

[Home](#) | [Features](#) | [Columns](#) | [Hit Parades](#) | [Reviews](#) | [Calendar](#) | [News](#) | [LB Style](#) | [Contacts](#) | [Shopping](#) | [E-Back Issues](#)



Reviews

MAY 2012 ISSUE

Like

619 likes. [Sign Up](#) to see what your friends like.

MAY PICK OF THE MONTH

RUMBEROS DEL CALLEJÓN

Construyendo (C & C Padron)

The Caracas, Venezuela-based salsa ensemble Rumberos del Callejón release their second production "Construyendo" recorded in Caracas, New York City and Puerto Rico. Produced and directed by timbalero Carlitos Padrón, Los Rumberos del Callejón are in the zone throughout most of this recording sharing the musical duties with New York City-based salsa musicians, as well as Puerto Rican compadres. The list of invited guests encompasses several dozen top-caliber players from the salsa world, including Isidro Infante and Alberto Crespo (piano), Jose Tavares and Ruben Rodriguez (bass), Roberto Quintero, Erick Velez, and Celso Clemente (percussion), Pablo Santaella (trombone), and vocalists Frankie Morales and Marcial Isturiz, among many others. Arrangement credits primarily belong to Alberto Crespo, Joel Uriola, Ramón Sánchez and Nelson Jaime. The band is fronted by soneros Rodrigo Mendoza, Mariana Guevara, and Osvaldo Roman. A collection of 12 scores of mostly original compositions mixed with classics such as "Avisale a Mi Contrario" (Tito Rodriguez) and the Sonny Bravo score "Nena, Asi No Se Vale" make this CD an excellent salsa danceable and listening production. Topping my favorite tracks are "Somos Rumberos del Callejón," "Mi Religion," and "Avisale a mi Contrario." —*Rudy Mangual*



Bloque 53

Cogelo Ahi

[Windows Media Quicktime](#)

Chico Álvarez

El Indio Caonabo

[Windows Media Quicktime](#)

Bio Ritmo

La Muralla

MAY REVIEWS

Streaming Music

Louie Cruz Beltran
Paint the Rhythm
Windows Media
Quicktime

Cintron Band Live
Human Nature
Windows Media
Quicktime

Vanelis
Como Lo Extraño
Windows Media
Quicktime

Nayibe
Borinquen
Windows Media
Quicktime

Luis González
Spain
Windows Media
Quicktime

Rolando Sanchez
Vamonos De Fiesta
Windows Media
Quicktime

Steve Pouchie
Watch Ur Wallet
Windows Media
Quicktime

Somos Son
Bilongo

QUETZAL

Imaginaries

(Smithsonian Folkways)

East Los Angeles Chicano group Quetzal delivers its fifth release and first for the Smithsonian Folkways Recordings label titled "Imaginaries." Founded by guitarist Quetzal Flores, the group is inspired primarily by the traditional son jarocho music of Veracruz, Mexico, while enhanced by urban influences of rock, R&B, and Latin American rhythms. Fronted by the phenomenal talents and bilingual vocals of Martha González, Quetzal embodies the daily struggles of Chicano youth and their kindred spirits coping with life in the City of Angels. Through storytelling compositions, the six-member core group creates music that touches on the social, cultural, and political issues affecting all ethnicities living in Southern California. The selections travel from Veracruz to the Caribbean and through the urban jungles of "El Norte," with funky grooves, brilliant vocals and choruses, and sizzling Latin American rhythms, embodied with profound musical eloquence. Completing the Quetzal experience are Gabriel González (vocals), Tylana Enomoto, Rocio Marrón and Tonantzin Flores-Ramirez (violins), Juan Pérez (bass), Andy Mendoza (drums), and Quincy McCrary (keyboards). Highlighting this production are the selections "Imaginaries," "Luz y Miel," and "Tragafuegos." A 40-page bilingual booklet with extensive liner notes completes the production. —*Rudy Mangual*



YOSVANY TERRY

Today's Opinion

(Criss Cross Jazz)

This second outing as a leader for saxophonist/composer Yosvany Terry finds him in the company of old friends, including his brother Yuniory Terry (bass), Osmany Paredes (piano), Obed Calvaire (drums), Michael Rodriguez (trumpet), and Pedro Martinez (percussions/vocals). Terry continues to redefine his musical palette with a distinctive personal vision of how music should be played and conveyed to the listeners. Perhaps more in sync with the straight-ahead jazz modalities and tendencies of today's jazz players, Terry always calls on his Afro-Cuban poly-rhythms to enhance his scores while adding that extra dimension to his music. He features seven original compositions in this new production, plus one by his brother Yuniory. Terry's masterful chekeré playing is also present here, a talent he acquired from his father Eladio Terry "Don Pancho" (Cuba's leading chekeré player). Piano virtuoso Gonzalo Rubalcaba is Terry's guest artist featured on the selection "Son Contemporaneo." Other favorites in this recording include the opening track "Summer Relief," "Harlem Matinee," and "Another Vision of Oji." —*Rudy Mangual*



**Windows Media
Quicktime**

The Estrada Brothers
Mr. Ray
**Windows Media
Quicktime**

Manny Silvera
Bassed in America
**Windows Media
Quicktime**

APRIL PICK OF THE MONTH

BLOQUE 53 Tumba Puchunga (Bloque 53)

This third outing by the Barcelona, Spain-based salsa band finds the multi-national ensemble of Venezuelan, Colombian, Cuban, and Catalanian musicians at the peak of their game. A total of 15 scores (mostly original) showcase the talents of the band's powerful and versatile front-line of three lead singers (Yadira Ferrer, Freddy Ramos and Damián Alonso), while the vibraphone-propelled ensemble of accompanying musicians swings non-stop, moving seamlessly from one track to another through refreshingly tasteful grooves, but this is much more than just a cascade of deep and palpable sounds, it's the distinctive musical language of one of the main up-and-coming salsa bands from Europe. Accentuating Bloque 53's sound in this new recording is the potent trombone section of "Tromboranga" –another Barcelona-based salsa band also making noise these days in the European arena– via the talents of Vladimir Peña and Tom Johnson. Led by percussionist/composer Joaquín "Waco" Arteaga (from Caracas, Venezuela), Bloque 53 continues to refine its sound, gathering strength and momentum from one production to another. Barcelona native Marcel Pascual plays the vibes for Bloque 53, giving the band its major signature sound.



Standout tracks in this recording include the title track "Tumba Puchunga" (a soulful ditty framed by trombones and tasty vibes), the opener "Cógelo Ahí" (a dance-friendly gem), "Conciencia" (a delightful son montuno that exhibits the vocal talents of Freddy Ramos), and "Me Alborotas" (featuring the playful vocals of Yadira Ferrer). Bassist Simón Delgado handled most of the arrangements, while Joaquin Arteaga penned most of the original scores.

—*Rudy Mangual*

APRIL REVIEWS

JAVIER ARROYO & SALSA NIGHT BAND La Cadena Se Rompió (SN Productions)

Javier Arroyo llega a la cumbre de su existencia como cantante con este álbum variado. Entre sus diez temas, además de los típicos sones, nos encontramos con una plena, un bolero, otro bolero que ya no es bolero, y ciertas composiciones con toques



de jazz latino y coros “rapeados”. El número que sirve de título al disco nos hace recordar esa buena salsa de Nueva York de la década de los ‘70s, mientras que “Plena a Mi Gente” es un tradicional tema plenero con una introducción jazzeada aportada por el saxo, el bajo, y el cuatro amplificado.



“Nuestro Juramento” es un concepto innovador donde Arroyo ha tomado el consagrado bolero compuesto por el prolífico puertorriqueño Benito de Jesús (y luego popularizado en 1956 por el gran cantante ecuatoriano Julio Jaramillo) y lo ha salsificado. Quizás los puristas y devotos al culto del “Ruseñor de América” lo encuentren curioso, pero esta versión salsera funciona porque Arroyo, con sus propios arreglos y coros, logra hacer suya esta canción.

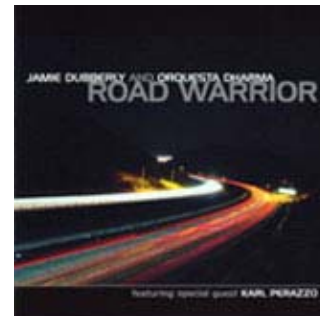
Por otra parte, Arroyo enciende el número titulado “Temes” con una profusión de trombones y trompetas que llegan hasta la escala final y lo dejan a uno embriagado con su sensual rítmica de bolero-balada. Con el último track, “Puerto Rico”, Arroyo brinda un homenaje a su tierra natal que ha conseguido escalar el cuarto puesto en los charts latinos de Nueva York, sellando así su éxito como solista, respaldado por su Salsa Night Band. “La Cadena se Rompió” es una obra solida de la cual Arroyo y todos sus acompañantes pueden sentirse orgullosos.

—Primavera C. Garrido

JAMIE DUBBERLY AND ORQUESTA DHARMA

Road Warrior (Higher Truth)

The Northern California-based trombonist/composer/arranger /educator Jamie Dubberly displays good vibes via the up-tempo ambiance and brilliantly tight arrangements of “Road Warrior,” his debut as bandleader and record producer. Featuring some of San Francisco’s top rhythm players (percussionists Carlos Caro, Omar Ledezma, Jr., Silvestre Martínez, Brian Andrés, and Mario Flores; pianists Christian Tumalan and Andy Nevala; bassists Sam Bevan and Fred Randolph). Orquesta Dharma sets the mood for its somewhat unorthodox wind section, comprised of trombone (Dubberly), tenor sax (Pete Cornell), and baritone sax (Charlie Gurke and Darren Smith) with the occasional flute from Cornell.



The combination is amazing, producing a distinctively refreshing and powerful sound, which rejuvenates some of the Latin jazz classics. The original scores (including five penned by Dubberly) range from an intense 6/8 minor blues to a sensual bolero to a sizzling soulful chachachá, but always exhibit a unique sound. World-renowned percussionist Karl Perazzo (of Santana fame) appears on two of the tracks, and another special guest, flutist Ramon Garcia, is featured on the fiery version of the Eddie Palmieri’s “Vámonos Pa’l Monte.” Other favorites include the title track (“Road Warrior”), “Elsa’s Blues,” and “The Slowdown.” —Rudy Mangual

Alfredo Rodríguez

Sounds of Space (Mack Avenue)

La música es una de las pocas cosas que la dinastía castrista no ha logrado destruir completamente en la mayor de las Antillas. Y cuando se habla de la música cubana, hay que hablar particularmente de las nuevas generaciones de pianistas criollos, entre los cuales sobresalen ciertos “monstruos” del teclado que residen an ambos lados de la Cortina de Bagazo, tales como Roberto Fonseca, Osmany Paredes, Elio Villafranca, David Alfaro y Alfredo Rodríguez, el último de los cuales radica ahora en California y ha lanzado al mercado su debut discográfico, coproducido por su legendario padrino Quincy Jones, a quien dedica precisamente el primero de sus once temas originales, apropiadamente titulado “Qbafrica” y fundamentado en una mezcla vigorosa y dinámica de jazz vanguardista con elementos cubanos, brasileños y africanos (tal título hace referencia precisamente a Quincy, quien fue apodado con la consonante “Q” por Frank Sinatra y “se ha dedicado por muchos años a abogar por esta noción de unidad cultural a nivel global”, según afirma Rodríguez). La segunda composición (“Sueño de Paseo”) evoca una consoladora y dulcificante caminata habanera, la cual contrasta con la energía frenética de “Silence”, el enigmático homenaje a Ernesto Lecuona denominado “¿Y Bailaría la Negra?”, el tributo a Bud Powell titulado “Cu-Bop” (“Se trata de mi idea referente a cómo hubiese sonado el bebop en Cuba si Powell hubiese nacido ahí”, afirma Rodríguez) o la inicial y conmovedora cadencia de habanera del “title track”, cuyo mero título (“Sounds of Space”) hace referencia precisamente a la siguiente declaración de José Martí, Apostol de la Independencia Cubana: “Lo verdadero es lo que no termina y la música está perpetuamente palpitando en el espacio”. Rodríguez cuenta con el respaldo admirable del clarinetista/saxofonista Ernesto Vega, los bajistas Gastón Joya o Peter Slavov, y los bateristas/percusionistas Micheal Olivera o Francisco Mela, además de la participación (en “Fog”, la última selección del disco) del santificado Cuarteto Santa Cecilia (flauta, oboe, corno francés y fagot). Aunque el título del debut en solitario de Rodríguez (vástago del epónimo cantante cubano) puede evocar imágenes extraterrestres de “ciencia ficción”, se trata realmente de una aventura mucho más personal que se deriva, según indica el propio Rodríguez, “de los espacios circundantes... de la gente, los lugares y los sonidos que me han rodeado y que me han transformado en lo que soy”. —*Luis Tamargo*



LUIS DISLA The Prophecy (Luis Disla Music)

With a résumé that contains over 250 recordings and/or performances with a multitude of luminaries (including Celia Cruz, Tito Puente, Víctor Manuelle, Mongo Santamaría, Juan Luis Guerra, Cachao, Carlos Santana and Rey Ruiz) the Grammy-nominated saxophonist/flutist/producer/arranger/composer



/educator Luis Disla finally delivers his debut solo production, “The Prophecy”, in which he displays his abundant musical talents, playing tenor, soprano and baritone saxes, and arranging and scoring most of the tracks. The selections vary from funky Latin jazz compositions to smooth jazz tunes, and feature a cast of seasoned heavy-hitters such as Jorge Luis Sosa (keyboards), Leo Quintero (guitar), Abrahám Laboriel (bass), Alex Acuña (percussion), Steve Gadd (drums), Richard Bravo (percussion), Jorge Dobal (trombone), and Julio Díaz (trumpet). Special guests in the recording include the likes of vocalist Paul Hoyle, Nestor Torres and Naima Disla (flutes), and Tito Puente, Jr. (timbal). Standouts include the tracks “Down for the Count,” “Naima’s Way” and the title track (“The Prophecy”). —*Rudy Mangual*

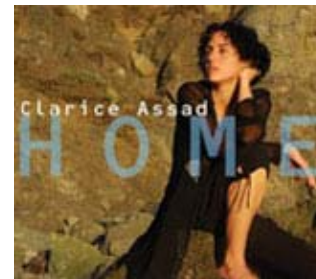


CLARICE ASSAD

Home

(Adventure Music)

Sentí gran regocijo al escuchar el debut en solitario de la inimitable pianista/arreglista/compositora/vocalista brasileña Clarice Assad. Digo esto porque la mayor parte de las grabaciones de música popular brasileña (o de jazz brasileño) que he recibido en años recientes no se atreven a trascender los confines estilísticos previamente establecidos. Afortunadamente, Clarice Assad se burla de las reglas del juego en su primer disco para el sello Adventure Music, en complicidad con un par de percusionistas ingeniosos con nombres exóticos y arsenales transatlánticos: Keita Ogawa (pandeiro, bombo legüero, repique, tamborim, agogo, etc) y Yousif Scheronick (cajón, dumbek, riq, caxixi, djembe, tan-tan, badhran, etc.)



Encabezado por la polifacética Clarice (hija de Sergio, sobrina de Odair y prima de Badi Assad), el susodicho trio explora la reserva musical brasileña de una forma totalmente novedosa mediante un repertorio que consiste mayormente de refrescantes arreglos de estándares elaborados por renombrados autores brasileños (Caetano Veloso, Tom Jobim, Gilberto Gil, Dori Caymmi, Ary Barroso, etc.), aunque también encontramos tres creativas composiciones de Clarice, quien logra combinar sensiblemente las tradiciones musicales de su país natal con elementos de pop, influencias clásicas, referencias jazzísticas y nociones provenientes de las Antillas y el Medio Oriente, entre otras cosas. Mi selección preferida es el popurrí titulado “For Elis”, un homenaje póstumo a la legendaria Elis Regina que se caracteriza por su complejidad rítmica y brillantez armónica.

Considerando sus vocalizaciones carismáticas, composiciones extraordinarias, arreglos audaces, refinada acometida pianística e incuestionable legado genético (a pesar de no aparecer aquí como guitarrista), puedo predecir que vamos a escuchar su nombre y apellido con gran frecuencia de ahora en adelante. —*Luis Tamargo*.

BATIDA

Batida

(Soundway)

“Batida” (meaning milk shake in Portuguese) is the brainchild debut project of Angolan/Portuguese DJ Mpula, aka Pedro Coquenão. Blending samples of 1970s Angolan tracks with modern electronic dance sequences and effects, he creates a fresh rhythmic soundscape for today’s Afro-world music aficionados. But the music is only the starting point. The complete “Batida” concept features the visual combination of live dancers, percussionists, large screen graphics and videos, etc., with the objective of encompassing both political and social commentary, but always bringing it back to the dance floor. Whereas most “kuduro” (Angolan electronic music) has no link with Angola’s musical heritage, it is deeply engrained in Batida’s music. The CD version features the bonus track “Tribalismo,” while the LP version comes with free MP3 download of the album. Featured DJs and MCs include MCK, Circuito Feixado, Ikonoklasta, Beat Laden, Quem Me Rusgou, Ngongo, and Bob da Rage Sense. Topping my favorite tracks are “Pronto Pra Batida,” “Bazuka” and “Tribalismo.” —*Rudy Mangual*



[Home](#) | [Features](#) | [Columns](#) | [Hit Parades](#) | [Reviews](#) | [Calendar](#) | [News](#) | [LB Style](#) | [Contacts](#) | [Shopping](#) | [E-Back Issues](#)

© 2000-2012, Latin Beat Magazine, All Rights Reserved