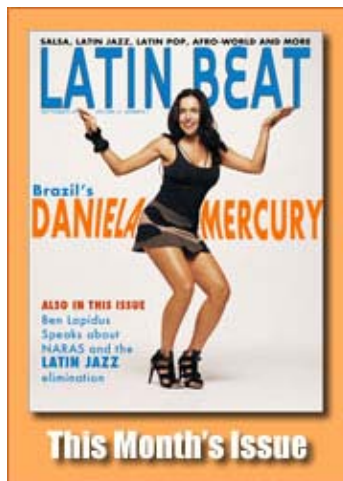




[Home](#) | [Features](#) | [Columns](#) | [Hit Parades](#) | [Reviews](#) | [Calendar](#) | [News](#) | [Contacts](#) | [Shopping](#) | [E-Back Issues](#)



## Reviews ⊕⊕⊕

SEPTEMBER 2011 ISSUE

PICK OF THE MONTH

JESSY J

Hot Sauce

(Heads Up International)

More than just another pretty face, Jessy J is a talented reed-player/vocalist/composer who has worked with Michael Bubl , the Temptations, Jessica Simpson, Seal, Michael Bolton and Mexico's pop diva, Gloria Trevi.

*Hot Sauce* is her third production as a leader and it finds the Oregon-born, California-raised (of Mexican heritage) in the company of some veteran jazz heads, including Joe Sample and Gregg Karukas (keyboards), Paul Brown and Ray Parker Jr. (guitars), and drummer Harvey Mason, for starters. Eight scores penned by Jessy J, plus audacious new arrangements of Duke Ellington's classic *In a Sentimental Mood*, and Francis Anthony White's pop hit *Leave Right Now*, combine jazz modalities and funky rhythms marinated in a succulent Latin hot sauce. Produced by hit maker Paul Brown, the disc spotlights Jessy's modish vocals and lush, sultry saxophone playing (on the tenor and soprano as well as the flute). She opens the party with her selection *Remember the Night* (a seductive funky jam with a club vibe). On the tracks *Rio Grande*, and *Hot Sauce*, Jessy embraces her Latin heritage, while capturing a Brazilian mood on the selection *We Kissed*. The closer, *Last Night* just like the opener, is another club jam tune, this time featuring Joe Sample on the Hammond B3 as well as on the piano and Ray Parker Jr. on the guitar. This song leaves the listener wanting more.... —*Rudy Mangual*



**Cintron Band Live**  
Human Nature  
**Windows Media**  
**Quicktime**

**Vanelis**  
Como Lo Extra o  
**Windows Media**  
**Quicktime**

**Nayibe**  
Borinquen

REVIEWS

**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  
**Windows Media  
Quicktime**

---

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

---

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

---

**Bobby Matos**  
Cuchy Frito Man  
**Windows Media  
Quicktime**

---

**JERRY GONZÁLEZ**  
**Jerry González y El Comando De La Clave**  
**(Sunnyside)**

A New Yorker from Ft. Apache, The Bronx, Jerry González is a rare and original musician, one of the main creative voices of today's jazz world. Based in Madrid since 2000, González has continued to create brilliant music, blending his Caribbean roots with his love for jazz and new passion for flamenco music.

This production finds the veteran multi-instrumentalist in the good company of Javier Massó "Caramelo" (piano), Alain Pérez (bass), and Kiki Ferrer (drums). Guest artists include Diego "El Cigala" (vocals) and Israel Suarez "Piraña" (cajón) featured on the classic selection *Avísale a Mi Contrario*. The repertoire shifts from fiery rumbas to melancholic jazzy scores, revealing a gentle side of the genius of Jerry González. Standouts include the opener *Some Day My Prints Will Come*, *Resolution*, and *Obsesion*. —Rudy Mangual



**FAY ROBERTS Y SU ORQUESTA CHARANGO**  
**Lo Que Quiero Es Charangoa**  
**(Charangoa.com)**

Los Angeles-born bandleader/flutist Fay Roberts releases her sophomore self-produced production *Lo Que Quiero Es Charangoa*. As leader of Orquesta Charangoa, she has kept the tradition of Cuban charanga alive and well in the City of Angels. Mentored by the late legendary Cuban flutist/composer Richard Egües (of Orquesta Aragón fame), Roberts delivers danceable and sophisticated music, full of the sweetness and elegance characteristic to the charanga tradition. Propelled by Roberts' magical lead on flute, in conjunction with the violins and a rhythm section comprised of piano, bass and percussions, plus vocals, Charangoa swings to classics such as *Danzonete*, *Sombrero de Yarey*, and *Oye Como Va*, as well as original scores including the title track *Lo Que Quiero es Charangoa* (composed and arranged by pianist Fermín Sifontes), *Qué Viva La Charanga*, and *Son Montuneando* (composed by Johnny Crespo and Matt Amper). Special guest vocalists on this recording include Adonis Puentes, Johnny Crespo, James Zavaleta, and Gonzalo Chomat. The surprise of the recording is a version of the Lady Gaga mega-hit *Just Dance*, reinterpreted as a chachachá. —Rudy Mangual



**SAMMY FIGUEROA AND HIS LATIN JAZZ EXPLOSION**  
**Urban Nature**  
**(Senator)**

**Chembo Corniel**  
Buena Gente  
**Windows Media**  
**Quicktime**

---

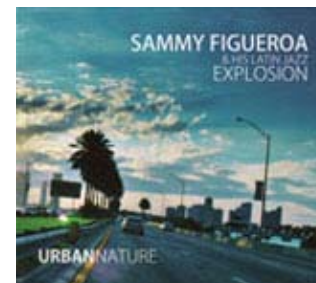
**Maña**  
Tranquilito  
**Windows Media**  
**Quicktime**

---

**Johnny Polanco y Su**  
**Conjunto Amistad**  
El Gusto de Mi Salsa  
**Windows Media**  
**Quicktime**

---

Described in Paquito D'Rivera's autobiography ("My Sax Life," Northwestern University Press, 2005) as "a phenomenal New York-born percussionist, half Puerto Rican and half Cuban, and entirely and impetuously demented," Sammy Figueroa once became one of the Big Apple's most sought-after studio percussionists but eventually grew tired of the inclement snow and moved to subtropical South Florida, where he has recorded three albums so far as leader of his own sextet (Latin Jazz Explosion), including the most recent one, appropriately titled *Urban Nature*.



With the exception of a couple of tracks, the repertoire is comprised of original tunes written by a couple of his Venezuelan sidemen: The splendid pianist Silvano Monasterios and the impressive acoustic bassist Gabriel Vivas, both of whom manage to establish a vibrant interaction with Figueroa and the additional bandmates -saxophonist John Michalak, trumpeter Alexander Pope Norris, and drummer Nomar Negrón. One must also acknowledge the contributions of three special guests: saxophonist Ed Calle, pianist Mike Orta, and percussionist José Gregorio Hernández.

The sextet's third recording offers an elegant blend of joyous Cuban/Caribbean rhythms and refined jazz harmonies, from the title track's contagious chachachá structure (penned by Vivas) to the enchanting 7/8 meter of Monasterios' 7-minute original titled *7th Door on Your Left*.

From a percussive perspective, the seasoned bandleader always manages to expressively hold the music in its right place. Which explains why Sonny Rollins once felt compelled to declare that "there is no better percussionist than Sammy Figueroa". —*Luis Tamargo*

## **QUETZAL GUERRERO** **Coiza Boa** **(Quetzal Guerrero)**

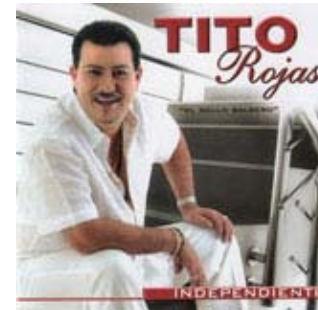
A multi-instrumentalist/composer/vocalist of Mexican-Brazilian origin, Quetzal Guerrero presents his second release, *Coiza Boa* (which translates to *Good Thing* in English), showcasing the talents of this Arizona native who is currently based in Los Angeles, California. A classically trained musician, Quetzal elaborates a tasty gumbo of rhythms and styles from all the Americas, consisting mostly of original scores sung in English and Portuguese. The selections vary from Latin soul-infused ditties, to jazz, funk, samba, bossa, reggae and afrobeat explorations, all endowed with fresh arrangements. Featured on all lead vocals, guitars, violin, and some percussion, Quetzal is accompanied by co-producer/bassist André de Santanna, Bryan Velasco (piano/keyboards), Kevin Moore II (drums), Leo Costa and Alberto López (percussion). Favorites include the title track *Coiza Boa*, *Louco*, and *Everything*. —*Rudy Mangual*



**TITO ROJAS**  
**Independiente**  
**(TR Records)**

Veteran salsa singer Tito Rojas, alias "El Gallo Salsero" (The Salsa Rooster), is one of the last standing bad boys of the salsa movement of the past decades. Always a crowd-pleaser and great entertainer, El Gallo offers his latest recording, titled *Independiente* (Independent). It marks the genesis of his recording label (Tito Rojas Records), thus joining the current trend of today's self-produced contingent of Latin artists. Sounding better than ever, vocally, and backed by an excellent band under the musical direction of master-percussionist Celso "El Nagüe" Clemente, El Gallo delivers seven salsa tracks and one ballad version of Ricky Martínez's *Maldito y Bendito Amor*, performed here as a duet with guest vocalist India. I personally favor the salsa version over the ballad interpretation of this score. Brilliant arrangements by Ernesto "Tito" Rivera, Tommy Villariny, Carlos "Cuto" Soto, and Ramón Sánchez serve to enrich the entire recording. *Ese No Soy Yo, No Me Digas No*, and *La Fórmula del Amor* top the favorites from this new production.

—Rudy Mangual



**GRUPO FALSO BAIANO**  
**Simplicidades—Live At Yoshi's**  
**(Massaroca Records)**

En su debut discográfico, "Viajando: Choro é Jazz" (2009), el cuarteto Falso Baiano hizo hincapié en la fusión (no siempre satisfactoria) del choro brasileño y el jazz estadounidense. Reforzado en esta segunda oferta con un par de notables invitados (el multiinstrumentalista Jovino Santos Neto y el percusionista Brian Rice), el grupo californiano se extiende también estilísticamente al incorporar ciertas formas nordestinas a su predominante repertorio de choros (o estándares brasileños influenciados por el choro). De hecho, el nuevo disco incluye tres temas originales de Santos Neto (el baião "Feira Livre", el forró "Kenny é Voc&#7871;" y la balada "Rosa Cigana"), dos composiciones del maravilloso albino apodado Sivuca ("Deixa o Breque" y "Forró na Penha") y un par de "clásicos" del choro atribuidos al venerable Jacob do Bandolim ("Simplicidade" y "Doce de Côco"), entre otras cosas.



Aunque cada uno de ellos descubrió el choro a través de una ruta diferente, tal parece que el amor al jazz constituye el factor común denominador entre los "falsos baianos" que integran este cuarteto ubicado en otra renombrada bahía, la bahía de San Francisco: Zack Pitt-Smith (saxofones y flauta), Brian Morán (guitarra de 7 cuerdas), Jesse Appelman (mandolina) y Ami

Molinelli (percusión brasileña). Y que yo sepa, se trata del único grupo radicado al norte de Brasil que se ha dedicado, con funcionamiento activo y permanente, a la difusión del choro.  
—Luis Tamargo

**REY RUIZ**  
**Mis Preferidas**  
**(Luna Negra)**

Miami, Florida-based Cuban salsa singer/composer Rey Ruiz's most recent CD *Mis Preferidas* is a compilation of his favorite interpretations from the 15-year professional career he has enjoyed as a salsa recording artist. A total of ten tracks, including two self-penned scores by Ruiz (*Mentiras*, and *Ya Ves Quién Soy*) and a third track *Me Equivoqué* (co-written by Aymée Nuviola and Rey Ruiz) head the list of songs chosen by this charismatic "salsa romantic" interpreter. Other favorites include the Tony Medina composition *Por Amarte Así* and *No Existe un Lugar* (composed by Pedro Azael). —Rudy Mangual



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

© 2000-2011, Latin Beat Magazine, All Rights Reserved