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PAQUITO D'RIVERA: AFRO-CUBAN FIESTA

Written by Ave Carrillo

Season 17

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1. **Pierce:**

Filin – It's a Spanish word that originally comes from the English version "feeling." In 1950's Cuba it was a whole musical movement - as bebop and big band jazz got soaked in Cuban *boleros*.

Grammy award winning clarinetist Paquito D'Rivera wanted to honor the *Filin* movement, as well as other icons of Cuban music - from Afro-Cuban religious chants, to *guarachas*, to *rumbas*. So he curated a concert that he said would be "like a little journey" through the musical styles of his homeland.

D'Rivera has gathered some of his favorite musicians from Cuba and onstage in Rose Hall, we're about to hear the result.

The groups Raices Habanera and Las Hermanas Marques will both dig into the old roots of Cuban music. We'll hear a young Cuban born pianist who has taken plenty from his musical heritage but mixed it up with a little modernity. And a true legend of Latin Jazz history gets on stage - percussionist Candido Camero.

It's Afro-Cuban Fiesta on Jazz at Lincoln Center. I'm Wendell

Pierce. Welcome once again to our house of swing.

Now, at the piano in the Rose Theater Manuel Valera [mah-NWEHL vah-LAIR-ah], joins Paquito D'Rivera on clarinet and the traditional Cuban Bata drum band Raices Habanera. This is "Drume Negrita."

2. MUX: Drume Negrita (5:23)

3. **Pierce:**

"Drume Negrita." featuring Manuel Valera on piano, and Paquito D'Rivera on clarinet with the Bata band Raices Habanera.

The ensemble was founded by Cuban-born singer-guitarist David Oquendo, in order to - as he says - "preserve the pure form and essence of Cuban rhythms." They got a lot of stage time in their early years with a weekly gig at a little club across the river in Union City, New Jersey. And while that venue has since closed its doors, Raices Habanera is obviously still going strong.

Here's a traditional Cuban piece – named for a deity of the Santeria religion.

It's called Elegua.

4. MUX: Elegua (5:52)

5. **Pierce:**

Elegua. Raices Habanera, led by David Oquendo at Rose hall.

The curator of this concert event -- Paquito D'Rivera has a remarkable story. He's the son of a prominent Cuban saxophone player born in 1948 in Havana. By 5 he was making music. At 7, he was endorsing Selmer instruments. In his teens he was a featured clarinet soloist with the Cuban National Symphony.

Then, with Chucho Valdez, d'Rivera helped created the groundbreaking sound of 'Irakere' -- infusing **Cuba's** musical traditions with rock and jazz. They grabbed ears all over the world -- and a Grammy too.

In 1981, D'Rivera sought asylum at an American Embassy in Europe. He emigrated to the US, played with Dizzy Gillespie and since then, has made classical, and of course Afro-Cuban music adding Grammys for both. He's worked with nearly everybody and has been a welcome part of Jazz at Lincoln Center events since 1991.

Here's his improvisation with pianist Manuel Valera - based on music from two turn-of-the-**20th** century - Cuban composers.

Paquito D'Rivera, "Three Cuban Danzas."

6. MUX: Three Cuban Danzas (7:59)

7. Pierce:

Manuel Valera, Piano, "Three Cuban Danzas." Paquito D'Rivera on clarinet – and our conductor through this whole show.

8. Vox: D'Rivera quote:

You know that in the early 40's, a fantastic movie hit Havana, took Havana by storm. The name of that movie was Stormy Weather. Remember that movie? If you remember that movie you're really old. That movie they have people like Lena Horne, Cab Calloway was in that movie, even Leopold Stokowski was in that movie. They say that that movie influenced many young Cuban musicians to put together the romanticism of Cuban music, all those rhythms together with American Jazz. And there was the initiation of a style that we know today as Filin. Filin is "F I L I N." It means feelings. Some of the most beautiful melodies of Cuban music came out of that movement.

9. Pierce:

Beautiful Cuban melodies like the one we're about to hear.
Featuring David Oquendo on the guitar and vocal.

"Interludio."

10. MUX: Interludio (5:38)

11. Pierce:

"**Interludio**," David Oquendo.

And we're about to have our own **interlude** in this musical excursion. Then coming up in the next half hour, two septuagenarian sisters who are still belting out Cuba's traditional montunos.

And we'll have a short quiz afterward... so if you've missed any part of our program you can stream it anytime at [j-a-l-c \(dot\) org](http://j-a-l-c.org). You'll also find links there to video of Irakere, Paquito D' Rivera and Manuel Valera, and all the live events here in Rose Hall at J-A-L C dot org.

Bring home the swing. I'm Wendell **Pierce**.

This is Jazz at Lincoln Center.

MIDBREAK (:59)

12. Pierce:

These days, younger musicians are coming from Cuba with rigorous classical training, some serious technique on their instruments, and a passion for new ideas in musical expression.

From among those young talents, Paquito D'Rivera has chosen our pianist Manuel Valera. He's still in his twenties and making sophisticated, thoughtful music - including this - his own composition in honor of his grandmother. Manuel Valera's "Abue."

12. MUX: Abue (4:45)

13. Pierce:

Manuel Valera playing his own piece called "Abue."

Back in the 1920's and early 30's, Cuba was a huge draw for Americans who felt...*constrained* by the Prohibition laws. Those partying people needed to be entertained. And partly in response to this demand, the Cuban music style called *Son* was developing at a lightning pace – marrying the canciones and guitar sounds of Spain to the rhythms of Africa.

At the same time, Ernesto Lecuona was composing works that would take the rhythms of Cuba from the nightclubs to the concert hall. To sing at his performance in Havana, Lecuona chose three sisters - Las Hermanas Marquez.

In the nineteen fifties the sisters emigrated to the US where they have continued to perform the old music of Cuba.

They are here in the Rose Theater to keep this tradition alive -- Nerza and Trinidad Marquez.

16. MUX: La Masucama (3:27)

17. MUX: Moises Simons "Priquitimpimpon" (4:00)

18. Pierce:

The Moises Simon composition “Piquitimpimpon.” -- preceded by “La Masucama” - Las Hermanas – the sisters Marquez.

A major part of the history of Cuban music actually didn't and doesn't even take place on that island, but rather here in the United States. And especially in New York City where the rumba and mambo were a craze in the 1940's and 50's. When Cuban rhythms and jazz improvisation mingled -- Latin Jazz was born.

Paquito d’Rivera has chosen to honor that tradition by inviting a conga drum master and Latin Jazz legend to the stage....

19. Vox: D’Rivera onstage:

In 1946, I believe. A fantastic percussionist came from the island Cuba to New York and he quickly became a favorite of all the musicians in this wonderful city. (2:21) He recorded and played with Tony Bennet, Dizzy Gillespie, Charlie Parker...everybody. And we are very honored to have him tonight and we want to invite Candido Camero to join us tonight. Jazz Master!

20. Pierce:

We feature Candido Camero on a “Conga Jam”

21. MUX: Conga Jam (10:08)

22. Pierce:

National Endowment for the Arts Jazz Master Candido Camero, nearly 90 years old and he's not done yet...

We have to bring our broadcast to a close... but you don't have to stop listening. You can find all this music and much more – including video of these Cuban musicians and this concert's musical director Paquito d'Rivera -- at [jalc.org](http://jalc.org/jazzcast) (slash) jazzcast – just click on “resources.”

23. MUX: **Conga Jam starts up again and ends.**

24. Pierce:

Congo Jam, featuring Candido Camero on...the congas, Paquito d'Rivera on clarinet, Manuel Valera on piano.

25. MUX: Las Hermanas Marquez singing "A Toda Cuba le Gusta" (4:16)

26. Pierce:

Jazz at Lincoln Center Radio is produced at Murray Street. This program was written by Ave Carrillo. Our producers are David Goren and Steve Rathe with Alexa Lim. Recordings by Rob Macumber at XMSirius Studios in Rose Hall.

Cat Henry supervises our recordings and broadcasts. The executive director of Jazz at Lincoln Center is Adrian Ellis. Our artistic director is Wynton Marsalis. I'm Wendell Pierce. Come back next week for more – Jazz at Lincoln Center.