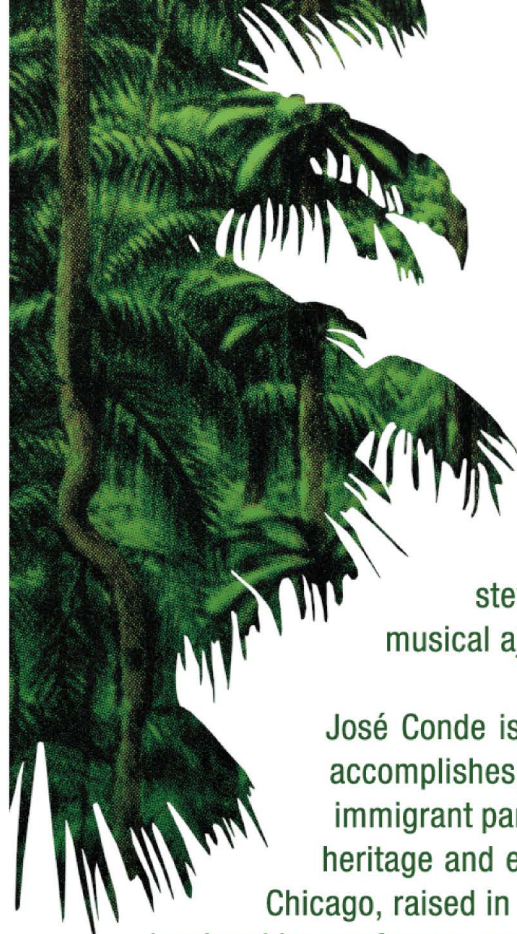




REVOLUCION



Fernando Ortiz described Cuban culture as an ajiaco – a tasty stew into which a variety of ingredients might go. (R)Evolución is a musical ajiaco, with a flavor base of Cuban clave.

José Conde is a musical Cuban first and foremost, so whatever else this album accomplishes, it dances. He's a representative of a generation born to Cuban immigrant parents in the US. In Ola Fresca, he brings the diverse influences of his heritage and experience together cohesively, always in clave. Conde was born in Chicago, raised in Miami, schooled at Berklee in Boston, and lives in Brooklyn. He's a hardworking performer and songwriter who writes his own arrangements – almost unheard of for a singer. And since he writes the words, the arrangement grows right out of the lyrics for the song. José Conde's got his ears open. You know the kind of album that's twelve stabs at fitting the same radio format? This is the opposite. It's twelve ways to see what happens if we let ourselves feel free enough to play and explore. Funk, NY salsa, cumbia, bomba, timba – it all co-exists in here in (R)Evolución.

You hear who José Conde is on this album, but you're also hearing a place – the beautiful city of New York, where Conde and the members of his band, Ola Fresca, live and interact with multiple musical communities. Cuban music is the common language of the band, but not all the players are Cuban. Ola Fresca is a multigenerational, multinational constellation of talent that deserves more space than



liner notes can accommodate – but just to mention a few, there’s Venezuelan Juancho Herrera’s electric guitar, Chilean Pablo Vergara’s versatile piano/B-3 organ, the combination of personalities in the rhythm section – Cuban rumbero Román Díaz (who says it’s a baba forulo rhythm on “Ride la Ola”), Bronx-born Nuyo-Cuba-Rican Carlos “GoGo” Gómez (who plays funk adapted to conga on “Oshiri Pan Pan” and the more salsa-ish cuts) and Cuban bassist Jorge Bringas, who holds it all together on bass. Besides the core band, Conde salted and peppered his ajiaco with a few guest musicians he admires. This writer was present in the studio the day Nuyorican salsa dura rave-up trombone superstar Jimmy Bosch played alongside 88-year-old Cuban trombone legend Generoso Jiménez, Benny Moré’s former right-hand man. Generoso, though frail, was ready to blow, and Jimmy was visibly delighted to be together with him. José Conde was beaming as he ran down the chart with these veteran dancefloor aviators for his song that says: “there’s space between the beats of the clave ... where you can learn to fly like a bird.”

One man’s ajiaco is another man’s gumbo. After all, gumbo is from a Kikongo word for okra (in Cuba it’s quimbombó – same word). New Orleans, where funky gumbo music is the lingua franca, is the great historical partner of Havana, linked by a Kongo thread. In this album saturated with rhythm, there are two standout cuts that feature guest Zigaboo Modeliste, one of the defining forces of the funky drumset. Someone could build a whole style on what they came up with, and maybe someone will.

The lyrics have party flavor, but at times they draw blood. There’s a dark moment on the album, very prettily sung: “El Chacal” (The Jackal), which parodies a well-known Cuban revolutionary song to criticize the commodified image of a controversial icon. The lyric says, “you don’t win peace with bullets.” When I asked Conde about it, he said, “I believe in nonviolence.”

Me, I think it’s time for some revolution, but I know evolution is more than a theory. José Conde’s worldview is a hopeful one. The title of (R)evolución tells you that. The music lets you hear how he thinks it might sound.

– *Ned Sublette*

**LLEGO LA OLA** ("The wave has arrived") ola intro  
 ...drums and voices rise and speak ....an acapella coro over Afro-Cuban bata drums.....they speak of the arrival of the wave ...  
**RITMO Y SABOR** ("Rhythm and Flavor") son flavored funk  
 As the refrain in this song states --"if what you want is pure rhythm and flavor ...prepare yourself cause here it comes..."  
**CAFÉ CON SANGRE** ("Coffee with Blood") bombafunk n salsa  
 Based on something I was told by a Costa Rican campesina (country girl) when I asked her why she was drinking such bad coffee in a country that produces such great café' (100% pure coffee is forsaken by many who work on coffee farms for cheaper instant coffee mixed with chick peas and sugar ) .....Her sarcastic reply which acknowledged the situation coyly; "we drink coffee with blood"  
**OSHIRI PAN PAN** ("wup your butt") New Orleans funk n mambo  
 The Spanish term "paupau duro" translates in Japanese to Oshiri Pan Pan which is what people say to children or a loved one when they are misbehaving (Im going to wup your butt). This song pokes fun at language, rhythm and the custom we Latinos have of calling all women regardless of nationality "chinita" (China girl) as a term of endearment.  
**DESCARGA INEZ** ("Jam Session Inez") Old school Cuban jam session  
 Inspired both by my clave journey and Cachao's many classic "descarga" recordings Inez emerged in a muse. She is a great dance teacher who recognizes that dancers are instrumentalists and their movements are musical notes. She is passionate about dance and about clave but she recognizes the necessity to simply move your feet ("mueve los pies") as paramount and not exclusive to the best dancers. When the music begins and the rhythm is calling, dance is for everyone!  
**PITITI Y TITI** ("Pititi and Titi") Haitian Compas + son  
 Written as a Cuban guaracha/son and later clothed in Haitian compas this tongue twister for adults and kids is about Pititi and Titi, a magical and imagined Caribbean couple who find each other in music and run away in a traveling band.  
**RIDE LA OLA** ("Ride the Wave") Afro Cuban funk  
 An invitation to adventurers around the world to ride our wave, music, and vibe, and join the cause of protecting the Earth thru preservation and peace, rhythm and melody. "Waves are a mantra that when contemplated.....will give you the secret of peace"  
**EL TITERE** ("The puppet") cha-cha a la ola  
 An odd thought I've had at one "background" music gig or other where I find myself feeling like an under appreciated show puppet and I begin daydreaming of escaping the routine for a place and time of true passion and fun...

**PROBANDO NUEVOS SABORES** ("Tasting New Flavors") cumbia+soca+reggae  
 A song about a butterfly coming out of its cocoon enraptured by too many beautiful colors in the garden...or a person opening their eyes for the first time in a long time and finding many beautiful and provoking flavors abound.  
**DESPELOTE** ("Despelote") son pa'l joropo  
 A song about a master guitarist, cuatro player and punster from Venezuela named Aquiles Baez who does a dance for which the song is named. Despelote has no direct translation but this slang term can be said to mean that the party has kicked into high gear and all hell has broken loose.  
**EL CHACAL** ("The Jackyl") Guajira Funk  
 Parody of a contemporary Cuban song which glorifies a controversial revolutionary with a penchant for change thru violence, whose visage seen everywhere in the world, remains a popular but little understood fashion icon. More than anything else, my lyrics are meant as an ode for peace. War is a vicious cycle which can only be broken by choosing the way of peace.  
**MI MUSICA** ("My Music") Salsa n Timba  
 Written by Tite Curet, I chose this song both as a homage to the great "Sonero Mayor" Ismael Rivera from Puerto Rico and to the lyric which states simply; my music is not on the right or on the left, its in a drumbeat which is central and for everyone!  
 All lyrics and translations available for free download at [www.olafresca.com](http://www.olafresca.com)





## Despega el avion...liftoff

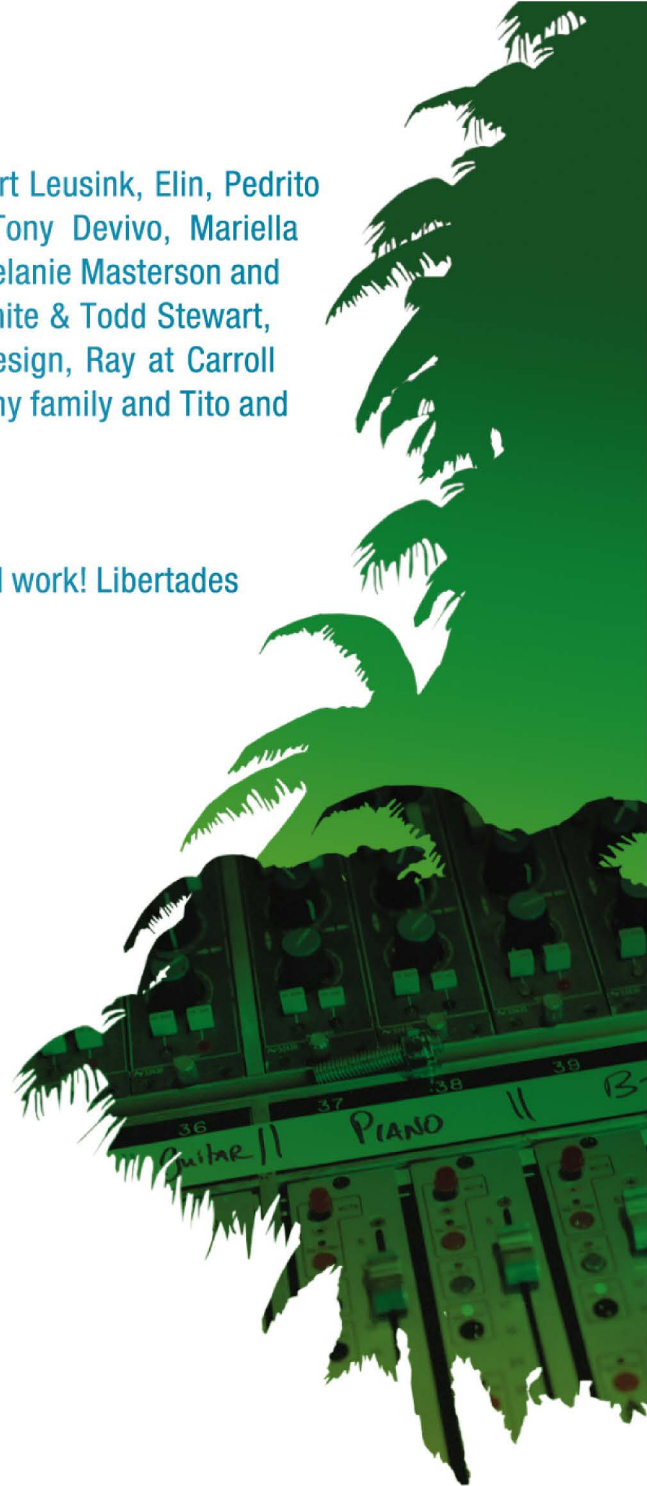
The concept of (R)Evolucion came clear to me on a plane ride to Miami in December 2005. The thread of my life, the thread of the moment in the world...the fabric theme of the album...Beyond war, beyond the wasteful ways of humanity and disregard for nature, beyond the music of my previous albums, beyond the nay-sayers boxed into categories and labels like "salsa" or "Cuban" music...y pa lante !! Many thoughts culminated together on that plane ride. I finished songs and jotted down and recorded arranging ideas on a hand held tape recorder so the album was sketched in my head when we touched down in Mia just east of the Everglades. All in the singular light of epiphany in the clouds from this Cuban seed born beyond Cuba, beyond the (R) and embarking on -

## E V O L U C I O N !!!

Special thanks; To fans and supporters of JC y OF past, present, and future. To George de Guardiola who made this project possible more than anything with his enthusiasm. To Aaron Levinson who guided subtly with expertise and wisdom and taste for a pure old school analog sound and natural vibe. To Tony Ciaccio and Donna Santiago for your support and love to music and art. To MR Bongo UK for excitement and belief. To Zigaboo Modeliste, King of the funk drums, for bringing his mighty Nola rhythm and smile to Ola Fresca. To Generoso Jimenez and Jimmy Bosch, for making history, yet again, together here. To Aquiles Baez who inspires when he touches any string instrument and when he dances el Despelote. To Juancho for playing with puro corazon and funky-ness always and never settling for less in music and amistad. To Jorgito Bringas for being the anchor, to GoGo for being solid, on every beat, Roman for being el articulo puro que hace hablar el tambo con swing, To Pablo Vergara for taking us to outer space en Inez and w/the B-3, To Onel for the wonderfully funky sax and Steve for the tasty trumpet. To Gonzalo for expert direction of la Ola and the burning arrangement of Mi Musica. To Andy Taub and Brooklyn Recording Studio for capturing the sound, Phil Nicolo at Studio 4, PA for precision and flavor mixing with a smile. To Kanae for your wonderful food and support & to K and Marina Trejo for translating Pititi. To Jacob Edgar at Cumbancha Records for excitement and light. To tia Minervita and Mauricio for a Miami view that inspired. Many thanks and appreciation to all those who I will mention next here without elaboration

and others who I may not: Rafi Malkiel, Steve Wells, Albert Leusink, Elin, Pedrito Martinez, Ben Lapidus, Claudette Sierra, Marvin Diz, Tony Devivo, Mariella Gonzalez, Renato Thoms, Ned Sublette, Sergio Cabrera, Melanie Masterson and the Spam Allstars, Photographers and friends Ed Satterwhite & Todd Stewart, Denise Ortiz, Linda at The Hatshop in SoHo, Mogollon Design, Ray at Carroll Music and of course to mama, Raul, Aida, and the rest of my family and Tito and PiPiKi (whose soul is smiling). Peace and Love  
– Jose Conde

Nota al CDC (Comite Defensa de la Clave) I told you it would work! Libertades tomada siempre con un fin de respeto!



- 1 LLEGO LA OLA
- 2 RITMO Y SABOR
- 3 CAFE CON SANGRE
- 4 OSHIRI PAN PAN
- 5 DESCARGA INEZ
- 6 PITITI Y TITI (FRENCH)
- 7 RIDE LA OLA

- 8 EL TITERE
- 9 PROBANDO NUEVOS SABORES
- 10 DESPELOTE
- 11 EL CHACAL
- 12 MI MUSICA
- 13 SUMMERTIME
- 14 PITITI Y TITI (SPANISH)

All songs written and arranged by JOSE CONDE (BMI)©2006  
Published by BLU IRIS MUSIC (BMI)

Mi Musica, TITE CURET ALONSO Arranged by GONZALO GRAU (ACEMLA)  
Summertime, GEORGE GERSHWIN Arranged by JOSE CONDE (Warner Chappell)

Produced by AARON LUIS LEVINSON for KOSHERICAN MUSIC  
Co Produced by JOSE CONDE for PIPIKI RECORDS LLC  
Executive Producer GEORGE DE GUARDIOLA

JUANCHO HERRERA electric guitar (2,3,4,6,7,9),  
coro (1,3,4,6,7,10)  
PABLO VERGARA piano (2,3,4,5,6,9,10), B-3 organ (3,4,7,9)  
JORGE BRINGAS bass (2 to11)  
ROMAN DIAZ congas (4,5,6,7), bata (1), bongo (2,3,10,11)  
CARLOS "GOGO" GOMEZ congas (1,2,8 to13), bata (1),  
bongo (5), tambora (6)  
MARVIN DIZ timbales (2,3,6 to10,12)  
STEVE GLUZBAND trumpet (2 to 6,8,9,10)  
ALBERT LEUSINK trumpet (2,3,4,6,8,9,10)  
ONEL MULET tenor saxophone (2,3,4,6,8,9,10),  
flute (5), bata (1)  
RAFI MALKIEL trombone (2 to11)  
STEVE WELLS baritone saxophone (4)  
JOSE CONDE lead vocal, some guiro & maracas, electric guitar (11)

## SPECIAL GUESTS

ZIGGY MODELISTE drums (4,7)  
GENEROSO JIMENEZ trombone (5)  
JIMMY BOSCH trombone (3,5)  
AQUILES BAEZ Venezuelan cuatro guitar (10)  
BENJAMIN LAPIDUS Cuban tres guitar (5,8,10)  
ELIN female vocal (Courtesy of Blue Toucan Music) (9)  
PEDRO MARTINEZ coro (1,2,7,11)  
CLAUDETTE SIERRA coro (1,2,4,10)  
MARIELLA GONZALEZ coro (2,7)  
RENATO THOMS coro (5,8)  
GONZALO GRAU piano (8, 12), coro (1,3,7,10,11,12),  
minor percussion, Wurlitzer (11)  
TONY DEVIVO drums (9), campana (2,3,10)

Musical Director GONZALO GRAU  
Recorded completely on 2' analog tape at BROOKLYN RECORDING STUDIO  
Recording Engineer ANDY TAUB  
Assistant Recording Engineers YOHEI GOTO, JON BELLONA  
Mixed to analog tape by PHIL NICOLO at STUDIO 4, CONSHOHOCKEN, PA  
Mastered by ALAN SILVERMAN at ARF MASTERING  
Photos ED SATTERWHITE (Booklet), TODD STEWART (Back Inlay)  
Design MOGOLLON



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