

Celia Cruz & Johnny Pacheco - Celia y Johnny (1974)

Wpisany przez bluelover

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*A1 Quimbara 4:55 A2 Toro Mata 5:38 A3 Vieja Luna 3:12 A4 El Paso Del Mulo 4:40
A5 Tengo El Idde 4:59 B1 Lo Tuyo Es Mental 3:12 B2 Canto A La Habana 5:30 B3 No
Mercedes 4:16 B4 El Tumbao Y Celia 4:51 B5 El Pregon Del Pascador 5:03* Celia Cruz
- Primary Artist, Vocals Johnny Pacheco - Choir/Chorus, Flute, Guiro, Percussion, Primary
Artist Justo Betancourt - Choir/Chorus Papo Lucca - Piano Luis "Perico" Ortiz - Trumpet
Ismael Quintana - Maracas Charlie Rodriguez - Tres Victor Venegas - Bass Héctor
"Bomberito" Zarzuela - Trumpet

Being so used to Celia Super Star, it's hard to believe that by 1974, she was definitely the older generation as far as the young idea was concerned. Then came this record, pairing the star of the parents and the star of the kids in a stroke of musical brilliance and marketing genius. The rest is history, except that this -- the first of the series -- was also the best. ---John Storm Roberts, AllMusic Review

In 1974, Latin music in the US was about to get a kick in the pants. The audience for the big bands was (as we say today) graying; younger, US-born Latinos thought of the classic Cuban forms — the mambos and sones and guarachas and guaguancós — as their parents' and grandparents' music.

But Johnny Pacheco, a bandleader and star percussionist, had formed a new record label with a new approach. Fania Records, based in New York, put those forms together with influences from Puerto Rico, Colombia and other countries, and called it salsa.

“There was always this debate between [bandleader] Tito Puente and Johnny,” says Ana Cristina Reymundo, a biographer of singer Celia Cruz. “Tito would say, ‘Johnny, pero que la salsa, se come, no se toca — We eat salsa, we don’t dance it, and we don’t play it.’ And then Johnny would laugh and say, ‘But Tito, the kids don’t know that.’ It was a truly brilliant marketing strategy to repackage to these beloved rhythms.”

Pacheco wasn’t the first to use the term salsa to describe music, but Fania Records made it nationally popular, and “Celia & Johnny” was its first breakout hit. It set Cruz, a singularly talented and popular singer who had worked with Puente, in front of a much smaller band that left a lot of room for vocal improvisation.

“When I was rehearsing the band,” Pacheco remembers, “I saw that we had Dominicans, Cubans, Puerto Ricans and two Jewish fellows. When you make a sauce, you have different ingredients. And when I saw the band and the singer I thought, this is what we got. We got salsa.” ---Devon Strolovitch, pri.org

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