

Sextetos Cubanos

"Sones-Vol. II"



SEXTETO BOLOÑA:

1. ¡QUIEREME CAMAGÜYANA!
(Love Me, Camagüllana Woman) (20486-40158A)
2. AURORA EN PEKÍN (Dawn In Pekin)
(Alfredo Boloña) (20428-40158B)
3. A MORIR, CABALLEROS
(Until Death, Gentlemen) (20455-40159A)
4. FLORES DE ALELÍ (Violets) (20437-40159B)
5. ECHALE CANDELA (Add Coal to the Fire)
(20492-40161)
6. UNA COPA ES TU AMBICIÓN
(A Cup Is Your Ambition) (20457-40161)
7. MARTILLO CLAVO, CLAVO MARTILLO
(Hammer Nail, Nail Hammer) (20438-40162A)
8. QUE DESDICHADO NACÍ (How Wretched I Was
Born) (Isaac Scull) (20494-40162B)
9. TE PROHIBO EL CABARET
(I Forbid You The Cabaret) (20430-40163A)
10. LA BOHEMIA (Bohemian Girl) (20481-40163B)
11. LINDA MORA (Pretty Moor) (20480-40164A)
12. CAROLINA MULATA (Carolina the Mulatto)
(20433-40164B)

Note: Literal translations of titles appear here as on the original 78 rpm labels. Correct translations appear inside booklet.

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SEXTETO OCCIDENTE:

13. ADRIANA (Julio Torres) (95259)
14. LA SANGRE ME LLAMA (The Blood Summons Me)
(Miguel García) (95242)
15. CANDELA, ZAYAS-BAZÁN
(Give 'Em Hell, Zayas-Bazan!) (Felipe Valdés) (95264)
16. MIGUEL, LOS HOMBRES NO LLORAN
(Miguel, Men Don't Cry) (J. Biart) (95244)
17. LAS MUJERES PODRÁN DECIR
(Women Can Vouch For) (I. Piñeiro) (95252)
18. LEY FATAL (Dreaded Law) (Miguel García) (95254)

SEXTETO NACIONAL:

19. ESAS NO SON CUBANAS
(Those Women Are Not Cuban) (95935)
20. CUBANEO (95937)
21. POR UN BESO DE TU BOCA
(For a Kiss of Your Lips) (Ernesto Lecuona) (95947)
22. MAMÁ, SE QUEMA LA MAYA
(Mama, La Maya is Burning) (95950)

SEXTETO MATANCERO:

23. ENGANCHÁ CARRETERO
(Hitch Up, Oxcart Driver) (Isaac Oviedo) (XVE314/43284)
24. EL CHINO (Chinese Man) (Isaac Oviedo)
(XVE315/43285)

Sextetos Cubanos

Sones Vol. II



Sexteto Boloña Sexteto Occidente
Sexteto Matancero Sexteto Nacional
ORIGINAL RECORDINGS FROM 1926 - 1928



Sextetos Cubanos

"Sones-Vol. II"

An Introduction to the *Son*

by John Santos

The Cuban *son* is a musical style and dance characterized by its syncopated rhythmic structure. It emerged around the turn of the century out of rural Oriente (Cuba's easternmost province in those days) and became the most influential element in popular Latin American music. Although certain fundamental elements of the *son* have been documented much earlier, we can safely say that the Afro-Cuban *son* actually began to take shape towards the end of the 19th century coinciding with the abolition of slavery in Cuba (1880s). The unique sound of the Cuban *son* is a result of the combination of stringed instruments and poetry used by the Spanish-descended Campesinos (rural peasant farmers) with African-derived rhythmic elements. It is also an accurate microcosm of Cuba's cultural history since the ending of slavery. This is not to say that all of the rhythmic elements of the *son* are African, nor that all of

the melodic and linguistic elements are purely Spanish. It was mostly in the hands of Black and Mulatto musicians that the *son* took shape and emerged. Also important is the fact that the lyrics of the *son* have always reflected popular opinion on social and political issues besides the traditional themes of love, humor, nostalgia and patriotism.

The first *soneros* accompanied their own improvised lyrics with the guitar and other Spanish-derived stringed instruments such as the *laúd* and the *tres* which has three sets of doubled or tripled strings and has come to represent one of the characteristic sounds of the Cuban *son*. These *soneros* from Oriente were heavily influenced by the forms known as the *Décima* and the *Punto Guajiro* in which improvisation played a major role. These rural, self-taught musicians, in addition to their own compositions, began to include in their reper-

toire *danzas*, *contradanzas*, *danzones* and other urban music brought to Oriente by touring urban orchestras of the 19th and early 20th centuries. The urban musicians also incorporated elements of the *son* into their music. *Trova* is the name of another style of Cuban music, popular in the first decades of the 20th century, which blended naturally with the *son*, adding to the popularity of both.

By most accounts, the *son* began to trickle into Havana in the first decade of the 20th century. Small combos with harmonica, guitar, bongos and claves began to interpret the *son*. Large choral groups of 18 to 20 members (in the tradition of their larger antecedents, the *coros de clave y guaguanco*) also became popular in the neighborhoods singing *sones*. The popularity of the *son* gradually grew into a frenzy. The crystallization of the Sexteto format by the Sexteto Habanero in Havana around 1920 served as a great turning point for the *son*. The instrumentation of *tres*, guitar, bongos, string bass and two vocalists who also played claves and maracas, became standard and set the stage for the worldwide spread of the Cuban *son*. Around 1926/27 with the addition of the trumpet, the Septeto was born. Regardless of the instrumentation, format or era, the *son*

SWUNG!

It was in Havana where the *son* and the recording industry made their historic encounter, the earliest said to have been by one of the small groups in which Alfredo Boloña played harmonica about 1912. This and other *son* recordings made before the mid 1920s did not enjoy widespread popularity or distribution mainly because of the general rarity of record players and records among the Afro-Cubans due to their high cost. The large American recording companies of the day recorded the top *soneros* of the mid-20s and distributed the records throughout Cuba with great success which also led to their distribution in other areas. Combined with the introduction of radio in Havana (1922), the *son* caught on like wild fire replacing the *danzón* as Cuba's most popular dance and music. The regal *danzón* which had been associated since its debut in 1879 with the middle and elite social classes, had to incorporate elements of the *son*, and served as an ideal medium to diffuse the *son*. During the 1930s, the USA experienced what was called the "Rhumba" craze. In reality, it was far removed from the authentic Cuban rumba but was actually among the first signs of the great influence of the *son* in the USA.

The recordings presented here exemplify the syncopated style which proved to be too complicated and "funky" for the taste of the general urban public. As a result, a commercialization of the *son* occurred in which the African elements in the rhythms and vocals were simplified and the Spanish elements were emphasized. This new style was typified by the Septeto Nacional de Ignacio Pineiro in the early 30s.

Although different types of drums were used, the unique style and sound of the Cuban-born bongos were preferred and became a trademark of the *son*. The bongos probably were a rustic version of the double drums used by the orchestras of the day (tympani and later *timbales* or *pailas*). The *Bongosero* (bongo player) brought an entire repertoire of African drum language to a new instrument and music. His virtuosity gave a great deal of life and character to the *son*. Rhythmic elements of the Nigerian *batá* and *lyesá* drums, the Congolese forms *yuka* and *makuta*, and the *biankomeko* drum battery of the Abakuá sect can all be found within the inexhaustible improvisations of the *bongosero*. Especially interesting is the "glissando" friction technique of sliding the finger across the skin to produce a wide range of voice-like sounds similar to the Congolese

drum, the *Ekue* of the Abakuá and the Afro-Brazilian *Cuica*. This technique was probably introduced from Haiti where it is commonly played on conga-style drums in certain types of ritual music of Congolese origin. Eventually, the *bongosero* also began to use a hand held cowbell struck with a stick to lend a special flavor to the *Montuno* section of the music and to interpret the *Guajira-son* and the "Conga-son". Tuning hardware was not used on bongos (or Congas) until approximately 1950. Before that time, the skins were generally tacked onto the wooden shells and tuned with the heat of a candle.

The Maracas (which are heard on all these recordings) and the *güiro* (gourd scraper) also became widely used in the *son*. These two instruments are actually the only ones which were used by the indigenous peoples of Cuba that are still in general use today. Similar instruments have also been found in Africa and other places. Another important element is the instrument known as the *claves* which is a pair of polished, hardwood sticks struck together to produce a clear, high pitch. The role of the *clave* rhythm was gradually elevated to major importance when the *son* became established and popular in Havana.

The anticipated feel of the string bass played in the pizzicato style (plucked instead of bowed) and the rhythmic style of strumming the guitar are also signatures of the *son*. The predecessors of the string bass were the African-derived *botija* (clay jug into which the player would blow) and the *marimbula* (large wooden box on which the player sits and plucks metal flanges which are mounted over a sound hole on the front) which is descended from the African *sanza* or *mbira*.

The most important structural element of the *son* is the *estribillo* or *montuno* section which consists of African-style call and response between improvisations by the lead singer and repeated phrases by the vocal chorus. The word *montuno* is derived from *monte* (mountain) in a clear reference to its origin in the mountainous zones of Oriente. There is evidence of the presence of a simplified *Estribillo* in Campesina music as early as the 18th century. This is an identifying mark of most *sones* although there

are exceptions, as in the songs "Aurora en Pekin" & "La Bohemia."

The *son* provides an obvious link to Salsa and other forms of popular Latin music today. By taking the basic instrumentation of the *son* and adding piano, conga drums, horns, electronic instruments etc., *salsa* and its related forms have become an international phenomenon. The *estribillo* also continues to play an extremely important role in this modern music. We can now look back over an important legacy of world music and history and recognize the *son* as the proud grandfather which it is. Unfortunately the songs had to be condensed to fit the approximate three minute popular 10" 78 rpm format. In reality, a *son* could continue indefinitely limited only by the imagination and physical endurance of the musicians and dancers, gradually building in tension and excitement and creating somewhat of a euphoric atmosphere.

(John Santos)

Note: On the back of this booklet the English translations of the Spanish titles appear as printed on the labels of the original 78 rpm discs from which the music was transferred. Inside this booklet corrected translations by Michael I. Ávalos are presented. Most discrepancies arise over terms of endearment unfamiliar to those outside the culture. (*The editor*)

The Sextetos

by Michael Iván Ávalos

SEXTETO BOLOÑA

The **Sexteto Boloña** of **Alfredo Boloña Jiménez** (1890-1964) was founded in 1923 as the "Sexteto Boloña y sus Muchachos" (Sexteto Boloña and his Boys) by one of the elder *soneros* and foremost promoters of the Cuban *son*. Early in his career, Boloña was a harmonica and *marimbula* player and one of the first bongo percussionists in Havana to be captured on record. He was featured as *bongosero* on the first recordings ever made by the Sexteto Habanero in 1918. Being of very short stature did not seem to hinder his musical talents and Boloña eventually learned to play the *tres* - the instrument he presided over with his sextet. The Sexteto Boloña was only the second sextet to record after the Sexteto Habanero. Heard here are the twelve best from a total of sixteen sides Sexteto Boloña recorded in their lifetime. Their acclaimed sound embodied the best *soneros* and musicians ever to be assembled in one group for the period. The Sexteto Boloña enrolled the best *clavero/sonero*, bongo and string-bass player Cuba has nurtured: Abelardo

Barroso Daljeles, José Manuel Carriera Incharte and "Tabito" respectively. This little known latter figure, "Tabito," was the most skilled sextet bass player (for that period) of all time. He transcended the limited rhythmic three-note pizzicato *tumbao* most sextet bass players plucked. Prior to their lone recording session in 1926, Sexteto Boloña travelled to mainland South America, visiting Colombia, Venezuela and Panama, before arriving in New York City. This sextet survived until 1935 when two of its original founding members, José Vega Chacón (a fine but underrated second voice and guitarist) and José Manuel Carriera Incharte (who, in 1927, joined the Sexteto Nacional to be replaced by another great bongo player, Loreto Zequeira, and only later to return in the early 1930s to the Sexteto Boloña) grew disinterested, abandoned and organized the trend-setting offspring, Septeto Bolero with Jesús "Tata" Gutiérrez (*clavero*/director), Felix Chappottin Lage (trumpet) and a spectacular *tresero* and composer named Eliseo Silveira.

Personnel:

Abelardo Barroso Daljeles a/k/a "Caruso": claves/*voz prima* in the *largo* section & *inspirador* in the *montuno* section; "**Ignacito**": maracas/*voz prima* in the *montuno* section; **José Vega Chacón**: guitarra/*segunda voz* in the *largo* & *montuno* sections; **Alfredo Bolona Jiménez**: *tres*/Director; "**Tabito**": *contrabajo*; **José Manuel Carriera Incharte** a/k/a "El Chinito" *bongoses*.

All 12 selections recorded in New York, October 18-21, 1926.

1. ¡QUIEREME CAMAGÜEYANA!

Dios bendiga tu hermosura y tu talle escultural (2X)

No me hagas más sufrir, mujer

¡No me hagas padecer! (2X)

La muerte me lleva, mujer ¡Oh, gran Dios!

Montuno: Quiereme Camagüeyana, yo muero

Solo: Quiereme Camagüeyana, me muero (2X)

Solo: Si no me quieres, me tiro en el suelo.

Solo: Mira mi negra que soy maraquero.

Solo: Mira mi negra que soy bongosero.

Solo: Quiereme Camagüeyana me muero.

4. FLORES DE ALELÍ

Jardines florecidos se fallecen. (2X)

Apiadé tus súplicas, amor perjura.

La rosa que al marchitar no florece.

Recuerda que te amé y me traicionaste.

¡Adiós, perjura! ¡Adiós ingrata! ¡Adiós!

Pero, mi mora me dio una rosa, (2X)

Y al contemplarla conmovida la cojí,

Y con sus labios luego me decía:

"A mi me llaman flores de alelí,

A mi me llaman flores de alelí, camará."

LOVE ME, CAMAGÜEYAN WOMAN

God bless your beauty and your sculptured figure (2X)

Don't make me suffer anymore, woman

Don't make me suffer! (2X)

Death is taking me, woman Oh, mighty God!

Montuno: Love me, Camagüeyan woman, I'm dying

Chorus: Love me, Camagüeyan woman, I'm dying (2X)

Solo: If you don't love me, I'll throw myself on the ground and beg for your love.

Solo: Look, sweetheart, I'm a maracas player.

Solo: Look, honey, I'm a bongo player.

Solo: Love me, Camagüeyan woman, I'm dying.

ALELÍ FLOWERS

Flowering gardens wither. (2x)

I pitied your pleas, false love.

The wilted rose does not bloom.

Remember that I loved you and you betrayed me.

Good-bye, false love! Good-bye, ingrate! Good-bye!

But, my darling gave me a rose. (2x)

And while gazing at the stirred rose, I took it.

And afterwards, with its lips, it would tell me:

"They call me *alelí* flowers

They call me *alelí* flowers, my friend."

Montuno: A mi me llaman flores de alelí, camará,
A mi me llaman flores de alelí...

5. ¡ÉCHALE CANDELA!

No es verdad mi corazón que me quieres
con ternura, (2X)
Qué jamás me olvidarás al tener nuevos placeres.

¡Ten compasión! ¡No te olvides de mí!

Montuno: ¡Échale candela!

Solo: Yo no quiero que mi nena se muera.

Solo: Aquel día que mi nena se muera.

Solo: ¡Mira, Yaya!, que se apaga el anafe.

Solo: ¡Mira, Yaya!, que las cosas se trocan.

Solo: ¡Mira, Yaya!, que viene el carbonero.

Solo: ¡Ay, candela, candela, candela!

Solo: ¡Oye mi son!, que viene arrollando.

Solo: ¡Mira Boloña!, gozando en La Habana.

Solo: ¡Mira al gran Vega! tocando guitarra.

Solo: ¡Mira Ignacito, tocando las maracas.

Solo: ¡Oye Tabito!, que viene arrollando.

Solo: ¡Oye Caruso!, que viene cantando.

Solo: ¡Mira, Yaya!, que viene "El Chinito".

Solo: ¡Ay candela, candela, candela!

Solo: Yo no quiero que mi Flora se muera.

6. UNA COPA ES TU AMBICIÓN.

Una copa es tu ambición.

Una lira es tu choteo.

Entras como una quimera.

Ya se resigna tu amor.

Montuno: They call me "alelí" flowers, my friend,
They call me "alelí" flowers...

ADD COAL TO THE FIRE!

Honey, it is not true that you love me
tenderly, (2x)

That you will never forget me upon acquiring
new pleasures.

Have pity! Don't forget me!

Montuno: Add coal to the fire!

Solo: I don't want my baby to die.

Solo: On that day my baby dies,

Solo: Look Yaya! The stove is going out.

Solo: Look Yaya! Things change.

Solo: Look Yaya! The coal vendor is coming.

Solo: Alas, fire, fire, fire!

Solo: Listen to my son! It will leave you speechless.

Solo: Look at Boloña enjoying himself in Havana!

Solo: Look at the great Vega playing guitar!

Solo: Look at "Ignacito" playing the maracas!

Solo: Listen to "Tabito!" He will dumbfound you.

Solo: Listen to "Caruso" singing!

Solo: Look Yaya! "El Chinito" is coming.

Solo: Alas, fire, fire, fire!

Solo: I don't want my Flora to die.

A DRINK IS YOUR AMBITION

A drink is your ambition.

You tease me with your guitar.

You appear as though a fantasy.

At last, you have surrendered your love to me.

Montuno: ¡Dime si me quieres! ¡Dime si me amas!

Si me das la calma, entonces seré feliz.

7. MARTILLO CLAVO, CLAVO MARTILLO

Ya revivió la aurora, triste y serena.

Pregúntale a algún tipo cuales son sus penas.

¿Por qué te abrumas? ¿Por qué te abrumas?

Que las penas de algún tipo, ¡caramba!, no son
ningunas.

Montuno: Clavo martillo, martillo clavo.

Solo: ¡Ay!, el martillo clavo.

Solo: ¡Mira Tabito tocando el bajo!

Solo: ¡Mira Boloña clavando un clavo!

Solo: ¡Mira "Chinito" clavando un clavo!

Solo: ¡Ay!, el martillo clavo.

Solo: ¡Mira "Caruso" clavando un clavo!

Solo: ¡Ay!, el martillo clavo.

8. QUÉ DESDICHADO NACÍ

La sabia naturaleza (2X)

Dio flores muy perfumadas para que a ti te
embriagara romántica mujer.

Para que a ti te embriagara, romántica mujer.

Qué desdichado nací. Sufro mucho por tu amor. (2X)

Ya no puedo aguantar más terrible dolor.

Se me llena el alma de esa mujer.

Estríbillo: Mamá dile al florero que yo no quiero
comprarle flores más!

Montuno: Tell me that you like me! Tell me that
you love me!

If you give me peace, that's when I will be happy.

HAMMER NAIL, NAIL HAMMER

Dawn has already broken, melancholy and calm.

Ask any guy what are his sorrows.

Why are you blue? Why are you blue?

For God's sake! A guy's sorrows are really nothing
at all.

Montuno: Nail hammer, hammer nail.

Solo: Alas! The hammer, nail.

Solo: Look at Tabito playing the string bass!

Solo: Look at Boloña hammering a nail!

Solo: Look at "Chinito" hammering a nail!

Solo: Alas! The hammer, nail.

Solo: Look at "Caruso" hammering a nail!

Solo: Alas! The hammer, nail.

HOW WRETCHED I WAS BORN

Nature's genius (2X)

Bore highly perfumed flowers to intoxicate you,
romantic woman.

How wretched I was born I suffer greatly for your
love. (2X)

No longer can I bear this terrible pain.

My soul is overwhelmed with that woman.

Chorus: Mama tell the flower vendor that I don't
want to buy his flowers any more.

9. TE PROHIBO EL CABARET

Eres bella y desmedida.
¿Por qué brindaste tus amores?
Me negaste tu cariño
Porque naciste entre las flores.

Montuno: Mi mamá no quiere, mi papá tampoco
que yo vaya al cabaret.

Solo: Mi mamá no quiere, mi papá tampoco que yo
vaya al cabaret.

Solo: Mamáita no me impide porque vaya al
cabaret.

11. LINDA MORA

Tengo aliento para luchar con destino,
Y resignado, sufriré mi dolor.
Pues, con el alma se me acaba la vida,
Acabando la vida se termina mi dolor.

Montuno: Mora linda. Mora linda.
Linda mora, ¡Ay ya-yay! ¡Quiereme a mí! (2x)

Solo: Mora linda, pero Flora linda.
Linda Flora, ¡Ay ya-yay! ¡Quiereme a mí! (2x)

12. CAROLINA MULATA

¡Adiós mi vida para siempre!, que la gloria del
pasado se acabó. (2x)
Ese día solito yo estaba cuando Florencia cedió.

I FORBID YOU THE CABARET

Your beauty is immeasurable.
Why did you offer your love?
You denied me your affection
Because you blossomed amidst the flowers.

Montuno: Neither my mother nor my father want
me to go to the cabaret.

Solo: Neither my mother nor my father want me to
go to the cabaret.

Solo: Mother does not prevent me from going to
the cabaret.

DARLING DEAR

I possess the courage to struggle with fate,
And having resigned myself to endure my grief,
Since with my broken heart, my life is finished,
By putting an end to my life, so will my pain be over.

Montuno: Darling dear. Darling dear.
Darling dear, for heaven's sake! Love me! (2x)

Solo: Darling dear, but lovely Flora.
Lovely Flora, for heaven's sake! Love me! (2x)

DEAR CAROLINA

Farewell forever, love of my life! The glory of the
past has ended. (2x)
On that day, I was so lonesome when Florencia
abandoned me.

¡Adiós mi vida para siempre! ¿Cuándo más te
vuelvo a ver? (2x)

Siempre me vas amar. ¡No me hagas más sufrir! (2x)
Un besito de tu boca solo quiero para mí. (2x)

Montuno: ¡Carolina, tú no me mires! (2x)
¡Carolina, mulata, no me mires así!... (2x)

Farewell forever, love of my life! When will I see
you again? (2x)

You will always love me. Don't make me suffer
anymore! (2x)
A little kiss of your lips is all I desire for myself. (2x)

Montuno: Don't look at me, Carolina! (2x)
Don't look at me that way, dear Carolina!... (2x)

SEXTETO OCCIDENTE

The **Sexteto Occidente** of **María Teresa Amalia Vera Vera** (1895-1965) was founded in 1926 by María Teresa Vera and Miguelito García Morales for the sole purpose of recording in New York City for their upcoming, prescheduled annual studio session. These two had sung as a duet since 1925 and "Teté" or "Mother of the Trova," as she was commonly known in the musical community, had been an exclusive Columbia recording artist since 1914, visiting New York City for the sole purpose of recording on at least six separate occasions: 1918, 1919, 1920, 1922, 1924, and 1926. In February, 1918, she, along with Alfredo Boloña, Manuel Corona and Carlos Godínez made the landmark first recordings by the Sexteto Habanero. (Six cuts by her can be heard on

Alma Criolla CD 803, "Early Trova Cubana.")

María Teresa Vera possessed a tender voice, the sweetest voice of any female *trovadora* and *sonera* - her vocal tonal range registered mezzo-soprano - and her guitar strumming technique was unsurpassed. Every second voice in Havana dreamed of singing alongside of her. She gender-reversed the role of *trovador* and *sonero* generally reserved for men and holds the distinguished accomplishment of being the first Cuban, if not Latin American woman, to compile a large catalogue of recordings before the 1930s and she was possibly the first Cuban woman to front a group of her own. Their explosive success in New York City, on stage and on record, created a demand back home for this marvelous sextet. The star-studded

Sexteto Occidente was the third sextet to record committing a total of 24 *sones* to wax in November, 1926. Immediately following their return from New York City, they were catapulted to national attention in Cuba and were contracted for nearly three years by the owner of the Rialto Academy (a popular dance hall) as its tenured dance band.

With the exception of Francisco Sánchez—an inexperienced maracas player but fine vocalist—each member was an ace in voice and instrument. Julio Torres Biart distinguished himself from his peers by stringing his *tres* with nine, instead of six strings, altering the modality of this creole instrument. His nine-string *tres* possessed a distinct and pronounced so-

nority from the three other *treseros* featured here.

The reader must try to imagine what excitement this entourage of *soneros* comprising the sextets Habanero, Boloña and Occidente stirred up in the last quarter of 1926 when all three groups visited New York City for their first time. Their repertoires and instrumental styles were original and independent of each other. The promising Sexteto Occidente, however, disintegrated in 1933. Over twenty years later in 1956, María Teresa Vera revived her sextet and recorded for the Kubaney label with Lorenzo Hierrezuelo, Graciano Gómez, Isaac Oviedo, Pedro Mena (*bongó*) and others, but by then it had a very different sound.

Personnel:

María Teresa Vera “Teté”: *guitarra/ voz prima* in the *largo* & *montuno* sections; **Miguel García Morales**: *claves/ segunda voz* in the *largo* section & *inspirador* in the *montuno* section/ Director; **Francisco Sánchez**: *maracas/ tercera voz* in the *largo* section & *segunda voz* in the *montuno* section; **Julio Torres Biart**: *tres*; **Ignacio Piñeiro Martínez**: *contrabajo*; **Manuel Reinoso**: *bongoses*. All selections recorded in New York, probably November 1926.

13. ADRIANA

Paso la vida sufriendo sólo pensando en el Edén. (2x)
Adriana, si tú no me quieres, (2x)
Adriana, yo me muero.
¡No me hagas más padecer!

ADRIANA

I spend life suffering solely thinking of paradise. (2x)
Adriana, if you don't love me, (2x)
Adriana, I will die.
Don't make me suffer anymore!

Montuno: ¡Adriana, quiereme!, que soy digno de lástima.

Solo: ¡Adriana, quiereme!, que soy digno de lástima.
Solo: ¡Por favor, Adriana!, que soy digno de lástima.
Solo: ¡Adriana, quiereme!, que soy digno de lástima.

14. LA SANGRE ME LLAMA

A pesar de tanto tiempo, como ha pasado. (2x)
No me he podido olvidar mucha de mi inspiración.
Eres la única dueña, mujer, de mi corazón.

Montuno: ¡Vamonos ya!, que el son nos espera.
La sangre me llama, morena, la sangre me llama.

Solo: ¡Vamos allá!, que el son espera.
La sangre me llama, morena, la sangre me llama. (4x)

Montuno: Adriana, love me for I am worthy of pity!

Solo: Adriana, love me for I am worthy of pity!
Solo: Please, Adriana! I am worthy of pity!
Solo: Adriana, love me for I am worthy of pity!

THE MUSIC SUMMONS ME

In spite of so much time that has gone by. (2x)
I have not been able to forget much of my feelings
for you.
Woman, you are the sole owner of my heart.

Montuno: Let's go already! The *son* awaits us:
The music summons me, my dear; the music
summons me.

Solo: Let's go over there! The *son* awaits.
The music summons me, my dear; the music
summons me. (4x)

15. ¡Candela, Zayas-Bazán!

The Sexteto Occidente's “¡Candela, Zayas-Bazán!” attests to the Cuban masses' approval of popular Liberal party leader and officer, Carlos Manuel Rogerio Zayas-Bazán y Ramírez (1876-1931). Named after a Jamaican helping hand, Roger, his prominent Camagüeyan family fled Cuba for the Dominican Republic during the Ten Years' War (1868-1878) where he was born in 1876. Commander Zayas-Bazán heroically fought in the Cuban War of Independence against Spain (1895-1898) where he was wounded in combat in the abdomen. He was elected governor of the province of Camagüey in 1922, a post he served loyally until May 20, 1925, when General Gerardo Machado y Morales took the presidential seat and named him Minister of the Interior, his alliance

having been key in Machado's capturing his native province in electoral votes.

His duties were equivalent to that of an attorney general and police chief. As such, he restructured the police force, using it as his vehicle to sanitize the homeland by eradicating all forms of illegal gambling and betting (horse races, numbers games), making laws against prostitution and marijuana. His moralizing campaign was viewed by some as too strict, imposing rigid and repressive laws. Zayas-Bazán would round-up hundreds of Parisian prostitutes and deport them to France. He, then, would shave their pimps' heads as a symbolic scarlet letter jesture. His puritanical streak was committed to preserve national order and to put an end to Republican Cuba's rampant corruption.

His policies are embodied in the short four lines of "¡Candela, Zayas-Bazán!", harking the slogan: "Give'em hell!" to what was perceived in this era as Havana's striptease, unprohibited drinking, and brothels. This son applauded and emotionally affirmed Zayas-Bazán's campaign effort to restore the Cuban peoples' dignity in their motherland, once the Paris of the Caribbean.

15. ¡CANDELA, ZAYAS-BAZÁN!

¡Candela, Zayas-Bazán! ¡Candela al bataclán! (2x)
Que las mujeres por aquí ya no quieren trabajar,
Que las mujeres por aquí sólo quieren
cumbanchar,
Que sólo quieren cumbanchar.
(Repeat)

Montuno: ¡Échale candela!

Solo: Nadie importa que Coralia se muera.
Solo: Nadie importa que Coralia se muera.
Solo: ¡Mamita, échale carbón al anafe!
Solo: ¡Mira!, que se apaga el anafe.
Solo: Mamita, que se apaga el anafe.
Solo: Mamita, antes que se apage el anafe.

GIVE'EM HELL, ZAYAS-BAZÁN!

Give'em hell, Zayas-Bazán! Give hell to the burlesque! (2X)
Because women around here no longer want to work,
Women around here just want to party,
They just want to party.
(Repeat)

Montuno: Add coal to the fire!

Solo: Nobody cares if Coralia dies.
Solo: Nobody cares if Coralia dies.
Solo: Mommy, add coal to the stove!
Solo: Look! The stove is going out.
Solo: Mommy, the stove is going out!
Solo: Mommy, before the stove goes out.

16. MIGUEL, LOS HOMBRES NO LLORAN

Mujer, soñaba anoche que tú me querías,
Y que en tus brazos también me estrechabas.
Al despertar, era quimera;
Mi dulce sueño se me transformó.

¡Oye Miguel! Los hombres no lloran. (2x)
María Luisa, tú eres el diablo.
Si tú no me amas, me voy a matar por ti. (2x)

Montuno: ¡Ten cuidado con la botella!

Solo: ¡Ten cuidado con la botella!
Solo: Y si la rompes, la pagas.
Solo: ¡Ten necesidad de ella!

17. LAS MUJERES PODRÁN DECIR

¡Vamos a reír! ¡Vamos a cantar!
La fiesta va recordarnos que es para poder gozar
Con mucho gusto y olvidar penas.
No habra receta más buena que escuchar nuestro
primor.

Montuno: Las mujeres podrán decir si es dulzura
nuestro son.

Solo: Las mujeres podrán decir si es dulzura
nuestro son.
Solo: ¡Dilo nena! ¡Dilo tú!, que has bailado con mi son.
Solo: ¡Dilo nena! ¡Dilo tú!, que has bailado con mi son.
Solo: Las mujeres lo dirán si es dulzura nuestro son.
Solo: ¡Dilo nena! ¡Dilo tú!, que dulzura nuestro son.
Solo: Las mujeres lo dirán si es dulzura nuestro son. (2x)

MIGUEL, MEN DON'T CRY

Woman, last night I dreamt that you loved me,
And that in your arms you also embraced me.
Upon awakening, it was just a dream;
My sweet dream was transformed.

Listen Miguel! Men don't cry. (2x)
María Luisa, you are evil.
If you don't love me, I will kill myself for you. (2x)

Montuno: Be careful with the bottle!

Solo: Be careful with the bottle!
Solo: And if you break it, you pay for it.
Solo: Have a need for it!

WOMEN CAN VOUCH FOR

Let's laugh! Let's sing!
The party will remind us that it is for enjoyment's sake
With much flavor and to forget one's worries.
There won't be a better prescription than to listen
to our exquisite singing.

Montuno: Women can vouch for the sweetness of
our son.

Solo: Women can vouch for the sweetness of our
son.
Solo: Say it, girl! You, who have danced with my son.
Solo: Say it, girl! You, who have danced with my son.
Solo: Women will say our son is sweet.
Solo: Say it, girl! You say how sweet our son is.
Solo: Women will say our son is sweet. (2x)

18. LEY FATAL

Si una quimera fue tu amor,
Mas no me sorprendio, mujer, tu ingratitud.
Se cumplió la ley fatal-eres como las demás,
Que no sabes sentir, que no sabes amar.

Montuno: Las flores que me diste ayer no sé por
qué no se deshojan.

Solo: Será porque no hay calor adentro del pecho
mío.

Solo: Las flores, las flores, no sé por qué no se
deshojan.

Solo: Será porque no hay calor dentro del pecho
mío.

Solo: Las flores, las flores, no sé por qué no se
deshojan.

DREADED LAW

If your love was a fantasy,
Your ungratefulness, woman, didn't surprise me.
The dreaded law has been fulfilled—you are like the rest,
You don't know how to feel; you don't know
how to love.

Montuno: I don't know why the flowers that you
gave me yesterday don't lose their petals.

Solo: Could it be that there is no warmth within my
heart.

Solo: The flowers, the flowers, I don't know why
they don't lose their petals.

Solo: Could it be that there is no warmth inside my
heart.

Solo: The flowers, the flowers, I don't know why
they don't lose their petals.

SEXTETO NACIONAL

The **Sexteto Nacional** of **Ignacio Piñeiro** **Martínez** was founded on December 13, 1927 by Ignacio Piñeiro (1888-1969) by joining with the most reputed trio interpreting *la trova* since 1915. **Juan Ignacio de la Cruz Hermida** ("El Gordo"), **Bienvenido León Chacón** (1888-1987), and **Alberto Villalón Morales** (1882-1955), the finest trova guitarist of all time. Their name was derived from an accident in-

volving a passenger bus called "El Nacional." The Sexteto Nacional was the fourth sextet to record after the Sexteto Habanero. They were founded to fulfill a recording contract. The operatically well-trained and powerful voices of the Juan de la Cruz and Bienvenido León duet fronted this sextet topped by the distinct high-pitched nasal tenor of Abelardo Barroso Daljeles (1905-1972) and his inventive impro-

visations. Ill-named "La Puta" (The Whore), his distinguishable voice earned him the title "El Gran Caruso." Just listen to the *montuno* sections of "¡Échale Candela!" or "Cubaneo" and witness his exceptional improvisational skills. He recorded one hundred and one *sones* in six sessions with the sextets Habanero, Boloña and Nacional from 1926-1928, making him the most sought after singer of the sextet directors.

The *sexteto's* repertoire belonged almost exclusively to their founder, Ignacio Piñeiro, who beginning in 1927, touched off a string of classic hits year after year: "Esas No son Cubanas" (1927), "No Juegues Con Los Santos" (1928), "Arriba Guajiro" (1929), "Suavecito" (1930 and heard on ARH/FL 7003-*Sextetos Cubanos: Volume 1*), "La Cachimba De San Juan" (1931), "Buey Viejo" (1932), "Échale Salsita" (1933). Ignacio Piñeiro wrote nearly 400 *sones* and *montunos* in his lifetime.

Ignacio Piñeiro's greatest contribution was in introducing eloquence in song composition. Until 1927, the *son's* literary text was classically a tedious four-lined verse repeated over and over again. An example heard here is "Una Copa Es Tu Ambición," composed of a four-lined verse repeated four times with each line no longer than nine syllables. Ignacio

Piñeiro was the first to break from this monotony by writing freely in longer form and more complex narratives, rhyming the last syllable of the last word of each line within the poetic meter *cuarteta*, in patterns of AABB (as in "Esas No Son Cubanas" featured here), ABAB and ABBA.

Of all the fine second voices of the Cuban *son* to have recorded throughout the decades, the potent and refined timbre of Bienvenido León is the most illustrious baritone of the 1920s and 1930s and possibly of all time. It took him however almost a year to master the intricate hand, wrist and arm movements and control needed for playing the maracas!

The Sexteto Nacional also featured the percussionist extraordinaire of the 1920s, "El Chino," "El Chino Incharte," "El Chino Carriera," "El Chino Bongosero," or "El Rey de los Cueros." Spectators would stop dancing just to gaze at his wizardry on the skins. He was revered as the supreme *bongosero* of the 1920s. In fact, Ignacio Piñeiro wrote three *sones* eulogizing him: "El Rey De Los Bongoseros," "Viva El Bongó" and "Acordes De Bongó." The evolution of his surreal and exquisite drumming style can be heard here as he is featured in sessions a year apart with the Sexteto Boloña (October 1926) and

the Sexteto Nacional (October 1927).

The Sexteto Nacional (in its first era from 1927-1928) was the best sextet at every position ever assembled under one banner. Completing this stellar sextet were the strings of Francisco González Solares - one of the first *treseros* to take a solo on record - and the novel

Personnel:

Abelardo Barroso Daljeles a/k/a "El Gran Caruso": *claves/ voz prima* in the *largo* section & *inspirador* in the *montuno* section; **Juan Ignacio de la Cruz Hermida** a/k/a "El Gordo": (no instrument)/ *voz prima* in the *largo* & *montuno* sections; **Bienvenido León Chacón**: *maracas/ segunda voz* in the *largo* & *montuno* sections; **Alberto Villalón Morales**: *guitarra*; **Francisco González Solares** a/k/a "Panchito Chevrolet": *tres/ voz prima* in the *montuno* section; **Ignacio Piñeiro Martínez**: *contrabajo*/ Director; **José Manuel Carriera Incharte** a/k/a "El Chino": *bongoses*.

Recorded in New York, October 1927.

19. ESAS NO SON CUBANAS

Como perlas preciosas, adornos de ilusión,
Al mundo, las mujeres hacen su aparición.
Hay buenas de almas puras, otras muy malas son;
Pero, las de mi tierra se salen del montón.

Las que no sean de talle gracioso, de andar
zalamero y con gracia especial;
Esas no son cubanas.
Si no subyugan sus ojos divinos y con amor le
borran todos sus pesares;
Esas no son cubanas.

guitar playing of Alberto Villalón Morales, who unlike other accompanying guitarists who simply strummed, blended chordal rhythm techniques such as the traditional up-and-down resonant strumming with the plucking of the three bass strings of his steel-string guitar, finger picking and muffling the strings.

THOSE WOMEN ARE NOT CUBAN

Like precious pearls, adornments of enchantment,
To the world, women make their appearance.
Some are good and pure of heart; others are very
wicked;
But, those from my country stand out from the crowd.

Those not possessing a shapely figure, a sexy walk
and special charm;
Those are not Cuban.
If they don't tantalize you with their heavenly eyes
and with love erase all your sorrows;
Those are not Cuban.

Montuno: La cubana es la perla del edén.

Solo: La cubana es la perla del edén.

Solo: La cubana es la perla del edén.

Solo: La cubana es graciosa y baila bien.

Solo: Con su andar zalamero del edén,

Solo: La cubana es la perla del edén.

Solo: La cubana es la perla del edén.

Solo: Con su andar zalamero del edén,

Solo: La cubana es la perla del edén.

20. CUBANEO

Yo te canto mi bien con mi guitarra.

Al compas del son y con mis cuerdas,

Te haré vibrar tu corazón, ¡ay!, tu corazón.

Montuno: Cubanero, ¡ah ah!, cubano.

Solo: Tú dices que no me quieres, puchunga; no te lo creo.

Solo: Tú dices que no me quieres; ¿Por qué me tiras choteo?

Solo: Cubanero, mi negra, pero cubano.

Solo: Bienvenido a ti te quiere, puchunga; tú no lo quieres.

Solo: Él te llevara a pasear, puchunga, si tú lo quieres.

Solo: ¿Puchunga, por qué no quieres al "rey de los bongoseros"?

Solo: ¡Ven, Tata, del alma mía! ¡Mira!, que yo te quiero.

Solo: Cubanero, puchunga, pero cubano.

Montuno: Cuban women are pearls from heaven.

Solo: Cuban women are pearls from heaven.

Solo: Cuban women are pearls from heaven.

Solo: Cuban women are charming and dance well.

Solo: With their heavenly sexy walk.

Solo: Cuban women are pearls from heaven.

Solo: Cuban women are pearls from heaven.

Solo: With their heavenly sexy walk.

Solo: Cuban women are pearls from heaven.

CUBANEO

I sing to you my love with my guitar.

To the rhythm of the *son* and with my strings,

I will make your heart quiver, alas!, your heart.

Montuno: Cubanero, ah ah, cubano!

Solo: Sweetheart, you say that you don't love me; I don't believe you.

Solo: You say that you don't love me. Why then do you lead me on?

Solo: Cubanero, my darling, but cubano.

Solo: Bienvenido loves you, sweetheart; you don't love him.

Solo: He will take you for a stroll, sweetheart, if you love him.

Solo: Sweetheart, why don't you love the "king of the bongo players"?

Solo: Come, Tata of my dreams! Can't you see I love you?

Solo: Cubanero, sweetheart, but cubano.

Solo: Me mandaste a que bailara; yo te bailé un zapateo.

Solo: Cubaneo, mi negra, pero cubaneo.

21. POR UN BESO DE TU BOCA

Yo sabía que no iba a verte,
Pues te fuiste sin decirme adiós,
Y muy solo me quede dormido,
Y todas las noches soñé con tu amor.

¡Ven!, que te quiero con pasión.
¡No me hagas más padecer!
¡Mira!, que me estoy muriendo
Por un beso de tu boca y por tu amor.

Montuno: ¡Arriba, María Antonia! ¡Alaba'o sea Dios! (2X)

Solo: ¡Arriba, María Antonia! ¡Alaba'o sea Dios! (2x)
Ta-ran, ta-ran, tan-tan...

22. ¡MAMÁ, SE QUEMA LA MAYA!

María Teresa, que boca linda tú tienes. (2x)
Desde que te conocí, he perdido la ilusión,
romántica mujer.

Montuno: ¡Mamá, se quema La Maya! (2x)
¡Ay, candela! (2x)

Solo: ¡Mamá, se quema La Maya! (2x)
¡Ay, candela! (2x)

Solo: You asked me to dance; for you, I danced a zapateo.

Solo: Cubaneo, my darling, but cubaneo.

FOR A KISS OF YOUR LIPS

I knew that I wasn't going to see you,
Since you left without saying good-bye,
And I fell asleep alone, all by myself,
And each night, I dreamt of your love.

Come! I love you passionately.
Don't make me suffer anymore!
Look! I'm dying
For a kiss of your lips and for your love.

Montuno: Up with María Antonia! Blessed be the Lord! (2x)

Solo: Up with María Antonia! Blessed be the Lord! (2x)
Ta-ran, ta-ran, tan-tan...

MAMA, LA MAYA IS BURNING!

María Teresa, what lovely lips you have. (2x)
Romantic woman, since the day I met you, I have
lost all hope of you loving me. (2x)

Montuno: Mama, La Maya is burning! (2x)
Alas, fire! (2x)

Solo: Mama, La Maya is burning! (2x)
Alas fire! (2x)

Solo: No sé lo que tiene "el chino" que se haya vuelto a La Habana.

¡Es candela! (2x)

Solo: ¡Mamá, se muere "Caruso"! (2x)

¿Quién lo entierra? (2x)

Solo: ¡Mamá, se quema Alto Songo! ¡Mamá, se quema Bayamo!

¡Ay, candela! (2x)

Solo: ¡Mamá, se te muere "el Bienve"! (2x)

¡Ay, candela! (2x)

Solo: ¡Mamá, se quema La Maya! (2x)

¡Ay, candela! (2x)

Solo: ¡Mamá, se quema Bayamo! ¡Mamá, se quema Alto Songo!

¡Ay, candela! (2x)

Solo: I don't know what is the matter with "El Chino" that would have made him return to Havana.

It's fire! (2x)

Solo: Mama, "Caruso" is dying! (2x)

Who will bury him? (2x)

Solo: Mama, Alto Songo is burning! Mama, Bayamo is burning!

Alas, fire: (2x)

Solo: Mama, "El Bienve" is dying! (2x)

Alas, fire! (2x)

Solo: Mama, La Maya is burning! (2x)

Alas, fire! (2x)

Solo: Mama, Bayamo is burning! Mama, Alto Songo is burning!

Alas, fire! (2x)

SEXTETO MATANCERO

The **Sexteto Matancero** of Isaac Oviedo was founded in 1926 by Isaac Oviedo (1902-June 1992) in the province of Matanzas. In the same year, they relocated to Havana. The two *sones* featured here are the first two recordings by this noted sextet. They are the eighth sextet to record after the Sexteto Habanero as part of a recording expedition to Havana in February 1928. The Sexteto Matancero should not be confused with La Sonora Matancera or La Gloria Matancera,

two other native Matanzas-born sextets that settled in Havana. Their early style was dominated by the overwhelming influence of its founder, composer Isaac Oviedo. He is the first *tresero* to take a solo on a phonograph disc, and both are heard here: "¡Engancha, Carretero!" and "El Chino." He was the Jimi Hendrix, so-to-speak, of the Cuban *tres*, the first *tres* instrumentalist, converting it from a conducting to a solo instrument. In "¡Engancha, Carretero!" Isaac Oviedo imi-

tates the sound of an approaching locomotive's "choo-choo" whistle and bell. Their early style as heard here sharply contrasts from their later 1930 recordings heard on Sextetos Cubanos-Vol. 1. ARH/FLCD 7003. The Sexteto Matancero recorded only one other *son*, in 1930, totaling seven in their lifetime.

Isaac Oviedo's hurried and off-mike vocal rhapsodies are featured in both selections, their *paila con baquetas* (timbales with drumsticks) and *güira bembra* substituting for the traditional *bongó* and maracas used by most sextets, characterized their early *sexteto-estudiantina*, Havana-Matanzas-based style. Isaac Oviedo, unfortunately, is the only known member of this revolutionary sextet.

Personnel:

Isaac Oviedo: *tres/ voz prima & inspirador*/ Director; rest unknown: *claves; güira bembra; guitarra; contrabajo; paila con baquetas.*

Recorded in Havana, Cuba, February 7, 1928.

"iEngancha, Carretero!," written in 1915, was perhaps his greatest all-time hit. It documents the hardships of country living for Cuba's farmers on the plantation in a pre-machine age when the earth was harvested with one's hands, an ox and cart.

Isaac Oviedo fathered a talented family of musicians and singers of national and international fame of which two stand out: Ernesto Oviedo, exceptional baritone and balladeer and Gilberto "Papi" Oviedo, *tresero*. The *son* has immortalized numerous *treseros* on recordings, however never did any *tresero* surpass Isaac Oviedo's mastery of this unique Cuban instrument. Isaac Oviedo remains peerless against that vintage of Cuban *treseros*.

(Michael Iván Ávalos -1995)

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"Sones- (1929-30)"

SEXTETO MUNAMAR: (1930)

1. ACUERDATE BIEN, CHALECO (Remember Well, Vest) 2. VENGAN VENGAN (Come, Come All) 3. ENTRE TODAS LAS MUJERES (Amongst All Women) 4. CRUCE LOS MARES (I Crossed The Seas) 5. CHAQUETON (Overcoat) 6. LUCUMI (Lucumí) 7. YIBIRI (Yíbiri)

SEXTETO MACHIN: (1929 & 1930)

8. NO ES CUENTO, NO (It's Not A Story, Really!) 9. ME VOYA BARACOA (I'm Going To Baracoa) 10. REINA GUAJIRA (Guajira Queen) 11. EL CAMISON DE PEPA (Pepa's Shirdress) 12. FUEGO EN LA MAYA (Fire In La Maya) 13. MAMA YO QUIERO UN YOYO (Mamma, I Want A Yoyo) 14. AVELLANA Y MANI (Hazelnuts And Peanuts) 15. A ORILLAS DEL YUMURI (On The Banks Of The Yumuri) 16. EL REY MANOLO (King Manolo) 17. SORTEO DE LA CARIDAD (Lottery Drawing) 18. CASERITA (Housewife)

SEXTETO NACIONAL: (1930)

19. SUAVECITO (Gently) 20. INCITADORA REGION (Inciting Region)

SEXTETO MATANCERO: (1930)

21. SON A LA MUJER CUBANA (Son To Cuban Women)
22. A UNA MATANCERA (To A Matanzas Woman)
23. LA VIDA NO RETOÑA (Life Cannot Be Relived)
24. ¿DE DONDE SERAN? (Where Are They From?)

Credits continued from booklet back:

Edited and produced by Chris Strachwitz.

Notes on the *sextetos*, *sones*, and song transcriptions by Michael I. Ávalos.

Translations of the *sones* by Michael I. Ávalos and Jacqueline T. Namys-Ávalos.

Introduction to the *son* by John Santos.

Discographical details from Dick Spottswood, Michael I. Ávalos, & Chris Strachwitz.

Special thanks from Michael to Rogelio Martínez Díaz and Calixto Leicea Castillo, founders of the original Sexteto Sonora Matancera, for their historical insights and perspectives, and Dr. Eduardo Zayas-Bazán Loret de Mola for his historical anecdotes on the life of his father, Rogerio Zayas-Bazán, cited on the Sexteto Occidente's "¡Candela, Zayas-Bazán!"

Cover photo of Sexteto Boloña courtesy René López.

Cover: SEXTETO BOLOÑA: (Left, to right): José Vega Chacón—guitar & singer (*segunda*); Ignacio ("Ignacito") —maracas & singer (*prima*); José Manuel Incharte ("El Chino")—bongo; Abelardo Barroso—*clave* & lead singer; Gustavo ("Tabito")—string bass; Alfredo Boloña Jiménez—*tres* & leader.

Sextetos Cubanos

"Sones-Vol. II"



SEXTETO BOLOÑA:

1. ¡QUIEREME CAMAGÜEYANA! (Love Me, Camagullana Woman)
2. AURORA EN PEKÍN (Dawn In Pekin)
3. A MORIR, CABALLEROS (Until Death, Gentlemen)
4. FLORES DE ALELÍ (Violets)
5. ÉCHALE CANDELA (Add Coal to the Fire)
6. UNA COPA ES TU AMBICIÓN (A Cup Is Your Ambition)
7. MARTILLO CLAVO, CLAVO MARTILLO
(Hammer Nail, Nail Hammer)
8. QUÉ DESDICHADO NACÍ (How Wretched I Was Born)
9. TE PROHIBO EL CABARET (I Forbid You The Cabaret)
10. LA BOHEMIA (Bohemian Girl)
11. LINDA MORA (Pretty Moor)
12. CAROLINA MULATA (Carolina the Mulatto)

(Note: The English titles given here are from the original 78 rpm labels.)

SEXTETO OCCIDENTE:

13. ADRIANA (Julio Torres)
14. LA SANGRE ME LLAMA (The Blood Summons Me)
15. CANDELA, ZAYAS-BAZÁN (Give 'Em Hell, Zayas-Bazan!)
16. MIGUEL, LOS HOMBRES NO LLORAN
(Miguel, Men Don't Cry)

17. LAS MUJERES PODRÁN DECIR (Women Can Vouch For)

18. LEY FATAL (Dreaded Law)

SEXTETO NACIONAL:

19. ESAS NO SON CUBANAS (Those Women Are Not Cuban)

20. CUBANEO

21. POR UN BESO DE TU BOCA (For a Kiss of Your Lips)

22. MAMÁ, SE QUEMA LA MAYA (Mama, La Maya is Burning)

SEXTETO MATANCERO:

23. ENGANCHA CARRETERO (Hitch Up, Oxcart Driver)

24. EL CHINO (Chinese Man)

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