



LATIN JAZZ ENSEMBLE
Thursday, April 15, 2021 at 7:30 P.M. ET
Streaming at [youtube.com/usmarineband](https://www.youtube.com/usmarineband)

Colonel Jason K. Fettig, Director

Program to be selected from the following and is subject to change:

Beni Moré	“Bonito y Sabroso”
Louiguy	“Cherry Pink (and Apple Blossom White)”
Tommy Olivencia	“Lobo Domesticado”
Roberto Cantoral	“La Barca”
Michael League	“Semente”
Oscar D’León	“Llorarás”
GySgt Ryan McGeorge*	“El Cuco”
Airto Moreira	“Tombo in 7/4”
Consuelo Velázquez	“Bésame Mucho”
Arturo Sandoval	“Mambo Caliente”

PROGRAM NOTES

“Bonito y Sabroso”

Benny Moré

Bartolomé Maximiliano “Benny” Moré was a Cuban singer, bandleader, and songwriter. He was so renowned for his smooth, expressive tenor voice that he was frequently nicknamed “El Bárbaro del Ritmo” (“The Fantastic Man of Rhythm”) and “El Sonero Mayor” (“The Best Lead Singer”). Moré was one of the musicians most frequently associated with the *soneo*, the art of vocal improvisation in the style of *son cubano*. Moré’s career began in the 1940s with the Conjunto Metamoros, a popular *trova* group, and shortly after, he became their band leader. In 1945 his band toured Mexico, and Moré decided to stay there for seven years. During this time, he recorded “Bonito y Sabroso” with the Rafael de Paz Orchestra. The lyrics of the song describe Havana and Mexico as sisters with a shared love for dancing. Even though this composition became the theme song of his big band in Cuba, Moré never recorded it again, due to his aversion to recording newer versions of his hit songs, believing that “you don’t fix what’s not broken.”

“Cherry Pink (and Apple Blossom White)”

Louiguy

Louis Guglielmi, better known by his stage name Louiguy, had a transnational background, being born in Spain to Italian parents and spending much of his professional career in France. He is best known for composing the music to Édith Piaf’s famed tune “La Vie en Rose.” Louiguy wrote the song “Cerisiers Roses et Pommiers Blancs” in the 1950s, and it soon became famous in its English translation “Cherry Pink (and Apple Blossom White).” The song was later recorded by Cuban bandleader and pianist Pérez Prado in the mambo style, and the interpretation became an instant hit. It featured an instrumental version of the song with Prado’s orchestra featuring trumpeter Billy Regis, whose signature slides before each iteration of the melody became forever identified with the tune. The recording reached Number 1 on the *Billboard* chart for ten weeks in 1955 and later became a Gold Record.

“Lobo Domesticado”

Tommy Olivencia

Ángel Tomás Olivencia Pagán (or Tommy Olivencia, as he was known professionally) was a Puerto Rican trumpet player, singer, composer, and band leader. His ensembles were known for combining swing and Latin styles. His melodic stylings coupled with his large brass sections formed the trademark sound for which he was famous. In 1960, Olivencia organized his first group, the Tommy Olivencia y La Primerísima Orquesta de Puerto Rico (Tommy Olivencia and the Very First Orchestra of Puerto Rico). The band was also affectionately known as the “Tommy Olivencia School,” because the band popularized the salsa music genre throughout Puerto Rico and introduced a new generation of salsa musicians to the island’s musical scene. Olivencia’s song “Lobo Domesticado,” or “Tame Wolf,” is song about a madman in love who expresses this sentiment by offering to be his lover’s “faithful pet.”

“La Barca”
Roberto Cantoral

Mexican composer and songwriter Roberto Cantoral was born in 1935. Early in his musical career, Cantoral performed and toured internationally with small bands, but his rise to stardom was achieved when he went solo in the 1960s. During this time he composed some of the most beloved Mexican popular romantic songs of the era, including “El Triste,” “El Reloj,” and “La Barca.” Written in 1957, “La Barca” (“The Boat”) is about a lost love, whose boat leaves to cross oceans, while the singer pledges to wait for the boat’s return. The song was set in the style of a Latin American bolero, a late nineteenth- and early twentieth-century genre based on the *trovadore* (troubadour) tradition of musicians who traveled through Cuba singing and playing the guitar.

“Semente”
Michael League

“Semente” is the second track on the Grammy Award-winning album *Culcha Vulcha* by Snarky Puppy, an American jazz fusion group. Like their entire album, “Semente” possesses an intricate melody over a multifaceted groove, fusing melodic and rhythmic sounds and instruments from all over the world. This piece starts with a short unison introduction on piano and bass and goes into a lilting melodic unison line from flute and soprano saxophone. The melody is then passed around the various instruments to create different textures and to build momentum. While all of this is happening, the rhythm section plays a modern groove fused with Latin instruments.

“Llorarás”
Oscar D’León

Venezuelan-born upright bassist, singer, and composer Oscar D’León has been variously called the “Pharaoh of Salsa,” the “Lion of Salsa,” the “Devil of Salsa,” and the “Son Singer of the World.” He visited Cuba in 1982, at a time that local tastes in music had slightly veered away from traditional sounds, and D’León’s “retro” style of music became popular among Cubans of all ages. He received a Honoris Causa doctorate from the Universidad Pedagógica Experimental Libertador in 2015, for being “a Venezuelan whose discipline and constancy in the development and execution of his musical art have led him to become artistic patrimony of Venezuela.” D’León’s song “Llorarás” was recorded in 1975 with his group La Dimensión Latina.

“El Cuco”
GySgt Ryan McGeorge*

In Spain, Portugal, and Latin America, parents sometimes invoke the fantastical monster “El Cuco,” as a way of discouraging their sons and daughters from misbehaving. They sing lullabies or tell rhymes and stories warning their children that if they don’t obey their parents, El Cuco will come and get them and then eat them. One such story might sound something like this:

In the shadows, it disappears like a crocodile in the swamp. Lurking in the darkness, it waits patiently for its next meal. It knows who is next in line.... The young ones who are mischievous, the curious who ask too many questions, the nonbelievers. El Cuco has many names and many forms, it can be anyone or anything. Shielded by a cloak of darkness and familiarity, it is a master of disguise. Its true form is only seen by its victims in their final moments and is said to have a grotesque face with a gnarled mouth, fuzzy, like a coconut. It is a predator, a master of illusion, a changeling. It becomes what it needs to be to carry out its purpose...to feed. Parents warn their children of El Cuco's existence, but there are always those who will not listen...the unfortunate ones.

“Tombo in 7/4”

Airto Moreira

“Tombo in 7/4” was written by Brazilian jazz drummer and percussionist Airto Moreira for his album *Fingers*, which was released in 1973 and peaked at Number 18 on the *Billboard Jazz Albums* chart. Moreira came to attention in the musical scene in Brazil as a member of the Quarteto Novo, but he moved to New York City in the late 1960s, where he performed a new style of fusion jazz with Miles Davis for several years. Moreira's non-traditional approach to jazz shines in this tune: a significant portion is in the odd meter of 7/4, before switching to the more traditional meter of 4/4.

“Bésame Mucho”

Consuelo Velázquez

“Bésame Mucho” was a song written in 1940 by Mexican songwriter Consuelo Velázquez. The tune is one of the most famous boleros, a genre of popular Cuban song, and it was recognized at one point as the most sung and recorded Mexican songs in the world. The English translation of the title is “Kiss Me a Lot.” According to Velázquez herself, she had not yet been kissed yet at the time she wrote the song, as she had been told that kissing was a sin.

“Mambo Caliente”

Arturo Sandoval

“Mambo Caliente” was a piece written for and featured in the 1992 movie *Mambo Kings*, based on Oscar Hijuelos' 1989 Pulitzer Prize-winning novel *The Mambo Kings Play Songs of Love*. Composer Arturo Sandoval is a Cuban-born trumpet and piano player. Growing up in Cuba, he found himself influenced not only by the music native to the island, but also by popular genres like jazz. In 1977, he met renowned trumpeter Dizzy Gillespie, who later helped Sandoval defect to America, where he became a naturalized citizen in 1998. “Mambo Caliente” was nominated for a Grammy award for Best Instrumental Composition Written for a Motion Picture.