

### **TRÍO LA ROSA**

According to Jaime Rico (work cit., P.69) it was created in Santiago de Cuba by Juan Francisco de la Rosa, its director, Julio León and Juan Antonio Serrano. But according to the information provided by Helio Orovio and Rodolfo de la Fuente, obtained from the daughter of Julio León, he was the founder of the group in 1943 as director, arranger, second voice and accompanying guitar, with Juan F. Serrano first voice and minor percussion, and Francisco Jiménez Puentes, alias "Saito" third voice and raw guitar, who was soon replaced by Juan Francisco Despaigne, alias "Jabaito" and who later changed his last name to La Rosa. Apparently at that time they name the trio as "La Rosa", which seemed more suitable than "Trío León". At that stage, in addition to their performances, they accompanied figures from the eastern trova, including La India de Oriente.

Soon they moved to Havana with a contract with the RHC and in 1947 they began to record for Panart. In 1950 they hit hard with *Amor qué malo eres*, and their records are known throughout the Caribbean area. In Mexico they take part in two Mexican films and in 1956 they live in Venezuela in the Maracaibo area. In 1960 La Rosa returned to Cuba, being replaced with Venezuelan artists and the same happens when Juan Serrano retired in 1979, who died later. La Rosa died in 1998. For more details see the notes to TCD-105.

**Lp Gilmar 2021** "Epoca de oro del Trío La Rosa". Ve. 19\_\_\_. Reissued in CD Gilmar 09

Mónica / b

Alexander R.

### **AL'S LACKS CITY RADIOLIANS**

V125	6/31	C1368	When yuba play the rhumba on the tuba
		C3150	When yuba play the rhumba on the tuba

### **NAPPY LAMARE'S LEVEE LOVAGERS (eu)**

New Orleans, Louisiana, 6/14/1907 – Newhall, California, 5/8/1988. Guitarist and Director. Kinkle, cited work, pg.1280.

1948	Cap 15050	Mamá Inés	EG
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NL – Nellie Lutcher

1947	Cap 40017	Let me love you tonight RT	NL
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### **DOROTHY LAMOUR (eu)**

New Orleans, Louisiana, 12/10/1914 – Los Angeles, California, 9/22/1996. Well-quoted star of comedy movies in the 1940s. Bad actress, but she looked very good in sarong (clothes used, or almost used, in the Pacific islands).

ED - Orquesta Eddie Durant

L 3996	11/14/45 De no ed.	LA	Nosotros	PJ	ED
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### **WALTER LANE TRIO**

1950's	RONNEX 1071	Drumambo (m)
1950's	RONNEX	Lovers Mambo (m)



# FIU | DAC

FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES  
DIAZ-AYALA COLLECTION

65640	5/25/39	De 18004 DeF7372	NY	La conga de Jaruco / cg	Ernesto Vázquez
65641	5/25/39	De 18001 De 25216 DL-5205	NY	Una, dos y tres / cg	RO
65642	5/25/39	De 18002 De 25217 DL-5205	NY	Rosita la bonita	EG
65643	5/25/39	De 18000 De 25215 DL-5205	NY	Alegre conga	MM
65644	5/25/39	De 18001 De 25216 DL-5205	NY	Por Corrientes va una conga	EL
65645	5/25/39	De 18004	NY	Ahé, ahé	
65646	5/25/39	De 18002 De 25217 DL 5205	NY	La conga se va / cg	EL
65647	5/25/39	De 18000 De 25215 DL 5205	NY	Los indios del Caney / cg	
66152	8/21/39	De 18013	NY	Negra Quirina (Cuban belle) / r	MS
66155	8/21/39	De 18015 De 25204 DL 5085	NY	Colorín, colorao / r	RH
66156	8/21/39	De 18015 De 25204 DL 5085	NY	La ruñidera / r	Alej. Rodríguez
66157	8/21/39	De 18016 De 25205 DL 5085	NY	La mulata rumbera / r	Alej. Rodríguez
66158	8/21/39	De 18016 De 25205 DL 5085	NY	Quiéreme mucho	GR
66159	8/21/39	De 18017 De 25206 DL 5085	NY	Amor sincero	EG
66160	8/21/39	De 18017 De 25206 DL 5085	NY	Cubanakán	MS

Note on the previous discs, DL 5085 and DL-5905, are 78" disc albums with 4 discs each.

18000 a 18003 were released on the album A-63.  
18013 a 18017 were released on the album A-80.  
25203 a 25207 were released on the album A-587.  
25213 a 25215 were released on the album A-591.  
Decca DL-5085 was an 10" LP

**ZARAH, LEANDER**

6330

1926

Rumba/ r

**ORQUESTA LECUONA CUBAN BOYS**

In 1930, the brothers Agustín and Gerardo Brugueras were members of the Hermanos Palau-Lebatard orchestra of which we have already spoken and so was a young man born in Havana on June 5, 1911. He had studied for a teacher, but also music and played the piano. The three, together with the trumpeter Jaruco Vázquez, decided to form a new orchestra with other elements to play at the Encanto theater in Havana, and they did so in 1931, calling it the Encanto orchestra. Lecuona listened to it, he liked it, and soon after the orchestra begins to be called the Lecuona orchestra and is used by him in concerts in Havana and the rest of Cuba, where there is usually a first part with Lecuona piano solos and accompanied singers by Lecuona and / or the orchestra. There was another part, in which the orchestra played alone, with generally more moved numbers.

But Lecuona came up with a contract in Spain to give concerts as a soloist, and he embarked with the promise to send for the orchestra as soon as he could, and he did so; the singers also taken by Lecuona in 1932. But Lecuona became seriously ill in Madrid and decides to return to Cuba in 1933. They decide to stay with Oréfiche as director, although Fichín (that's what they called him) was 21 years old and most of the musicians were older than him. But he had a gift for people, and a lot of talent. Little by little he has turned the orchestra into a show, creating animated numbers. They had become a cooperative. The surname Oréfiche is of Italian origin and means the one who works with gold, goldsmith. That is what Oréfiche does, turning the orchestra into gold, and 22 carats.

Twenty-one years to lead his companions, many older than him; 21 years to hire singers to accompany the orchestra, get contracts, discuss them, sign them, take charge and pay, plan trips, make reservations, devise the group's costumes, rehearsals, arrangements ... with just 21 years. But that's what a good goldsmith is for.

To be able to do everything, he dedicates the time when the others rest or have fun, to work for the orchestra. The enjoyment of his own youth is denied. The orchestra tours Spain with a Cuban singer, Carmen Burgette and a Spanish singer, who is part of the orchestra.

The goldsmith was learning, rehearsing, experimenting, testing. And he thinks that he has precious stones in his hands, some in the rough, which are the songs of Cuba and other Latin American countries, but that it is necessary to polish them, set them to present them properly to the European public. And he thinks that his orchestra is going to be a kind of tiara or crown where he decides to mount those stones. He realizes that there can be no Latin music without dancing, without setting, without joy of living. Little by little, with the patience of the artist, the mere interpretation of a musical number by the orchestra is turning into a complex montage of minuscule episodes in which music, dance, costumes and stage play come together. If the orchestra plays *Tipitín*, some nopales will appear out of nowhere, and beyond that, some Mexican jars, and the musicians will appear dressed in hats and sarapes; if it is an oriental number, the stage transforms into a Moroccan street, with bushy Arabs with beards and slippers, with snakes coming out of baskets to enchant the clarinet.... And if it is Siboney, only twelve pairs of luminous maracas will be seen on the semi-dark stage, serving as the background for Oréfiche's piano ...

Of course, all this is said soon, but the process of turning a simple orchestra into a spectacle took long months. They were sleepless nights when the goldsmith had to become a choreographer, to mount the steps that his musicians will take in each number; another night to become a couturier, to design the typical guaracheras worn by his boys. He still had time to polish other pieces: his musical compositions. This is how his first creations emerged: *Anacaona*, *Antillana*, *Dime adiós*, etc.

It is a matter of having a lot of talent, a lot of tenacity and inventing time to dedicate it to the thousand details. The orchestra already exceeded the peninsular limits and goes to Italy. Another good quality of the goldsmith is that he knows how to listen to advice; a shrewd businessman advises him; the name Orquesta Lecuona is not commercial, and he suggests changing it to Lecuona Cuban Boys. So, it does. The artist continues to listen: he convinces his drummer to become a singer and Bruguera achieves a very tropical, very Cuban flavor; makes his first trumpet, Jaruco Vázquez, the orchestra arranger. In Venice he hears a soft-timbered voice, with an exquisite mid-voice, but of course, he sings in Italian, how to incorporate him into a Latin orchestra? That is work for the goldsmith, gradually turning Italian Rabagliatti into the voice identified with the Lecuonas. It is curious to follow the process of polishing Rabagliatti's accent, from his first recordings, with the inaudible errors, to the last ones, with almost perfect diction....

Until 1939, the orchestra will stroll triumphantly through the best stages of Paris, Nice, Cannes, Venice, Rome, London, will go to the Near East, to Beirut, to Athens, to Istanbul ... It will record dozens of albums, some with artists of stature by Josephine Baker and will share the stage with others like Maurice Chevalier. All of this was carefully and lovingly prepared by the goldsmith day by day, night by night ... The World War forces them to return to America. A beautiful jewel in the tiara is lost because Rabagliatti stays. But arriving in Havana, Oréfiche replaced him with another: the singer, Oscar Lombardo, and added a female voice: the stunning Dolores. Dolores Castellí had met him at the Sporting Club in Montecarlo, where she acted as a show girl, which the goldsmith turns into a singer.

He had time to polish some stones on the way, he made on the ship *Habana de mi amor* and in Havana, *Bajo la luna*. A new tour begins in Puerto Rico and lasted five years in South America, mainly Argentina, Uruguay and Brazil. Brazil was difficult for foreign artists, but not for the Lecuona Cuban Boys. Singers are changed, but the orchestra follows the same, with that exotic, mysterious, nostalgic and tropical flavor at times, and others vibrant, happy, challenging ... It is the tropic itself ...

In 1946 the orchestra travels to Hollywood to make a movie. One of those differences of opinion so common in popular music orchestras arises, but this modest man leaves his companions everything, including the name of the orchestra, and founds another: Havana Cuban Boys. This new orchestra began a triumphant touring career in South America and Europe, just as its predecessor, La Lecuona, had done. When the great North American bands of the swing era were already extinct, the Havana Cuban Boys kept on giving in Europe until the 1960s, doing, among others, five seasons in Japan. In those years when the Havana Cuban Boys was active, they inaugurated the Moulin Rouge in Geneva, Los Tres Molinos in Barcelona, and the Hotel Tamanaco in Caracas, in addition to becoming an indispensable part of the Carnival in Montevideo, Uruguay.

But the years ask the goldsmith for another step and the orchestra dissolves. But he does not retire, he makes his own show playing the piano and singing. He resides for years in Rome, and then he resides in Madrid until Madrid's winters make him move in the '90s to Las Palmas in the Canary Islands, where he continues to play, but occasionally takes a trip to Miami or Los Angeles to offer his recital of Cuban music as he did in November 1999: a show in which the GOLD, his piano and his voice, make a sumptuous presentation of the Cuban musical jeweler. There he died on November 24, 2000. See Diccionario de la Música Española e Hispanoamericana, SGAE, T-8, 2001, p148- See also the notes to all the Harlequin CDs of this orchestra that have a lot of information.

FT – Fernando Torres

9/14/43	V 90-0197	Según pasan los años / ft	H. Hupfeldi	FT
	HQCD-96		(As time goes by)	

**CD Harlequín 54 "Lecuona Cuban Boys in Venezuela 1940"**. Edited in 1995. Contains 20 recordings made live, taken from the radio in Maracaibo, Venezuela, not edited before.

In the mood / ft	G. Miller
En la balalaika	H. Stohart.

**ABC Paramount 316 idem en stereo "The world famous Lecuona Cuban Boys play for dancing"**. The arrangements are by René Hernández. Edited ca. 1960 Reissued in Europe as Polydor 608606.

Toot toot tootsie / mb	G. Kahn	ins
I know that you know / mer	V. Youmans	
Just one of those things / ch	C. Porter	ins
Love or leave me / ch	G. Kahn	ins

Apparently originally edited by Polydor as SLPHM 608606.

**Polydor LP 184041 "Lecuona Cuban Boys"**. Editado ca. de 1968.

Rumba miranda / r	Jack
Caribia / afro	Drexler

**Grabaciones de la orquesta Havana Cuban Boys**

According to notes to Tumbao 99, the Havana Cuban Boys organized by Oréfiche in 1947, included, among others, prominent Cuban musicians such as the saxophones Gustavo Mas and Tata Palau, the trumpets Luis Escalante and Chico O'Farrill, the latter arranger as well; Felo Hernández on bass, later replaced by his brother Papito. The singer was Peggy Walsh, wife of Chiquito Oréfiche. His debut in Europe after his long tours of South America, and the United States, was at the Tivoli in Copenhagen in 1954.

**Cas Discan DC-087 "Armando Oréfiche: Conversando con un piano - Vol. 6". Edited in 1979.**

The best thing in life	Henderson	AO
Sonny boy	Al Jolson	

**ORQUESTA JEFFREY LEE (eu)**

106858	4/6/59	Voc VL(7) 3675	NY	Come closer to me	OF
106861	4/6/59	Voc VL(7) 3675	NY	The Breeze and I	EI
106866	4/6/59	Voc VL(7) 3675	NY	Patricia	DPP

**MICHEL LEGRAND AND HIS ORCHESTRA**

**Lp Columbia CL-647 "Holiday in Rome", Michel Legrand, 1955.**

Luna Lunera / r	TF
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**Lp Columbia CL-888 "Castles in Spain", Michel Legrand, and his Orchesta", 1956.**

Jungle drums / dza	EL
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**Lp Columbia CL-1139 "Legrand in Rio, 1958.**

Siboney, Maria My Own / r	EL
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La ultima noche / r	
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**LESTAPIER Y SU ARMÓNICA  
 Salvador Lestapier**

Guantanamo, 3/21/1916 - Helsingborg, Sweden, 2/20/1992. At the age of five his godmother gave him a harmonica, and that simple instrument would be his destiny. He has other trades to live on, but at last he arrived in Havana, triumphing with his harmonica. From there it jumps to South America, starting in Venezuela and reaching Buenos Aires on a journey that lasts two years. He returns, but is soon in the United States, working at places like Radio City Music Hall. The trips continue, now they are to Europe, sponsored by the manufacturers of the harmonica he uses; it is consecrated among the six best instrumentalists in the world of that tiny artifact "The magician of the philharmonic", as the announcer José Antonio Alonso named it in the 1930s (this instrument is called "filarmonica" in Cuba). In the 1960s he came to Sweden, fell in love, and married a Swedish woman. He continued his artistic career but based in this city, until his death. But always remembering Cuba and its music. Rosendo Rosell, cited work, Vol. 2, p. 355.

811	1951	P 1369		Begin the beguine / beg	Porter
813	1951	P 1369		Lluvia gris / c	Warren
	195_	Mu-612	Me?	Gracias a Dios / pk	
	195_	Mu-612	Me?	Indostán / ft	O. Wallace

1951	Mu 623	Me	La tonada de Elmer	Abrecht
1954	Mu 1147		Chattanooga choo choo	H.Warren
1954	Mu 1147		Solo amor te puedo dar	J.Mac Hugh
1950	Pee 3433		Serenata en la noche	J.Kennedy
1950	Pee 3433		Laguna soñadora	Eric Coates
1951	Pee 3505		El muchacho limpiabotas	Harry Stone

**Lp Musart M-56 (10) "Lestapier – El virtuoso de la armónica"**. With harmonica, piano, guitar, bass and drums. 195\_.

Indostán	O. Wallace
I can't give you anything but love	McHugh
Como yo te estoy queriendo	JBT
Chiribiribin / v	Pestalozzi
Tema del tercer hombre / c	A. Karas
Pianola / fox	C. Cohen
Elmer's tune	Albrecht

**OSCAR LEVANT (eu)**

Pittsburgh, Pennsylvania, 12/27/1906 - Beverly Hills, California, 8/14/1972. Impossible to classify this genius who was a pianist, composer, director, author and actor, and he did everything well, with a very personal style. He had a bitter and sophisticated sense of humor.

1947	Co 71890	Malagueña	EL
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**LIBERACE (eu)**  
**Wladziu Valentino Liberace**

Wisconsin, 5/16/1919 - Palm Springs, CA, 2/4/1987. Pianist. A picturesque figure of North American pop music, with his flashy clothes, rugs, chandeliers, and other delicacies, he played in a piano style as ornate as his outfit, but one that became an idol both on television and selling records, in the decades from the 50s and 60s. And the *Malagueña* could not escape from his hands. Oxford, cited work, p. 344. Penguin, cited work, p. 705.

SRC 776	Sign.15240	Malagueña	EL
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**BOB LIDO**

See: Orquesta Enric Madriguera

**HARRY LIGGET (eu)**

Chess 1558	Perdido mambo
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**BEN LIGHT (eu)**

Pianist at the Steinway, Herb Kern at the Hammond and Lloyd Sloop at the Novachord.

195_	Tempo 556	EU	Mamá Inés,r /s	MS
195_	Tempo 556	EU	Siboney,r /c	EL
195_	Tempo 680	EU	Green eyes/b	NM
	Capitol 2101	EU	Siboney /c	EL

**Lp Capitol T-330** "Ben Light's juke box favorites", 1952.

Siboney EL

**Lp Capitol T-361** "Ben Light's rhythm rendesvous", 1952.

Mamá Inés EG

Green eyes NM

**ENOCH LIGHT (eu)**

Director

Canton, Ohio, 8/18/1905 – Redding, Connecticut, 7/31/1978. Director and record businessman who launched, among others, the Grand Award label and later Command, when the uproar of stereo records began. His band was a studio band. Penguin, work cited, p. 706.

**Lp Grand Award GA-227 SD** "Enoch Light and the Light Brigade play Happy Cha Cha's - Vol.2", 1959.

			Para bailar el chacha	R. Azpiazu
ca.1950	CNT-1208	EU	Malagueña	EL
ca.1950	CNT-1208	EU	Andalucía	EL

**LISSETTE**

Lima, Peru ca.1947. Lissette Alvarez was a vedette singer, daughter of a very popular couple of Cuban singers, Olga Chorens and Tony Alvarez and born on their tour of South America that lasted from 1945 to 1950. Back in Cuba, the couple's popularity grew by their varied repertoire since Olga covered the one from the Spanish couplet and Tony did the same with tango, and between the two covered bolero and humorous numbers for family-type programs where they were highly requested. At the age of seven already the precocious Lissette appeared with her parents and made her first recording, "El ratoncito Miguel".

In the 1960s, Olga and Tony continued their triumphant career on Puerto Rican television and by 1965 a very young Lissette was debuting and soon entering fully into a musical phenomenon that was beginning to take shape in Puerto Rico: The New Wave, that is, the emergence of an interpretive modality that adapted the ballad and rock of the United States and that occurred in other Latin countries as well. Lissette survived the measles of the New Wave and was maturing as a sensitive singer, then singer-songwriter and above all, perhaps one of the first Latinas to realize that from the 70s onwards you had to sing, dance, act and, finally, master the scene completely; that you had to have arrangements, a good orchestra, dancers. She became a seasoned producer of her own shows acting throughout America and producing in the process more than 30 LD's. In 1980 she married the Cuban musician Chirino, but they have wisely kept their musical careers apart, moving in different directions.

Cristóbal Díaz: "Lisette", Entry in the Diccionario de Música española e hispanoamericana, Fund. Author, SGAE, 2000. T-6, p.927.

**Lp Borinquen 1031** "Entre las flores – Lisette". With the orchestras of Radamés R. Alfau and Mario Ortiz. Recorded in San Juan, 196\_.

Somewhere my love

**Borinquen DG-1060** "Lisette y la Tuna Universitaria de Puerto Rico". Arrangements, direction and orchestra of Mandy Vizoso.

Blanca navidad I. Berlin

**Lp Borinquen 1172** "Lisette – Hablame de él". Arrangements by Rubén Stefano. Lucío Milena Orchestra.

Llueve y no para de llover  
(Raindrops) B. Bacharach

No me vuelvo a enamorar B. Bacharach  
versión Lisette.

Nadie como tú Westlock  
versión Lisette.

**Lp Borinquen CDG-1199** "Lo mejor de Lisette" (3)

Somewhere my love

Love is blue

Corazón contento  
(Rain drops)

**Lp Borinquen 1204** "Lisette - La muchacha de los ojos tristes". Arrangements by Rubén Stefano.

Love Story Lai  
vers. Lisette-  
Sotto

**Lp Borinquen 1238** "Lisette". Axel Anderson intervenes in "Palabras, palabras"

Adiós al amor R. Carpenter.

**Lp Borinquen 1253** "Lisette – Martes 2 de la tarde", 1973.

Matándome suavemente  
(Killing me softly) N. Gimble.

Tantas veces me pregunto P. Guarnieri

**Lp Coco 148x** "Lisette...Sola". Lisette...Sola" Recorded in Miami, 1978. The musical integration of each number is complex and appears detailed in the inner sleeve of the album. Cubans include Papaito Hernández, bass; Juanito Márquez, guit; Jorge Orbón, Alexander Prilutchi, v. Arrangements and direction by Frank Fiore and Jorge Calandrelli.

Copacabana B. Manilow.

**Lp Nubia 10001** "Lisette and Willie" (Chirino), 1980.

Never say never M. Manchester

Regrets B. Wyrick

**CUARTETO LLOPIS - DULZAIDES**

This group was formed in 1951 with the brothers Manuel and Francisco Llopis (strings) and first Javier and later Felipe Dulzaides. In 1959, Felipe separated and formed the group Los Armónicos, and the Llopis completed a new quartet with singer Manolo Vega and Leandro Torres playing piano, saxophone and accordion. Felipe stayed in Cuba, but the Llopis left in the 60s and the rest of their recordings under the title of Los Llopis, and those of Felipe under the title of Los Armónicos. Francisco died in California on 8/30/2013.

TLD-Típica Llopis-Dulzaides

799	1951	P 1364	CU	Nevertheless (A pesar de todo) / b	H. Ruby.
800	1951	P 1364	CU	Thinking of you (Pensando en tí) / b	H. Ruby.
816	1951	P 1371	CU	Tea for two / ft	V.Youmans
817	1951	P 1371	CU	I want to be happy	V. Youmans
843	1951	P 1386	CU	Te quisiera (Would I love you) / b	
844	1951	P 1386	CU	El pagano (Pagan love song) / v	N.H.Brown.
1375	1954	P 1588		Vamos a la pelota / mch (Take me out to the ball game)	A.V.Tilzer
2109	1957	P 1868 Lp. 352 10"		Sh boom / ft	

**JOE LOCO (pr)**  
 pianist

New York, 3/26/1921 - Puerto Rico, 3/7/1988. Loco started music as a pianist. He joined the Machito orchestra in 1943 until 1945. Later he would be in the orchestra of another Cuban, Pupy Campo. From the 1950s onwards, he began to record with his own group, a repertoire of mambo and chachacha with touches of jazz. He had a prolific career, working with other groups. In 1968 he lived in Puerto Rico, until his death. Chediak, cited work, p. 135. Max Salazar: "Joe Loco", Latin Beat Magazine, September 1996, p. 18.

**45" rpm Fantasy 543 "St. Louis blues chachacha"**

**ALAN LOGAN**

7018	11/29/47	WSC-303		Jungle Rhumba	AL	mx
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Information obtained from "Discography of American Historical Recordings"

**ORQUESTA GUY LOMBARDO (eu)**

London, 6/19/1902 - Ontario, 11/5/1977. Violinist and conductor. Diabetics were strictly prohibited from listening to this orchestra, which is advertised as the "Sweetest music this side of Heaven". The most famous of the soft bands or "Mickey mouse" of the 1930s. The wait for the New Year in New York is not complete, if you do not listen to the song Auld Lang Syne played by him. Penguin, cited work, p. 719. Oxford, work cited, p. 354.

**Lp Capitol ST-1191 "Guy Lombardo goes latin!"**

				Green eyes	NM
				The breeze and I	EL
C 590	6/28/33	Co 5104x	CH	Canto Karabalí	EL

Br6629

68281	10/22/40	De 3571 DL 8415 Alb DxM-154	NY	Jungle drums - (Canto Karabalí)	EL
		Co-V-2567 D	NY	Cuban Love song	
		Me 13119	NY	Jungle Drums (Carabalí)	EL

**FRANCISCO LOMUTO Y SU ORQUESTA TÍPICA (arg)**

Buenos Aires, Argentina, 11/24/1893 – 12/23/1950. Pianist, composer, conductor. Another of the greats of tango, but of whom Horacio Ferrer says in his biographical note, that his first compositions were "reminiscent of Havana" (cited work, Vol.II, p.34). The singer, Jorge Omar (Buenos Aires, 1911) had extensive recordings, many in a duet with Fernando Díaz (quoted work, Vol. II, p. 9130) Diccionario de la Música Española e Hispanoamericana, SGAE 2000 T-6, p .988.

JO - c/ Jorge Omar

Bave93266	8/7/36	V 37967	Ar	Damisela encantadora / v	EL	JO
	4/2/37	V 38136	Ar	Para Vigo me voy / cg	EL	JO
	7/30/37	V 39241	Ar	Muñeca de cristal / v	EL	
	2/28/41	V 39245	Ar	Uno, dos y tres / cg	RO	

**MANNY LÓPEZ Y SU ORQUESTA  
(Singer)**

RG - c/ Ray Gilbert  
Y - Yoyo

The first four recordings in charanga format, p, tim, ba, cg, four vin, two fl; in the following, vc, horn, tr, oboe is sometimes added. "De que feliz" from now on is changed to a group format, with three, tr and rhythm and for the album LPM-1671 "Chacha pops" (1958) to an orchestral format adding two sax, g and vibraphone; for the last four numbers it is reduced to piano, g, drums, bass, sax; and trumpet.

G2TB-4946	9/6/56	V 20-6678 LPM-1409	Hy	Canadian sunset / be-ch	E. Heywood
H2TB-264	2/13/57	V 20-6853 LPM-1630	Hy	Around the world / v	V. Young
H2TB-3027	5/21/57	LPM-1630	Hy	Indian summer	V.Herbert
H2TB-3028	5/21/57	LPM-1630	Hy	Where was I?	Al Dubin
H2TB-377	2/15/57	V 20-6893 LPM-1630	Hy	Curiosity calypso	L. Gilbert
H2TB-378	2/15/57	LPM-1630	Hy	Mark it on the kalendar	R. Gilbert RG
H2TB-379	2/15/57	V 20-6893 LPM-1630	Hy	Black beans and white rice	R. Gilbert

J2TB-41	1/20/58	LPM-1671	Hy	Carioca / ch	V. Youmans
J2TB-46	1/21/58	LPM-1671	Hy	Again / ch	L. Newman
J2TB-47	1/21/58	LPM-1671	Hy	Stairway to the stars / ch	M. Malneck
J2TB-48	1/21/58	LPM-1671	Hy	Dardanella / ch	J. Black
J2TB-50	1/21/58	LPM-1671	Hy	There I've said it again / ch	R. Evans
J2TB-1113	4/23/58	LPM-1671	Hy	When the man comes over the mountain	H. M. Woods

### ORQUESTA BELISARIO LÓPEZ

Cárdenas, Matanzas, Cuba, 10/7/1913 - New York, 11/19/1969. Director and flutist. There are discrepancies in the dates. Rosell states his birth as 1903, and Pujol in his notes to TC-69, 1913. But in that case, he could not have been 63 years old when he died, the date when both coincide. He moved with his family to Havana in 1918 and finished his music studies. Already being a musician, he finished his law studies, and practiced both professions. Logically, he had many musician clients like him.

In 1928 he founded his danzonera, but it was not until 1937 that he was well established to record with Víctor, and these years until 1940, when he had Joseito Núñez as a singer, were the best in the orchestra. He had a more varied repertoire, which is not limited only to the danzón. At that time Joseito Núñez (12/13/1909) was at his peak, with numbers such as "Caprichito de verdad", and the orchestra on instrumentals such as "El cadet constitucional". Unlike other danzoneros, Belisario did not compose. The orchestra started on the radio at the time of its founding on the radio station "El Progreso Cubano" and later performed at CMQ, RHC, in addition to the traditional dances in the gardens of La Tropical or La Polar. The orchestra adapted to the times, and in the recordings of 1946 the tumbadora is already heard, a consequence of the influence of Arcaño. In 1960 Belisario left Cuba, organizing a new orchestra in New York, which was successful and recorded 5 Lp's until the death of its conductor.

See notes to the CDs Tumbao 63 and 69 for more details. Rosell, cited work vol.1, page 322. Diccionario de la Música Española e Hispanoamericana, SGAE 2000, T-6 p.996.

GL - Gregorio López  
 JN - Joseito Núñez

CU 138	10/19/48	V 23-1073	CU	Pajarillo carpintero / dz G	Tibbles	JN/GL
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**Lp Ansonia 1410 "Belisario López y su orquesta - Vol.5"** Apparently they changed the numbering, since they had not given a number to 1230, and they ran all the correlated numbering to Vol. 5, as was correct. 196\_.

La sombra de tu sonrisa / ch                      Mendel

### ORQUESTA VINCENT LÓPEZ (eu) and his Hotel St. Regis Orchestra

Brooklyn, New York, 12/30/1894 - Miami, Florida, 9/20/1975. Of Portuguese origin, he was a very young pianist who soon had his orchestra, one of the soft types, he spent 27 years playing at the Taft Hotel in New York, made films, radio and recordings in the 1920s and 1930s. Penguin, cited work, p. 354.

See: Pilar Arcos

PS – Paul Small

E-36323	3/14/31	BR-6084	NY	Mamá Inés / r	MS	PS
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		BR-1425 BR-41290				
E-36656	3/24/31	BR-6112	NY	María my own / r	EL	PS
		MW M-1025	NY	Mamá Inés/r	MS	
		MWM 1025	NY	Siboney/b	EL	
	1/27/1941	BB-11066	NY	La conga		
		BR-6112		The voodoo (Enlloro)		
		Co 24220		Mama Inez		
				African lament		
41841	11/49	Co 38601		Dixieland rhumba		
42518	12/49	Co 38747		I learned to rhumba		

Veter.Adminst. 16" 187/188

### **ANTONIETA LORCA**

Female vocal solo, with guitar

5/23/28 Bve 42358 La camagüeyana

Informacion extraida de "Discography of American Historical Recordings.

### **LOS ARMÓNICOS DE FELIPE DULZAIDES**

Havana, Cuba, 1917 - 1/22/1991. Felipe Dulzaides, as Chediak points out (see cited work, p.76), was a discreet pianist with limited musical knowledge but who nevertheless did extraordinary work in the area of jazz in Cuba started with the formation of the Llópis Dulzaides quartet, and later with the founding of his group Los Armónicos in 1956. Musicians such as Pablito Cano, Carlos del Puerto, Armandito Romeu, Paquito Echavarría and many others passed through his group. The Harmonics were composed of piano, guitar, vibraphone and drums. They appeared on radio, television and in cabarets such as Tropicana and the Habana Hilton. In the latter, Felipe also alternated with a piano and violin ensemble directed by him. He worked with groups larger than the quartet.

Director, arranger and pianist, Felipe Dulzaides; Diago, elec. guit.; Doris de la Torre, song; Lucas de la Guardia, clarinet. And others.

**Lp Kubaney 112 "Exitos internacionales – Los Armónicos de Felipe Dulzaides"**, ca.1956.

Lullaby of Broadway / ft	H. Warren.
Rock around the clock / rk-mt	B. Haley
Love is just around the corner / ft	L.E.Gensler

**Lp Discuba 530 "Una noche con Felipe Dulzaides (piano) y su cuarteto"**. Recorded on July 13, 1960. Pablo Cano, elec. guit.; José Franca, bass; Nelson Padrón, drums; Margarita Royero, vocal. Reissued as Egrem RCA-530

You deserve (Eres tú) / ft	R. Roberts
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Hey boy, hey girl / rk (Que bien estás)	J. Thomas
With all my heart / rk	Bronsolle
At last (Al fin) / rk-lto.	H. Warren

**Lp Discuba 546 “As time goes by”**. Reissued as Egrem RCA-546 “Música del recuerdo - Felipe Dulzaidés y su orquesta” (Orchestra with violins, brass, vibraphone) Recorded in Radio Progreso, February 10, 1960. Reissued as CDD-546 (1989).

Pic nic / ft	Hudson
Tenderly / ft-lto	Gross.
Candlejas / ch	Chaplin
As time goes by / ft-lto	Hupfeld
Summer place / ft-lto	M. Steiner
Quiet village / b	M. Dennis

**Lp Egrem 1014 y 3133 “Orquesta Los Armónicos dirigida por Felipe Dulzaidés”**. Doris de la Torre sings. 1965.

Angel eyes / slow	M. Dennis
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**Lp Gema 1114 “Invitation: Felipe Dulzaidés y sus violines en Tropicana”** Dulzaidés, dir and p.; Julio Farach, 1st violin; Francisco Cao, Manuel Godínez and Eugenio Cadaval, v.; Pablo Cano, elec. g.; Antonio Raymat, bass; Guillermo Barreto, drums, vibraphone; Doris de la Torre, c. ca.1959

Making whoppee / ft	Kahn	
Moonlight in Vermont / ft	Suessdorf	
Once in a while / ft	Edwards	
When your lover has gone / ft	Sawn	
Invitation / ft	Kaper	
If I should lose you / ft	Robins	
Blue moon / ft	Rodgers and Hart	
Flamingo / beg	T. Grouya	DT
Moonlight serenade / ft	G. Miller	
You don't know what love is / ft	D. Raye	
Body and soul / ft	Green	

**Lp Sonus S-33 1005 “Intimo con Los Armónicos”** Recorded in Cuba. F Dulzaidés, p.; Pablo Cano, elec. g.; Guillermo Barreto, drums and vibraphone; Julio César, bass; and Luis Ortellado., trp.; Doris de la Torre, vocal. ca.1958

Love for sale / ft	C. Porter
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When your lover has gone / ft                      E.A.Swan

**BONNIE LOU**

Towanda, Illinois, 10/27/1924 – Cincinnati, Ohio, 12/8/2015. Folk music singer and guitarist.

11/12/54 King1414                      Tennessee mambo  
 K3915

**ART LOWRY**

C 40228                      3/64                      Co 51041                      Rhumbango

**MABLE LUCE**

ca 1936                      Musicraft 270                      Flores Negras                      Sergio De Karlo

**LA LUPE**

Santiago de Cuba, 12/23/1936 - New York, 2/28/1992. Singer. She studied to be a teacher but wanted to do more art and went to Havana in 1957 to try her fortune, singing first in the group of Facundo Rivero and later in a trio where they took her out, because she did not agree to sing in a group. She debuted in a trio in La Red, a venue in 19 and L in Vedado as part of a trio, which she later separated from. In 1960, she began singing in a small nightclub, El Roco, developing her style; she sang, cried, preached, shouted and at the same time violently detached herself from her shoes, from some other secondary article of clothing, and even beat the pianist. She even surpassed Lola Flores. In 1962, she began her career in the United States, with the Cuban percussionist Mongo Santamaria's orchestra, then moving on to that of Puerto Rican Tito Puente, recording with both several discs. She became independent, but in the mid-1970s her stardom began to decline; family problems with her husband's nerve problem, and in 1984 La Lupe suffered an accident where her spinal column is fractured, and was paralyzed. Shortly afterwards she accepted the evangelical faith dedicating herself to religious songs until her death, of a heart attack. Underneath all her stage mise, there was a sensitive and original singer in La Lupe, as evidenced by the success of more than 30 LDs that she recorded, from the first two in Cuba. The Puerto Rican composer Tite Curet Alonso, perhaps the most outstanding in salsa, acknowledges that his initial success was due to the interpretive force with which Lupe released his boleros, *Carcajada final*, *La tirana*, *Puro teatro*, and others. See: C.M. Rondón "El libro de la salsa", Caracas, Ed. Arte, 1980. 46, 47, 153, 208, Discography. Raúl Martínez Rodríguez: "Para el alma divertir", Ed. Letras Cubanas, Havana, 2004, p 120. Radamés Giro, "Diccionario Enciclopédico de la Música Cubana", Ed. Letras Cubanas, 2007. Rafael Lam: "Polvo de estrellas" Ed. Adagio, Havana, 2008, p.139. Max Salazar: Mambo Kingdom, Latin Music in New York. Schirmer Trade Books, N.Y., 2002. Diccionario de la Música Española e Hispanoamericana, SGAE 2000, T-6 p.1098.

**Lp Discuba 551 "Con el diablo en el cuerpo – La Lupe"** Orchestra and arrangements by Felipe Dulzaides\* idem of Eddy Gaytán\*\*. Recorded in Radio Progreso, October 14, 1960. Reissued as CDD-551 (1988).

I miss you so* / rk	J. Henderson.	EG
Crazy love** / tk	Paul Anka	EG
Yo sé que te quiero* / rk	P. George	FD
Fiebre* / rk	Davenport	FD
Quiéreme siempre* / rk	G. Lynes.	FD
So it's goodbye** / rk	P. Anka	EG
Alone Je pars!**	S. Craft.	EG

**Lp Discuba 582** “La Lupe is back” Miami, 196\_. Reissued como CDD-582.

I must be dreaming	N. Seidaka
Lipstick in your collar	L. Goehring
Silhouettes	Slay, etc.
No te vayas	Twitty
Mañana	P.Lee

**Lp Riverside 3523** “Mongo introduces La Lupe” New York, 1963. Mongo Santamaría, cn y bg.; Marty Sheller, trp salvo in *Montuneando* and *Qué lindas son* including Chocolate Armenteros; Pat Patrick and Bobby Capers, sax and fl.; René Hernández, p; Víctor Venegas, bass; Osvaldo Martínez and Frank Valerino, perc. In the first five La Lupe sings, in the others she is in the choir.

Canta bajo	Pat Patrick
Quiet stroll	Pat Patrick

**Lp Tico 1144** “The call me La Lupe” Arrangements and orchestra conducted by Chico O’Farrill. New York, 1966.

América / sb	A. Bernstein
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**Lp Tico 1154** “El rey y yo – Tito Puente y La Lupe”, New York, 1967.

Yesterday	J. Lennon
Steak O-lean	B. Capers

**Lp Tico 1162** “Two sides of La Lupe”, New York, 1968.

Going out of my head	T. Randazzo
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**Lp Tico 1167** “Queen of latin soul – La Lupe” Arreglos y dirección de Héctor De León” (do) New York, 1968. Reissued como Fania 30-043.

Fever / rk	J. Davenport
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**Lp Tico 1179** “La Lupe’s era”. Arrangements and direction by Héctor de León. New York, 1968.

You don’t know how glad	J. William
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**Lp Tico 1192** “La Lupe es la reina”. The first five songs, arrangements and direction by Joe Cain; the remaining five, Héctor de León. 1969. Reissued as Fania CD 130-015

That’s the way it’s gonna be	B. Gibson
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**Lp Tico 1199** “Definitely La Yi-yi-yi”. Arrangements and direction by Héctor de León. New York, 1969.

**Lp Tico 1212** “That genius called the Queen... La Lupe”, The first five, arrangements and direction of Joe Cain except *Soy tu esclava* by Osvaldo Estivil. And the remaining five, Ramón Emilio Aracena. New York, 1969. Reissued as Fania CD 130-105

My way (Como acostumbro) (9) / b	P.Anka-La Lupe
Unchained melody / rk-lto	Zaret

**Roulette 4204** “La Lupe The Queen does her own thing”, 1968, Reissued as Lp AL7467 and CD Tico 1445 in 2000.

Ciao my love	H. Arverne
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Down on me	J. Joplin
Bring it home to me	S. Cooke
Touch me	The Doors
Don't play that song	A. Ertegun
Once we love (Se acabó)	JG
Always something there to remind me	B. Bacharach
Love is so fine	H. Averte
Don't let me loose this dream	Aretha Franklin
Twist and shout	B. Medley

**Lp Tico 1306 "La Lupe stops! I'm free again"**. According to the labels on the album, all the arrangements are by Luis Cruz: according to the back cover, 1, 2 and 3 by Luis Cruz; 4, Louie Ramirez, 5 Sonny Bravo and all the rest, Joe Cain. New York, 1972.

Free again	R. Colby
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### **ABE LYMAN (AND HIS CALIFORNIANS) (EU) 1923**

Chicago, Illinois, 8/4/1897 – Beverly Hills, California, 10/23/1957. Popular conductor from the 20s to 40s.

PODP	2/12/35	Br 7401	Ca	Rhumbola	LA	
	2/12/35	Br 7401	Ca	Toda una Vida, Hasta Manana	LA	
	7/1923	Br 2475 CD's 6558		Havana		
B-11241	6/25/41	BR-661314	HY	Yours	GR	Rose Blone Frank Parrish
	1923	BR-2478		Havana- Tango		

### **ARTHUR LYMAN**

Oahu, Hawaii, 02/2/1932 - Honolulu, Hawaii, 02/24/2002. Arthur Lyman was an American jazz vibraphone and marimba player. His group popularized a style of faux-Polynesian music during the 1950s and 1960s which later became known as exotica.

**Lp HIFI 550 "Taboo"**, 1958.

Malaguena
Dahil Sayo

**Lp HIFI R/SR813 "Legend of Pele"**. Al group 1959 Cu.

Pele	AL
Fire Down Below	AL
Ye Lai Sian	AL
Hana Pele	AL

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Hana Maui	AL
Cumana	AL
Scheherazade	AL
Cubana Chant	AL
Magic Island	AL
Kinkajou	AL
Fascination	AL
Trombones	AL

**Lp HIFI L/SL 1004 "Percussion spectacular", 1961.**

Bolero	AL
Andalucia	AL

**Lp HIFI 1005 "Colorful Percussions of AL", 1962.**

Rhumba Rhapsody	AS
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**Lp HIFI SL1007 "Many Moods of Arthur Lyman", 1962.**

Babalu	ML
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**Lp HIFI SL1010 "Cotton Fields", 1963.**

Jungle Drums	EL
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**Lp HIFI L/SL 1024 "Isle of Enchantment", 1964.**

Guantanamera	
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**Lp HIFI L/SL 1030 "AL gratest Hits", 1965.**

Taboo	EL
Jungle Dreams	EI

**Lp HIFI CD DJZ 613 "The Exotic Sounds of Arthur Lyman Group", 1991.**

Taboo	EL
Cubana Chant	EL
Jungle Dreams	EL

**Lp Time Life HPD 30 "Your hit Parade. 50's Parade", 1992.**

Taboo	EL
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**Lp HIFI 5092 "Taboo"**