

Charles Delaunay's

NEW
HOT
DISCOGRAPHY

Edited by
WALTER L. SCHAP
and GEORGE AYAKIAN

THE STANDARD
DIRECTORY OF
RECORDED JAZZ



*Titles, personnel, dates, and
numbers of 20,000 records
covering 30 years of jazz.*

A CRITERION BOOK
NEW YORK

New Hot Discography

Steve Binnie



New Hot Discography:

New Hot Discography Charles Delaunay, 1948 *Continuum Encyclopedia of Popular Music of the World*, 2003-01-30
The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com/> for librarians **New Hot Discography** Charles Delaunay, 1948-01-01 New Hot Discography Hsiao-t'ung Fei, 1948 *New Hot Discography* Charles Delaunay, 1966 **Sax Expat** Con Chapman, 2025-04-15 Don Byas 1913-1972 may be lesser known than the counterparts he played with Count Basie Duke Ellington and Dizzy Gillespie among others but he was an enigma He never stayed with a band for long and eventually went solo partly to make more money and partly due to his inability to work with bandleaders Often drinking to excess alcohol fueled his sometimes erratic behavior on and off the bandstand He went through at least thirteen different groups in fifteen years of professional play before leaving for Europe in 1946 Despite his fractious personality in Europe he found peace and contentment as a family man in the Netherlands where he lived out his days with his second wife and their four children He learned at least seven languages during his years in Europe and on traveling to a new country could pick up a few phrases in short order soon speaking to the locals and even composing songs in their native tongue In *Sax Expat* Don Byas author Con Chapman argues that Byas's relative obscurity arises from his choice to live in Europe where he missed out on recording opportunities and exposure in the US that would have made him renowned and wealthier His numerous achievements including his solo on Count Basie's *Harvard Blues* which is a model of restrained invention his interpretation of the sentimental movie theme *Laura* and his duets with bassist Slam Stewart were included in the Smithsonian Collection of Classic Jazz and secured Byas's place in jazz history This biography brings to life an amazing jazz story *Different Drummers* Michael H. Kater, 2003-03-13 When the African American dancer Josephine Baker visited Berlin in 1925 she found it dazzling The city had a jewel like sparkle she said the vast cafés reminded me of ocean liners powered by the rhythms of their orchestras There was music everywhere Eager to look ahead after the crushing defeat of World War I Weimar Germany embraced the modernism that swept through Europe and was crazy over jazz But with the rise of National Socialism came censorship and proscription an art form born on foreign soil and presided over by Negroes

and Jews could have no place in the culture of a master race In *Different Drummers* Michael Kater a distinguished historian and himself a jazz musician explores the underground history of jazz in Hitler's Germany He offers a frightening and fascinating look at life and popular culture during the Third Reich showing that for the Nazis jazz was an especially threatening form of expression Not only were its creators at the very bottom of the Nazi racial hierarchy but the very essence of jazz spontaneity improvisation and above all individuality represented a direct challenge to the repetitive simple uniform pulse of German march music and indeed everyday life The fact that many of the most talented European jazz artists were Jewish only made the music more objectionable In tracing the growth of what would become a bold and eloquent form of social protest Kater mines a trove of previously untapped archival records and assembles interviews with surviving witnesses as he brings to life a little known aspect of wartime Germany He introduces us to groups such as the Weintraub Syncopators Germany's best indigenous jazz band the Harlem Club of Frankfurt whose male members wore their hair long in defiance of Nazi conventions and the Hamburg Swings the most daring radicals of all who openly challenged the Gestapo with a series of mass dance rallies More than once these demonstrations turned violent with the Swings and the Hitler Youth fighting it out in the streets In the end we come to realize that jazz not only survived persecution but became a powerful symbol of political disobedience and even resistance in wartime Germany And as we witness the vacillations of the Nazi regime while they worked toward its ultimate extinction they used jazz for their own propaganda purposes we see that the myth of Nazi social control was to a large degree just that Hitler's dictatorship never became as pure and effective a form of totalitarianism as we are sometimes led to believe With its vivid portraits of all the key figures *Different Drummers* provides a unique glimpse of a counter culture virtually unexamined until now It is a provocative account that reminds us that even in the face of the most unspeakable oppression the human spirit endures

Jazz Eddie S. Meadows, 2013-10-23 Jazz Research and Pedagogy is the third edition of an annotated bibliography to books recordings videos and websites in the field of jazz Since the publication of the 2nd edition in 1995 the quantity and quality of books on jazz research performance and teaching materials have increased Although the 1995 book was the most comprehensive annotated jazz bibliography published to that date several books on research performance and teaching materials were omitted In addition given the proliferation of new books in all jazz areas since 1995 the need for a new comprehensive and annotated reference book on jazz is apparent Multiply indexed this book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decade

[Continuum Encyclopedia of Popular Music of the World, Volume 1](#) John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The

Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

Modern Music Librarianship
 Alfred Mann, 1989 For 37 years Ruth Watanabe served as head of the Sibley Library of the Eastman School of Music University of Rochester one of the most outstanding collections of music books on music and music recordings of any academic institution in the western world This volume published in association with Brill Verlag comprises essays devoted to the history organization administration and innovations of the modern music library

Harlem Jazz Adventures
 Timme Rosenkrantz, 2012-01-12 Timme Rosenkrantz 1911-1969 was a Danish journalist author concert and record producer radio show host and entrepreneur with a consuming passion for jazz and little head for business Known in Denmark and New York as the Jazz Baron because of his noble lineage he was the first European journalist to cover the jazz scene in Harlem Harlem Jazz Adventures A European Baron's Memoir 1934-1969 recounts Rosenkrantz's happy years in New York City where he would produce jazz concerts record top musicians and bands in his midtown apartment organize a dream band for Timme Rosenkrantz and His Barrelhouse Barons a 1938 RCA Victor recording DL live in Harlem and run a record shop with his life companion journalist and singer Inez Cavanaugh A good friend of jazz impresario John Hammond Rosenkrantz would become the James Boswell of the Harlem jazz scene Duke Ellington Art Tatum Coleman Hawkins Billie Holiday there wasn't a New York jazz musician unknown to Honeysuckle Rosenkrantz as christened by Fats Waller Drawing on the published Danish language original *Du med Jazzen* and an unpublished English free translation DL by Rosenkrantz and Cavanaugh translator adapter Fradley Hamilton Garner gives polish and context to Rosenkrantz's stories of meetings with Cecile and Louis Armstrong Benny Carter Willie The Lion Smith Eddie Condon Erroll Garner whom Rosenkrantz discovered and was first to record and many others This book is a must have for jazz lovers Social historians interested in the intersection of race and the music business will find in Rosenkrantz's memoir an invaluable primary source on Harlem's social scene and its musical legacy

Meet Me at McGoon's Peter Clute, Cedric E. Clute, Jim Goggin, Bob Helm, 2004 This book is about American jazz history and a very special place in San Francisco that was called Earthquake McGoon's which was one of the longest running jazz clubs in America Included in Meet Me At McGoon's are some 860 photos and illustrations a complete index and an updated list of Turk Murphy recordings at the time of writing this book

French Music and Jazz in Conversation Deborah Mawer, 2014-12-04 French concert music and jazz often enjoyed a special creative exchange across the period 1900-65 French modernist composers were particularly receptive to early African American jazz during the interwar years and

American jazz musicians especially those concerned with modal jazz in the 1950s and early 1960s exhibited a distinct affinity with French musical impressionism. However, despite a general if contested interest in the cultural interplay of classical music and jazz, few writers have probed the specific French music jazz relationship in depth. In this book, Deborah Mawer sets such musical interplay within its historical, cultural, and critical analytical contexts, offering a detailed yet accessible account of both French and American perspectives. Blending intertextuality with more precise borrowing techniques, Mawer presents case studies on the musical interactions of a wide range of composers and performers, including Debussy, Satie, Milhaud, Ravel, Jack Hylton, George Russell, Bill Evans, and Dave Brubeck.

Jazz James Lincoln Collier, 1995-07-13 Praised by the Washington Post as a tough unblinkered critic, James Lincoln Collier is probably the most controversial writer on jazz today. His acclaimed biographies of Louis Armstrong, Duke Ellington, and Benny Goodman continue to spark debate in jazz circles, and his iconoclastic articles on jazz over the past 30 years have attracted even more attention. With the publication of *Jazz: The American Theme Song*, Collier does nothing to soften his reputation for hard-hitting, incisive commentary. Questioning everything we think we know about jazz—its origins, its innovative geniuses, the importance of improvisation and spontaneous inspiration in a performance, and the jazz world—these ten provocative essays on the music and its place in American culture overturn tired assumptions and will alternately enrage, enlighten, and entertain.

Jazz: The American Theme Song offers music lovers razor-sharp analysis of musical trends and styles and fearless explorations of the most potentially explosive issues in jazz today. In *Black, White, and Blue*, Collier traces African and European influences on the evolution of jazz in a free-ranging discussion that takes him from the French colony of Saint Domingue (now Haiti) to the orderly classrooms where most music students study jazz today. He argues that although jazz was originally devised by blacks from black folk music, jazz has long been a part of the cultural heritage of musicians and audiences of all races and classes and is not black music per se. In another essay, Collier provides a penetrating analysis of the evolution of jazz criticism and casts a skeptical eye on the credibility of the emerging jazz canon of critical writing and popular history. The problem is that even the best jazz scholars keep reverting to the fan mentality, suddenly bursting out of the confines of rigorous analysis into sentimental encomiums in which Hot Lips Smithers is presented as some combination of Santa Claus and the Virgin Mary, he maintains. It is a simple truth that there are thousands of high school music students around the country who know more music theory than our leading jazz critics. Other, less inflammatory but no less intriguing essays include explorations of jazz as an intrinsic and fundamental source of inspiration for American dance music, rock, and pop; the influence of show business on jazz and vice versa; and the link between the rise of the jazz soloist and the new emphasis on individuality in the 1920s. Impeccably researched and informed by Collier's wide-ranging intellect, *Jazz: The American Theme Song* is an important look at jazz's past, its present, and its uncertain future. It is a book everyone who cares about the music will want to read.

Popular Music

Roman Iwaschkin, 2016-04-14 This is a comprehensive guide to popular music literature, first published in 1986. Its main focus

is on American and British works but it includes significant works from other countries making it truly international in scope

Checklist of Writings on American Music, 1640-1992 Guy A. Marco, 1996 Cumulative index to all three volumes of Literature of American Music in Books and Folk Music Collections **100 Books Every Blues Fan Should Own** Edward Komara, Greg Johnson, 2014-02-07 Search the Internet for the 100 best songs or best albums Dozens of lists will appear from aficionados to major music personalities But what if you not only love listening to the blues or country music or jazz or rock you love reading about it too How do you separate what matters from what doesn't among the hundreds sometimes thousands of books on the music you so love In the Best Music Books series readers finally have a quick and ready list of the most important works published on modern major music genres by leading experts In 100 Books Every Blues Fan Should Own Edward Komara former Blues Archivist of the University of Mississippi and his successor Greg Johnson select those histories biographies surveys transcriptions and studies from the many hundreds of works that have been published about this vital American musical genre Komara and Johnson provide a short description of the contents and the achievement of each title selected for their Blues 100 Entries include full bibliographic citations prices of copies in print and even descriptions of specific editions for book collectors 100 Books Every Blues Fan Should Own also includes suggested blues recordings to accompany each recommended work as well as a concluding section on key reference titles or as Komara and Johnson phrase it The Books behind the Blues 100 100 Books Every Blues Fan Should Own serves as a guide for any blues fan looking for a road map through the history of and even history of the scholarship on the blues Here Komara and Johnson answer the question of not only what is a blues book but which ones are worth owning **Encyclopedia of Great Popular**

Song Recordings Steve Sullivan, 2013-10-04 From John Philip Sousa to Green Day from Scott Joplin to Kanye West from Stephen Foster to Coldplay The Encyclopedia of Great Popular Song Recordings Volumes 1 and 2 covers the vast scope of its subject with virtually unprecedented breadth and depth Approximately 1 000 key song recordings from 1889 to the present are explored in full unveiling the stories behind the songs the recordings the performers and the songwriters Beginning the journey in the era of Victorian parlor balladry brass bands and ragtime with the advent of the record industry readers witness the birth of the blues and the dawn of jazz in the 1910s and the emergence of country music on record and the shift from acoustic to electrical recording in the 1920s The odyssey continues through the Swing Era of the 1930s rhythm the rock modern soul the British invasion and the folk rock movement of the 1960s and finally into the modern era through the musical streams of disco punk grunge hip hop and contemporary dance pop Sullivan however also takes critical detours by extending the coverage to genres neglected in pop music histories from ethnic and world music the gospel recording of both black and white artists and lesser known traditional folk tunes that reach back hundreds of years This book is ideal for anyone who truly loves popular music in all of its glorious variety and anyone wishing to learn more about the roots of virtually all the music we hear today Popular music fans as well as scholars of recording history and technology and students

of the intersections between music and cultural history will all find this book to be informative and interesting **The Story of Jazz** Marshall Winslow Stearns, 1970 The effect of jazz upon American culture and the American character has been all pervasive This superlative history is the first and the most renowned systematic outline of the evolution of this unique American musical phenomenon Stearns begins with the joining of the African Negro s musical heritage with European forms and the birth of jazz in New Orleans then follows its course through the era of swing and bop to the beginnings of rock in the 50s vividly depicting the great innovators and covering such technical elements as the music s form and structure

Sounds, Screens, Speakers Charles Fairchild, 2019-01-24 Sounds Screens Speakers provides a broadly comprehensive survey of the emerging field of music and media Music has been present at the advent of nearly every new media form since the turn of the 20th century Whether we look at the start of sound recording film television or the Internet music has been a crucial participant in the social changes brought about by these new tools for making and listening to music This book examines such changes starting in the late 19th century to the present From the introduction of the microphone all the way through to music in reality television the purpose of each section is not simply to move chronologically towards the present but to focus especially on the tangible social relationships created through specific forms of mediation With readings at the end of most chapters key questions to facilitate additional discovery and research and direction to additional readings and resources on popular websites and news sources this text serves as the ideal introduction to popular music and media

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