

**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 “7<sup>th</sup> 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 14<sup>th</sup> 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> )  
(contact: [oscaraleman@live.nl](mailto:oscaraleman@live.nl) )

*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! Postscript of Jan. 12, 2016: Help has arrived from “Tito” Liber, who also has supplied a CD-discography, presented at the of the solography. Thank you!

## 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)	(SM)
Criollita (Waltz)	(FM)

**BA. Feb. 13, 1928**

Same. Two titles on Vi 79999:

Estoy Que Me Muero (I Feel Like Dying) (Foxtrot)	(FM)
Flores Negras (Black Flowers) (Tango)	(SM)

**BA. May 2, 1928**

Same. Two titles on Vi 80839:

44058	Guitarra Que Lloro (Crying Guitar) (Tango)	(FM)
44059	En Un Pueblito Espanol (In A Little Spanish Town) (Waltz)	(SM)

**BA. Aug. 8, 1928**

Same. Two titles on Vi 80936:

44252-1	La Cumparsita (Tango)	(SM)
44253-2	Nadando En Un Mar De Rosas (Swimming In A Sea Of Roses) (Foxtrot)	(FM)

**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)	(SM)
44629	Guitarra Que Lloro (Tango)	(SM)

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

Same. Two titles on Vi 80950:

44280-1	Ramona (Waltz)	(SM)
44281-2	Que Vachache (Don't Worry) (Tango)	(SM)

**BA. Sept. 18 or 26, 1928**

Same. Two titles on Vi 80960:

C'est Vous (It's You) (Waltz)	(SM)
La Portena Es Una Papa (Pretty Portena Girl) (Foxtrot)	(FM)

**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)	(SM)
Kiss Me Again (Waltz)	

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

Same. Two titles on Vi 47006:

Vividor (Gigolo) (Tango)	(SM)
Chiquita (Little Girl) (Waltz)	(SM)

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

Same. Two titles on Vi 47014:

Tengo Celos (I'm Jealous) (Tango)	(SM)
El Mirar De Tus Ojos (The Look Of Your Eyes) (Waltz)	(SM)

**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)      (SM)  
                  Juanita (Waltz)

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

Same. Two titles on Vi 47401:

- Recondita (Tango)      (SM)  
 Amante Sonador (Waltz)

The music on these early Argentinian recordings (a few have not been available so far) is very nice. The coplaying 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&amp;2 "Si J'Etais Blanche", 4082-1&amp;2 "Sans Amour", 4083-1&amp;2 "Les Mots D'Amour" and 4084-1&amp;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 Wynn 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".

**JEAN, JAC ET JO** **Paris, Nov. 22, 1934**  
 Jean Irace, Jack Wilson, Josephine Baker (vo-group), Harry Driessen (vln), Henri Duvet (Enrique Juvet?) (p), Oscar Aleman (g).  
 Two titles were recorded for Pathe 435: 1636 "Jazz Hot/Tu Ne Comprends Pas" and 1637 "Isabelita" (Rhumba), not available.

**Paris, Jan. 9, 1935**  
 Same. Two titles, PA 492: 1638-1 "L'Amour En Fleur" and PA 557: 1639-1 "Oublier", not available.

**JEAN, JAC ET JO** **Paris, Jan. 16 or 22, 1935**  
 Same (vo-group) acc. by Oscar Aleman (g).  
 One title was recorded for Pathe, PA 492: 1759-1 "Haiti", not available.

**JOSEPHINE BAKER** **Paris, ca. Feb. 1935**  
 Josephine Baker accompanied by Oscar Aleman (g), unknown (as), (p), (b), (dm).  
 Date also given as mid-1934.  
 Two titles were recorded for French Columbia, unknown issue, 5231 "A La Jamaïque" and 5232 "Berceuse De Dora", not available.

**LINA D'ACOSTA** **Paris, March 5, 1935**  
 Lina D'Acosta (vo), Oscar Aleman (g), C. Rios (p).  
 Two titles were recorded for French Pathe, 1848-1 "Chansons Populaires Mexicaines" has not been available but:

1847-1 La Cucaracha Long intro. Acc. (vo). (FM)

No jazz on this one but lots of typical OA.

**FREDDY TAYLOR & HIS SWING MEN FROM HARLEM** **Paris March 1935**  
 Personnel as below.  
 Four titles: "Mama Don't Allow", "Blue Drag", "Swanee River" and "How Come You Do Me Like You Do" were recorded, testpressings exist according to Hans Koert, "Swanee River" also on CD. Postscript of March 6, 2017: Yes, they exist!:

Swanee River	Obbligato parts. Solo 32 bars. (F)
Mama Don't Allow	Obbligato parts. (F)
How Come You Do Me?	Obbligato parts. Solo 16 bars. (M)
Blue Drag	Coda. (M)

The test pressings are reported to have blank labels with only the tune written with pen. However, there is no doubt that OA is on guitar, and utterly likely that the personnel is identical to below. Probably this is a rejected session for Ultraphone preceding the issued one. There are two excellent guitar soli here, particularly "How Come ..." warms your heart. Otherwise he is playing quite audibly behind the ensemble vocal. Great discovery!!

**FREDDY TAYLOR & HIS SWING MEN FROM HARLEM** **Paris, March 1935**  
 Freddy Taylor (tp, vo), Charlie Johnson (tp), Chester Lanier (cl, as, bar), Fletcher Allen (cl, ts, arr), John Ferrier (p), Oscar Aleman (g), Eugene d'Hellemmes or Joe riestra (b), William Diemer (dm).  
 Two titles were recorded for Ultraphone, no OA on 77286 "Viper's Dream" but:

77285 Blue Drag Coda. (M)

There are only a few guitar notes to be heard on this otherwise fine session. It is not possible to form any opinion about OA's music from this brief coda.

**JEAN, JAC ET JO** **Paris, March 22, 1935**  
 Personnel as Jan. 9.  
 One title was recorded for Pathe PA 557: 1895-1 "Les Grandes Vagues", not available.

**Paris, June 5, 1935**  
 Same. Two titles: on Pathe PA 616: 2050-2 "Chanson Arabe / Jumanite! Liberte!" and 2051-2 "Ballade ... En Auto", not available.

**Paris, Sept. 12, 1935**  
 Same. Two titles, PA 693: 2220-1 "Celle Que J'Aime" and 2221-1 "La Chanson De Broadway", not available.

**LINA D'ACOSTA** **Paris, Oct. 30, 1935**  
 Lina D'Acosta (vo), Oscar Aleman, unknown (g).



Four titles were recorded for French Pathe, 2296 “Horas Felices” and 2299 “Veredita De Mi Tierra” on Pathe 790/791 have not been available but:

2297	Muchachita Tropical (Rhumba)	Intro. Acc. (vo). (M)
2298	Chula La Manana (Valse)	Acc. (vo). (FM)

Nice background playing without much jazz contents.

**BILL COLEMAN ET SON ORCHESTRE** **Paris, Jan. 31, 1936**

Bill Coleman (tp), Edgar Courance (cl, ts), John Ferrier (p), Oscar Aleman (g), Eugene d’Hellemmes (b), William Diemer (dm).

Two titles were recorded for French HMV:

851-1	Joe Louis Stomp	Solo 16 bars. (FM)
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’Acosa (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)
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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	Solofeature for (g), intro + 3 choruses of 40 bars. (FM)
1086	Whispering	Solofeature 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 MUNETTE 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 “Coeur 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), Maurice Speilleux (b), Tommy Benford (dm), Boris Sarbek (dir, arr), Lucienne Delyle (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!

#### **TROIS ARGENTINS A MONTMARTRE Paris, Jan. – April 1940**

Rafael Medina (vo), Oscar Aleman (g), Paloma Sandoval (dancer).

Andre Hugon’s movie with the above name, two short cuts:

1:07	Pobre Mi Madre Querida/Improvisation/Nightclub	Soli. (S/FM)
------	--	--------------

In one scene from the film, we can see OA and actor George Rigaud talking in a small room, OA plays a little of “Pobre ...” and improvises briefly on jazz. In another scene from the film we can see OA, Medina and Sandoval playing in a club/cabaret.

**RAFAEL MEDINA****probably Paris 1940**

Rafael Medina (vo), two unknown (g).

Two titles, “Taconeando” (tango) and “El Rosal Florido” (vals criollo). These two items have guitar intro, and OA may be the one, but more information is needed.

**probably Paris 1940**

Rafael Medina (vo), unknown (musette-accordion), probably Oscar Aleman (g).

One title:

Yo Se Por Que

Solo 12 bars. (M)

This very nice solo has all the attributes of OA!!

*Argentinian “golden” period from 1941 to 1947:*

**OSCAR ALEMAN****Y SU QUARTETO 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 represent 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 Marechiaré 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 ens 48 bars. Solo 24 bars to  
(In The Mood) 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, "Marechiaro"! 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 Gaviovich (vln), Rogelio Robledo (p), Oscar M. Aleman, Guillermo Barbieri (g), Luis Gaviovich (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) (Temptation)	Solo/straight 48 bars. (M)

**BA. May 2, 1944**

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

13738	Nunca Supe (I Never Knew)	Soli 32 and 8 bars, also 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 (You Made Me Love You)	Chord intro 4 bars to solo 32 bars. 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<br>(Goin' To The County Fair) | In ens. Solo<br>32 bars. (FM)                                      |
| 14064 | Campamente Indio<br>(Cherokee)                       | Solo with ens 64 bars. Solo 32<br>bars. Solo with ens 32 bars. (F) |

**BA. Oct. 26, 1944**

Same. Two titles:

- |       |                                       |   |
|-------|---------------------------------------|---|
| 14184 | Polvo De Estrellas<br>(Stardust)      | Solo 32 bars. Solo 16 bars,<br>last 4 bars with ens. (SM)               |
| 14185 | Rosa Madreselva<br>(Honeysuckle Rose) | Intro 4 bars to straight 32 bars.<br>Solo 32 bars. In ens to coda. (FM) |

**BA. Nov. 20, 1944**

Same. Two titles:

- |       |                                    |   |
|-------|------------------------------------|---|
| 14224 | Senora Sea Bueno<br>(Lady Be Good) | Part of intro. Straight 32 bars.<br>Solo 32 bars to ens 16+8 bars,<br>(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<br>(Doin' The New Low Down) | Straight 32 bars. Solo 32<br>bars to (g)/(vo) in ens 16<br>+8 bars, (p) on bridge. (FM) |
| 14410 | Improvisaciones Sobre Boogie Woogie                     | Soli with (p) acc.<br>36 and 12 bars. (FM)  |

**BA. March 12, 1945**

Same. Two titles:

- |       |  |   |
|-------|--|---|
| 14478 | Bailando En Una Estrella<br>(Swingin' On A Star) | Straight 20 bars. Solo 12 bars.<br>Solo 16 bars to straight 12 bars. (FM) |
| 14479 | Te Para Dos<br>(Tea For Two)                     | Straight 30 bars. Solo 24 bars.<br>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<br>(Better Not Roll Those Blue Eyes) | Solo 32 bars. (FM)  |
| 14904 | Melancholia   | Feature number for (g), whole<br>item, solo 4 choruses of 32 bars. (FM) |

**BA. Dec. 4, 1945**

Same. Two titles:

- |       |  |  |
|-------|--|--|
| 15156 | Viaje Sentimental<br>(Sentimental Journey) | In ens 32 bars to solo 16 bars.<br>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<br>(Swanee River) | Straight 16 bars. With ens 16+8<br>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 <sup>st</sup> straight,<br>3 <sup>rd</sup> solo, 2 <sup>nd</sup> and 4 <sup>th</sup> with<br>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 | Solo 32 bars. (M)   |
| 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<br>ens 12 bars to coda. (FM) |
| 18431 | Mia Casita Pequenita | Soli with ens 24 and 8 bars.<br>Vocal. (M)           |

**BA. July 8, 1952**

Same. Two titles:

- |       |                             |                                       |
|-------|-----------------------------|---------------------------------------|
| 18470 | Salon Rosado<br>(Rose Room) | Straight 32 bars to solo 32 bars. (M) |
| 18471 | Marechiare                  | Soli with ens. (FM)                   |

**BA. Sept. 17, 1952**

Same. Two titles:

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

Only two jazz items here but “Crazy ...” has a fine solo, also “Rose ...” but with terrible riffs behind. 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)
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Oscar Aleman Speaks



I Got Rhythm Solo 68 bars. Acc. (vo-OA). (FM)  
 Historia De Los Ritmos Brasileiros  
 Cabeza Hinchada  
 Minuet

**BA. Sept. 29, 1952**

Same. Four titles were recorded for Argentinian Odeon:

18613 Hombre Mio Solo 16 bars. (S)  
 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!

**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) With ens. Vocal. Solo 8 bars. (M)  
 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) Soli 64 and 4 bars. (FM)

**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" and "... Thing" are 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	(FM)
Confessin'	(S)
Sweet Georgia Brown	(FM)

A very enthusiastic audience on this concert, but the quality of the music is not that good. All three guitarists are soloing, and for the time being, details will not be given.

**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	Solo/straight with ens 40 bars. Coda. (SM)
19675	Tristezas Del Herrero (The Blacksmith Blues)	Solo/straight with ens 16 and 32 bars. Vocal. (M)

**BA. Nov. 12, 1954**

Same. Four titles:

19803	Meu Amigo (samba)	Straight. Vocal. (M)
19804	Neurastenico	Solo with ens 32 bars. Vocal. (SM)
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	Y Soy De Rio (I'm From Rio)	Straight. (F)

**BA. May 30, 1955**

Same. Two titles:

20198	Canta Conmigo (Sing With Me)	Soli 8 and 32 bars. (SM)
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 <sup>st</sup> and <sup>2nd</sup> 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<br>(After You've Gone) | 4 choruses of 40 bars,<br>1 <sup>st</sup> straight, 3 <sup>rd</sup> solo, 2 <sup>nd</sup> and<br>4 <sup>th</sup> with (vln) backing. (FM) |
| 20534 | Bajo El Cielo De Paris                        | Soli/straight 16, 16, 32<br>and 32 bars. (M)  |

**BA. Nov. 12, 1955**

Same. Three titles:

- |       |                                    |  |
|-------|------------------------------------|--|
| 20568 | Casi Bueno                         | Duet with another (g). (FM)                                  |
| 20569 | Las Lavanderas De Portugal<br>Juca | Intro. Vocal. Straight. (M)<br>Straight 16 bars. Vocal. (SM) |

**BA. March 5, 1956**

Same. Two titles:

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

**BA. Sept. 14, 1956**

Same. Three titles:

- |       |   |  |
|-------|---|--|
|       | Bailando El Rock  | Soli 6 and 1 choruses<br>of 12 bars. Vocal. (FM) |
| 21318 | Acontece Eque Eu Sou Bahian<br>Bailare Hasta Que Amanezca | Solo/straight. Vocal. (F)<br>Intro. Vocal. (M)   |

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, and also "... Paris" is noteworthy. Postscript of Oct. 2, 2015: Also "Canta .." and "... El Rock" have fine guitar soli well worth noticing.

**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                      | Straight. (F)  |
| 22208 | Conceicao                      | Vocal. (M)   |
| 22209 | De Buen Humor<br>(In The Mood) | Solo/straight with ens<br>7 choruses of 12 bars. (M) |
| 22210 | Oscarinadas                    | Soli 8 and 32 bars. (FM)                             |

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 Solo/Duets 17 choruses  
(When The Saints Go Marchin' In) of 16 bars. 5:45. (FM)

Cancion De Cuna Rusa Straight 32 bars to duet with  
(Russian Lullaby) (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 Straight 32 bars to  
(It Had To Be You) solo 64 bars. (SM)

Rosa Madreselva Solo/Duet 6 choruses  
(Honeysuckle Rose) 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 Tenreiro (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 Tenreiro (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 ...

**OSCAR ALEMÁN**  
**CD DISCOGRAPHY**

**Andrés “Tito” Liber**



**November 2015**

### **Introductory note**

We know that the work of many artists is lost forever, destroyed by the time and carelessness. One of the ways to preserve and compile the old historical records, a kind of “archeology”, is to transfer it to digital support.

Fortunately, the work of Oscar Alemán has been preserved in its totality in CD format. In fact, his records from the 1920s to 1950s are the only of an Argentine jazzman from those times being officially digitalized.

There are a few facts about the material included in this work:

Data is up to November 2015.

The order of the material is chronological, according to the date of issue.

All the material is currently in the market, available to the public in CD, official or not.

Every CD is a compilation with material already known except the following: *El inolvidable Oscar Alemán Vol. 2* (Redondel, 1996), *Odeon Recordings Vol. 5* (VirgilJazz, 2002), *Sus presentaciones en vivo Vol. 1-9* (NVS, 2002), *CD particular* (colección de Theo v. d. Graaff, 2003), *White Mink: Black Cotton Vol. 1* (Freshly Squeezed Music, 2009), *Jorgelina Alemán-Morena* (Fonocal, 2009), *Jorgelina Alemán- El jazz en las venas* (Fonocal, 2011), *Eternamente vivo* (Fonocal 24 1/2, 2012), *Rarezas* (AFSrecords, 2015).

In the case of various artists` compilation, only Oscar Alemán`s tracks are quoted.

The Josephine Baker`s CDs are included although Oscar Alemán`s participation in those records cannot be confirmed.

Included are also CDs from records with artists in which the participation of OA is not confirmed, but highly probable.

This humble work is dedicated to collectors. In three Europeans I want to represent them all: my friend Jorgen Larsen and the deceased Hans Koert from the *Rediscovery of Oscar Alemán* project, and the jazz archeologist Jan Evensmo.

I`ve made this only by pleasure, with the goal to promote the music and the musicians I love.

Andrés "Tito" Liber  
Buenos Aires, November 2015

**1991-07-01. Josephine Baker (DCC Compact Classics 614)**  
36. *My Fate Is in Your Hands* - 37. *Confessin'* - 38. *You're Driving Me Crazy* - 39. *You're the One I Care For* - 40. *Madiana* - 41. *Mon Rêve C'Était Vous* - 42. *Si J'Étais Blanche* - 43. *Sans Amour* - 44. *Mots d'Amour* - 45. *Ram-Pam-Pam*

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**1992, June. Bill Coleman in Paris (DRG 8402)**  
*Coquette* – *I Double Dare You* – *In a Little Spanish Town* - *Joe Louis Stomp*

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**1992. USA. Oscar Alemán. El Rey del Swing (EMI 798760)**  
*I De buen humor* - 2 *Bésame mucho* - 3 *Delicado* - 4 *Candilejas* - 5 *Tengo ritmo* - 6 *Tres monedas en la fuente* – 7 *El rag de la Calle 12* – 8 *Mi casita pequeñita* – 9 *Polvo de estrellas* - 10 *Tico Tico no fuba* - 11 *Noche y día* – 12 *Las lavanderas de Portugal* – 13 *Sweet Georgia Brown* – 14 *Improvisaciones sobre boogie-woogie*

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**1993. Special Gus Viseur 1938-1951 (EMI. Jazz Time 62)**  
*I Serenade a la Mule* - 2 *Joseph, Joseph*

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**1993. Bill Coleman 1929 - 1940 (Jazz Archives N°58)**  
*15 Joe Louis Stomp* – *16 Coquette*

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**1994. Sweden. Svend Asmussen Vol. 1 1935-40 (Phontastic 9306)**  
*Sweet Sue* - *Limehouse blues*

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**1994. Argentina. El Inolvidable Oscar Alemán (Redondel CD 45001)**  
*Alexander's Ragtime Band* - *It Had To Be You* - *Honeysuckle Rose* - *Whispering* - *I Can't Give You Anything But Love, Baby* - *I Got Rhythm* - *Hombre Mio* - *Crazy Rhythm* - *St. Louis Blues* - *When The Saints Go Marchin' In* – *Oscar Blues N° 3* - *Tono N° 1* – *Gabilú* - *I Found A New Baby* - *Bei Mir Bist Du Schon* - *Limehouse Blues* - *China Boy* - *Joe Louis* – *Caravana*

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**1994. Bill Coleman 1936-1938 (Classics 764)**  
**05** *Joe Louis Stomp* (Bill Coleman et Son Orchestre 31-01-36) - **06** *Coquette* (Bill Coleman et Son Orchestre 31-01-36) - **17** *In A Little Spanish Town* (Eddie Brunner et Son Orchestre 13-06-38) - **18** *I Double Dare You* (Eddie Brunner et Son Orchestre 13-06-38) - **19** *Bagatelle* (Eddie Brunner et Son Orchestre 13-06-38) - **20** *Montmartre Blues* (Eddie Brunner et Son Orchestre 13-06-38) - **21** *Margie* (Eddie Brunner et Son Orchestre 13-06-38)

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**1994. France. Oscar Alemán. Buenos Aires-Paris 1928-1943 (Frémeaux & Associes FA020)**  
01 *Nadando en un mar de rosas* (1928 Les Loups) - 02 *La Cumparsita* (1928 Les Loups) - 03 *En un pueblecito español* (1928 Les Loups) - 04 *Página gris* (1929 Trio Victor) - 05 *Fox-Musette n°301* (1933 Ferrari & Son Ensemble) - 06 *La Cucaracha* (1935 Lina D'Acosta) - 07 *Chula la mañana* (1935 Lina D'Acosta) - 08 *Muchachita tropical* (1935 Lina D'Acosta) - 09 *Joe Louis Stomp* (1936 Bill Coleman et Son Orchestre De La Villa D'Este) - 10 *China Boy* (1939 Danny Polo And His Swing Star) - 11 *Valse De Minuit* (1939 Orchestre Victor) - 12 *Joseph, Joseph* (1939 Orchestre Musette Victor) - 13 *Dear*

*Old Southland* (1939 Oscar Aleman Trio) - 14 *In The Mood* (1941-42 Oscar Aleman Y Su Quinteto De Swing) - 15 *Man Of Mine* (1942 Oscar Aleman Y Su Quinteto De Swing) - 16 *Besame Mucho* (1943 Oscar Aleman Y Su Quinteto De Swing) - 17 *Temptation* (1943 Oscar Aleman Y Su Quinteto De Swing) - 18 *Tico Tico No Fuba* (1943 Oscar Aleman Y Su Quinteto De Swing)

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**1995. Joséphine Baker. Exotique (Past 7059)**

*Les Mots Damour - Pam-Pam - Sans Amour - Madiana - My Fate is in Your Hands - You're Driving Me Crazy - You're the One I Care for*

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**1995. Argentina. Agustín Magaldi. La voz sentimental de Buenos Aires (El Bandoneón) 7** Portero suba y diga

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**1996, April. Bill Coleman - Hangin' Around (Topaz TPZ 1040)**

*Joe Louis Stomp - Coquette*

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**1996. France. Gus Viseur - Accordéon swing Vol. 1 (Forlane FOR19128)**

*Whispering - Honeysuckle Rose*

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**1996. France. Joséphine Baker "Black Venus" (CEDAR Entertainer)**

*Ram Pam Pam*

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**1996. Argentina. El inolvidable Oscar Alemán Vol. 2 (Redondel, CD45025)**

Already issued: *Hombre mío* (1972), *Sonido de Carillón* (1972), *Canción de cuna rusa* (1972), *Cariñoso* (1974)

New: *Sueño de Vibora* (jam 1974- w. Zaragoza and Quaglia) - *Nunca Supe* (jam 1974?- w. Zaragoza and Quaglia) - *Bajo el Cielo de Paris* (jam 1974?- w. Zaragoza and Quaglia) - *Alguno de estos días* (jam 1974?- w. Zaragoza and Quaglia) - *Definición de Ritmo* (jam 1966? H. Basso's house) - *Tengo Ritmo* (Radio Belgrano 28/09/1952) - *Scartunas (Alemán)* (Radio Belgrano 28/09/1952) - *Hoy (Alemán)* (OA solista) (1974) - *Oscar Blues N°1 (Alemán)* (OA solista) (1974)

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**1997. Argentina. Oscar Alemán. Guitarra salvaje (Universal UMD 50044)**

= LP *Oscar Alemán: Si... Otra Vez!* (IMP 14014 - 1979)

*Guitarra Salvaje (Crazy Rhythm) - Oye Negro - Murmullo de Pájaros (Lullaby of Birdland) - Muchacho chino*

*(China Boy) - Bésame mucho - Lembrança - Caminos Cruzados (Lecuona) - En un Pueblito de España - Llévame*

*volando a la Luna (Fly Me to the Moon) - Bombero - Rosa madreSelva (Honeysuckle Rose) - This Thing Called*

*Love*

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**1997. Argentina. Oscar Alemán. De Buen Humor (Ecco Sound - Universal UMD 50052)** = LP *Si... Otra Vez!* (IMP 14014 - 1979)

*Tengo ritmo - Bésame mucho - Saudade de bahía - Para mí eres divina - Caravana - Murmullo de pájaros - En*

*un pueblito de España - Caminos cruzados - Llévame volando a la Luna - Rosa madreSelva - Eso que llaman*

*amor - Muchacho chino - Guitarra salvaje - Lembrança*

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**1997, May. Bill Coleman 1934 - 1943 (Best of Jazz 4043)**

*9 Coquette*

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**1997. Holland. 2CDs Joséphine Baker (EMI)**

CD1: *11. My Fate Is in Your Hands - 12. Confessin' - 13. You're Driving Me Crazy - 14. You're the One I Care For - 15. Madiana - 16. Mon Rêve C'Etait Vous - 17. Si J'Etais Blanche - 18. Sans Amour*

CD2: *01. Les mots d'amour - 02. Ram-Pam-Pam*

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**1998. Argentina. Elvino Vardaro. El Violín Mayor del Tango 1928-1943 (El bandoneón EBCD 94)**

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**1998. USA. 2CDs Oscar Alemán. Swing Guitar Masterpieces 1938-1957**

(Acoustic Disc, ACD 29) Produced by David Grisman

CD1: *Sweet Sue - Limehouse Blues - Nobody's Sweetheart - Whispering - Russian Lullaby - Just A Little Swing - Dear Old Southland - Jeepers Creepers - Sweet Georgia Brown - In The Mood - Hombre Mio (Man Of Mine) - I've Got Rhythm - Begin The Beguine - Bye Bye Blues - Negra De Cabello Duro - Bésame Mucho - Tico Tico No Fuba - Temptation - I Never Knew - Caminos Cruzados (Malagueña) - Limehouse Blues - Scartunas - You Made Me Love You - Cherokee - Stardust - Honeysuckle Rose*  
 CD2: *Lady Be Good - Doin' The New Lowdown - Improvisaciones Sobre Boogie Woogie - Swingin' On A Star - Melancolía - Sentimental Journey - Cómo Te Llamas - Bugle Call Rag - Darktown Strutter's Ball - I'm Beginning To See The Light - Blue Skies - Twelfth Street Rag - Diga Diga Do - Swanee River - Vieni Sul Mar - Delicado - Scartunas - Mi Casita Pequeñita - Crazy Rhythm - Daphne - Dolores - April In Portugal - You Belong To Me - Who's Sorry Now? - Tiger Rag - Tea For Two*

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**1999-03-05. 2CDs Joséphine Baker 1927-1939 (Fremeaux FA 156)**

Disc 1: *My Fate Is In Your Hands - Confessin' (That I Love You) - You're Driving Me Crazy - You're The One I Care For - Mon Reve C'Etait Vous - Sans Amour*

Disc 2: *Si J'etais Blanche - Madiana*

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**1999. Argentina. Oscar Alemán. Colección Aniversario (EMI 499624)**

Commemorative of label's 80 years in Argentina

*Oscarinadas - Dulce Georgia Brown (1954) - Abril en Portugal - El Rag De La Calle 12 - O vestido de bolero - Rosa Madreselva - Apanhei-te cavaquinho - Tengo Ritmo - Casi negro - Daphne - Negra de cabello duro - Te Para Dos - Acontece que eu sou bahiano - Paso Del Tigre*

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**1999. Argentina. Oscar Alemán. Grandes éxitos (Serie de oro - EMI)**= CD *Oscar Alemán. Colección Aniversario (EMI 499624. Argentina, 1999)***1999. Oscar Alemán. Lo mejor de los mejores (EMI 522762)**

*Dulce Georgia Brown - Rosa Madreselva - El Rag De La Calle 12 - Oscarinadas - Tengo Ritmo - Besame Mucho - Te Para Dos - Comienza El Beguine - Daphne - Despues De Haberte Ido - Noche Y Dia - Paso Del Tigre*

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**2000. USA. Slidin' On the Frets (Yazoo 2056)**14 *La porteña es una papa (Les Loups)***2000. UK. 4CDs Box-set Hittin' On All Six (Proper)**Disc 2 *The Charlie Christian Revolution: 09 Jeepers Creepers - 10 I've Got Rhythm***2000-05-05. Cafe Parisien. Chansons, Accordeons, Croissants (Metro)**19 *Valse De Minuit (Gus Viseur & L'Orchestre Victor)***2001. Argentina. Oscar Alemán. Grabaciones Recuperadas**

(Aqua Records AQ 048) The 1975 records

*O vestido de bolero - De buen humor - Tengo ritmo - Bésame mucho - Saudade de Bahía - Tono N°1 - Para mí eres divina - Caravana - Murmullo de pájaros - La banda de Alejandro*

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**2001. Argentina. Oscar Alemán y Los cinco caballeros**

(Aqua Records AQ 049) The 1965 records

*Guitarra Salvaje - Oye Negro - Muchacho chino - Murmullo de Pájaros - Bésame mucho - Lembrança - Caminos Cruzados - En un Pueblito de España - Llévame volando a la Luna - Rosa madreselva - Eso que llaman amor*

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**2001. Jazz in Paris. Louis Armstrong and Friends (Universal Gitanes 0139792)**

Danny Polo and His Swing Stars 1939: *Doing the Gorgonzola - Montparnasse Jump - China Boy - Polo-naise*

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**2002. Argentina. Les Loups Oscar Alemán - Gastón B. Lobo 1928 (Best of Jazz)****Not official**

Compilation by Argentine tango collector José Eduardo Bolzan (1952-2011)

*Hawayanita - Criollita - Flores Negras - Estoy que me muero - Guitarra que llora - En un pueblito de España - La cumparsita - Nadando en un mar de rosas - Portero suba y diga - Ramona - Qué vachaché - C'est vous - La porteña es una papa - El presumido - Chiquita - Vividor - Tengo celos - El mirar de tus ojos - Página gris - Recondita*

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**2002. Argentina. Oscar Alemán. Odeon Recordings (Vol.1-5) (VirgilJazz)**

Compilation by Argentine jazz collector Néstor Sapere

**Vol. 1 CD 118 (junio 2002):** 1 *Marechiaré* - 2 *Sweet Georgia Brown* - 3 *Oscarinadas* - 4 *In The Mood* - 5 *Rezeze* - 6 *Man Of Mine* - 7 *I Got Rhythm* - 8 *Begin The Beguine* - 9 *Minue (Fox Trot)* - 10 *Bye Bye Blues* - 11 *Negra Del Cabello Duro* - 12 *Bésame Mucho* - 13 *Tico Tico No Fubá* - 14 *Temptation* - 15 *I Never Knew* - 16 *Caminos Cruzados* - 17 *Limehouse Blues* - 18 *Scartunas* - 19 *You Made Me Love You* - 20 *Eu Vi Um Leao* - 21 *Goin' To The Country Fair* - 22 *Cherokee* - 23 *Stardust* - 24 *Honeysuckle Rose***Vol. 2 CD 119 (junio 2002):** 1 *Oh Lady Be Good* - 2 *Paper Doll* - 3 *Doin' The New Lowdown* - 4 *Improvisaciones Sobre Boogie-Woogie* - 5 *Swingin' On A Star* - 6 *Tea For Two* - 7 *El Saltarin Escoces* - 8 *Apanhei-Te, Cavaquinho* - 9 *Better Not Roll Those Blue Eyes* - 10 *Melancolia* - 11 *Sentimental Journey* - 12 *O Vestido De Bolero* - 13 *Como Te Llamas?* - 14 *Bugle Call Rag* - 15 *Darktown Strutters Ball* - 16 *I'm Beginning To See The Light* - 17 *Swing En La* - 18 *Dulce Hogar* - 19 *Blue Room* - 20 *Blue Skies* - 21 *Twelfth Street Rag* - 22 *Vanidosa* - 23 *Diga Diga Doo* - 24 *Mi Vaca Lechera***Vol. 3 CD 121 (agosto 2002):** 1 *Swanee River* - 2 *Cabeza Hinchada* - 3 *Vieni Sul Mar* - 4 *Pe De Manaca* - 5 *Avenzando De Costado* - 6 *Delicado* - 7 *Scartunas* - 8 *Pajaro Enjaulado* - 9 *Ensayo A Las Tres* - 10 *Casita Pequenita* - 11 *Rose Room* - 12 *Marechiaré* - 13 *Pa, Pa, Pa* - 14 *Crazy Rhythm* - 15 *Man Of Mine* - 16 *I Got Rhythm* - 17 *Saudades* - 18 *Daphne* - 19 *Minuet* - 20 *St. Louis Blues* - 21 *Dolores* - 22 *Te Para Dos* - 23 *Ay Morena* - 24 *Abril En Portugal***Vol. 4 CD 122 (septiembre 2002):** 1 *Nadie Me Ama* - 2 *Nada Más Que Un Poquito De Swing* - 3 *Me Pertenece* - 4 *Tonterías* - 5 *Ardiente Sol* - 6 *Who's Sorry Now* - 7 *Paso Del Tigre (Tiger Rag)* - 8 *Milonga Triste* - 9 *Moulin Rouge* - 10 *Candilejas* - 11 *Cherie* - 12 *Tristezas Del Herrero* - 13 *Mi Amigo (Meu Amigo)* - 14 *Neurasténico* - 15 *Moreno* - 16 *Sweet Georgia Brown* - 17 *Estambul* - 18 *Yo Soy De Rio* - 19 *Canta Conmigo* - 20 *Night And Day* - 21 *Senor Arenero (Mister Sandman)* - 22 *Casi Negro* - 23 *After You've Gone* - 24 *Bajo El Cielo De Paris***Vol. 5 Plus Unissued Rare Airshots CD 124 (marzo 2003):** 1 *Casi Bueno* - 2 *Las Lavanderas De Portugal* - 3 *Juca* - 4 *Three Coins In The Fountain* - 5 *Paraiso* - 6 *Bailaré Hasta Que Amanezca* - 7 *Acontece Que Eu Soy Bahiano* - 8 *Bailando El Rock* - 9 *Dedo Duro* - 10 *Conceicao* - 11 *In The Mood* - 12 *Oscarinadas* - 1952-09-28 *Radio Belgrano, Ritmos brillantes Palmolive. OA y orquesta:* 13 *Introduction* - 14 *Scartunas* - 15 *I Got Rhythm* - 16 *Embolhada* - 17 *Chorinho* - 18 *Choro Lento* - 19 *Maxixa* - 20 *Samba* - 21 *Baion* - 22 *Cabeza Hinchada* - 23 *Minuet / Closing* - 24 *Moritat* - 25 *Honeysuckle Rose* - 26 *Bye Bye Blues* - 27 *Swing Del 315* - 28 *Crazy Rhythm* - 29 *Sleepy Time Gal*

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**2002. Oscar Alemán. Sus presentaciones en vivo (Vol. 1-6) (NVS Production) Not official****Vol. 1:** 01 *Moritat*. "Sábados Continuados" 1970 - 02 *Honeysuckle Rose*. Radio - 03 *Bye Bye Blues*. Radio - 04 *Swing Del 315* - 05 *Guitarra De Amor* - 06 *Crazy Rhythm* - 07 *Darktown Strutters' Ball* - 08 *Improv. Sobre Boogie Woogie* - 09 *Sleepy Time Gal* - 10 *Taconeando En Swing* - 11 *Perfidia* - 12 *Inolvidable* - 13 *Joe Louis Stomp* - 14 *Improvisación Sobre Jazz* - 15 *El Perro* - 16 *Rock Around The Clock*. Programa De Roberto Galán-Canal 9 - 17 *I Got Rhythm*. Sábados De La Bondad - 18 *Unknown Rock Piece* - 19 *Russian Lullaby*. Confitería "La Ideal" - 20 *I Got Rhythm*. Confitería "La Ideal" - 21 *Canción Francesa Desconocida* - 22 *Canción Francesa Desconocida* - 23 *Usted Que Pasa Sin Verme* - 24 *Introducción a "Margarita Gauthier"* - 25 *Margarita Gauthier***Vol. 2:** 01 *Honeysuckle Rose*. Radio - 02 *Caminos Cruzados*. Radio - 03 *Honeysuckle Rose*. Canal 7 TV - 04 *Entrevista*. Canal 7 TV - 05 *I Got Rhythm* - 06 *Blue Moon* - 07 *Ramona* - 08 *Improv. Sobre Boogie Woogie* - 09 *Fragmento-tema de Rock desconocido* - 10 *Tea For Two* - 11 *Joe Louis Stomp* - 12 *Twelfth Street Rag* - 13 *Strangers In The Night* - 14 *No Vuelvas Tus Ojos Azules* - 15 *Menina Moza-Incompleto* - 16 *Tema desconocido-solo de guitarra* - 17 *Mismo tema-ejecución más rápida* - 18 *Darktown Strutters' Ball* - 19 *Sweet Georgia Brown* - 20 *Sweet Georgia Brown-Ejecución Más Rápida* - 21 *After*

You've Gone - 22 After You've Gone- ejecución más rápida – 23 Pieza Desconocida - 24 Bei Mir Bist Du Schoen - 25 Noche De Ronda-Final Del Programa - 26 Who's Sorry Now?

**Vol. 3:** 01 Pieza Desconocida - 02 I Got Rhythm - 03 Tico Tico No Fuba - 04 I Got Rhythm. Programa "El Especial" - 05 Tea For Two - 06 Twelfth Street Rag - 07 Blue skies - 08 Perdóname. Vocal - 09 Joe Louis Stomp - 10 Joe Louis Stomp- Bis - 11 Oscarinadas - 12 Blue Skies. Radio - 13 Rock Around the Clock. Radio - 14 Malagueña En Tiempo De Swing. Radio El Mundo - 15 Entrevista. Radio El Mundo-1967 - 16 Oscar alemán interpreta El Cavaquinho – 17 Entrevista-2ª. Parte - 18 Entrevista-Conclusión - 19 In A Little Spanish Town - 20 I Never Knew. Radio el mundo - 21 Dang Dang. Radio el mundo - 22 Te dejé Llorando. Radio el mundo - 23 Improv. Sobre Boggie Woogie. Radio el mundo - 24 Man Of Mine- silbido por el locutor-. Radio el mundo - 25 Tono N° 1- final del Programa. Radio el mundo

**Vol. 4:** 01 Man Of Mine. Solo de guitarra - 02 Honeysuckle Rose. Solo de guitarra - 03 Sweet Georgia Brown. Teatro-solo de guitarra - 04 Tea For Two. Teatro-solo de guitarra - 05 Introducción a "Derecho Viejo". Progr.de Roberto Galán con Oscar Del Priore, Canal 9 - 06 Derecho Viejo - 07 When The Saints Go Marching in. Programa De Roberto Galán-Canal 9 - 08 I Ghot Rhythm -incompleto - 09 Chamamé - 10 The Continental. Programa De Roberto Galán-Canal 9 - 11 Begin The Beguine. Programa De Roberto Galán-Canal 9 - 12 Moritat. Programa de Roberto Galán-Canal 9 - 13 La Cumparsita. TV - 14 Bésame Mucho. "Sábados Continuados" de Leonardo Simmons - 15 Anécdota de Oscar Alemán con Discépolo. "Sábados Continuados" de Leonardo Simmons - 16 Bei Mir Bist Du Schoen. "Sábados Continuados" de Leonardo Simmons - 17 Embolhada Brasileña. "Sábados Continuados" de Leonardo Simmons - 18 Negra De Cabello Duro. Mismo Programa-fecha posterior - 19 St. Louis Blues. Idem - 20 La La La. Idem 1970 - 21 Entrevista por Leonardo Simmons. Idem - 22 Swing Del 315. Radio - 23 Frenesí - 24 St. Louis Blues

**Vol. 5:** 01 Besame Mucho - 02 St Louis blues (cierre de programa) - 03 Begin The Beguine - 04 In The Mood - 05 Man Of Mine (Intro) Begín The Beguine. Programa De Pinky - 06 Anecdota de Oscar Aleman en El Cairo - 07 Tico Tico No Fuba - 08 Tono N° 1 - 09 Una Anécdota de O. Aleman como Boxeador - 10 El Perrito (gato) - 11 Alexander's Ragtime Band (cierre de programa) - 12 Sweet Georgia Brown. Programa de Hector Coire - 13 It Had To Be You - 14 Some Of These Days - 15 When The Saints Go marching In - 16 Darktown Strutters' Ball. Otro programa - 17 Tea For Two - 18 Whispering - 19 Palabras De Oscar Aleman - 20 Chama (Chamamé)

**Vol. 6:** 01 Honeysuckle Rose - 02 I Got Rhythm - 03 Bajo El Cielo de París. Home Recording - 04 Tema en Francés Desconocido - 05 Tema en Francés Desconocido - 06 Tema en Francés Desconocido - 07 Usted que Pasa Sin Mirarme - 08 Tema Sin identificar - 09 Whispering. Home recording - 10 Tema Sin identificar. Home Recording – 11 Tema Sin identificar. Home Recording - 12 Man of mine - 13 Tea For Two. Home recording - 14 In The Mood. Home Recording - 15 Whispering. Home Recording - 16 Oscar Alemán 1926. Posiblemente confitería - 17 Tema Sin identificar. Posiblemente mismo lugar tema anterior - 18 Oscar Aleman 1925. Otro lugar - 19 Tema Sin identificar. Posiblemente mismo lugar tema anterior - 20 Tema Sin identificar. Otro lugar - 21 Oscar Aleman 1926. Grabacion En Vivo - 22 Oscar Aleman 1926. Acetato " Ritmos De Juventud" - 23 Gato. Acetato " Ritmos De Juventud" - 24 Tema Sin Identificar. Acetato " Ritmos De Juventud" - 25 Tema Sin Identificar. Acetato "Tonterías Fin De Siglo 20" - 26 Ningueim Me Ama. Acetato "Tonterías Fin De Siglo 20"

**2002. Special Guitares Volume 1 (1937-1945) (Jazz Time 51 - EMI 798997)**

Django Reinhardt - Trio Ferret - Mateo Ferret - Oscar Alemán

*Nobody's Sweetheart - Whispering - Russian Lullaby - Just a Little Swing - Dear Old Southland – Jeppers Creepers - Dulce Georgia Brown - De humor - Tengo ritmo - Comienza el beguine - Bésame mucho - Polvo de estrellas - Improvisaciones sobre boogie-woogie*

**2002. Argentina. Oscar Alemán y su conjunto. Con Ritmos de Brasil (Reliquias. EMI 541686)**

*Vanidosa - Melancolía - Mi Casita Pequeña - Ay Morena - Pe de Manaca - Pajaro Enjaulado - Pa Pa Pa – Mi Amigo - Yo Soy de Río - Conceição - Delicado - O Vestido de Bolero - Yo Ví un León - Negra de Cabello Duro - Tico Tico No Fuba - Apanhei Te Cavaquinho - Saudades - Cabeza Hinchada - Dedos Duros - Acontece que Eu Soy Bahiano*

**2002. Argentina. Oscar Alemán. Grandes Exitos Vol. 1 (Reliquias. EMI 541687)**

*Improvisaciones sobre Boogie-Woogie - Toque de clarín - Comienzo a darme cuenta - Cielo azules - Polvo de estrellas - Limehouse Blues - Señora sea buena - Salón rosado - Saint Louis Blues - Rosa madreSelva - Viaje sentimental - Ritmo loco - Tengo ritmo - Té para dos - Me perteneces - Quién está triste ahora - El paso del tigre - Noche y día - Scartunas - Diga diga doo*

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**2002. Argentina. Oscar Alemán y su conjunto. Grandes Exitos Vol. 2 (Reliquias. EMI 542030)**

*Caminos Cruzados - Comienza el Beguine - Bailando en una Estrella - El Saltarín Escocés - Me Has Enamorado - Nunca Supe - Muñeca de Papel - Bésame Mucho - Me Voy de Fiesta al Campo - Cómo te Llamas? - El Baile de los Negros - Swing en La - El Rag de la Calle 12 - Rio Swanee - Avanzando de Costado - Ensayo a las Tres - Vieni sul Mar - Marechiare - Minuet - Daphne*

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**2002. Argentina. Box Set Oscar Aleman ("Pagina 12" newspaper)**

**CD1:** 01-Abril en Portugal; 02-Dulce Giorgia Brown; 03-Casi Negro; 04-Aphanheite; 05-Bailando el Rock And Roll; 06-Bailare hasta que Amanezca; 07-Bajo el cielo de Paris; 08-Canta conmigo; 09-Cherie; 10-De Humor; 11-Despues de haberte ido; 12-Dolores; 13-Dulce Hogar; 14-Estambul; 15-Milonga triste; 16-Moulin Rouge; 17-Nada mas que un poquito de Swing; 18-Nadie me ama; 19-Oscarindas; 20-Paraiso  
**CD2 Con Ritmos de Brasil:** 01-Vanidosa; 02-Melancolia; 03-Mi Casita Pequeña; 04-Ay Morena; 05-Pe De Manaca; 06-Pajaro Enjaulado; 07-Pa Pa Pa; 08-Mi Amigo; 09-Yo Soy De Rio; 10-Conceicao; 11-Delicado; 12-O Vestido De Bolero; 13-Yo Vi Un Leon; 14-Negra De Cabello Duro; 15-Tico Tico No Fuba; 16-Apanhei Te Cavaquinho; 17-Saudades; 18-Cabeza Hinchada; 19-Dedos Duros; 20-Acontece Que Eu Soy Bahiano

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**2002-12-08. Argentina. Oscar Aleman 1 ("Pagina 12" newspaper)**

*01 Comienza el Beguine - 02 Tentacion - 03 Besame Mucho - 04 Limehouse Blues - 05 Caminos Cruzados - 06 Campamento Indio - 07 Polvo de Estrellas - 08 Rosa Madreselva - 09 Senora, sea buena - 10 Muneca de Papel - 11 Improvisaciones - 12 El Saltarin Escoces - 13 Viaje Sentimental - 14 Cielos Azules*

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**2002-12-15. Argentina. Oscar Aleman 2 ("Pagina 12" newspaper)**

*01 Rag de la calle 12 - 02 Rio Swanee - 03 Ensayo a las tres - 04 Marechiare - 05 Ritmo loco - 06 Tengo Ritmo - 07 Minuet - 08 St Louis blues - 09 Te para dos - 10 Paso del tigre - 11 Candilejas - 12 Noche y día - 13 Lavanderas de Portugal - 14 Tres monedas en la fuente*

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**2002, May. Joséphine Baker. The Gold Collection (2CDs Retro R2CD40-60)**

Disc 1: *Les mots d'amour - Sans amour - Ram Pam Pam - Madiana - Mon reve c'etait vous - Si J'etait blanche*

Disc 2: *You're the One I Care For - My Fate Is in Your Hands - Confessin`*

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**2003, France. Jazz & Latin American Songs (Saga/Universal)**

*Bésame Mucho*

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**2003. France. Jazz Masters of Acoustic Guitar and some Bluesmen too N° 34**

**(SagaJazz 066 466)**

*02. Whispering (J. Schonberger, M. Schonberger) Oscar Aleman. Copenhagen 1938-12-05. His Master's Voice OCS-1086-1*

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**2003. Jazz à la gitane vol. 2: Gypsy Jazz Around the World (Saga Jazz No. 59)**

*16 Sweet Georgia Brown (1941)*

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**2003. Private Tapes (T. v.d. Graaf) Not official**

Compilation by Dutch collector Theo van de Graaff

**Vol. 1:** 01-03 Cuando los santos vienen marchando (en vivo) - 04-08 Té para dos (en vivo) - 09-11 De buen humor (en vivo) - 12-13 Oscar Blues N°1 - 14-15 Improvisaciones sobre blues (en vivo) - 16 Hombre mío / N.N. / Improvisación con público (en vivo) - 17-20 Susurrando (en vivo) - 21-22 Oscar Blues N°2 (en vivo) - 23-26 Oscar Blues N°3 (en vivo) - 26-27 Tengo ritmo (en vivo) - 28 Moritat / Alguno de estos días / Cuando los santos vienen marchando (en vivo) - 29-34 St. Louis Blues (en vivo) - 34-38 Yo no sé (en vivo) -

39-41 Hombre mío (en vivo) – 41 Rosa madreSelva (en vivo) - 42 Dulce Georgia Brown (en vivo)

**Vol. 2:** 01 Hombre mío (en vivo) - 02 Hombre mío / Yo no sé (en vivo) - 03 Yo no sé / St. Louis Blues (en vivo) – 04 La Felicidad / OA 1926 (en vivo) - 05 OA 1926 (en vivo) - 06-08 La Cumparsita (en vivo) - 09-10 Oscar Blues N°1 (en vivo) - 11-17 OA 1926 (en vivo) - 18 Tengo ritmo (en vivo) - 19 La Cumparsita (grabación privada) - 20 Entrevista (grabación privada) - 21 OA 1926 (grabación privada) - 21 Tango (Siempre) / Improvisaciones sobre boogie woogie (grabación privada / radio?) - 21 Tenías que ser tú (en vivo) - 22 Bésame mucho / Dulce Georgia Brown / Pa, pa, pa (en vivo) - 23-27 N.N. presenta tnagos (Radio Nacional del Perú) (ca. enero 1980)

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**2003, August. 1927-1941: Legendary Jazz Guitarists (Jazz Legends)**

Liner notes by Scott Yanow

**16 Jeepers Creepers**

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**2004. France. Swing de Paris 1922-1951 (Fremeaux)**

**Eddie Brunner et son orchestra: Bagatelle**

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**2004. Argentina. Oscar Alemán con Jorge Anders y su orquesta (Redondel CD 45054)**  
*Gabilú – Tengo ritmo - No puedo darte más que amor – Encontré una nueva nena - La banda de Alejandro – Para mí eres divina - Ritmo loco – St. Louis Blues - Limehouse Blues – Caravana – Al gran Horacio Salgán – El chama - La cumparsita - El perrito de Oscar*

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**2004. Germany. 2CDs Cuttin' Out. Bill Coleman/Buster Bailey Vol. 17**

**(History 20.3017-HI)**

*Coquette – St. Louis Blues*

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**2005, February. UK. 4CDs It's Hotter in Hawaii (JSP 7738)**

Disc A: *14. La porteña es una papa (Les Loups)*

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**2005, May. Argentina. Oscar Alemán. Nada más que un poquito de Swing**

**(EMI 477591)**

*Nada más que un poquito de swing - Tonterías - Moulin Rouge - Candilejas - Tristezas del herero - Estambul - Canta conmigo - Señor arenero - Tres monedas en la fuente - De humor - Oscarinadas - Milonga Triste - Bajo el cielo de Paris - Nadie me ama - Casi Negro - Casi Bueno - Las lavanderas de Portugal - Bailaré hasta que amanezca - Ardiente sol - Bailando el Rock and Roll*

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**2005, May. Bill Coleman In Paris 1936-1938 (EMI)**

Bill Coleman, Django Reinhardt, Stephane Grappelli, Frank "Big Boy" Goudie, Herman Chittison, Oscar Aleman, Alix Combelle, Eddie Brunner, Wilson Myers.

The CD it has only 4 tracks: *Satin Doll, On Green Dolphin Street, Do You Know What It Means to Miss New Orleans, Swonderful*. The liner notes quoted Alemán as participating musician.

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**2005, July. Argentina. Un Poquito De Swing (Lantower)**

CD1: *Noche Y Día - Nada Más Que Un Poquito De Swing - Paso Del Tigre - Tengo Ritmo - St.Louis Blues - Candilejas - Dulce Georgia Brown - Moulin Rouge - Estambul - Té Para Dos - Rag De La Calle - Ritmo Loco - Rio Swanee - Ensayo A Las Tres - Cielos Azules - El Saltarín Escocés - Viaje Sentimental - Limehouse Blues - Improvisaciones Sobre Boggie Woogie - Comienza El Beguine - Polvo De Estrellas*  
 CD2: *Delicado - Milonga Triste - Lavanderas De Portugal - Acontece Que Eu Soy Bahiano - Mi Casita Pequeñita - Pe De Manacà - Saudades - Abril En Portugal - Cabeza Hinchada - Minuet - Dolores - Marechiare - Caminos Cruzados - Yo Vi Un León - Bésame Mucho - Tico Tico No Fubà - Campamento Indio - Rosa MadreSelva - Señora, Sea Buena - Muñeca De Papel - Tentación*

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**2005, September. 4CDs set Progressions: 100 Years of Jazz Guitar (Columbia/Legacy)**

**Disc1: 17 Whispering**

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2005. *Intégrale Django Reinhardt Vol. 20. Pour que ma vie demeure (1953) & Compléments (1928-1947)* (Fremeaux)

Disc2: 23 *Daphne*

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2006. 4 CDs Boxset. *Squeeze Me. The Jazz and Swing Accordion Story* (Properbox 114)  
CD1 track 23: *Whispering* (Schonberg / Coburn / Rose) (Gus Viseur Orchestre Victor)

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2006. France. *Les Cinglés Du Music-Hall 1937* (Fremeaux & Associates)  
*Vous faites partie de moi* (Cole Porter) - Jean, Jac et Jo 1937

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2006, November. *Valentine For Music Lovers* (Acoustic Disc)  
9 *Besame mucho*

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2007, April. *Rendez-vous au Bal musette Vol. 1* (Membran Entertainment Group)  
*Couer vagabond* (Gus Viseur)

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2007, April. *Coimbra - April in Portugal* (Tradisom TRAD 038)  
9 *Coimbra*

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2007, August. Germany. *Danny Polo and his Swing Stars* (Retrieval RTR 79051)  
16 *Doing the Gorgonzola* - 17 *Montparnasse Jump* - 18 *China Boy* - 19 *Polo-naise*

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2008-04-04. *Guitarra del mundo* (RHI Records)

*Bajo el cielo de Paris* - *Delicado* - *Dulce Georgia Brown* - *Abril en Portugal* - *Estambul* - *Pa de manaca* - *De buen humor* - *Dulce hogar* - *Moulin Rouge* - *Yo vi un león* - *Nadie me ama* - *Tico Tico no Fuba* - *Nada más que un poquito de swing* - *Acontece que eu soy bahiano* - *Después de haberte ido* - *Pa, pa, pa* - *O vestido de bolero* - *Mi casita pequeña* - *Oscarinadas* - *Milonga triste*

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2008, May. *Sweet Music This Side of Heaven* (P-Vine)

Compilation by Noah Lewis' Japanese band *Mahlon Taitis*  
5 *Cherokee*

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2008. France. *Oscar Alemán - Ritmo Loco. El Rey de la Guitarra Swing n° 72* (SagaJazz 531 098-7)

01 *Dulce Georgia Brown* (21/11/1941) - 02 *Caminos Cruzados* (2/5/1944) - 03 *Limehouse Blues* (2/5/1944) - 04 *Me Has Enamorado* (27/6/1944) - 05 *Me Voy De Fiesta Al Campo* (31/8/1944) - 06 *Improvisaciones Sobre Boogie Woogie* (22/1/1945) - 07 *Apanhe-te Cavaquinho* (24/7/1945) - 08 *O Vestido De Bolero* (4/12/1945) - 09 *Cielos Azules* (24/1/1947) - 10 *Diga, Diga, Doo* (7/11/1947) - 11 *Pé De Manacá* (10/7/1951) - 12 *Ritmo Loco* (17/9/1952) - 13 *Tengo Ritmo* (29/9/1952) - 14 *Saudades* (29/9/1952) - 15 *St. Louis Blues* (30/1/1953) - 16 *Nadie Me Ama (Ninguem Me Ama)* (16/12/1953) - 17 *Nada Mas Que Un Poquito De Swing* (16/12/1953) - 18 *Tonterías* (16/12/1953) - 19 *Ardiente Sol* (9/1/1954) - 20 *Milonga Triste (Backing vocals Los Huaina-Takis)* (30/6/1954) - 21 *Casi Negro* (22/10/1955) - 22 *Casi Bueno* (12/11/1955) - 23 *De Buen Humor* (17/6/1957) - 24 *Oscarinadas* (17/6/1957)

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2007, July. 4CDs *Gypsy Jazz* (Proper Records)

Anthology from 1934 to 1956. Django Reinhardt, Stéphane Grappelli, Michel Warlop, Svend Asmussen, Jean Sablon, Ferret, Gus Viseur, Tony Murena, Albert Ferreri, Frans Poptie, Oscar Aleman, Jean Bonal, Eddy Christiani, Jean-Pierre Sasson, Henri Crolla.

Disc 1: 16 *Nobody's Sweetheart* - 17 *Whispering* - 22 *Russian Lullaby* - 23 *Just a Little Swing* - 24 *Dear Old Southland* - 25 *Jeepers Creepers*

Disc 4: 2 *Caminos Cruzados* - 3 *Darkatown Strutters Ball* - 4 *Cielos azules* - 5 *Diga Diga Doo*

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2008. *Jazz à la gitane Vol. 4: Cherchez la femme!* (SagaJazz 70)

19 *Nobody's Sweetheart*

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2009, February. *Sweet Tropical Sounds* (¿?)  
*Bésame mucho*

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2009, April. *Jazz Guitar Legends* (Stardust Records)  
 35 *I've Got Rhythm* – 36 *Jeepers Creepers*

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2009. Argentina. *Jorgelina Alemán. Morena* (Fonocal)  
 5 *Hombre mío* (new version with lyric)

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2009. Svend Asmussen. *Swing Violin Masterpieces Vol. 1 (1935-1940)* (Acoustic Oasis)  
*Sweet Sue* – *Limehouse Blues*

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2009. UK. 2CDs *White Mink: Black Cotton Vol. 1*  
 (Freshly Squeezed Music ZESTCD025)  
 CD2: 4 *Bésame mucho* (edited from the 1965 original, processed and electronically  
 remixed, with new female voices added)

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2009, December. *The History of Tango: The Great Violin of Tango,*  
*Elvino Vardaro* (¿?)  
*El presumido* – *Página gris*

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2010-02-01. *In the Mood. The Best of* (Master Classics Records)  
*Nadando en un Mar de Rosas - Cumparsita - En Un Pueblecito Español - Página Gris -*  
*Fox-Musette N° 301 - La Cucaracha (1935) - Chula La Manama (1935) - Muchachita*  
*Tropical (Nacho Tata) (1935) - Joe Louis Stomp (1936) - China Boy (1939) - Valse De*  
*Minuit (1939) - Joseph Joseph (1939) - Dear Old Southland (1939) - In The Mood*  
*(1942) - Man Of Mine (1942) - Bésame Mucho (1943) - Temptation (1943) - Tico Tico*  
*No Fuba (1943)*

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2010, March. *Latin Pearls Vol. 6* (Balandras éditions)  
 9 *Tico Tico no fuba*

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2010, August. 12CDset *Intégrale Django Reinhardt: L'édición du centenaire - Saison 3*  
*The Complete Django Reinhardt (1947-1953)* (Fremeaux)  
 Disc12: 23 *Daphné* (1953)

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2010, November. 2CDs *Theme Time Radio hour. Season 3* (Ace Records)  
 Compilation of songs emitted during the radio program *Theme Time Radio Hour*, hosted  
 by **Bob Dylan**.  
 Disc 1: 22 *Bye Bye Blues* (*Quinteto de Swing, Noviembre 1942*)

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2010. *The King of Swing Guitar* (Black Round Records)  
 = CD *Oscar Alemán. Ritmo Loco. El Rey de la Guitarra Swing n° 72* (SagaJazz)

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2011. 3CDs Box-set. *Oscar Alemán. Jazz Guitar Genius* (¿?)  
 CD1: *Bugle Call Rag - Sentimental Journey - Stardust - Caminos cruzados - Begin the*  
*Beguine - Honeysuckle Rose - Sweet Sue - Blue Skies - Temptation - Improvisación*  
*Boogie Woogie - Just a Little Swing - Cómo te llamas - Caravana - Dear Old*  
*Southland - Man of Mine - Bye Bye Blues - Nobody's Sweetheart - I've Got Rhythm -*  
*Russian Lullaby - Whispering - I'm Beginning to See the Light - Lady Be Good -*  
*Swingin' on a Star - I Never Knew - Cherokee*  
 CD2: *China Boy - Twelfth Street Rag - Crazy Rhythm - Delicado (Tico Tico) - In the*  
*Mood - Jeepers Creepers - Limehouse Blues - Doin' the New Low Down - Mi casita*  
*pequeña - Bésame mucho - Negra de cabello duro - You Made Me Love You -*  
*Scartunas - Darktown Strutters Ball - Joe Louis Stomp - Diga Diga Doo - Who's Sorry*  
*Now - Tiger Rag - Melancolía - Tico Tico no Fuba - Joseph Joseph - You Belong to*  
*Me - April in Portugal - Swanee River*  
 CD3: *La cumparsita - Daphne - De buen humor - Después de haberte ido - Dolores -*  
*Encontré una nueva nena - La banda de Alejandro - Las lavanderas de Portugal -*  
*Muchacho chino - Murmullo de pájaros - No puedo darte más que amor - Noche y día*  
*- O vestido de bolero - Para mí eres divina - Ritmo loco - Rosa madreSelva - Saint*

*Louis Blues – Saudade de Bahia – Sr. Arenero – Susurrando – Tea for Two – Tenías que ser tú – Tres monedas en la fuente – Vieni sul mar*

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2011, June. 5CDs set. *Le coffret jazz manouche* (Wagram)

Disc3: 12 Man of Mine

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2011, November. Argentina. *Jorgelina Alemán. El jazz en las venas* (Fonocal)

16 *Stardust* (Jorgelina sings over the original Alemán track from 1944-10-26).

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2012, January. Argentina. 2CDs *Oscar Alemán. Eternamente vivo* (Fonocal 24 1/2)

Compilation made with material property of Estanislao and José Iacona.

CD1: 01 Sweet Georgia Brown (Radio ¿1955 ó 1960?) - 02 Nega Du Cabelo Duro (Canal 9 TV - *Sábados Continuos* de Leonardo Simmons 1970-02-20) - 03 Tea For Two (Radio - ¿1955 ó 1960?) - 04 Besame Mucho (Canal 9 TV *Sábados Continuos* de Leonardo Simmons 1970-02-20) - 05 Entrevista en TV con Leonardo Simons (Canal 9 TV - *Sábados Continuos* de Leonardo Simmons 1970-02-20) - 06 St. Louis Blues (Radio - 1955) - 07 Man Of Mine (Radio - 1955 ¿o 1960?) - 08 La la la (Canal 9 TV - *Sábados Continuos* de Leonardo Simmons 1970-02-20) - 09 La Cumparsita (TV - *Argentinísima* de Julio Maharbiz?) - 10 Derecho Viejo (Canal 9 TV - *Si lo sabe cante* de Roberto Galán Ca. 1969-1970) - 11 Chamame (TV - *Argentinísima* de Julio Maharbiz?) - 12 Tengo Ritmo (vivo - Teatro del Buen Aire 1971) - 13 St. Louis Blues (vivo - Teatro del Buen Aire 1971) - 14 Cuando los Santos Vienen Marchando (vivo - Teatro del Buen Aire 1971) - 15 Gato el Perro (vivo - Teatro del Buen Aire 1971)

CD 2: 01 I Got Rhythm (El Especial - ¿1955 o 1970s?) - 02 Improvisacion (Joe Louis Stomp) (Radio El Mundo - 1965-09-02) - 03 Blues Skies (Radio El Mundo - 1965-09-02) - 04 Oscarinadas (Radio - 1965) - 05 In a Little Spanish Town (Radio El Mundo - 1967) - 06 Rock Around The Clock (Radio El Mundo - 1967) - 07 Dang Dang (Radio El Mundo - 1967) - 08 I Never Knew (Radio El Mundo - 1967) - 09 Twelfth Street Rag (Radio El Mundo - 1965-09-02) - 10 Caminos Cruzados (Radio El Mundo - 1967) - 11 Tico Tico no Fuba (Radio - 1955?) - 12 Improvisacion (Yo no sé) (Confitería? - ¿1955 o 1970s?) - 13 Cancion Francesa (Depto. Oscar - 1976?) - 14 Usted que Pasa Si Verme (Depto. Oscar - 1976?) - 15 Entrevista En Radio el Mundo (Radio El Mundo - 1967) - 16 Cavaquinho (Radio El Mundo - 1967) - 17 Entrevista En Radio 2 Parte (Radio El Mundo - 1967) - 18 Entrevista En Radio Conclusion (Radio El Mundo - 1967) - 19 Man Of Mine (Bonus Track) (Radio El Mundo - 1967) - 20 Stardust (sung by Jorgelina Aleman) (voice overdubbed to 1944-10-26)

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2012, March. *Swing & Jazz Collection* (Acoustic Disc)

11 *Russian Lullaby*

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2012, April. *Jazz en Buenos Aires 1916/1931* (CNR discos 28530)

18 *In a Little Spanish Town* (*Les Loups*)

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2012, June. *Mo`Horizons. Coming Home* (Stereo Deluxe SDL PROMO 003)

18 *Bésame mucho*

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2012, August. France. *Buenos Aires 1965 1975* (Acqua - Fremeaux & Associes)

The 1965 and 1975 records.

*Guitarra Salvaje - Oye Negro - Muchacho Chino - Murmullo de Parajos - Besame Mucho - Lembraça - Caminos Cruzados - En un Pueblecito Español In a Little Spanish Town - Llevame Volando a la Luna - Rosa Madreselva - Eso Que Llamam Amor - O Vestido de Bolero - De Buen Humor - Tengo Ritmo - Saudade de Bahia - Tono No. 1 - Para Mi Eres Divina - Caravana - La Banda de Alejandro*

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2012, October. *Grateful Dead's Jukebox* (Chrome Dreams)

10. *Russian Lullaby*

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2012. *Lift It Up Vol. 2* (Gutfeeling)

Slim and Slam, Bob Wills & his Texas Playboys, Bloom Rub, Tony Murena et son Ensemble Swing, Frank Ferera, Lightnin' Hopkins, Lecuona Cuban Boys, Frankie Trumbauer and his Orchestra featuring Bix Beiderbecke, Harlem Kiddies med Vokal-Trio, Mickey Katz Mickey, Carl Kress & Dick McDonough, Al Miller & His Market Street Boys, Oscar Aleman Trio and Tampa Red.

Lado B: 6 *Just A Little Swing* (Oscar Aleman Trio)

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¿? CD *Tengo Ritmo 1941-1947* (Batc)

1 *Dulce Georgia Brown* - 2 *De Humor* - 3 *Hombre Mio* - 4 *Tengo Ritmo* - 5 *Comienza El Beguine* - 6 *Blues Del Adios* - 7 *Besame Mucho* - 8. *Tico Tico No Fuba* - 9 *Nunca Supe* - 10 *Caminos Cruzados* - 11 *Limehouse Blues* - 12 *Me Has Enamorado* - 13 *Me Voy De Fiesta Al Campo* - 14 *Rosa Madreselva* - 15 *Señora Sea Buena* - 16 *Muñeca De Papel* - 17 *Improvisaciones Sobre El Boogie Woogie* - 18 *Bailando En Una Estrella* - 19 *El Saltarin Escocés* - 20 *Viaje Sentimental* - 21 *Como Te Llamas* - 22 *Toque De Clarin* - 23 *El Baile De Los Negros* - 24 *Comienzo A Darme Cuenta* - 25 *Celos Azules* - 26 *El Rag De La Calle 12*

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2013-06-28. *Rafael Medina Vol. 1 (1931-1942) Remastered* (MARFER)

6 *El rosal florido (Vals Criollo)* - 9 *Taconeando (Tango)* - 40 *Yo sé por qué (Bolero Fox)*

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2014, January. *Mellieus disques de jazz sur swing. Les premieres années 1937-1939* (Frémieux & Associés)

*Eddie Brunner et son orchestra: Montmartre blues – I Double Dare You – In a Little Spanish Town – Margie*

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2014, March. *Gipsy & Manouche Jazz All Stars* (Juju Classics)

5 *Jeepers Creepers* - 7 *Whispering* - 22 *Diga Diga Doo*

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2014. Argentina. *Oscar Alemán. Dúo Les Loups* (AFSrecords 01-14) Not official

*Hawaianita – Criollita - Flores negras - Estoy que me muero - Guitarra que llora - En un pueblito español – La Cumparsita - Nadando en un mar de rosas - Portero suba y diga - Guitarra que llora (Ángel Magaldi) – Ramona - Qué vachaché - C'est vous - La porteña es una papa - El presumido – Chiquita - Vividor - Tengo celos - El mirar de tus ojos - Página gris – Recondita - Guitarra que llora (Ángel Vargas y Orquesta de Ángel D'Agostino) - Criollita (restored)*

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2014, April. *Alma latina. The Latin Lo-fi Collection* (Rhythm is gonna get you)

9 *Bésame mucho*

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2015. Argentina. *Oscar Alemán «Rarezas»* (AFS records 02-15) Not official

*Marinella - Pobre mi madre querida + improvisación - Caminos Cruzados - Minué - Ardiente sol – Hombre mío – Jota – Nada más que un poquito de swing – Pa, pa, pa - Pa, pa, pa – Pa, pa pa – Scartunas – Neurasténico – OA explica riff de Tengo Ritmo – Limehouse Blues – Confessin' - Improvisación en cavaquinho – Cuando los santos vienen marchando – El Desafinao – Fin del siglo XX – Estoy enamorado de todos – Sueña con el corazón – Bombero – Tenías que ser tú – OA lee carta de Leonard Feather – OA habla sobre las clases de guitarra – OA habla sobre la muerte de Lobo – Pa, pa, pa (remix 2000)*

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2015, April. *Jewels of the 20's. The Roots of Tango Vol. 5* (Mundo Latino)

29 *Página gris* (Trio Victor)

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2015, May. *Sultan's Harem (Oriental Themes About Sultans, Harems, The Middle East and the Desert)* (Oriental World)

14 *Estambul*

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<http://jazzarcheology.com/>

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04. Koert, Hans. Larsen, Jorgen. <http://oscar-aleman.blogspot.com/>
05. Liber, Andrés "Tito". Private collection.

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