

Buena Vista Social Club – Lost and Found (2015)

Written by bluelover

Saturday, 22 August 2015 18:26 -

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01. Bruca Manigua (Live) [feat. Ibrahim Ferrer](00:00) 02. Macusa (feat. Eliades Ochoa & Compay Segundo) (05:18) 03. Tiene Sabor (feat. Omara Portuondo) (09:25) 04. Bodas de Oro (feat. Ruben Gonzalez & Jesus Ramos) (12:45) 05. Black Chicken 37 (feat. Orlando Lopez & Anga Diaz) (17:31) 06. Habanera (feat. Manuel Mirabal) (21:07) 07. Como Fue (feat. Ibrahim Ferrer) (23:33) 08. Guajira en F (feat. Jesus Ramos) (27:34) 09. Quiereme Mucho (feat. Eliades Ochoa) (31:58) 10. Pedacito de Papel (feat. Eliades Ochoa) (33:32) 11. Mami Me Gusto (feat. Ibrahim Ferrer) (36:15) 12. Lagrimas Negras (feat. Omara Portuondo) (41:32) 13. Como Siento Yo (feat. Ruben Gonzalez) (45:41) 14. Ruben Sings! (feat. Ruben Gonzalez) (47:43) Luis Alemany - Trumpet Carlos Manuel Calunga - Vocals Idania Valdes Casuso - Coro Riena Hernández Centeno - Coro Jorge L. Chicoy - Guitar (Electric) Luis Alemany Conde - Trumpet Joachim Cooder - Dumbek Julian Corrales - Violin Pedro Depestre - Violin Miguel "Angá" Diaz - Congas Angel Terri Domech - Congas Ibrahim Ferrer - Coro, Vocals Filiberto Sanchez - Timbales Roberto Fonseca - Piano Manuel Galbán - Guitar (Acoustic), Guitar (Electric) Roberto García - Bongos Carlito Gonzalez - Bongos Juan de Marcos González - Conductor, Coro Ramses M. González - Claves Rubén González - Piano, Soloist Ventura Gutierrez - Sax (Baritone) Rafael "Jimmy" Jenks - Sax (Tenor) Tony Jimenez - Sax (Tenor) Enrique Lazaga - Guiro Orlando "Cachaito" Lopez - Bass Caridad Valdés Menéndez - Coro Manuel "El Guajiro" Mirabal - Coro, Trumpet Demetrio Muniz - Coro, Trombone Yaure Muñoz - Trumpet Yaremi Alfonso Nápoles - Coro Eliades Ochoa - Coro, Guitar, Vocals Adolfo Pichardo - Piano Alejandro Pichardo - Coro, Trumpet Yanko Pizaco Pichardo - Trumpet Omara Portuondo - Vocals Jesús "Aguaje" Ramos - Coro, Trombone Panthaleón Sánchez - Sax (Alto) Compay Segundo - Guitar, Vocals Swami Jr. - 7-String Guitar Barbarito Torres - Laoud Alberto "Virgilio" Valdés - Coro, Maracas Amadito Valdés - Timbales Miguelito Valdés - Trumpet Lázaro Villa - Coro, Maracas Javier Zalba - Sax (Alto), Sax (Soprano)

Many of the Cuban masters who defined 1997's Buena Vista Social Club are gone now. That fact makes these archival finds precious; the music makes them irresistible. Some are outtakes from the original sessions, like Omara Portuondo's lancing read of "Lágrimas Negras." Others emerged from the solo projects that followed, like "Pedacito de Papel," a guitar ballad cut with folk hero Eliades Ochoa. With Cuba finally opening up, here's hoping the heirs to this tradition

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can carry it forward. ---rollingstone.com

It's hard to believe that it took Nick Gold and his World Circuit team to plunder the vaults for unreleased Buena Vista Social Club recordings. This loose-knit group of all-but-forgotten all-star musicians from pre-Revolutionary Havana was assembled by Juan de Marcos González and American guitarist Ry Cooder -- and supported by a cast of players they influenced -- to record its self-titled 1997 album that went platinum in the wake of Wim Wenders' 1999 film of the same name. Its members subsequently recorded solo and together, and various versions of the group have continued to tour internationally, but some of its foundational members have since passed on -- singers Ibrahim Ferrer and Compay Segundo, pianist Rubén González, bassist Orlando "Cachaito" Lopez, and bassist Miguel "Angá" Díaz. Lost and Found compiles unreleased vault tracks from the original 1996 EGREM studios sessions, live tracks, and rehearsal sessions from subsequent albums. But this music is anything but a hodgepodge, half-baked assortment. It is assembled with care and attention to the group's legacy. For starters, opener "Bruca Manigua" is one of three excellent live tracks to feature Ferrer on his 2000 tour in support of his debut album, backed by a killer large band. "Macusa" is a vocal duet between Eliades Ochoa and Segundo from the 1996 sessions. The pair delivered the album's standout hit, "Chan Chan." Omara Portuondo's gorgeous reading of the Cuban standard "Lágrimas Negras" could have easily made the cut on the 1997 album; that it didn't is a head scratcher. Likewise, "Tiene Sabor" is sultry and steamy; it's all roiling passion underscored by a saucy female backing chorus and a sizzling violin solo. (This may be the album's finest track.) "Black Chicken 37," a duet between Díaz and Cachaito (playing arco), reveals the improvisational power in Afro-Cuban jazz. Two solo tracks by Ochoa, the guitar instrumental "Quiéreme Mucho" and the bolero "Pedacito de Papel," are haunting in their intimacy. They were recorded after-hours during the album sessions. González is also represented handsomely and poignantly: first by his last ever recorded solo on "Bodas de Oro," a swinging danzón from a session led by trombonist Jesús "Aguaje" Ramos; by the elegant live piano solo "Como Siento Yo"; as well as by his informal scat singing on set closer "Rubén Sings!" Lost and Found is better served as a companion volume to the painstakingly curated Buena Vista Social Club album than as a general listener's introduction to the various musicians. That said, for anyone who ever wished there was more music in the can, this all-killer, no-filler program is indispensable. ---Thom Jurek, Rovi

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[back](#)