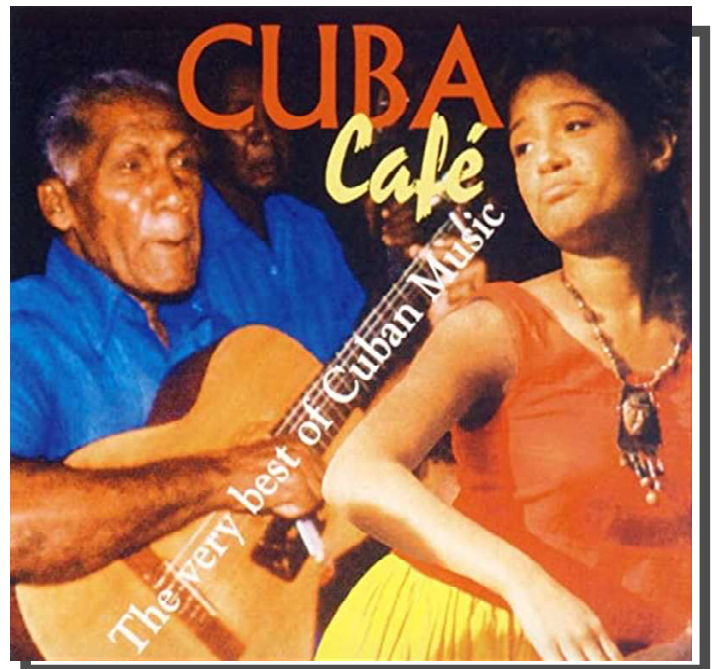


1477. Cuba Café Medley

Backgrounds Of S. Radic

Buena Vista Social Club is the brand name of a music album recorded in 1996 by the American guitarist Ry Cooder in a project with old masters of Cuban music from the 1940s and 1950s, compiled by Juan de Marcos González. With over eight million sales, it is the most successful album of the world music genre. Following the great international success of the CD, which was greatly enhanced by the 1999 release of Wim Wenders' documentary film of the same name, the World Circuit label released a series of recordings after the original album, using the name that had become famous, in which a growing circle of Cuban musicians participated, some of whom are still performing today (as of 2014) in various formations on international tours, continuing the name Buena Vista Social Club. The name derives from an instrumental piece on the first album, which was dedicated to an Afro-Cuban cultural club that was important in the decades before the Cuban Revolution of 1959, the so-called "Club Social" of the Buena Vista district of the capital Havana. In 2017 the documentary Buena Vista Social Club: Adios was released.

Music project by Ry Cooder and Juan de Marcos González. Ry Cooder traveled to Cuba in 1996 because of a project with African musicians that did not come about. There, recordings with Juan de Marcos González and the Afro-Cuban All Stars were already being made for their record label, Nick Gold's World Circuit. González, who until then had played the traditional Son as a tresero and director of Sierra Maestra, was the first to realize a project that revived the orchestral Son of the 1950s. Cooder took over the All Stars and let González (besides the more typical string players of his projects, Eliades Ochoa and Torres) representative singers of this style; in fact, they represent a part of the soloists participating



in the All Stars. Both A Toda Cuba Le Gusta of the Afro-Cuban All Stars and Buena Vista Social Club were to be nominated for the Grammy in the category Tropical Latin Performance in 1997. The end of the production period was used for Rubén González' first solo album Introducing Rubén González, so that all three CDs could be released at the same time.

The title track Buena Vista Social Club (Chan Chan), a composition by Orestes López, proposed to the producers by his son Orlando "Cachaíto" López, who was the only musician involved in all the recordings, is a danzón that leads into a Barbarito Mambo and contains a longer piano solo by Rubén González. It is the signature tune of the Afro-Cuban cultural association of the same name, the Club Social de Buena Vista, a district of Havana in today's Municipio Playa, which was very popular in the 1940s and 1950s and where some of the musicians had already performed. The Buena Vista Social Club project proved to be extremely successful. Especially in the western world, significantly more copies of the CD were sold than expected. Therefore plans for follow-up projects were made.



Buena Vista Social Club
at the ZMF 2015
in Freiburg

Cuba Café Medley

STYLE-Programming

Orquesta Buena Vista Social Club: 1. Chan Chan 2. Dos Gardenias
von der CD "Cuba Café - The Very Best Of Cuban Music"
Bearb.: Svetozar Radic

(C) 06/2020 by S. Radic
MK406
MWP-Nr.1477

Latin-Slow-Beat, T: 1=80, 2=90

The musical score is divided into two parts, labeled 1 and 2. Part 1 (Tempo 80) features a homophonic, dotted accompaning phrase for all instruments. Part 2 (Tempo 90) features a Latin percussion phrase supplemented with a rimshot follow-up and an end phrase with the toms. The instruments are Bells, Strings, Guitar, Bass, and Drums. The Drums part includes notation for BD (Bass Drum), Latin-Percussion (Bongos, Timbales ab lib.), Rimshot, and Toms.

Programming instruction

This Cuba-Latin-Medley consists of two different fast, slow Latin rhythms. The tempo change can be realized in the N.C. percussion transition bar before 2. Initial tempo 80 for "Chan Chan" is increased to 90 for "Dos Gardenias". If you can't do that, you should use the "Average 85" for both. In the 1st, a homophonic (rhythmically equal), dotted accompanying phrase of all parts is played. The drums consist only of the Latin percussion with dotted bass drum support. In the 2nd, the Latin percussion phrase is then supplemented with the rimshot follow-up and an end phrase with the toms.