Sasa Wozdecky.**
**** Recorded in Gothenburg February 13-15, 2017 in Nilento Studio.**
Recording producer and engineer Lars Nilsson, Assistant engineer Michael Dahlvid.
Mixed and mastered by Lars Nilsson, Nilento Studio, Gothenburg.



NOTES, COVER DESIGN & FRONT PAINTING BENGT R. ERICSSON.
TRANSLATION AND ADDITIONAL MATERIAL DAVE CASTLE - PAINTING PAGE 3 & 5 THOMAS INDERBINEN.
PHOTOS: CROATIA CONCERT OLJK 2016 - GOTHENBURG STUDIO HELENA NILSSON - ERNIE GARSIDE COLLECTION.

THE UNRECORDED FOX

CD 1

1* DOWN HOME FEELIN'
(Comp. and arr. Keith Mansfield)
Track one begins with a wild 32-bar intro with Ernie's voice urging the band on with cries of "Salt Peanuts". This track immediately establishes the jazz-rock direction of this tribute to Maynard.
Solos: *Damir Horvat baritone sax; Lasse Lindgren "Superbone" and "Tricky" trumpet.*

2* GOD BLESS THE CHILD
(Billie Holiday/Arthur Herzog).
The Blood, Sweat and Tears recording from 1968 of this classic Billie Holiday song arranged by their organ player Dick Halligan was to introduce it into the emerging category of rock-jazz. Arranged by Adrian Drover.
Solos: *Ivan Aleksijevic el-piano; Lasse Lindgren Conn trumpet; Mario Bocic tenor sax; Bruno Domiter drums.*

3* IT'S TOO LATE
(Carole King)
An enduring title by the prolific singer/songwriter of the '70s, Carole King. Arranged by Adrian Drover.
Solos: *Lasse Lindgren Conn trumpet and "Tricky" trumpet; Andreas Marinello alto sax.*

4* SOUL BROTHERS
(Dusko Gójkovic)
Originally composed and arranged for Maynard's band by Dusko Gojkovic to feature a spectacular trumpet duet between them.
Solos: *Fredrik Davidsson and Lasse Lindgren trumpets; Bruno Domiter drums.*

5* DIDN'T WE
(Jim Webb)
A distinctively memorable pop ballad recorded by many and here arranged by Adrian Drover who played bass trombone in Maynard's English band.
Solo: *Lasse Lindgren "Wood" flugelhorn and trumpet.*

6 SOMETHING**
(George Harrison)
Many compositions by members of the Beatles could be interpreted in different styles and this is a good example. Unfortunately the arranger here in not known but it was perfectly suited to Maynard's big band conception.
Solos: *Lasse Lindgren Conn trumpet and "Superbone" (with electric devices); Stefan Wingefors el-piano.*

7* YOU'VE GOT A FRIEND
(Carole King)
Another well-established pop song from the '70s by the celebrated Carole King and here Lasse demonstrates how he truly "sings" through his horns.
Arranged by Keith Mansfield.
Solo: *Lasse Lindgren "Wood" flugelhorn and Conn trumpet.*

8 EL VENDRE**
This is an adaptation by arranger Adrian Drover of a melody originating from a Cuban street vendor of peanuts and composed by Moises Simons in the mid-1920s under the title "El Manisero", whereupon it became an enormous hit. The Stan Kenton orchestra was to revive it in 1947 as "The Peanut Vendor" with a dynamic instrumental version that became a staple in the Kenton library for the entire life of the band. The trombone section was notable for the insistent riff featured in the arrangement and here Niclas Rydh plays an important role on a Conn Contrabass trombone from 1903 that he acquired from Hollywood film studios where it had been prominently featured in music to such epics as "Jaws". Ernie Garside once again can be heard echoing the street vendor with cries of "Salt Peanuts".
Solos: *Peter Janson bass; Lasse Lindgren "Firebird" trumpet; Johan Borgström soprano sax; Mikael Andersson percussion.*

CD 2

1 DON'T LET THE SUN GO DOWN ON ME**
(Elton John)
An epic pop song arranged by Jay Challoway that was recorded but never released by Maynard's band.
Solos: *Niclas Rydh trombone; Lasse Lindgren "Tricky" trumpet.*

2 WICHITA LINESMAN**
(Jim Webb)
It was Glenn Campbell who popularized this fine song in 1968. Arranged by Keith Mansfield.
Solos: *Lasse Lindgren "Wood" flugelhorn and "Tricky" trumpet.*

3 DOO'S BLUES**
Another composition and arrangement that came from the pen of Dusko Gojkovic, this time for the purpose of spotlighting Maynard and Don Sebesky on valve trombones.
Solos: *Lasse Lindgren Conn valve trombone; Niclas Rydh trombone.*

4 THE WINDMILLS OF YOUR MIND**
(Michel Legrand)
Arranged by Kenny Wheeler. See the story behind the discovery and reconstruction of this arrangement elsewhere in the notes.
Solos: *Lasse Lindgren "Wood" flugelhorn and "Tricky" trumpet; Stefan Wingefors piano.*

5 YOU'VE MADE ME SO VERY HAPPY**
(B.Gordy Jnr/B.Holloway/Jobete/P.Holloway/F.Wilson)
Saxophonist Fred Lipsius arranged this for the same Blood, Sweat and Tears album from 1968. Here it is once again Adrian Drover who wrote this score for Maynard's band but the parts had never been copied out and played before.
Solos: *Lasse Lindgren "Snake" trumpet; Per Lång tenor sax.*

6* BY THE TIME I GET TO PHOENIX
(Jim Webb)
The second of Jim Webb's attractive country-style ballads that Glen Campbell made popular. Of all the selections on these CD's this surely demonstrates the immense power and dynamics of both Lasse's Big Constellations and his ability to fly high above the ensemble with his amazing singing tone even in the stratospheric range.
Arranged by Adrian Drover.
Solos: *Adrian Marinello alto sax; Lasse Lindgren flugelhorn and Conn trumpet.*

7 RETURN TO MACARTHUR PARK.**
(Adrian Drover)
This was a working title suggested by Ernie Garside to an unnamed composition and arrangement by Adrian Drover. It reminded Ernie in some respects of the Jim Webb song "MacArthur Park" that Maynard had recorded earlier with great success.
Solos: *Erik Kristoffersson baritone sax; Lasse Lindgren "Wood" flugelhorn and "Tricky" trumpet.*

8 ELEANOR RIGBY**
(Lennon/McCartney)
Another Beatles "standard" in which the Croatian singer Valerija Nikolovska adds a vocal part. Whereas the Beatles version slowly fades out, in this very different version arranged by Adrian Drover, Lasse leads the band to a magnificent climax with Niclas Rydh on his contrabass trombone underpinning the whole ensemble. It makes a fitting conclusion to this amazing program spotlighting the unrecorded "Fox", Maynard Ferguson.
Solos: *Peter Janson bass; Valerija Nikolovska vocal; Lasse Lindgren flugelhorn, Conn trumpet and piccolo trumpet; Johan Borgström alto flute.*



LASSE LINDGREN **IN THE SPIRIT OF**
BIG MAYNARD FERGUSON
CONSTELLATION 2