



**I'VE KNOWN RUBÉN BLADES
SINCE I WAS TWO YEARS OLD—
OR AT LEAST I FEEL LIKE I HAVE.**

His albums—and the sound and the warmth they generated—filled my family's apartment at 146th and Brook Ave. in the Bronx, and his music was one of my earliest influences. I recognized even as a child that the social messages that lie at the core of his songs resonated with my parents. Rubén has always known how to distill his heart and values into his music, how to exhort listeners to fight for equality and break down racial barriers.

Rubén himself knows the power of encountering music at a young age. The musical lessons his mother (a pianist) gave him as a child and the life lessons that famed Panamanian trumpeter Víctor "Vitin" Paz offered him as a teen were just the foundations for his future musical adventures. Salsa in the 1970s could probably be described as the Blades Era: his collaborations with artists like Willie Colón, Ray Barretto, and the Fania All-Stars



**JAZZ, LATIN, OR THE
INDIGENOUS MUSIC
OF PANAMA—**

**HE MADE THEM
HIS OWN.**



helped redefine the genre. He is also at least partially responsible for putting Héctor Lavoe on the map with his own “El Cantante,” a song Rubén wrote while working in the mail room of famed salsa record label Fania.

No matter what sounds Rubén encountered—be it jazz, Latin, or the indigenous music of Panama—he made them his own. His wide-ranging musical fascinations are why it’s so easy to call his own music *mixtura*—it’s one grand mixture, after all—and one of his great talents is understanding the power of integrating different genres. In November 2014, Rubén joined the Jazz at Lincoln Center Orchestra with Wynton Marsalis for several beautiful performances. I had the privilege of being the show’s music director and developing the show’s concept, which showcased the JLCO’s expertise in unifying different musical traditions as one.

Our Orchestra is living proof of just how much harmony you can create by joining different strands of music together. Jazz

stands as the true American art form precisely because it’s a musical melting pot, bringing many generations and cultures and ethnicities together in the pursuit of unity. From Manuel Perez to the Tio family, from the 18 Puerto Ricans who made up the Harlem Hellfighters to Benny Goodman’s integrated band, from tubist Ralph Escudero to Jelly Roll to Mario Bauzá to Dizzy Gillespie and beyond, jazz is the story of taking old parts and building something new.

When Rubén joined us for our performances at Rose Theater, we did exactly that using the Great American Songbook and the Afro-Cuban rhythms that propel all the wonderful music that Rubén sang that evening. The music I arranged for Rubén Blades to perform with the Orchestra sounds like Panama, New Orleans, and New York all mixed into one. Those sounds form the heart of all of our stories as musicians, and in combining them we reaffirmed that we’re all in this together.

—CARLOS HENRIQUEZ





**EL JAZZ SE
MANTIENE COMO
UNA FORMA
ARTÍSTICA
ESTADOUNIDENSE
VERDADERA
PRECISAMENTE DEBIDO
A QUE ES UN CRISOL
MUSICAL.**

CONOZCO A RUBÉN BLADES DESDE LOS DOS AÑOS (O, AL MENOS, SIENTO QUE LO CONOZCO).

Sus álbumes, y el sonido y la calidez que generaban, llenaban el apartamento de mi familia en la 146 y la avenida Brook, en el Bronx, y su música fue una de mis primeras influencias. Reconocí, aun siendo un niño, que los mensajes sociales que se encontraban en el corazón de sus canciones resonaban en mis padres. Rubén siempre ha sabido cómo expresar su corazón y sus valores en su música, cómo exhortar a quienes escuchaban a luchar por la igualdad y a derribar las barreras raciales.

Rubén mismo sabe lo importante que es descubrir la música de pequeño. Las lecciones de música que le dio su

madre (una pianista) cuando era un niño y las lecciones de vida que el aclamado trompetista panameño Víctor «Vitín» Paz le ofreció en su adolescencia fueron la base de sus aventuras musicales posteriores. La salsa de la década de 1970 podría describirse como la Era de Blades: sus colaboraciones con artistas como Willie Colón, Ray Barretto y Fania All-Stars ayudaron a redefinir el género. También es, al menos, en parte, responsable por la fama de Héctor Lavoe, que surgió con «El cantante», una canción que escribió Rubén mientras trabajaba en la oficina de correo de Fania, la famosa compañía de discos de salsa.

Independientemente de cual fuera el género que descubría, jazz, latino o música indígena de Panamá, Rubén se lo adueñaba. Su fascinación por diversos tipos de música



es la razón por la que es tan fácil llamar mixtura a su propia música (después de todo, es una gran mezcla), y uno de sus más grandes talentos es entender el poder de integrar diferentes géneros. En noviembre de 2014, Rubén se unió a Jazz at Lincoln Center Orchestra con Wynton Marsalis y ofreció varias presentaciones increíbles. Tuve el privilegio de ser el director musical del espectáculo y desarrollar su concepto, que presentaba la experiencia de JLCO combinando diferentes tradiciones musicales en una sola.

Nuestra orquesta es un ejemplo vivo de cuánta armonía se puede crear combinando diferentes ramas musicales. El jazz se mantiene como una forma artística estadounidense verdadera precisamente debido a que es un crisol musical, que junta muchas generaciones, culturas y etnias en pos de la unidad. Desde Manuel Pérez hasta la familia Tío, desde los 18

puertorriqueños que formaron parte de los Harlem Hellfighters hasta la banda integrada de Benny Goodman, desde el tubista Ralph Escudero hasta Jelly Roll, Mario Bauzá, Dizzy Gillespie y tantos otros/as, el jazz es la historia de tomar piezas antiguas y construir algo nuevo con ellas.

Cuando Rubén se nos unió para las presentaciones en el Rose Theater, hicimos exactamente eso: utilizamos el cancionero Great American Songbook y los ritmos afrocubanos que impulsaron la música maravillosa que Rubén siempre cantaba. La música que arreglé para que Rubén Blades presentara con la Orquesta suena a Panamá, Nueva Orleans y Nueva York, todo en uno. Esos sonidos son el corazón de todas nuestras historias como músicos y, al combinarlas, reafirmamos que todos estamos juntos en esto.

—CARLOS HENRIQUEZ

1. CARLOS HENRIQUEZ
INTRODUCTION (0:39)

Downtown DMP Songs OBO Angel Music Inc.
Written by Calixto Varela Gomez
Arranged by Carlos Henriquez

SOLOISTS **WYNTON MARSALIS** trumpet

3. TOO CLOSE FOR COMFORT (5:56)

Concord Sounds OBO Abilene Music LLC /
Range Road Music, Inc. / Bock IP LLC / Quartet
Music Inc. (ASCAP/BMI)

Written by Jerry Bock, George Weiss, and
Larry Holofcener
Arranged by Carlos Henriquez

SOLOISTS **DAN NIMMER** piano
KENNY RAMPTON trumpet

4. EL CANTANTE (8:44)

Kobalt Music Pub America OBO Rubén Blades
Pub (ASCAP)
Written by Rubén Blades
Arranged by Carlos Henriquez

SOLOISTS **CHRIS CRENSHAW** trombone

5. I CAN'T GIVE YOU
ANYTHING BUT LOVE (6:41)

EMI April Music Inc. OBO Cotton Club
Publishing / Shapiro Bernstein & Co. OBO Aldi
Music (ASCAP)

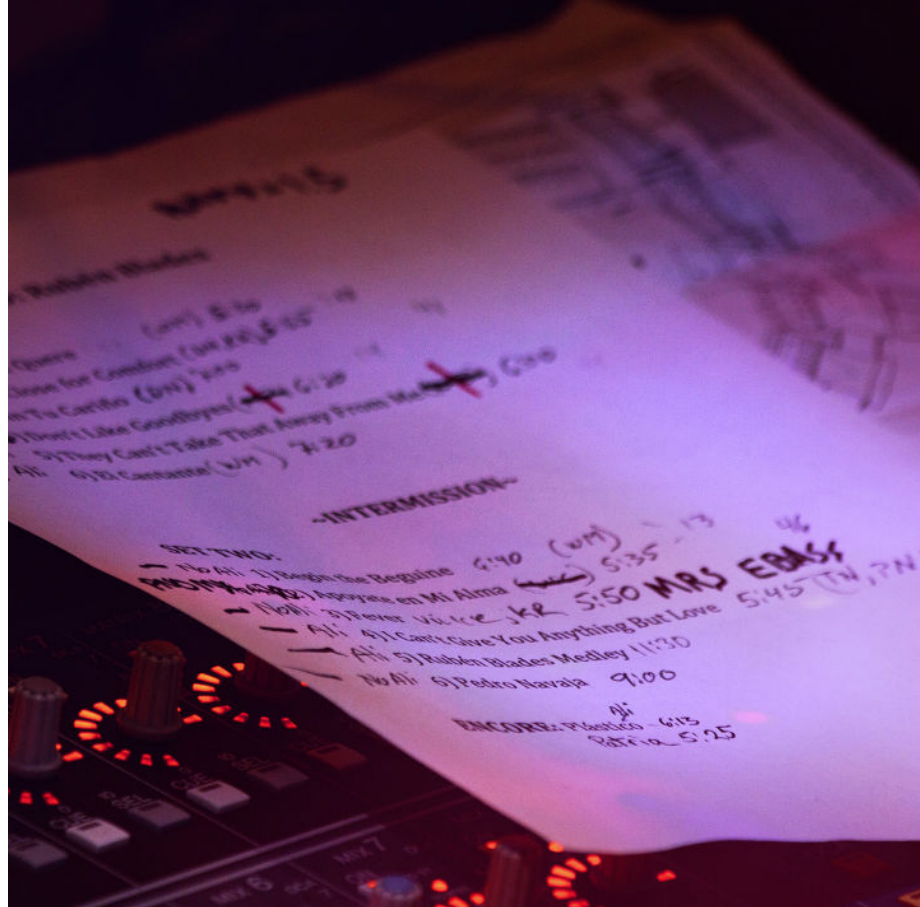
Written by Jimmy McHugh and Dorothy Fields
Arranged by Carlos Henriquez

SOLOISTS **TED NASH** flute
PAUL NEDZELA baritone saxophone
RUBÉN BLADES vocals

6. APÓYATE EN MI ALMA (5:51)

Peer International Corp. (BMI)
Written by Luis Demetrio
Arranged by José Madera

SOLOISTS **VICTOR GOINES** soprano saxophone



7. PEDRO NAVAJA (8:10)

Kobalt Music Pub America OBO Rubén Blades Pub (ASCAP)

Written by Rubén Blades

Arranged by Carlos Henriquez

INCLUDES INTERPOLATIONS OF:

“A Theme from the ‘Threepenny Opera’ (Mack the Knife)” WB Music Corp (ASCAP) Written by Bertolt Brecht, Kurt Weill, and Marc Blitzstein

“America” (from *West Side Story*) Chappell & Co. / Universal-Polygram International Publishing (ASCAP) Written by Stephen Sondheim and Leonard Bernstein

8. BEGIN THE BEGUINE (7:39)

WB Music Corp (ASCAP)

Written by Cole Porter

Arranged by Carlos Henriquez

SOLOISTS **SENECA BLACK** trumpet

9. SIN TU CARIÑO (7:49)

Downtown DLJ Songs OBO Fania Songs / Downtown DMP Songs OBO Fania Songs (BMI) / Kobalt Music Pub America OBO Rubén Blades Pub (ASCAP)

Written by Rubén Blades and Louie Ramirez

Arranged by Carlos Henriquez

SOLOISTS **DAN NIMMER** piano

10. RUBÉN'S MEDLEY: LIGIA ELENA / EL NÚMERO 6 / JUAN PACHANGA (12:06)

Ligia Elena: Kobalt Music Pub America OBO Rubén Blades Pub (ASCAP)

Written by Rubén Blades

El Número 6: Kobalt Music Pub America OBO Rubén Blades Pub (ASCAP)

Written by Rubén Blades

Juan Pachanga: Downtown DLJ Songs OBO Fania Songs / Downtown DMP Songs OBO Fania Songs (BMI) / Kobalt Music Pub America OBO Rubén Blades Pub (ASCAP)

Written by Rubén Blades, Louie Ramirez, and Jerry Masucci

Arranged by Carlos Henriquez

SOLOISTS **ALI JACKSON** drums
CARLOS PADRON bongos
BOBBY ALLENDE congas
MARC QUIÑONES timbales

II. PATRIA (ENCORE) (6:59)

Kobalt Music Pub America OBO Rubén Blades Pub (ASCAP)

Written by Rubén Blades

SOLOISTS **WYNTON MARSALIS** trumpet

UNA NOCHE CON RUBÉN BLADES

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WYNTON MARSALIS

PRODUCER
CARLOS HENRIQUEZ

FRONT OF HOUSE ENGINEER
David Robinson

RECORDING ENGINEERS
Rob Macomber for SiriusXM
and James P. Nichols

POST-PRODUCER AND MIXING ENGINEER
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Carlos Henriquez

MUSIC COPYISTS
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Andy Farber, Victor Goines, and
Jonathan Kelly

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Rubén Blades: Thanks to Wynton, Carlos, the band, and the JLCO for presenting me with the opportunity to follow the precedent made by giants like Machito, Bauzá, Puente, and Rodríguez amongst other titans of popular music.

Carlos Henriquez: I would like to take this moment and thank the Jazz at Lincoln Center Orchestra for the great job they did on this performance. I also would like to give a huge thank you to Bobby Allende, Marc Quiñones, Carlos Padron, and Eddie Rosado for giving us that Latin Tinge we needed. Thank you to Rubén Blades for allowing us to play his music and create a magnificent concept. Thank you Wynton Marsalis for your support and drive, always keeping the tradition alive. Thank you to Rob Macomber, James Nichols, David Robinson. Thank you to the JALC stagehands!! Without you this can have never been achieved. The Blue Engine Crew—Gaby, Jake, Aaron, Maddie, thank you for all the hard work. Thank you to the mixing and mastering team, Todd Whitelock and Mark Wilder, for doing an incredible job. Thank you Victor Venegas, for being my teacher and friend. Joe Santiago, thank you for all the great lessons. Ruben Rodriguez, thank you for your inspiring me and teaching me our music. Andy Gonzalez, thank you for spending all those nights on stage with Conjunto Libre letting me play and mentoring me. Thank you Finale for being a friend and keeping up with my scores. Thank you Jonathan Kelly for being quick and supportive on all angles. Thank you to Kay Wolff and Christi English, without them we would fall apart. They bring us joy and support through the music library department. Thank you to our ancestors who laid the ground work for me to have the opportunity to deliver this concept and music. Thank you to my family—Sara, Kiko (Carlos Jr.), Alex, and Joshua. You guys have given me the support through all of my musical journeys. Thank you Tony Carrasquillo, without you bass-playing God knows where I would've been. Thank you Connie Grossman, Adonis Puertas, Fred Darris, the South Bronx Community Action Theatre.

**THE MISSION OF JAZZ AT LINCOLN CENTER
IS TO ENTERTAIN, ENRICH, AND EXPAND
A GLOBAL COMMUNITY FOR JAZZ THROUGH
PERFORMANCE, EDUCATION, AND ADVOCACY.**

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