

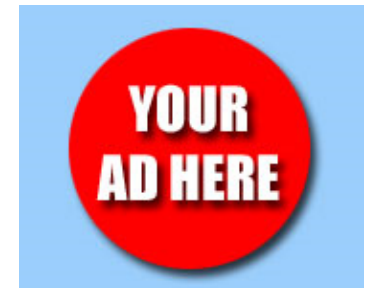


APRIL 2010 ISSUE

Columns ⊕ ⊕ ⊕

QUÉ PASA IN LA

By Rudy Mangual



José Luis Morán
La Rumba del Barrio
[Windows Media](#)
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3D Ritmo de Vida
Que Siga La Rumba



The 32nd Annual Playboy Jazz Festival is scheduled to take place on Saturday, June 12 and Sunday, June 13, 2010 at the landmark Hollywood Bowl in Los Angeles. As always, this stellar event will present a world class lineup of talent featuring the highly anticipated debuts of emerging young artists, celebrated jazz icons, and returning festival favorites. Among the headliners this year are The Chick Corea Freedom Band (with Roy Haynes, Christian McBride and Kenny Garrett); The Manhattan Transfer, and the return of Los Van Van from Cuba (pictured

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Somos Son

Bilongo

[Windows Media](#)
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The Estrada Brothers

Mr. Ray

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Manny Silvera

Bassed in America

[Windows Media](#)
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Bobby Matos

Cuchy Frito Man

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Chembo Corniel

Buena Gente

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Maña

Tranquilito

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Santiago Ceron

Besos de Hada

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**Johnny Polanco y Su
Conjunto Amistad**

El Gusto de Mi Salsa

above) the undisputed King of Cuban dance orchestras. Ten-time Grammy winner and festival favorite George Benson also returns for his sixth appearance at The Playboy Jazz Festival. Another festival favorite and local resident is multiple Grammy recipient bassist and musical Renaissance man, Marcus Miller. Making their festival debuts this year are: Jake Shimabukuro – recognized as one of the world's most exciting and innovating ukelele players and composer; "Trombone Shorty" Andrews – a 23 year-old trombonist/trumpeter who commands the stage with his amazing virtuosity; Naturally 7 – a one of a kind acapella group known for their "vocal play" style where each member of the group uses his voice to replicate the sound of a musical instrument; Salif Keita – pioneering singer/composer who has stayed on the cutting edge of Malian and world music for the past forty years; and last but never least, making their highly anticipated debut is the three-time Grammy-nominated group Tiempo Libre (pictured above) – bringing to the festival their rich traditions of Cuban music with a modern twist. Opening the festival on Saturday will be the El Dorado High School Jazz Band under the direction of Richard Watson and opening on Sunday the L.A. District High School Jazz Band under the direction of Tony White and J.B. Dyas.

The Annual Playboy Jazz Festival Free Community Concert Series held during the months of May and June throughout the greater Los Angeles area is as follows: Playboy Jazz in Beverly Hills at the Beverly Hills Civic Center Plaza on Sunday, May 2, at 3 p.m. featuring the Bill Cunliffe Septet, and Johnny Crawford and his Orchestra. Playboy Jazz at Warner Center Park (Warner Center Park, Lou Bredlow Pavilion, Woodland Hills) Sunday, June 6, at 4 p.m. featuring Sal Marquez and his Trio, Lao Tizer and his Band, and the Calabasas High School Band. Jazz on Film with Ebony Repertory Theatre at the Nate Holden Performing Arts Center in Los Angeles on Thursday, June 10, at 7:30 p.m.

(An evening of rare and often never-before-seen jazz footage and musical rarities hosted by noted jazz archivist Mark Cantor).



Happening around town:

Tributo a la Salsa Colombiana (Tribute to Colombian Salsa) on Saturday, April 17 at the Radisson Hotel LAX, featuring vocalist Alberto Barros. For more information, visit www.dimelolife.com.

Peruvian Master of "Festejo" Music Susana Baca will be performing at The Conga Room on Sunday, April 18th, Jorge Villamizar on Thursday, April 22nd, and Eddie Palmieri y La Perfecta on Thursday, April 29th. For tickets and reservations, visit www.congaroom.com
The 8th Annual Mi Son Cubano Festival will be held on Sunday, May 2nd at the Frank G. Bonelli Park in San Dimas featuring salsa singer Rey Ruiz and his Orchestra. For tickets and more

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Siempre Salsa All Stars

Salsa Para Siempre

[Windows Media
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information, call (714) 522-6208 or visit www.habanapromotions.com.

Albert Torres Productions Presents David Calzado y su Charanga Habanera on Friday, May 7th at The Sportsmen's Lodge in Studio City. For tickets and more information, visit www.alberttorrevents.com.

The American Legion Borinquen Post 508 will be hosting its Annual Mother's Day Salsa Dance on Saturday, May 8th at the American Legion Post 790 in West Covina. Headlining the event will be Johnny Polanco y su Conjunto Amistad and DJ Papo "El Salsero" Rodríguez. For tickets and more information, call (909) 633-9812.

The Annual L.A. Salsa Congress will be held May 27 -30, 2010 at the Radisson Hotel LAX. Musical headliners this year's include Johnny Polanco y su Conjunto Amistad (Thursday, May 27th), Ismael Miranda with Oscar Hernández and The L.A. Salsa All Stars (Friday, May 28th), Angel Melendez and The 911 Orchestra (Saturday, May 29th), and Orquesta Costazul (Sunday, May 30th). For tickets and more information, visit www.alberttorrevents.com.
Support your local artists and their venues, Peace



A BITE FROM THE APPLE

By Vicki Solá



Papo Ortega's Cubanósón (pictured above), billed as "New York's Cuban Orchestra," has released a second production, *Rumba Nueva*.

Three numbers were penned by band leader/pianist/lead singer Leonel "Papo" Ortega. *A Bailar con Cubanósón* is, according to Ortega, "the introductory song that provides listeners with a breakdown of the orchestra's instrumentation in a swinging montuno". *La Fiesta* is an open invitation to dancers and title track *Rumba Nueva* is, in Ortega's words, "an energetic son montuno with a flavor of 'rumba flamenca' style, with emphasis on the orchestra's percussion." *Cantamos a Puerto Rico* was written by Ortega's uncle, Sergio Sori, who composed the lyrics for two songs on Cubanósón's 2006 debut recording (*Recordando a Cuba*) – the title track and *Guajiro Soy*.

"While Cubanósón's forté is playing traditional Cuban music," says Ortega, "the Puerto Rican community has embraced our music as they have salsa. I wanted to honor my fellow Puerto Rican musicians, community and fans."

Cubanízate is a son montuno arranged (but never released) by the late Roberto Rodríguez, Sr. His son, Roberto Rodríguez Jr. – Ortega's musical director and lead trumpeter – has adapted it for Cubanósón. *Tributo a Rodríguez*, by the way, pays homage to Roberto Rodríguez, Sr., who performed and recorded with Ray Barretto and Orquesta Broadway. It features Roberto Rodríguez, Jr., who plays lead trumpet on 12 of the album's 13 selections.

Voulez-Vous Danser was written by Néstor Torres and incorporates a French-language chorus. Ortega, who loves the French language, recalls that the group's first CD included the track titled

Monsieur José, which told the story of a man faced with a language barrier, unable to communicate with his French girlfriend. In this second production, Ortega asks in French, "Would you like to dance with me? (Voulez-Vous Danser?)".

He also includes *Histoire D'un Amour* (a French version of the classic *Historia de un Amor*), as well as *On y Va Tous a Danser*, a French version of *La Fiesta*, as bonus tracks.

The arrangements were penned by Ortega, Manolo Albo, Omar A. Castaños, Roberto Rodríguez, Sr, Roberto Rodríguez, Jr., Luis Cruz, and Rey Roig. Onboard with Ortega and Rodríguez are José Leonardo Freire (trombone), Guido González (second trumpet), José "Junior" Rodríguez (tres), Willie Cintrón (bass), Jorge "Papaito" Sánchez (vocal harmony, chorus), Orlando "Niño" Espinosa (chorus), Luisito Quintero (percussion), Jaime Figueroa (chorus, bongó, cencerro), and Rosa Ortega (vocals).

Rumba Nueva is a "must-have" – wherever the laser hits, it sparkles!

DJ Jeff's "Hot Pick of the Month": Guaschara's *Influencias*.

DJ Jeff & DJ René's "Afro-Boricua Connection" Friday Night After-Work Parties have moved to El Morocco (145th St. & Broadway), with live bands every other week, including Conjunto Imagen (April 1st), Charanga América (April 16th), and Son Boricua (April 30th).

Laser luster with a Jersey connection... My friend Jim Spier sent me a CD recorded by a group from a Raleigh, North Carolina – Ramón "Chino" Casiano's Sajaso, whose release titled *Autumn Leaves* features a hot rendition of *Muñeca*. Two of Sajaso's players hail from the Garden State – leader/vocalist Casiano grew up in Hoboken and conguero Nelson Delgado is from Newark.

More laser luster... Mark Weinstein has released *Timbasa*. The former trombonist plays concert, alto, and bass flutes, and is joined by Axel Tosca Laugart (piano), Panagiotis Andreou (electric bass and vocals), Mauricio Herrera (trap drums and timbal), Ogduardo Díaz (bongó and batá), and Pedrito Martínez (congas, timbal, batá, and other percussion).

He writes in the liner notes that *Timbasa* is his "attempt to invigorate a 69 year-old body with the youthful energy of Cuba." He presents Miles Davis' *Milestones*, Wayne Shorter's *Footprints*, Herbie Hancock's *Watermelon Man*, Duke Ellington's *Caravan*, and Chucho Valdés' *A Ernesto*, in addition to Martínez title track and other in-house compositions.

On March 6th, **Zon del Barrio** opened (for the seventh time) for the New York Knicks, as they played the Jersey Nets on Latino Night at Madison Square Garden.

Annette A. Aguilar & Stringbeans' latest production, *The Day Waits for Nobody*, should be available by the time you read this. The band performs at the Nuyorican Poets Café on April 22nd.

Jessica Valiente's Latin jazz ensemble (Los Más Valientes) celebrates its 15th anniversary, performing at The Brecht Forum on April 22nd.

John Radanovich, who has covered the New York music scene for the Bergen Record and has

written about Latin music and other genres for Offbeat and Downbeat, is the author of "Wildman of Rhythm: The Life and Music of Benny Moré" (University Press of Florida), a biography of the legendary Cuban vocalist. The book contains interviews with Moré's family members and musicians, plus rare photos. More Information is available at www.wildmanofrhythm.com.

Timbalero and conguero **Michael Collazo**, Sr. passed away on March 1st. I had the pleasure of seeing him perform with Orquesta Broadway monthly during the six-and-a-half years I emceed at La Maganette. Collazo also worked with Tito Rodríguez, Vicentico Valdés, and Eddie Palmieri's La Perfecta. I extend my condolences to his family.
¡Hasta la próxima!



LB MUSIC UPDATE

By **Nelson Rodríguez**

Latin Jazz took a back seat in 2009 to salsa in terms of the total number of projects appearing in the market place, but Latin jazz releases were far superior in terms of content and vision. So far, during the first quarter of 2010, we have heard some amazing Latin jazz recordings and many more are due to be released prior to the summer season.

Bobby Carcassés (pictured above) has made an illustrious career by singing jazz (particularly scat) and playing the flugelhorn. He belongs to a rare breed, in terms of his musical accomplishments during his 50-year career. In fact, he recently released his wonderful 50th anniversary CD *De La Habana a Nueva York*, backed by a superb cast – Dafnis Prieto, Yosvany Terry, Osmany Paredes, Marvin Diz, Yunior Terry, Andrea Brachfeld, etc. They are collectively known as Afrojazz, the same name Carcassés used in 1989 when he originally recorded the tracks *Blues Guaguancó* and *Blues Para Chano*.



From the SF Bay Area comes drummer Paul van Wageningen, a West coast legend who has been on everyone's A-List for decades and has finally made his bandleading debut, in conjunction with his brother, bassist Marc van Wageningen. The VM Brothers' CD *Muziek* is a showcase for their talent that offers another view of how Latin jazz has evolved. Add awesome musicians like Wayne Wallace, Sheila E., Michael Spiro, Ray Obiedo. Dave K. Mathews, Peter Michael Escovedo and others to the loop, and you have another winner in the field for 2010.

Darwin Noguera, a promising Nicaraguan pianist based in Chicago, leads the Evolution Quintet (also composed of Víctor García, Daniel Pastor, Joshua Ramos and Greg Ward), whose CD "The Gardener" is sensational jazz recording.

Latin jazz comes in many forms and from all corners of the world. The German ensemble of **Muriel Anderson & Tierra Negra** unites the musical forces of guitarist Muriel Anderson with the duo of Raughi Ebert & Leo Henrichs to create flamenco heaven on their CD *New World Flamenco*.

Alex Díaz & Son de la Calle pay homage to the father of merengue-jazz, Mario Rivera, who played on their CD *Son de la Calle*, recorded in three parts (1990, 2008, and 2009). Mario Rivera recorded on the 1990 and 2008 tracks (with Miguel Zenón replacing him in 2009). Percussionist Díaz's previous CD, *The Be Bop Boogaloo Kings* – also devoted to merengue-jazz – was released in 2006.

Proving again that Latin jazz has endless boundaries, the Austrian pianist **Hamlet Fiorilli** and his band (Hamlet & His Latin Jazz Experience) present the CD *Descarumbiando*. This one truly blew me away, as I listened to the chemistry and artistry displayed by each of the musicians through the repertoire of Fiorilli originals.

The Curtis Brothers Quartet's debut CD "Blood-Spirit-Land-Water-Freedom" is just another fine example of how the Latin jazz genre can be approached in a refreshing manner, while delivering a different perspective. Pianist Zaccai Curtis is the blood of the quartet, with his brother Luques functioning as the group's spirit, drummer Richie Barshay as the land and conguero Reinaldo de Jesús as the water, via an emotional journey that encompasses many idioms.

Conguero **Samuel Torres'** second release, *Yaounde*, inspired by the emotional memories of his 2005 trip to Cameroon, as portrayed with the help of a fine ensemble of musicians, including the likes of Manuel Valera, Ralph Irizarry, Anat Cohen, Sofia Rei Koutsovitis, Michael Rodríguez, John Benítez and Ernesto Simpson.

Más Bajo is a salsa band whose members hail from France, Cuba and Chile. They were basically doing covers for ten years, up until 2007, when Cuban vocalist Raúl Hernández joined the band as its lead singer. Más Bajo's French salsa (with the taste of Cuba) is showcased on the CD "Pancho Illegal".

From Barcelona, Spain, comes **Bloque 53**, a group led by percussionist Joaquin Arteaga that offers hardcore salsa and Latin jazz, along with some fine vocal work delivered by Enso Verdú, Ernesto Paz, Diana Feria and Lenin Jiménez.

Based in the S.F. Bay Area, **Tito González y su Son de Cuba** demonstrate the richness of traditional Cuban son, combined with today's flavors, on the CD *Al Doblar la Esquina*, which was

recorded in Cuba by González, an instructor in the San Francisco Bay Area who plays an extraordinary tres guitar.

Orquesta Salsaborysón, led by flautist Alberto González, comes straight from Venezuela with the CD *Montuno a Barretto*, dedicated to the great conguero Ray Barretto. It includes a variety of Barreto's classic hits: Margie, Indestructible, *Quitate la Máscara*, *Vive y Vacila*, *Guararé* and many more. This one has been receiving huge worldwide coverage.

The bachata genre has had a long and rich history that I first recall with Víctor Víctor and Juan Luis Guerra, but the founding fathers, in my opinion, were Luis Segarra (one of the first pioneers), Anthony Santos, Frank Reyes, Bienvenido Rodríguez, Joe Vera and a few others that gave it that 'old school' feel. Today, the younger generation knows bachata through the commercial success of Aventura, Andy Andy, Monchy & Alexandra, etc, but there is a legion of other deserving acts that do not get the same mass exposure. One of the new deserving bands is **4ever** with their CD *Sex-Future-No Limits*, and the sensational hit *Más Que un Amigo*.

From Miami comes the funky Afro-Cuban sounds of **Palo**, featuring the lead vocals of Leslie Cartaya and Philbert Armenteros, along with tenor saxophonist Ed Calle, timbalero Raymer Olalde and bandleader/pianist Steve Roitstein. The CD *This is Afro-Cuban Funk* is another perfect example of the abundance of styles that can be incorporated into our musical culture.



DESDE BORINQUEN

Por Elmer González
Fotos @Julio Costoso

EL DÍA NACIONAL DE LA SALSA. Se trata de un ritual que comenzó hace 27 años. Miles de salseros apasionados se reúnen para bailar y festejar con los artistas que han marcado la trayectoria de esta forma de música. Es un culto a la clave, al guajeo, al vacilón y al baile. Es un acto de reafirmación cultural que los boricuas comparten con visitantes de otras latitudes. Así quedó demostrado, una vez más, el 21 de marzo con el gran



concierto que presentó la radioemisora Z93 en el Estadio Hiram Bithorn en San Juan.

Las festividades del año actual fueron dedicadas al compositor Johnny Ortiz, al empresario y promotor artístico Héctor Maisonave y a Ángel "Paleco" Córdova (el "band boy" del Gran Combo). El maratónico concierto se extendió durante nueve horas, a partir de la 1:00 P.M. La música comenzó con la orquesta Del Sur al Norte dirigida por el trompetista Julito Alvarado. Fue una apertura llena de energía y gratos sonidos que entusiasmó a los bailadores. La orquesta de Don Perigñón desplegó su elegancia sonora, repleta de afinque y de swing salsero. El Gran Combo encendió la tarima con su oferta habitual y revalidó una vez más, la predilección que goza entre los bailadores. Allí fue donde "los mulatos del sabor" estrenaron el tema "Sin salsa no hay paraíso", el cual sirve de título a su nueva producción discográfica.

La nostalgia ocupó su lugar a través de la presentación de Corporación Latina y La Zodiac, dos agrupaciones que fueron bastante populares entre los jóvenes salseros de la década de los setenta. Las composiciones de Johnny



Ortiz fueron los ingredientes del plato fuerte elaborado por la Orquesta Del Día Nacional (bajo la dirección de Louis García) que acompañó a los cantantes Pedro Brull, Ray de la Paz, Gilberto Santa Rosa, Yolanda Rivera y Luisito Carrión. Santa Rosa desplegó la propuesta vocal más destacada debido a la calidad de su improvisado fraseo. Se escucharon temas como "Lluvia de tu cielo", "No se compara", "Prefiero ser rumbero", "Catalina La O", "La raza latina" y "Mi negrita", entre otros. La velada finalizó con el cantante Luis Enrique interpretando su éxito "Yo no sé mañana".

Con cada edición de este concierto aumenta la lista de los nombres mencionados de artistas salseros ya desaparecidos. La emisora Z93 pone énfasis en una rotación musical de "oldies" dentro de un reciclaje continuo de "salsa vieja" que no le permite a los oyentes conocer a orquestas y artistas que cultivan la salsa en otros países. El oyente promedio no conoce más allá de lo que se ha hecho en Borinquen y en Nueva York.

Creo que la salsa en Puerto Rico debe oxigenarse y conectarse con el resto del mundo. Ya la salsa no es una cosa exclusiva de esta isla. El concierto del Día Nacional de la Salsa debería convertirse



en un evento internacional al que puedan concurrir orquestas norteamericanas, tales como La Excelencia y Johnny Polanco & Conjunto Amistad, así como una cantera de buenas agrupaciones provenientes de Venezuela y Colombia (El grupo caraqueño Bailatino, por ejemplo, podría causar gran sensación). Y en lo que se refiere a Puerto Rico, ya es hora de darle una oportunidad a Truco y Zaperoko, una agrupación renombrada por su combinación de la rumba y la plena. Es hora de abrirnos al mundo, antes de que se nos agoten todos los "maestros" que dedicaron sus vidas al género salsero en años pretéritos.



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