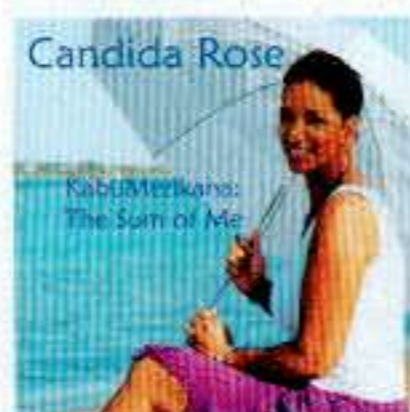


# CD REVIEWS

rhyiming rapper and silky suave singer formula, but still stand as a force to be reckoned with; in two years, they have become one of the genre's most prominent duos. Natives to Puerto Rico, their 2006 debut *Masterpiece*, which featured the mega-hit "Down," won over fans internationally. The pair now capitalizes on ("commemorates" seems too strong a word) that album's one-year anniversary with this two-disc set—a reggaeton lover's dream that includes four previously unreleased songs and remixes, with guest shots from seasoned giants Daddy Yankee, Nicky Jam, Héctor "El Father," and Pitbull. *Masterpiece* is surprisingly diverse, with the acoustic-based "Dame Lo Que Quiero," the reggae-infused "Amigo," and the slow R&B jam "Dime" countering the continually thumping *dembow* beat and harder-hitting tracks like "Hey Chula." Topped off with bonus DVD footage of live performances, studio sessions and videos, this set—questionably premature as it may be—is a nice treat for the fans.

—TEENA MOSELEY



**CANDIDA ROSE**  
**KabuMerikana:  
The Sum of Me**

Golden Rose Music

A peek at the CD cover and you'd think you've got a Cape Verdean chanteuse smiling broadly at you from under her umbrella. You'd be half right; "Candida Rose" Hemsley hails from the Cape Verdean stronghold of New Bedford, Massachusetts, and she can wrench your heartstrings along with the best from the little island that can. *KabuMerikana* opens with "Kabu Verdi, Un Dia," which gently moves along and sets a joyful, tropical tone for the rest of the album. Candida Rose honed her skills in New England gospel and jazz groups, and describes her 10-song debut as "KabuJazz," ably flexing her lush pipes on Cape Verdean classics like "Amor Di Mai (A Mother's Love)" and "Sodade," as well as the jazz standards "Afro Blue" and "That's

All (E' So)." Cape Verdean artists Carlos "Kalu" Monteiro and Djim Job guest, as do noted jazz saxophonist Javon Jackson and bassist/guitarist Santi Debriano, while poet Everett Hoagland pens the spoken word "Sum of Me (Un Poku di Tude)" for the album's contemplative closing track.

—STACY MEYN



**ARTURO SANDOVAL**  
**Arturo Sandoval  
& His Group**

Malanga Music

There are trumpet players, and then there are trumpet masters; Arturo Sandoval is an undisputed elite member of the latter group. A proponent of sophisticated jazz and bop styles much like his greatest influence (and mentor), Dizzy Gillespie, Sandoval delivers his signature crisp and earnest technique on *Arturo Sandoval & His Group*, which pairs two of his

classic albums from the early '80s. Sandoval's arrangements shimmer on original tracks like "Cancion Para Una Madre" and "Sabado 14," which stand out humbly amidst a backdrop of jazz standards (among them George Gershwin's "Summertime") and new Cuban and other international works. Sandoval has dozens of recordings to his credit, and when they continue to be instant classics like this one, let's hope there will be dozens more.

—JILL ETTINGER



**JOHN SANTOS QUINTET**  
**Papa Mambo**

Machete Records

Based in San Francisco, master percussionist/composer/bandleader/educator John Santos needs no introduction to Latin jazz aficionados, who know his wide-reaching, innovative work with trendsetters like Francisco Aguabella, Chocolate Armenteros, Ignacio Berroa, Israel "Cachao" Lopez, Dizzy Gillespie, María Márquez, Eddie Palmieri, Tito Puente, Max Roach, Carlos Santana and many, many more. From the first cowbell shot to the closing rumba coro, the group presents an adept and original exploration of the Afro-Cuban oeuvre, highlighting the luminous and interlocking talents of flautist John Calloway, pianist Marco Díaz, timbalero Orestes Vilató, bassist Saul Sierra, and a 20-strong who's-who of Latin jazz guest luminaries. The music's fierce, transcendent spirit is encapsulated in the album dedication: "May the perpetrators of destruction be enlightened soon, so that their children and ours will be able to walk, breathe, and live in a self-sustaining, life-affirming environment." Hail, Obatalá!

—MICHAEL STONE



**JUAN PABLO TORRES**  
**Algo Nuevo**

Malanga Music

The late Cuban trombonist/composer/bandleader Juan Pablo Torres was

kept on jazzing up and modernizing the traditional music of his native land, as this two-in-one reissue of his 1977 albums *Super-Son* and *Con Todos Los Hierros* shows. Sadly though, much of the music here doesn't catch fire. While many of his peers used liberal amounts of funk, rock and psychedelia in their fusions, Torres often relied heavily on electric keyboards and synthesizers—not necessarily a bad idea, but they're often so prominent in the mix that the other sounds in the smallish sextet format (including Torres' own splendid trombone playing) get smothered. It merits mention that the second half of this set (the *Super-Son* sessions) is considerably better than the first, although even the cheesier selections have a hint of rare groove appeal that make this disc worth obtaining, but caution is certainly advised.

—TOM ORR



**JUAN PABLO TORRES**  
**Romantic Cuba**

Malanga Music

*Romantic Cuba* brings trombonist Juan Pablo Torres' *Mangle Instrumental*

album together with *Grupo Algo Nuevo* for a fiery combination of compositions in the romantic bolero, son and Afro-Cuban styles. The *Mangle Instrumental* section features the Egrem Orchestra (directed and orchestrated by Torres) with special guest Pedro Coto Montalbán on piano, and the group steers through some nice boleros (such as Felix Reina's "Si Te Contrata" and Torres' composition "Mangle," which he described as bolero tropical). But the *Grupo Algo Nuevo* section of this collection is where the real energy bursts through. Complete with Cuban sons, bright compositions and powerful solos, and augmented by Torres' amazing trombone skills and trumpeter Adalberto "Trompetica" Lara's brash and beautiful tone, the series also benefits from great group singing and ferocious batá drum and conga beats. Overall, Torres' compositions are what make *Romantic Cuba* shine.

—MATT SCHEINER