

SEXTETO NACIONAL

Abelardo Barroso-ten/clv., Bienvenido León-bar/mar, Francisco Solares González-tres, Alberto Villalón-g., Ignacio Piñero, José M. Inciarte-bongó

This group was an essential part of the great complex of Cuban son, so in need of a thorough study that has not been done. Let's start with Ignacio Piñero, who was born in the Jesús María neighborhood on May 21, 1888. As a child, he changed neighborhoods, but not in environment; Pueblo Nuevo is as musical and culturally Afro-Cuban as the other; neighborhoods that are ancestral sanctuaries of our music and culture. He starts singing in children's choirs in his neighborhood. It was the time when the Cuban government's ban on musical expressions with Afro-Cuban drums forced the creation of coros de clave and guaguancó, which were accompanied only by the tenuous percussion produced by the box of a banjo without strings. He joined the Timbre de Oro choir in 1906. Very young, he also became a member of the secret society Abakuá, or Nãñigos, as they are commonly known. He works as a cooper, smelter, dock worker, cigar maker and bricklayer. In 1926 he had to quickly learn to play the double bass to join the Sexteto Occidente (West Sextet) organized by María Teresa Vera at the request of Columbia Records to compete with the Habanero, hired by Víctor.

The West did not have the success that Columbia expected, and in 1927 Piñero organized the Sexteto Nacional. A short note here about names, which I think are important. What started as the Cuarteto Oriental (1917) or as Son Santiaguero (1920) in the East, as a legitimate appropriation of that province in which son had emerged, became the Sexteto Habnero, with the enthronement of son in Havana; María Teresa generalizes it a bit, with that of the West, perhaps wanting to include her native Guanajay-Pinar del Río; but it is with Piñero that true total integration is achieved; neither Habanero, nor Santiaguero: National. I think it was a wise move.

Blanco, (cited work, p. 44) gives the National's founding date, December 1927, but according to Spottswood (cited work, p. 2147) the first recordings were in New York that year before October. Some of the two dates are not correct. For Blanco, it was made up of Ignacio Piñero, double bass and director; Welcome Leon, second voice; Juan de la Cruz, third voice; Alberto Villalón, guitar; Francisco González (actually Francisco Solares González) ("Panchito Chevrolet"), three and raw voice; José M. Carrera Incharte ("El chino"), bongos. In 1928 Lázaro "El jabao" Herrera was added as a trumpeter, and it became a Septet.

They recorded again in New York in 1929, but the first voice was made by Abelardo Barroso, who apparently replaced Juan de la Cruz. New personnel changes in 1929, when they were preparing to travel to Spain, to the Ibero-American Exposition being held in Seville. Agustín Gutiérrez enters the bongo for Chino Incharte, and Cheo Martínez replaces Barroso. But Juan de la Cruz also goes, perhaps not as a member of the septet, who would then be an octet, but to make duets with Bienvenido León and Eutimio Constantín's guitar that had replaced Villalón. During the crossing, on July 2, Cheo Martínez died, but with the reinforcement of the singer-songwriter Panchito Chevrolet and the voice of Juan de la Cruz, the problem was solved.

For the presentations they are joined by a Cuban rumba girl who apparently was already in Spain, Urbana Troche. The group was a complete success. They played before the kings of Spain in the Palace, among other activities. Unlike the Habanero and other septets, thanks to the creativity of Piñero, who had fused the son with other Cuban genres, and had enriched it, also changing the typical sonera quartet for more elaborate stanzas, including the tenth. Thus, in their programs they announced among the genres they frequented, son, bolero, punto cubano, song, son rumba and guaracha. They recorded in Madrid on October 3. The song that became more of a hit was a son that, according to Blanco, came as an inspiration to Piñero, because of a Cuban woman named Carola who lived in New York, and the one they met on their way there to take Christopher Columbus: *Suavecito*. The Spanish called the group "Los suavecitos". Actually the group was more than a small variable unit; La Troche with the help of Panchito, provided a danceable dimension not used until then; De la Cruz, León and Constantín became a trio, and covered the aspect of Cuban peasant music and trova. In fact, as such a trio they recorded several musical numbers in Madrid as well.

Personnel changes follow: Alfredo Valdés replaces Juan de la Cruz in 1931, and in addition, the Nacional changes to the Brunswick label in 1930 and Víctor in 1931.

They recorded in 1933 in Chicago, where they participated in the Universal Fair that was held there, but the recordings are more spaced out. Popular taste goes in other ways in those times. They did not record again until 1937, when the first voice was now Bienvenido Granda and the second was Marcelino Guerra. By 1940 Alfredito Valdés and Bienvenido León were back as first and second voice, respectively.

That same year Miguelito Valdés uses the septet but calling it "his conjunto", to make four recordings for Víctor (See Miguelito Valdés) where Bienvenido León accompanies him as a second voice. After that, the Sexteto Nacional takes a break from playing together.

According to Blanco, (page 89) Odilio Urfé as Director of the Cuban Institute of Folkloric Research, encourages the reorganization of the group to carry out a series of activities within the framework of the Festival de Música Popular y Folklórico at the Amphitheater in Havana in 1953.

It is not known what happened in the following years until 1958 when the Septet recorded for Seeco in Havana. There were changes, Bienvenido León continues as the eternal second voice, but there are two first voices, Joseíto Núñez and Carlos Embale. Lázaro continues on the trumpet, Panchito on the three and Piñeiro, but Rafael Ortiz on the guitar (who will take over the leadership of Piñeiro on March 12, 1969), Marino González and Alejandro Abreu.

In 1959 they made new recordings for Seeco. After the Revolution in 1962, the Septet was incorporated into the state labor conglomerate "Empresa de Contrataciones de Artistas Ignacio Piñeiro" ("Ignacio Piñeiro Artists Contracting Company"). For 1977, in which a report was made to the group in Bohemia on March 11 to celebrate 50 years of artistic performance (in reality interrupted) it was composed of Lázaro Herrera on the trumpet, Joseíto Núñez, cousin and key vocals, Bienvenido León, second voice and maracas; Hilario Ariza, three; Mario Carballo, bongos, Charles Bourque, double bass; and Antonio García, singer and güiro.

With inevitable changes produced by time, the unstoppable Septet continued in the following years making recordings and performances. Embale rejoined as a singer. Still by 1990, with completely different personnel, with Embale as the only lasting member, the Septeto toured Colombia.

The group's salary was very favorable, especially for its creator. Orovio (cited work, p. 356) points out the genres that Ignacio frequented and largely created: son, son montuno, guaguancó-son, song-son, afro-son, conga, guajira-son, guaracha, guaguancó, song, guajira, carol, danzón, son-campesino, rumba, son-pregón, guaracha-son, rumba-son, tango congo, prayer, lamento, pregón, prelude, for a total of some 327 compositions. Gershwin took, without asking permission, the initial theme of his son Echale salsa, as the main reason for his Cuban Overture. I have sometimes called him the father of son and the grandfather of salsa, and I still believe he deserves the names.

It is pertinent to point out that Piñeiro was generous in the use of ñáñigas expressions in his compositions. It is possible that this is why he was not involved with the hierarchy of Enkrikamo, an important position within the Abakuá organization, for having disclosed possible secrets of it. (See: Ivor Miller, "A Secret Society Goes Public: The Relationship Between Abakuá and Cuban Popular Culture", African Studies Review, Vol.43 No.1 (April, 2000) p.161, interesting and important work for many aspects of Cuban popular music). See about Piñeiro, Radamés Giro, Diccionario Enciclopédico de la Música Cubana, Ed. Letras Cubanas, La Habana, 2007. See: Rafael Lam, "Los reyes de la salsa" Instituto cubano del libro, 2011, p.96

Diccionario de la Música Cubana e Hispanoamericana, SGAE, 2002, V-9, p.925; and about Piñeiro, V-8, p. 817. La Habana tiene su son, Ricardo R. Oropesa. Ed.Artex, 2012., is a biography of Ignacio Piñeiro and the Septeto Nacional. In an article that appeared on www.diariodecuba on July 29, 2013, we pointed out that this book contains a lot of information, but we also warned of some errors, especially in the discography until 1960; thereafter if we consider that Oropesa should have more accurate and complete information than ours.

AV-Alfredo Valdés

W95935	1927	Co 2791x CD Fly-7006 TCD 97	NY	Esas no son cubanas / s	IP
W95937	1927	Co 2791x CD Fly-7006 TCD 97	NY	Cubaneo / s	AVi
W95394	1927	Co 2792x TCD 97	NY	Fernanda / s	AB-BL
W-95936	1927	Co 2792x TCD 97	NY	Bururum barará / s	FNC
W-95939	1927	Co 2793x TCD 97	NY	Rosa roja / s	OH
W-95938	1927	Co 2793x TCD 97	NY	Errante por el mundo voy / s	F.B.Valdés
W-95942	1927	Co 2824x	NY	Las cuatro palomas / s	IP

FIU | DAC

FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES
DIAZ-AYALA COLLECTION

W-95951	1927	Co 2824x	NY	Que no se queme la Habana / s	
W 95950	1927	Co 2825x CDFly-7006	NY	Mamá se quema La Maya / s	
		TCD 97			
W 95947	1927	Co 2825x CDFly-7006	NY	Por un beso de tu boca / s	EL
		TCD 97			
W-95940	1927	Co 2826x	NY	El rey de los bongoseros / s	
W-95949	1927	Co 2826x	NY	Virulilla, virulilla / s	JP
W-95945	1927	Co 2868x	NY	Sube y baja / s	
W-95952	1927	Co 2868x	NY	Regalo mi corazón / s	
W-95953	1927	Co 2869x TCD 97	NY	Has perdido mi amor / s	Fr.Glez
W-95946	1927	Co 2869x TCD 97	NY	Reliquias de amor / s	J.d.I.Cruz
W-95940	1927	Co 2872x	NY	No hagan ruido / s	
W-95943	1927	Co 2872x	NY	Pobrecita loca / s	
	1927	Co 2936x	NY	¿Dónde estás corazón? / s	Mtnez. Serrano
	1927	Co 2936x	NY	Cayó en la loma / s	AVi
	1927	Co 2942x	NY	Juana divina / s	
	1927	Co 2942x	NY	Occidente / s	
	1927	Co 2968x TCD 19	NY	Marisa o ráscame aquí / s	
	1927	Co 2968x	NY	Viva el bongó / s	
		TCD 19			
	1927	Co 3007x	NY	Una noche de conga / s	
	1927	Co 3007x	NY	Falsa boca / s	
S 96233	1927	Co 3104x	NY	Yo quiero morir en Cuba / s	SG TCD 97
S 96234	1927	Co 3104x TCD 97	NY	Miñaroco / s	JA
W 95944	10/27	Co 3203x	NY	Contestación a Aurora / s	F. González
W 95948	10/27	Co 3203x	NY	Fuga de amor / s	F. González
W 96633	7/28	Co 3201x	NY	Sutileza / s	IP
W 96634	7/28	Co 3201x	NY	Ay! Mamá Inés / s	EG



FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES
DIAZ-AYALA COLLECTION

TCD19						
W 96635	7/28	Co 3211x TCD 97	NY	Ay, Guarina / s		M. García
W 96637	7/28	Co 3617x	NY	Bardo sublime / s	IP	
W 966387/28		Co 3202x	NY	No te preocupes del mundo / s		J.Torres B.
TCD 97						
W 96639	7/28	Co 3202xNY TCD97 CD LEG CK-62234		Siboney / s.	EL	
W 96640	7/28	Co 3200x	NY	Canta pajarito / s	RH	
W 96641	7/28	Co 3200x	NY	Sierra morena / s		N.Sucarichi
W 96642	7/28	Co 3237x	NY	Adolorido / s	AEO	
W 96643	7/28	Co 3451x	NY	Castígala Dios / s		R. Moreno
W 96644	7/28	Co 3237x	NY	Oye mi dulce tres / s	IP	
W 96645	7/28	Co 3987x	NY	Si me lleva a la playa voy / s		J. Torres B.
W 96646	7/28	Co 3987x HQ CD 23 CD LEG CK-62234	NY	Mujeres enamórenme / s		B. León
W 96648	7/28	Co 3327x	NY	Coco y mái / s	IP	
		Co 3327x	BY	Adiós Mariquita linda		
W 96649.	7/28	Co 3326x TCD 97	NY	¿Dónde vas con el rabo? / s	A.Vi	
W96647		Co 3238x		El sueño de bururú		N. Sucarichi
W96636		Co 3238x		Cuchú cumbá		M. García
W 96650	7/28	Co 3617x	NY	El alba cubana / s	IP	
W 96651	7/28	Co 3616x	NY	A cuerda limpia / s	IP	

Septeto Nacional

11/1929	Br 41092 CD Fly-7003	NY	Incitadora región	IP	AV
11/1929	Br 41092 CD Fly-7003		Suavecito / s	IP	AV
ca.1930	Br 41291		Quémala / s	IP	
ca.1930	Br 41291		*No creas que está llorando / s	IP	

Xve 67187	2/27/31 Eq 004 TCD 19	HV 30510	CU	Son que quita las penas	IP	
Xve 67188	2/27/31 Eq 04 TCD 19	HV 30510	CU	Entre preciosos palmares	IP	
Xve 67189	2/27/31 Eq 04 TCD 19	HV 30641	CU	Que bonita es / s	IP	
Xve 67190	2/27/31 Eq 04 TCD 19	HV 30641	CU	A cogerlo / s	IP	
BS 76888	8/11/33	V 32101	CH	Hay que bailarlo suave/s	IP	
BS 76889	8/11/33	V 32118 MM 586 TCD19	CH	Bardo / s	IP	
BS 76890	8/11/33	V 30952 Eq 04 TCD 19	CH	Me arrepiento / s	IP *	AV
BS 76891	8/11/33	V 30953	CH	Rosa morada / s		F. García AV
BS 76892	8/11/33	V 30952 Eq 04 TCD 19	CH	De pelota no / s		M.A. Ruiz del Vizo AV
BS 768938/11/33	V 32072	CH		La lira del poeta / s***	IP	AV
BS 76894	8/11/33	V 32101	CH	Las nenas no lloran / s		L. Herrera AV
BS 76895	8/11/33	V 32118 Lp MM 586	CH	Libre albedrío / s	IP	AV
BS 76896	8/12/33	V 32060	CH	Papaíto no llores (Cachi) / s	IP	AV
BS 76897	8/12/33	V 32071	CH	Trompeta querida / s		Llillo Gómez AV
BS 76898	8/12/33	V 32014	CH	La dichosa suegra / s	JB	AV
BS 76899	8/12/33	V 30953	CH	Canta la vueltabajera / s	IP	AV
BS 76900	8/12/33	V 32060	CH	Los rumberos de La Habana / r	IP	AV
BS 76901	8/12/33	V 32014	CH	Tupi / s	IP	BL

NAIROBI TRIO

Lp KAPP M-L7534/ MS-7534 "Fortune Tellers", 1962.

Pagliacci Cha Cha / ch

JIMMY NAMARO TRIO



Lp 12” DLP 25246 / 3246 “Driftwood”, 1958.

Chi Chi Cha Cha / ch Cha

Cha Chomes / ch

Lp King Records 685 “Mallets A 4 Thought”, 1954.

One Of Kind Mambo / mb

NASHVILLE GUITARS

Lp Monument SLP-18106 “The Nashville Guitar In Tijuana”, 1968.

Guantanamera / r

JF

KING NAWAHI AND HIS ISLAND LORDS

KBS-352

Honolulu Hula Rhumba /r

NELSON NED

Mina Gerais, Brazil 2/3/1947 - São Paulo, Brazil 5/1/2014. He was a Brazilian singer-songwriter, the first Latino artist to sell a million records in the United States with his successful "Happy Birthday My Darling" in 1974.

Lp United Artis Latino LT – LA “La Magia De Nelson Ned”, 1974.

Cuando Sali De Cuba / r

LA

JORGE NEGRETE (me)

Guanajuato, 11/18/1911 - Los Angeles, 5/12/1953. From a military father, in 1925 he began his career in this branch, graduating from Lieutenant in 1929, but soon after he left the military career dedicating himself to music. He traveled to New York in 1937, made pinions singing the same operatic arias or working at Eliseo Grenet's cabaret with his orchestra. There was a short trip to Cuba, nothing successful. He returned to Mexico and debuted at the Iris theater with the opera Payasos. He made several films in the following years, without much success, until in 1941 he filmed “Ay Jalisco no te rajes” which broke all box office records in Mexico and Latin America. Mexico had found its charro. Between 1937 and 1953 he filmed some 44 films and was a continental idol. He visited Cuba in 1944 and 1945, performing on radio, theater, and cabarets. She sang in a famous Merry Widow with Maruja González. He was also an outstanding union leader of the Mexican artistic class. He was very loved and admired in Cuba. He recorded with some Cuban orchestras and even dedicated a song to Cuba, written with the collaboration of Grenet. Moreno, cited work, page 137; Diana Negrete, "Jorge Negrete" Ed. Diana, Mexico, 1987. (A little syrupy biography written by the daughter). Dictionary of Spanish and Latin American Music, SGAE, 2000, p.1010. See Leonardo Depestre One Hundred Famous in Havana. Ed. Social Sciences, Havana, 1999.

BS 054948 7/30/40 V 83168 US The Breeze and I EL
 MKLA 56
 V2ML 9005
 V 05 (0131) 00245
 MKL-1668
 CD Alma Latina

7/30/40 V83168 US Cuban love song D.Fields, etc. trad de J.Negrete
 1937 Co 5577x US Cuba de mi vida / c JN EG

OZZIE NELSON (eu)

New Jersey, 3/20/1906 - Hollywood, Los Angeles, California 6/3/1975. Director and singer. He maintained his orchestra for many years and his wife was also a singer, Harriet Hilliard. Kinkle, work cited, p. 1502.

1939 Bb 10293 Say sí sí / r EL

SANDY NELSON

Santa Monica, California, 1/12/1938. Rock and roll musical genre and drums.

Lp Happy Tiger HTE-806 "Rock & Roll Juke Box". Various, 1969.

Bongo Rock

NEVILLE BROTHERS

American group formed by 4 brothers (Art, Charles, Aaron and Cyril) in New Orleans, Louisiana in 1977.

Lp RHINO RNFP/RNFC 71494 Treacherous "Una Historia De Los Hermanos Neville", 1986.

Mardi Gras Mambo / mb

ROBBIE NEVIL

Los Angeles, California 10/2/1958 - Guitarist and composer.

Lp Manhattan Records ST 53006 "Simple Life", 1986.

Mambo Luv Thang

PHINEAS NEWBORN Jr.

Whiteville, Hardeman County, Tennessee 12/14/1931 - Memphis, Tennessee. Pianist.

Lp Contemporary Records M3600 "A World Of Piano", 1962.

Manteca

ALFRED NEWMAN

FIU | DAC

FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES
DIAZ-AYALA COLLECTION

Haven, Connecticut on 3/17/1900 - Hollywood, California, 2/17/1970. Composer, arranger and film music conductor.

8/46	Mer 5412	Malagueña	EL
	Majestic M 201	Malagueña	EL
Mer 5887x		Jamaican Rhumba	
MX 3534	8/46	Malagueña	EL
	1950 Mer 5412		EL
		Malagueña	
	Mer 1176	Malagueña	EL
	1951	Jamaica Rumba	
MX-T-905	2001	Malagueña	EL

45" rpm Mercury 1176 "Malagueña"

LP Mercury MG 20038 "Music For Your Listening Pleasure"

Malagueña

LP Mercury MG 20000 "Popular Classics"

Malagueña

Mercury and Majestic 78rpm album. A-73M- AN Conducts your favorite melodies ANcura Hollywood symphony orchestra Malagueña

Merc A-85 Jamaican Rhumba AW

HERB NEWMAN

Herb Newman presents AM - FM

Lp ERA- HTE-803 "Happy Tigger "

Cuando Calienta El Sol H NOS. RIGUAL

LIONEL NEWMAN

New Haven, Connecticut, 1/4 / 1916- Los Angeles, California, 2/3/1989. Presenter, conductor, pianist.

Lp ABC- ABCS-367 "Exciting Hong Kong", 1961.

Chinese Cha Cha / cha

NEWPORT SOCIETY ORCHESTA

Dirigida por Fields o Ben selvin

Paramount 20019 Abrazame

Luna Cubana

THE NEW YORKERS

45" rpm Danice 801 "Cha Cha Baby", 1956

NEW YORK SYNCOPATORS

3/15/31	Odeon 36200	Siboney / r
3/15/31	Odeon 36200	Mama Ines / r
3/9/31	Odeon	Siboney / r
3/9/31	Odeon 34198	African Lament / r

Lp Verve Records MG V-8025 "The Canadian Scene Via Phil Nimmons", 1957.

Rhumba Pseudo / r

NEW YORKERS FIVE

45" rpm Danice 801 "Cha Cha Baby"

ORQUESTA RED NICHOLS (eu)

Ogden, Utah, 8/5/1905 - Las Vegas, 6/28/1965. Cornet player and director, a magnificent jazz player especially with his group The Five Pennies. He was one of the first to record El manisero and popularize it in the United States. Oxford, cited work, p. 422. Penguin, cited work, page 567." The Peanut Vendor" was remembered by Red Nichols and his Five Pennies in January 1931 with the band consisting of Red Nichols, Ruby Weinstein and Charlie Teagarden Trumpeter), Jack Teagarden (trombone and vocal), Benny Goodman (clarinet), Sid Stoneburn (alto saxophone), Larry Binyon (tenor saxophonist), Jack Russin (piano), Art Miller (string bass), Gene Krupa (drum), Howard Arlen (vocal) and Three Cuban Drummers.

1/23/31	BR 6035	NY	The Peanut Vendor	MS
---------	---------	----	-------------------	----

GERTRUDE NIESEN

7/8/1911 NY, USA - Los Angeles, California 3/27/197. She was an actress and singer of a great popular band between the '30s and' 40s.

1/7/37	BV 7818	Blame Into The Rhumba
--------	---------	-----------------------

Lp Sincopado Atlantic JBG078 "Live Radio Performance"

Down in Cuba Town / mb (Esto es felicidad)	ODR-BC- JCM
Taboo / afro	ML

Come to Cuba and see
 (Masabí)

Ravelo

PHIL NIMMONS (ca)

Kamloops, British Columbia, Canada, 6/3/1923 - Clarinetist, songwriter, band leader, and educator.

Lp Verve Records MG V-8025 "The Canadian Scene Via Phil Nimmons", 1957.

Rhumba Pseudo / r

NINA Y FREDERIK

They were a Danish-Dutch folk singing duo from the late 1950s and early 1960s. Frederik Van Pallandt and his wife Nina.

Lp ATCO Records 33-154 "Where Have All The Flowers Gone?" 1963.

Sucu Sucu / r

EG

NIPERITO Y SU ORQUESTA

Dir .: René Hernández, p; Antar Daly and Mercedita Valdés, c; Juan Andino, ba; José Luis Mangual, bg; Rafael Miranda, cg; Frank Dávila, Mario Bauzá, Eddie Medina, Robert Woodlen, tr; José Madera, Leslie Johskins, sax.

E3FB-2605	11/9/53	V 23-6222 V-75-9291	EU	Mi nena	Ch. Domínguez		
E3FB-2606	11/9/53	V 23-6272	EU	Qué bueno-Qué rico / mb		FR	MV
E3Fb-2607	11/9/53	V 23-6272	EU	Piquiri cun pacara / mb-afro		FR	MV
E3FB-2608	11/9/53	V 23-6222	EU	Lo tengo tó / mb	J. Allen		

NOBUO NISHIMOTO

1951 A-1228 Japonesa Rumba / r

SAL NISTICO

Syracuse, New York, 4/2/1938 - Berne, Switzerland, 3/3/1991. He was a jazz tenor and saxophonist.

Lp Jazzland JLP 66 "Heavyweights", 1961.

Mamblue / mb

NICK NOBLE

Chicago- E.U. 6/21/1926. He was a very popular singer in the '50s.

45”rpm Coral 62144 “Something Cha Cha”, 1959.

THE NOBLETONES

Doo Wop cantantes (Boweis -Timmons- Lamb- Mc. Donald)

45” rpm C&M 438 “Mambo Boogie”, 1958.

THE NOCTURNES

MGM30594 ca.1940 MGM 10835 Malageña / r

RAY NOLAN Y SU ORQUESTA (arg)

Juan "Tito" Colom, better known under the pseudonym Ray Nolan, was a popular musician, double bass player and conductor of Argentine jazz.

MH 15234 Quimbamba / r

JOSE NORMAN

According to Galo Sabat, Norman was for twenty years the musical director of the BBC in London, he was married to the granddaughter of General Calixto García and came to Cuba around 1956 to sell land that the General's family had near Bayamo He liked the site so much that he didn't sell it and built a house for himself. At the request of Ing. Sabat de la Panart, he wrote arrangements about Cuban music up there on the farm in the light of a lamp, and when he went down to Bayamo to buy provisions he would review them on the piano at a relative's house. On his return to London they were recorded with an orchestra of sixty musicians. It was possibly the first major Latin "mood music" album. But he also made a solo piano, which was released in ca.1956.

Pan-Lp 3017 “In a latin mood - José Norman and his London Orchestra” Edited in December de 1958. Reedited like Egrem 3017.

Historia de un amor / b		Carlos Almarán
Siboney / b	EL	
No puedo ser feliz / c		AG
Noche de ronda / b-v		AL
Amor / c	GRu	
Noche de lluvia / c		Lagna
Tres palabras / b		OF
Anna / baion		Franco, etc.
Bésame mucho / b		CV
Nunca / b	GC	
Te quiero dijiste / c		MGr

	Mi corazón es para ti / c	ODR
Lp 322 (10")	"Americana" – José Norman al piano	
	Everything I have is yours	
	Moonlight serenade	G.Miller
	My foolish heart	V.Young
	With a song in my heart	R.Rodgers
	Laura	D.Raksin
	Limelight	
	Again	L.Newman
	Secret love	S. Fain

MONTY NORMAN Y SU ORQUESTA

5/53 Polygon Cuban Love Song
 P-1069

Lp Artistas Unidos UAL 4108"Dr. No" (Soundtrack Album), 1963.
UAS 5108

Audio Bongo

NUEVO RITMO DE CUBA, ORQUESTA

Lp GNP-47/ GNP ST 47"The heart Of Cuba", 1969.

- El Aguardiente / ch
- Lumina Mi Camino / ch
- Ritmo De Azúcar / ch
- Hasta Decir No Mas / ch
- Triana / ch
- No Sé Que Siento / ch
- Jumpy Cha Cha / ch
- Bailalo Con Alegría / ch
- Descarga 69 / ch
- Linda / cha
- Cuban Jungle / cha

TOMASITA NÚÑEZ

One of the best mezzo-sopranos in Cuba. Havana, 12/2/1901. He was part of the extensive caste of lyrics that Lecuona sponsored, and one of his chosen ones. After Rita Montaner, she was the one who made the most recordings in those early days of the late 1920s and 1930s. During his career he did zarzuela, opera and concerts. She was very nice and approachable, excellent in duos doing the Second Voice, Dr. Oscar Fernández de la Vega tells us. Since the 1960s he has lived in Miami, dedicating himself to teaching. He died in Miami on 4/12/1980. See: Enrique Río Prado: La Venus de bronce. Una historia de la zarzuela cubana. Ediciones Alarcoa, La Habana, 2010, p.636. Diccionario de la Música española e Hispanoamericana, SGAE 2000, T-7, p1091.

See: Juan de la Cruz
 See: Ernesto Lecuona JC
 - Juan de la Cruz
 NM - Nilo Menéndez p.

W95565	6/28	Co 3222x	NY	Figurín de cartón / ft-charleston		Darwin	
W96665	7/28	Co 3330x	NY	Cuba y sus palmares / pg		A.Vi	JC
W96670	7/28	Co 3330x	NY	Simbolismo / cr		A.Vi	JC
W96917	12/28	Co 3399x	NY	¿Recuerdas tú? / cap	EL		
W96921	12/28	Co 3397x	NY	Por eso te quiero / c	EL		
W96922	12/28	Co 3400x	NY	¿Me odias?- contestación a	EL	AU	
W96923	12/28	Co 3397x	NY	Aquella tarde / cr-b	EL	AU	
W96951	12/28	Co 3399x	NY	Anhelo besarte / b	EL		
W97020	3/29	Co 3495x	NY	Canto carabalí / c-afro	EL		
W703051	12/29	Co 3871x	NY	El pirulero / gu	EL		NM
W703052	12/29	Co 3871x	NY	Negra soy	N.M.		NM

NUTMEGS

474628 I like to Cha Cha / ch

OBATALA

Equivalent to the Virgin of Mercy of the Catholic religion. Obatala is one of the Orishas of the Santeria religion in Cuba. No information about the staff of this LP.

Lp Dash 30006 "Obatala", 1978.

April
 In and out of love
 Shades of September
 Disco Party
 Funk-a-Friend

Tight rope
 Work it out
 Ilumina Mi Camino / ch

O'CONNELL, MITCHAEAL J.
 Tenor

2924 ca1915 Emerson US Meet in Havana, Anna N.M. NM

HELEN O'CONNELL (eu)

Good singer of "vocal refrains" or estribillista as it was said in Spanish, used by jazz bands and other forms of popular music, in which the singer only sings in one part of the number, the chorus. He became popular precisely with his version of Green eyes with the Jimmy Dorsey orchestra. Lima, Ohio, 5/23/1920 - San Diego, Cal, 9/9/1993.

See: Orquesta Jimmy Dorsey

Lp Columbia P8-14096 (18 discos) "Music...the language of love" with Joe Reisman's Orchesta. 194_.

Green eyes NM

Lp Vik LX-1093 "Green eyes – Helen O'Connell with Marion Evans and his orchestra" New York, April 1957.

Green eyes / b NM

Yours / b GR

Lp CAM Cal 529 "Green Eyes", 195-.

ANITA O'DAY (eu)

Chicago, 12/18/1919. - West Hollywood, 11/ 23/2006. One of the few white jazz singers who have made it to stardom, mastering this difficult art. By 1939 he was singing with Gene Krupa's orchestra, from 1941 to '43, he switched to Stan Kenton's and then again to Krupa's. Later he became independent, made films and toured Europe with the Benny Goodman band. Oxford, cited work, p. 429; Guinness, work cited, p. 868.

SRC 655 1947 Sign15181 LA Malagueña EL
 Cor 60764
 CRL 56073

Lp Verne MGVS-6002 "Anita O'Day sings the winners" 195_/196_.

MGVS-8283
 V/V6-8485
 The Peanut Vendor SK

ESTHER O'FARIM & ABRAHAM

6/13/1951- Paestine Singer

Lp Philips PHS- 200-102 / 600-102 "Cha cha cha" Ballahoo, US.

CHICO O'FARRILL

La Víbora, Havana neighborhood, 10/28/1921 - New York, 6/27/2001. Arranger, composer and trumpeter. His lawyer father wanted him to follow in his footsteps, but when he sent him to study at an academy in North America, there he fell in love with jazz and the trumpet. Possibly one of the only Cuban musicians who reached back to Afro-Cuban jazz; It started with jazz, not with Cuban.

On his return, he continued his career for a while, combining music with studies, he played with the Romeu orchestra, but the Cuban at that time did not attract him as much. He dreamt of New York and with his idols like Benny Goodman. He goes there in 1948 and forgets the laws. He is happy to see his dream come true: he writes Undercurrent blues for the Benny Goodman orchestra. In Cuba he discovered Goodman, in New York he discovered Machito, and began to write for his orchestra. It is already entering Cuban. In 1950 he recorded his AfroCuban Jazz Suite with the Machito orchestra and several triple AAA jazz players. A handful of compositions and recordings will follow in successive decades. As an arranger, he is the maximum in wealth, complexity and elegance that Afro-Cuban jazz has had for large bands.

There has been an interlude in Havana since 1956 to record and arrange for various singers. At the end of the fifties he lived in Mexico where he would be for several years, returning to New York in the sixties. Unfortunately, the jazz "big band" is then a prehistoric animal that Chico manages to revive in various attempts that can be followed in his biography, until in the 1970s he resigned himself to writing jingles for television. Encouraged possibly with the Cachao revival, he made a magnificent album in 1996, "*Pure Emotion*", which was nominated for a Grammy, but failed. At the end of 1999, Chico returned to the attack with an anthological album: "*Heart of a legend*". In it, Chico brings a new element that he had already used in his CD "*Pure emotion*"; it is a new legacy that he will leave us: an extraordinary pianist, his son Arturo Jr. For a more detailed account of his work, see Chediak, cited work, page 159; Penguin, cited work, p. 870; Grove, cited work, Vol.2, p.265. Radamés Giro, Diccionario Enciclopédico de la Música Cubana, Ed. Letras Cubanas 2007. Diccionario de la Música Española e Hispanoamericana, T-8, p.24.

See: Cándido Camero AP – Antonio Prieto
 See: Orq. Machito CD - Cuarteto D'Aida
 See: Xiomara Alfaro PM - Paco Michel
 See: Hermanos Rigual
 See: Cuban All Stars orch.
 See: Cuarteto D'Aida See:
 Celio González

Clef Lp MG-C-131 (10") Hecho por Jazz at the Philharmonic, Inc. 1950-54.

	Me8985		Cuban blues		
	Me8985		JATP Mambo		
			Disappereance		
1952	Merc 8966	US	Carioca		V. Youmans
1952	Merc 8966	US	Flamingo		Anderson
1952	Merc 8985	US	JATP Mambo 6		
	Merc 8986	US	Guess what		
	Merc 8986	US	It ain"t necessary so		
1953	Merc 89019		Peanut vendor / r	MS	BE
1953	Merc 89019		Malagueña	EL	BE

FIU | DAC

FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES
DIAZ-AYALA COLLECTION

C-642	ca.1946	Merc 8966		Carioca	Youmans
C-595	ca. 1946	Merc 8987		Flamingo	Anderson
2185	1956	P 21304 Lp. 2029 Lp. 3013	CU	Love is a many splendored thing/ b	Fain, etc.
2208	1956	P 21313 Lp. 3013	CU	With a song in my heart / ft	Rodgers & Hart
2212	1956	P 21308 Lp. 3013	CU	Tenderly / ch	Gross, etc.
2229	1956	P 21318 Lp. 3013	CU	Rock and Roll & chachachá / ch	ChO

Lp Impulse A-9127 "Spanish rice - Clark Terry & Chico O'Farrill". Recorded July 18-20, 1966 in New York. O'farrill, arranger and dir; Clark Terry, Snooky Young, Joe Newman, Ernie Royal, tr and flugelhorn; Barry Galbraith, Everett Barksdale, g; George Duvivier, ba; Grady Tate, dr; Julio Cruz, Frank Malabe, Bobby Rosengarden, Chano Pozo, Latin percussion. (The latter must be a mistake, it is Chino Pozo)

El manisero	MS	
Angelitos negros	M.A.Maciste	
El cumbanchero	RH	
Joonji	C. Terry	
Qué será	T.Puente	
Mexican hat dance		Trad.
Spanish rice	C.Terry,	Ch.O'Farrill
Say sí sí	EL	
La Virgen de la Macarena	B.B.Monterde	
Tin tindeo	Ch. Pozo	
Contigo en la distancia		CPL
Happiness is	P. Parnes, etc.	

Lp Impulse A-9135 "Chico O'Farrill - Nine flags" O'Farrill, dir. Nos. 2,3 and 8 recorded on November 10, 1966; Art Farmer, Clark Terry, tr; Julius Watkins, horn; J.J. Johnson, trb; Mel Lewis, drums; Pat Rebillion, p; Carla Hard, percussion; George Duvivier, ba; Joe Firrantello, Seldon Powell, woodwinds.

Live oak

Patchan

Aromatic tabac

Dry citrus

Royal saddle

Panachea
 Green moss
 Manzanilla
 Clear spruce
 Lady from 9 flags

Lp Tico 1144 “A mí me llaman La Lupe”. Accompanying La Lupe. Recorded in New York, 197__.

América / sb	Bernstein
Tack it easy / ch-rock	De Bru, etc.

Lp Verve V-5035 “Married well”. Recorded in New York in 1967. O’Farrill, director. Frank Anderson, organ; Sonny Oscar electric harpsichord; Don Arnone or Sonny Henry in g; Bobby Rodríguez, bass; Grady Tate, Don Lomond or Herbie Lovelle, dr; Patato Valdés and Cándido Camero, cg; Chino Pozo, bg; Lennie Shoulder, Selmer Varitone tall, Seldon Powell, idem tenor; 5 tr and 5 trb, uni identified.

Hip hug her	S. Cropper, etc.
South of the border	M. Carr, etc.
Manteca	ChP: D. Gillespie
Georgy girl	J. Dale, etc.
A man and a woman	F. Lai, etc.

Lp Kim K-746 “Guaguasí - Music for the composite film and dir. by Chico O’Farrill.” Recorded in New York, 1984. Orchestra of 33 musicians among which stand out as soloists: Paquito D’Rivera, Lenny Hombro alto, cl, fl; Vinnie Bell, g; Chocolate Armenteros, Víctor Paz, tr; Sol Cuevas, ba; George Dalto, p; Cándido Camero, Daniel Ponce, percussion. All music composed by O’Farrill.

Guaguasí
 Havana for the tourists
 La Habana e mobile
 Havana 59

Lp MGV-2003 “Mambo-Latino dances – Chico O’Farrill and his Cubans”, 1956.

Lamento	O’Farrill	
Cachita	RH	
Rumbonsito		O’Farrill
Te quiero dijiste		MGr
Angels flight		O’Farrill
Tres palabras		OF
Quiéreme mucho		GR
More mambo	O’Farrill	
Mambo for Bunto		O’Farrill
Botellero	GV	



Pianabatibiri

O'Farrill

Vaya con Dios

Pepper

L.A. / mambo

O'Farrill

CD Milestone 9239-2 "Chico O'Farrill and his afro cuban jazz orchestra Pure emotion" Recorded in New York, February 1995.

All the compositions and arrangements are by O'Farrill except those indicated. The relationship of the musicians appears in the notes.

Igor's dream

Pura emoción

Pianitis

Campiña

Variations on a well-known theme

Get me to the church on time

L. Loewe, &

En la oscuridad

R. Solano

Perdido

J. Tizol

Chico and the men

El loco blues

Milestone MCD-9299-2 "Chico O'Farrill – Heart of a legend" Recorded in December 1988, June and July 1999 in New York, with authorship, arrangements and direction by Chico O'Farrill. Production by Jorge Ulla. Musical director and pianist, Arturo O'Farrill, Gary Valente, Sam Burtis, Papo Vázquez and Jack Jeffers, trbs.; Mike Migliore, Peter Brainin, sx.tns.; Jimmy Cozier, Marchall McDonald and Bobby Porcelli, senior; Pablo Calogero, br. sx.; Jim Seeley, Matt Higenberg, Roger Ingram, Kenny Rampton, Peter Olstad, David "Piro" Rodríguez, trps.; Andy González, Joe Santiago, basses; Horacio "El Negro" Hernández, Willie Martínez, drums.; Joe González, congas; Eddie Bobé, bg. and perc. Guest artists: Gato Barbieri, tn. sx. (8); Cachao, bass (10); Chocolate Armenteros, trp., (1), (10), (13); Freddie Cole, voc. (4); Paquito D'Rivera, alto sx. cla. (1), (3), (11); Arturo Sandoval, trp.; (14); Juan Pablo Torres, trb., (10); Mario Rivera, sop.sx. (9); Mauricio Smith, fl. cl., (1), (3), (7), (10); David Oquendo, gt. (1), (8), (10); Cándido Camero, cg. (one); Orlando "Puntilla" Ríos, cg. perc., (1), (7), (10), (13); Patato Valdés, cg. Mar, (10), (11); Vivian Ara, voc., (1), (8), (10), (13); Ilmar Gavilán, vl., (3). Excellent notes by Oscar Hijuelos, Enrique Fernández and Nat Chediak.

Guaguasí

Momentum

La verde campiña

Sing your blues away (For Ñeca)

Guaguasí abstracto

Trumpet fantasy (For Wynton)

Chico's chachacha

Te quiero

Manteca
Locos de La Habana
Sin tu amor
Pure emotion
Fin de siglo
The journey

CHICO O'FARRILL

Lp Morgan 10 "Second afro-Cuban Jazz Suite"

4/54
Chico O'Farril / r
Introductory / r
Pregón/ r
Jazz
Canción Antigua / r
Rhumba / r
Finale Havana Special
Fiesta time / r

Lp Morgan MGM-27 "Mambo Dance Session", 195?

No te importe saber / mb
Vaya con Dios / mb
Piana rabatibiri / mb
LA Mambo / mb
Quiéreme mucho / mb
More mambo / mb
Mambo for Bunto / mb
Botellero / mb

Lp Morgan MGM-28 "Casino dance session", 195?

Lamento / r
You stepped out of a dream / r
Cachita / r
Rombonsito / r

Te quiero dijiste / r

Siboney / r

Angels flight / r

Tres palabras / r

Lp Morgan MGW-31 "Cho", 195?

Tierra va a tembla / r

Vamos pa la rumba / r

Mambo Karule / mb

Frizilandia / r

Peanut vendor / r

Malagueña / r

Castalgia / r

Carioca / r

Lp Verve MGV "Music from South America"

Tierra va a tembla / r

Vamos pa la rumba / r

Mambo Karule / mb

Frizilandia / r

Peanut vendor / r

Malagueña / r

Castalgia / r

Carioca / r

Taboo / r

JATP Mambo

Duerme / r

Almendra / r

The disappearance / r

Cuban Blues / r

Sin titulo

Lp Verve MGV 8083 "Jazz north and south of the border", 195_ (Reissue of Cleff MGC 699).

FIU | DAC
FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES
DIAZ-AYALA COLLECTION

Dance one / r
Bright one
Flamingo- Rastone / r
Peanut vendor / r
Wind
Malagueña / r
Heat wave / r
DT aunt
Necessarily so
Guess what / r
Baby blues / r
You stepped out of a dream / r
Siboney / r
No te importe sufer / r

Lp Cleff MGC 131 "Afro Cuban" Chico O'Farril, 1953.

Cuban Blues
JATP
Taboo/ r
Arrocadoes / r
Almendra / r
Sin titulo
Duerme / r
Disappearance / r

Lp Cleff MGC 132 "CoJazz", 1953.

Flamingo / r
Bright one / r
Dance one / r
Guess what / r
It aint necessarily so / r
Heat wave / r
Baby blues / r

1952	Merc 8985	Jazz at the philharmonic mambo / mb
1952	Merc 8985	Cuban Blues / r

KNOCKLES O'TOOLE (eu)

Lp Grand Award 33-342 "Knuckles O'Toole goes south of the Border", 196_.

Mambo jambo	DPP
Sweet and gentle / ch	OP
Mambo no.8 / mb	DPP
Mambo no.5 / mb	DPP
Esto es chachacha / ch	

OBREGON ORCHETRA

México.

10/1/36	De 1051	A gozar / r	
10/1/36	De 1051	Say si si / r	EL
10/1/36	De 1102	Pirulí AVp / r	
10/1/36	De 1102	Quimbamba Rumba / r	
10/1/36	De 10153	Viene la conga / r	
10/1/36	Dec 10159	Pirulí / r	
10/1/36	De 10166	La conga será / r	
10/1/36	De 10166	El maranguero / r	

SEXTETO OCCIDENTE

In the first volume of this work (Discografía de la música cubana, 1898-1925, pág.317) we describe the first manifestations on discs of the oriental and Havana son. María Teresa Vera had been a substantial part in that stage, as the first voice of the Sexteto Habanero de Godínez in her recordings of 1918, and later as part of the group that Columbia called Son Santiaguero, but which was actually made up of María Teresa as the first voice and guitar, Zequeira Segunda voz, and Manuel Corona guitar and choirs, who made recordings in 1920. By 1925, the son and his recordings by the Sexteto Habanero made by Víctor had great success. Columbia decided to form a sextet that could compete with it. Logically they looked for María Teresa, who had recorded for years with Zequeira as a companion and with Manuel Corona as an accompanist. They commissioned him to form the sextet, and perhaps as a tribute to his native town of Guanajay, in the western part of the island, it was called the West. It was formed by Miguel García, a singer, who served as its musical director, and had also replaced Zequeira in his duet with María Teresa. In fact, on the same trip that the Sextet went to New York in 1926 to make recordings, the Vera and García duo made recordings as well. The rest were composed by Ignacio

Piñeiro, who according to María Teresa, she taught to play the double bass to form the group; Julio Torres Biart in tres, voice of the choir and composer, Manuel Reinoso bongo and Francisco Sánchez maracas and voice.

In the TCD-87 notes, Dr. María Teresa Linares makes an accurate analysis of the group's musical characteristics, comparing them with those of the Habanero. Musically, he contributed important innovations to the traditional son, but perhaps the voices did not have the same strength as those of Habanero and the truth is that they did not record again. But Piñeiro would organize a new sextet that was a strong competition for Habanero; the National, as we have already seen. Dr. Linares points out how the Piñeiro group had a more lively tempo than the Habanero and the West, and that was one of the bases of their success. According to Miguel García, on that trip in 1926, the West recorded for other labels, but those recordings have not been located.

Notas al TCD-87. Jorge Calderón: "María Teresa Vera", Ed. Letras Cubanas, La Habana, 1986.

W 95236	1926	Co 2465x TCD 87	NY	Tápame que tengo frío / s	RRp
W 95237	1926	Co 2465x TCD 87	NY	No tumbo caña	IP
W 95238	1926	Co 2466x TCD 87	NY	Cabo de guardia / s	IP
W 95239	1926	Co 2466x TCD 87	NY	Meneito suave / s	IP
W95241	1926	Co 2467x TCD 87	NY	Aurora / s	MC
W95240	1926	Co 2467x TCD 87	NY	Tienes que llorar / s	IP
W 95242	1926	Co 2478x CD Fly 7006 TCD 87	NY	La sangre me llama / s	M.García
W 95259	1926	Co 2478x CD Fly 7006 TCD 87	NY	Adriana / s	J. Torres
	1926	Co 2479x	NY	Tus ojos son candela / s	
	1926	Co 2479x	NY	Perdónala Señor / s	
W 95243	1926	Co 2697x HQCD 23 TCD 87	NY	Ven a verme soledad / s	J. Torres
W 95244	1926	Co 2584x TCD 87 CD Fly-7006 CD LEG CK-62234	NY	Miguel, los hombres no lloran / s	J. Torres
W 95252	1926	Co 2772x CD Fly 7006 TCD 87	NY	Las mujeres podrán decir / s	IP
W 95254	1926	Co 2772x CD Fly 7006 TCD 87	NY	Ley fatal / s	M. García
W 95247	11/1926	Co 2666x	NY	Ninfa del Valle / s	IP



FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES
DIAZ-AYALA COLLECTION

				TCD 87		
W 95248	11/1926	Co 2698x	NY	El globero / s		IP
		TCD 87				
W 95256	11/1926	Co 2698x	NY	Perro flaco / s		IP
		TCD 87				
W 95255	11/1926	Co 2697x	NY	El genio de la fiesta / s		IP
		CD Fly 7006				
		TCD 87				
W 95258	11/1926	Co 2666x	NY	No me engaños / s		IP
		TCD 87				
W 95264	11/1926	Co 2584x	NY	Candela, Zayas Bazán / s		F. Valdés
		CD Fly 7006				
		TCD 87				
	11/1926	Co 2665x	NY	Rincón caliente / s		
	11/1926	Co 2665x	NY	Amor inmenso / s		
W95251	11/1926	Co 2771x	NY	Si mueres lloraré / s		
W95253	11/1926	Co 2771x		NYTú me dijiste / s		
		C 2942		Juana divina		
			NY	Esas no son cubanas / s		IP
			NY	Cubaneo		AVi

Calderón, work cited, page 160. It is the Co 2791x, of the Sexteto Nacional.

OCHO

UA Latino LT-LA-065 "Ocho II", 1973.

- Mi son chacha / ch
- Descarga con bajo / r
- El guayabero / r
- La botanga / r
- Guaguancó / r
- En Tropicana

Lp UA 3119 "Ocho", 1972.

- Suena tu bongo / r
- Se me fue la montuna / r
- Coco Coco May / r



Lp UA LTLA-153 “Romero 3, Ocho”, 1973.

Guaguancó margarita / r

Lp UA LTLA 177 “Canta Puerto Rico / r”, 1972.

Guaguancó rombero / r

PHIL, OCHS

El Paso Texas, 12/19/1940 - Far Rockaway, New York City, 4/9/1976. Guitarist, pianist and singer.

Lp Electra EKL 269/ EKS 7269 “All the news that’s fit to sing”, 1964.

Talking Cuban Crisis / r

THE OCTAVES

1958 Val 1001 Mombo Carolyn / mb

FRANKIE OKEH

It is the same group called "Los Jardineros", a Puerto Rican group created in 1929 making many recordings for Okeh. Since "Los Jardineros" made over 70 recordings, Okeh used them under the name "Okeh" with 16 recordings. All recordings of Puerto Rican composers except the manisero.

W 2809 OK 14027 NY El manisero / r MS

THE OLYMPICS

Doo-wop group formed in 1957. It had 4 members.

Lp Arvee- A/SA-429 “Party time”, 1961.

Everybody likes to chachacha / ch

45”rpm Arvee A5051 “Everybody loves tu chacha/ ch”

PRICNE ONAGA AND PRINCESS MOANA

Lp Fox 3000/ SFX 3000 “Drums of Africa”, 1959.

Conga syncopation / r

ORCHESTRA ONE HUNDRED ONE (101) STRINGS

Dir Monty Kelly was born in Oakland, California, 6/10/1910 – New York City, 3/15/1971. Director of the 101 Orchestra



Lp Alshire ASL-4003 “La música de Ernesto Lecuona”

- Malagueña / r
- Para vigo me voy / r
- Cantina farosa
- La campana / r
- Andalucía
- Canto Karabalí / r
- Mana la O / r
- Siboney / r

Lp Somerset Tropicana 7300 “Tropicans”. 1958.

- Cubamba Neopolitan nights / r

Lp Alshire S-5265 “Three O’Clock In The Morning”, 1972.

- Cubamba / r
- Guantanamera / r

Lp Somerset 9900 “The soul of Spain”, 1958.

- The breeze and I / r

THE ONTARIOS

45”rpm Firefly 1958 “Cover’s mambo/ mb”

ORCHESTRA

Cyltle talking Machine	Chic 1149	Capture of Santiago	Charles Orthy
Cyltle talking Machine	Chic 1150	Battle of Manila	Holst, Eduard
Cyltle talking Machine	Chic 1151	Change of Roosevelt’s Rough Rider	

ORCHESTRA

Lakeside 70140 “Cubanola glide-march”, US, 1910.

Col A-811

EVERARDO ORDAZ (cu)

Havana, Cuba, 6/1/1913 - Mexico, 7/14/1973. Pianist, composer. He graduated from the Municipal Conservatory of Havana in 1930, holding the Chair of Theory and Solfege for three years, simultaneously as a pianist in the orchestras of Fernando Collazo, Abelardo Barroso and Paulina Alvarez. In 1942 he formed his own group, the Typica de Ordaz. He traveled to Mexico in 1946, where he settled

and performed as a pianist only in cabarets, restaurants and radio shows, mostly playing Cuban music. In 1956, during a trip to Havana, he recorded, without much preparation, an album for the Puchito label, with piano solos and rhythmic accompaniment that became an instant success. Rosell says that the recording was made on a Sunday morning in two hours in the Radio Progreso studios, because Ordaz left the next day. Cachao on the double bass, Laserie on the timpani and Blanco on the bongo accompanied him. Rosell, obraccita, vol.2, p. 39. Ordaz had achieved the precise midpoint of a tropical style without unnecessary frills, without losing the rhythmic base but with the necessary concessions to the sensual exuberance of Caribbean music. It was a piano that was used for dancing as well as for listening. He had created a tropical piano cocktail style. That first album was followed by many others on various labels. Ordaz returned to Cuba several times acting on radio, theater and television, but his presence was constant through his records.

Lp Teca Lis 572 “Éxitos Internacionales en Latino - Vol. I”

Extraños en la noche		B. Kaempfert
Manhattan	R.Armenstein	
Blue moon	R. Rodger	
At last	H. Warren	
El tercer hombre		A. Kavas
Papa loves mambo		A. Hoffman
Marea baja	Maxwell	
Guantanamera		JF
Lala	E. Ordaz	
Éxodo	L. Bernstein	
Más (Mundo cane)		R. Ortolani
Ballerina	C. Sigman	
Tema de Lara (Dr. Chivago)	M. Jarre	
Rosas rojas para una dama triste	C. Bennet	
My reverie		L. Clinton
Tema del departamento		C. Williams
Tentación	N. Brown	
Sin final	G. Paoli	
La sombra de tu sonrisa	J. Mondel	
Es mi hombre		
El hombre que yo amo	Gerswin	
Star dust	H. Carmichael	
Candilejas	Chaplin	
La vuelta al mundo		V. Young

Reproduced in Batey 001, Star 102 and in Sonart D-145.

Lp Teca Lis-573 “Éxitos Internacionales en Latino- Vol. II”. Reproduced in Star 103.

FIU | DAC
 FLORIDA INTERNATIONAL UNIVERSITY LIBRARIES
 DIAZ-AYALA COLLECTION

Florecita	S. Bechet
Una mujer enamorada	F. Loesser
El amor es una cosa esplendorosa	S. Fain
Charmine	
Begin the beguine	C. Porter
Secret love	
Peg of my heart	F. Fisher
Cheek to cheek	I. Berlin
Tenderly	W. Gross
Always	I. Berlin
Too young	S. Lippman
Dejé mi amor en San Francisco	
September song	K. Weill
Moon river	H. Mancini
Nature boy	E. Ahbez
Again	L. Newman
Humo en tus ojos	J. Kern
Qué será será	J. Livingston
Hello Dolly	
Stormy weather	H. Arlen
Tres monedas en la fuente	
Brasilia	
Orfeo negro	Jobim
María	

Lp Teca Lis-574 "Éxitos Internacionales en Latino - Vol. III"

Amor indio	R. Friml
A través de los años	H. Hupteld
Nocturno de Harlem	E. Hoogrn
En un pueblito español	M. Wayne
Luces en el puerto	Kennedy

La paloma	S. Yradier
Till (Hasta entonces)	K. Weil
Sobre el arco iris	H. Arlen, &
Estoy enamorado	
Pobre mariposa	S. Bechet
Sonny boy	R. Henderson, &
Rosa de Mexicali	
Caravana	J. Tizol
Te para dos	V. Youmans
Noche y día	C. Porter
Misty	E. Garner
Lilly	
Un hombre y una mujer	F. Lai
Java	A. Tiler
Love is a many splendored thing	S. Fain
Mack the knife	K. Weil
Fly me to the moon	D. Howard
Laura	D. Raksiu
Tennessee waltz	

Reproduced in Star 104.

Lp Teca Lis-607 “Dos pianos cuatro manos”

Yo, tu y las rosas
 Quisiera
 Nocturno de Harlem
 Love is blue

Lp Teca Lis-678 “Hora íntima”

Nosotros-Lala
 Manhattan-Blue moon
 Begin the beguine
 Dr. Zhivago- Serenata a la luz luna

Lp Teca Lis-679 “Resumen Musical”

Love story -

C. Sigman

Yesterday -

J. Lennon

Lp Teca Lis-683 "Resumen Musical - Vol II"

E maintainat -

F. Loesser

Una mujer enamorada (A woman in love)

Tú me perteneces (You belong to me)

V. Herbert

ARMANDO OREFICHE (CU)

Lp Verne MGV-20008 "Captivating Cuba", 1958.

Nostalgia Cubana	AO
Me siento amoroso	AO
Dime Adiós	AO
Rendez-vous En Madrid	AO
Cha Cha La Negra	AO
La Guajira	AO
Cuanto me alegre	AO
Canto a Rio de Janeiro	AO
Bolero Arabe	AO
Corazón para que	AO
Muñecas del cha cha cha	AO

ORIGINAL TRINIDAD STEEL BAND

Lp Electra EKL-139/ EKS 7139 "Ori, etc." 1959

Mama loves Mambo / mb
 Puerto Rican mambo / mb
 Sweet and gente / ch

THE ORIENTALS

45"rpm cousins "Wouldn't you chacha with me / ch"

ORIOLES

Lp Jubilee-JLP- 1014 "Best of Rhythms blues various", 1956. Reissued in Jubilee JGM 1119 "Whoppers" 1960.

Green eyes / r

ORLONS

An American rhythm and blues group formed in Philadelphia in 1960. Three women and one man.

Lp Abkco AB-4223 "Rock-O-Rama U012", 1972.

The chachacha / ch

Lp Cameo-C- 1033 "All the hits by the Orlons", 1963.

The chachacha / ch

Lp Wyncote- W/SW- 9125 "Discotheque with the Stars Various Artists", 1966.

Chachacha / ch

MICHAEL ORTA

Contemporary CCD 14076-2 "Freedom Tower" 1996

Tres Palabras / r OF

FRANKIE ORTEGA

Alhambra, California, 11/27/1927- Anabeim, California, 7/2/1994 Jazz Piano player and bandleader.

Lp Imp-9025 "The piano Styling of Frankie Ortega", 1956.

Cuban Love Song US

Lp Jubilee JGM-1112 "FO at the Simbers", 1959.

Taboo / r ML

RIZ ORTOLANI & NINO OLIVIERO

Pesaro, Italy, 3/25/1926 – Rome, 1/23/2014. He was an Italian composer for 200 movies.

Lp VAC- 4505/UAS 5105 "Mando cane Soundtrack", 1962.

Hong Kong chachacha / ch



VESS L. OSSMAN

11/10/99 Berl 0718 Bolero, Moszkowsky

CLYDE OTIS

Prentiss, Mississippi, 9/11/1924 - Englewood, New Jersey, 1/8/2008. Songwriter.

2009 Mercury 71776 Jungle drums / r EI
Mercury 71776 The peanut venor

JOHNNY OTIS

Vallejo, California, 12/28/1921 - Los Angeles, California, 1/17/2012.

Capitol F-4060 "Willie did the chacha", 1958.

Lp Savoy "Mambo Boogie / mb", LA, 1951.

HARRY OWENS AND THE ROYAL HAWAIIANS

O'Neill, Nebraska, 1/18/1902 - 12/12/1986. Musician, composer of Hawaiian music.

Dec 2504 LA Happy Havana beach boy

Capitol-H-268 "Songs of Hawaii", 1951.

The hula rhumba
Cap 2005 The hula rhumba / r IP