



RENE CABEL

Alquízar, Cuba, 3/9/1914 - Bogotá 4/3/1998. Like many Cuban singers, he began in the concerts that the maestro Lecuona did for the 1930s, he continued singing for the radio and in 1937 he traveled to Mexico where he made a good impression and apparently recorded for Peerless, recordings that we have been unable to locate but one ; Rafael Hernández was very impressed by his voice, and that is why he used it in the dozens of songs that he recorded with him in Havana in 1940 with the Alfredo Brito orchestra. He traveled little, because he was very successful in Cuba, the so-called "El tenor de las Antillas". From New York, to a tour of South America in 1945 and in 1964 he was domiciled in Bogotá until his death. The most beautiful and manly voice of the bolero that Cuba has given.

LR – Los Rivero y Orq. Panart

571	1949	P 1252 P 20002	CU	Begin the beguine/b-bg C. Porter	LR
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CACHAO (Israel López)

Havana, 9/14/1918 - Miami, Florida, 3/22/2008. It is impossible within the format of this work to be fair to Cachao. Perhaps a sports simile will help us. A legendary Cuban baseball player Martín Dihigo, was called "El Inmortal" because he was an outstanding pitcher, a good hitter as well, and finally capable of perfectly covering the nine positions of a baseball team. In fact, on more than one occasion in a certain game he covered a different position in each of the nine innings.

Cachao came from a family of musicians, his parents were, his brothers were, and the descendants of his brothers were. For a long time, a lecturer of the Havana Philharmonic Orchestra combined with his work in popular orchestras. He is the author of hundreds of danzones and other musical genres; It was evolving with the changes of Cuban music, it has played in all kinds of formats, from duet with a piano, to orchestras of one hundred teachers; he has dabbled in all the important genres of Latin American popular music; He is one of the founders of Afro-Cuban jazz, today Latin jazz. And all this, from an instrument that normally does not have a leading role such as the piano, but from the humble double bass. Possibly the most complete musician Cuba has ever produced. Immortal, like Dihigo. See: Nat Chediak, cited work, p. 49; D. Clarke "The Penguin Encyclopedia of Popular Music", Ed. Viking, London, 1989, p. 722. Leonardo Padura Fuentes: "Los rostros de la salsa", Ed. Unión, Havana 1997, p.127.

See: Radamés Giro, "Diccionario Enciclopédico de la Música Cubana, Ed. Letras Cubanas, 2008", especially for the Bibliography it contains. See under López, Israel, Diccionario de la Música Española e Hispanoamericana, SGAE 1998, T-6 p .995.

Recordings in United States

Lp Pablo 2310807 "Louis Bellson - Walfredo de los Reyes - Ecué Ritmos Cubanos" Produced by Norman Granz. Recorded in Los Angeles, January 20 and 21, 1977. Loïe Bellson, drums; Walfredo de los Reyes, percussion afro-cubana, various; Alejandro Acuña, Francisco Aguabella, Emil Richards, Manolo Badrena, Luis Conte, idem; John Williams, bass ac. and elec.; Cachao, bass ac. and elec. and piano fender.; Clare Fischer, keyboard; Paquito Echevarría, keyboard; Lew Tabackin, fl, tenor sax; Cata Anderson, El Negro Vivar, trp.

Javilla	L. Bellson
Sentido en seis	E. Richards
Para buenos bailarines	L. Bellson
Salsa en cinco	W. de los Reyes
Ecué	



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Lp Salsoul 4111 “Descarga Vol.1” Produced by René López in July 1976 in Nueva York. Cachao, ba; Chocolate Armenteros, tp; Julito Collazo, perc.; Gonzalo Fernández, fl; Lino Frías, p; Virgilio Martí, Patato Valdés, Papaito Muñoz, perc. Rolando Valdés coro, gu.; El Negro Vivar, tp. En Se va el matancero Julián Cabrera cg.; Chihuahua Martínez, tim.; Charlie Palmieri, p; Pupi Lagaretta, Alfredo de la Fe, Eddie Drennon, Yoko Matsuo, Carl Ector, vi; Patricia Dixon, ce. En La Bayamesa Cachao, p.; Andy González, ba; Manny Oquendo, bg. Singers: Totico Arango, Felo Barrios, Marcelino Guerra and Roberto Torres.

La trompeta y la flauta	C
A ti no te falta nada	Totico Arango
Adelante	C
Se va el matancero	C
La bayamesa	SG

Lp Salsoul 4115 “Descarga Cachao Vol.2” Ditto with some related personnel changes on the disk. New York, 1978.

Ko-wo, ko-wo / güiro	J. Collazo
Jóvenes del ritmo / dz	C
Centro San Agustín / dz-ch	C
Trombón melancólico / des	C
Chambelona / cg	Neri Cab.

Lp Fania TRLP 13 “Maestro de maestros: Israel López ‘Cachao’ y su descarga 86” Miami, 1986. Cachao, bass; José Antonio Fajardo, fl; Paquito Hechavarría, p.; Tany Gil, cg; Juan Méndez, bg; Enrique Veliz, güiro; Nelson Padrón, timpani and clefs; Roberto Luis Rodríguez, trp.; Bobby Martínez, sax; Walfredo de los Reyes, drums. *Cachao sings.

Panchín* / gu-des	C
Las gatas calientes / salsa-feeling	Tany Gil
El caballo de Tom Mix* / gu-des	C
Bocachaby / salsa-des	Tany Gil
La pausa de Cachao* / gu-des	Tany Gil
Yo no camino más / gua-des	Tany Gil
Walpataca / des	Tany Gil

Caney CCD 501 “Cacha y su ritmo caliente: From Havana to New York” Collect the complete Lp 2092 Bread, and the following numbers recorded in New York, 1961 with Cachao, ba; Marcelino Valdés, tim; Chocolate Díaz Mena, tumb; José Mangual, bg; Clark Terry, Jimmy Norrington, tp; Frank Anderson, p; Herbie Lovelle, dr; Jerome Richardson, fl; tenor and bar. sax, piccolo; Los gatos, v.



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Papa bajo	C
Escucha, dos trompetas	J.Cain
Mungo, mungo, baby	V.Valdés
Que pasó	V.Valdés-R.Hdez
Chunga, uhuruh, chungu	J.Cain
A bailar guajira	V.Valdés-R.Hdez
Tanga, pa katanga	R.Santos
Caballos locos	F.Rodríguez

CCD 510 “ Israel López ‘Cachao’ More legendary descarga sessions” It contains 13 numbers annotated in the corresponding Lp’s, and the following:

With Tito Rodríguez’s orchestra recorded in New York, 1963: Víctor Paz, Tony Cofresí, Emilio Reales, trp.; Bobby Percelli, Ray Santos, Mario Rivera, saxos; René Hernández, p.; Cachao, ba; Juan Rodríguez, bg.; Marcelino Valdés, tumb.; Miguel Collazo, timb.

Introducción	T. Rod.
Descarga cubana	C

With Chico O’Farrill and his Cuban All Stars, recorded in Havana, 1957-8 with the following soloists: Richard Egües, fl.; Osvaldo Peñalver, alto; Emilio Peñalver, tenor; Peruchín, p.; Tata Güines, tumb.

Descarga No.1	C
Descarga No.2	C
Bilongo	GRF

CD Crescent Moon EK 64320 “Cachao Master Sessions Volume I” Los Angeles, 1994. Grammy Award. The notes of the album detail all the musicians involved in each piece, arrangers, etc.

Al fin te ví / dz	EL
Isora Club / dz	Coralia López
Mambo / mb	Cachao
El son no ha muerto / s	Cachao
Lindo yambú / r	IP
Mi guajira / gj	Cachao
Lluvia, viento y caña / dg	Cachao
Club Social de Marianao / dz	Cachao



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A gozar con mi combo / dg	Cachao
Cachao's güiro =	Cachao
El Alcalde / cg	Cachao
Descarga Cachao / dg	Cachao

CD Crescent Moon EK67319 "Cachao Master Session Volume II" Los Angeles, 1995. The notes of the album detail all the musicians involved in each piece, arrangers, etc.

Los tres golpes / dz	I. Cervantes
Bemba e cuchara / dg	C
El progreso / dz	C
El guapachoso / s-mt	C. R. Laserie
Descarga A / dg	C
Cunde echa un pie / gu	C
Romántica mujer / b-s	tr
Sigue a Paquito si puedes / dz	C
El timbalero travieso / dg	C
Africa suite	
Eleggua / rezo yoruba	
Africa viva / dz	C
Juana la coja / dg	C
Eleggua con Cachao / rezo yoruba	

CD Emi-CineSon H2 7243 5 25329 2 "Cachao Cuba Linda" Like the previous CD's produced by Andy García, Cachao Master Sessions Vol. 1 and 2 (this is the third), a group of excellent musicians gathers. Cachao, bass; Alfredito Valdés Jr., p.; Orestes Vilató, tim.; Luis Conte, cg.; Nelson Glez., Three; Federico Britos, vl.; Jimmy Bosch, trb.; Feliciano Gómez "Pachu", trp.; Tata Palau, tenor sax; Manuel Valera, alto sax; Andy García, cowbell and bg.; Richard Márquez, gr.; Nelson Márquez, cl.; Danilo Lozano, fl.; Lázaro Galarraga, cant.; Richito Flores, cg.; Nestor Torres, fl.; a set of strings and several of the same musicians in the choirs. Recorded for the most part in early 2000.

Goza mi mambo cubano / mb	C
A Francisquita le gusta el cusubé / s-mt	C
Redención / mb-s	C
Prisionero de amor / s	C
Guajira de mi corazón / gj	C



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Why? Why not!	C
Los Tres Ases / dz	C
Otán Efó / abakuá	C
Emboba / gu	L. Galarraga
La Danza – Báilalo si puedes / dza-des	C
Rhapsody in blue / dz	Gershwin / C
Cuba linda / gg	V. Martí
Yenyere gumá / r-cg	Jba

CD Begui 21232-“Sones y tradiciones, Enrique Chía featuring Cachao”. Miami, 2003. Cachao, ba; Enrique Chía, p; René Lorente, fl; Teddy Mulet, tp; Edwin Bonilla, per; Nelson Padrón, per; Ulies del Toro, three; Ramses Colón, ba en 6,9 12,13; Orlando Forte, vin.

Suavecito /En Manzanillo se baila el son	IP/TA
Isora club /dz	Coralía López
Olvido /Hoy la rumba	MM
Patricia /mb	DPP
La negra Tomasa /s	GRF
La vida es un sueño /b	R
El que siembra su maíz / Echale salsita/s	MM/IP
Tres lindas cubanas /dz	G.Castillo
Burundanga/Químbara quimbara /gu	OMB/Cepeda
Veinte años/Juramento/ Aquella boca/b	MTV/MM/ED
Lola/La ola marina/ Carlota /s	RH/V.Glez/
Pare cochero/ Olga la tamalera/s/ch	M.Guerra/J.A.Fajardo

Congas y comparsas: El Alacrán,
Las bolleras, Las Jardineras, Quítate
el zapato, El muerto se fué de
rumba, Mírala que linda viene, Sun sun
ba bae, Adiós mamá.



CD Kubaney 392

Ahora sí
América club
Avance juvenil
Canta contrabajo
Central San Agustín
Julito y su flauta
Nando Patrón
Las ninfas
Panchitín
Príncipe niño
Social club Buenavista
Tata y Cuchín

CD Playa Sound PS66403

Ritmo batá
Trombón criollo
Tema de rumba

Both before '60, in Cuba, after and to date, outside of Cuba, Cachao has participated in hundreds of recordings. The mentioned books by Chediak and Clarke cite some of the most important of these, but Sergio Santana Archbold, in his Cachao Discography from which we have taken some albums and other data, although sometimes we do not agree in details, here is a list of participations of Cachao we are going to include:

"In Cuba with Arcaño y sus Maravillas, Mariano Mercerón, José Fajardo, Orquesta Casino de la Playa, Generoso Jiménez, Chico O'Farrill and his Cuban All Stars, Walfredo de los Reyes... while in Spain with the Ernesto Duarte orchestra. In October 1962 he arrived in New York and participated in recordings with Charlie Palmieri, with Machito, Johnny Pacheco, Tito Rodríguez—between 1964 and 1966- ; also recorded with the Tico All Stars, Walfredo de los Reyes, Kako, Dave Pike, Tito Puente; later with Cándido Camero, Hubert Laws, Fernando Mulens, Joe Quijano, Eddie Palmieri, Julio Gutiérrez, Lou Pérez, Chico O'Farrill, Pupi Campo, Patato y Totico, Mongo Santamaría, Louis Bellson, Marco Rizo, Salsa All Stars, la orquesta Broadway, Angel René, Joe Caín, Carlos Barbería, Pedro Rafael Chaparro, ... In the early 70s he settled in Las Vegas and it seems that he was on recordings with the orchestra of George Hernández. At the beginning of the 80's he permanently resided in Miami and recorded with Chano Montes, Pepe Mora, Jorge Cabrera, Miami All Stars, Níco Rojas, Yumurí, Sancocho, La típica Patá, Raúl Alfonso, Hernán Gutiérrez, Sonora Miami, La India de Oriente, Roberto Torres, Norberto and Marisela and with the group Hansel and Raúl, among many others.

In the last two decades his double bass has boomed in recordings with Paquito Rivera, Machete Ensemble, Coro Folklórico Kindembo, José Castellar, Enrique Chía, Willy Chirino, Cuban Masters, Danzón by Six, Olga Guillot, Paquito Echevarría, María Dolores Pradera, Tropicana All Stars..."

There is also a magnificent Video produced by Andy García, "Cachao, como su ritmo no hay dos"



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AL CAIOLA

1952	V 20-5143	EU	Mambo Jambo	P.Prado, Karl, R.
	Decca 24993			
1952	V 47--5143	EU	Mambo Jambo	N.Morales

Lp United Artists UAL-3527 "Romántico". 1966 (Other Editions UAS 3527 and UAS 6527)

Acércate Mas (Come Closer To Me) O.Farres

CALIFORNIA RAMBLERS

This group of white jazz players formed in 1920 by Ed.W.T. Kirkeby was famous in his time, they played at his property, Ramblers 'Inn near New York. They recorded many albums, and were among the first to record El Manisero. Oxford, cited work, p. 97.

150993	12/2/30	Co4409x	EU	El manisero	Trp.Jack Purvis
		C-2351D			
		Col Box			
		Set P51432D			

Lp COL (5) PS 14320 "Echoes of the thirties"

ORQUESTA OSCAR CALLE

Matanzas, 10/18/1898 – 6/28/1971. Aprendió saxofón, piano, y se graduó de doctor en Farmacia, pero la música le tiraba más, empezó a tocar y componer para el Teatro Molino Rojo. Desencantado pues no le dieron una beca que realmente se ganó en un concurso, se marchó por su cuenta a España y de ahí a París, y esa parte ya la hemos contado bajo la entrada de Don Marino Barreto. La guerra europea lo hace regresar a Cuba en 1941. El HQCD 124 tiene más detalles de la estancia de Calle en París, y de los músicos que le acompañaron en las grabaciones. Entrevista en Revista Carteles, 2/14/1943. Al final de la discografía de Calle que hemos preparado con la información de los discos Harlequin, hemos añadido la Discografía de esta orquesta preparada por un importante coleccionista e investigador, el Sr. Eduard Pecourt. Como verán algunas fechas no coinciden ni los números de matrices o de discos. Hay que tener en cuenta que la información que teníamos es mayormente de ediciones inglesas, y estas grabaciones se hicieron casi todas en París. Agradecemos al Sr. Pecourt que nos haya permitido la publicación de este valioso estudio. Sobre Calle, que al parecer falleció en París al principio de los 70's, aparecen más datos en el CD Kardum o Iris 3004086. Ver bajo Marino Barreto, más datos sobre los músicos cubanos en París Matanzas, 1898. He learned saxophone, piano, and graduated with a doctorate in Pharmacy, but he leaned more towards music, he began to play and compose for the Teatro Molino Rojo. Disillusioned because they did not give him a scholarship when he really won in a contest, he left on his own to Spain and from there to Paris, and we have already counted that part under the entry of Don Marino Barreto. The European war makes him return to Cuba in 1941. HQCD 124 has more details of Calle's stay in Paris, and of the musicians who accompanied him on the recordings. Interview in Carteles Magazine, 2/14/1943. At the end of the discography of Calle, that we have prepared with the information from the Harlequin records, we have added the Discography of this orchestra prepared by an important collector and researcher, Mr. Eduard Pecourt. As you will see, some dates do not match the numbers of the matrices or disks. Keep in mind that the information we had is mostly from English editions, and these recordings were almost all made in Paris. We thank Mr. Pecourt for allowing us to publish this valuable study. On Calle, who apparently died in Paris at the beginning of the 70's, more information appears on the CD Kardum or Iris 3004086. See under Marino Barreto, more information on Cuban musicians in Paris.



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Oscar Calle et son orch. du Melody's

105	1934	Sefono 6077	Par	Carioca / r	V. Youmans
	3/38	Py 514285	Par	Hechicera mujer / r	C. Faure-Doddy
	3/38	Py 514287	Par	La mulatica / cg	O. Calle
	3/38	Py 514287	Par	Cuban melody / r	L. Richardet, P. Farge
P8388	1950	Riviera 1175	Par	The wedding samba / sb	Eilstein-Small- Liebowitz
	1954	Od 275102	Par	Pa-paya mama / baion	G. Sandler, L. Coleman, Gimbel

CAB CALLOWAY (eu)

Rochester, NY, 12/25/1907 – Hockessin, Delaware, 11/18/1994. Outstanding conductor and singer. In his orchestra also featured for a long time, Mario Bauzá, who in turn brought Dizzy Gillespie to her. Oxford, cited work, p. 97. Penguin, cited work, p. 194. Mats Lundahl (correspondence with the author) provides us with additional information about his relations with Cuban music. In 1931 he had recorded with his band "Doin' the rhumba" (played in Cab Calloway and his orchestra, Classic CD-516) and in 1938 before Bauzá joined the band, "The conga conga" (Classic CD-595). In October 1939 he recorded "Chili con conga" where he has an exchange of phrases with Bauzá and Vuelva (both on Classic CD-595). Other Cuban reference numbers were "Rhapsody in rhumba", on Classic CD-614, and "Yo está cansá" and "Goin' conga" on Classic CD 629. Calloway performed in Havana in 1949 at the Montmartre cabaret, and returned in 1958 performing at the Sans Souci cabaret. For more information see Rosa Marquetti: Desmemoriados.

1343		Okeh 5911 EU 28516		Goin' conga / cg	A. Iznaga
KU53		VoB 4411 EU		The conga conga / cg	
		Okeh 5315 EU		Chili con conga	
27805		Okeh 5827		Yo etá cansá	
		Banner 32910		Doin'the rhumba	
	3/3/31	Br 6074		Doin'the rhumba	
E 36213-A		Romeo 2174 BA 32910		Doin'the rhumba	
E-36213-B		Brw 6074 1769 O 2801 Pe 15853		Doin'the rhumba	



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Conquer 9641 Rhapsody in rhumba
9617/5644

RUDY CALZADO

Santiago de Cuba, 11/27/1929 - New York, 5/11 /2002. Singer and songwriter who began in groups in his hometown, later moving to Havana and later to Mexico and the United States, where he resides. Calzado began his career as a singer with the orchestra that was previously that of Mariano Mercerón, later passing by those of René Alvarez, Enrique Jorrin, and had his own group in Mexico in 1957, and in Chicago in 1958; He was with Johnny Pacheco and his brass band (1962), Mongo Santamaría (1963), René Bloch (1964). After a long interlude in Spain at the head of other groups, he returned to New York as an important part of Mario Bauzá's orchestra from 1982 until his death in 1993, apart from the deep friendship that united him with Mario. See: Nat Chediak, work cited, p. 50.

ChM – Sexteto de Chano Martínez

118847 4/17/67 De DL NY The shadow of your smile / ch J.Mandel ChM
(7) 4900

CD Connector 18851; Rudy Calzado and Cubarama; A Tribute to Mario Bauza.

Nica's dream / afro-jz H.Silver

CAMARATA Y SU ORQUESTA

Glen Ridge, New Jersey, 5/11/1913 – Burbank, California, 4/20/2005. Comrade "Toots" was a composer, arranger, and trumpet player.

82836 De 28226 The Cuban Nightingale

LP De DL-5461 "Fiddlesticks", c.1953.

Pizzicato Rumba

LP VL-3360 "Rendezvous with Camarata", c. 1959.

Varadero

CANDIDO CAMERO

San Antonio de los Baños 4/22/1921 – The Bronx, New York, 11/7/2020. His father taught him to play tres when he was eight years old, but he was more attracted to drums and in 1946 he was traveling to the United States accompanying a dance partner, and had been part of the Armando Romeu orchestra at the Tropicana , with which he became familiar with the great shows that were staged there; When he settled in New York in 1952, he was already an experienced musician who played the best orchestras, and soloists, because Cándido knew how to create a whole show of drumming, taking advantage of the plastic and dramatic possibilities that could be extracted from them. To date he has not stopped playing and recording. See: Cristóbal Díaz, "Cuando salí de la Habana 1898-1997 – Cien años de música cubana por el mundo", Fundación Musicalia 1998, p.158. Nat Chediak, cited work, p.52; In this work appears the extensive list of recordings of other artists in which Cándido has participated. Max Salazar, "Latin Beat Magazine", February 1993. The New Grove



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Dictionary of Jazz, Ed. 1988, Vol.1, p.183. Penguin, cited work, p. 199. Diccionario de la Música Española e Hispanoamericana. SGAE 1998, T.2, p.955.

Lp ABC/Paramount 125 "Candido", NY, 1956.

Mambo Inn, m
I'll Be Back For More, r
Stompin' at

Lp ABC/Paramount180 "Candido, the volcanic.Calypso dance party". NY, 1957

Lp ABC/Paramount "In indigo". NY, 1957.

Lp ABC/Paramount "Latin fire". NY, 1957

Lp Roulette "Conga soul". NY, 1963.

Lp ABC/Paramount 453 "Candido's comparsa", NY, 1963.

Lp ABC/Paramount "Candido", NY, 1965.

Lp Tico 1142 "Brujerías de Cándido" In Back to back and Negrito Gran Alfonso sings. Cachao participates among other musicians, and has a bass solo with a bow in Shadow of your smile. 1971. Reissued as CD-1142.

Here comes Cándido	C. Camero
Shadow of your smile / c	J. Mandel
Take more Candi	C. Camero
Back to back	S. Benbow

Lp Roulette 52078 "Conga Soul", 1962.

Conga soul (r)
The lady is a tramp (r)
Toccata (r)
Love for Sale (r)
Champ (r)
Big Noise from Winnetra (r)
New Secrets (r)
Lady EUE (r)
Dark eyes (r)
Song long summer

FIU | DAC

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LP FM Records SFM-313 "The Spanish Side of Jazz". Recorded in US in 1964.

Roulette SR-42001 "The Spanish Side of Jazz". Recorded in US. Promotion.

Long, Long Summer R

Dark Eyes R

Lp Solid State 18066 "Candido - Thousand finger man" Reissued as CD Blue Note 22664. Recorded in New York, September 4 and 9, 1969. Personnel: Pat Russo, Jimmy Sediari, trp; Joe Grimm, saxes, fl, piccolo; Alan Raph, trb and bass trb; Frank Anderson, p and org.; Dave Spinosa, güiro; Gerald Jemmott, fender bass; Chuck Reailey, fender bass in Tony's theme; Herbie Lovelie, drums; Cándido, cg and bg.

Jump back R. Thomas

Como on chooo choo train K. Montgomery

Soul limbo B.T. Jones

Tony's theme H. Montenegro

Hallelujah I'm coming home K. Montgomery

Thousand finger man C. Camero

Lp Blue Note 84357 "Candido / Beautiful" Recorded in New York, October 20 and 27, 1970. Personnel: Cándido cg, bg; Bernie Glow, Pat Russo, trp; Joe Grimm saxes, fl; Alan Raph, trb, bass trb; Frank Anderson, p, org; Dave Spinozza, güi; Richard Davis*, fender bass; Gerald Jemmott, fender bass; Herbie Lovelie, drums.

I'm on my way R. Havens

Tic tac toe B.T. Jones

Hey, western union man K. Gamble

Serenade to savage* J. Garland

New World in the morning R. Whittaker

Beautiful* C. Camero

I shouldn't believe K. Montgomery

Money man* C. Camero

Ghana spice* Part One C. Camero

Ghana spice* Part Two C. Camero

Lp Polydor 2391 102 "Drum Fever-Cándido" Arrangements and direction by Chico O'Farrill. Recorded in New York, 1973.

Candido's funk ChO C. Cam.



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Succulent	ChO	C. Cam.
Might mouth	ChO	C. Cam.
Sr. Louis Blues	W.C. Handy	
Yolanda	MPJ	
St. Thomas	S. Rollins	
Sultry ChO	C. Cam.	
Kushy	ChO	C. Cam.
Soulwanco		C. Cam.

CD Salsoul 1979 NY Dancin'and prancin'

CD Salsoul 1979 NY Candi's funk

CD Salsoul 1983 NY Jingo

CD Salsoul 2000 "The conga Kings", NY.

As in the case of Cachao, Cándido has made countless recordings with other artists. Nat Chediak in his Latin Jazz Dictionary, brings a good selection of these.

CHARLES CAMILLERI

Lp MGM E-5E-3856 "Spectacular Accordions". Bolero, 1960.

BUDDY CAMPBELL

Lead singer of the Jubilee Quartet.

40950 28/5/31 Okeh 41507 EU When Yuba Plays The Rumba
On The Tuba BS

CHEKER CAMPBELL (EU)

7/10/53 Atlantic1038 Jackie mambo / mb

CAL CAMPLEY



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North Carolina, 3/4/1924 - Baltimore, 6/7/2006. Composer and music producer

Lp W.Broth W/WS 1287 "Last of the Red Hot Cha Cha's", ca.1959.

Chacha chonia / ch

ORQUESTA PUPI CAMPO
Sexteto Pupi Campo

La Habana, 5/1/1920 - Las Vegas, 12/12/2011. See a brief review of this orchestra in an article by Max Salazar, Latin Beat, March 1996, p.30. According to Ramón Fajardo in his book "Ernesto Lecuona, sus cartas" Ed. Boloña, La Habana 2012, T-1 p.272, his real name was Jacinto Campillo and he had been born in 1920.

BE – Bobby Escoto
PG - Polito Galíndez

Como: Sexteto Pupi Campo

85003	8/11/53	Cor61107	NY	Love	R. Blane, etc.
85005	8/11/53	Cor61107	NY	Sweet and lovely	G. Arheim
85020	8/12/53		NY	I got rhythm	G.Gershwin
85022	8/12/53		NY	Always	I.Berlin
85023	8/12/53		NY	The continental	V.Youmans

All songs included in LP Coral 56107 - "Pupi Campo and his Sextet: "Mambo Americano", 1954.

ALFREDO CAMPOLI

Rome, 10/20/1906 - Buckinghamshire 03/27/1991. Violinist, he lived much of his life in England. (See also Tunley, David. 1999. The Bel Canto Violin: The Life and Times of Alfredo Campoli, 1906-1991. Aldershot, England; Brookfield, Vt. : Ashgate, c1999).

Lp London Records – LL-1625 "Caney orchestra flying down to Rio"

Saint- Saëns: Havanaise For Violin And Orchestra, Op. 83

CUARTETO CANEY

Cuban musical group. Fernando Storch (Havana, 5/30/1904 - Jacksonville Beach, 12/24/2001), organized the Caney quartet in the early 1930s in New York with Elio Osácar, bass; Tilde, guitar and Johnny López, singer. Sometimes a trumpet and a bongo player were added especially for recordings without losing the quartet name, but that was frequent for the time. They started recording for Columbia in 1936 with singer Panchito Riset as a competition for the Machin



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quartet who recorded for Víctor. Until 1942 they made more than a hundred numbers for various labels. The staff changed a lot and Riset was replaced first by the Cuban Machito and later by Puerto Ricans Johnny López, (who was always the group's lead singer), Payo Flores, Polito Godínez and Bobby Capó, successively. His basic repertoire was son, guaracha and bolero. Well coupled, always with first class singers, they also served as a stepping stone for artists who were later famous. As in the case of the Machín Quartet and the Machito Orchestra and many other Cuban and Puerto Rican musical groups, the Caney did not arise in their country, but in the Latin Quarter of New York, which culturally speaking is part of the Caribbean. Elio Osácar's son, also a well-known musician and who uses the stage name of Sonny Bravo, clarifies that the real name of his father is Santiago Osácar, born in Key West. His aunt gave him the nickname Elio, and he stayed for his whole life. Jaime Jaramillo clarifies that the true name of Johnny López was Juan Pereira López, so that J. Pereira is the same Johnny López. See Max Salazar: Mambo Kingdom. Latin Music in New York. Schirmer Trade Books. N.Y., 2002

Cuarteto Caney en Lp's y CD's

Lp Tico 1048 "Caney orchestra flying down to Rio"

Lullaby of Birdland / ch

G.Shearing

CONTE CANDOLI ALL STARS

Indiana, 06/28/1923 - Los Angeles, 01/11/2008. Worked with Josue in big bands during the 40's and 50's.

Crown Lp CLP-5162/CST 9190 "Little band, big jazz", 1960. Featuring: Candoli, Buddy Collette, Vince Guaraldi, Leroy Vinegar y Stan Levey (Mambo Diane).

CANNONBALL ADDERLY

Sax player

Lp W. Pacific Jazz PJ/PJS-40 "CA with Gil Evans Orch", 1962.

Manteca

Ch. Pozo

FRANKIE CARLE (eu)

Providence, Rhode Island, 3/25/1903 – Mesa, Arizona, 3/7/2001. A pianist famous since the late 1930s in the style called piano cocktail, he later had his own orchestra recording profusely for Victor and Columbia; and like most of the American musicians of the 1940s and 1950s, always paying tribute to Cuban composers with their recordings, especially Lecuona and Farrés. Penguin, cited work, p.204.

Col-38130

Laroo Lili Bolero

Lp (4) Reader's Digest "Pop Piano Favorites"

Hasta mañana (Toda una vida)

OF

Say it over again
(Para que sufras)

OF

Lp V-LPM-3518 "The Latin Style on Frankie Carle and His Piano and Orchestra", 1966.

Green eyes/ b

NM



Always in my heart /b EL

BILL CARLSLEN (US)

Saxophonist and conductor.

10/31 Broadway NY When Yuba plays the rhumba on the tuba
1478

COOKIE CARR ORCHESTA

Organist

Lp Grema Award 33-397 "Cool Organ With A Solid Beat", 1959.

Green Eyes / r NM

Lp Grema Award GA-234-SD "Memorable Melodies"

Perhaps, Perhaps, Perhaps / r OF

ANA CARROLL (eu)

USA, 7/10/1930- 1990. Died at 60 years old, of cancer (Wikipedia)

1961 Musart Me Me faltabas tú/b JAM
2788

1961 Musart Me Cariño/b OF
2788

ORQUESTA BENNY CARTER

Harlem, New York City, 8/8/1907 – Cedars-Sinai, Los Angeles, California, 7/12/2003. Alto sax, composer and conductor, another of the jazz greats who included Cuban music in his repertoire. Penguin, cited work, p. 209. Oxford, cited work, p. 103.

BL-11090 EU Babalú / ft ML

ROY CARTER Y SU ORQUESTA (en)

Rock Singer

1932 Pe 78-837 Me Martha / c MS



1935 RCA 75177 Me Lágrimas negras/s

MM

CONJUNTO CASINO

En 1935 se organiza el Sexteto Miquito con los hermanos Saldarino, Pepe, cantante, y Manolo, bajo; Juan Fuentes (Bolita) cantante. Esteban Grau, guitarra, cantante y director; El Chino Dihigo en el piano, Eloy Collazo (hermano de Fernando Collazo) bongó, y un músico conocido como Trompoloco, trompeta. Era un sexteto con piano. Poco después el pianista es sustituido por Enrique Rodríguez, el Diablo Rojo, y la trompeta por Eduardo Periquet. Guillermo Romero sustituye a Collazo en el bongó.

Hacia el 36 ó 37, cambian el nombre para Sexteto Casino. Después entraría Roberto Espí como cantante y así vamos llegando al año de 1943, en que se producen las primeras cuatro grabaciones. Coetáneo con esto sale de Manolo Saldarino como bajo, que era muy malo y no servía para las grabaciones. Solidariamente se va también su hermano Pepe.

En un programa radial el locutor Rosendo Rosell le agrega un sobrenombre al Casino, Los Campeones del ritmo, que ya usa Bolito el cantante en las inspiraciones del número *A mí qué*, una de las cuatro primeras grabaciones.

Siguen los cambios. Espí plantea que es incongruente llamarle sexteto a un grupo que tiene más de seis miembros, y que además no tiene estilo de Sexteto o Septeto, que debiera llamarse Conjunto como se llamaba el de Arsenio desde 1941. En las próximas grabaciones en septiembre de 1943 ya estarán usando el nombre de Conjunto Casino. Nelo Sosa entra por Bolita, a quien se le hace difícil simultanear su trabajo de cantante y de empleado en una tienda importante. También ha entrado Miguel Román como segunda trompeta. Se presenta la oportunidad de una gira a México, a la que van Espí, Sosa y Grau como cantantes, Cristóbal Dosal como bajo, Periquet y Román como trompetas, El Diablo como pianista, y Requena como bongosero.

La gira duraría once meses. Grau decide irse al poco tiempo, por problemas de salud. Y poco después lo hace Nelo, dejando a Espí como cantante único y director. Providencialmente está en ciudad México, y sin trabajo el cantante cubano Alfredo Valdés, que se une al grupo. Hacen once grabaciones en México. Periquet, Valdés y Requena deciden quedarse en México, y hay que reorganizar el grupo. Ahora serán tres trompetas, Alberto Armenteros, El Negro Vivar y Miguel Román, Dosal en el bajo, El Diablo Rojo en el piano, Romero en el bongó, y los cantantes Roberto Faz, Nelo Sosa y Roberto Espí. Para muchos, el mejor trío de voces que tuvo el Casino. A poco es sustituido Sosa por Agustín Ribot, cuyas primeras grabaciones aparecen en 1946, y que aporta además de su voz y guitarra, su talento de compositor. El nuevo trío se mantendría por seis años, parte principal de los años de oro del Casino, y se habían producido además dos exitosos viajes a Puerto Rico en 1944 y 1945.

Hay un problema. El Diablo Rojo es un pianista de un sabor extraordinario, un sentido rítmico sin igual, pero...no sabe música. Cada vez, ya con tres trompetas, los arreglos que prepara Alberto Armenteros son más complicados...y más difícil que el Diablo los siga. Empieza un desfile de pianistas que comienza con René Urbino.

Hay otro exitoso viaje a Venezuela en 1947. Para esa época, conformaban el conjunto Armenteros, Miguel Román y Florencio Hernández en las trompetas, Agustín Mercier en el piano, Orlando Guzmán, el Chicuelo, en el bongó, Dosal en el bajo y el trío de cantantes de Espí Faz y Ribot tocando respectivamente claves, maracas y guitarra.

En el 1948 hay nuevos cambios: Pepe Delgado sustituye a Mercier en el piano, y José Gundín "El Fiñe" a Florencio Hernández. Pepé dura poco tiempo, y lo sustituye en 1950 Roberto Alvarez, que va a durar más.

En 1949, sin que se mencione en el disco que lo son, acompañan a Daniel Santos en 15 grabaciones, que podrán encontrar en esta discografía bajo Daniel.

Es posible que la Víctor silenciara el nombre del Casino como acompañante de Santos, porque precisamente ese año el Casino había empezado a grabar con la Panart, en vez de la Víctor, posiblemente por la razón de la demora en el proceso de producción que significaba grabar con Víctor. Se hacía la grabación en los estudios de Radio Progreso, generalmente. Había que esperar que estos estuvieran disponibles, primera demora. Esos acetatos eran enviados a la fábrica de la

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Víctor en Camden, New Jersey. No necesariamente se procesaban enseguida, podía transcurrir un lapso entre la grabación, en Cuba, y la fabricación de la matriz en New Jersey; venía después el proceso de prensaje de los discos. La

producción de Cuba debía tomar su turno junto con la producción de otros países latinoamericanos y de la producción doméstica de los E.U. En cambio, en Cuba la nueva fábrica Panart le iba a dar preferencia a este producto, aparte de tener menos compromisos de producción, lógicamente. El Casino se había dado cuenta que estrenaban un número en sus programas radiales o de otro tipo, pero antes de que lo pudieran grabar, ya lo había hecho otro grupo para la Panart.

Posiblemente eso, o mejores condiciones económicas, motivara el cambio. Los arreglos cambian también. Por no leer música el Diablo Rojo, los arreglos no tenían "carpetas" como dicen los músicos cubanos o partecilla o parte de piano, para el pianista, ni para el bajo. Cuando Armenteros abandona el grupo, los otros arreglistas, principalmente el Niño Rivera, van a empezar a hacer arreglos más completos, incluyendo piano y bajo.

En 1949 tienen también actuaciones en Tampa, Florida que se repetirán en años siguientes. Ese año también, regresa Gundín a la sección de trompetas, sustituyendo posiblemente al Negro Vivar. Posiblemente entra no tan sólo un nuevo músico, sino un nuevo elemento musical; Patato Valdés y su tumbadora. Estaba necesitando el Casino ese refuerzo rítmico, que se hizo más necesario cuando empezaron a agregarse otros géneros musicales a su repertorio, sobre todo el mambo.

El Casino había seguido un camino ascendente de popularidad empezando como todo grupo musical, con las actuaciones en bailes; el próximo paso son las grabaciones y la radio, y cuando en la década del 40 se estableció que los cines de estreno debían tener Show con artistas en vivo, el Casino fué uno de los favoritos del público; tenían buena presencia, se movían más en escena, por ejemplo, que la Sonora Matancera y estuvo envuelta en muchos más shows que ésta. Y lo mismo sucedía en los cabarets; el Casino aportaba un show más movido. Y no se puede olvidar además, el elemento racial; salvo el caso de Patato, y algún músico, el Casino era un grupo de blancos; la Sonora, por lo contrario era un grupo de negros con algún músico blanco. Y en escena, nunca tuvieron la movilidad que el Casino. Ni la misma Celia, que hoy nos sorprende a su edad, en aquella época era mucho más limitada en su movimiento frente a la orquesta. En consecuencia, al advenir la Televisión en 1950, el Casino estuvo cómodamente situado en el Show del Mediodía de la CMQ, con una sólida audiencia. La Sonora no tuvo esa suerte.

En 1951 entra Mario Sorí en sustitución de José Gundín, y Níco Cevedo es el nuevo pianista. Y sale Ribot. Según me dijera Alberto Armenteros se debió a que Espí opinaba la guitarra se estaba "cruzando" con el conjunto; se atravesaba, musicalmente hablando con el discurso de otros instrumentos. Lo curioso es que es muy posible que Espí tuviera razón; cuando comienza el Casino, su repertorio es básicamente de boleros, guarachas y sones, y ahí la guitarra va muy cómoda, complementando el trabajo de otros instrumentos; pero a partir de 1948, con la inserción del mambo, y después el chachachá y otros géneros, es posible la guitarra no se adaptase bien a esos géneros. Ese mismo problema lo debe haber tenido la Sonora Matancera, sólo que más grave; el guitarrista era el director. Hubiera sido denigrante para Rogelio, después de haber tocado la guitarra, cambiarla por las claves, el güiro o las maracas. Encontró otra solución: su guitarra se ve, pero no se oye: es la única guitarra muda del mundo...

Para sustituir a Ribot, el Casino utilizó a un cantante que hasta ese momento había pasado por varios grupos, sin haber causado impacto. Pero lo empezaron a usar en sus programas radiales y televisivos, con gran éxito. Lo curioso es que no tenía voz de cantante de conjunto; el grupo necesita una voz melodiosa, pero fuerte, como lo eran las voces de Nelo, Faz, Ribot. Orlando Vallejo era en cambio, una voz dulce, suave. Tanto gustó, que llegó a trascender los límites que el formato del Casino le daba; la Panart pidió a Espí que lo liberara de su compromiso con el Conjunto, para grabarlo con otras formaciones musicales; Espí caballerosamente lo cedió, y Orlando Vallejo empezó poco después a hacer carrera como solista, con distintos grupos musicales, y enfocado más bien a las grabaciones que a las actuaciones personales; su figura enjuta, pese a que se le quería comparar a Frank Sinatra, no era precisamente romántica; pero cantaba precioso.

Tras la salida de Vallejo en el 1952, y después de una brevísima estancia de Celio González que sólo alcanza a grabar un número con el Casino, entró Rolito Rodríguez en el 1952. En 1953, entra Alfonso Salinas por Armenteros en la trompeta. En ese año también tuvieron una breve visita a Nueva York.

En 1954 se agrega una cuarta trompeta al conjunto, con el regreso de Gundín "El fiñe", y Rolando Baró sustituye a Cevedo como pianista, al mismo tiempo que empieza a arreglar también para el Conjunto. En 1955 Dobal abandona el grupo y entra a tocar el bajo Luis Rodríguez, y también se marcha Patato para los Estados Unidos, sustituyéndolo Jabuco Vidal. También en este año, el Casino tiene dos artistas invitados, el dominicano Alberto Beltrán que grabará con ellos veinte

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números, todos buenos, pero ninguno llegó a alcanzar el éxito que los nueve números que el Negrito del batey grabó con la Matancera. Y Orlando Vallejo, su antiguo cantante de plantilla, vino como artista invitado a grabar cuatro números.

También en este año pasa brevemente por el grupo Estanislao Sureda, Laito, que graba dos números, y lo mismo hace Fernando Alvarez en el Panart, en 1956, grabando dos números.

A principios de 1956 casi todo el grupo liderado por Roberto Faz, abandona el Casino. Quedan tan sólo su director, Espí y los trompetistas Miguel Román e Ildefonso Salinas, el güirero Alberto Díaz. Pero se reorganiza el Casino. En pocos días Espí lo tenía nuevamente de pie. Se llenan los músicos faltantes, entre ellos Pachito Echevarría como pianista. Ese mismo año el Casino regresa a los estudios de la Víctor, donde Fernando Alvarez graba unos 14 números, y hasta reaparece el director del Kubavana, la sabrosa voz de conjunto de Alberto Ruiz, para grabar cuatro números. También René del Mar y Felo Martínez: Son los nuevos cantantes del grupo.

Pero ya en 1956 el cuarteto se rompe, René del Mar y Felo Martínez se van, Espí usa al antiguo utilero y entonces güirista del grupo, Alberto Díaz como cantante y entra otro, Orlando Reyes. Viajan en esta nueva etapa a su vieja plaza, Tampa, y a varios lugares del Caribe, Panamá, Aruba, Curacao y República Dominicana.

Sigue habiendo cambios en el 1958; es imposible casi seguir la pista de los que se van, de los que vuelven o los que entran nuevos. Ya no es el Casino de la época de oro, pero sigue siendo un formidable conjunto. Graban entonces con

Gema en ese año, varios números, y al año siguiente lo hacen con Ansonia. Con frecuentes cambios de personal, el Casino sigue por varios años. En 1974 se jubila Espí, el único de los componentes de la primera etapa que quedaba.

En 1982 se nombra a un joven músico Edgar Hernández, director del grupo. Son nuevos tiempos y nuevas ideas. El Casino vuelve a grabar en 1986 un Lp titulado "Ponle la montura al potro", y otro al año siguiente. Sonido, estilo y repertorio In 1935 the Sextet Miquito was organized by the Saldarino brothers, Pepe, singer, and Manolo, bass; Juan Fuentes (Bolita) singer. Esteban Grau, guitar, singer and director; The Chinese Dihigo on the piano, Eloy Collazo (brother of Fernando Collazo) bongo, and a musician known as Trompoloco, trumpet. It was a piano sextet. Shortly after, the pianist was replaced by Enrique Rodríguez, el Diablo Rojo, and the trumpet by Eduardo Periquet. Guillermo Romero replaces Collazo on the bongo.

Towards 1936 or 37, they changed the name to Sexteto Casino. Later Roberto Espí would enter as a singer and thus in 1943, the first four recordings were produced. Contemporary with this, he leaves Manolo Saldarino as bass, which was very bad and was not suitable for recordings. His brother Pepe also leaves in solidarity.

In a radio program, the announcer Rosendo Rosell adds a nickname to the Casino, Los Campeones del ritmo, which Bolito the singer already uses in the inspirations for the number A mi qué, one of the first four recordings.

Changes continue and Espí states that it is incongruous to call a group that has more than six members a sextet, and that it also does not have a Sextet or Septet style, which should be called Conjunto as Arsenio's was called since 1941. In the next recordings in September 1943, they used the name of Conjunto Casino. Nelo Sosa enters through Bolita, who finds it difficult to combine his work as a singer and an employee in a major store. Miguel Román has also entered as the second trumpet. The opportunity presents a tour to Mexico, to which Espí, Sosa and Grau as singers, Cristóbal Dobal as bass, Periquet and Román as trumpets, El Diablo as pianist, and Requena as bongo player.

The tour would last eleven months. Grau decides to leave shortly after, due to health problems. And soon after, Nelo does it, leaving Espí as the sole singer and director. Providentially in Mexico City, and without a job the Cuban singer Alfredo Valdés, joins the group. They make eleven recordings in Mexico. Periquet, Valdés and Requena decide to stay in Mexico, and the group must be reorganized. Now there will be three trumpets, Alberto Armenteros, El Negro Vivar and Miguel Román, Dobal on bass, El Diablo Rojo on piano, Romero on bongo, and singers Roberto Faz, Nelo Sosa and Roberto Espí. For many, the best trio of voices that the Casino had. Soon Sosa is replaced by Agustín Ribot, whose first recordings appear in 1946, and who contributed, in addition to his voice and guitar, his composing talent. The new trio would last for six years, a major part of the Casino's golden years, and there had also been two successful trips to Puerto Rico in 1944 and 1945.

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There is a problem. El Diablo Rojo is a pianist with an extraordinary flavor, a rhythmic feeling like no other, but... he doesn't know music. Each time, with three trumpets, the arrangements that Alberto Armenteros prepares are more complicated ... and more difficult for el Diablo to follow. A pianist parade begins with René Urbino.

There was another successful trip to Venezuela in 1947. At that time, the group Armenteros, Miguel Román and Florencio Hernández on trumpets, Agustín Mercier on piano, Orlando Guzmán, Chicuelo, on bongo, Dobl on bass and trio formed the ensemble. of Espí Faz and Ribot singers playing respectively harpsichords, maracas and guitar. In 1948 there were new changes: Pepe Delgado replaced Mercier on the piano, and José Gundín "El Fiñe" Florencio Hernández. Pepé is short-lived, and he is replaced in 1950 by Roberto Alvarez, who will last longer.

In 1949, without mentioning that they were on the album, they accompanied Daniel Santos on 15 recordings, which can be found in this discography under Daniel.

It is possible that Víctor silenced the name of the Casino as Santos' companion, because precisely that year the Casino had started recording with Panart, instead of Víctor, possibly for the reason of the delay in the production process that meant recording with Victor. The recording was made in the Radio Progreso studios, generally. The first delay was you had to wait for these to be available. Those acetates were shipped to Victor's factory in Camden, New Jersey. They were not necessarily processed immediately, there could be a lapse between the recording, in Cuba, and the manufacture of the matrix in New Jersey; Then came the process of pressing the records. The production in Cuba was to take its turn along with the production of other Latin American countries and of the domestic production of the USA. On the other hand, in Cuba the new Panart factory was going to give preference to this product, apart from having less production commitments, of course. The Casino had realized that they were releasing a number on their radio or other programs, but before they could record it, another group had already done it for Panart.

Possibly that, or better economic conditions, will motivate the change. The arrangements change too. Because el Diablo Rojo did not read music, the arrangements did not have a "folder" as the Cuban musicians say, or *particella* or part of the piano, for the pianist or for the bass. When Armenteros leaves the group, the other arrangers, mainly Niño Rivera, will begin to make more complete arrangements, including piano and bass.

In 1949 they also had performances in Tampa, Florida that will be repeated in subsequent years. That year too, Gundín returns to the trumpet section, possibly replacing Negro Vívar. Not only does a new musician enter, but a new musical element; Patato Valdés and his *tumbadora*. The Casino was in need of that rhythmic reinforcement, which became more necessary when other musical genres began to be added to its repertoire, especially the mambo.

The Casino had followed an upward path of popularity, starting like any musical group, with dance performances; Recordings and radio were the next step, and when it was established in the 1940s that opening cinemas should have a show with live artists, the Casino was one of the public's favorites; they had a good presence, they moved more on stage, for example, than La Sonora Matancera and she was involved in many more shows than this one. The same thing happened in cabarets; the Casino provided a more lively show. And one cannot forget also the racial element; except for the case of Patato, and some musician, the Casino was a group of whites; La Sonora, on the contrary, was a group of blacks with some white musician. On stage, they never had the mobility that the Casino did. Not even Celia, who surprises us today at her age, at that time was much more limited in her movement in front of the orchestra. Consequently, with the advent of Television in 1950, the Casino was conveniently located on the CMQ Noon Show, with a strong audience. La Sonora was not so lucky.

In 1951 Mario Sorí enters to replace José Gundín, and Níco Cevedo is the new pianist. And Ribot leaves. According to what Alberto Armenteros told me, it was due to Espí's opinion that the guitar was "crossing over" with the ensemble; it was crossed, musically speaking with the speech of other instruments. The curious thing is that it is very possible that Espí was right; when the Casino begins, its repertoire is basically of boleros, guarachas and sones, and there the guitar is very comfortable, complementing the work of other instruments; but from 1948, with the insertion of the mambo, and later *chachachá* and other genres, the guitar may not have adapted well to those genres. Sonora Matancera must have had that same problem, only more serious; the guitarist was the director. It would have been demeaning for Rogelio, after having played the guitar, to exchange it for the harpsichords, the *güiro* or the maracas. He found another solution: his guitar is seen, but not heard: it is the only mute guitar in the world ...

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To replace Ribot, the Casino used a singer who until then had gone through various groups, without causing an impact. But they started using it on their radio and television shows, with great success. The funny thing is that he did not have the voice of an ensemble singer; the group needs a melodious, but strong voice, as were the voices of Nelo, Faz, Ribot. Orlando Vallejo was instead a sweet, soft voice. He liked it so much that he went beyond the limits that the format of the Casino gave him; the Panart asked Espí to release him from his commitment to the Ensemble, to record it with other musical formations; Espí chivalrously yielded it, and Orlando Vallejo soon after began a career as a soloist, with different

musical groups, and focused more on recordings than on personal performances; their lean figure, although he wanted to be compared to Frank Sinatra, was not exactly romantic; but he sang beautiful.

After Vallejo's departure in 1952, and after a brief stay by Celio González who only managed to record a number with the Casino, Rolito Rodríguez entered in 1952. In 1953, Alfonso Salinas entered for Armenteros on the trumpet. In that year they also had a brief visit to New York.

In 1954 a fourth trumpet was added to the ensemble, with the return of Gundín "El fiñe", and Rolando Baró replaced Cevedo as a pianist, at the same time that he also began arranging for the Ensemble. In 1955 Dobal left the group and Luis Rodríguez began playing bass, and Patato also left for the United States, replacing him Jabuco Vidal. Also in this year, the Casino has two guest artists, the Dominican Alberto Beltrán who will record twenty numbers with them, all good, but none of them achieved the success that the nine numbers that the Negrito del batey recorded with the Matancera. And Orlando Vallejo, its former staff singer, came as a guest artist to record four numbers. Also in this year he briefly goes through the Estanislao Sureda group, Laito, which records two numbers, and the same does Fernando Alvarez at the Panart, in 1956, recording two numbers.

At the beginning of 1956, almost the entire group led by Roberto Faz left the Casino. Only its director, Espí, and the trumpeters Miguel Román and Ildefonso Salinas, the güirero Alberto Díaz, remain. But the Casino is reorganized. In a few days Espí had him on his feet again. The missing musicians fill up, among them Pachito Echevarría as a pianist. That same year, the Casino returned to Víctor's studios, where Fernando Alvarez recorded some 14 numbers, and the director of the Kubavana, Alberto Ruiz's rich ensemble voice, reappeared to record four numbers. Also René del Mar and Felo Martínez: They are the new singers of the group.

But already in 1956 the quartet breaks, René del Mar and Felo Martínez leave, Espí uses the former prop and then güirista of the group, Alberto Díaz as a singer, and another, Orlando Reyes, enters. They travel in this new stage to their old plaza, Tampa, and to various places in the Caribbean, Panama, Aruba, Curacao and the Dominican Republic.

Changes remain in 1958; it is almost impossible to keep track of those who leave, those who return or those who enter new. It is no longer the Casino of the golden age, but it is still a formidable set. They then recorded with Gema in that year, various numbers, and the following year they did it with Ansonia. With frequent personnel changes, the Casino continues for several years. In 1974 Espí retired, the only one of the components of the first stage that remained.

In 1982 a young musician Edgar Hernández was named director of the group. They were new times and new ideas. The Casino recorded again in 1986 a Lp titled "Ponle la montura al potro", and another the following year. Sound, style and repertoire have nothing to do with the Casino; they only had the name. It is not like the case of La Sonora, or La Aragón. And there have been no new recordings.

For this synthesis, we use interviews by the author and by César Pagano and Marisa Díaz, Alberto Armenteros, Roberto Espí, Cristóbal Dobal and El Fiñe; newspapers, magazines, etc. There is an unpublished book by René Espí (Roberto's son) with magnificent information about the Casino, which should be published. Raúl Martínez Rodríguez: "Para el alma divertir", Ed. Letras Cubanas, 2004 p 130.

"El Conjunto Casino". José Reyes Fortún Ediciones Museo de la Música, Havana, 2009. At last a biography of this orchestra, so much needed, also comes with a very complete discography of this group, since in addition to commercial recordings, it relates 37 songs on tapes tape recorders that work in the files of the Egre and 226 plates in various radio stations in Cuba that it lists, and that contain songs that were not commercially recorded. It also has a very comprehensive name index, which contains not only the titles of the songs in order Alphabetical, but that of the composers of the same, and the members of the Casino who recorded, in each one of said songs, as well as the name of the composers and the songs of each one of them were recorded. Reyes is ordering the 78rpm records, by label, like us, but in each label, the numerical order of the labels follows, which is generally the order in which those records were released, but we follow the order of the matrices when we have, which is the order in which they were recorded over time. But the end result is the same. Reyes also contains some recordings in lp's that we did not know, some of record labels that do not have a name,



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etc. See; Diccionario de la Música Española e Hispanoamericana, SGAE, 1998 T-3 p.879. . And above all, for a more in-depth knowledge of this important orchestra, there is the work of Gaspar Marrero Perez Urria, "Los campeones del ritmo-Memoria del Conjunto Casino" CIDMUC Editions, Havana, Cuba.o, no tienen nada que ver con el Casino; de este sólo tiene el nombre. No es como el caso de la Sonora, o la Aragón. Y no ha habido nuevas grabaciones.

Usamos para esta síntesis, entrevistas del autor y de César Pagano y Marisa Díaz, a Alberto Armenteros, Roberto Espí, Cristóbal Dobal y El Fiñe; periódicos, revistas, etc. Hay un libro inédito de René Espí (hijo de Roberto) con magnífica información sobre el Casino, que debiera publicarse .Raúl Martínez Rodríguez: "Para el alma divertir", Ed.Letras Cubanas,2004 p 130.

"El Conjunto Casino". José Reyes Fortún Ediciones Museo de la Música, La Habana, 2009. Al fin salió una biografía de esta orquesta, tan necesitada, que trae además una muy completa discografía de este grupo, ya que además de las grabaciones comerciales, relaciona 37 canciones en cintas magnetofónicas que obran en los archivos de la Egrem y 226 placas en diversas emisoras de Cuba que va enumerando, y que contienen canciones que no fueron grabadas comercialmente. Tine además un completísimo índice onomástico, que contiene no tan solo los títulos de las canciones en orden alfabético, sino el de los compositores de la misma, y los miembros del Casino que grabaron, en cada una de dichas canciones, así como el nombre de los compositores y las canciones de cada uno de ellos se grabaron.

Reyes va ordenando los discos de 78rpm, por sello, como nosotros, pero en cada sello, sigue el orden numérico de las etiquetas, que generalmente es el orden en que esos discos salieron al mercado, pero nosotros seguimos el orden de las matrices cuando los tenemos, que es el orden en que fueron grabadas en el tiempo. Pero el resultado final es el mismo. Reyes contiene además algunas grabaciones en lp's que no conocíamos, algunas de sellos que no tienen nombre, etc. Ver; Diccionario de la Música Española e Hispanoamericana, SGAE, 1998 T-3 p.879. . Y sobre todo, para un conocimiento más a fondo de esta importante orquesta, está la obra de Gaspar Marrero Perez Urria, "Los campeones del ritmo-Memoria del Conjunto Casino" Ediciones CIDMUC, Habana, Cuba.

529 1/1950 P 1237* CU Again (Otra vez) / b Newman, etc.

EMIL CASSI

Corneta

Ber 3438-2 Bugle calls by chief trumpeter Cassi of Roosevelt's Rough Riders No. 1

AL CASTELLANOS (cu)

Saxophone player and conductor born in Cuba, whose group played mostly in the lower part of New York, in the 1950s. ' Frank M. Figueroa, cited work, p. 78.

AC – Al Castellanos, cant.

24FB-3463 1/15/54 V 23-6340 NY Mira que te mira Al Cast.

24FB-3463 1/15/54 V 23-6340 NY El baile del chachá / ch Al Cast. AC

 Mardi Gras The butterfly chachachá Al Cast. AC
 1015

 Mardi Gras The mumble mambo Al. Cast. A
 1015

45' rpm Extra Play Vintage Music 60 "To-ka-ta (me)".



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Dulce merengue

Together/ch

The Shara/ch

45' rpm Extra Play Vintage Music 89 "Chacha matrimonial"

Merci beaucoup / ch

Time on my hands

El camarero / ch

THE CASTILLIANS (eu)

The Castillians or The Castillians Trobadours were study groups led by trumpeter and violinist Louis Katzman who in the 1920s and 1930s made many recordings for various labels, including much of the Latin repertoire. Brian Rust: "The American Dance Band Discography 1917-1942, Vol.1".

1934	De 202	EU	The peanut vendor.	MS
193_	BR 40201	EU	Yo soy Queta / dz	F.B. Valdés
	BR 40201	EU	Que desdichado nació / dz	F.B. Valdés

THE CASTILLIANS TROUBADORS (eu)

	8/20/34	Melotone 13110	NY	Canto indio	EL
38367	8/21/34	De 202	EU	El manicero	MS
	1/16/34	Br 6749		The Carioca- Rumba / r	
	1934	Br 6934	EU	Cuban Belle / r	
	1934	Br 6934	EU	See Saw / r	MS
	1934	Br 6961		Dust in he moon / r	ML

CARMEN CASTILLO (eu)

See: Orquesta Xavier Cugat

6/21/1900 - Los Angeles, Cal., 4/15/1966. She was married to Cugat for several years.

1942	Co 36392		To your heart's (Acércate más)	OF
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ORQUESTA GEORGE CATES

L 6751 12/8/1939 Cor 60810 LA Babalú / r ML

ORQUESTA CARMEN CAVALLARO (eu)

New York, 5/6/1913 - Ohio, 10/12/1989. Pianist and successful director in the 1940s, he appeared in films. One of his greatest successes was precisely Enlloró. Oxford, cited work, p. 107. Penguin, cited work, p. 217.

AR = Acompañamiento rítmico

69444	6/30/41	De 15059 De 40148 De 91830 DLp 8325	NY	Enlloró (Voodoo moon) Parte 1	OM	
69445	6/30/41	De 15059 De 40148 De 91830 DLp 8325	NY	Enlloró (Voodoo moon) Parte 2	OM	
74094	10/2/47	De 24257 De 28403	NY	Malagueña	EL	
70208	1/22/42	De 4270	NY	Always in my heart	EL	
107474	5/25/59	De18667 DeDL4634 Lp MCL-1742 De DL 8864 De 29403	NY	Enlloró (Voodoo moon) OM	AR	
107476	5/25/59		NY	La comparsa	EL	AR
107478	5/25/59	De DL (7) 8864	NY	Andalucía (The Breeze and I)	EL	AR
107479	5/25/59	De DL (7) 8864	NY	María la O (Marie, my own)	LE	AR
107483	5/25/59	De18813 DeDL	NY	Green Eyes (Aquellos ojos verdes)	NM	AR
107484	5/25/59	De DL (7) 8864 Decca 18813	NY	Come closer to me (Acércate más)	OF	AR
L-3767	3/30/45	De 18677 De 28403	LA	Enlloró (Voodoo moon)	OM	

CAKE



American alternative rock band formed in Sacramento, California in 1991.

Lp Capricorn 314-532867-2 "Cake", 9/96.

Perhaps, perhaps, perhaps, r OF