

Mp3 Carlos Barbosa-lima - Siboney

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Acoustic guitar / instrumental Latin Jazz from the Golden Age of Latin Music (1930's - 50's) in highly virtuosic new arrangements 20 MP3 Songs JAZZ: Latin Jazz, LATIN: Brazilian Jazz Details: One of the most adventurous and versatile acoustic guitarists in the world for almost four decades, Carlos Barbosa-Lima studied with Isaias Savio and the legendary Andrs Segovia. Since his U.S. debut in 1967, he has enjoyed a global concert career marked by numerous distinguished recordings. On Siboney, he celebrates the "Golden Age" of Latin popular music, from the 1930's through 50's, in acoustic guitar solo and small group arrangements. The magic of this first recorded collaboration between Carlos and legendary Jazz bassist Eddie Gomez is perhaps best exemplified by their irresistible take on the famous Perez Prado original Mambo # 5 and their high energy, lightning speed take on the exciting Brazilian samba Tico Tico, both with concentrated, spectacularly virtuosic bass solos by Eddie Gomez. Central composer in this repertoire is undoubtedly Ernesto Lecuona, Cuba's famous bandleader, songwriter, and pianist. His Siboney here receives a sensuous, deeply atmospheric workout, accented by soft percussive effects on the guitar. The other Lecuona hit songs on this recording are Siempre En Mi Corazon, La Comparsa, Maria La O, Danza Negra and Danza Lucumi, all in masterful, idiomatic new solo guitar arrangements by Carlos Barbosa-Lima. Rafael Hernandez, Lecuona's contemporary, was the most successful and prolific songwriter of the time from Puerto Rico. His vast influence on the musical life of Mexico, Cuba, the Dominican Republic, and his native Puerto Rico cannot be overestimated. Two of his hit songs are included here: Lamento Borincano, arguably the national anthem of Puerto Rico, portrays the loneliness and suffering of the young composer away from his homeland, in a time of racial prejudices in the completely Anglo - dominant society of New York City in the 1920's. . Cachita appears in a rapid-fire guitar / percussion arrangement, crossing from "salsa" to "samba" to "montuno" rhythms, with a brilliant solo by Pepe Torres on bongos. El Cumbancherito by noted Puerto Rican composer Ernesto Cordero. It is based on Hernandez' rumba "El Cumbanchero", featuring some lively rhythmic call and response effects between guitar and bongos, surrounding a slow, introspective, almost bluesy middle section for solo guitar. El Viento, by Cesar Almodovar, is a beautiful romantic bolero, arranged in a deeply

evocative, impressionistic style - where a freely rhapsodic introduction is followed by a more contrapuntal and rhythmic development. Leo Brouwer, Cuba's dominant living composer of the second half of the 20th century has been internationally acclaimed for his phenomenal command of Classical, film music and guitar music genres. A close friend of Carlos Barbosa-Lima, he contributes distinctly personal guitar solo arrangements of two famous popular Cuban ballads Ojos Brujos and Drume Negrita. Another highlight is the deftly swinging Perdido, an early staple of the Duke Ellington Orchestra. This arrangement projects a jazz trio flavor in its solo guitar version, often with "walking-bass" lines. Guantanamera, one of Cuba's most instantly recognizable traditionals, here receives a stunning, richly voiced Barbosa-Lima arrangement which employs the subtle use of guitar overtone harmonics. Carlos' version of the slow bolero Solamente Una Vez is another high point, with its Latin-swing improvisation, and with its sophisticated harmonic treatment. The album also contains two famous tunes by Ary Barroso, a major force in Brazilian popular music from the 1930's - 50's, the up-tempo samba Aquarela da Brasil and the moody, almost Blues-like Bahia". Their inclusion in this predominantly Caribbean collection of tunes is justified by the fact that Cuban band leaders of the period frequently added hit songs from other South American countries to their repertoire. Eddie Gomez has been on the cutting edge of the Jazz scene since his debut in the 1960's, with performances with Jazz giants Miles Davis, Dizzy Gillespie, Bill Evans, Gerry Mulligan, Benny Goodman, and Chick Corea. Born in Santurce, Puerto Rico, he emigrated to New York at an early age. In 1966, when Bill Evans heard the young bassist, he practically hired him on the spot - and Eddie Gomez, at age 21, became a member of the famous Bill Evans Trio for the next eleven years. During the late 1960's, Eddie Gomez also performed with Miles Davis, in the quintet which featured Wayne Shorter, Herbie Hancock, and Tony Williams. After leaving Evans in 1977, Eddie explored new musical territories in many diverse contexts in the Jazz, Latin, Pop, and Classical music worlds. He continues to record and tour worldwide. Oscar Hernandez, also born in Puerto Rico, has long been considered one of the most gifted and prominent pianists / arrangers on the contemporary Latin, Latin Jazz and Salsa music scenes. Since the early 1980's Oscar has been responsible for charting the course of the Ruben Blades Band. Oscar has also performed and recorded with Tito Puente, Celia Cruz, Julio Iglesias, Ray Baretto, Dave Valentin, and with his own Spanish Harlem Orchestra. At age 30, drummer Dafnis Prieto from Santa Clara, Cuba, has behind him more than 14 years of professional work. A resident of New York since 1999, Dafnis has rapidly become one of the most in-demand young Latin Jazz

drummers, aided by his associations with Jane Bunnett, Brian Lynch, Steve Coleman, Henry Threadgill, Claudia Acuna, and the Caribbean Jazz Project. Recorded, mixed and mastered at the Carriage House, Stamford, CT, and at PRT Studio, Puerto Nuevo, Puerto Rico, in 2000 and 2001. Recording producer: Heiner Stadler. Engineers: Johnny Montagnese and Pedro Rivera Toledo. Photography : Robert Azakura Joachim Becker. Package design : 2712 Design Ltd., New York 2712designExecutive producer : Joachim Becker. All arrangements by Carlos Barbosa-Lima except where otherwise noted.

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