

NEW YORK RECORDS (Danish 78' label)

Record company established by baron Niels Otte "Timme" Rosenkrantz (1911-69) in the late summer 1952, definite company registration in September. Issuing already existing masters but not physically organizing any new recordings during the time of business. Operating from his older brother baron Kay P. Rosenkrantz's private address 20 Sølvgade, Copenhagen K., Denmark.

Label ground colour either yellow, or orange, or green (all with black print), or white (with blue & red print). Main titles/artist names printed in capital letters.

All of the records likely produced by the pressing plant owned by the Danish TONO Record Company.

Further to the jazz releases, NEW YORK RECORDS recorded 25 sides on August 29, 1954, at "Bakkens Hvile" by six cabaret girl singers acc. by Danish pioneer jazz pianist Svend Holst (with Valdemar Eiberg's Orchestra 1923-24). These recordings were later released on "Embassy", another TR-owned record company (also issuing jazz recordings). Contracts with the artists and "i.s. dansk grammofonpladeforlag"/(STORYVILLE and SONET) were signed by Kay P. Rosenkrantz. All royalties (including Commodore jazz recordings by Billie Holiday, Coleman Hawkins, and Chu Berry. Timme Rosenkrantz apparently obtained the Commodore rights as remuneration for a period during which he worked for Milt Gabler at the Commodore Music Shop, NY. Milt Gabler has rendered a different opinion during a later interview for the Mosaic label) for releases on SONET EPs and (later on) LPs were settled directly with Timme Rosenkrantz, domiciled in Blidah Park, Hellerup, Copenhagen.

On August 1, 1956, the sole Embassy release rights were turned over to Grammofonelskabet Vogue and also the stock of previous Embassy pressings. General sales, especially the Commodore material, gradually extended to Norway, Sweden, Germany, Holland, Austria, Belgium, France, and Switzerland. Last known royalty accounting period was the second half of 1968.

A minor dispute arose between the Rosenkrantz family solicitor Thomas Nielsen, who handled the estate, and Storyville - but eventually all royalties were settled at the end of 1970.



Timme Rosenkrantz, direktør for grammofonelskabet «New York»

An early reference to this NEW YORK label is found in the Danish general jazz club member bulletin "JAZZparade" in (beginning) September 1952 where it is reported that NEW YORK is releasing material ex Commodore and also a Hawkins/Mathisen recording, altogether five issues. End of September another five record issues are expected; and further an LP with Erroll Garner.

In the October 1952 "JAZZparade" issue "the recently started record company NEW YORK" is briefly mentioned and several releases are being reviewed.

In the November 1952 "JAZZparade" issue the following catalogue numbers are listed as ready for issue: N.Y. 107, N.Y. 108, N.Y. 109, N.Y. 110, N.Y. 111, N.Y. 112, and N.Y. 114.

In the December 1952 "JAZZparade" issue the following catalogue numbers are listed as ready for issue: N.Y. 106, N.Y. 113, N.Y. 115, N.Y. 117, N.Y. 118, N.Y. 119, and N.Y. 120 (all one or two months delayed in preparation, matrices being in poor condition) plus further N.Y. 121, N.Y. 124, N.Y. 125, and N.Y. 126.

In the January 1953 "JAZZparade" issue the following catalogue numbers are listed as ready for issue: N.Y. 100 and all other previously mentioned issues up to N.Y. 120 plus separately N.Y. 124.

As from sometime in February 1953 it seems that distribution to dealing record shops has somewhat ceased. By now, all sales take place only from NEW YORK RECORDS, Sølvgade 20, Copenhagen K. Generally, full page announcements appear in February and March, and a smaller announcement for April/May. Thereafter no further sales announcements are advertised in "JAZZparade".

Actual release period ran from probably October 1952 to sometime in 1953.

The Swedish label "NEW YORK RECORDS" was an independent label produced and released in Sweden, also involving Timme Rosenkrantz.

New York Cat. No.	New York matrix No.	First or orig. label source	First or orig. label matrix No.	Artists	Titles
N.Y. 100	N.Y.1	Circle	NY 163	COLEMAN HAWKINS	THE MAN I LOVE
N.Y. 100	N.Y.2	Circle	NY 164	COLEMAN HAWKINS	IT'S THE TALK OF THE TOWN
(Rosenkrantz sold US rights to Rudi Blesh, Circle (issued early February 1952). Recorded Live evening concert, Odd Fellow-Palæet, Copenhagen, January 26, 1950)					
N.Y. 101	N.Y.3	Commodore	WP24403-B	BILLIE HOLIDAY	STRANGE FRUIT
N.Y. 101	N.Y.4	Commodore	WP24405-A	BILLIE HOLIDAY	FINE AND MELLOW
(Recorded N.Y., April 20, 1939)					
N.Y. 102	A4755-2	Commodore	A4755-1	BILLIE HOLIDAY	LOVER COME BACK TO ME
(Recorded NY, April 8, 1944)					
N.Y. 102	A4745-2	Commodore	A4745-2	BILLIE HOLIDAY	I COVER THE WATERFRONT
(Recorded N.Y., March 25, 1944)					
N.Y. 103	P23422-1	Commodore	P23422-1	LESTER YOUNG	COUNTLESS BLUES
N.Y. 103	P23424-1	Commodore	P23424-1	LESTER YOUNG	I WANT A LITTLE GIRL
(Actually by Kansas City Six. Recorded N.Y., September 27, 1938)					
N.Y. 104	Not found, probably never issued				
N.Y. 105	AR4744-1	Commodore	A4744-1	BILLIE HOLIDAY	I'LL GET BY
(Recorded N.Y., March 25, 1944)					
N.Y. 105	A4757-1X	Commodore	A4757-1	BILLIE HOLIDAY	ON THE SUNNY SIDE OF THE STREET
(Recorded N.Y., April 8, 1944)					
N.Y. 106	A4756-1	Commodore	A4756-1	BILLIE HOLIDAY	I LOVE MY MAN BLUES
(Recorded N.Y., April 8, 1944)					
N.Y. 106	A4743-1	Commodore	A4743-1	BILLIE HOLIDAY	MY OLD FLAME
(Recorded N.Y., March 25, 1944)					
N.Y. 107	UPC-2348-2	Signature	bob-3	JOHNNY HODGES TRIO	TIME ON MY HANDS
(actually by Eddie Heywood Trio; likely a Bob Thiele recording. Also released on Signature. Recorded N.Y., May 26, 1944)					
N.Y. 107	B-11-A	Verve	C-11-A(?)	ILLINOIS JACQUET and his Boys	GHOST OF A CHANCE
(actually by Jazz at the Philharmonic, a Norman Granz recording. Recorded live, Philharmonic Auditorium, Los Angeles, February 12, 1945)					
N.Y. 108	A4725-1	Commodore	A4725-1	EDDIE HEYWOOD	CARRY ME BACK TO OLD VIRGINNY
(Recorded N.Y., February 19, 1944)					
N.Y. 108	A4734-1	Commodore	A4734-1	EDDIE HEYWOOD	SAVE YOUR SORROW
(Recorded N.Y., March 11, 1944)					
N.Y. 109	UPC-2350-2	Commodore	A4980	TEDDY WILSON's Sextet	I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
N.Y. 109	UPC-2349-2	Commodore	A4979	TEDDY WILSON's Sextet	SWEET AND LOVELY
(actually Teddy Wilson/Flip Phillips Quintet. Recorded Live, Town Hall concert, N.Y., June 9, 1945)					
N.Y. 110	13	Disc	D523	MUGGSY SPANIER's Dixieland Band	AM I BLUE
(also released on Disc and Swedish Baronet)					
N.Y. 110	22	Disc	D522-H	MUGGSY SPANIER's Dixieland Band	YOU'RE DRIVING ME CRAZY
(also released on Holiday, Baronet (Sweden) and New York (Sweden). Both sides actually by Muggsy Spanier and His Orchestra and recorded N.Y., September 9, 1946)					
N.Y. 111	35	Disc	D524	MUGGSY SPANIER's Dixieland Band	HOW COME YOU DO ME LIKE YOU DO

(also released on Baronet (Sweden). Actually by Muggsy Spanier and His Orchestra. Recorded N.Y., September 9, 1946)
N.Y. 111 34 Disc CD415 PEE WEE RUSSELL's Dixieland Band SINCE MY BEST GIRL TURNED ME DOWN
(also released on Baronet (Sweden). Actually, by Pee Wee Russell Jazz Ensemble. Recorded N.Y., May 28, 1946)

N.Y. 112 UPC-2345-2 Selmer UPC2345-2 STUFF SMITH's Quartet I GOT RHYTHM
N.Y. 112 UPC-2346-2 Selmer UPC2346-2 STUFF SMITH's Quartet SWEET LORRAINE
(also released on Selmer and Cupol. Recorded Chicago, May 30, 1944)

N.Y. 113 AR4753-1 Commodore A4753 Billie Holiday AS TIME GOES BY
N.Y. 113 AR4752-1 Commodore A4752 - EMBRACEABLE YOU
(Recorded NY, April 1, 1944)

N.Y. 114 A4722-1 Commodore A4722-1 Eddie Heywood Orchestra 'TAIN'T ME
(Recorded NY, February 19, 1944)
N.Y. 114 A4726-2 Commodore A4726-2 - I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
(Recorded NY, February 26, 1944)

N.Y. 115 P23421-2 Commodore P23421-2 Lester Young Kansas City Six WAY DOWN YONDER IN NEW ORLEANS
N.Y. 115 P23425-1 Commodore P23425-1 - PAGIN' THE DEVIL
(Actually by Kansas City Six. Recorded NY September 27, 1938)

N.Y. 116 M3-126496 Selmer SEL3 Stuff Smith Orchestra BIG WIG IN A WIGWAM (sic)
N.Y. 116 B.6.1 Selmer 738-1(?) - GREAT STUFF (aka Skip It)

N.Y. 117 N.Y.7 Century EG183-A Erroll Garner A LICK AND A PROMISE
N.Y. 117 N.Y.8 Century EG182-A - THE FIGHTING COCKS
(Rosenkrantz sold US rights to Sam Meltzer)

N.Y. 118 B-20-A Selmer B-20-A Erroll Garner JUST YOU, JUST ME
N.Y. 118 B-20-B Selmer B-20-B - YESTERDAYS
(both likely to be Baronet matrix Nos.)

N.Y. 119 N.Y.9 Arco D234 Erroll Garner HOW HIGH THE MOON
N.Y. 119 N.Y.10 Disc D231 - THE MAN I LOVE (= MAN O' MINE)
(Rosenkrantz sold US rights to Moe Asch, Disc Record Co)

N.Y. 120 NY1908-M Commodore A4728 Eddie Heywood Trio BEGIN THE BEGUINE
N.Y. 120 NY1909-M Commodore A4729 - I COVER THE WATERFRONT

N.Y. 121 R-11-A Baronet 11 Al Killian's Jazz Group BODY AND SOUL
N.Y. 121 R-12-A Baronet 12 - Y'OUGHTA
(also released on Swedish Baronet label C5011)

N.Y. 122 M3-127576 Selmer 215a12a Erroll Garner I HEAR A RHAPSODY, part 1
N.Y. 122 M3-127577 Selmer 216a12b - I HEAR A RHAPSODY, part 2

N.Y. 123 Not found

N.Y. 124 N.Y.1914-m Futurama MS-7003 Erroll Garner GREAT CHRISTMAS Pt 1: SILENT NIGHT/JINGLE BELLS
N.Y. 124 N.Y.1915m Futurama? ? - GREAT XMAS Pt 2: JINGLE BELLS/WHITE XMAS
(Rosenkrantz sold US rights to Arthur Bangel, Futurama, in exchange for 4 Moe Koffman sides released on Danish Baronet label in 1950)

N.Y. 125 ? Disc Ma238 Mary Lou Williams BLUE SKIES
N.Y. 125 ? Disc Ma239 - THESE FOOLISH THINGS
(Rosenkrantz sold US rights to Moe Asch, Disc Record Co)

N.Y. 126	31	Baronet	D-580	Lennie Tristano Trio	NEW SOUNDS (aka Dissonance)
N.Y. 126	23	Baronet	D-576	-	PARALLEL
N.Y. 127	Not found				
N.Y. 128	?	Jazz Star	A-4981	Don Byas and Slam Stewart	INDIANA
N.Y. 128	?	Jazz Star	A-4982	-	I GOT RHYTHM
				(this is a 30 cm / 12 inches record)	
N.Y. 129	33	Disc	D299	Billy Kyle Trio	I GOT A RIGHT TO SING THE BLUES
N.Y. 129	32	Disc	D298	-	ALL THE THINGS YOU ARE
N.Y. 130	Not found				
N.Y. 131	A4754-2	Commodore	A4754	Billie Holiday	HE'S FUNNY THAT WAY
N.Y. 131	A4742-3	Commodore	A4742	-	HOW AM I TO KNOW
N.Y. 132	Not found				
N.Y. 133	Not found				
N.Y. 134	Not found				
N.Y. 135	Not found				
N.Y. 136	Not found				
N.Y. 137	Not found				
N.Y. 138	Not found				
N.Y. 139	Not found				
N.Y. 140	Not found				
N.Y. 141	B4A	Selmer	?	Bruce Hinkson Quartet	J.B. JUMP
N.Y. 141	B4B	Selmer	?	-	I CRIED FOR YOU

NOTE: No further 78' issues traced so far.

A reported unnumbered NEW YORK issue of Floating On A Cloud (= Afterthought) / Autumn Mood (= Thanksgivin' Mood) and probably additional tracks is likely the announced Erroll Garner LP. It was, however, released on the Swedish NEW YORK label, and probably never in Denmark.

The release of N.Y. 100 Hawkins/Mathisen was most likely delayed (from September 1952 to January 1953) due to a copyright dispute between Mathisen and Rosenkrantz. Mathisen was not advised about the Circle issue of these sides, but happened to see the review in Down Beat - Rosenkrantz finally offered Mathisen a larger royalty share of the copies sold in Denmark.

The review was written by Jack Tracy and appeared in Down Beat, Chicago, February 22, 1952. "Talk of Town" was rated 8 out of 10 stars and "Man I Love" 7 out of 10 stars: "Cut in concert in Copenhagen 1950, these are far and away Hawk's best recorded efforts in years. His tone is lovely and full with none of the tortured wailings that have marked his more recent in-person performances. He sounds relaxed and happy before a sympathetic audience that isn't urging him on wild screams. On "Talk", almost as closely associated with him as "Body and Soul", he drifts gracefully through some intricate harmonic patterns with broader conception and approach than on his Capiton record of same. It's Hawkins performing at top level. "Man" is up-tempo. Coleman rolls right along at a good pace. Funny how much like Flip Phillips he sounds in a couple of spots. The backing is by Leo Mathisen's Danish band. (Circle 3010)."



Coleman Hawkins with Leo Mathisen 1950

Coleman Hawkins i Danmark



Alle jazzvenners øjne og øren stod paa stilke, hvis det altsaa kan lade sig gøre, da den berømte tenorsaxofonist Coleman Hawkins nylig gæstede Danmark. Her sidder han med et lunt smil sammen med Mogens Boye fra „Jazzvenner“ og Leo Mathisen. De ser paa billeder fra Coleman Hawkins' første besøg i København i 1935

Leo Mathisen had previously accompanied Coleman Hawkins, when the latter stayed for a longer period in Copenhagen in 1935, either with Erik Tuxen's Orchestra (big band) or with smaller combos derived from the Tuxen outfit.



☆
Coleman

HAWKINS

i København



Jazz-koncerter har altid deres eget ansigt. Her findes ingen plads for højtidelig stivhed, man hensynker ikke i andagtsfuld meditation — eller fortaber sig i beåndet hengivelse. Man er aktiv med fra først til sidst, og spontant, næsten hemningsløst, giver hver enkelt udtryk for sin medleven på den måde, der nu falder ham ind. Denne umiddelbare reaktion hos tilhørerne afspejler hele jazzens sunde og enkle væsen. Og selvom jazzens således er blottet for forudsætninger for at skabe dybere sindsrørelser, så ejer den på den anden side ingen muligheder for at befrugte de former for snobberi og selvnydelse, der ikke er ukendte i forbindelse med de såkaldte finere koncerter, og dog, bag al løssluppenheden er jazzens tilhængere ikke blot lydhøre — men også fordringsfulde og ubyre kritiske.

Sådan genfandt man stemningen i Odd-Fellow-Palæet ved den sidste store jazz-koncert. — Det var atter lykkedes at få halet en af jazzens store kanoner til København. Og denne gang var det altså saxofonens store mester, selve *Coleman Hawkins*.

Det varede ikke længe, inden det ungdommelige publikum var varmet op — der blev efterhånden piftet, trampet og råbt efter hvert eneste nummer. *Leo Mathisen* og hans orkester (et lidt prangende ord for de fire mand foruden ham selv) lagde for. De meget unge musikere viste sig at være storartede solister. Især lagde man mærke til saxofonisten Frank, og han scorede det største bifald næst efter Coleman. Men sammenspillet var ærligt talt noget rod — og komplet ubalanceret.

Coleman Hawkins kunne have fortjent en mere flatterende baggrund for sine impressioner og improvisationer, men hævdede sig stolt endda. Legende let hvirvlede hans teknik og fuld og rund var hans tone. Især klædte det ham, når han spillede de langsommere ting, hvor hans berømte klangsans rigtigt kunne udfolde sig. I de hurtigere druknede linien og melodien i de alt for udprægede harmoniske broderier, så de mere blev til en artistisk leg for legens skyld end til musik med dybdevirkning.

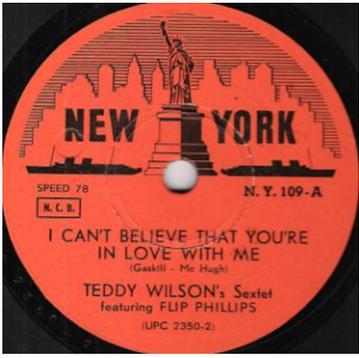
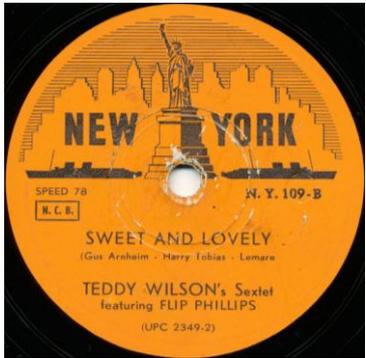
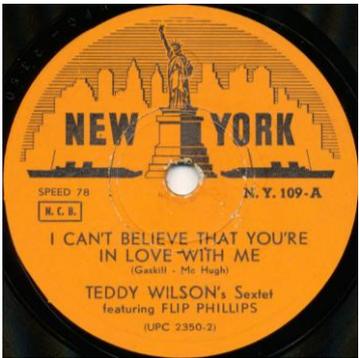
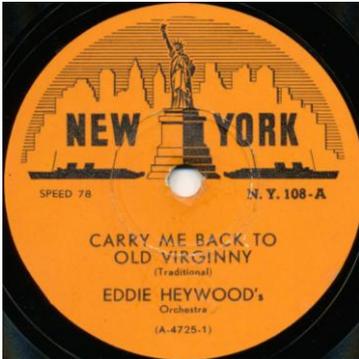
BØRGE FRIIS.

LABELS are shown in order of NEW YORK RECORDS Cat. numbers (if possible, later on to be updated with corresponding US pressings):





NY107B not issued on US 78rpm.

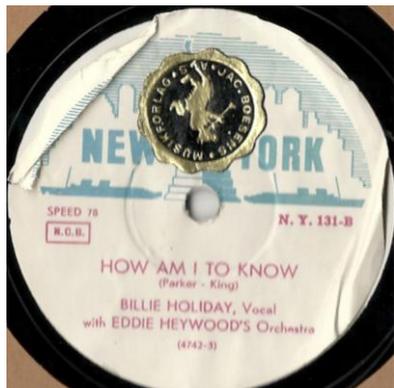
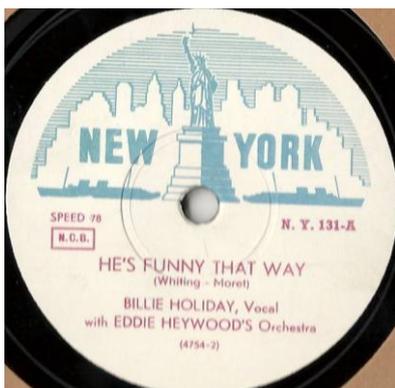
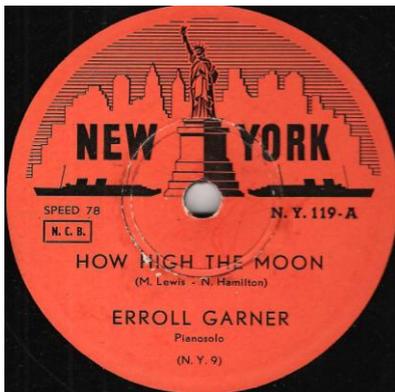
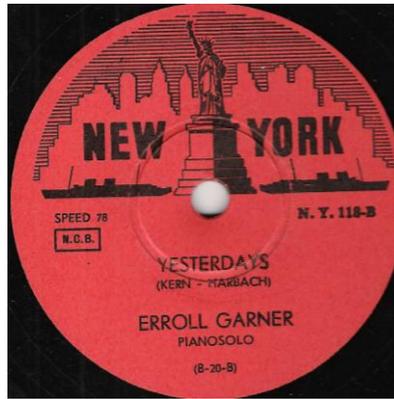
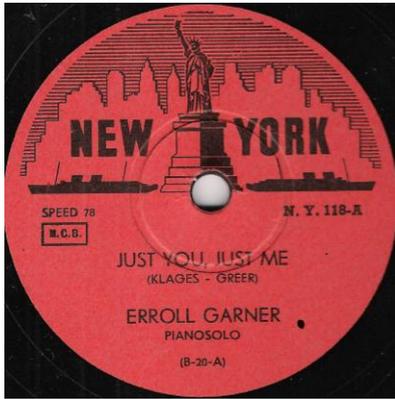
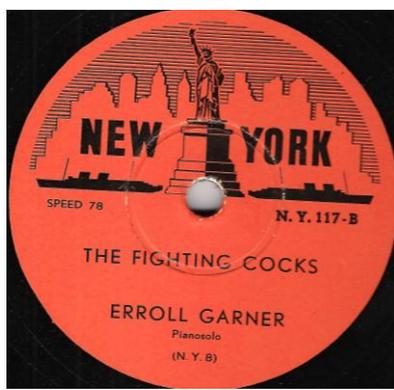
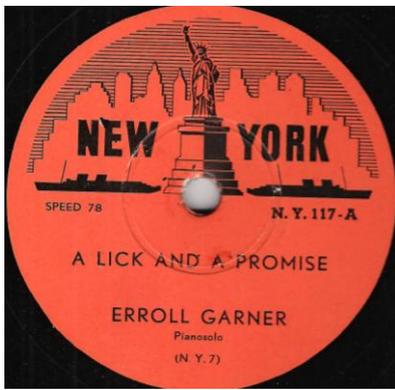


Farvevariationer



Disc 3-records album





Pladenyt.

TIMME RIDES AGAIN

Siden de herostratisk berygtede *Baronet*-plader har vi ikke hørt meget til Timme Rosenkrantz, men nu lægger han ud igen med udsendelse af plader.

Denne gang hedder mærket NEW YORK og omfatter nogle ting fra *Commodore's* katalog, bl. a. »Strange Fruit« / »Fine and mellow« med Billie Holiday. Foruden denne udsendes den paa foregaaende side omtalte Coleman Hawkins plade, hvor akkompagnementet leveres af Leo Mathisens orkester.

I første omgang udsendes fem plader, og allerede i slutningen af september skulle der komme endnu fem. Endvidere ventes i løbet af efteraaret en lp-optagelse med Errol Garner.

Her er  **NEW YORK** med **NOVEMBER - NYHEDERNE:**

N. Y. 107. Time on my hands

Johnny Hodges Trio.

Johnny Hodges, altosax, Eddie Heywood, piano, Shelley Manne, drums.

Denne pladeside er faktisk langspilende, idet den varer ca. 5 minutter. De tre store kunstnere brillierer i denne straalende indspilning af en af de gode gamle melodier.

Ghost of a chance

Illinois Jacquet & his boys.

Jacquet giver et glimrende studie i tenorsax hele pladen igennem. Optaget ved en jazzkoncert i New York 1945.

N. Y. 109. I can't believe that you're in love with me

Sweet and lovely

Teddy Wilson's Quintet med Flip Phillips.

Joe »Flip« Phillips, tenorsax, Teddy Wilson, piano, Remo Palmieri, guitar, Slam Stewart, bass, og Specs Powell, drums.

Indspillet ved en jazzkoncert i New Yorks Town Hall juni 1945. Musikbladet Metronome beskrev denne koncert som en af alle tiders bedste, og givet er det, at Flip Phillips sjældent har spillet med saa enestaaende swing som ved denne lejlighed.

N. Y. 110. Am I blue/You're driving me crazy

N. Y. 111. How come you do me like you do do do

Muggsy Spanier's Dixieland Band.

Muggsy Spanier, cornet, Pee Wee Russell, clarinet, Vernon Brown, trombone, Nick Caiazza, tenorsax, Gene Schroeder, piano, Bob Haggart, bass, og George Wettling, drums.

Muggsy Spanier er en sjælden gæst paa plader herhjemme, men nu faar De ham i tre solide dixieland-numre, fulde af det drive, der kendetegner denne stil.

Bagsiden til 111 er:

Since my best girl turned me down

Pee Wee Russell's Dixieland Band.

Spanier, cornet, Pee Wee, clarinet, Vic Dickenson, trombone, Cliff Jackson, piano, Bob Casey, bass, og Joe Grauso, drums.

Pee Wee's særprægede klarinet spil er en oplevelse i sig selv. Snyder ikke Dem selv for denne straalende dixieland-plade.

Udkommer successivt i november maaned:

N. Y. 112. I got rhythm/Sweet Lorraine

Stuff Smith Quartet.

Stuff Smith, violin, Jimmy Jones, piano, Mary Osborne, guitar, og John Levy, bass.

Stuff er forholdsvis ukendt for det danske publikum, men det er ikke Stuff's skyld — han spiller dejligt afslappet og letflydende — kort sagt: *swinger*.

N. Y. 106. I love my man/My old flame

N. Y. 113. As time goes by/Embraceable you

Billie Holiday.

Endnu fire af Billie Holiday's straalende Commodore-optagelser med Eddie Heywood's fine lille orkester.

N. Y. 108. Carry me back to old Virginny

Save your sorrow

N. Y. 114. 'Taint me

I can't believe that you're in love with me

Eddie Heywood & his orchestra.

Fire instrumentale numre af Eddie, som tydeligt viser, hvorfor hans orkester placeredes i toppen blandt Amerikas smaa orkestre.

N. Y. 115. Way down yonder in New Orleans

Pagin' the Devil

Lester Young & his Kansas City Six.

To numre fra Lester's glansperiode med et lille udvalg af Count Basie's musikere. — Her hører man Lester paa tenorsaxen. Pladen er indspillet 1938, men staar sig fint i konkurrencen med hans senere ting.

N. Y. 117. A lick and a promise/The fighting cocks

N. Y. 118. Just you, just me/Yesterdays

N. Y. 119. How high the moon/The man I love

Erroll Garner.

Disse plader har særlig stor interesse for Garner's mange beundrere, idet optagelserne blev gjort, inden han blev berømt. Det drejer sig om privatoptagelser foretaget før han blev indfanget af grammofonselskaberne. Pladerne er nyligt udgivet i USA, hvor de har vakt sensation, og kritikken udtaler, at »her er Erroll med et maksimum af inspiration og komplet musikalsk frihed«.

Pladerne fås hos forhandlerne.

FORNES BOGTR.

Her er NEW YORK med DECEMBER - NYHEDERNE:

De 6 første plader i denne spalte var lovet allerede i november, men forskellige beklagelige omstændigheder har medført, at de først foreligger i denne maaned.

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N. Y. 121. Body and soul / Y'oughta

Al Killian's Jazz Group. — Indsp. 4/6 1950.

I juni 1950 besøgte Duke Ellington Sverige, og nogle af hans mere bop-prægede folk indspillede sammen med svenske kolleger et par plader, hvoraf vi nu bringer den første. En rigtig plade for bop-tilhængerne.

N. Y. 125. Blue skies / These foolish things

Mary Lou Williams — piano solo.

De kender sikkert Mary Lou Williams fra Andy Kirks orkester, hvor hun foruden at være pianist skrev de fleste af orkestrets originale arrangementer. Her behandler hun to »klassikere« paa sin egen elegante maade, der sikkert vil skaffe hende endnu flere tilhængere.

NEW YORK Records ønsker alle jazzfans „A Great Christmas“ med udsendelsen af disse to sensationelle jazzplader:

N. Y. 120. Begin the Beguine

I cover the waterfront

Eddie Heywood & his orchestra.

New Yorks jazzkritikere placerede i 1944 denne plade blandt aarets bedste. Samtidigt blev den en af de mest solgte jazzplader i USA. Den lidet jazzprægede melodi »Begin the Beguine« virker i denne sensationelle udgave forfriskende ny og inspireret. »I cover the waterfront« er et instrumentalt sidestykke til Billie Holiday's vokal-version af samme nummer (paa New York 102).

N. Y. 124. Great Christmas — Part I & II
(Silent night / Jingle Bells / White Christmas)

Erroll Garner — piano solo.

Juleaften 1944 tilbragte Erroll Garner i Timme Rosenkrantz' hjem i New York. Selvsagt underholdt han de glade gæster med sit fantastiske klaverspil og spillede bl. a. et »potpourri« over bekendte julemelodier paa sin egen mesterlige facon. Sjældent har Garner været bedre oplagt, og hans musikalske og stemningsfulde bidrag til julefesten blev da ogsaa skaaret paa en plade, der sikkert vil blive en »klassiker«.

Errolls straalende og fantasirige spil opvejer i højeste grad de tekniske mangler, der maatte forekomme ved en saadan privat, improviseret indspilning, hvor mikrofonen havde faaet et stænk af juleøl, og nisserne var talrige. At denne plade vil faa en ligesaa stor succes her, som den fik ved sin nylige fremkomst i USA er afgjort. Desuden varer pladen 10 minutter, og hvert minut er en oplevelse — en virkelig festlig plade!

**Den helt rigtige julegave
»Glade Jul« med Erroll Garner.**

N. Y. 126. New Sound, Lennie Tristano Quartet.
Parallel, Lennie Tristano Trio.

Trio: Lennie Tristano, piano, Billy Bauer, guitar, Arnold Fishkin, bass. Quartet: John LaPorta, clarinet, tilføjet.

To glimrende sider med øjeblikkets mest omdiskuterede musiker, Tristano, faderen til »New Sound«-stilen, der har vundet stort indpas saavel i Europa som i USA.

Faas hos forhandlerne. Pris incl. skat kr. 6.90

Her er  NEW YORK med en komplet lagerliste:

N. Y. 100 The man I love / It's the talk of the town
Coleman Hawkins.

N. Y. 101. Strange fruit / Fine and mellow

N. Y. 102 Lover come back to me
I cover the waterfront

N. Y. 105 I'll get by / On the sunny side of the street

N. Y. 106. I love my man / My old flame

N. Y. 113. As time goes by / Embraceable you
Billie Holiday.

N. Y. 103. Countless blues / I want a little girl

N. Y. 115. Way down yonder in New Orleans
Pagin' the Devil

Lester Young & his Kansas City Six.

N. Y. 107. Time on my hands
Johnny Hodges Trio.

Denne pladeside er faktisk langtspillende, idet den varer ca. 5 minutter. De tre store kunstnere brillierer i denne straalende indspilning af en af de gode gamle melodier.

Ghost of a chance

Illinois Jacquet & his boys.

Jacquet giver et glimrende studie i tenorsax hele pladen igennem. Optaget ved en jazzkoncert i New York 1945.

N. Y. 109. I can't believe that you're in love with me
Sweet and lovely

Teddy Wilson's Quintet med Flip Phillips.

Indspillet ved en jazzkoncert i New Yorks Town Hall juni 1945. Musikbladet *Metronome* beskrev denne koncert som en af alle tiders bedste, og givet er det, at Flip Phillips sjældent har spillet med saa enestaaende swing som ved denne lejlighed.

N. Y. 108. Carry me back to old Virginny
Save your sorrow

N. Y. 114. 'Taint me
I can't believe that you're in love with me
Eddie Heywood & his orchestra.

N. Y. 110. Am I blue / You're driving me crazy

N. Y. 111. How come you do me like you do do do
Muggsy Spanier's Dixieland Band.

Muggsy Spanier, cornet, Pee Wee Russell, clarinet, Vernon Brown, trombone, Nick Caiazza, tenorsax, Gene Schroeder, piano, Bob Haggart, bass, og George Wettling, drums.

Muggsy Spanier er en sjælden gæst paa plader herhjemme, men nu faar De ham i tre solide dixieland-numre, fuld af det drive, der kendetegner denne stil.

Bagsiden til 111 er:

Since my best girl turned me down

Pee Wee Russell's Dixieland Band.

Spanier, cornet, Pee Wee, clarinet, Vic Dickenson, trombone, Cliff Jackson, piano, Bob Casey, bass, og Joe Grauso, drums.

Pee Wee's særprægede klarinet spil er en oplevelse i sig selv. Snyder ikke Dem selv for denne straalende dixieland-plade.

N. Y. 112. I got rhythm / Sweet Lorraine
Stuff Smith Quartet.

N. Y. 117. A lick and a promise / The fighting cocks

N. Y. 118. Just you, just me / Yesterdays

N. Y. 119. How high the moon / The man I love

N. Y. 124. Great Christmas — Part I & II
(Silent night / Jingle Bells / White Christmas)

Erroll Garner.

Disse plader har særlig stor interesse for Garner's mange beundrere, idet optagelserne blev gjort, inden han blev berømt. Det drejer sig om privatoptagelser foretaget før han blev indfanget af grammofonselskaberne. Pladerne er nyligt udgivet i USA, hvor de har vakt sensation, og kritikken udtaler, at »her er Erroll med et maksimum af inspiration og komplet musikalsk frihed«.

N. Y. 120. Begin the Beguine
I cover the waterfront

Eddie Heywood & his orchestra.

New Yorks jazzkritikere placerede i 1944 denne plade blandt aarets bedste. Samtidigt blev den en af de mest solgte jazzplader i USA. Den liden jazzprægede melodi »Begin the Beguine« virker i denne sensationelle udgave forfriskende ny og inspireret. »I cover the waterfront« er et instrumentalt sidestykke til Billie Holidays vokal-version af samme nummer (paa New York 102).

Faas hos forhandlerne. Pris incl. skat kr. 6.90

FORNÆS BOGTR.



NEW YORK RECORDS

præsenterer:

EDDIE HEYWOOD

.... den straalende
amerikanske pianist



HANS MESTERVÆRK: **BEGIN THE BEGUINE**

N. Y. 120 **BEGIN THE BEGUINE**
I COVER THE WATERFRONT

En af de største succes-plader i Amerika
er endelig kommet til Danmark

Endvidere findes af Heywood's orkester:

N. Y. 108 **CARRY ME BACK TO OLD VIRGINNY**
SAVE YOUR SORROW

N. Y. 114. **'TAINT ME**
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Hør Amerikas bedste lille jazz-orkester paa disse enestaaende optagelser

NEW YORK RECORDS SØLVGADE 20, PALÆ 1902



NEW YORK RECORDS

Har De hørt
den strålende amerikanske
jazz-sangerinde

BILLIE HOLIDAY

N. Y. 101.

Strange Fruit / Fine and Mellow

Akkompagnement af Frankie Newton, trumpet, Tabs Smith, altsax, Kenneth Holland og Stanley Payne, tenorsax, Sonny White, piano, James Mc Lin, guitar, John Williams, bass, Eddie Dougherty, drums.

Af Billie Holiday findes endvidere:

- N. Y. 102. **Lover Come Back To Me**
I Cover The Waterfront
N. Y. 105. **On The Sunnyside of The Street**
I'll Get By
N. Y. 106. **I Love My Man / My Old Flame**
N. Y. 113. **As Time Goes By / Embraceable You**

NEW YORK RECORDS SØLVGADE 20, PALÆ 1902

JAZZparade March 1953

NEW YORK NYHEDER

N.Y. 126 New Sound / Parallel
LENNIE TRISTANO TRIO

N.Y. 129 I gotta right to sing the blues
All the things you are
BILLY KYLE TRIO

N.Y. 131 He's funny that way
How am I to know
BILLIE HOLIDAY

N.Y. 141 J. B. Jump
I cried for you
BRUCE HINKSON'S QUARTET

NEW YORK RECORDS, Sølvgade 20. PALÆ 1902 -- PALÆ 2524 y

JAZZparade April/May 1953

Timme Rosenkrantz reminiscing about NEW YORK RECORDS: "Efter i så mange år - siger og skriver otteogtyve - at have omgivet sig med plader, var det ganske naturligt, når man nåede en lidt mere sat alder, at man lavede sit eget pladefirma. Forbindelserne var jo knyttet i Amerika. Vellykkede jam sessions og koncerter var optagne og dertil kom, at man var i stand til at afslutte kontrakter med flere mindre amerikanske firmaer om distribution af deres jazzplader i Skandinavien.

Begyndelsen var svær, som al begyndelse. Det kneb naturligvis med at skaffe de nødvendige finanser, men også det lykkedes ved hjælp af en rar ældre broder, hvis kredit endnu ikke var ødelagt.

De første plader, man udsendte, var ikke altid lige runde, hullet var ikke altid i midten - vi kaldte dem lagkager, somme tider rugbrød; men efterhånden overvandt vi også disse produktionsvanskeligheder. Nu er NEW YORK-pladerne runde og sorte, og hullet er, hvor det skal være, de ligner ganske almindelige menneskeplader. Ved et heldigt tilfælde fik man også udvidet med etiketten "Karusell", hvorpå findes de allerfineste amerikanske jazzoptagelser fra "Jazz at the Philharmonic" med Oscar Peterson, Charlie Parker, Gene Krupa og mange andre humoren har man måttet lade ligge, man er en kold og kynisk forretningsmand men så ringer gudskelov telefonen, og der er en, der vil bestille plader. De skal bringes ud med det samme. Dette gør man også selv. Større er man da heller ikke blevet."

References/credits: NEW YORK RECORDS, Milt Gabler (USA), Per Møller Hansen, Bent Håndstad, JAZZparade, Tom Lord discography (USA), Mosaic Records (USA), Allan Rasmussen, Timme Rosenkrantz, Allan Stephensen, Henrik Wolsgaard-Iversen