

The
GUITAR
of
OSCAR MARCELO ALEMAN

Introduction:

When I produced my Jazz Solography Series” in the 1970s, Vol. 4 treated my favourite jazz guitar players, Charlie Christian, our Norwegian treasure Robert Normann, and “of course” the fabulous Oscar Marcelo Aleman, which I had learnt to know in Oslo Jazz Circle. At that time we were only familiar with his European recordings, not even all of them, and the solography contained only three pages. They are reprinted below, almost unchanged, integrated in the chronological text.

This led to contacts with many avid jazz collectors all over the world, including Argentina and France, and I understood that I only had sampled a small part of OA’s musical world. The idea of a comprehensive OA solography was born!

In 1971-1972 I also had the pleasure of exchanging some nice letters with Oscar himself !

Through a decade I received much indepth help by Jean-Claude Alexandre, Alain Antoinetto, John Bajo, Norberto Bettinelli, Abel Deusebio, Jos Linssen, Hugo Lorences, Tomas Mooney, Daniel Nevers, Guillermo I. “Willy” Olliver, Howard Rye, Arturo Strassburger and others.

In 1984 I made a rudimentary but comprehensive OA solography draft, and it circulated and was improved by several of my friends above. However, for different reasons the project became dormant, and I concentrated upon “The History of Jazz Tenor Saxophone – black artists” (which by now has covered six volumes and including the period 1917 – 1959) .

However, my interest in Oscar Aleman never disappeared, and it was transferred to Jon Larsen, the brilliant Norwegian guitar player, creator of “Django’s Birthday Party” in Oslo every January, and producer of Hot Club Records with numerous (gypsy) string swing CDs during the years. We visited Buenos Aires in 1997, were heartily welcomed by the Aleman family, and even managed to make a nice CD: “Stringtime In Buenos Aires – A Tribute to Oscar Aleman”! We had also much valuable assistance from the Argentinian Embassy in Oslo.

Later the discographies of Freddy Haederli and Tom Lord have brought much useful information. Finally but most important, the magnificent Oscar Aleman discography by Hans Koert of Holland put a lot of loose pieces in place, and the solography below builds heavily on his work. (<http://oscar-aleman.opweb.nl>)

A few months ago I looked upon my large Oscar Aleman file and felt it was a shame not to complete and produce “the” Oscar Aleman solography, possibly also to put it on internet. I have to my best ability tried to integrate the information from various sources, omitting certain details of slight interest to most readers, as well as record information which can be found elsewhere.

There are several missing items, which you will discover when going closely through my draft. Please help me with information!!

I have lost contact with many of the OA fans listed above (I know Tomas Mooney passed away many years ago), therefore please identify yourself if you are still around! And new friends of Oscar Aleman, welcome!

I hope that after your feedback, we should correct and improve the draft below.

best regards,

Jan Evensmo

Oslo, Norway, Summer 2010

Postscript:

I decided to put my draft right on the internet, please help if you can!!

Jan Evensmo

Oslo, Norway, Summer 2011

Born: Resistencia City, Province of Chaco, Argentina, Feb. 20, 1909
 Died: Buenos Aires, Argentina, Oct. 14, 1980

History:

His family moved in 1915 to Buenos Aires. His mother was a Toba Indian. His father was Jorge Aleman Moreira, guitarist and leader of a folk troupe, the Moreira Sextet touring Argentina and Brazil. As a six year old boy, Oscar performed as a little dancer and singer with his brothers and sisters Carlos, Jorgelina and Juana in that group. He was, as he said from himself, the "champion of the Malambo". They performed in such venues as the "Teatro Nuevo" and the "Parque Japones de Retiro", but a trip to Brazil ended financially not very successful and they returned to Buenos Aires where his mother died and shortly after his father committed suicide. At the age of ten Oscar was left as an orphan in the city of Santos (Brazil), where he lived in the streets the hard life of a street boy in very poor conditions. He worked sporadically as a dancer and musician and earned some extra money in prize fighting. He learned himself playing by ear on the cavaquinho, a four-stringed ukulele-like Brazilian instrument. He had no lessons at all.

1924 – 1927: Oscar Aleman met Gaston Bueno Lobo. They founded the Latin pop-music duo Los Lobos (The Wolves). Gaston Bueno Lobo was a Brazilian guitarist. They both used several string instruments like Spanish and Hawaiian guitars and the cavaquinho. They played a mixture of fox trots, waltzes, tangos and Latin (= Brazilian) tunes. Aleman accompanied Lobo, who played in the popular Hawaiian musical styling of the day. The duo started in Rio de Janeiro (Brazil) mid-1925 and later moved to Argentina after a tour of Brazil where they joined Argentine comedian Paplo Palitos, then performed in Buenos Aires, appeared on radio shows and got a record contract for the prestigious Argentine Victor label. They made several recordings under the name "Les Loups" and accompanied violinist Elvino Vardaro in recordings for Victor as Trio Victor. The debut was in the Teatro Casino, playing also in the Empire Theatre, Chantecler, Tabaris, Maipu Pigall and in many suburban cinemas.

In 1928 Les Loups became a part of Harry Flemming's group. In this group he learned to improvise. Harry Flemming, living in Denmark but travelling all over the world saw the duo playing in one of the popular dance clubs in Buenos Aires. Harry Flemming, born from the Virgin Islands was an entrepreneur, (tap) dancer, adventurer, gigolo and boxer and led a revue with a 15-piece band. Famous musicians that appeared for some time in this band were Tommy Ladnier (tp), Herb Flemming (tb) (not a relative) and Albert Wynn (tb). In Feb. 1929 the "Les Loups" duo visited with the Harry Flemming group Spain (Madrid, Barcelona, Sevilla and Cadiz) until finally settling in Madrid. They also performed with Harry Flemming in other countries like Portugal, Belgium, Switzerland, Greece, Italy, the Netherlands and Germany, but mainly on the Iberian Peninsula and were billed in the revue as the "Hawaiian Guitarists" in white clothes and with flower garlands.

After a successful tour in Spain it was difficult to find a job. "Les Loups" toured for some time with a Belgian orchestra, and finally settled in Madrid. After a while Aleman and Lobo parted to increase chances of having a steady job. Lobo went to Paris to find a job, he had heard rumors that Josephine Baker's orchestra was searching a new guitarist. Eventually, Lobo applied for the job, but was rejected by members of the band, who had heard about his former partner. Josephine Baker decided that Oscar would have the job and sent for him. Meanwhile Aleman freelanced some time in Spain and in a Madrid cabaret called "Alcazar". Lobo was disappointed and tried to make it on his own in Paris and Montreux for some time, but then decided to return to Brazil, where he from 1932 until 1938 had a successful career in radio and as a recording artist, however, he committed suicide in June 1939.

At the end of 1931 he got a contract in Josephine Baker's revue, as leader of the so-called "Baker Boys" (or "22 Coloured Boys") at the "Casino de Paris" in the French capital and on tours through Europe and North Africa. The leader of the Baker Boys was the Belgian Robert De Kers, a trumpet player he knew from Harry Flemming's band. Later Oscar would become leader of the Baker Boys on Josephine Baker's European tours. In June 1932 Josephine Baker visited The Netherlands with her group "The Baker Boys, featuring Oscar Aleman". They performed in Amsterdam (Carre), The Hague (Gebouw voor Kunsten & Wetenschappen) and in Scheveningen (Kurhaus) and Aleman became musical director of the group. While performing in the Baker Boys, Duke Ellington offered him a place in his orchestra, but Josephine didn't want him to leave her band: "I have six suits of scene and I can put me any, but I cannot find from the night to the morning a guy that sings in Spanish, French, Portuguese, Italian; that

can dance, is black and touch guitar, cavaquinho, pandeiro, bass, drums and that besides he is a good person. And now you want to take it from me?”. He met Django Reinhardt in one of the cafes across the casino de paris and they became close friends, but never worked together commercially. They played together only for fun and played on jam sessions. In 1933 another tour was made, but in December the tour was interrupted suddenly while performing in The Netherlands. At the end of December 1933 the tour continued with a performance in Hungary and ended summer 1934 in Paris. Oscar left the Baker band (not confirmed) and played with several (jazz) bands.

During the second half of the 1930s Aleman played in several bands, like the band from the American trumpet player, vocalist and entertainer Freddy Taylor. They performed in a Parisian dancing known as “La Ville D’Este”. Oscar Aleman played the guitar in the club band, first directed by Bill coleman and later by Charlie Johnson. He did recording sessions with some of these groups and studio gigs as accompanist of several popular artists like Lina d’Acosta and the vaudeville vocal group Jean, Jac et Jo, that also performed in Baker’s revue. Starting in 1937 Oscar led a nine-piece band with the American tenorsax player Frank “Big Boy” Goudie. He played with that band for a long time in boite “Le Chantilly”, Rue Fontaine (Paris). He visited Copenhagen late 1938 and made some fine recordings alone and with a Danish session group, featuring the hot-violin player Svend Asmussen. One June 15, 1939 Oscar Aleman is one of the stars of the “7th Jazzwereld Feest” in The Hague. The soiree with the performance of Oscar Aleman was moved one day, because the management of “Le Chantilly” didn’t allow Oscar to perform in Holland because of the 14th of July, the French Public Holiday. He played as a soloist and in a jam session with musicians like Annie Xhofleer, a Dutch vocalist, Johnny Claes (and English Belgian trumpet player) and members of the Swing Papas (the forerunner of the well-known Dutch Swing College Band). During an “after-party” in Scheveningen Oscar Aleman took part on a jam-session with musicians like Johnny Fresco, a Dutch tenorsax player from the Swing Aristocrats and, Maurice van Kleef, a Dutch drummer, known from his recordings with Coleman Hawkins Trio the year before. During his performance he played “Hombre Mio” (My Man), that would become his signature tune, “Sussurando” (Whispering), and “Querida de Nadie” (Nobody’s Sweetheart) two titles he recorded solo the year before. In a 1940s interview he stated that this was the happiest of his life.

In 1940 his marriage with his first wife, a Frenchwoman, had broken up and because he “didn’t get along well with the German”, as he said, Aleman was repatriated with the help of the Argentinian embassy. At the French-Spanish border German soldiers took his two aluminium-bodied guitars and an aluminium-bound album on the grounds that this material was “strategic material”. There were more musicians that flee from the German occupation to Buenos Aires like Booker Pittman (alto saxophonist), Big Boy Goudie (tenor saxophonist) and the complete Ray Ventura Band. These musicians brought a new impulse to the music scene in Argentina. Because of the lack of raw materials like shellac not much recordings were made during the early 1940s. Oscar Aleman remained in Buenos Aires for the rest of his life aside from an engagement in Spain, Brazil and Uruguay.

Aleman founded at the end of 1940 the “Quinteto de Swing” with Hernan Oliva on violin and Dario Quaglia on rhythm guitar as the most important members. Oscar Aleman himself played the solo guitar. He started to use an amplified guitar around this time (not confirmed). The group sounded different from the “Quintet of the Hot Club de France” because of a drum instead of a second rhythm guitar. They recorded ten titles – five jazz titles and five non-jazz titles for Odeon, before the quintet was enlarged with a piano player. They regularly coupled a jazz tune to a Latin (= Brazilian) tune in those days. For most record buyers the jazz tune was the flip side of the record. During concerts Aleman still played his European concert repertoire, according to several reports he gave recitals at which he would devote half of the program to Bach, Fernando Sor and others, then after the intermission turn to jazz with equal skill (not confirmed).

In 1943 the “Quinteto de Swing” was reorganized. A piano was added, although the name of the group didn’t change. Manuel Gavinovich was the most important soloist after Oscar Aleman. He played his violin in a driving, barrelhouse way, putting swing before everything else (even intonation) and had an acid sound very much his own. Oscar Aleman recorded 48 sides with this sextet between 1943 – 1948, most of them are Jazz tunes.

Starting early 1951 Oscar Aleman made ca. 50 recordings with his Orchestra: “Oscar Aleman y su Orquesta”, sometimes with the suffix “De Jazz” or “De Swing”. He was a prominent and respected man in Argentina. The Orquesta is a larger group than his Quinteto featuring clarinet, three violins, piano, two guitars and rhythm. It is not a jazz unit, but a showcase to support the leader’s solos (a sort of mini “Oscar aleman and Strings”). Oscar Aleman was in fact the only soloist. In 1959 he made a few months trip to Spain and Portugal.

1959 – 1971: He meets his second wife, Maria Teresa Benito, and marries. His orchestra is disbanded. He is not recording regularly for the next twelve years. He taught how to play the guitar and sometimes he performed live or on radio. The performances on radio are not very good – only when Oscar Aleman plays his solos they sound acceptable; when Aleman is not playing the quality drops.

During the 1960s and 1970s Oscar appeared in numerous radio programs and TV-shows, originated in Buenos Aires, they were broadcasted all over Argentina. Most of these ephemeral sessions disappeared “in the air”, but lovers of Oscar Aleman and his music copied some of these programs on their reel-to-reel tape recorders and stored them in their collections. Most “treasures”, stowed away on nameless tapes, were not archived in a proper way and are now air shots or private recordings labeled with “unknown” dates, sessions, programs or personnel.

(History above is reprinted with kind permission: Hans Koert & Jørgen Larsen: Oscar Aleman Tune-o-Graphy, September 2002).
(visit: <http://oscar-aleman.blogspot.com>)
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Message:

Please go carefully through the Oscar Aleman solography below! There are two main research areas:

One is the European period, where there are many obscure French 78s which have not been available. Although they are obvious not jazz records, there may still be an Oscar solo hidden in them! Any French collectors who can help here?

The other is the several unheard Argentinian recordings from the 1950s, which for completeness, although they are not expected to be very exciting, should be included. Most seem to be EPs (45 rpm.). Please help down there in Buenos Aires!

OSCAR MARCELO ALEMAN SOLOGRAPHY

*Argentinian period before leaving for Europe:***LES LOUPS****Buenos Aires, Dec. 6, 1927**

Oscar M. Aleman, Gaston Bueno Lobo (g, Hawaiian g).

Two titles were recorded for Argentinian Victor 79968:

Hawaiianita (Tango)

Criollita (Waltz)

BA. Feb. 13, 1928

Same. Two titles on Vi 79999:

Estoy Que Me Muero (I Feel Like Dying) (Foxtrot)

Flores Negras (Black Flowers) (Tango)

BA. May 2, 1928

Same. Two titles on Vi 80839:

44058 Guitarra Que Lloro (Crying Guitar) (Tango)

44059 En Un Pueblito Espanol (In A Little Spanish Town) (Waltz)

BA. Aug. 8, 1928

Same. Two titles on Vi 80936:

44252-1 La Cumparsita (Tango)

44253-2 Nadando En Un Mar De Rosas (Swimming In A Sea Of Roses)
(Foxtrot)**AGUSTIN MAGALDI****BA. Aug. 25, 1928**

Oscar Aleman (g), Agustin Magaldi (vo).

Two titles were recorded for Argentinian Victor 80944:

44628 Portero Suba Y Diga (Tango)

44629 Guitarra Que Lloro (Tango)

LES LOUPS**BA. Sept. 3 or 24, 1928**

Same. Two titles on Vi 80950:

44280-1 Ramona (Waltz)

44281-2 Que Vachache (Don't Worry) (Tango)

BA. Sept. 18 or 26, 1928

Same. Two titles on Vi 80960:

C'est Vous (It's You) (Waltz)

La Portena Es Una Papa (Pretty Portena Girl) (Foxtrot)

TRIO VICTOR**BA. Sept. 26, 1928**

Personnel as Les Loups plus Elvino Vardaro (vln).

Two titles were recorded for Argentinian Victor 80967:

El Presumido (The Presumptuous) (Tango)

Kiss Me Again (Waltz)

LES LOUPS**BA. Dec. 16 or 17, 1928**

Same. Two titles on Vi 47006:

Vividor (Gigolo) (Tango)

Chiquita (Little Girl) (Waltz)

BA. Dec. 26, 1928 or Jan. 13, 1929

Same. Two titles on Vi 47014:

Tengo Celos (I'm Jealous) (Tango)

El Mirar De Tus Ojos (The Look Of Your Eyes) (Waltz)

TRIO VICTOR**BA. Jan. 11&14, 1929**

Same. Four titles on Vi 47018 and 47019:

Mi Novio Triste (My Melancholy Baby) (Foxtrot)

Un Beso (A Kiss) (Waltz)

47019 Pagina Gris (Grey Page) (Tango)

Juanita (Waltz)

TRIO VICTOR**BA. Feb. 6, 1929?**

Same. Two titles on Vi 47401:

Recondita (Tango)

Amante Sonador (Waltz)

The music on these early Argentinian recordings, of which the majority has not been available so far, is very nice. The copleying between Lobo and OA is clever and attractive. The sound is remarkably good, allowing the details to be clearly heard. However, the music cannot by the most daring stretch of imagination be called jazz. Neither is there anything resembling the OA we know ten years later. These items by Les Loups and Trio Victor are therefore noted for completeness only in a jazz solography setting, and solo details are not considered necessary. But if you are a guitar lover in general, these sessions are very well worth listening to!!

Oscar Aleman left Argentina in early 1930.

*European period 1930 - 1939:***JOSEPHINE BAKER****& LE MELODIC JAZZ DU CASINO DE PARIS****Paris, June 30, 1931**

Josephine Baker (vo) accompanied by bigband personnel possibly including Oscar Aleman (g).

Four titles were recorded for French Columbia: 3236 "My Fate Is In Your Hands", 3237 "Confessin'", 3238 "You're Driving Me Crazy" and 3239 "You're The One I Care For", but no guitar soli.

Paris, July 10, 1931

Same/similar. Two titles: 3285 "Madiana" and 3286 "Mon Reve, C'Etais Vous", but no guitar soli.

JOSEPHINE BAKER WITH HER ORCH:**22 COLOURED BOYS – JAZZ OF JOSEPHINE****Paris, Dec. 17, 1932**

Josephine Baker (vo) probably accompanied by her own big orchestra, including Oscar Aleman (g). Date also given as Feb. 1932.

Four titles were recorded for French Columbia: 4081-1&2 "Si J'Etais Blanche", 4082-1&2 "Sans Amour", 4083-1&2 "Les Mots D'Amour" and 4084-1&2 "Ram, Pam, Pam", but no guitar to be heard.

TROIS ARGENTINS A PARIS**Paris, 1933-1934**

Film by Emile Couzinet, including Oscar Aleman.

Fate of film today unknown.

FERRARI & SON ENSEMBLE**Paris, ca. Nov. 1933**

Louis Ferrari (accordion), Oscar Aleman (g), unknown (as), (bsx), (p), (perc).

Two titles were recorded for French Sedoem 10, 302 "Fox Musette No. 302" has not been available but:

301 Fox Musette No. 301

Solo 16 bars. (FM)

A beautiful, swinging jazzy solo!

TINO ROSSI**Paris, probably ca. 1934**

Tino Rossi (vo) accompanied by Oscar M. Aleman (g), three unknown (g) and a 8-10 pieces band. The unknown guitars were permanent members of his group, all of them like Rossi being from Corsica.

Probably five titles, details unknown, including "Marinella" (Rhumba).

However, other sources give six titles: Orchestra Louis Wyls with two titles: "Tchi-tchi" and "Laissez-moi Vous Aimer", and Orchestra Marcel Cariven with four titles: "Marinella", "J'Aime Les Femmes, C'Est Ma Folie", "Au Dela Des Nuages" and "D'Ajaccio a Bonifacio". No guitar soli on the last four except for a brief passage on "Marinella".

852-1 Coquette

Solo 16 bars. (M)

In my first Oscar Marcelo Aleman solography many years ago, I wrote the following: "My first encounter with OA's guitar was through this session, and at once I fell for his original way of playing. It was not as flashing as Django's, it seemed more heavy. However, it had such unmistakable qualities which led me to consider the artist as one of the most important guitar players in jazz. The sound of the instrument is very beautiful and in the Spanish tradition, particularly in the lower register which he uses quite often. His melodic inventiveness is great, and his soli are full of surprises. Both soli here are belonging to his most memorable ones, and I am particularly fond of "... Stomp" with an unforgettable opening phrase.

JEAN, JAC ET JO**Paris, Feb. 10, 1936**

Personnel as Nov. 10, 1934.

Two titles were recorded for Pathe PA 833: 2489 -1 "Joue A Joue (Cheek To Cheek)" and 2490-1 "Danser Sur La Lune (Dancing On The Moon)", not available.

Paris, Feb. 1937

Same. Two titles were recorded for Pathe 1136: 3145-1 "Vous Faites Partie De Moi (I've Got You Under My Skin)" and 3146-1 "There's A Small Hotel", not available.

LINA D'ACOSTA**Paris, ca. Oct./Nov. 1936**

Oscar Aleman (g), C. Rios (p), Lina D'Acoso (vo).

A letter from LD'A's manager to OA, dated Oct. 27, 1936, contains a work proposal. The recording date must have taken place around this time. However, other sources give March 5, 1935, one title recorded for Pathe: 1847 "La Cucharacha",

WILLIE LEWIS & HIS ORCHESTRA**Paris, ca. 1937-1939**

On Aug. 23, 1980, Oscar M. Aleman recalled that he recorded two or three titles with Willie Lewis' band, formed – for that occasion – by 9 to 10 musicians featuring Tommy Benford (dm) and Billy Burns (tb). Oscar was quite sure about this event. The tunes, which he didn't remember, were well known ones. Date of recordings not known. The session is probably lost forever.

EDDIE BRUNNER & HIS BAND**Paris, June 13, 1938**

Bill Coleman (tp), Eddie Brunner (cl, ts, dir), Alex Combelle, Noel Chiboust (ts), Herman Chittison (p), Oscar Aleman (g), Roger Grasset (b), Tommy Benford (dm).

Five titles were recorded for Swing, no OA on 27-1 "In A Little Spanish Town", 28-1 "I Double Dare You", 29-1 "Bagatelle" and 31-2 "Margie" but:

30-1 Montmartre Blues

Solo 12 bars. (FM)

It is a waste of talent to let OA concentrate on accompaniment. However, he takes one interesting solo on "Montmartre ...", where he proves his originality. His sound bears the stamp of latin music and the long tradition of Spanish guitar, ripe and very beautiful. First he plays an original single string phrase around the basic rhythm, and then he moves on to mainly chords. These are highly personal and identify their creator immediately. Those in bars 5 and 7 are particularly unforgettable.

ALIX COMBELLE ET SON ORCHESTRE**Paris, ca. Nov. 1938**

Personnel including Bill Coleman (tp), Alix Combelle (ts), possibly/unlikely Oscar Aleman (g).

Four titles were produced by a French private radio station for a British station: "Daphne", "My Melancholy Baby", "Alexander's Ragtime Band" and "Don't Be That Way" but no OA can be heard.

JEAN, JAC ET JO**Paris, Nov. 22, 1938**

Same (vo-group) acc. By Oscar Aleman (g).

Two titles were recorded for Pathe PA 1656: 4479 "Oh! Nuit Inoubliable" and 4480 "Ah! Les Beaux Souvenirs (Thanks For the Memories)", not available.

JAM SESSION**Copenhagen, Dec. 5, 1938**

Henry Hagemann (cl, ts), Svend Asmussen (vln), Oscar Aleman, Helge Jacobsen (g), Alfred Rasmussen (b), Bibi Miranda (dm).

Two titles were recorded for HMV:

1083-2 Sweet Sue

Intro 4 bars. Solo 32 and 8 bars.
Coda with ens 4 bars. (FM)

1084-2 Limehouse Blues

Chord intro 4 bars. Acc. (cl)
8+16 bars, solo 8 bars inbetween.
Soli 32 and 8 bars. (F)

This “studio jam” features OA at his very best, and the record may be considered one of the great guitar records of the late thirties. “Sweet Sue” is a masterpiece without any doubt, and his 32 bars’ solo is one of the most beautiful and personal I know. It is perfect in its melodic construction, made as one complete piece, almost as one long phrase. The intro, the brief solo and the coda are equally impressive, and this record alone is enough to give OA eternal fame. “Limehouse Blues” is also an extremely important item. From the very beginning he creates an atmosphere together with Hagemann’s clarinet. His solo starts, quite surprising when you listen for the first time, with a typical OA device, a quickly repeated note against the rhythm. And then he takes off with no technical problems, the result is a very fine solo. Note particularly the opening phrase of the bridge. However, the highlight is the 8 bars that conclude the item, unforgettable”!

OSCAR ALEMAN GUITAR SOLO

Copenhagen, Dec. 5, 1938

Oscar Aleman (g).

Two titles were recorded for HMV:

- | | | |
|------|---------------------|--|
| 1085 | Nobody’s Sweetheart | Solo feature for (g), intro
+ 3 choruses of 40 bars. (FM) |
| 1086 | Whispering | Solo feature for (g), intro
+ 3 choruses of 32 bars. (FM) |

These guitar soli are formidable contrasts to the two preceding sides recorded on the same day. Being completely unaccompanied they are not jazz items in the ordinary sense but rather a guitar virtuoso playing some popular songs. They do not contain the masterly economic solo lines of “Sweet Sue”, nor the overwhelming swing. Instead they contain all the tricks of trade by a master of the Spanish guitar, and every chorus is different with delightful details. They do not give so much a picture of OA the jazz musician as of OA the guitar maestro. Together these two titles are very important and show a very interesting personality not by far ‘discovered’ by many otherwise well informed jazz and guitar enthusiasts.

DANNY POLO & HIS SWING STARS

Paris, Jan. 30, 1939

Philippe Brun (tp), Danny Polo (cl), Alix Combelle (ts), Garland Wilson (p-4861, 64, Una Mae Carlisle (p-4862,63), Oscar Aleman (g), Louis Vola (b), Jerry Mengo (dm).

Four titles were recorded for English Decca:

- | | | |
|------|----------------------|--------------------|
| 4861 | Doing the Gorgonzola | Solo 16 bars. (FM) |
| 4862 | Montparnasse Jump | Solo 12 bars. (M) |
| 4863 | China Boy | Solo 32 bars. (F) |
| 4864 | Polo-Naise | Solo 16 bars. (FM) |

One characteristic of OA’s soli: Several of the finesses are carefully hidden and do not appear until repeated listening. When I heard these records for the first time, they did not seem so impressive. However, they improved continuously, and now I would not let them go for money! All items contain masterly improvisations and constructions which are truly original and to my knowledge not repeated by anyone. Have you ever heard a blues chorus like “... Jump” with dazzling 7-8 bars like this? Or a rhythmic ‘anti-shock’ (play it, and you will see what I mean) as bars 12-13 of “Polo-Naise”? Or the beautiful bars 9-12 of “... Gorgonzola”? Or the end of the bridge of “China Boy”? On this track, note the bars 7-8 with the same rhythmic finesse on the earlier “Limehouse Blues”. I bet that OA in the future will have an important place in jazz reference works, and I will do my best to this purpose!

ORCHESTRE MUSETTE VICTOR

Paris, Feb. 8, 1939

Personnel listed on CD: “Les Plus Belles Valses Musette”: Boris Sarbeck (dir), Gus Viseur (accordion), Oscar Aleman (g), Maurice Speilleux (b), Lucienne Delyle (vo-except 6964).

Six titles were recorded for French Columbia, all waltzes: 6959-1 “J’Attendrai” (DF 2555), 6960-1 “Tout S’Efface” (unissued), 6961-1 “Le Gallipétant” (DF 2555), 6962-1 “On N’A Pas Besoin De La Lune” (DF 2571), 6963-1 “Sur Les Quais Du Vieux Paris” (DF 2571) and 6964-1 “Cœur Vagabond” (DF 2587).

I have heard “Cœur Vagabond”, but there is no guitar solo, and it is not possible to identify OA from this item. 6959-6963 have not been available, need to be checked!

ORCHESTRE MUSETTE VICTOR

Paris, March 9, 1939

Probable personnel: Eddie Brunner (cl), Gus Viseur (accordion), Oscar Aleman (g), Maurice Speilleux (b), Tommy Benford (dm), Lucienne Delyle (vo-7000,01). Six titles were recorded for French Columbia, 6998-1 “Serenade A La Mule” has no guitar solo, 7001-1 “La Valse Au Village” is unissued, while 7000-1 “J’Ai

Jure De T'Aimer Toujours" (DF 2586) and 7003-1 "Ma Guitte" (DF 2587) have not been available, but:

6999-1/2?	Joseph, Joseph	Solo 16 bars. (F)
6999-1/2?	Joseph, Joseph	As above? ()
7002-1	Valse De Minuit (Noche De Ronda)	Solo 36 bars. (FM)

These are certain OA items! Two takes of "Joseph, Joseph" are reported, information needs to be confirmed! On my CD versions, the clarinet quotes "Summertime" in the beginning of his chorus. And "Valse ..." is a lovely piece of guitar music!!

ORCHESTRE MUSETTE VICTOR **Paris, April 21, 1939**

Philippe Brun (tp), Eddie Brunner (cl), Gus Viseur (accordeon), (possibly) Oscar Aleman (g), Naurice Speilleux (b), Tommy Benford (dm), Boris Sarbek (dir, arr), Lucienne Delye (vo-7044,7045,7001-2).

Eight titles were recorded for French Columbia, 7042-1 "Chant Hindou", 7043-1 "Twilight In Turkey" and 7048-1 "L'Imprevu (Waltz)" have no guitar soli, while 7001-2 "La Valse Au Village" (DF 2586, 2627, remake of Feb. 8), 7044-1 "L'Ombre S'En Fuit (tango sur les motifs de 'Tristesse' (Chopin)" (DF 2609), 7045-1 "La Nuit Que Vient (tango sur les motifs de 'Reve D'Amour' (Liszt)" (DF 2609) and 7047-1 "Lady Be Good" (DF 2630) have not been available but:

7046-1	I Can't Give You Anything But Love	Possibly solo 16 bars. (FM)
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I don't find this solo so typical of OA as expected, so comments and the rest of the session are needed!

OSCAR ALEMAN TRIO **Paris, May 12, 1939**

Oscar Aleman, John Mitchell (g), Wilson Myers (b, vo-68,70,71).

Date also given as April 5.

Four titles were recorded for Swing:

68-1	Russian Lullaby	Chord intro 4 bars. Solo 32 bars. Acc (vo) 32 bars. Solo 32 bars. Acc (b) 32 bars. Solo 32 bars. (FM)
69-1	Just A Little Swing	Part of intro 2 bars. With ens 32 bars. Soli 32 and 32 bars. (FM)
70-1	Dear Old Southland	Intro with (b). (S). With (b) 16 bars. Solo 32 bars. Solo with (b) 16 bars. (FM)
71-1	Jeepers Creepers	Intro 4 bars. Solo with ens 34 bars. Acc. (vo) 34 bars. Solo 34 bars. Acc. (b) 16+10 bars, solo 8 bars on bridge. (FM)

This session also contains much fine music. The tempo is all over an uninventive fast medium, and the layout with vocal and bowing bass is not 100% successful, but there are plenty of highlights on all items. The first chorus of "... Swing" with a magnificent start, the introductory solo on "... Lullaby" and the two later improvised ones are unforgettable. "Dear Old ..." and "Jeepers ..." also have soli with fine qualities. As an 'European sorti' they are worthy of a great guitar player!

Argentinian "golden" period from 1941 to 1947:

OSCAR ALEMAN **Y SU CUARTETO DE CUERDAS** **Buenos Aires, Oct. 14, 1941**

Personnel as recording session Nov. 21, 1941 below.

Four titles were recorded live at "Theatro Casino" (Ayacucho tests):

Whispering	Chord solo/straight. (S/M)
St. Louis Blues	Chord soli solo/straight. Vocal. (SM)
Man Of Mine	Solo 9 choruses of 16 bars. (S)
I Got Rhythm	Solo 7 and 1 choruses of 34 bars. (F)

These tests, or my copies of them are of bad sound quality. It sounds to me that "Whispering" and "... Blues" are of slight jazz contents and also full of joking with the audience. However, "... Mine" and "... Rhythm" have extended soloing. The details are difficult to sort out, but on the latter certainly OA shows his ability to stay on, and also showing some amazing fast technique. Possibly the

tests can someday be cleaned up and made available, as they represents OA's return to his Argentinian public.

OSCAR ALEMAN

Y SU QUINTETO DE SWING

Buenos Aires, Nov. 21, 1941

Hernan Oliva (vln), Oscar M. Aleman, Dario "Johnny" Quaglia (g), Andreo Alvarez (b), Ramon M. Caravaca (dm).

Two titles were recorded for Argentinian Odeon:

- | | | |
|-------|---------------------|--|
| 11601 | Marechiare | Acc. (vln) 44 and 48 bars, solo
44 bars inbetween. (FM) |
| 11602 | Sweet Georgia Brown | Straight 32 bars. Solo 64 bars
to ens 32 bars. (FM) |

BA. Jan. 8, 1942

Same. Two titles:

- | | | |
|-------|---------------------------|---|
| 11697 | Oscarinadas | Soli/ens 32 and 32 bars. (FM) |
| 11698 | De Humor
(In The Mood) | In ens 48 bars. Solo 24 bars to
straight 36 bars. Coda 4 bars. (M) |

BA. June 2, 1942

Sam. Two titles:

- | | | |
|-------|------------|--|
| 12020 | Rezeze | Vocal. Soli 16, 16 and 24 bars. (FM) |
| 12021 | Hombre Mio | Duet with (vln) 32 bars. Soli 8,
16 and 8 bars. Duets. (SM) |

BA. Nov. 4, 1942

Same. Four titles:

- | | | |
|-------|--|--|
| 12330 | Tango Ritmo
(I Got Rhythm) | Intro 4 bars. In ens 34 bars to solo 34
bars. Solo 34 bars to ens 34 bars. (F) |
| 12331 | Comienza El Beguine
(Begin The Beguine) | Straight 48 bars to solo 14 bars,
to ens 10 bars to solo 8 to
ens 8 to straight 16 bars. (M) |
| 12332 | Minue | Acc. and solo but no jazz. (M) |
| 12333 | Blues Del Adios
(Bye Bye Blues) | Solo 32 bars. Solo 40+16 bars
(vln) on sixth 8. In ens. (FM) |

The first Argentinian recording sessions after OA's long, voluntary 'exile' are magnificent! All titles are interesting, each in its own way. For ordinary listeners, "I Got Rhythm" and "Sweet Georgia ..." will be the most attractive, having both two solid choruses of improvisation. It seems that Oscar is happy to be back, because he did not play hot like this on the European sessions. The third non-latin track, "... Mood", also has a very good solo, after one has suffered through the long corny theme. And "Bye ..." has OA in fine shape from the very first bar. note how he reenters after the violin solo with a very original phrase. And the sensitive "Man ...", an OA composition, is a lovely piece of music. The latin tracks are very different. "Minue" has nice music but nothing for a jazz enthusiast. "Begin ..." is heavily arranged and suffers somewhat from this but has yet some very nice solo sections. "Rezeze" however has some very fine soloing, this is in fact a jazz item. And then, the big, enormous surprise, the very first recording, "Marechiare"! It is just the perfect combination of two worlds, a nice melody and incredible soloing!!

OSCAR ALEMAN Y SU QUINTETO DE SWING

BA. Sept. 7, 1943

Manuel Gavinovich (vln), Rogelio Robledo (p), Oscar M. Aleman, Guillermo Barbieri (g), Luis Gavinovich (b), Ramon M. Caravaca (dm).

Four titles were recorded for Odeon:

- | | | |
|-------|---|--|
| 13109 | Negra De Cabello Duro (batucada)
(Hard Haired Black Woman) | Solo/straight. Vocal. (F) |
| 13110 | Besame Mucho | Solo 32 bars. Acc. (vln) 18 bars. (FM) |

13111 Tico Tico No Fuba Solo/straight 3 ½ choruses of 32 bars to
acc. (p) 32 bars to solo 16 bars to coda. (F)

13112 Tentacion (bolero) Solo/straight 48 bars. (M)
(Temptation)

BA. May 2, 1944

Same except Ceferino Albuquerque (p) replaces Robledo. Three titles:

13738 Nunca Supe Soli 32 and 8 bars, also
(I Never Knew) prom. in ens. (FM)

13739 Caminos Cruzados Soli 8 and 16 bars, also
prom. in ens. (FM)

13740 Limehouse Blues Soli 32, 8, 8 and 4 bars. (F)

BA. June 27, 1944

Same. Three titles:

13904 Scartunas Solo 32 bars. Solo 16+8 bars,
(p) on bridge. (FM)

13905 Me Has Enamorado Chord intro 4 bars to solo 32 bars.
(You Made Me Love You) Solo 32 bars. (FM)

13906 Eu Vi Um Leao (I Saw A Lion) Intro. Straight. Vocal.
Solo 6 bars. Vocal. (FM)

Also these sessions feature OA to great advantage, with heavy emphasis on latin titles. It is not convenient to go into details on all items, but "Besame ..." has OA introducing the theme in a most attractive way, later there is too much fun. "Tico, Tico ..." is one impressive item, note how much he manages to get out of this one. Nevertheless, don't forget the evergreens, particularly "... Knew" has a first rate inventive and swinging solo.

OSCAR ALEMAN Y SU QUINTETO DE SWING BA. Aug. 30, 1944

Personnel as May 2 except Charles Wilson (p) replaces Albuquerque.

Two titles were recorded for Odeon:

14063 Me Voy De Fiesta Campo In ens. Solo
(Goin' To The County Fair) 32 bars. (FM)

14064 Campamente Indio Solo with ens 64 bars. Solo 32
(Cherokee) bars. Solo with ens 32 bars. (F)

BA. Oct. 26, 1944

Same. Two titles:

14184 Polvo De Estrellas Solo 32 bars. Solo 16 bars,
(Stardust) last 4 bars with ens. (SM)

14185 Rosa Madreselva Intro 4 bars to straight 32 bars.
(Honeysuckle Rose) Solo 32 bars. In ens to coda. (FM)

BA. Nov. 20, 1944

Same. Two titles:

14224 Senora Sea Bueno Part of intro. Straight 32 bars.
(Lady Be Good) Solo 32 bars to ens 16+8 bars,
(p) on bridge. (FM)

14225 Muneca De Papel (Paper Doll) Soli 40 and 8 bars. (FM)

BA. Jan. 22, 1945

Same. Two titles:

14409 Haciendo Una Nueva Picardia Straight 32 bars. Solo 32
(Doin' The New Low Down) bars to (g)/(vo) in ens 16
+8 bars, (p) on bridge. (FM)

14410 Improvisaciones Sobre Boogie Woogie Soli with (p) acc.
36 and 12 bars. (FM)

BA. March 12, 1945

Same. Two titles:

14478 Bailando En Una Estrella Straight 20 bars. Solo 12 bars.
(Swingin' On A Star) Solo 16 bars to straight 12 bars. (FM)

14479	Te Para Dos (Tea For Two)	Straight 30 bars. Solo 24 bars. to straight 8 bars. (SM)
-------	------------------------------	---

On these sessions there are long sequences of excellent guitar soli! I should first like to give attention to "Stardust", a masterpiece not standing back to anybody's, Django and Charlie included. "... Rose", "Lady ..." and "Tea ..." are all good evergreens, where OA introduces the themes with more or less assistance and later takes flashing soli of the very best kind. "... Star" is an unusually charming tune with good playing, but the takeover guitar/piano is not successfully contrived. Also "... Low Down" and "... Woogie" have fine guitar playing. The "... County Fair" should be noted for the remarkable rhythmic partitioning, very surprising and impressive! Generally, my personal opinion is that the balance in a string swing group is upset by the use of piano accompaniment, and that some of the arrangement details might have been thought through once more, but the guitar playing is absolutely top ranked!!

OSCAR ALEMAN Y SU QUINTETO DE SWING BA. July 24, 1945

Personnel as above.

Two titles were recorded for Odeon:

14803	El Saltarin Escoces	In ens. Solo 32 bars. (FM)
14804	Apanhei-Te Cavaquinho (chorinho)	Solo/straight. (M)

BA. Sept. 10, 1945

Same. Two titles:

14903	No Vuelvas Tus Ojos Azules (Better Not Roll Those Blue Eyes)	Solo 32 bars. (FM)
14904	Melancholia	Feature number for (g), whole item, solo 4 choruses of 32 bars. (FM)

BA. Dec. 4, 1945

Same. Two titles:

15156	Viaje Sentimental (Sentimental Journey)	In ens 32 bars to solo 16 bars. Solo with ens. 10 bars. (M)
15157	O Vestido De Bolero (samba)	Solo with ens 32 and 32 bars. Coda 8 bars. (FM)

BA. ca. Dec. 14, 1945

Same. Two titles:

15187	Como Te Llamas?	Straight 32 bars. Solo 32 bars to 16 bars ens. (M)
15188	Toque De Clarin (Bugle Call Rag)	Soli 36, 16 and 24 bars. Coda with (vln) 4 bars. (FM)

BA. April 11, 1946

Same. Two titles:

15432	El Baile De Los Negros (Darktown Strutters Ball)	Straight 20 bars. Soli 20 and 20 bars. Straight 20 bars. (FM)
15433	Comienzo A Darle Cuenta (I'm Beginning To See The Light)	Straight 16+8 bars, (p) on bridge. Solo 32 bars. In ens 12 bars. (FM)

These sessions also present some very important OA items. "Bugle Call ..." is a gasser with driving guitar and pure improvisation on most of the record. A big surprise however is encountered in the "... Llamas?", where OA presents the very charming song, his own composition, and later plays a magnificent chorus to end in a violin/guitar ensemble. This one you should not miss! Similarly, "Darktown ..." is great, featuring again improvisation of first class to great extent plus nice ensemble playing. In "... Light" he has a flashing solo in surprisingly fast tempo with a stop-time bridge. "Melancholia" is a good example of OA's masterly playing but not particularly interesting from a jazz point of view.

OSCAR ALEMAN Y SU QUINTETO DE SWING BA. ca. Nov. 11, 1946

Personnel as above except Washington Quintas Moreno (p) replaces Wilson.

Two titles were recorded for Odeon:

15932	Swing En La	Soli 32 and 8 bars. (FM)
15933	Dulce Hogar (samba)	Vocal. (M)

BA. ca. Jan. 25, 1947

Same except Walter Nosedá (p) replaces Quintas. Four titles:

16250	Salon Azul (Blue Room)	Straight 32 bars. Solo 32 bars to straight 32 bars. (M)
16251	Cielos Azules (Blue Skies)	Straight 32 bars. Solo 32 bars. (M)
16252	Rag De La Calle 12 (12th Street Rag)	Straight 36 bars. Solo 64 bars. Straight coda 4 bars. (F)
16253	Vanidosa (samba)	No solo (no jazz). (M)

BA. Nov. 8, 1947

Same. Two titles:

16784	Diga Diga Doo	Straight 36 bars. Solo 32 bars. (F). Straight 8 bars. (M). Straight. (F)
16785	Mi Vaca Lecera	Acc. (vln) before and after solo 8 bars. (SM)

Still we are in Oscar Marcelo Aleman's most creative period! The beautiful "Blue Room" and "Blue Skies" are excellent evidence of OA being on the very top, well contrived improvisations with lots of small details pleasing both brain and heart. Note also the fast "... Rag" and "Diga ...", the last one with an Arabic touch. Both have incredible soloing, and particularly the opening of "Diga ..." solo is almost too much!!

*Argentinian period from 1951- 1957:***OSCAR ALEMAN Y SU ORQUESTRA DE SWING BA. May 16, 1951**

Mario Felix (cl), Carlin Traversa, Julio Grana, Raul Casanova (vln), Alberto Barbera (p), Oscar Aleman (g, vo), Alberto Ramos (g), Nene Nicolini (b), Raguza (dm), unknown (fechas).

Two titles were recorded for Argentinian Odeon:

18012	Rio Swanee (Swanee River)	Straight 16 bars. With ens 16+8 bars, solo 8 bars on bridge. (M)
18013	Cabeza Hinchada	Vocal only.

This is the beginning of the commercial recordings era. Even if there is good music, the whole concept is not pure jazz anymore but nice variations around the theme for a larger public.

OSCAR ALEMAN Y SU ORCHESTRA BA. July 10/11, 1951

Personnel as May 16.

Two titles were recorded for Odeon:

18102	Vieni Sul Mar	4 choruses of 32 bars, 1 st straight, 3 rd solo, 2 nd and 4 th with heavy (vln) backing. (M)
18103	Pe De Manaca (baiao)	Vocal & (g) but no jazz. (M)

The heavy violin backing serves no jazz purpose, and even if OA plays nice guitar, the result is not very exciting for a jazz enthusiast sixty years later.

OSCAR ALEMAN Y SU ORQUESTRA BA. Oct. 26/31, 1951

Personnel as May 16.

Two titles were recorded for Argentinian Odeon:

18249	Avanzado De Costado	
18250	Delicado	Solo/straight. (FM)

BA. May 16, 1952

Same. Two titles:

18397	Scartunas	Solo 32 bars. Soli with ens. (F)
18398	Pajaro Enjaulado	Vocal. (M)

BA. June 6, 1952

Same. Two titles:

- | | | |
|-------|----------------------|--|
| 18430 | Ensayo A Las Tres | Solo 44 bars. Solo with
ens 12 bars to coda. (FM) |
| 18431 | Mia Casita Pequenita | Soli with ens 24 and 8 bars.
Vocal. (M) |

BA. July 8, 1952

Same. Two titles:

- | | | |
|-------|------------|---------------------|
| 18470 | Rose Room | |
| 18471 | Marechiare | Soli with ens. (FM) |

BA. Sept. 17, 1952

Same. Two titles:

- | | | |
|-------|------------------------------|---------------------------|
| 18597 | Pa, Pa, Pa | Soli/straight. Vocal. (M) |
| 18598 | Ritmo Loco
(Crazy Rhythm) | Soli 64 and 8 bars. (FM) |

Only two jazz items here (one not available), but “Crazy ...” has a fine solo to make up for it. However, there are treasures everywhere, listen to the delicious “Delicado”! Postscript (June 23, 2013): “Ensayo ...” is a great and pleasant surprise, an AABA tune with 12 bars A’s, swinging! Note also an updated version of “Marechiare”, not quite as exciting as the 1941 version but yet with lots of fine guitar playing!

OSCAR ALEMAN Y SU ORQUESTRA**BA. Sept. 28, 1952**

Personnel as above.

Transcriptions from Radio Belgrano, six parts:

- | | |
|------------------------------------|----------------------------|
| Scartunas | Solo with ens 64 bars. (F) |
| Oscar Aleman Speaks | |
| I Got Rhythm | Soli. () |
| Historia De Los Ritmos Brasileiros | |
| Cabeza Hinchada | |
| Minuet | |

BA. Sept. 29, 1952

Same. Four titles were recorded for Argentinian Odeon:

- | | | |
|-------|--------------|--|
| 18613 | Hombre Mio | |
| 18614 | I Got Rhythm | With ens to chord solo (?)34
bars to solo 34 bars. (FM) |
| 18615 | Saudades | Solo/straight. (M) |
| 18616 | Daphne | Soli 32 and 8 bars. (FM) |

Excellent soloing on “Daphne”. But the violin arrangement are awful! Postscript: A fine version of “... Rhythm”, delightful single string solo! The chord solo preceding may not be OA.

OSCAR ALEMAN Y SU ORQUESTRA**BA. Jan. 30, 1953**

Personnel as above.

Two titles were recorded for Argentinian Odeon:

- | | | |
|-------|-------------------|------------------------------|
| 18801 | Minuet | Solo/straight with ens. (M) |
| 18802 | Saint Louis Blues | Soli 12, 36 and 36 bars. (M) |

BA. March 16, 1953

Same. Two titles:

- | | | |
|-------|------------------------------|-------------------------------------|
| 18815 | Dolores | Solo with ens. (M) |
| 18816 | Te Para Dos
(Tea For Two) | Soli with ens 48 and
8 bars. (M) |

BA. April 7, 1953

Same. Two titles:

- | | | |
|-------|-------------------|-----------------------------------|
| 18854 | Ay, Morena | Vocal. Acc. (cl). (FM) |
| 18855 | Abril In Portugal | In ens 32 bars. Solo 32 bars. (M) |

BA. ca. Dec. 14, 1953

Same. Four titles:

- | | | |
|-------|---|--|
| 19295 | Nadie Me Ama
(Nobody Loves Me) | |
| 19296 | Nada Mas Que Un Poquito De Swing
(Just A Little Swing) | Solo 48 bars. Vocal. (M) |
| 19297 | Me Pertenece
(You Belong To Me) | Solo with (vln) 32 bars
to solo 32 bars. (SM) |
| 19298 | Tonterias
(The Foolish Thing) | |

BA. Jan. 8/9, 1954

Same. Two titles:

- | | | |
|-------|---|---|
| 19348 | Ardiente Sol | Soli/straight. Vocal. (FM) |
| 19349 | Quien Esta Triste Ahora
(Who's Sorry Now?) | Straight 32 bars to
solo 32 bars. (FM) |

The recording sessions are heavily commercial oriented now. Nevertheless, after struggling with the arrangements, one can find beautiful guitar playing. Take "You Belong ..." as a good example, in my opinion a horrible arrangement and background, but the guitar playing is brilliant! Same thing in "Who's Sorry ...". A nice non-jazz guitar item in "Dolores" but same thing. Is there something I don't understand here? Postscript: An excellent version of "St. Louis ..." has been excavated, OA at his very best! Also "... Little Swing" is highly noteworthy!

HOT CLUB OF BUENOS AIRES STRING QUINTET BA. June 7, 1954

Hernan Oliva (vln), Oscar Aleman, Walter Malosetti, Mario Tejon (g), Aldo "Nene" Nicolini (b).

Three titles recorded at "Teatro La Mascara":

Limehouse Blues
Confessin'
Sweet Georgia Brown

OSCAR ALEMAN Y SU ORQUESTRA

BA. June 30, 1954

Personnel as recording sessions above.

Two titles were recorded for Argentinian Odeon:

- | | | |
|-------|-------------------------------|--|
| 19552 | Paso Del Tigre
(Tiger Rag) | With ens. Solo 32 bars.
With ens. Solo 4 bars. (FM) |
| 19553 | Milonga Triste | With ens. Vocal. (M) |

BA. Sept. 2, 1954

Same. Two titles:

- | | | |
|-------|---|--|
| 19674 | Cherie | |
| 19675 | Tristezas Del Herrero
(The Blacksmith Blues) | |

BA. Nov. 12, 1954

Same. Four titles:

- | | | |
|-------|---------------------|---|
| 19803 | Meu Amigo (samba) | |
| 19804 | Neurastenico | |
| 19805 | Moreno | Solo 32 bars. Vocal. (M)
Solo 26 bars. Vocal. (FM) |
| 19806 | Dulce Georgia Brown | Solo 64 bars. (F) |

BA. Dec. 30, 1954

Same. Two titles:

- | | | |
|-------|---------------------------|-------------------------------------|
| 19954 | Moulin Rouge | Soli with (vln) 16 and 2 bars. (SM) |
| 19955 | Candilejas
(Limelight) | Straight with (vln) 32 bars. (SM) |

OSCAR ALEMAN Y SU ORQUESTRA**BA. April 11, 1955**

Personnel as above.

Two titles were recorded for Argentinian Odeon:

- | | | |
|-------|------------------------|--|
| 20062 | Estambul
(Istanbul) | Straight with ens 64 bars to
solo 32 bars. Vocal. (M) |
| 20063 | I'm From Rio | |

BA. May 30, 1955

Same. Two titles:

- | | | |
|-------|---------------------------------|------------------------------------|
| 20198 | Canta Conmigo
(Sing With Me) | |
| 20199 | Night And Day | Solo 80 bars, partly with ens. (M) |

BA. Oct. 22, 1955

Same. Two titles:

- | | | |
|-------|-----------------------------------|--|
| 20517 | Senor Arenero
(Mister Sandman) | 3 choruses of 32 bars, half
1 st and 2 nd are solo, rest
with (vln) backing. (M) |
| 20518 | Casi Negro | Solo/straight 3 choruses of 32 bars. (M) |

BA. Oct. 29, 1955

Same. Two titles:

- | | | |
|-------|---|---|
| 20533 | Despues De Haberto Ido
(After You've Gone) | 4 choruses of 40 bars,
1 st straight, 3 rd solo, 2 nd and
4 th with (vln) backing. (FM) |
| 20534 | Bajo El Cielo De Paris | |

BA. Nov. 12, 1955

Same. Three titles:

- | | | |
|-------|------------------------------------|-----------------------------|
| 20568 | Casi Bueno | |
| 20569 | Las Lavanderas De Portugal
Juca | Intro. Vocal. Straight. (M) |

BA. March 5, 1956

Same. Two titles:

- | | | |
|-------|--|--|
| 20786 | Tres Monedas En La Fuente
(Three Coins In A Fountain) | Straight 8 and 40 bars
with (vln). (SM) |
| 20787 | Paraiso | |

BA. Sept. 14, 1956

Same. Three titles:

- | | | |
|-------|---|---------------------------|
| | Bailando El Rock | |
| 21318 | Acontece Eque Eu Sou Bahian
Bailare Hasta Que Amanezca | Solo/straight. Vocal. (F) |

Only a few of the above have been available, but it seems we have not missed anything, commercial music with slight jazz contents. However, there are exceptions, as the fine version of "Night And Day", dig this! Postscript: An unlikely candidate for jazz excitement, "Estambul" has some nice guitar.

OSCAR ALEMAN**BA. late 1956**

Oscar Aleman (g, vo) acc. by a trio of which two members play (perc).

Two titles (sambas) were recorded for Estudio Par-Buz as publicity for Santos Football Club:

Marina

Pescador

OSCAR ALEMAN**BA. June 17, 1957**

Personnel as recording sessions above.
Four titles were recorded for Odeon:

- | | |
|-------|--------------------------------|
| 22207 | Dedo Duro |
| 22208 | Conceicao |
| 22209 | De Buen Humor
(In The Mood) |
| 22210 | Oscarinadas |

General comments to this period: It is important not to compare the many items from the fifties to those of the forties. They are made for another public, packed with violin backing (though not always softly), and the pure jazz fan will sometimes writhe uneasily in his chair. Several items are popular tunes of the day, ex. from movies, "Moulin Rouge", "Three Coins In A Fountain", "Limelight" and others. They are not at all bad if you are aware of what is presented, not looking for real jazz. OA's style is changing, sometimes reminiscing of Les Paul. However, there are many items where he still swings and improvises to fully satisfaction, even if the record as such is not necessarily very good, like "Crazy Rhythm", "After You've Gone", "Mister Sandman", "Who's Sorry Now?", "Tea For Two" and "You Belong To Me", they are all worth listening to. Advise: Not take too many at a time, the surrounding atmosphere may creep up on you!

*Argentinian period from 1965 and onwards:***OSCAR ALEMAN Y SUS CINCO CABALLEROS****BA. Sept. 2, 1965**

Oscar Aleman (g, vo), Roberto Caldes (vo), unknown (vln), (g), (p), (b), (dm).
Transcriptions from LR1 Radio El Mundo, thirteen titles, not available.

OSCAR ALEMAN Y LOS CINCO CABALLEROS**BA. late 1965**

Mario Felix, Gonzalito (cl), Raul Casanova (vln), Alberto A. Barbera (p), Oscar Aleman (g, vo, dir), Alberto "Tito" Mazza (b), Arminio Raguza (dm). Trumpet section added on "Crazy Rhythm" and "Oye Negro".
Fourteen titles were recorded for Impacto:

- | | |
|---|--|
| Besame Mucho | Solo 16 bars. Vocal. (M) |
| Lembranca | Chord intro 8 bars.
Soli 32 and 8 bars. (M) |
| Caminos Cruzados | Soli/straight. (FM) |
| Bombero | No OA. (M) |
| Estoy Enamorado De Todos
(I'm In Love With Everybody) | Vocal. Solo 8 bars. (M) |
| Llevame Volando A La Luna
(Fly Me To The Moon) | Soli 8 and 8 bars.
Coda. (SM) |
| Suena Con El Corazon
(Dream With Your Heart) | Solo 32 bars. Vocal. (F) |
| Rosa Madreselva (Honeysuckle Rose) | No OA. (FM) |
| Oye Negro | Vocal. Solo 24 bars. (M) |
| Murmullo De Pajaros
(Lullaby Of Birdland) | Solo 32 bars. (M) |
| Muchacho Chino (China Boy) | Solo 32 bars. (FM) |
| Eso Que Lllaman Amor
(What Is This Thing Called Love?) | Solo 32 bars. (FM) |
| En Un Pueblecito Espanol
(In A Little Spanish Town) | Solo 14 bars. (M) |
| Guitarra Salvaje
(Crazy Rhythm) | Chord intro 8 bars.
Break to solo 64 bars. (FM) |

Oscar Aleman is back in studio after an absence of eight years, and he is still in full command of his artistic powers! However, the session as such is somewhat tame, his co-musicians are simply not exciting enough, and this is particularly evident on the many evergreens, like "China Boy", "... Birdland", "... Spanish Town", "Fly Me ..." and "... Called Love?", and OA plays consequently nice but without full inspiration. He seems to enjoy himself much more on non-jazz items like "... Mucho" with an inspired opening and the charming "Lembranca". Nevertheless, it is an evergreen which is the highlight of the session, "Crazy Rhythm" with a long inspired solo, particularly the first chorus is reminding us of the "old" OA..

OSCAR ALEMAN

BA. 1966

Oscar Aleman, Carlos "Chachi" Zaragoza (g).

Four titles were recorded privately in Aleman's apartment, issued on Redondel 45025 (CD):

Sueno Vibora (Snake Dreams)	Solo/duet ca. 12 choruses of 12 bars. (M)
Nunca Supe (I Never Knew)	Solo/duet 4 choruses of 32 bars. (M)
Bajo Los Cielos De Paris (NC) (Under Paris Skies)	Solo/duet 48+64 bars. (M)
Alguno De Estos Dias (Some Of These Days)	Solo/duet 4 choruses of 32 bars. (SM)

BA. 1966

Personnel as above plus Hector Basso (b).

One title was recorded in Basso's apartment, issued on Redondel 45025 (CD):

Definicion De Ritmo	Solo/duet 3:45. (M)
---------------------	---------------------

These privately recorded jam session titles offer another side of OA's music, relaxed tight and laidback coplaying with Chachi. They are not as exciting solowise as so many other titles on numerous studio sessions but have a strong nerve, and they can definitely be recommended for listening.

JAM SESSION AT ALEMAN's HOME

BA. April 5, 1969

Raul O. Barrientos (tp), Nelson Castro (tb), Joe Barry? (cl), Oscar Aleman, Dario "Johnny" Quaglia (g).

Four titles, Pena test pressings:

Al Gran Horacio Salgan (Tango)
Quiero Un Hombre De Plata (I Want A Big Butter And Egg Man)
Avalon
When The Saints Go Marchin' On

same date

Oscar Aleman (g). One title:

Honeysuckle Rose (NC) (ca. 1:00)

ALEMAN '72

BA. Sept. 1972

Collective personnel: Oscar Aleman (g, cavaquinho, vo), Dario Quaglia, Walter Malosetti, Anibal Fuentes (g), Jorge Gonzales (b), Norberto Nestor Astarita, Norberto Minichillo (dm).

Ten titles were recorded for Redondel SL10508 (LP) issued also on Redondel CDs 45001/45025:

Oscar's Blues No. 3	Solo. 3:30. (S)
Sonido De Carrillon	Solo/Duet. 3:25. (M)
O. A. 1926	Solo (cav). Vocal. 3:32. (M)
Hoy	Solo/Duet. Vocal. 2:43. (S)
Quando Los Santos Vienen Marchando (When The Saints Go Marchin' In)	Solo/Duets 17 choruses of 16 bars. 5:45. (FM)
Cancion De Cuna Rusa (Russian Lullaby)	Straight 32 bars to duet with (dm) 32 bars to solo 32+32 bars to solo/straight 32 bars. (M)
Tono No. 1	Solo/Duet. 4:05. (M)

Tenias Que Ser Tu (It Had To Be You)	Straight 32 bars to solo 64 bars. (SM)
Rosa Madreselva (Honeysuckle Rose)	Solo/Duet 6 choruses of 32 bars. 4:16. (M)
Hombre Mio	Solo/duet 48+36 bars. (SM)

This is some guitar session! No needs to spoil the atmosphere of string swing! OA is joined by two other guitar players, suspected to take some of the soloing, but the tight coplaying makes it difficult to get all details right. However, there are six non-jazz titles with brilliant improvised guitar playing, in fact more interesting than much of the jazz you have heard! And on "... Lullaby", "It Had ..." and "...Rose" he (or they) there are lots of excellent jazz guitar. Finally, I have to emphasize a magnificent version of "When The Saints ...", probably the best and most interesting in jazz history, so elaborate, delicate, fascinating and inventive, dig this one!!

OSCAR ALEMAN

CON JORGE ANDERS Y SU ORQUESTRA

BA. July 1973

Jorge Anders (dir, cl), Adolfo "Cholo" Rossini, Roberto "Fats" Fernandez, Gustavo Bergalli, Oscar Serrano (tp), Luis Maria Casalla, Christian Kellens, Jorge Ramirez (tb), Luis Ferreyra (as), Arturo Schneider, Oscar Tissera (ts), Nimar Tenreyro (cl, bar), Oscar Aleman (g, vo), Jorge Gonzalez (b), Eduardo Casalla (dm).

Six titles were recorded for Redondel 10511:

Tengo Ritmo (I Got Rhythm)	With orch 34 bars. Solo with orch/(dm) 34 bars to solo/vocal/orch 34 bars. (F)
Gabilu	Solo/straight with orch 44 bars. Solo with orch 48 bars. (SM)
La Banda De Alejandro (Alexander's Ragtime Band)	Solo with orch 32 bars. 32 bars 4/4 with (cl). Solo 12 bars (M) to coda. (S)
Para Mi Eres Divina (Bei Mir Bist Du Schön)	Solo with (p)/orch 32 bars. Break to solo 32 bars to coda. (M)
St. Louis Blues	Solo with orch/(p)/(tb) 16 bars to 6 choruses of 12 bars. (S)
Caravan	Solo/straight with orch 64 bars to solo with orch 64 bars. Solo with orch 32 bars to fade out. (FM)

Quoting Hans Koert: "The Jorge Anders' Band was a well-drilled and swinging Basie-ish band, with considerable solo strength and fine original charts. Some people think these recordings belong to the best Oscar made; others miss the cohesion between soloist and band". I can agree with both viewpoints; he plays masterly, my favourites are "Gabilu", "Bei Mir ..." and particularly "St. Louis ...", a magnificent performance, but I also feel a distance between OA's music and the arrangements on this session. Nevertheless, the session is an evidence of OA's most favourable (and deserved) status in the Argentinian jazz environment as late as in the 1970s.

OSCAR ALEMAN

BA. July 1973

Nimar Tenreyro (cl), Santiago Giacobbe (p- "... Loco", "... Blues"), Oscar Aleman, Enrique Costa (g), Mario Nadal (b), Eduardo Casalla (dm).

Four titles were recorded for Redondel 10511, also on Redondel CD 45001:

No Puedo Darte Mas Que Amor, Nena (I Can't Give You Anything But Love)	Soli 32 and 16 bars to duet with (cl) 16 bars. (SM)
Encontre Una Nueva Nena (I've Found A New Baby)	Solo 16+8 bars, (cl) on bridge. 32 bars 4/4 with (cl) to solo 16+8 bars, (dm) on bridge. (FM)
Ritmo Loco (Crazy Rhythm)	Solo 32 bars to coda, last 8 with (cl). (FM)
Limehouse Blues	Solo/straight 32 bars. Solo 32 bars to duet with (cl) 32 bars. (FM)

Pleasant swing session with competent personnel and good but not remarkable solo contributions by OA on all items.

OSCAR ALEMAN EN TODO LOS RITMOS**BA. Sept. 1974**

Oscar Aleman (g, vo), accompanied by Juan Jose Gonzalez (cl), Dario Quaglia (g), Norberto Villa (b), Mario Raffaelli (dm).

Nine titles were recorded for Redondel L809, some items also on Redondel CDs 45001/45025:

El Chama	Solo. (M)
Oscar Blues No. 1	Chord soli with vocal 5 choruses of 12 bars. (S)
Al Gran Horacio Salgan	Solo. (SM)
El Perrito De Oscar	Solo. (M)
La Cumparsita	Solo. (M)
Muchacho Chino (China Boy)	Soli 32 and 32 bars. (FM)
Susurrando (Whispering)	Straight 32 bars. Solo 24 bars to solo/duet with (cl) 40 bars. (M)
Joe Louis Stomp	Soli 32 and 32 bars. (M)
Carinoso	Solo/straight 58 and 66 bars. (M)

A fine session with many different qualities. Five titles of non-jazz but as said several times before, of equal interest, excellent guitar playing. My favourite of these is "Carinoso", lovely! There is little blues feeling in "... No. 1" but interesting enough. Finally three evergreens with real improvised soli of best OA format, particularly "China ..." and "Whispering" show that he still can play and swing almost as in his young days, amazing!

OSCAR ALEMAN**BA. ca. 1975**

Oscar Aleman (g, vo), Dario "Johnny" Quaglia (g), Alberto "Tito" Mazza (b), unknown (dm).

Eight titles were recorded for Impacto LP 14068, also on Universal CD UMD 50052:

O Vestido De Bolero	Solo. Vocal. (FM)
De Buen Humor (In The Mood)	Solo/straight 44 bars to solo 24 bars. Solo 18 bars. (M)
Tengo Ritmo (I Got Rhythm)	Intro 4 bars to solo/straight 34 bars to solo 34+4+34 bars to straight 20 bars to solo 34 bars to coda. (F)
La Banda De Alejandro (Alexander's Ragtime Band)	Intro 8 bars to straight 32 bars to solo 32 bars to vocal 32 bars to solo/coda 8 bars.. (M)
Saudade De Bahia	Solo. Vocal. (M)
Tono No. 1	Solo/Duet. (M)
Para Mi Eres Divina (Bei Mir Bist Du Schön)	Intro 8 bars to solo 64 bars. Solo/ straight 56 bars to fade out. (M)
Caravan	Solo/straight 64 bars to solo 64 bars. (F)

This is Oscar Aleman's last studio recording session, and it is a great pleasure to note and state that this is OA at his very best! A fine group with no needs to disturb, and as always a fine blend of different kinds of music. There are two non-jazz items, "O Vestido ..." and "Sandade ...", but still swinging formidably, and an interesting OA composition, "Tono No. 1" (are there higher numbers?). And then five well known jazz vehicles, as HK states it: "This session shows Oscar at his best, with good uncomplicated solos". Yes, I agree, listen particularly to "... Rhythm", "... Du Schön" and "Caravan", and you will see that this master jazz guitar player is still, after 40 years, a remarkable improviser. No doubt, Oscar Marcelo Aleman is one of the major jazz guitarists ever!!

As mentioned, the above is the last studio recording session. However, there are a few late appearances to be mentioned (ref. Hans Koert), not available:

OSCAR ALEMAN Y SU QUINTETO**Cordoba, 1975**

Personnel as Sept. 1974.

TV broadcast, "La Noche de Oscar Aleman", eleven titles, not available.

OSCAR ALEMAN**BA. Sept. 1976**

Oscar Aleman (solo g).

Eleven titles, private recordings, not available.

OSCAR ALEMAN Y SU QUINTETO**BA. 1979**

Oscar Aleman (g, vo), Leopold Tringler (ts), Gelo Rodriguez (g), Alfredo Poleri (b), Carlos Oca (dm).

Six titles from TV broadcast, not available.

No further recording sessions.

... 000 ...