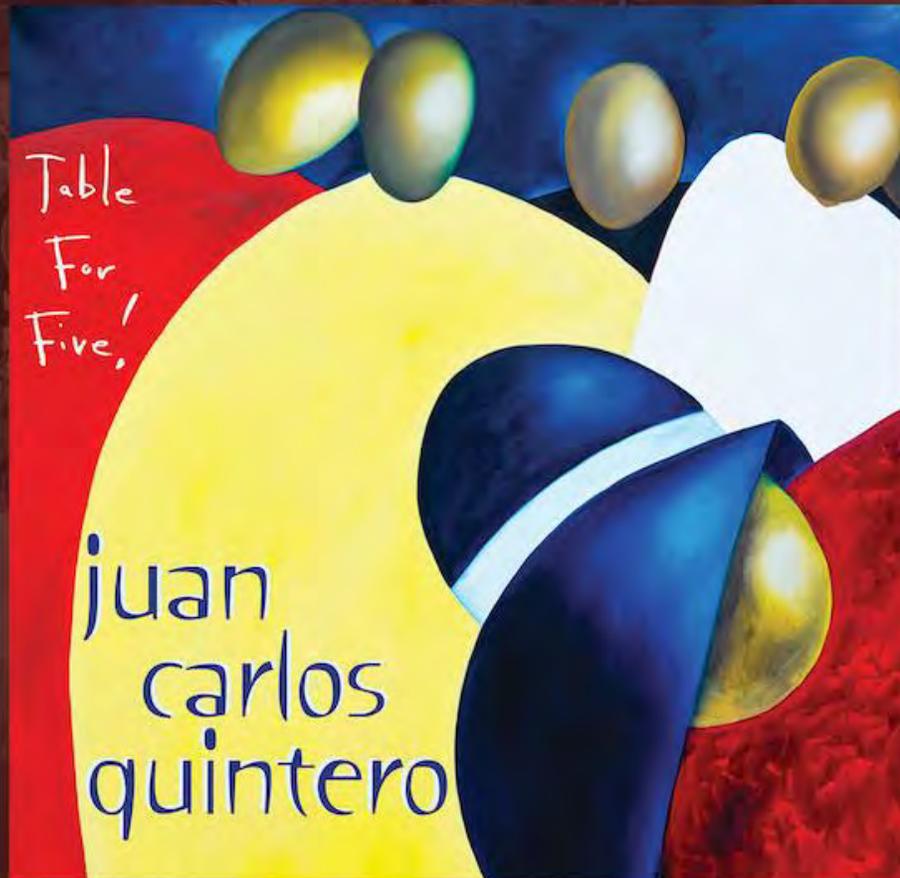


2022

"By tracing his heritage back to Colombia,  
Quintero has forged ahead with personality and style."  
- *JAZZIZ Magazine*

"Quintero sets high standards with cross-cultural sound...  
One of the best"  
- *Los Angeles Times*



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[JCQ Website](#)



Contact: Amy Worthington - Innerknot Management  
e: amydgm@aol.com

Worldwide Release 01.21.2022

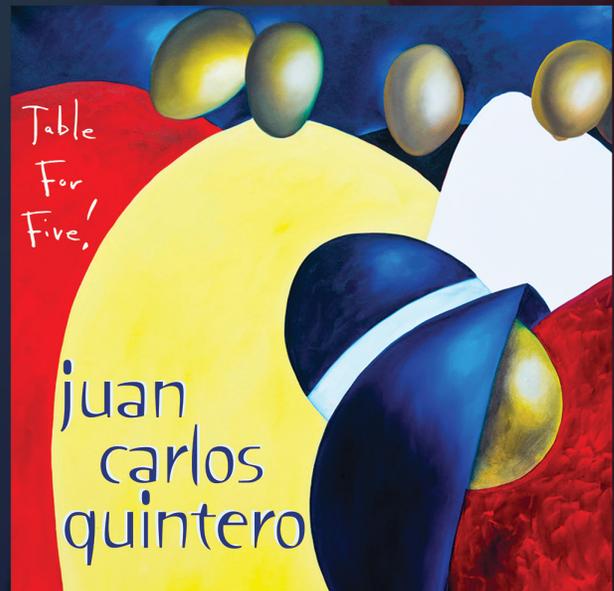
# juan carlos quintero

## Table For Five!

1. Alone Together 4:52 (A. Schwartz)
2. Mambo Balahu 3:32 (A. Peraza)
3. The Gentle Rain 6:00 (L. Bonfá)
4. Manhã De Carnaval 5:44 (L. Bonfá)
5. Table For Five...At The Cumbia Inn 4:00 (J.C. Quintero)
6. Song For My Father 4:44 (H. Silver)
7. Porque Si Quieres... 5:35 (J.C. Quintero)
8. Days of Wine & Roses 3:36 (H. Mancini)
9. Giant Steps 3:46 (J. Coltrane)
10. Beautiful Love 6:37 (V. Young)

Produced by Juan Carlos Quintero  
Arranged by J.C. Quintero, E. Resto,  
J. DeLeon, A. Serfaty, J. Rotondi

Los Angeles, June 2021 - An abounding reunion amongst Latin-Jazz luminaries, long-time music collaborators & friends embodied a gathering in the studio with a mission to record tracks for the long-awaited new JCQ album! Freely, the music menu flourished via newly crafted Latin-Jazz interpretations of classic titles from an international songbook (Manhã De Carnaval, Gentle Rain, Giant Steps, Beautiful Love, Song For My Father, Days of Wine & Roses, Alone Together)! Notably, this route proved enviable as the quintet embarked on producing a fresh set of seamless arrangements while unveiling the spirit of genuine collaboration. Led by JCQ's signature guitar voice, *Table For Five* arrives intertwined with elegance & charm (feat. electric jazz guitar)! Highlighted by stellar performances from Eddie Resto (bass), Joe Rotondi (piano), Joey DeLeon (Percussion) & Aaron Serfaty (drums), this party of five is ready to check in - This time at the intersection of repertoire, heritage & kindred souls...



Recorded & Mixed by Talley Sherwood  
Mastered by Peter Doell

Press Campaign:  
MouthPiece Music/Holly Cooper  
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Licensing:  
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Jacqueline Shabel  
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bass  
Eddie Resto  
piano  
Joe Rotondi  
percussion  
Joey DeLeon  
drums  
Aaron Serfaty  
guitar  
Juan Carlos Quintero

MDO-2201  
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moondomusic.com  
juancarlosquintero.com

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# Juan Carlos Quintero

desserts...

1. Estampa Cubana 4:52 (Armando Peraza)
2. The Gift (Recado Bossa Nova) 3:32 (Webster Paul Francis / Ferreira Djalma / Costa Antonio De Padua Vieira)
3. Insensatez (How Insensitive) 6:00 (Vinicius De Moraes / Antonio Carlos Jobim)
4. Music To Watch Girls By 5:44 (Sid Ramin / Tony Velona)
5. All Or Nothing At All 4:00 (Lawrence Jack / Altman Arthur)
6. Tangerine 4:44 (Johnny Mercer / Victor Schertzinger)
7. A Night In Tunisia 5:35 (John Gillespie)
8. Nature Boy 3:36 (Eden Ahbez)
9. Moondance 3:46 (Van Morrison)
10. Bossa Chill 6:37 (J.C. Quintero/G. Guzman)

As with all good meals, the sweets are memorable!

It's no wonder the critically acclaimed chart-topping 2022 album *Table For Five* segues so effortlessly to this year's follow up offering, *desserts...*

Quintero's new album expands the music menu producing tasty treats while skillfully blending authentic grooves (Mambo, Ska, Bayonne, Mamboleo, Bolero, Cha Cha Cha & Swing) from a range of South American & Caribbean regions culminating in a thread of meaningful performances honoring the beauty and breath of **Latin-Jazz** traditions! Charming gems include *The Gift*, *All Or Nothing At All*, *How Insensitive*, *Tangerine*, *A Night In Tunisia*, *Nature Boy* & crowd favorite - *Moondance* by Van Morrison!

Well suited for fresh dialogue emanating from creative improvisation, this seasoned Quintet never disappoints as it navigates an array of well-crafted classic songs re-imagined with newly fine-tuned Latin arrangements! Led by JCQ's signature guitar voice, the music transcends protocols merging stylish overtures in company with traditions of romance, charm & groove.

This *Table For Five* is seated and sticking around for more! Now serving *desserts...* Quintero's new work signals the 2nd half of a double-album experience - The final course opening off a delicious five-star feast! Bon appetit!

# New Release Arrives

## Jan 2023



bass/arranger Eddie Resto  
piano/arranger Joe Rotondi  
percussion/arranger Joey DeLeon  
drums/arranger Aaron Serfaty  
guitar/arranger Juan Carlos Quintero  
recorded & mixed by Talley Sherwood  
mastered by Peter Doell  
produced by Juan Carlos Quintero

Press Campaign: MouthPiece Music/Holly Cooper/holly@mouthpiecemusic.com  
Digital Marketing/Distribution: A-Train Entertainment/Bob Willard/bob@a-train.com  
Radio Promotion: New World 'n' Jazz/Neal Sapper/neal@newworldnjazz.com  
Licensing: Golden State Entertainment/Jacqueline Shabel Powell/jacquieshabel@gmail.com

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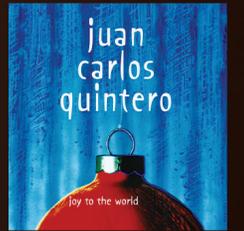


juancarlosquintero.com  
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*"A comfortable middle ground between authentic Latin roots, and contemporary, polished tones"*

- Jazz Times

*"By virtue of imagination as well as style, Quintero clearly out classes many of his modern Latin guitar-strumming contemporaries... Quintero sets high standards with cross-cultural sound..."*

*"One of the best"*

- Los Angeles Times

*"By tracing his heritage back to Colombia, Quintero has forged ahead with personality and style."*

- JAZZIZ Magazine

*"JCQ's brand of world beat, Latin flavored pop/jazz provides a highly rhythmic, passionate guitar voice that captures the energy and excitement of his live performances"*

- Latin Style Magazine

JCQ's New Album  
**"Desserts..."**  
arrives in 2023!  
w Eddie Resto, Joe Rotondi,  
Joey DeLeon & Aaron Serfaty!  
Music Treats: **Tangerine,**  
**Eastampa Cubana,**  
**Moondance, The Gift,**  
**All or Nothing At All,**  
**A Night In Tunisia,**  
**Nature Boy**  
& more!

juan carlos quintero



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**GUITARIST JUAN CARLOS QUINTERO RELEASES**

**TABLE FOR FIVE**

**Available January 21, 2022 on MOONDO MUSIC LLC**

With nearly a dozen albums as a leader, Juan Carlos Quintero has established his reputation as not only a highly acclaimed guitarist, but as the owner of a successful Jazz and World music label. His first album was a 1990 self-titled recording that featured Wrecking Crew member, mentor, and friend Tommy Tedesco, who wrote about the session for his popular column in *Guitar Player Magazine*, thereby introducing Quintero to an international audience of guitar-playing enthusiasts. Quintero was soon a staple on NAC, World, Jazz and Smooth Jazz radio stations. *JazzTimes* wrote, "Quintero's acoustic and classical guitars sparkle...By virtue of imagination as well as style, Quintero clearly out-classes many of his modern Latin guitar-strumming contemporaries."

Quintero began his label, originally called Moondo Records, in 2000 to create a nurturing, supportive environment for artists. Over the ensuing decade, the label distributed and licensed music for top World Music and Jazz artists like Son De Madera, Sambaguru, Huayucaltia, Kleber Jorge, Sahnas, Marcos Ariel, Otmaro Ruiz, and Luis Villegas. The boutique label successfully distributed physical product to major retailers across the country; however, by 2010 digital distribution changed the physical retail landscape,

and Quintero changed Moondo's business model to license music directly to the entertainment media, specifically film and television.

Quintero never lost his passion to record new music and collaborate with creative artists, and in 2019 formed a distribution partnership with A-Train Entertainment and rebranded his label Moondo Music LLC to reflect the new digital distribution model. He began by releasing albums by renowned artists (Marcos Ariel, Diego Baliardo, Ricardo Silveira, Rique Pantoja) as well as his own out-of-print recordings, including the critically acclaimed *Caminando* in 2021, about which *London Jazz News* said, "The music in question is spirited, uplifting and dance-inflected and will surely have broad appeal, within and beyond the boundaries of jazz."

The new album features Quintero's longtime musical compatriots **EDDIE RESTO**/bass, **JOE ROTONDI**/piano, **AARON SERFATY**/drums, **JOEY DELEON**/percussion, and Quintero on electric guitar. Resto, Rotondi, and Serfaty have performed as a group with Quintero for so long, he considers them family. He had worked with DeLeon many times in other configurations and was very happy to have him join his intimate core group.

Quintero, who is known for his stylish, tasty work on the nylon string guitar, decided to record for the first time on the semi-hollow electric guitar to highlight the new direction of his music and label. Rather than focusing on the Latin repertoire, Quintero performs jazz standards, expanding the scope to include World Music as well as music from the Great American Songbook.

**TABLE FOR FIVE** is the first of his own albums that Quintero produced since his debut album in 1988. "Participating as a player while being responsible for all aspects of this recording was a daunting task," says Quintero. "But my bandmates, my brothers, had my back in every way." Although Quintero was the sole producer, the arrangements were a collaborative effort shared by the entire band. Quintero says, "We all had input in the process. We basically worked from an outline of the arrangements, improvising the music as we went. I didn't want to over arrange the songs so much that we changed them into something completely different. I feel you need to trust the composer and honor his or her intention. The core of the music needs to survive your treatment."

**TABLE FOR FIVE** comprises five jazz standards, three Latin standards, and two original compositions by Quintero. The album opens with "Alone Together" by Arthur Schwartz. The band played the tune often in live performances, but during the session switched gears, adding a bomba vamp at the end.

Quintero first heard "Mambo Balahu," by legendary Cuban percussionist Armando Peraza, on a George Shearing record called *A Latin Affair*. The late Peraza spent decades with Santana, and Quintero recalls spending some enjoyable time with him several years ago. "I wish he were around to hear my take on his music" says Quintero. "The Gentle Rain," by Brazilian guitarist Luiz Bonfa, is often performed by jazz groups. Quintero says, "Our take took shape in the studio and centered on the guitar riff serving as a motif anchoring the entire arrangement."

For "Manha De Carnaval," aka "Black Orpheus," also by Luiz Bonfa, the band typically played a cha-cha-cha groove, but they took different approach for the recording by slowing it down and turning it into a lush bolero. "Table for Five ... At The Cumbia Inn" was composed by Quintero. The rhythm refers to the traditional folk rhythms from Colombia. The rhythm is a constant crowd pleaser, and Quintero always plays a handful of original Cumbias in live performance. He wrote the song during the recording session and was inspired for the album title when he heard someone in a restaurant request a "table for five".

“Song for My Father” is a standard by Horace Silver. The band plays it with a cha-cha-cha rhythm and features an extended solo between Serfaty and DeLeon. “Porque Si Quieres” (If You Want) is another composition by Quintero. Derived from Quintero’s album *Caminando* of 25 years ago, on this version, Quintero slowed it down and inserted new melodies and rhythms, creating a fresh, reimagined take on a 25-year-old song.

“Days of Wine and Roses” is an old chestnut by Henry Mancini. The concept for this straight-ahead arrangement is a nod to the big band arranging style set for a quintet. Quintero has been using “Giant Steps” as a warmup exercise almost every day for many years. This arrangement features a unique approach by including a rhythmic motif to bracket the song while providing a vehicle for Serfaty to improvise on the drum set.

**TABLE FOR FIVE** closes with the standard “Beautiful Love.” The song was recorded last and features a trio featuring Quintero, Resto, and Serfaty. Quintero says, “It was a first take, we know we captured a moment in the studio, we knew to walk away and let it be.”

Although **TABLE FOR FIVE** is somewhat of a musical departure for Quintero, it reflects the colorful sounds and diverse rhythms of his birthplace, Medellín, Colombia. And as always, Quintero’s guitar sound is fluid with more than a touch of romantic wistfulness. He and his tight-knit band of high caliber, seasoned musicians have created a project where their improvisatory approach does not overwhelm the music; rather, it allows those beautiful melodies to shine.

# # #

**TABLE FOR FIVE** will be available on Spotify, Amazon, iTunes and all digital platforms on January 21, 2022.



# Discography 1990-2022



## Table For Five

"JCO's brand of world beat, Latin flavored pop/jazz provides a highly rhythmic, passionate guitar voice that captures the energy and excitement of his live performances"

- Latin Style Magazine



## Caminando

"Inspirado e impresionante-un musico establecido de primer orden, que has sabido mezclar sus raices Latinas con inspiracion y sabor popular"

- LA Opinion



## Las Cumbias...Las Guitarras

"One of the most successful Hispanic cross over artists in the U.S...."

Quintero never forgets the power of the simple beauty of his acoustic guitar..."

- Hispanic Magazine



## Los Primos

"A comfortable middle ground between authentic Latin roots, and contemporary, polished tones"

- Jazz Times



## Los Musicos

"By tracing his heritage back to Colombia, Quintero has forged ahead with personality and style."

- JAZZIZ Magazine

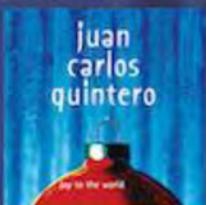


## Medellin

"Quintero's acoustic and classical guitars sparkle... By virtue of imagination as well as style, Quintero clearly out classes many of his modern Latin guitar-strumming contemporaries..."

Quintero sets high standards with cross-cultural sound...One of the best"

- Los Angeles Times



## Joy To The World

"Few Latino musicians so effectively bridge the gap between their ethnic roots, inspiration and easy going pop flavors...."

- JAZZIZ Magazine



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Juan Carlos Quintero

juancarlosquintero.com

# Collings

## GUITARS

### AUSTIN TEXAS



**Juan Carlos Quintero**

Colombian-born jazz guitarist Juan Carlos Quintero with his P90-equipped Collings SoCo Deluxe all-mahogany.



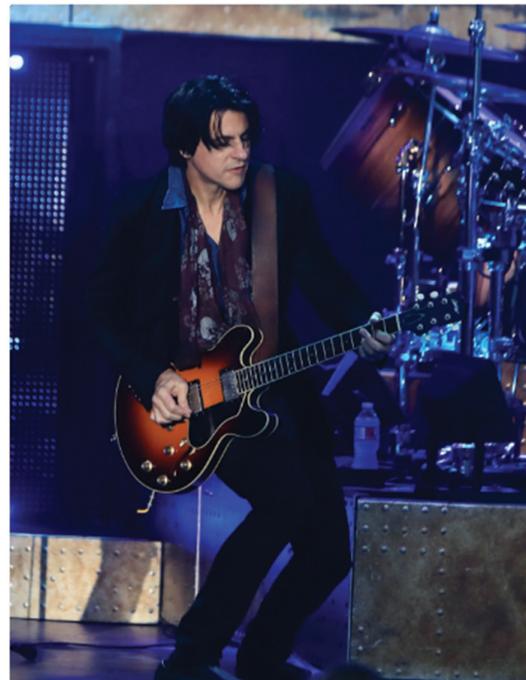
**Tommy Shaw**

Styx frontman Tommy Shaw with his custom I-30 LC. Photo credit: Jason Powell



**Tom Guarna**

Grammy-nominated guitarist, composer and arranger Tom Guarna and his doghair 290-dc on stage with Oteil Burbridge.



**Will Evankovich**

Guitarist and Producer Will Evankovich with his I-35 LC Vintage on tour

2022

metrics

- **1 2 Weeks of iTunes Editorial - Jazz**
- **iTunes Best Seller Jazz Chart # 19**

- **Amazon Best Seller Latin Jazz Chart # 1**
- **iTunes New Best Seller Jazz Chart # 2**
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    - **YouTube: 500K Viewers**
  - **Spotify: 200K+ Listeners**
  - **#31 on Jazz Week**

- **iTunes #1 World Music - 7 Months**
  - **Features:**
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      - **Top 10 Smooth Jazz Radio**
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 7. Kind of Blue  
 8. Kind of Blue  
 9. Kind of Blue  
 10. Kind of Blue

**TOP SONGS**

1. What a Wonderful World  
 2. Just the Two of Us (feat. Billie Holiday)  
 3. Don't Worry, Be Happy  
 4. Smokey Mountain  
 5. In the Mood  
 6. L-O-V-E  
 7. What You Won't Do for Love  
 8. Take Five  
 9. Just the Two of Us  
 10. Life After Love

2022



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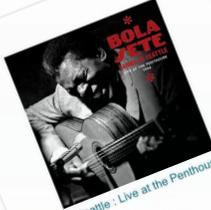


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**Joe Cuba** 'Mujer Divina'  
from **Joe Cuba - El Alcalde Del Barrio** (Fania)

8:38 PM  
**Egüé Castillo** 'Los Bravos Del Tambor'  
from **Muévete y Bóilalo** (3575317 Records DK)

8:43 PM  
**Gilberto Vélez** 'Ya Me Siento Bien'  
from **La Rumba y Yo** (Ovation Records)

8:48 PM  
**Gilberto Vélez** 'Como Baila la Mulata'  
from **La Rumba y Yo** (Ovation Records)

8:52 PM  
**Juan Carlos Quintero** 'Gentle Rain'  
from **La Rumba y Yo** (Ovation Music LLC)

8:57 PM  
**WVIC**  
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9:06 PM

9:09 PM

Immanuel Wilkins  
Sam Songin  
Liz Terrell  
Samuel Mosching  
John C'O'Leary III  
Ben New Standard Quartet  
Matt Thomas Tango Project  
Ethan Iverson  
Sergio Pereira  
Deanna Wilkowski  
Steve Slagle

**WUCF**  
JAZZ & MORE  
89.9 FM

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89.9  
MOD. LATIN JAZZ

91.5 **KJZZ** HD2  
**Jazz**  
PHX

Classic Jazz Playlist, 02-11-22

Time	Artist	Title	Album
12:01AM	Reid Hoyson	Nobody Else But Me	Your Move
12:06AM	Thom Rotella	Four On Six	Storylin
12:10AM	Juan Carlos Quintero	The Gentle Rain	Tabl
12:16AM	Michael O'Neill	It Ain't Necessarily So	
	Bobby	Little B's Poem	
	Rain Or Come Shir		

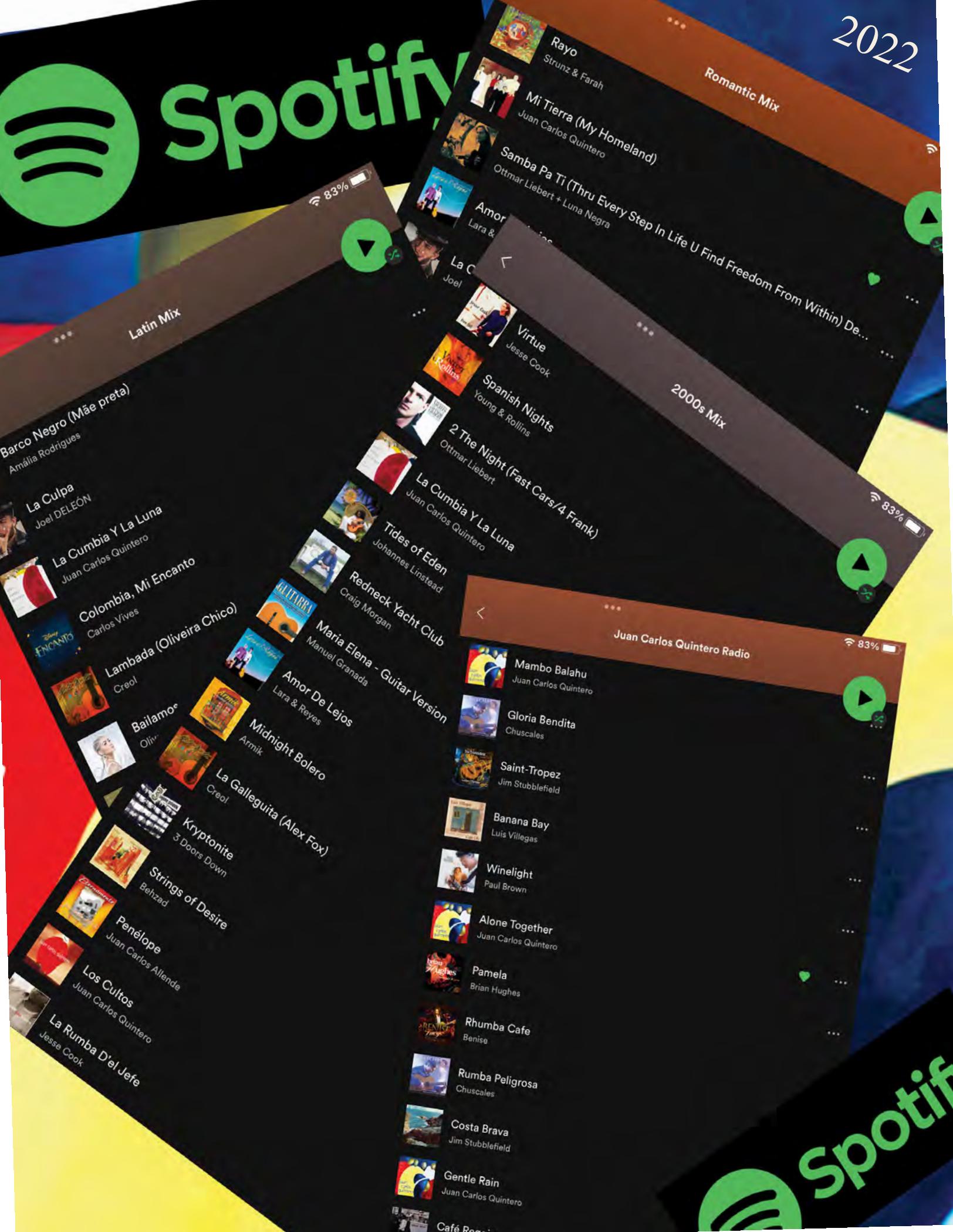
2:40 PM	Alfie		
2:35 PM	Jean De Fleur	Jacob Fischer	
2:29 PM	The Gypsy	John Di Martino feat. Joe Magnarelli	Old New Borrowed & Blue
2:25 PM	What Is This Thing Called Love	Julie London	Alive Productions
2:19 PM	The Gentle Rain	Juan Carlos Quintero	Liberty Records
2:15 PM	Dianne	Roberto Magris Trio	Moondo Music
2:09 PM	Ain't That Love	Michael Stephenson	J Mood
2:04 PM	NPR NEWS	WUCF FM & WUCF FM/HD	Cellar
2:00 PM	Absinthe (Lament for an Orchid)	John Di Martino	NPR NEWS
1:55		Passion Flower: The Music of Billy Stravinsky	





# Spotify

2022



- Barco Negro (Mãe preta) - Amália Rodrigues
- La Culpa - Joel DELEÓN
- La Cumbia Y La Luna - Juan Carlos Quintero
- Colombia, Mi Encanto - Carlos Vives
- Lambada (Oliveira Chico) - Creol
- Bailamos - Oliva
- Midnight Bolero - Armik
- La Galleguita (Alex Fox) - Creol
- Kryptonite - 3 Doors Down
- Strings of Desire - Behzad
- Penélope - Juan Carlos Allende
- Los Cultos - Juan Carlos Quintero
- La Rumba D'el Jefe - Jesse Cook
- Rayo - Strunz & Farah
- Mi Tierra (My Homeland) - Juan Carlos Quintero
- Samba Pa Ti (Thru Every Step In Life U Find Freedom From Within) De... - Ottmar Liebert + Luna Negra
- Amor - Lara & Reyes
- La Cumbia Y La Luna - Juan Carlos Quintero
- Tides of Eden - Johannes Linstead
- Redneck Yacht Club - Craig Morgan
- Maria Elena - Guitar Version - Manuel Granada
- Amor De Lejos - Lara & Reyes
- Mambo Balahu - Juan Carlos Quintero
- Gloria Bendita - Chuscales
- Saint-Tropez - Jim Stubblefield
- Banana Bay - Luis Villegas
- Winelight - Paul Brown
- Alone Together - Juan Carlos Quintero
- Pamela - Brian Hughes
- Rhumba Cafe - Benise
- Rumba Peligrosa - Chuscales
- Costa Brava - Jim Stubblefield
- Gentle Rain - Juan Carlos Quintero
- Café Rensi - ...

Latin Mix

Romantic Mix

2000s Mix

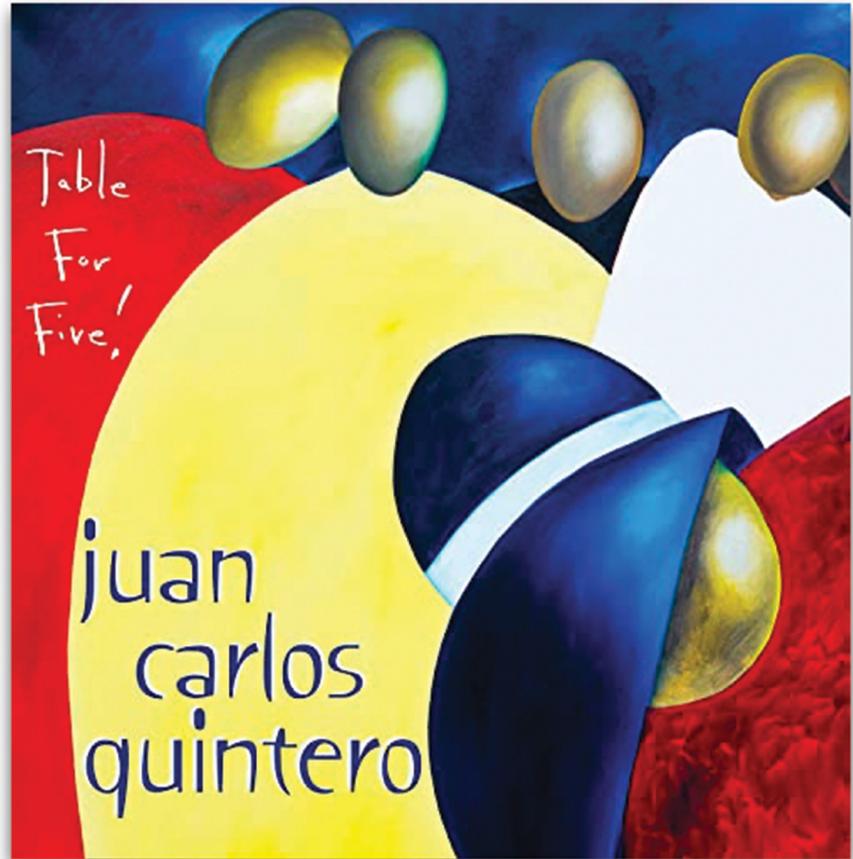
Juan Carlos Quintero Radio



# Spotify

# JazzWeek

## Juan Carlos Quintero — *Table for Five!*



Label: Moondo Music  
Amazon Price: \$9.49



April 18, 2022

Week	Rank	Artist	Title
1	1	Jazzmeia Horn <i>9 weeks at No. 1</i>	Dear Love
2	2	Alvin Queen Trio	Night Train To Coy
3	3	Joe Alterman	The Upside Of D
3	3	Cécile McLorin Salvant <i>Most Reports</i>	Ghost Song
5	5	Deanna Witkowski	Force Of Nat
8	8	Bill O'Connell	A Change Is
4	2	Diego Rivera	Mestizo
22	7	Eugenie Jones	Players
8	7	Bob James Trio	Feel Lik
5	6	Ron Jackson	Stand
12	15	Gabor Bolla Quartet	On T
12	14	Juan Carlos Quintero	Table for Five!
12	23	Catherine Russell	S
13	42	Pete Malinverni	
14	11	Addison Frei	
15	29	Blue Moods	
16	17	Goldings Bernstein Stewart	
17	32	Michael Weiss	
18	10	Larry Vuckovich	
19	18	The Diva Jazz Orchestra	
20	27	The Reid Hoyson Project	
21	19	Calvin Keys	
22	35	Dave Brubeck Trio	
23	42	Javon Jackson	
24	12	Melissa Aldana	
25	24	Lisa Hilton	
25	45	Adonis Rose & The N	
25	41	Orchestra Featuring	
28	21	Tom Keenlyside	

### Airplay

Chart Date	Position	Spins	Move	Adds	Stations
April 18, 2022	12	166	+24	0	24
April 11, 2022	23	142	+28	1	25
April 4, 2022	31	114	-11	4	25
March 28, 2022	31	125	+19	2	21
March 21, 2022	47	106	+18	3	26
March 14, 2022	60	88	+13	3	21
March 7, 2022	80	75	-10	3	21
February 28, 2022	66	85	+53	6	22
February 21, 2022	148	32	+15	7	16
February 14, 2022	203	17	+10	10	13
February 7, 2022	247	7	+7	3	3

# JazzWeek

## Running 26-Week Jazz Chart: Current

Choose another week: August 29, 2022 ▾

This chart totals the weekly spins reported over the course of 26 weeks through the most recent chart.

Other multiweek charts: [13 weeks](#) | [52 weeks](#) |

	Artist	Title	Label	Peak	Weeks	Spins	Buy
1	Alvin Queen Trio	<i>Night Train To Copenhagen</i>	Stunt Records	2	25	4567	Buy
2	Jazzmeia Horn	<i>Dear Love</i>	Empress Legacy Records	1	25	4216	Buy
3	Bill O'Connell	<i>A Change Is Gonna Come</i>	Savant	2	26	4144	Buy
4	Joe Alterman	<i>The Upside Of Down</i>	Ropeadope	3	26	3839	Buy
5	Catherine Russell	<i>Send For Me</i>	Dot Time Records	1	20	3761	Buy
6	Bob James Trio	<i>Feel Like Making Live</i>	Evo Sound	5	25	3701	Buy
7	Diego Rivera	<i>Mestizo</i>	Posi-Tone Records	3	21	3585	Buy
8	Jeremy Pelt	<i>Soundtrack</i>	HighNote	1	17	3332	Buy
9	Cécile McLorin Salvant	<i>Ghost Song</i>	Nonesuch Records	3	23	3309	Buy
10	Deanna Witkowski	<i>Force Of Nature</i>	MCG Jazz	5	24	3283	Buy
11	Eugenie Jones	<i>Players</i>	Open Mic Records	7	25	3063	Buy
12	Pete Malinverni	<i>On The Town - Pete Malinverni Plays Leonard Bernstein</i>	Planet Arts	2	25	3005	Buy
13	Michael Weiss	<i>Persistence</i>	Cellar Music Group	10	24	2976	Buy
14	The Diva Jazz Orchestra	<i>Diva Swings Broadway</i>	Diva Jazz	5	20	2916	Buy
15	Larry Vuckovich	<i>Street Scene</i>	Tetrachord Music	5	25	2900	Buy
16	Lynne Arriale	<i>The Lights Are Always On</i>	Challenge	3	17	2876	Buy
17	Joey Alexander	<i>Origin</i>	Mack Avenue	1	13	2841	Buy
18	Juan Carlos Quintero	<i>Table for Five!</i>	Moondo Music	10	20	2803	Buy
19	Steve Davis	<i>Bluethetic</i>	Smoke Sessions Records	1	12	2801	Buy
20	Tony Monaco	<i>Four Brothers</i>	Chicken Coup Records	4	19	2784	Buy
21	Blue Moods	<i>Myth &amp; Wisdom</i>	Posi-Tone Records	2	25	2769	Buy
22	Goldings Bernstein Stewart	<i>Perpetual Pendulum</i>	Smoke Sessions	7	20	2649	Buy
23	Dave Stryker	<i>As We Are</i>	Strikezone Records	1	26	2562	Buy
24	Javon Jackson	<i>The Gospel According to Nikki Giovanni</i>	Solid Jackson Records	12	25	2542	Buy
25	The Reid Hoyson Project	<i>Your Move</i>	Reid Hoyson Productions	3	25	2525	Buy
26	Dave Brubeck Trio	<i>Live From Vienna 1967</i>	Brubeck Editions	8	20	2483	Buy
27	Gabriel Mark Hasselbach	<i>Mid Century Modern Vol 3</i>	Mesa / Bluemoon	9	18	2481	Buy
28	Gabor Bolla Quartet	<i>On The Move</i>	Stunt Records	11	23	2468	Buy



# Night Train Top 40 For February 2022

Published March 1, 2022 at 6:00 AM CST



12:49 AM Thu Mar 3

1. Larry Vuckovich Trio – Street
2. Bruce Forman – Reunion! (B4M)
3. Joe Fiedler’s Open Sesame – Full
4. Roseanna Vitro – Sing a Song of B
5. Louis Hayes – Crisis (Savant)
6. Lady Blackbird – Black Acid Soul (BMC
7. Shawnn Monteiro – You Are There (Wha
8. Ben Allison – Moments Inside (Sonic Cam
9. Bill Charlap -Street of Dreams (Blue Note)
10. Heavyweights Brass Band – Stir Crazy (Slamm
11. Farnell Newton – Open Sky (Posi-Tone)
12. Blue Moods – Myth and Wisdom (Posi-Tone)
13. Art Hirahara – Monsters’ Impromptu (Third Coast)
14. Lee Heerspink – Samba in Seattle (Tompkins Square)
15. Bola Sete – Something to Say (Savant)
16. Pat Bianchi – As We Are (Strikezone)
17. Randy Napoleon – Rust Belt Roots (OA2)
18. Eric Person – What Is There to Say? (Cellar)
19. Pete Malinverni – On the Town (Planet Arts)
20. Cory Weeds – Force of Nature (MCG Jazz)
21. Dave Stryker – Lorraine’s Lullabye (Cellar)
22. Deanna Witkowski – Table for Five! (Moondo Music)
23. Jeremy Wonsey – Solo Live (Ridgeway)
24. Anthony Monteiro & Alberto Marsico – Jazz-Blues Brothers (Jazznote)
25. Harold Mabern – Mabern Plays Coltrane (Smoke Sessions)
26. Juan Carlos Quintero – A Change Is Gonna Come (Savant)
27. Edward Simon – Your Move (Reid)
28. Bill O’Connell – BASSic Instinct (Burton Avenue)
29. David Finck – Serenade to H
30. Reid Hoyson Project – Mystery and W
31. Doug MacDonald – Mystery and W
32. Ben Black – Mystery and W

*Bebop and Beyond with Mr. Jazz presents:*

## PLAYLIST FOR BEBOP AND BEYOND WITH MR. JAZZ FOR 2/27/2022

Top of the morning and welcome to the last Sunday of February. Lots of great music to share with you today. Enjoy !

BIRTHDAYS THIS WEEK INCLUDE: Dexter Gordon, Bennie Powell, Ralph Towner, Lockjaw Davis, Jimmy Garrison, Pierre

Michelot, Bobby Shew, Doug Watkins & Rickey Ford.

### HOOR # 1

Horace Silver/We've Got Silver At Six/Hard Bop Grandpop/Impulse/1996

Michael Benedict/1-2-3- Go !/1-2-3-Go!/Planet Arts/2022

Joyride/Tango de la Noche/Joyride//Factor /2022

Bob James Trio/Mister Magic/Live !/Evolution/2022

Daggerboard & the Skipper/Seven For Henry/Widehive/2022

Tom Keenlyside/Dave/A Night At The Espresso/Cellar 20/2022

Michael Weiss/Persistence/Persistence/Cellar 20/2022

Javon Jackson/Leaning On The Everlasting Arms/The Gospel According to Nikki Giovanni/Solid Jackson/2021

Sam Kirmayer/Afterthought/In This Moment/Cellar 20/2022

Liz Terrell/People Make The World Go Round/It's Alright With Me/Westmont Records/2022

Garry Dial-Jay Anderson/Ostentagious/Living A Dream We're Not In/SteepleChase/2021

### HOOR # 2

Doug MacDonald/Rickey Speaking/Overtones/Dmac Music/2022

Juan Carlos Quintero/Giant Steps/Table For Five !/Moondo Music/2022

Ron Jackson/Brandy/Standards & My Songs/Roni Music/2022

Eugenie Jones/You Can Have Him/Players/Openmic Records/2022

Amos Gillespie/Juiced/Unstructured Time/AGM/2022

Carroll V. Dashiell, Jr./Z- la-Ba-Doo-Bang/Lineage/Cava Das/2021

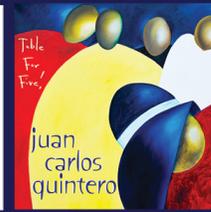


**kmuw**  
WICHITA 89.1

**npr**

## Global Village

@GlobalVillageRadio · Radio station



**Global Village**

April 1 at 10:05 AM · 🌐

...

Here are the Top 40 New Releases played in the [Global Village](#) in March

### GLOBAL VILLAGE MARCH TOP 40

1. Juan Carlos Quintero – Table for Five (Moondo)
2. [Bareto](#)– El Amor No Es Para Los Debile (Agogo)
3. [Cuarteto Caramuxo](#) – Reviravoltas (Nakra)
4. [Miguel Espinoza Flamenco Fusion](#) – Veneta (Mountain River Music)
5. [Matthieu Saglio \[oficial\] Quartet & Guests](#) – Live in San Javier 2021 (Pulpito)
6. [KHOOMEI BEAT](#) – Changys Baglaash (ARC Music)
7. Riccardo Tesi – A Sud di Bella Ciao (Visage)
8. [Nuru Kane](#) – Mayam (Tchekchouka)
9. [Bonga](#) – Kintal Da Banda (LusAfrica)
10. [Christos DC](#) – Crisis 2.0 (Honest Music)
11. [Black Flower](#)– Magma (Sdban)
12. [David Krakauer](#) – Mazel Tov Cocktail Party (Label Bleu)
13. [Cristina Clara](#) – Lua Adversa (Antena)
14. [Imarhan](#) – Aboogi (City Slang)
15. [Mitsune 蜜音](#) – Hazama (New Start Kultur)
16. [Annbjørg Lien](#) – Janus (Heilo)
17. [DLÛ](#)– Moch (ARC Music)
18. [Sergio Pereira](#) – Finesse (Sedajazz)
19. [Mólo Sâyat](#) – Hadaeo (Zephyrus)
20. Baligh Hamdi – Instrumental Modal Pop of 1970s Egypt (Sublime Frequencies)
21. [Marvara](#)– High on Life (Go' Danish Folk)
22. [Xabi Aburruzaga](#)– Aurrez Aurre (Dndiskar)
23. [Divanhana](#)– Zavrzlama (CPL Music)
24. [Dobranotch](#)– Zay Freylekh! (CPL Music)
25. [Donné Roberts Music](#) – Oya!! (Donne Roberts)
26. [AySay](#) – Su Akar (Nordic Notes)
27. [Justin Adams & Mauro Durante](#)– Still Moving (Ponderosa)
28. Various Artists – Essiebons Special (Analog Africa)
29. [Anouar kaddour Cherif](#)– Djawla (Riverboat)
30. [FlamenGrass](#)– Alegria (Segell Microscopi)
31. [Rão Kyao](#)– Gandhi (Galileo)
32. Isabelle de Spoelberch – Appel A la Source (Seyir Musik)
33. [Kayhan Kalhor](#)– Blue as the Turquoise Night (Bright Shiny Things)
34. [Batila](#)– Tatamana (Galileo)
35. [Ogun Afrobeat](#)– Unite (Tensegrity)
36. [Timba MM](#)– Outstanding (Naxos World)
37. [Los Tangueros del Oeste](#)– Alma Vieja (Avantango)
38. [A Espetacular Charanga do França](#) – The Importance of Being Espetacular (Mais Um)
39. [Susana Baca - Página Oficial](#)– Palabras Urgente (Real World)
40. [Guy Buttery](#), Mudassir Khan, Mohd. Amjad Khan - One Morning in Gurgaon (Riverboat)



## wjcu.radioactivity.fm

### Playlist info for: 'Latin Lingo' on 12-11-2016

<b>Show name</b>	Latin Lingo
<b>Show DJs</b>	La Voz
<b>Show info</b>	Spanish and Latin American Experience the sabor of Spanish and Latin American m? in a wide variety of genres: Salsa, Merengue, Mambo, Flamenco, Tango, Son, Cumbia, Rock, and Pop. Broadcast in Spanish and English, the "Latin Lingo" program presents rhythms as diverse as the cultures they represent
<b>Show link</b>	<a href="http://wjcu.radioactivity.fm/show.html?showoid=278">http://wjcu.radioactivity.fm/show.html?showoid=278</a>
<b>Playlist RSS</b>	<a href="http://wjcu.radioactivity.fm/feeds/playlistrss.html?showoid=278&amp;date=12-11-2016">http://wjcu.radioactivity.fm/feeds/playlistrss.html?showoid=278&amp;date=12-11-2016</a>

Time	Title	Artist	Album	Label	Genre
08:03 pm	Joy to the World	Nossa Bossa Nova	For Christmas	Chef Records	World/Ethnic
08:05 pm	Santa Claus Is Coming To Town	Bobby Rodriguez	A Latin Jazz Christmas	JVC Music	World/Ethnic
08:08 pm	Blanca Navidad	Erica Gonzaba	Llego la Navidad	Penfo Music	World/Ethnic
08:12 pm	Jingle Bells	Juan Carlos Quintero	Joy to the World	Tenure/Moondo	World/Ethnic
08:17 pm	La Peregrinacion	Susie Arioli	Christmas Dreaming	Spectra Musique	World/Ethnic
08:20 pm	God Rest Ye Merry Gentlemen	Dave Stephens	A Latin Christmas	Dave Stephens	World/Ethnic
08:24 pm	Noche de Paz	Hanne Tvester	Noche de Paz	Nordic Records	World/Ethnic
08:27 pm	Christmas Rhumba	Roman Street	Christmas Rhumba	Roman Street	World/Ethnic
08:31 pm	El Ano Viejo	Grupo Son Sabor	Navidad Colombiana	YOYO USA	World/Ethnic
08:34 pm	Ven Ven	La Super Banda	Navidad Columbiana	YOYO USA	World/Ethnic
08:37 pm	Have Yourself a Merry Little Christmas	Poncho Sanchez	Latin Jazz Christmas	Concord Picante	World/Ethnic
08:42 pm	Arbolito	Celia Cruz	Navidad en las Americas	Walt Disney	World/Ethnic
08:46 pm	Amarga Navidad	Pedro Fernandez	Navidad en las Americas	Walt Disney	World/Ethnic
08:49 pm	El tamborilero	Tito Puente	Navidad en las Americas	Walt Disney	World/Ethnic



[HOW TO LISTEN?](#)

+ Current Show

- Playlist Archive

8:34 PM from **Power Salsa** (ORCHARD - 2015 Discos Fuentes)

8:38 PM from **Fruko Y Sus Tesos** 'El Swing de Fruko'  
from **Pasame la Salsa** (BELIEVE - Molli Music)

8:43 PM from **Joe Cuba** 'Mujer Divina'  
from **Joe Cuba - El Alcalde Del Barrio** (Fania)

8:48 PM from **Eguie Castrillo** 'Los Bravos Del Tambor'  
from **Muévete y Báilalo** (3575317 Records DK)

8:52 PM from **Gilberto Vélez** 'Ya Me Siento Bien'  
from **La Rumba y Yo** (Ovation Records)

8:57 PM from **Gilberto Vélez** 'Como Baila la Mulata'  
from **La Rumba y Yo** (Ovation Records)

9:06 PM from **Juan Carlos Quintero** 'Gentle Rain'  
from **Gentle Rain** (Moondo Music LLC)

9:09 PM from **Juanito Marquez y su Combo** 'La Cáscara'  
from **Arrimate Pa' Cá** (Caney)

9:12 PM from **Juanito Márquez y su Combo** 'Tumbao N°1'  
from **Arrimate Pa' Cá** (ORCHARD - Caney)

9:15 PM from **Frankie Dante y su Orquesta Flamboyán** 'Aprovéchate'  
from **Grandes Éxitos, Vol. 2** (ORCHARD - Circulo Musical)

9:15 PM from **Markolino Dimond** 'Por Que Adoré'  
from **Beethovens V** (Fania)



### Table for Five...At the Cumbia Inn

Juan Carlos Quintero



- 1 Corazón Pasión 8:44  
Daniel Vadillo, Aarón Cruz, Hiram Griss, Diego Franco, Alan ...
- 2 Happy 4:29  
Miguel Espinoza Flamenco Fusion
- 3 Ponle la Clave 6:42  
Los Herederos, Leyanis Valdés, Jessie Valdés, Valdés Brother's
- 4 **Table for Five...At the Cumbia Inn** 4:00  
Juan Carlos Quintero
- 5 El Super Gaucho 5:17  
Minino Garay
- 6 Para Tito Puente 4:39  
Michael Olivera, The Cuban Jazz Syndicate
- 7 South Side Samba 7:15  
T.K. Blue, Randy Brecker, Eric Reed, Jeff "Tain" Watts, Steve ...
- 8 Obsesion 7:48  
Otmaro Ruiz, Bruno Mangueira
- 9 Jaraguá 5:45  
Pó de Café, Bruno Barbosa, Marcelo Toledo, Murilo Barbosa,...
- 10 Calle 9 8:05  
Diego Hedez
- 11 Caravan 5:40  
Kenney Polson
- 12 Entre Dos Aguas 5:01  
Tino Di Geraldo
- 13 Bluesette 3:36  
Lorenzo Ferrero, Miles Jensen



MUSIC

### The Latin Side February 2022

This month on The Latin Side of Jazz we feature music with the following artists: Pepe Rivero y Ángela Cervantes,...

DANILO NAVAS - FEB 6, 2022



FROM OUR VINYL STORE

**25<sup>TH</sup> ANNIVERSARY EDITION**

180g 2LP

Includes:

- The original album remastered by Bernie Grundman
- 5 bonus tracks taken from the original 1996 session tapes
- 20 page booklet featuring new liner notes, photos, song notes & lyrics

WCV05025

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## Artist / Track / Album / Country

- Daniel Vadillo / Corazón Pasión / *Sin Lugar* / México
- Miguel Espinoza Flamenco Fusion / Happy / *Veneta* / Spain
- Los Herederos / Ponle la Clave / *Homenaje a Chucho Valdés e Irakere* / Cuba
- Juan Carlos Quintero / Table for Five! / *Table for Five... At the Cumbia Inn* / Cuba

FROM OUR VINYL STORE



introducing... *Dubión*

# Jazz 88.3

KSDS FM • SAN DIEGO

## 9 PM Hour, January 1, 2007

9:56 PM	Quincy Jones	"Dead End" — <i>Walking In Space</i>
9:51 PM	Juan Carlos Quintero	"Cumbia Para Los Bandidos (D
9:43 PM	Rashied Ali	"Judgment Day" — <i>Judgment L</i>
9:35 PM	Reuben Wilson	"Feel Free" — <i>Movin' On</i>
9:31 PM	Quincy Jones	"I Never Told You" — <i>Walking I</i>
9:13 PM		~~~ Track info not availa
9:08 PM	Ralph Peterson	"I Mean You" — <i>Ornettology</i>
9:00 PM	Bob DeVos	"Three / Four Miss C" — <i>Shittin</i>

## 8 PM Hour, January 1, 2007

8:56 PM	Sarah Vaughan	"I Didn't Know What Time It Wa
8:50 PM	Eden Atwood	"You've Changed" — <i>Cat On A</i>
8:45 PM	Stephanie Haynes	"Like Someone In Love" — <i>He</i>
8:42 PM	Karrin Allyson	"A Tree And Me" — <i>Footprints</i>
8:36 PM	Jazziz December 2004	"St. Louis Blues" — <i>Jazziz - 20</i> <i>Vocals</i>
8:31 PM	Susie Thorne	"Moon River" — <i>Blue Skies, Cl</i>
8:25 PM	Sue Palmer	"Deejha's Boogie" — <i>Live At D</i>
8:19 PM	Kermit Ruffins	"Big Easy" — <i>Big Easy</i>
8:13 PM	Dinah Washington	"Crazy He Calls Me" — <i>Dinah .</i>
8:09 PM	Jimmy Scott	"Yesterday" — <i>Moon Glow</i>
8:04 PM	Kendra Shank	"You And The Night And The M

## 7 PM Hour, January 1, 2007

7:54 PM	Bobby Hutcherson	"Oblique" — <i>Oblique</i>
---------	------------------	----------------------------



6:05 AM



**Sonny Rollins** 'I'm an Old Cowhand'  
from *Way Out West* (Fantasy Records, 1957)  
recorded on this date in 1957



6:11 AM



**Shirley Horn** 'Wouldn't It Be Lovely?'  
from *I Love You, Paris (Live)* (Verve Reissues, 1994)  
recorded on this date in 1992



6:22 AM



**Deanna Witkowski** 'Intermission' N  
from *Force of Nature* (MCG Jazz, 2022)



6:29 AM



**UI Jazz Repertory Ensemble** 'Miss Fine'  
from *Live* (2017)  
playing Voxman Hall in Iowa City tonight



6:37 AM



**Chick Corea** 'La Fiesta'  
from *Return To Forever* (ECM Records, 1974)



6:45 AM



**Rajiv Halim/Sharel Cassity/Greg Ward** 'Bembe's Kids'  
from *Altoizm* (Afar Music, 2021)



7:02 AM



**Melissa Aldana** 'Intuition' N  
from *12 Stars* (Blue Note Records, 2022)  
brand new today for New Music Monday



7:12 AM



**Lee Ritenour** 'Morning Glory'  
from *Sugarloaf Express* (JVC, 1977)



7:18 AM



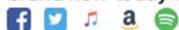
**Callum Au & Claire Martin** 'Hello, Young Lovers!' N  
from *Songs and Stories* (Stunt Records, 2020)  
brand new today for New Music Monday



7:25 AM



**Juan Carlos Quintero** 'Table for Five...at the Cumbia Inn' N  
from *Table for Five!* (Moondo Music LLC, 2022)  
brand new today for New Music Monday



7:29 AM



**Antonio Adolfo** 'Água de Beber'  
from *Jobim Forever* (AAM Music, 2021)



7:36 AM



**Hank Mobley** 'Yes Indeed'  
from *Straight No Filter* (Blue Note Records, 1966)  
recorded on this date in 1963



7:41 AM



**Mose Allison** 'One Room Country Shack'  
from *Back Country Suite* (Supreme Media, 1957)  
recorded on this date in 1957





...  
kntu.com

DEANNA WITKOWSKI	ARIES
SONNY FORTUNE	SWEET GEORGIA BROWN
GIACOMO GATES	EXACTLY LIKE YOU
SOUL CAFE	BACK HOME
PATRICK WILLIAMS BIG BAND	AURORA
RAY OBIEDO	CRISS CROSS
RON BURRIS	LYRESTO
ELIO VILAFRANCA & ARTURO STABLE	A LAS MILLAS
MARK MCLEAN	THE NEW THEME
RICCARDI FLYNN QUINTET	HAPPINESS AWAITS
WILLIE JONES III	JAMAR
JEREMY MONTIERO & ALBERTO MARSICO	OPENING ACT
JOE FARNSWORTH	NEW YORK ATTITUDE
DEEP BLUE ORGAN TRIO	SHORT STORY
JUAN CARLOS QUINTERO	ALONE TOGETHER
SEAN FYFE QUARTET	LITTLE PANTS
RON WILKINS	LOVE FOR SALE
KAREN JOHNS	PEACH
JOSE RIZO	CRUZAN
ROGER HUMPHRIES	WORK SONG
ADDISON FREI	FREE STATE
RANDY PORTER TRIO	THREE STRANDS
GRAHAM DECHTER	MINOR INFLUENCE
CLIFFORD BROWN	CHEROKEE
ALVIN QUEEN TRIO	PEOPLE
ANGEL ROMAN & MAMBO BLUE	WHY NOT

# Tracks Played 11 March, 2022

**Sounds Like Jazz** is a Gosport Hospital Radio production and these are the tracks played on the above date:



Central image by [Katie Green](#)

- **Will You Make My Soup Hot & Silver** by the Christine Dahl Trio from the album *Heartbeats*.
- **Satin Dolly** by Duke Ellington from the album *Live At The Bluenote*.
- **The Hustler** by Stanley Turrentine from the album *Hustlin'*.
- **You're Getting To Be A Habit With Me** by Anita O'Day from the album *Anita O'Day: Four Classic albums*.
- **Crow's Nest** by Stan Getz and Cal Tjader from the album *Getz-Tjader Sextet*.
- **Hub-Tones** by Freddie Hubbard from the album *Hub-Tones*.
- **My Buddy** by Chet Baker from the album *The Best of Chet Baker Sings*.
- **Scraple From The Apple** by the Frank Morgan Quartet from the album *Yardbird Suite*.
- **Once In Love With Amy** by Sammy Davis Jr. & Buddy Rich from the album *The Sounds of '66*.
- **Familiar** by Walter Smith III & Matthew Stevens from the album *In Common III*.
- **Anton's Ball** by the Tom Remon Quartet from the album *Eagle Peak*.
- **Tackle and Babble** by the Harvey / O'Higgins Project from the album *That's The Way to Live!*
- **Table For Five ... At T** by Juan Carlos Quintero from the album *And We Still Sing*.
- **Falling Out** by Conrad Herwig, Igor Butman from the album *Table For Five*.
- **The Heart Wants What The Heart Wants** by Jo Harrop from the album *The Heart Wants*.
- **Blues** by the Fabien Mary Octet from the album *Left Arm Blues*.
- **How** by the Mark Wade Trio from the album *True Stories*.

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## Juan Carlos Quintero: Table For Five!



BY JACK BOWERS  
February 14, 2022  
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Fans of captivating Latin rhythms in the service of contemporary jazz should be enchanted by *Table for Five!* on which maestro [Juan Carlos Quintero](#) swaps his customary nylon strings for an electric guitar and his focus from smooth jazz and world music to the standard repertoire, American and Latin, and a pair of his own jazz-centered compositions. It's a milieu in which Quintero shines, as do his long-time friends and colleagues—pianist [Joe Rotondi](#), bassist [Eddie Resto](#), drummer [Aaron Serfaty](#) and percussionist [Joey DeLeon](#).



Quintero's "Table for Five...At the Cumbia Inn" is based on the traditional cumbia folk rhythms of Colombia, while "Porque Si Quieres" (If You Want) is a fresh version of a tune that appeared on a Quintero album in the late '90s. [Luiz Bonfá](#), another legendary Latin composer, is well represented with "The Gentle Rain" and "Manha de Carnaval," Cuban percussionist [Armando Peraza](#) with the irrepressible "Mambo Balahu." Quintero gives [Henry Mancini's](#) "Days of Wine and Roses" a bright Latin makeover, as he does the standards "Alone Together" and "Beautiful Love," [Horace Silver's](#) "Song for My Father" and [John Coltrane's](#) "Giant Steps," which is especially charming when heard in a disparate context. Victor Young's "Beautiful Love," which closes the session, is taken at a far more leisurely tempo than is usually the case, but it works.

Quintero solos nimbly on "Giant Steps," as he does elsewhere, while Rotondi adds another astute voice to the mix. As for Resto, Serfaty and DeLeon, they unravel Latin jazz as to the manor born. Needless to say, DeLeon's percussion lies at the heart of every number; it is hard to envision an album of Latin music without that unflagging and essential undercurrent. He and Serfaty comprise an admirable team, as do Quintero and Rotondi. While *Table for Five!* is for the most part high-quality mainstream jazz, it now and then crosses the border into smooth jazz, which should please enthusiasts of both genres while ensuring more plentiful airplay and streaming.



### Track Listing

Alone Together; Mambo Balahu; The Gentle Rain; Manha de Carnaval; Table for Five...At the Cumbia Inn; Song for My Father; Porque Si Quieres; Days of Wine and Roses; Giant Steps; Beautiful Love.

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## Juan Carlos Quintero: Table For Five!



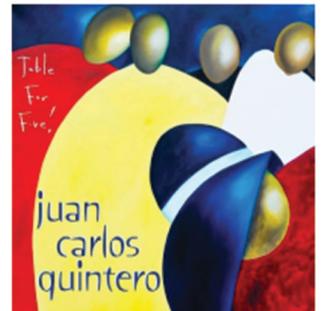
By [RICHARD J SALVUCCI](#)

March 14, 2022

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As the news gets worse, why do some kinds of music simply sound better and better?

[Juan Carlos Quintero's](#) *Table for Five* is, by content at least, "Latin Jazz." Yet there is something for everyone, including "Alone Together," "Giant Steps" and a slightly different version (as a cha-cha-cha) of [Horace Silver's](#) Cape Verdean- inflected "Song for My Father." [Aaron Serfaty](#) on drums and [Joe Rotondi](#) on piano are more than capable soloists on "Song." They bring a fresh sound to a tune whose keyboard riff was introduced to an entirely different audience by [Steely Dan](#) in "Rikki Don't Lose That Number" on *Pretzel Logic* (ABC Records, 1974). So if you feel you know the tune, you most likely do, even if you never heard of Horace Silver.



There is nothing raucous in this recording. No blaring horns or thudding percussion. "Mambo Belahu," "Porque si Quieres" and a bright "Table for Five..." are not lite anything, but they go down easily. Above all, this is a melodic album, and most musical, even managing to get [Henry Mancini](#) into the mix in "Days of Wine and Roses." The mark of accomplished musicians is that they can take very different melodies and genres, and somehow make them their own; that is what Quintero and his band do here. For what it is worth, even grim news does not completely crush the spirit when something this enjoyable is on your playlist.

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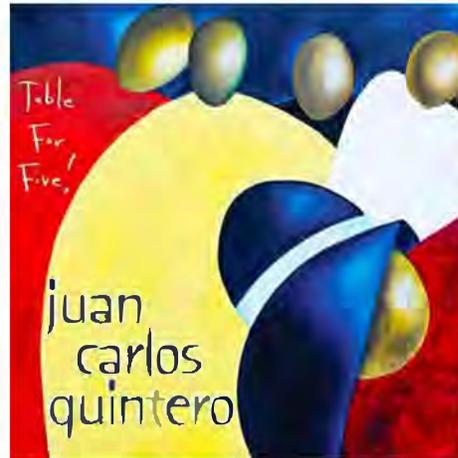
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Jonathan Widran · 1 day ago

### JUAN CARLOS QUINTERO, Table for Five!

Nearly 35 years after launching his extraordinary multi-faceted career with his debut album featuring his mentor and Wrecking Crew legend Tommy Tedesco, Juan Carlos Quintero is not only still in the game burning with Latin fired magic, but launching a whole new sonic phase on his latest album *Table For Five!*, which features his lead lines on semi-hollow electric guitar for the first time after decades of blazing trails on nylon string.

After resurrecting his popular indie label Moon● Records, LLC for the digital age in 2019 and releasing a repackaged version of his 1997 album *The Way Home* as *Caminando*, the Colombian born multi-talent could have set himself on a treadmill of re-releases, sharing his standard setting 90s classics with fresh audiences. Happily instead, JCQ goes full visionary, joining forces with his seamless longtime family of compadres (bassist Eddie Resto, pianist Joe Rotundi, drummer Aaron Serfaty, percussionist Joey ●eLeon) to fashion a harder-hitting, more muscular vibe for his current and future jazz and Latin subgenre excursions.



JCQ brings his edgier axe power to a unique set list frontloaded with zesty and sensual spins on jazz and Latin standards, from a zippy and bustling, hard strumming romp through "Alone Together" and a whimsical cha cha cha dive into Horace Silver's "Song For My Father" (featuring trademark brilliant solos by JCQ, Rotundi and DeLeon) to a brisk, straight ahead meets Latin spin on "Giant Steps" and tasteful approaches to Luis Bonfá's "Manha De Carnaval" and Armando Peraza's blazing "Mambo Balahu."

For all that fiery interpretive brilliance, the true heart and soul of the album emerges with the two infectious ●uintero originals "Table For Five...at The Cumbia Inn" (no further rhythmic explanation needed) and his snazzy, hypnotic (and slightly slower paced) revamp of "Porque Si Quieres," whose original version appeared on his early album *Caminando*.

[f](#) [t](#) [in](#)



# Times Square CHRONICLES

Musically through the soul and guitar of Juan Carlos Quintero's music the heart and soul of Latin Jazz comes through with a joy. He celebrates life with his music.

Quintero first picked up the guitar at age eight in his homeland of Colombia. He was inspired by masters like Quincy Jones, Gato Barbieri, Cal Tjader, Miles, Tito Puente, Antonio Carlos Jobim, Jeff Beck and Carlos Santana, but he felt that Chick Corea, Eddie Palmieri, Gato Barbieri and Gary Burton best brought out the excitement of bridging melodic improvisation with composition. He attended Berklee College of Music in the early 80's and launched his own solo career later in the decade. He studied composition at Boston's New England Conservatory with George Russell before moving to Los Angeles, where he played session work with the help of his mentor Tommy Tedesco (The Wrecking Crew). He composed a volume of original music and sought out old Boston schoolmates to help bring the music to life.

Blending contemporary jazz with music styles from Colombia, he entered the world, of jazz and jazz radio. His first two albums, were self-titled efforts in 1990 (featuring Tommy Tedesco). Critically acclaimed records followed in 1997 with *The Way Home on Escapade*. He released records on Moondo Records, a label he founded in early 2000. A decade of music ensued with notable releases, *Medellín*, *Los Musicos*, *Los Primos*, *Las Cumbias...Las Guitarras*, *Joy To The World*, and *Guitarras De Pasión*. He was a world-class guitarist/recording artist able to produce, perform and record a world of music while nurturing a signature sound.

*Table of Five!* features Quintero's longtime musical compatriots Eddie Resto/bass, Joe Rotondi/piano, Aaron Serfaty/drums, Joey Deleon/percussion, and Quintero on electric guitar. Quintero, who is known for his stylish, tasty work on the nylon string guitar, decided to record for the first time on the semi-hollow electric guitar to highlight the new direction of his music and label. Rather than focusing on the Latin repertoire, Quintero performs jazz standards, expanding the scope to include World Music as well as music from the Great American Songbook. *Table of Five* is the first of his own albums that Quintero produced since his debut album in 1988. "Participating as a player while being responsible for all aspects of this recording was a daunting task," says Quintero. "But my bandmates, my brothers, had my back in every way." Although Quintero was the sole producer, the arrangements were a collaborative effort shared by the entire band. Quintero says, "We all had input in the process. We basically worked from an outline of the arrangements, improvising the music as we went. I didn't want to over arrange the songs so much that we changed them into something completely different. I feel you need to trust the composer and honor his or her intention. The core of the music needs to survive your treatment."

*Table of Five!* comprises five jazz standards, three Latin standards, and two original compositions by Quintero. Although *Table of Five* is somewhat of a musical departure for Quintero, it reflects the colorful sounds and diverse rhythms of his birthplace, Medellín, Colombia. And as always, Quintero's guitar sound is fluid with more than a touch of romantic wistfulness. He and his tight-knit band of high caliber, seasoned musicians have created a project where their improvisatory approach does not overwhelm the music; rather, it allows those beautiful melodies to shine.



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JUAN CARLOS QUINTERO - TABLE FOR FIVE !

Vind ik leuk 0 Delen



Artiest info

Website

Label : Moondo music

Met bijna een dozijn albums op zijn naam als leider heeft Julian Carlos Quintero niet alleen zijn reputatie als hoog bewonderde gitarist gevestigd, maar ook als eigenaar van het succesvolle jazz- en wereld muziek label Moondo Records. Hij startte het label in 2000 om een ontvankelijke en beschermde omgeving te creëren voor muzikanten. Quintero is vooral bekend om zijn stijlvolle spel op akoestische gitaar met nylon snaren, hier heeft hij gekozen voor de elektrische gitaar om een nieuwe richting in te slaan. Quintero heeft een aantal oude kompanen uitgekozen die hem omringen op dit album: Eddie Resto op bas, Joe Rotondi op piano, Aaron Serfaty op drums en Joey Deleon op percussie.

Allemaal muzikanten waar hij eerder mee heeft gewerkt en dat is duidelijk te merken. De nadruk op dit album is wat verplaatst van het Latin repertoire naar jazz standards uit het Great American Songbook. "Table for Five" is ook het eerste album van Quintero dat hij zelf heeft geproduceerd sinds zijn debuut in 1988. "Participating as a player while being responsible for all aspects of this recording was a daunting task, but my bandmates, my brothers, had my back in every way" aldus Quintero. De arrangementen waren een gezamenlijke inspanning van de hele band, maar alleen schematisch, Quintero wilde de muziek niet over arrangeren, een schema en dan tijdens het spelen improviseren zoals het hoort in de jazz. Het album bevat vijf jazzklassiekers, drie latinklassiekers en twee originele composities van Quintero.

Het album opent met het fraaie "Alone together" van Arthur Schwartz, een rustig nummer met fraaie solo's van Quintero en Joe Rotondi. Quintero hoorde "Mambo Balahu" van de legendarische Cubaanse percussionist Armando Peraza op de lp "A Latin Affair" van George Shearing. Wijlen Peraza speelde jarenlang met Santana en ook Quintero bracht een aangename tijd met hem door enkele jaren geleden, hij had graag gewild dat hij er nog was om te weten wat hij zou vinden van Quintero's versie van zijn nummer. In mijn oren klinkt het heerlijk, het is een en al ritme met uiterst soepel spel van Quintero. "The Gentle Rain" is een vaak gecoverd nummer van de Braziliaanse gitarist Luiz Bonfa, wederom is het genieten van het fraai gestileerde gitaarspel van Quintero en het heerlijke verlokken ritme. Het doet verlangen naar zomerse stranden met wiegende palmbomen, zeker als ik naar buiten kijk en de regen tegen het raam zie kletsen.

"Manhã de Carnaval" oftewel Black Orpheus, ook van Bonfa, is normaliter een cha-cha-cha maar hier wordt het tempo teruggedraaid en wordt het een weelderige bolero, sfeervolle muziek waarop het heerlijk wegdromen is met een glas Meursault in de hand. "Table for five....At the Cumbia Inn" en "Porque Si Quieres" zijn originele composities van Quintero, ze passen uitstekend tussen de klassieke nummers, hetgeen zeker een compliment is voor de compositorische kwaliteiten van Quintero. Alles is overgoten met dat typerende latin sausje, zeker ook door de belangrijke rol van de percussie, dat geldt ook voor de versie van "Song for my father" van Horace Silver dat hier ook een metamorfose ondergaat richting Zuid-Amerika. Resten nog drie nummers, "Days of wine and roses" het overbekende nummer van Henri Mancini is minder zoet dan het origineel en wordt min of meer gered door fraai basspel van Eddie Resto. Nieuwsgierig was ik naar hun versie van "Giant Steps" het beroemde stuk van John Coltrane, het blijft behoorlijk overeind ondanks de compleet andere bezetting en vooral ritmisch steekt het goed in elkaar met sterk spel van Aaron Serfaty. Een uitermate vrolijk stemmend album dat welkom is deze tijden waarin corona lijkt te verdwijnen maar de natuur zijn slag slaat.

Jan van Leersum.

> MUSIC > THE VINYL ANACHRONIST > Juan Carlos Quintero, Table for Five!

# Juan Carlos Quintero, Table for Five! | The Vinyl Anachronist

© March 8, 2022 Marc Phillips The Vinyl Anachronist 0



Sometimes I see the structures underneath my contemporary jazz reviews veer toward the formulaic. I realized that when I reviewed the new album from guitarist Juan Carlos Quintero, *Table for Five!* A casual listen would have made the usual impressions, a veteran jazz performer leading a skilled ensemble, allowing each member to shine while this leader still puts his personalized stamp on the arrangements. It's a mixture of the Great American Songbook with heavy Latin influences mixed with a nod to folk music from around the world.

All of those assumptions quickly fled the room once Juan Carlos Quintero and his quintet settled in for the first tune, "Alone Together," and I immediately felt passion and precision, the way this group plays flawlessly together, and then Quintero's electric guitar comes in. His tone is full with experience, the relaxed way he bends his notes and adds just the hint of a crack in a human voice. It's poignant, but fast and athletic at the same time.

SUMIKO PHONO CARTRIDGES GET TO THE POINT. BLUE POINT NO. 3

Juan Carlos Quintero is famous for his work with nylon-stringed acoustic guitars—he's been putting out albums since 1988. *Table for Five!* is his first recording with a hollow-bodied electric guitar, but you wouldn't know it from his ease and confidence in manipulating its tone. But because this was a "new direction," he asked for the greatest quintet he could imagine, "my bandmates, my brothers, had my back in every way." Bassist Eddie Resto, pianist Joe Rotondi, drummer Aaron Serfaty and percussionist Joey DeLeon never let up, however, and always match Quintero's sense of adventure.

The best way to describe the sheer excellence of *Table for Five!* is that I often play a contemporary jazz and if it reveals any sort of Latin influences my brain tends to immediately categorize it as Latin jazz, and the rest of the journey is viewed through that tinted lens. In the case of Juan Carlos Quintero and his smooth, distinctive and playfully expressive guitar, it simple doesn't matter if he's playing original compositions or old standards. It just matters that he's playing, and that he keeps doing so.



Wednesday, February 23, 2022

## Acclaimed Guitarist JUAN CARLOS QUINTERO's "TABLE FOR FIVE!" Coming March 11th (Moondo Music)

With nearly a dozen albums as a leader, Juan Carlos Quintero has established his reputation as not only a highly acclaimed guitarist, but as the owner of a successful Jazz and World music label. His first album was a 1990 self-titled recording that featured Wrecking Crew member, mentor, and friend Tommy Tedesco, who wrote about the session for his popular column in Guitar Player Magazine, thereby introducing Quintero to an international audience of guitar-playing enthusiasts. Quintero was soon a staple on NAC, World, Jazz and Smooth Jazz radio stations. JazzTimes wrote, "Quintero's acoustic and classical guitars sparkle...By virtue of imagination as well as style, Quintero clearly out-classes many of his modern Latin guitar-strumming contemporaries."

Quintero began his label, originally called Moondo Records, in 2000 to create a nurturing, supportive environment for artists. Over the ensuing decade, the label distributed and licensed music for top World Music and Jazz artists like Son De Madera, Sambaguru, Huayucaltia, Kleber Jorge, Sahnas, Marcos Ariel, Otmaro Ruiz, and Luis Villegas. The boutique label successfully distributed physical product to major retailers across the country; however, by 2010 digital distribution changed the physical retail landscape, and Quintero changed Moondo's business model to license music directly to the entertainment media, specifically film and television.

Quintero never lost his passion to record new music and collaborate with creative artists, and in 2019 formed a distribution partnership with A-Train Entertainment and rebranded his label Moondo Music LLC to reflect the new digital distribution model. He began by releasing albums by renowned artists (Marcos Ariel, Diego Baliardo, Ricardo Silveira, Rique Pantoja) as well as his own out-of-print recordings, including the critically acclaimed Caminando in 2021, about which London Jazz News said, "The music in question is spirited, uplifting and dance-inflected and will surely have broad appeal, within and beyond the boundaries of jazz."

The new album features Quintero's longtime musical compatriots **EDDIE RESTO**/bass, **JOE ROTONDI**/piano, **AARON SERFATY**/drums, **JOEY DELEON**/percussion, and Quintero on electric guitar. Resto, Rotondi, and Serfaty have performed as a group with Quintero for so long, he considers them family. He had worked with DeLeon many times in other configurations and was very happy to have him join his intimate core group.

Quintero, who is known for his stylish, tasty work on the nylon string guitar, decided to record for the first time on the semi-hollow electric guitar to highlight the new direction of his music and label. Rather than focusing on the Latin repertoire, Quintero performs jazz standards, expanding the scope to include World Music as well as music from the Great American Songbook.

**TABLE FOR FIVE** comprises five jazz standards, three Latin standards, and two original compositions by Quintero. The album opens with “Alone Together” by Arthur Schwartz. The band played the tune often in live performances, but during the session switched gears, adding a bomba vamp at the end.

Quintero first heard “Mambo Balahu,” by legendary Cuban percussionist Armando Peraza, on a George Shearing record called *A Latin Affair*. The late Peraza spent decades with Santana, and Quintero recalls spending some enjoyable time with him several years ago. “I wish he were around to hear my take on his music” says Quintero. “The Gentle Rain,” by Brazilian guitarist Luiz Bonfá, is often performed by jazz groups. Quintero says, “Our take took shape in the studio and centered on the guitar riff serving as a motif anchoring the entire arrangement.”

For “Manha De Carnaval,” aka “Black Orpheus,” also by Luiz Bonfá, the band typically played a cha-cha-cha groove, but they took a different approach for the recording by slowing it down and turning it into a lush bolero. “Table for Five ... At The Cumbia Inn” was composed by Quintero. The rhythm refers to the traditional folk rhythms from Colombia. The rhythm is a constant crowd pleaser, and Quintero always plays a handful of original Cumbias in live performance. He wrote the song during the recording session and was inspired for the album title when he heard someone in a restaurant request a “table for five”.

“Song for My Father” is a standard by Horace Silver. The band plays it with a cha-cha-cha rhythm and features an extended solo between Serfaty and DeLeon. “Porque Si Quieres” (If You Want) is another composition by Quintero. Derived from Quintero’s album *Caminando* of 25 years ago, on this version, Quintero slowed it down and inserted new melodies and rhythms, creating a fresh, reimagined take on a 25-year-old song.

“Days of Wine and Roses” is an old chestnut by Henry Mancini. The concept for this straight-ahead arrangement is a nod to the big band arranging style set for a quintet. Quintero has been using “Giant Steps” as a warmup exercise almost every day for many years. This arrangement features a unique approach by including a rhythmic motif to bracket the song while providing a vehicle for Serfaty to improvise on the drum set.

**TABLE FOR FIVE** closes with the standard “Beautiful Love.” The song was recorded last and features a trio featuring Quintero, Resto, and Serfaty. Quintero says, “It was a first take, we know we captured a moment in the studio, we knew to walk away and let it be.”

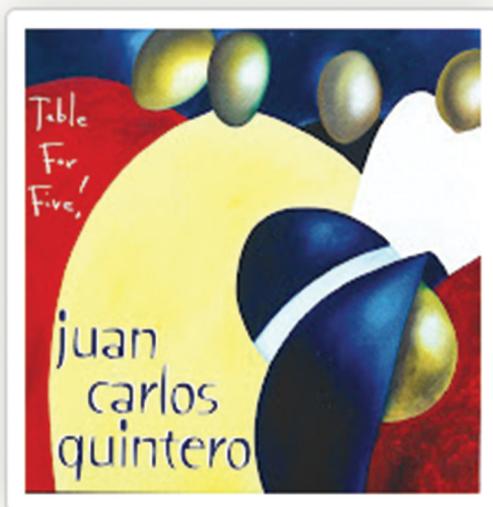
Although **TABLE FOR FIVE** is somewhat of a musical departure for Quintero, it reflects the colorful sounds and diverse rhythms of his birthplace, Medellín, Colombia. And as always, Quintero’s guitar sound is fluid with more than a touch of romantic wistfulness. He and his tight-knit band of high caliber, seasoned musicians have created a project where their improvisatory approach does not overwhelm the music; rather, it allows those beautiful melodies to shine.

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Wednesday, February 23, 2022

### Album review: Juan Carlos Quintero - Table For Five!



**Juan Carlos Quintero (guitar); Joe Rotundi (piano); Eddie Resto (bass); Aaron Serfaty (drums); Joey DeLeon (perc.)**

What is it about Latin bands? The music is so infectious - close your eyes and you're back in the 1940s doing the rhumba or the mambo or the cha-cha-cha with, say, Carmen Miranda at the Copacabana - open them and you're back to the cold reality of Covid and conflict.

Nevertheless, this album is nearer Birdland than the Copa and, whilst maintaining the rhythms from south of the border, successfully incorporates them into the jazz lexicon.

The repertoire is, in the main, song book classics given a Latin twist. It could be argued, and I wouldn't disagree, that Quintero has incorporated the two genres better than anyone else since the bossa-nova years of the 1960s. *Lance*

*Alone together; Mambo Balahu; The Gentle Rain; Manha De Carnivál; Table For Five; Song For my Father; Porque Si Queres; Days of Wine and Roses; Giant Steps; Beautiful Love.*

**Check it out on all digital platforms.**

# Musicalmemoirs's Blog

A Jazz WordPress.com weblog

**CROSSING BORDERS WITH JAZZ**

February 28, 2022

## **JUAN CARLOS QUINTERO - "TABLE FOR FIVE" - Moondo Music**

*Juan Carlos Quintero, guitar/composer; Eddie Resto, bass; Joe Rotondi, piano; Aaron Serfaty, drums; Joey DeLeon, percussion.*

Boasting nearly a dozen albums as a leader, Juan Carlos Quintero has established a successful reputation as both an acclaimed guitarist and also as the owner of a successful jazz and World music label; Moondo Music LLC. Quintero's music crosses genres and is celebrated on World Music, jazz and smooth jazz radio stations. His boutique record label nurtures and supports a variety of artists who play jazz, Latin jazz and world music. This project includes Quintero's longtime musical companions, Eddie Resto on bass, Joe Rotondi on piano and drummer, Aaron Serfaty. The quintet is complete with Joey DeLeon adding the all-important percussion. Together, they present ten songs for our listening pleasure, with two being composed by Juan Carlos Quintero. I am used to hearing Quintero on his nylon string guitar, but this time he has used the semi-hollow, electric guitar. It highlights the new direction of his music and his record label. His album, "Table for Five," offers five jazz standards, three Latin standards and two original compositions. The title tune, "Table for Five at the Cumbia Inn", is composed by Quintero, and uses rhythms from the traditional folk music of Columbia. Quintero always plays a handful of original Cumbias during his live performances. He wrote this particular song during the recording session. "Manha De Carnaval" also known as "Black Orpheus" is one of two compositions by Luiz Bonfá. The band has arranged it as a bolero, with the guitar plush with blues overtones. It's a sexy combination. The entire production is reflective of his birthplace, Medellin, Columbia. Although he and his talented ensemble play several familiar tunes, like "Song for My Father" by Horace Silver and "Days of Wine and Roses" there is always a Latin persuasion to every arrangement. Joey DeLeon's percussion excellence shines throughout, as do Aaron Serfaty's trap drums. Juan Carlos Quintero's arrangements embrace several familiar tunes and reinvents them with Latin-jazz interpretations. In the process, Quintero reflects an international songbook, mixing the American songs, Cuban and Brazilian standards, with his own Columbian influences. His beautiful and inspired guitar arrangements bring each song alive as only Juan Carlos Quintero can do. His original composition, "Porque Si Quieres" will have you dancing in your chair or jumping joyfully to your feet. This is one of my favorites on this well-produced album.

# Musicalmemoirs's Blog

A Jazz WordPress.com weblog

## CROSSING BORDERS WITH JAZZ

February 28, 2022

Coltrane's "Giant Steps" has a fresh face and Victor Young's "Beautiful Love" closes this album out in a lovely, emotionally vulnerable way. Juan Carlos Quintero touches my heart with his awesome delivery on guitar, featured with Resto and Serfaty in a strong trio setting.

*"It was a first take. We know we captured a moment in the studio. We knew to walk away and let it be,"* Quintero described the magical moment they experienced during this recording.

\* \* \* \* \*

Pg. 2



juan carlos quintero

## BIO

Latin music was a very natural gravitation for Juan Carlos Quintero when he first picked up the guitar at age eight: "No matter what style I ever played in, I always came back to the Latin grooves. Latin music crosses so many boundaries and its ability to seduce at the same time as it celebrates life and my culture background has always amazed me. It's got a strong natural appeal to me. A few years before I picked up the guitar, I remember being mesmerized by a high school band that played next door to my elementary school in Brussels. They were a cover band and I said, 'Those are the guys from the radio!' I was hooked from then on."

Quintero was particularly inspired by Spanish flavored masters like Cal Tjader, Eddie Palmieri, Tito Puente, Antonio Carlos Jobim and Carlos Santana, but he felt that Chick Corea best brought out the excitement of bridging Latin music and American jazz. Quintero took this lead both when he was attending Berklee College of Music in the early 80's and when he launched his own solo career later in the decade. He studied composition at Boston's New England Conservatory, and then moved to Los Angeles, where he plugged into the city's studio scene with the help of this mentor Tommy Tedesco. While doing TV and soundtrack work by day, Quintero hooked up with some of his old Boston schoolmates and began gigging in Los Angeles and Orange County. Opening for longtime hero Gato Barbieri early on convinced him whatever struggle he faced was well worth it.

Achieving his goal of "speaking positively about my homeland and help others see it in a more positive light through my music," JC became a staple of NAC, World & Jazz radio with tracks from his first two albums, a self-titled effort in 1990 and *Through The Winds* in 1992 on Nova Records. Critically acclaimed records followed in 1997 with *The Way Home* on Escapade records. Followed by releases through joint ventures with Robert Fripp's label, DGM as well as Native Language Music releases *Medellín*, *Los Musicos*, and *Los Primos*. In addition, JC was tapped to direct the A&R department and produce a handful of projects for Nova as well as lead Artist's Relations for Latin Percussion Music Group (a noted manufacturer of percussion instruments) where he functioned as liaison with the company's most notable endorsers, including Latin legends Puente and Irakere and members of Santana.

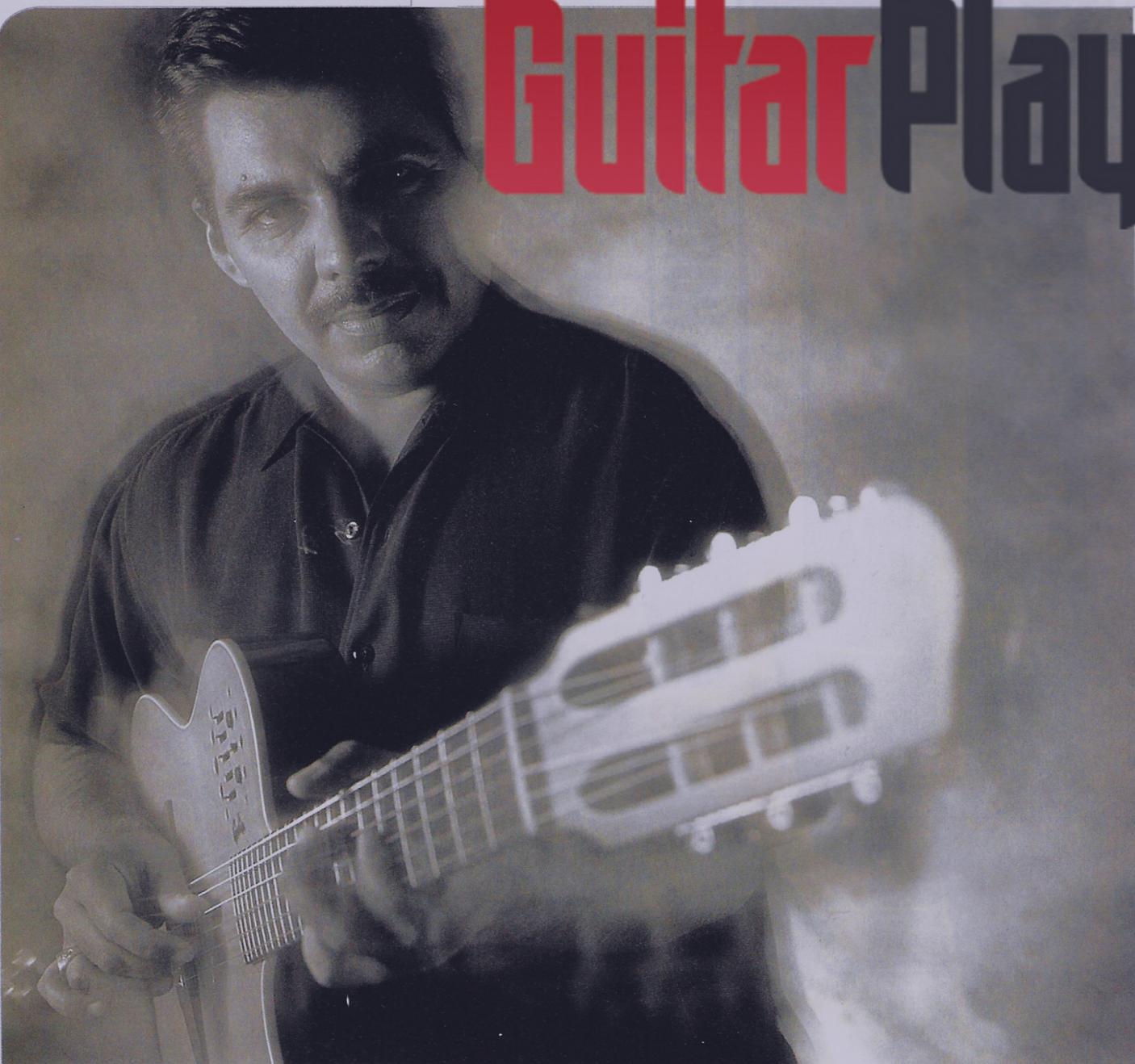
When his hands aren't on the guitar, JC has also developed a career as a college professor at College of the Canyons in Valencia, California (as well as California State University) teaching music and music business. In addition, JC consults as a Music Supervisor for Sabanbrands LLC, home of hot properties such as *The Power Rangers* and *Paul Frank Industries*. He's also spent time new shaping the concept for Moondo Records, which began as a platform for his publishing catalog; as rights owner to his music with a sub-publishing deal with Warner Chappell, JC has placed music on numerous television shows, including *Lifestyles of the Rich and Famous*, *Extra*, *Hard Copy*, *CSI Miami*, and various programs in Europe and Japan. Having had numerous distribution deals over the years, 2012 marks Moondo's 12th year as a full-fledged music label now distributed by Eone Entertainment Corporation. The exciting slate of JQC releases display the inspiring, wide-ranging musical wanderlust that drives Quintero, the artist. They include *Joy To The World*, *Las Cumbias-Las Guitarras*, and the *Guitarras De Pasión (1, 2 & 3)* compilation series featuring pieces by JQC (Vol. 1 Charted #1 on iTunes/World Music for 7 months).

Amongst many highlights in JC's career, a stand remains when featured on *Jazz on the Latin Side Volume 1 (2000)* and *Volume 2 (2001)*, all-star live recordings at B.B. King's Blues Club in Los Angeles (Ubiquity/Cubop Records) alongside Alex Acuna, Poncho Sanchez, Justo Almario, Otmaro Ruiz, Francisco Aguabella and Luis Conte, to name a few. Joining forces first with Discipline Records, Native Language and now Eone Entertainment has bolstered JQC's identity as a Latin instrumental artist who can play both world music and jazz festivals while nurturing the signature sounds of Moondo Records.

"One of the greatest things is just being able to deep recording and playing my music while being able to realize my vision – through music and business," he says. "Having my records in stores, getting airplay and performing concerts is a blessing – I'm living the dream."



# Guitar Player



## Juan Carlos Quintero BY BARRY CLEVELAND

**COLOMBIAN-BORN JUAN CARLOS QUINTERO** was two years old when his family relocated to the United States. “My home was filled with the music of my heritage while I was growing up,” says Quintero. “But I also listened to Led Zeppelin and all the other great music that was on the radio. And when you’re busy trying to learn how to play ‘Stairway to Heaven,’ you’re not really paying attention to your parents’ music.”

Later, Quintero revisited traditional Colombian music and other Latin styles, as well as studying jazz at Berklee College

of Music and composition at the New England Conservatory of Music. It was at Berklee in 1982 where Quintero met a major influence and mentor, the legendary session guitarist Tommy Tedesco.

After graduating from college, Quintero moved to Los Angeles, where he found steady work as a session guitarist, thanks largely to help from Tedesco. When Quintero recorded his self-titled debut album in 1990, Tedesco not only played on the record, but wrote about the sessions in his monthly *Guitar Player* column.

Quintero continues to play studio dates, as well as perform regularly, and has released nine solo albums throughout the past 15 years. His latest, *Las Cumbias Las Guitarras* [Inner Knot], features ten songs in the traditional Colombian *cumbia* style.

### **What are the characteristics of a cumbia?**

The form derives from Spanish and African influences dating from the time of slavery, but, in musical terms, the simplest analogy is a polka-type rhythm. There are many forms of *cumbia*, but the Colombian style is very folk-oriented,

# Guitar Player

World

RIFFS

and it's usually played by a small group of three or four musicians. The biggest distinction is the use of accordion and percussion, with the percussion being very active and interactive throughout the melodies. Also, there isn't anything written out per se, so it's almost an improvisational approach. In that way, the concept speaks to jazz musicians. Most cumbias are vocal driven, so my twist on the form is to interpret it from an instrumental perspective by playing the vocal part on guitar.

#### **Is the form centered on percussion?**

You would think it would be, as most musicians try to connect with the drummer in a typical rhythm section. But in a cumbia the groove is with the bass, and that's really the core of the group—to the point where if everyone but the bass player drops out, the cumbia still survives.

#### **You primarily play nylon-string guitar. Do you use a pick?**

Yes. I alternate between using my

fingers, and the rounded end of a heavy-gauge Dunlop pick. I hold the pick between two fingers while I'm playing with my fingers, and then slip it back in when I need it. I try to avoid using the pick on melodies, because the fingers give a deeper and more expressive sound.

#### **What are your primary guitars?**

I mostly play Godin Multiacs with either L.R. Baggs or RMC pickups—especially live. I just plug them into an L.R. Baggs Para Acoustic D.I., add a little reverb with a Boss RV-3 Reverb/Delay, and I'm ready to go. I used to have a huge rack with all the goodies, but I found that being a sound designer on stage distracted me from the actual playing. My instruments are strung with D'Addario Pro Arte EJ45 Normal Tension strings. I used higher-tension strings until two years ago, but I wanted to get more of a snap in the response, and the lighter gauges helped me do that. I also played a Taylor K14c in a few spots on *Las Cumbias Las Guitarras*—mostly as a softer-

sounding bed underneath the nylon-string parts—and I have a Tele-style Tom Anderson electric that I use on freelance studio sessions.

#### **What were the most important things that you learned from the late Tommy Tedesco?**

I'm sure that Larry Carlton, Lee Ritenour, and all of the other players Tommy took under his wing would agree that the most important thing was his way of being generous and courteous with less-experienced players. Also, Tommy really played *hard*. Sometimes, when you're in a studio environment, you play differently than you would in front of an audience, but Tommy would just ignore the microphone and play all out, with all the presence, adrenaline, and even mistakes that there would be in a live concert. And he would play just as enthusiastically on a date for a TV drama as he would for a John Williams score, or at a little club in Burbank. Same guy, every time. When you're coming up, that makes quite an impression. ■

# Guitarist on Self-Guided Tour in the Music World

By BILL KOHLHAASE  
SPECIAL TO THE TIMES

**G**uitarist Juan Carlos Quintero's musical journey, one that has wound its way through Bogota, Boston and Brussels before settling in Los Angeles, has been one of discovery.

Quintero's music, a hybrid blend of jazz, rock and the rhythms of South America, reflects that odyssey. Though he follows in the footsteps of a diverse group of pioneers that includes Miles Davis, Carlos Santana and Cal Tjader, the territory he's staked is decidedly his own.

Quintero, who plays Saturday at the San Juan Capistrano Regional Library, was born in Medellin, Colombia. His father joined the U.S. Army to train as a doctor and was transferred to Belgium when his son was only 3. It was there that Quintero picked up the guitar.

"Like everyone else, I started out on the piano then switched to guitar shortly thereafter," Quintero, 32, said by phone recently from his office in Redondo Beach. "The music I first worked out was rock 'n' roll, but the music I heard in our home was from South America."

The family moved to New Jersey when Quintero was in high school. It was there that he discovered jazz.

"I started checking out Miles Davis; that's one of the things that got me to branch out to other styles. As a player and developing student of music, once you get into Miles you get into a real complete picture of that music and its potential," Quintero said.

Please see QUINTERO, F27

Continued from F24

"He made so many creative ventures into so many areas. To this day musicians argue about which Miles period they like the best," he said. "The key is that he was always developing what he heard in the context of jazz."

The summer before his senior year, Quintero was accepted into a composition program at the Eastman School of Music in Rochester, N.Y.

"It was very intense," he recalled. "They only accepted 50 applicants, many of which were young prodigies. It's a mystery how I got in there. I wrote some pretty outrageous, atonal music so they figured we'd better let this kid in here and teach him something before he hurts someone."

While there, he studied with Gene Bertocini, a guitarist whose classically influenced stylings have been heard with Paul Desmond, Hubert Laws, Paul Winter and Wayne Shorter.

"He was touring with Benny Goodman in those days, and it was the first time I ever hung out with someone who played the music my father listened to. He opened my eyes to the jazz standard and the beauty of Cole Porter, Antonio Carlos Jobim, Bill Evans and Horace Silver. I came back to my last year in high school into something else. I wasn't talking about Jeff Beck anymore. I was talking about Gene Bertocini."

After high school, Quintero enrolled in Boston's famed Berklee College of Music as a composition major. "I was too shy about my playing so that's why I chose that major."

Quintero, who studied with vibist Gary Burton, graduated in 1984, then enrolled at the New England Conservatory to study with respected composer George Russell.

"I thought Berklee was intense, but this was really intense. [Russell] has a very unique approach to composing. I studied about a year with him then realized it was time to move on. I was interested in getting a record deal and putting together a platform from which to write and perform. And they just don't talk about the business side in music schools."

To accomplish that move, Quintero relocated to Los Angeles, encouraged by stalwart studio guitarist Tommy Tedesco, whom he'd met at Berklee.

"When I got off the plane in L.A., I didn't know where anything was. But Tommy was a great help. I had showed him around the Berklee campus when he was there and he said he'd return the favor if I ever came to Los Angeles."

"He took me with him to MGM where he had a [movie soundtrack] session," he said. "I spent a week observing him. He threw me some bones, got me some commercials and he gave me some advice: 'Play as much as possible, anywhere you can. If you play and get mentioned in the jazz listings, the musicians will get to know your name.'"

Quintero spent the end of the '80s doing just that, playing all over Los Angeles, refining his direction and polishing his chops. Eventually, he said, "I got less interested in studio work and more interested in being a player and having a recording career."

This led to a record deal with the Nova label, resulting in two albums, his 1990 debut, "Jose Carlos Quintero," and 1992's "Through the Winds." Both reflect Quintero's training as a composer as well as

his exposure to South American music via his parents. The Latin influence developed slowly, almost subconsciously, and outside the classroom. "I didn't get into my roots while at Berklee; I was learning to write in the jazz context, that Gary Burton-Pat Metheny approach. But after school, I got into the music of South America, putting the jazz influence in with that tradition."

"Cal Tjader was the first guy I heard who could combine Latin and jazz music. Before that, it was Santana, merging Latin and rock. Any guitar player who's checking out the legends eventually goes through Santana. [Pianist] Jorge Dalto was also an influence, and [saxophonist] Gato Barbieri."

Quintero said he's now focusing on combining Latin and Afro-Cuban rhythms with the traditions of jazz.

"It's those three ingredients, plus the fact that we're willing to break the rules," he said. "Like the Afro-Cuban tradition of the *montuno*, where the piano repeats a figure. But I'll do it on the guitar. Instead of having a saxophone and

trombone playing the chorus of a rumba, we do it among the guitar and the piano. We like to mix things up."

Quintero's current lineup includes bassist Eddie Resto—a veteran of stints with Eddie Palmieri, Mongo Santamaria and Tito Puente—pianist Joe Retondi, drummer Tiki Pasillas and percussionist Angel Figueroa, who'll be leaving the band this summer to tour with Herbie Hancock.

The group is scheduled this summer to visit Peru, Ecuador and, in a homecoming for Quintero, Bogota. In the meantime, he's shopping around for a new recording contract.

"The trick is finding a label that understands what I do, and will see me as a complement to their roster," he said. "When we play, though, that whole industry thing falls apart. The folks like the music, they get into it. They aren't worried about categories."

Los Angeles Times

JAZZ REVIEWS

# Quintero, Band Makers of Melody

By ZAN STEWART  
SPECIAL TO THE TIMES

**C**OSTA MESA—Juan Carlos Quintero's high-powered, enticing show at Mucho Gusto Friday night would have surprised anyone who knows the guitarist only through his recordings.

His two appealing Nova Records albums are low-key, falling somewhere between easy-listening Latin and what many would call New Age mood music. In person, another persona emerged, offering exuberant Latin-based sounds underpinned by a winsome jazz essence.

The show did share at least one common bond with the albums: Melody is a key element in all the aural wares of this 30-year-old Medellin, Colombia, native, who has lived in Los Angeles since the mid-'80s. At Mucho Gusto, no matter how hot things got on stage musically, mellifluous aspects were never abandoned. Even during a bombastic solo by percussionist Angel Figueroa, Quintero offered vibrant chords that kept a tuneful flavor in the forefront.

Much of the material was in medium to medium-fast tempos, delivered with vigor by Quintero, Figueroa, keyboardist Mark Gutierrez, bassist Alec Milstein and drummer Johnny Casteneda. Quintero kept the show from becoming sonically one-dimensional with subtle shifts in dynamics and keen orchestrations.

Things began with his cha-cha arrangement of the "Theme From Black Orpheus," and right up front we heard Quintero's distinctive tone, reaching out from his brown and white Fender Stratocaster and pulling listeners in. It was both steely and penetrating, *a la* Mark Knopfler of Dire Straits, and warm and muscular, recalling the majestic sound of Wes Montgomery.

Dressed in jeans, a black T-shirt and a silver-and-black checked vest, Quintero bent slightly at the waist and worked out, looking intently at his hands as he played, while the band built a scintillating rhythmic platform from which it would nudge and encourage him.

Quintero deftly blended a potent Latin rhythmic swagger with brief, repeated, catchy jazzy phrases, longer, be-bop-y, deliciously serpentine lines, and richly textured chords. Often he would climax with dancing passages made up of two notes played simultaneously an octave apart (the sort of device Montgomery introduced in the late '50s).

Van Morrison's "Moondance" began with the melody tucked between bright, percussive rhythmic breaks that stood out like exclamation marks. During "Siempre," Gutierrez was mercurial and edgy, displaying his talent for highly rhythmic improvisation. Horace Silver's "Song for My Father" was arranged surprisingly; it went from an energetic reading of the melody to a dulcet-toned, fluid Milstein solo. For the closing "Charas!," the musicians passed out hand percussion instruments to the audience, who created a convivial forest of sounds as the quintet played.

Los Angeles Times



DAVID KAWASHIMA / For The Times  
in a percussive manner during his percussive chords to set the music's pace.

## Quintero Sets High Standard With Cross-Cultural Sound

■ The Colombian-born guitarist moves easily among genres while fusing styles ranging from boleros to cha-chas to funk.

By BILL KOHLHAASE  
SPECIAL TO THE TIMES

SANTA ANA—Southern California is home to a large cadre of expatriate South and Central American musicians who are forming new, cross-cultural hybrids by combining the sounds of their homelands with American jazz and pop. One of the best of this lot is guitarist Juan Carlos Quintero.

Quintero's first set Saturday at Randell's showed the Colombian-born musician's willingness to fuse styles ranging from boleros and cha-chas to funk and straight-ahead jazz. If this sounds like a soup with too many ingredients, think again. Quintero has a knack for moving easily among these genres, often in the course of a single song.

The unifying component to Quintero's music is percussion, not just from the drummer Tiki Passilas and percussionist angel Figueroa, but from bassist Eddie Resto, keyboardist Joe Rotundi and Quintero himself.

At different times during the set, Resto and Passilas would put their instruments down and join Figueroa in a circle around the guitarist, coaxing rhythms from cowbells and various shakers while Quintero strung electric lines across the percussive swell.

Quintero himself often played in a percussive manner, striking clipped, rhythmic chords to set the music's pace. He did just that in introducing the theme from Marcel Camus' 1959 film "Black Orpheus," a piece

written by Antonio Carlos Jobim. The technique set the mood for all that followed.

An exchange of ringing bells and bird whistles greeted Quintero's "Siempre," while Figueroa added chatter from his congas and an African talking drum. Quintero kept slung over his shoulder. Quintero and Rotundi entered with rhythmic burst before Resto's improvisation on his skinny electric Ampeg "Baby" bass, an upright instrument that resembles a double bass after several months of dieting.

Quintero's "Medellin" explored an appropriately melancholy mood with the guitarist's plaintive, flamenco-inspired play. From there it was on to "A Noche," a bolero that found the guitarist using sustained, sliding tones that whined and cried while Rotundi supplied spare, acoustic piano-toned accompaniment from his synthesizer.

Most revealing of Quintero's approach was his arrangement of Horace Silver's "Song for My Father," which opened on a cha-cha riff before turning to a two-beat, Latin rhythm and later, in the middle of Quintero's improvisation, to a strong jazz walk.

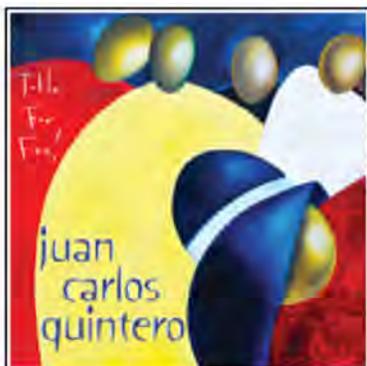
To complicate matters further, the guitarist strung together a series of Asian-inspired chords, of the sort heard in Japanese koto music, over the walk before returning to the cha-cha pace.

If all this sounds a bit complicated, it wasn't. The transitions were seamless, due largely to drummer Passilas' ease in shifting gears. Appropriately enough, Passilas was given solo space during "Song for My Father" and he filled his effort with a timbale-like attack that he decorated with cross-handed cymbal crashes.

Quintero will return to the county in June to play the San Juan Capistrano Regional Library's Multicultural Performing and Visual Arts Series.

## JUAN CARLOS QUINTERO — TABLE FOR FIVE!

Jazz music community with review and forums



3.50 | 1 rating | 1 review



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### Album • 2021

Filed under [Latin Jazz](#)

By [JUAN CARLOS QUINTERO](#)



### Tracklist

- 1 Alone Together 4:51
- 2 Mambo Balahu 3:31
- 3 Gentle Rain 6:00
- 4 Manhã De Carnaval 5:43
- 5 Table for Five...At the Cumbia Inn 4:00
- 6 Song for my Father 4:44
- 7 Porque Si Quieres... 5:34
- 8 Days of Wine and Roses 3:36
- 9 Giant Steps 3:46
- 10 Beautiful Love 6:37

### Line-up/Musicians

Juan Carlos Quintero: guitar;  
 Joe Rotondi: piano;  
 Eddie Resto: bass;  
 Aaron Serfaty: percussion;  
 Joey DeLeon: percussion

### About this release

Moondo Music LLC (US)

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## JUAN CARLOS QUINTERO TABLE FOR FIVE! REVIEWS

### Specialists/collaborators reviews

js ★★★★★ Although he was regularly releasing new material some 15 to 30 years ago, its been a while since Juan Carlos Quintero put out a new CD of all new tracks. So it has come to pass that all fans of Latin Jazz can rejoice because his new album, "Table for Five" has been well worth the wait. Recently, much Latin jazz has been becoming increasingly abstract and divorced from dance movements, if you prefer something that is more in the groove, than this new CD may be what you are looking for. This album is all about the rhythm, there are solos but they stay in the pocket and always relate to the opening melody. It's a great band Quintero has assembled here, these are all old friends who have jammed together many times and it shows, this is very much community music with a lot of heart.

"Table for Five" uses a wide variety of Latin rhythms, often referencing Afro-Cuban, but a touch of Brazil and Colombia come through as well. Juan usually plays a nylon string acoustic, but for this album he switched to hollow body electric which was a good choice as it gives the rhythms more punch. Pianist Joe Rotondi backs him up with those signature montuno style piano riffs and percussionist Joey DeLeon cuts through the mix with slammin timbale interjections. Many of the tunes covered here are well known to jazz and Latin fans, but these arrangements breathe new life into these well worn numbers. Especially effective is a cha-cha version of "Song for my Father" which takes on an almost Latin soul vibe. The covers are nice, but for future Quintero releases it would be good to hear some more of his originals because the two on here are about the best tracks on the album. Especially infectious is the cumbia flavored title track. it's a shame more jazz musicians won't use cumbia beats more often, maybe that seems too folk for them, but this album has no pretensions in that direction. Another plus to "Table for Five" is the production and recording quality, this album sparkles with direct precision and perfect balance.

## ALBUM REVIEW

# Juan Carlos Quintero – ‘Caminando’

ON 12 APRIL 2021 • ( [LEAVE A COMMENT](#) )**Juan Carlos Quintero – *Caminando*****(Moondo Music. Album review by John Arnett)**

This is a timely and thoroughly justified re-release of an album that originally came out in 1997 under the title “The Way Home”. The music in question is spirited, uplifting and dance-inflected and will surely have broad appeal, within and beyond the boundaries of jazz. Guitarist **Juan Carlos Quintero** was born in Colombia, but has lived most of his life in the USA, attending Berklee, where he met fellow guitarist Tommy Tedesco who was to become his mentor and collaborator. The diverse rhythms and stylings of his native Colombia – and Latin America more broadly – are very much in evidence here, with his own very melodic and distinctive nylon string fingerstyle guitar playing very much to the fore. In addition to the guitar, the instrumentation consists of piano, bass and no less than five credited percussionists, which is a reflection of the (always subtle) rhythmic drive of the music.



Interestingly, out of the musicians here, who by the way have a stellar list of credits, Quintero is the only one from Colombia.

Title track *Caminando*, (YouTube below) a variation on the cha-cha-cha, is a typically infectious, driving dance groove, with an extremely catchy melody. The balance between the guitar and multifarious rhythm section is perfect, to the point that you cannot fail move to it and with it. Next up, *El Pueblo*, although more restrained, is an equally powerful earworm of a melody, showcasing the interplay and understanding between the spacious piano of **Joe Rotondi** and Quintero’s searching solo, moving inside

and tantalisingly outside of the melody and tonality. This tune, as with opener *El Baile*, is based on the Colombian "Cumbia" folk dance tradition. Track 4 *Hermanos* is different again, with a distinctly cinematic, almost spaghetti western atmosphere, propulsively rhythmic, and conjuring up images of sunburnt desert landscapes and road trips. It is a powerful evocation.

*Spring* is another piece that positively transports you, but this time to the jungle, with a backdrop of birdsong gradually creeping in to create a soundscape that is delightful and different again. The interplay between the guitar and looping fretless bass is particularly effectively here, in the service of another appealing melody. *Libre* likewise features spacious and highly evocative ensemble playing, this time with piano alongside fretless bass, and with some brilliant and flowing guitar playing throughout, on both melody and solo.

*The Way Home*, title track of the original album, is a soulful, atmospheric ballad based loosely on the bolero form, and featuring some beautiful octave playing by the guitarist, on the melody. In complete contrast, and illustrating the versatility and range of this album and these musicians, *Caribbean Sun Dance* is a change of mood as well as locale. Sunny it certainly is, with its sinuous dance rhythm, whistles and timbales, playing out with an infectious, syncopated descending guitar figure. The tune is a joint composition with Kenny Hudson, all the others being credited to Quintero alone.

The quality of the recording deserves a mention too, distinguished by a beautifully clear and uncluttered analogue sound, courtesy of Hollywood's Schnee Studios. This is amply matched by, and brings out the quality of the compositions. Add to this the sheer variety of mood and rhythm, along with the feeling, fluency and understanding between the musicians, and you have all the ingredients for a great album. It really is a treat.

**Musicians:** Percussion: Munyungo Jackson, Walter Rodriguez, Tiki Pasillas, Angel Figueroa, Ron Powell. Bass: Eddie Resto, Alec Milstein. Piano: Joe Rotondi. Guitars: Juan Carlos Quintero

## Cross cultural jazz guitar Juan Carlos Quintero – Caminando

By Dick Metcalf, editor, Contemporary Fusion Reviews - March 10, 2021

585 0



Cross cultural jazz guitar Juan Carlos Quintero – CAMINANDO: I don't often go for "re-issues", but Juan makes the listen so pleasant on his cross cultural jazz guitar album that it's an absolute must... though I didn't see any LIVE videos, here's a preview of the release...

If you [SUBSCRIBE to Juan's Moondo Music channel on YouTube](#), you can check out several of his other albums, too.

When "lively" is what you're looking for, you'll find the 4:48 "[Caribbean Sun Dance](#)" very much to your liking, guaranteed... swirling guitar, piano full of life and some superb crowd sounds woven in make this just the kind of tune that DJ's worldwide will be plugging into their playlists on a regular basis!

It's difficult to express the joy I felt as I listened to "[Libre](#)" (Free)... this is just the kind of tune we need to pipe into our schools to help our children understand that life is about the LIVING... truly one of the best Latin-based songs I have listened to (yet) in 2021.

The driving drums on the intro to "[Little Indians](#)" will give you visions of lush Latin nightclubs, and have you up and dancing around the room... be sure to listen to this tune with your headphones on!

After listening through the album the second time, it was clear that my choice for personal favorite of the ten tantalizing tunes offered up is the title track, "[Caminando](#)" (Walking)... there's a real snap & crackle in the interchange between Juan's guitar and the percussion that is totally enjoyable.

I give Juan and all his players a MOST HIGHLY RECOMMENDED rating, with an "EQ" (energy quotient) score of 4.98 for this highly enjoyable album. Get more information on Juan's page for the release.

Rotcod Zzaj



Business, Career, Politics & Culture

# Hispanic

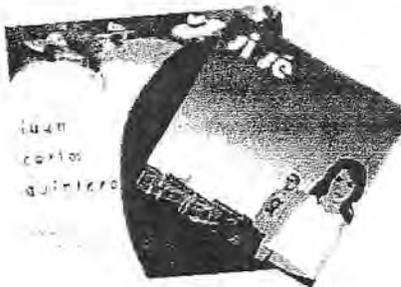
OCTOBER 2001

CULTURA

Music

## Musical Diversity

A grab bag of rhythms and styles for the ear  
By Mark Holston



Tradition and pop meet on equal ground on a quartet of delightful new releases, including the scintillating *Shades of Brown* (Six Degrees CD 1049-2), a rollicking blast of

Mission District sound from San Francisco's hottest group, Los Mocosos. "Everybody's jumpin' on this Latin bandwagon," they sing on "Caliente," "but we're Los Mocosos and we're from the old school. We ain't gonna stop until we set this place on fire." With that kind of bravado, it's not surprising that the band's second album is a nonstop barrage of danceable grooves that take the vintage Latin rock of seventies-era groups like Santana and Malo to another plateau of energy and stylistic complexity. Cha-cha, funk, R&B, and ska—"El gran skalso" is one of the standout tracks—meld into a flavorful stew of barrio sounds with broad appeal. A tribute to Tito Puente and a rap ode to problems on "The Border" reflect the range of styles the Mocosos handle with aplomb.

Colombia-born guitarist Juan Carlos Quintero keys the golden tone of his melodic string forays to the rhythmic motifs of his native country, Brazil, and Cuba as he explores the lighter side of the Latin jazz tradition on *Los Músicos* (Moondo Records MR 0711-2). Such renowned musicians as percussionists Luis Conte, Richie Garcia, pianist Otmario Ruiz, and accordianist Enrique Martínez on the cumbia accented tracks, help Quintero's session transcend the sleepy, somewhat predictable quality of the guitarist's earlier projects. Rich melodies and hypnotic rhythms make this effort an exceptional example of Latin-flavored instrumental pop.

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Jonathan Widran · Mar 22, 2021

### JUAN CARLOS QUINTERO, Caminando

One of the major challenges for veteran artists is adapting to the evolving way that music is consumed. In 2000, ten years into his solo recording career, guitarist/composer Juan Carlos Quintero formed Moondo Records as a distribution and licensing platform for himself and other world music artists.

Now hip to the digital age, the Medellín, Colombia born, Berklee and Boston Conservatory of Music educated artist resurrected his original concept in 2019 as Moondo Music LLC to reflect new distribution models, with the goal of re-issuing music from his own extensive catalog and collaborating on new projects with world music artists.

One powerful realization that takes hold when listening to his first re-release *Caminando* – retitled from his long out of print 1997 gem *The Way Home* – is the timeless Latin meets contemporary jazz coolness and fire of his infectious melodies and spirited grooves that roll like a travelogue across Latin America - from the joyous cumbia (an original Colombian folk style) of “El Baile” and “El Baile” to the brisk and bouncy cha cha cha vibe of “Caminando” and the sensual bolero-influenced “The Way Home.”

The array of Latin grooves emerge organically from Quintero’s effortless interaction with an ensemble featuring pianist Joe Rotondi, bassist Eddie Resto and a host of all star percussionists. The guitarist can do the radio-friendly pop-flamenco styled thing as well as anyone, loping along casually on the tropical-flavored cruise “El Pueblo,” but unlike other pop-flamenco artists of the time, he challenges he challenges himself and Rotondi to jet off course and toss off a couple of bebop licks.

More in character with Quintero’s wide cultural vision, however, are more polyrhythmic hybrid excursions like “Hermanos,” which fuses fast and rumbling guitar runs with folksy, twangy, country/Americana sensibilities, and the irrepressible, bongo-happy quartet piece, “Little Indians,” which perfectly blends straight-ahead and Latin pop flavors. Quintero also has a blast venturing into odd-metered, avant-garde territory on the jumpy closer “Porque Si.”



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## Juan Carlos Quintero's Caminando. Simply breathtaking.

3/17/2021

0 Comments



Colombian-born guitarist Juan Carlos Quintero released his album *The Way Home* in 1997. While it has been out of print for over two decades, Quintero is re-releasing the album under the title *Caminando*. Quintero continues his work with long-time Colombian collaborators, co-producer Guillermo Guzmán, and artist Guilloume. It is Guilloume whose paintings always appear on Quintero's album covers. Quintero credits the two of them with helping to ground the music in his native Colombian roots.

In addition to those two, *Caminando* features percussionists Muryungo Jackson, Walter Rodriguez, Tiki Pasillas, Angel Figueroa, and Ron Powell. Eddie Resto and Alec Millstein are both featured on bass while Joe Rotondi sits the piano. Together this group provides the ideal backdrop and support for Quintero's vibrant guitar.

Quintero and his family left Medellín, Colombia when Juan Carlos was just a baby. Still, the rhythm and reason of Colombia's

intoxicating music legacy never left him. At the age of eight, he picked up the guitar. Juan Carlos says, "No matter what style I ever played in, I always came back to my heritage. Music from Colombia crosses so many boundaries and its ability to seduce while celebrating life has always moved me. Colombian rhythms are so majestic, they have a strong natural appeal to me. This music seems to show up every time I compose or perform, I can't help it."

All of that is made manifest from the very first track, *El Baile* (The Dance). He follows the *cumbia* folk style of Colombia. Quintero's guitar style is at the same time precise and lush. The understated piano of Rotondi sets off flawlessly against the guitar. The percussion is subdued but magnificently frames the melodies.

*Caminando* (Walking) is such a cool take on the cha-cha-cha with its andante tempo, casting vivid imagery of a take-it-all-in afternoon stroll. It calls to mind Smelana's tone poem *The Moldau* with its boat ride down the Moldau River. In the same way, Quintero creates image-after-image in this cha-cha-cha tone poem. Brilliant.

*El Pueblo* (The People) returns to the *cumbia* style and Quintero's musical mastery is rarely more evident with his gorgeous tones and rhythmic delivery. *Hermanos* (Brothers) has a fascinating way of integrating the Latin with the American. The rhythms are unmistakably Latin while the melody ebbs and flows between the two. This is an intriguing composition that I like very much but then I am wild about the whole album.

*Libre* (Free) is sensationally driven by the bass lines beneath Quintero's guitar and Rotondi's subtle piano. It is a lovely melody that is indeed free. There is a joy and a warmth of the piece that is unmistakable. Pay attention to the interplay of guitar and piano. Gorgeous.

*The Way Home* is Quintero's most emotional, even romantic. And if you think you're hearing a touch of the *bolero*, you are correct. The touch of the Wes Montgomeryesque electric guitar is a sweet touch. *Spring* is as lovely as the William Blake poem of the same name. Both are wrapped in natural wonder. Quintero wrote the tune for his niece and he says of the piece, it is "a nursery rhyme run amok." Lucky niece.

*Caribbean Sun Dance* is exactly what you would imagine—full of island rhythms and bright textures. The basses and percussion light it up and the piano is wondrously textured and nimble. Then come the final two pieces wherein Quintero and the band leave it all in the studio. *Little Indians* is a smoking hot, straight-ahead Latin Jazz number that leaves nothing to be desired. This thing just cooks.

Quintero wraps it all up nicely with *Porque Sí* (Because!) which tells you exactly why he ends it this way. It is a cool Cuban jam, like the *descarga*. The percussion is well worth the attention but Quintero himself turns it all loose to close out the album. With bent notes and quick-picks, this leaves you craving the days of records when you could turn over the album for more. Alas, nothing to turn over.

## Archives

November 2021  
 October 2021  
 September 2021  
 August 2021  
 July 2021  
 June 2021  
 March 2021  
 November 2020  
 October 2020  
 September 2020  
 August 2020  
 July 2020  
 June 2020  
 May 2020  
 April 2020  
 August 2019  
 April 2019  
 March 2019  
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 May 2015  
 December 2014  
 November 2014  
 October 2014  
 September 2014  
 August 2014  
 June 2014  
 March 2014  
 February 2014  
 January 2014  
 December 2013  
 November 2013  
 October 2013  
 September 2013



# JP's MUSIC BLOG

Tuesday, March 23, 2021

## Escape With Releases From Diego Baliardo, Juan Carlos Quintero and the "Angela's Ring" Soundtrack



On March 19th, Diego Baliardo, co-founder of the world-famous band Gypsy Kings, released his debut album with his latest musical endeavor, The Gypsy Evolution. The new album titled "Este Ritmo" keeps the tradition of the Gypsy Kings alive, as Diego invites family and friends along to enjoy his musical gift of song. The album begins with the shuffle rhythm of "Me Voy a la Playa" and the upbeat, poetic touch of "No Tengo Dinero," which will have your feet moving without even understanding the language. You will feel that you are home on the island with the tropical, Latin flair of "Mi Centura," while "Bambino" feels like a sing-along that everyone is invited to join in. The album

finishes up with Diego's timeless vocals leading the way through "Loquita Loca," along with the addictive chorus and energetic acoustic strumming of "El Loco." To find out more about Diego Baliardo and his latest release "Este Ritmo," please visit [this link](#).



Columbian guitarist Juan Carlos Quintero is re-releasing his 1997 album "The Way Home" on the world music label Moondo Music LLC. The album has been long out-of-print and needs to be presented again to the world to showcase Juan's amazing talents on the guitar. The ten song release features the energy and charm of South America with songs like "El Baile" and "El Pueblo." Juan Carlos Quintero lets his talent do the talking on his amazing performance of "Libre," while adding a hint of jazz to the Latin sound of "Caribbean Sun Dance." To find out more about this new re-release of Juan Carlos Quintero's album "The Way Home," please visit [this link](#).

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Search

### Blog Archive

- ▼ 2021 (265)
  - ▶ November (1)
  - ▶ October (8)
  - ▶ September (27)
  - ▶ August (31)
  - ▶ July (28)
  - ▶ June (28)
  - ▶ May (30)
  - ▶ April (29)
  - ▼ March (30)

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Progressive Rock Artist DarWin Goes "Unplugged" an...

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[home](#) | [About MWR](#) | [MWRBlog](#) | 

**03/19/21**

JUAN CARLOS QUINTERO/Caminando: Part of that class of killer acoustic world jazz guitarists that were all over the west coast two or more decades ago, Quintero dusts off his back pages by re-titling and reissuing his 1997 date "The Way Home". With the benefit of 20/20 hindsight, it's easy to see why that material was so captivating back then. Hearing it now, it just confirms how timeless the playing was/is. Ripe for discovery or rediscovery, no matter how you look at it, this set is a gasser. (Moondo)

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[02/15/22](#)

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### JUAN CARLOS QUINTERO – “CAMINANDO” – Moondo Music, LLC

*Juan Carlos, guitar/composer; Eddie Resto & Alec Mailstein, bass; Joe Rotondi, piano; Munyungo Jackson, Walter Rodriguez, Tiki Pasillas, Angel Figueroa & Ron Powell, percussion.*



As soon as I hear the music of Juan Carlos Quintero, I'm captivated by his smooth, acoustic and very melodic approach to the guitar. He proudly re-introduces the listening public to his critically acclaimed album, "The Way Home," that's been out of print for nearly thirty years. Now, it resurfaces titled, "Caminando," for a whole new audience to appreciate. As the child of a father in the United States Army, Juan Carlos was born in Medellin, Colombia and came to the U.S. as a baby then moved to Brussels, Belgium at eight years old. His dad was a doctor and ran a NATO clinic in Brussels. Juan Carlos established his Moondo Music record label to become a force distributing digital world music and re-issuing music from his own popular catalog. The music you will hear on this re-release is fueled by Juan Carlos Quintero's classical roots, having studied guitar since the age of eight. It also highlights Colombian rhythms and is clearly influenced by straight-ahead jazz, Latin and Caribbean music. It features six various percussion players, that infuse the music with rhythmic movement and a wide range of styles like the folk style of music called, cumbia. The title tune is based on the cha-cha rhythm and Track 6, "The Way Home" is a beautiful ballad, steeped in a bolero feel. I hear touches of Wes Montgomery's unforgettable style echoing in some of Quintero's arrangements. Here is easy-listening, Latin jazz at its best, and still as fresh and captivating as it was in 1992.

\*\*\*\*\*



### Album Review of **Caminando** Juan Carlos Quintero



Written by Joe Ross  
March 21, 2021 ~ 11:09pm EDT



Born in Columbia, Juan Carlos Quintero came to the U.S. when he was just a baby and started playing guitar at age eight. Since 1986, he's been based in Los Angeles where he's produced, performed and recorded music while nurturing his signature sound of lilting, atmospheric melodies, blending contemporary jazz with native rhythms. *Caminando* is a re-release of his critically acclaimed 1997 album, *The Way Home*. All ten pieces were composed by Quintero and are presented with enchantingly stylish craftsmanship that emphasizes Latin roots. The music's groove accentuates good tone, imagination and taste. There's solid chemistry and cohesion with his ensemble members Joe Rotondi (piano), Eddie Resto and Alec Milstein (bass), and percussionists Munyungo Jackson, Walter Rodriguez, Tiki Pasillas, Angel Figueroa, and Ron Powell. The album opens with mood setters, a snappy "El Baile" and more leisurely "Caminando." A very accessible "El Pueblo," based on Columbia's most popular cumbia dance, has a hot rhythm and airily syncopated melody. Other impressionistic tracks incorporate elements of Americana ("Hermanos"), romance ("The Way Home"), Caribbean rhythms ("Caribbean Sun Dance"), Latin jazz ("Little Indians"), Cuban ("Porque Si"), and even "a nursery rhyme run amok" written by Quintero for his niece ("Spring"). *Caminando* has an eclectic variety of instrumental Latin rhythms and styles, making it a very pleasant tropical journey from start to finish. (Joe Ross, Roots Music Report)

Label: Moondo

Genres: Latin, World

Styles: Latin, World

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JUAN CARLOS QUINTERO - CAMINANDO

Vind ik leuk 0

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Artiest info

Website

Label : Moondo Music

video



Dit album is een heruitgave van "The Way Home" uit 1997 van gitarist Juan Carlos Quintero, het album was al 20 jaar out of print, Juan bracht het opnieuw uit op zijn eigen label Moondo Music onder de nieuwe naam "Caminando" (wandelen). Quintero werd geboren in Medellin, Columbia, maar als baby kwam hij naar de V.S.. Op 8 jarige leeftijd verhuisde hij met zijn familie naar Brussel omdat zijn vader als legerarts daar een Navo kliniek moest bestieren. Na 5 jaar keerde de familie terug naar de VS en vestigden zich in Freehold, New Jersey. Quintero begon met gitaarspelen in België en na de middelbare school zette hij zijn opleiding voort aan het Berklee College of Music en op het Boston's New England Conservatory waar hij o.a. les kreeg van Gary Burton en de legendarische jazz componist George Russell.

Op Berklee ontmoette hij de befaamde studio gitarist en lid van de Wrecking Crew, Tommy Tedesco die later zijn mentor zou worden en een belangrijke figuur in zijn professionele carrière. In 1986 besloot hij naar Los Angeles te gaan waar Tedesco hem introduceerde in de Californische muziekscene. Hij vestigde zijn reputatie met zijn eerste twee albums uit 1990 en 1992 met o.a. Tedesco, die schreef erover in zijn populaire rubriek in Guitar Player Magazine waardoor zijn naam bekend werd bij de liefhebbers van gitaar muziek. Inmiddels heeft hij een 14-tal albums op zijn naam staan, tot zijn hoogtepunten beschouwd hij zijn aanwezigheid op de albums "Jazz on the Latin side vol. 1 & 2", een verzameling live muziek met vele grote namen uit de Latin muziek zoals Alex Acuna, Poncho Sanchez, Justo Almarino en Luis Conte om er enkele te noemen.

JazzTimes schreef het volgende: "Quintero's acoustic and classical guitars sparkle... By virtue of imagination as well as style, Quintero clearly outclasses many of his modern Latin guitar-strumming contemporaries". Hij is inmiddels Music Supervisor voor de televisie en runt zijn eigen label Moondo Music. Op "Caminando" zijn behalve Quintero op diverse gitaren ook te horen de bassisten Eddie Resto en Alec Milstein, pianist Joe Rotondi en de percussionisten Munyungo Jackson, Walter Rodriguez, Tiki Pasillas, Angel Figueroa en Ron Powell. De muziek bevat een breed scala aan ritmes en stijlen, zo zijn nummers als "El Baile" en "El Pueblo" gebaseerd op de cumbia, volksmuziek die oorspronkelijk stamt uit Columbia. Het titelnummer "Caminando" is Quintero's versie van de cha-cha-chá, "Hermanos" is een mix van Latijnse ritmes en Amerikaans gevoel. "The way home" is een romantische ballade die losjes is gebaseerd op de bolero. "Porque Si!" heeft zijn roots in de Cubaanse descargas, "Caribbean Sun Dance" is precies wat de naam impliceert, gebaseerd op Caribische ritmes, "Spring", dat hij schreef voor zijn nichtje, omschrijft hij als een op hol geslagen kinderliedje en het swingende en in mij oren leukste nummer. "Little Indians" is volgens Quintero gewoon Latin jazz, ach wat maakt een etiket uit, gewoon heerlijke muziek.

Het spel van Quintero is een genot om naar te luisteren, een heerlijke warme kristallijne klank en met een perfecte ritmische balans. Bij deze zwoele Latijnse muziek waan je jezelf op een zon overgoten strand met zachtjes wuivende palmbomen en een Cuba libre in de hand, weg met de gedachte aan pandemie en somberheid !

Jan van Leersum



### JUAN CARLOS QUINTERO

home of Chicago pianist and vocalist Patricia Barber, comfortable blurring the lines that traditionally divide jazz, modern pop — where its crossed nerves and exquisite and a welcome reception as well.

Broom had the disorienting experience of holding two CD-release parties (for different discs) within the same week. It didn't confuse his focus, though. "The integration of seemingly different worlds is good?" he asks. "If the music is good, it's good."

As it turns out, Broom isn't just a reflective and unhurried pianist. On *River of Joy* (Zoning), the composer provides a crystalline view of the work of Thelonious Monk, the New England Conservatory's sparseness, and on the surface, he plays a stunning control of dynamics; and the spaces contain forms miniatures — only on several occasions in at less than ten minutes reveal a subtle facet you had not seen before.

On *Castles In the Air* (releasing on Zoning), the pieces remain half-dozen guests, including soloist Steve Swallow on electric guitar. Ritter's universe, though, becomes a virtual chamber blend of intensity and control. Recorded seven previous albums, neither vocal nor instrumental appeal to everyone — but with careful consideration.

On the other side of the jazz spectrum, the bassist (Knitting Factory), bears a similar service of angular melody. In the opening track, "Not Five Kinds of Green," Slinky handling the solo, a laconic tenor solo. The finale, narrated by the band's two trombones, Wilson construct an airy rhythmic band take their parting shot. The scope of neatly structured pieces, bopping "Bella Avo Fero" — concepts with plenty of space for round, deep, and at times arch shapes and drives his brief touch of Mingus comes as a relief. Pavone's work needs neither of his earlier discs, on *Totem Blues* jumps out as one of the freshest discs to come our way in the year just passed. ▲

Neil Tesser hosts "Miles Ahead" weeknights on Chicago's WSBC.

- BOBBY BROOM** *Stand!* (Premonition)
- BOBBY BROOM** *Modern Man* (Delmark)
- CLAIRE RITTER** *River of Joy* (Zoning)
- CLAIRE RITTER** *Castles In the Air* (Zoning)
- MARIO PAVONE** *Totem Blues* (Knitting Factory)

JUAN CARLOS QUINTERO discovered a dual affection for the licks of rock legends like Jeff Beck and Led Zeppelin and for the exciting cumbia rhythms of his Colombian heritage. Quintero's fourth recording, *Los Musicos* (Discipline Global Mobile/Moondo), fuses those unique worlds. Here, he digs even deeper into the various South American styles he explored on his 1997 release, *The Way Home*, adding inspiring melodic and rhythmic twists to traditional cumbia, bolero, samba, cha cha cha, rumba, and meringue influences.

Although Quintero's scintillating melodies and guitar performances are, as always, center stage, he is a master ensemble player who titled the album *Los Musicos* (The Musicians) in deference to the serendipitous way that musicians from across Latin America came together to complete the project. He opens with the hypnotic, seductive piece "Melina's Rumba," before swinging into a cumbia-styled jam session of heavy percussion, guitar, and accordion on "Cumbia Para Los Bandidos (De Amor)." Then, it's "follow the bouncing stylistic ball" from the atmospheric bolero "El Sueño" to the playful samba tribute to Antonio Carlos Jobim ("Jobim") to the jungly soundscapes of the Moroccan-influenced title track. "La Cumbia y la Luna" mixes a gentle acoustic-guitar melody, a subtly rolling rhythm, and flurries of accordion harmony. The coffee flows free and multi-ethnic conversation lingers in the air on "Café Colombia," an exotic musical meeting place for many Latin music styles which evolves into a premium free-for-all jam session that ties the whole project together.

Many smooth-jazz fans are so passionate about their favorite genre that it's hard for them to fathom that there are people in the world who don't consider Peter White and Warren Hill household names. *Art Good's JazzTrax Presents Catalina Island Nights* (Narada Jazz) is the perfect introduction to this popular instrumental realm, yet there is an even higher purpose for this collection: It celebrates 15 years of the Catalina Island JazzTrax Festival, the foremost international showcase for contemporary and smooth jazz. Promoter Art Good selected each track personally to present a cross section of some of the most popular artists who have graced the stage at the Avalon Casino Ballroom through the years. Though he includes popular mainstream artists like White ("Autumn Day") and Richard Elliot ("Who?"), Good also informs us about performers whose music extends slightly beyond the current definition of "smooth jazz" — most notably rhumba-flamenco great Jesse Cook ("Rattle and Burn"), Keiko Matsui (the classical-influenced "Mediterranean Eyes"), and New-Age pianist David Lanz ("Cristofori's Dream"). Though the music is generally buoyant, a few tracks are notable for other reasons. *Acoustic Alchemy*, for instance, is represented by "Catalina Kiss," which features the late Nick Webb, Daniel Ho & Kilauea ("Avalon Sunrise") put on some amazing shows at the festival but are no longer an active unit. And, of course, the late Grover Washington Jr. is sadly missed, even if Good's choice of a vocal track ("Monte Carlo Nights") features only a solo by the legend. Also included are tracks by Spyro Gyra, Bob James, Chris Standring, and Candy Dulfer. Last year's live performance by Warren Hill of his fiery "Mambo 2000" conveys the essence of the festival's musical excitement. ▲

Jonathan Widran writes about contemporary music for JAZZIZ.

- SHEILA E. & THE E. TRAIN** *Heaven* (Concord Vista)
- ALFONZO BLACKWELL** *Reflections* (Shanachie)
- JUAN CARLOS QUINTERO** *Los Musicos* (Discipline Global Mobile/Moondo)
- VARIOUS** *Art Good's Jazztrax Presents Catalina Island Nights* (Narada Jazz)

## JUAN CARLOS QUINTERO

BY SCOTT ADAMS

### JAZZIZ

SOME OF THE BEST ROSES IN THE WORLD come from Colombia. A certain strain — the Madame Delbar — is especially prized because of its characteristic long stems and brilliant full-bodied bouquet. When the roses come up from Colombia, they leave behind a country that is blessed with more gardens and flower beds than you could possibly imagine. After all, Medellín means “City of Eternal Spring.” I imagine that they are flown direct and kept in refrigerated containers to preserve their beauty, but, no matter what the route, it’s quite a journey from Colombia, and not just for roses.

The trek is even longer if it takes you through Belgium, New Jersey, and California. That’s the path guitarist Juan Carlos Quintero followed. A self-confessed Army brat, Quintero was born in Colombia but raised in Europe. “It was wonderful, living in Belgium, but the image of America was suffering due to our involvement with Vietnam and Watergate, so there was more than a little concern.”

His parents kept the family heritage alive and well, and Quintero credits this for his desire to travel back to his childhood home. “My mother always was cooking the recipes from our region, and the house was filled with little items to help keep those cultural memories alive.”

“When I went back to Colombia a couple of years ago, it was because I wanted to show my wife where her husband came from. But I found more than I imagined. I spent a great deal of time with my grandparents, recalling our family history, reliving their lives through our conversations. It was a true homecoming for me, and, after all those years away, I felt connected to my roots.”

It was then that he composed “Medellin,” his first song for his self-titled CD on the Nova label. “The whole region is literally covered with flowers all the year through. I wanted to illustrate the spirit of the people and the city’s beauty, too.”

His move to the East Coast brought more changes. He met his wife, a school teacher in New Jersey, and, as the friendship grew, so did his musical ideas. “I loved how the children would always stay around her, so one day I brought along a small cassette recorder and let it pick up the sounds from the playground, which we later used throughout “Susie’s Children’s Song.”

Just as one would expect, the sound of the children and the romping rhythm evoked some of Quintero’s own childhood memories. “Growing up in Belgium wasn’t all that different from Colombia. I think. When you’re five or six, you’re more concerned with having fun than which part of the world you’re living in. Kids understand this, and I tried to capture that feeling in the song.”

Other songs on this debut CD carry the same basic motivation: a joyous passage that reunites Quintero with the pulse of his life. Take “Barcelona,” for example. This masterpiece is played in three movements and is dedicated to his father who gave him his first guitar in this wonderful Spanish city. The Rodgers and Hammerstein classic “My Favorite Things” is given a surprising and unique treatment, while “Porque No?” recalls memories of West Montgomery. “Siempre” is a fast-paced Salsa, and “Charast,” Quintero’s childhood nickname, features the classical guitar of Tommy Tedesco.

“I owe Tommy quite a lot. When I first moved to Los Angeles, he took me under his wing, bringing me along on recording dates so that I could get a good understanding of how it all worked. He invited me to sit in on gigs and introduced me to the best players in the city. Tommy’s a legend here, and his help and friendship have been invaluable. It was really a treat to have him on the album with me.”

There are plans to tour with his group sometime this year, and Quintero hopes to bring back the same personnel, depending on their performance schedules. Meanwhile, he is busy with Engelbert Humperdinck’s world tour.

“I’ve been all over. Literally. It’s kind of hectic, especially when you’re doing one-nighters. For instance, the bus will arrive at our new destination after an all-night drive. We’ll check in at our hotel at six in the morning, get a couple hours of sleep, then possibly keep a promotional date at a local radio station. Then we’ll hop over for the soundcheck, do the show, get back on the bus and head for the next town, to do it all over again.”

“We were in England for a little over four weeks and we played every town on the map. It’s kind of funny — each one has an opera house, a church, and a factory, and other than that there are just miles and miles of country. After a while all the towns began to look the same.”

Few places in the world look quite like Los Angeles, and fewer still could provide Juan Carlos Quintero with the opportunities to succeed. The poised confidence projected on the album cover and the heartfelt products of his own discovery set the stage for further growth. By tracing his heritage back to Colombia



— following his footsteps to create a musical image of a country that is often misunderstood and subsequently dismissed from our thoughts — Quintero has forged ahead with personality and style. ●

## PANORAMA

# Jazz guitarist true to Shore roots

### His debut album garnered raves

By **ROBERT SANTELLI**  
Press Correspondent

**F**reehold might be forever known in rock history books as the boyhood home of Bruce Springsteen.

But someday jazz fans might recall the town as the place where Latin jazz guitarist Juan Carlos Quintero grew up. Quintero, whose self-titled debut album on Nova Records garnered rave reviews from trade magazines after it was released this summer, now lives in Los Angeles. But his roots, said Quintero, are "definitely Jersey Shore" and his family still lives in Freehold.

Recently, he came home to visit old friends and reacquaint himself with the area music scene he left behind in the mid-'80s.

"I used to play in a 10-piece rhythm and blues band called 'Valhalla,'" remembered Quintero, 28. "We played the local bars like the Tradewinds, plus high school dances and proms. We played a lot with another Shore band, Bystander. Not only was my band a lot of fun, but I also gained a lot of stage experience that, I think, helps me today."

Quintero no longer performs the mainstream rhythm and blues-soaked pop Valhalla favored. Instead, his forte is Latin jazz. On his album, songs such

as "Susie's Children Song," "Siempre," and "Porque No?" reflect Quintero's Spanish roots. One song on the album, "Medellin," was inspired by the Colombian city in which he was born.

"Medellin gets so much bad publicity these days because of the drug situation there," Quintero said. "That disturbs me. My song tried to shed a different light on the city. Medellin is known as the 'City of Eternal Spring.' That's the feeling I try to project with the song."

The Quintero family moved to the United States and settled in Freehold when Juan Carlos was 13 years old. Quintero attended Freehold Township High School and the Peddie School. He later attended the Berkeley School of Music and the New England Conservatory in Boston before heading to California in 1986 to find work as a jazz guitarist.

"It was either go to New York or go to L.A.," Quintero said. "I knew no one in New York, but I had some friends on the West Coast. I figured I had nothing to lose by going out there."

Quintero put together a band and began playing southern California jazz clubs. His big break came when manager John Kuramoto, who also manages the jazz-new age group Hiroshima, got him a recording contract with Nova in the summer of 1989.

Although Quintero's debut



**JUAN CARLOS QUINTERO**  
Santana among influences

fueled by meticulous, silky smooth guitar passages, Quintero sought to make a well-balanced album that featured his composing and arranging skills as much as his ability to play Latin jazz guitar.

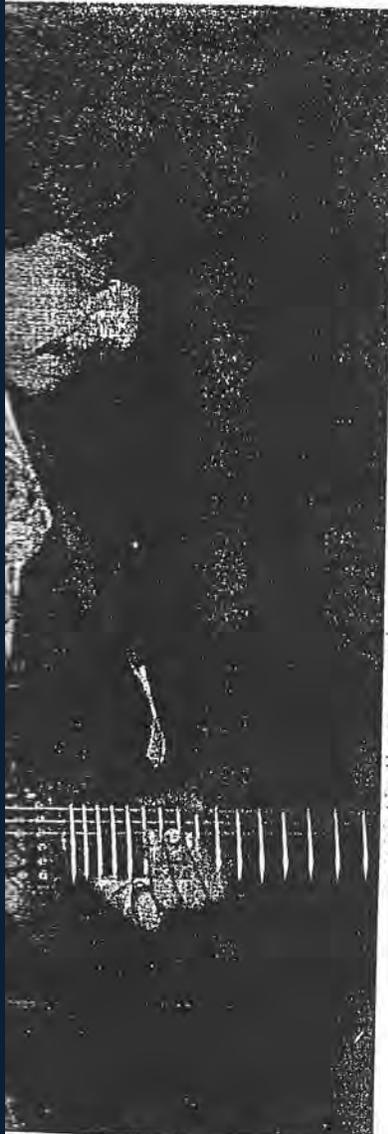
album," Quintero said. "I'm into rhythm and getting the highest quality I can when it comes to writing songs. Solos, to me, are just solos. Sometimes, I see myself more as a composer and arranger than I do a guitarist."

If "Susie's Children" is a song built on a rich interplay of unusual tones and guitar textures, it is evidence of Quintero's composing talents, his version of "My Favorite Things," the Rodgers and Hammerstein classic made popular in jazz circles by John Coltrane, certainly reflects his ability to arrange tunes in the recording studio.

"I was kind of reluctant to record 'My Favorite Things' at first," Quintero said. "The Coltrane legacy is so large and that song is one of his signature pieces. But we tried it, and it worked. We took one raw pass at the song. When the people from Nova heard it, they loved it. So, we put it on the album."

Quintero counts among his influences other Latin jazz greats such as Eddie Palmieri, Carlos Santana and Tito Puentes as well as Latin pop star Ruben Blades. Yet, Quintero insists that Latin jazz is not just for Latin musicians to play.

"Al DiMeola, a great jazz guitarist who, of course, lives in New Jersey, has an excellent grasp of Latin music," Quintero said. "And I'm beginning to hear the Japanese play salsa music, which is great. This is the time for Latin jazz to fully express itself. The time is



DAVID KAWASHIMA / For The Times  
in a percussive manner during his percussive chords to set the music's pace.

## Quintero Sets High Standard With Cross-Cultural Sound

■ The Colombian-born guitarist moves easily among genres while fusing styles ranging from boleros to cha-chas to funk.

By BILL KOHLHAASE  
SPECIAL TO THE TIMES

SANTA ANA—Southern California is home to a large cadre of expatriate South and Central American musicians who are forming new, cross-cultural hybrids by combining the sounds of their homelands with American jazz and pop. One of the best of this lot is guitarist Juan Carlos Quintero.

Quintero's first set Saturday at Randell's showed the Colombian-born musician's willingness to fuse styles ranging from boleros and cha-chas to funk and straight-ahead jazz. If this sounds like a soup with too many ingredients, think again. Quintero has a knack for moving easily among these genres, often in the course of a single song.

The unifying component to Quintero's music is percussion, not just from the drummer Tiki Passilas and percussionist Angel Figueroa, but from bassist Eddie Resto, keyboardist Joe Rotundi and Quintero himself.

At different times during the set, Resto and Passilas would put their instruments down and join Figueroa in a circle around the guitarist, coaxing rhythms from cowbells and various shakers while Quintero strung electric lines across the percussive swell.

Quintero himself often played in a percussive manner, striking clipped, rhythmic chords to set the music's pace. He did just that in introducing the theme from Marcel Camus' 1959 film "Black Orpheus," a piece

written by Antonio Carlos Jobim. The technique set the mood for all that followed.

An exchange of ringing bells and bird whistles greeted Quintero's "Siempre," while Figueroa added chatter from his congas and an African talking drum. He kept slung over his shoulder. Quintero and Rotundi entered with rhythmic bursts before Resto's improvisation on his skinny electric Ampeg "Baby" bass, an upright instrument that resembles a double bass after several months of dieting.

Quintero's "Medellin" explored an appropriately melancholy mood with the guitarist's plaintive, flamenco-inspired play. From there it was on to "A Noche," a bolero that found the guitarist using sustained, sliding tones that whined and cried while Rotundi supplied spare, acoustic piano-toned accompaniment from his synthesizer.

Most revealing of Quintero's approach was his arrangement of Horace Silver's "Song for My Father," which opened on a cha-cha riff before turning to a two-beat, Latin rhythm and later, in the middle of Quintero's improvisation, to a strong jazz walk.

To complicate matters further, the guitarist strung together a series of Asian-inspired chords, of the sort heard in Japanese koto music, over the walk before returning to the cha-cha pace.

If all this sounds a bit complicated, it wasn't. The transitions were seamless, due largely to drummer Passilas' ease in shifting gears. Appropriately enough, Passilas was given solo space during "Song for My Father" and he filled his effort with a timbale-like attack that he decorated with cross-handed cymbal crashes.

Quintero will return to the county in June to play the San Juan Capistrano Regional Library's Multicultural Performing and Visual Arts Series.

# All About Jazz

Home - Articles - Album Review

ADVERTISE

## Jazz from Exotic Locales



By Nick Catalano

The world of latin jazz continues to expand exponentially. Each month more and more CD's arrive with publicist's press kits listings names from more and more exotic locales - Cape Verde Islands, Patagonia, Uruguay. It's enough to propel a critic's mind into overdrive in an effort to explain and educate audiences as to sources, influences and analogues of the various musics.

If you're interested in cutting edge developments in the latino arena please read further as I glean some notable moments from the latest sessions. From Columbia we have Juan Carlos Quintero who introduces new flavors into traditional forms such as cumbia, bolero, samba, cha cha, rumba and merengue. What makes Quintero pivotal in the current latin explosion is his variegated background. In addition to allegiance to jazz masters Chick Corea, Cal Tjader, Tito Puente and Antonio Carlos Jobim, Quintero has also come under the influence of rock legends Jeff Beck and Led Zeppelin. Also his geography is unique: he was born in Medellin, Columbia, raised in Brussels as a young child and then brought to the United States where his family settled in New Jersey. Also he has connections with Japanese television (for whom he has composed) and the California academic community (he is a professor at a college in Valencia). Is it any wonder, then, that Quintero is a figure who epitomizes the term "world music," a label that disturbs many purists but nonetheless describes more accurately the creativity of many contemporary artists. Quintero's latest release is "Los Musicos" a potpourri of the aforementioned influences. It is on the Discipline Global Mobile label a company which embrace the concept of world music.

Another entity that pushes the parameters of traditional latin labeling is the group "Rumba Club." In their music we have a concatenation of Afro-Caribbean rhythm, bebop incursions and, as in Quintero's music, experiments with established dance forms such as merengue, mambo, cha cha and, of course, rumba. A nine-piece ensemble based in Baltimore, Rumba Club's personnel contain musical associations so prolix and widespread that we would need a latin laundry list the size of South America to include them all. These associations range from Frank Sinatra to Dexter Gordon to Dizzy Gillespie to every latin musician that you can think of. The members hold degrees from the classical Peabody Conservatory to the Manhattan School of Music to the Conservatory in Puerto Rico. As anyone can see, the scope of backgrounds and musical styles of Rumba Club is so huge that, once again, the label of "world music" is more helpful than "latin jazz" to circumscribe and analyze the

# All About Jazz

Home - Articles - Album Review

## Los Musicos

Juan Carlos Quintero (Moondo)

By Mark Corroto

To call certain music 'Latin fusion' is to speak in redundancy. Just about all Latin, like America's jazz music, is a fusion or amalgamation of many styles. Guitarist Juan Carlos Quintero's motto is "if it works and sounds good adopt it." On his fourth release as leader the Colombian-born, New Jersey resident (by way of Brussels) mixes multiple South American styles into a contemporary music that can be filed in numerous categories including world music, Latin, and definitely jazz.

Quintero, a one-time student at Berklee College of Music and New England Conservatory, grew up playing more Eddie Van Halen than Eddie Palmieri music. His return to 'roots' music includes *The Way Home* (1997) and *Through The Winds* (1992) and his work with Alex Acuna and Poncho Sanchez.

*Los Musicos* focuses on guitar melodies played against a backdrop of varying Latin flavors. There's plenty of percussion throughout, as on the opener "Melina's Rumba," an infectious folk piece. Quintero tosses in traditional with modern as he touches on bolero, samba, rumba, and traditional cumbia-styled jam sessions. The authenticity of the mainly light fare comes from Quintero's guitar and the presence of an accordion on several tracks. Its presence anchors the music in old-style sounds. Its romantic connotations cannot be denied.

**Track Listing:** Melina's Rumba; Cumbia Para Los Bandidos (de Amor); El Sueni; Jobim; Los Musicos; El Camino; La Cumbia Y la Luna; Café Colombia; la Fiesta.

**Personnel:** Juan Carlos Quintero - Guitar; Otmaro Ruiz - Piano; Joe Rotondi - Piano; Eddie Resto - Baby Bass; Walter Rodriguez - Drums; Lucho Camillo - Accordion; Guillermo Guzman - Bass; Enrique Martinez - Accordion; Luis Conte - Percussion; Richie Garcia - Percussion; Ramon Banda - Percussion; Papo Rodriguez - Percussion; Cassio Duarte - Percussion; Ramon Yslas - Percussion; Aristarco Perea Pandales - Percussion;



# All About Jazz

Home - Articles - Album Review

ADVERTISE

## Jazz On The Latin Side All Stars, Vol. 2 Various Artists (CuBop)

By *Jim Santella*



There's something special about a live session. It's bound to be full of surprises. Exceptional artists may have a bad night, microphones may cause glitches, unheard-of talent may rise up to be noticed, or unexpected partnerships may appear out of nowhere. As explosive as volume 1, this live session retains the loose spirit and comes with solid audio-recording expertise. Past and present members of the Poncho Sanchez band appear alongside veteran all-stars who represent the many faces of Latin jazz. Artists with deep roots in Cuba, Peru and Colombia jam with those who grew up listening to LP and radio jazz. Marking KLon Radio's FM 88.1 ten-year anniversary of José Rizo's Friday night Latin jazz program, volume 1 and volume 2 capture the live performance presented last year at B.B. King's club in Southern California.

An impressive guitar solo from Juan Carlos Quintero stands out. Using an acoustic instrument and bending notes expressively, he brightens up "Jazz on the Latin Side" with creative energy. Susie Hanson and Danilo Lozano bring a charanga combination to "Presentimiento" to represent another pleasant surprise. Emerging from Cuba in the early 20th Century, charanga features flute, violin, piano, bass, percussion, and singers. The rhythm section provides a seductive dance foundation, while the flute and violin add elegance. Here, Lozano thrills with a spicy, high-riding flute feature. Part of the session drives to a salsa dance scene, while much of this jam settles down with a hard-edged jazz groove. Francisco Torres' "What If?" for example, offers hot solo workouts from tenor saxophonist Justo Almario and veteran conguero Francisco Aguabella (on bata for this one). The album's final track summarizes this evening's action, as 20 minutes of jamming heralds solos from Alex Acuña (on caja), Robert Incelli, conguero Poncho Sanchez, Danilo Lozano, Francisco Aguabella (on congas), Al McKibbon, Ramon Flores, Luis Conte (on timbales), Papo Rodriguez and Arturo Velasco. "Mambo Niles" represents a lovely tribute to Chuck Niles for his 45-year tenure as a figurehead of Los Angeles jazz broadcasting. "Descarga Borgers" honors KLon's brother and sister team, Ken and Helen, for their 10-year support of Rizo's exceptional Friday night radio show.

**Track Listing:** Descarga Borgers; Jazz on the Latin Side; Presentimiento; What If?; Mambo Niles; McKibbon Walks the Talk.

**Personnel:** Joe Rotundi- piano; Tony Banda, Al McKibbon, Rene Camacho- bass; Cougar Estrada- drums; Ramon Banda- timbales, drums; Alex Acuña- drums, percussion, caja (box); Michito Sanchez- bongos, chekere, claves; Papo Rodriguez- bongos, chekere; George Ortiz- congas, claves, timbales; Luis Conte- congas, timbales; Poncho Sanchez- congas, vocal; Tiki Pasillas- bata (okónkolo), timbales, claves, cowbell, background vocals; José De Leon- guiro, bata (itótele), bongos; Francisco Aguabella- bata (iyá), congas; Sal Cracchiolo, Ramon Flores- trumpet; Arturo Velasco, Francisco Torres- trombone; Justo Almario- tenor saxophone; Robert Incelli- alto saxophone; Danilo Lozano- flute; Susie Hansen- violin; Juan Carlos Quintero- guitar; Freddie Crespo, Asdrú Sierra, Louie Perez- vocals.

# JAZZ

Few Latino musicians so effectively bridge the gap between their ethnic roots and inspiration, and easy going pop flavors as Colombian guitarist Juan Carlos Quintero. His long-awaited second coming, *Through the Winds* (Nova) shows him to be a well-planted, premier Latin jazzman, finding a gloriously happy medium between the terminally mellow Ottmar Liebert and the furious fusion of Strunz & Farah. Focusing on classical guitar, Quintero is able to hit the mark all over the emotional roadmap, from a happy-go-lucky percussive "Festival" to a plaintive "Tears of Joy." "Island Dance" and "After the Rain" are the trademark cuts here, sunloving, mid-tempo winners that showcase the deft way Quintero and producer Todd Cochran fuse those plucky strings with world class percussion. To make a complimentary analogy, Quintero does for salsa what Ricardo Silveira does for Brazilian music: makes it truly joyous for even those whose ears would rather not travel the world. •

# JAZZIZ



12 march jazziz

In terms of sheer technique, all of the aforementioned acoustic guitarists — Liebert included — pale in the shadow of Colombian-born **Juan Carlos Quintero**. Quintero recently emerged from a five-year label limbo with a vibrant tour of his homeland, the recording of which is appropriately titled *The Way Home* (Size 11 Records). While 1992's popular *Through the Winds* found Quintero compromising his potent improvisational chops and strong composing skills in a setting dominated by electronics, this time out his many Latin grooves emerge more organically. They are the product of seemingly effortless interaction with his longtime ensemble featuring pianist Joe Rotondi and bassist Eddie Resto, and a host of all-star percussionists. They mine a common love for Latin folkloric music. Quintero can do the radio-friendly, pop-flamenco thing as well as anyone, loping along casually on the tropically flavored cruise, "El Pueblo." But unlike Liebert, he challenges himself and Rotondi to throw in a couple of bebop licks. More in character with Quintero's potential are polyrhythmic, hybrid excursions like "Hermanos," which fuses rumbling flamenco runs with folksy, twangy country-and-western sensibilities, and the irrepressible, bongo-happy quartet piece, "Little Indians," a blend of straightahead and pop-flamenco flavors.

JAZZIZ ON DISC

# La Opinión

ENCUENTRO

LA OPINIÓN, DOMINGO 9 DE MAYO DE 1991 3E

## Juan Carlos Quintero: un jazzista que incorpora a la música contemporánea los ritmos tropicales de su país

Por Félix Cobo

Juan Carlos Quintero escuchó por primera vez un conjunto musical tocando en vivo en una fiesta en su escuela cuando tenía nueve años. "Estaban tocando toda la música del radio, y yo pensé que había un grupo que tocaba en el radio, y que estaban ahí, en mi colegio," Quintero estaba fascinado, y en ese momento, decidió que quería ser músico. Hoy, más de 20 años después, este guitarrista oriundo de Colombia ha empezado a cosechar los frutos de su dedicación. Sus dos álbumes, "Juan Carlos Quintero" (1980) y "Through The Winds" (1992) alcanzaron los primeros puestos en las listas de música alternativa y Latin Jazz, y captaron la atención de los críticos, quienes definen a Quintero como "... inspirado e impresionante." "En músico establecido de primer orden, que ha sabido mezclar sus raíces latinas con inspiración y sabor popular."

Durante este año, Quintero planea grabar su tercer disco e ir de gira por Estados Unidos, Europa y América Latina, incluyendo Colombia, su país de origen. En cierta forma, está recorriendo sus pasos.

El padre Juan Carlos, un médico colombiano, fue contratado por el Gobierno de Estados Unidos y enviado a una base militar en Bruselas cuando su hijo tenía ocho años. Juan Carlos creció entre recuerdos de Colombia entrelazados con la vida

cotidiana europea y el jazz que tocaba su padre en el piano. "Yo tocaba rock en mi cuarto, y bajaba a oír la cumbia y la salsa que ponían mis padres en la sala. Y mi primera guitarra fue comprada en España."

Excegó la guitarra como su instrumento porque "quería conocer chicas," dice riéndose antes de una presentación en Los Angeles. "Esa fue la razón principal, y creo que cualquier músico que diga lo contrario está mintiendo. Obviamente, después significó mucho más."

Quintero era tímido en el colegio y la música se convirtió en su vehículo para socializar. Cuando estaba próximo a terminar la secundaria, sabía con certeza que la música sería su carrera, y aplicó a una sola universidad: la Escuela de Música Berkley en Boston.

Fue aceptado, pero en un comienzo se sintió tan intimidado por todo el talento que lo rodeaba, que decidió que la composición sería su campo de concentración y la guitarra se convirtió en su especialización secundaria.

Fue una buena decisión, pues el estudio de composición es tal vez el más difícil y completo que ofrece Berkley. Quintero estudió con grandes del jazz como Gary Burton y Gene Bartonek y la vez practicaba su guitarra constantemente. Hoy los críticos musicales aclaman tanto su brillantez técnica como la calidad y riqueza de estilos en sus composiciones, donde incorpora con na-



Juan Carlos Quintero

turalidad los ritmos tropicales de su país nativo.

Pero él pasó de ser otro guitarrista desconocido a la nueva estrella del jazz latino y la música que fue elogiada mundialmente como un "extraordinario debut."

Lo único que tenía Juan Carlos Quintero cuando llegó a Los Angeles en 1986 era el deseo de lograr un contrato discográfico, y un par de amigos músicos. Reunió a dos de ellos, un baterista y un pianista, y grabó una cinta de demostración que envió a todos los clubes de jazz del área. "No recibí una sola respuesta. Fue muy desalentador," dice Quintero. "Hoy me río, pero creo que en ese entonces no era nada chistoso." Finalmente, un club se interesó en él, y el

intuitivo, y creó que tuvo tanto éxito porque era muy vulnerable y muy real." Quintero se ríe y agrega: "El resultado fue muy musical porque no teníamos el presupuesto para pagarle y arreglarlo."

Esa espontaneidad, tanto en sus presentaciones en vivo como en sus grabaciones, es uno de los factores que han contribuido al éxito de Juan Carlos Quintero. "Lo que distingue nuestra música es que no rastamos su vitalidad dándole un sonido New Age. La música latina debe ser espontánea, debe ser real. Al público no le gusta que uno sea demasiado cauteloso. Por eso muchas veces digo los errores en los discos, para que la música siga fresca. Ese es uno de los problemas del jazz contemporáneo: es demasiado perfecto y practicado, y la música pierde su alma."

El "abandono" de la música de Quintero garantizó su éxito en el pasado Festival de Jazz de Santa Bárbara, donde la respuesta entusiasta del público hizo que los críticos dijeran que habían sido el único grupo entregado a la música. Quintero logra un alto grado de emoción mezclando su técnica guitarrística con bellas melodías y mucha percusión, y afirma que su público lo escuchó por la música misma, y no porque quieren ver a un virtuoso de la guitarra.

"Mi música es ritmo. No es un show de guitarra, sino un show del grupo, donde yo toco otro instrumento más." El grupo incluye

al pianista venezolano Otmaro Ruiz, el bajista Alex Múlica, el arreglista y tecladista Todd Cochran y los percusionistas Mounpung Jackson, Valdrado Reges, Kevin Richard y Bob Hanson. El enjambre refleja la percepción que tiene Quintero de la percusión como "una forma de todas las culturas musicales del mundo."

La música de Quintero cobra etínicamente las batallas de estilo, y esto se aprecia en la diversidad de su público y de los escenarios, desde se presenta. "Me han etiquetado como Latin Jazz, como World Music, como fusión... creo que es esencialmente música JCC, música de Juan Carlos Quintero."

Quintero afirma que ahora su música es más "avanzada" que los arreglos con su productor Todd Cochran, y en su próximo disco planea incorporar más instrumentos de percusión de distintos lugares del mundo.

Sin embargo, lo que más le hace tocar ante un público proveniente de todos los lugares del mundo, y junto con otros músicos, poder darle algo nuevo a las obras cada noche.

"El mayor halago cuando voy a llegar a una ciudad donde no conozco a nadie, y el público reconoce la música. No hay nada que me haga sentir que esa es la primera vez que esa ciudad me reconoce. No es un show de guitarra, sino un show del grupo, donde yo toco otro instrumento más." El grupo incluye

grupo empezó a tocar por las propinas, pues no había suficiente dinero para pagarlos. Poco a poco, creció su fama, y empezó a tocar en más y más sitios, incluyendo la apertura de dos conciertos del saxofonista Gato Barbieri, lo cual constituyó para Quintero "uno de los momentos culminantes de mi carrera." Pero realmente capó el interés del público internacional con su primer disco, "Juan Carlos Quintero," que grabó con Nova Records, y que fue elogiado mundialmente como un "extraordinario debut."

"Me tomó toda mi vida juntar la música de ese álbum, y grabarlo fue un trabajo muy grande, porque nunca había hecho algo parecido. Todos los músicos eran mis amigos, y nadie lo hizo por el dinero. Fue un trabajo muy

# LATINA

## BOOKS

*Dreaming in Cuban* by Cristina Garcia (Ballantine Books/One World: New York, 1993). 245 pp., \$10.

Imagine you're taking a moonlight stroll on a Caribbean beach. The warm, salt-laden breeze caresses your skin even as it syncopates through the fronds of tall, bent palms. The waves play hide-and-seek between your toes as they ebb and flow. Now it's daytime, and your senses are assaulted by a riot of colors, sounds, and aromas that can only be the result of an open-air farmers' market. A wiry, brown-skinned man, so wrinkled that his



age is impossible to determine, offers you some freshly sliced fruit. His toothless smile widens as you bite into the morsel and juicy bits of pulp dribble down your chin. The sun glints off his *guano* hat and sparkles in your eyes. An Afro-Cuban beat sings to your pulse, and your body surges to the rhythm.

*Dreaming in Cuban* is all this and more. Author Cristina Garcia's first effort is a haunting, lyrical tapestry that portrays the immigrant experience. The narrative vehicle is a multigenerational Cuban family. Through the eyes of mothers, daughters, and granddaughters, we share the heartbreaks and joys, triumphs and losses, loves, hatreds, and passions that are the result of a political diaspora.

But *Dreaming in Cuban* goes beyond

this level. It is also a story of different generations as they stumble and grope toward a definition of their lives. Unpretentious and witty, the writing is at times funny, at times sensual. Garcia is as comfortable with realistic descriptions and dialogues as she is with the magical realism of Latin American writers.

Celia del Pino is the family matriarch, who, after being deserted by a lover, sublimates her desires by fervently supporting Fidel Castro's revolution. *El Lúter* becomes her lover, if only in her daydreams, and she unwittingly sows the seeds for the breakup of her family. Juxtaposing Celia is her eldest daughter, Lourdes, whose hatred of the revolution is fueled by her rape at the hands of *guerrilleros*. She flees with her family to the United States, where she toils at menial tasks while saving money to fulfill her dream of establishing a chain of Yankee Doodle bakeries. She succeeds but manages to gain 118 pounds in the process. Even as she grows in wealth and girth, Lourdes becomes a force of nature, dominating her family with a ruthless love that ultimately alienates.

Lourdes's daughter, Pilar, a teen-aged punk rocker, rejects her mother's vision and forges a link with her grandmother, Celia, through letters. Celia's youngest daughter, Feljicia, remains on the island, desperately trying to survive the "privileges" of the Cuban revolution. Ultimately, she seeks solace and sanctuary in the rites of Santería.

Interspersed among the vignettes that define each character's life are sepia-toned letters written by Celia to a long-lost love, which are revealing and poignant. The bittersweet climax of this enchanting and captivating tale takes place in Cuba as the family reunites for one last time. This original book is a must-read for all who seek to understand the immigrant experience.

Armando Trull

## MUSIC

Although he grew up in New Jersey, guitarist Juan Carlos Quintero has never forgotten his Colombian roots. Recent trips back to his homeland have helped round out his hemispheric view of modern music that was initially strongly slanted toward such influences as Carlos



Santana and Eddie Palmieri. The 31-year-old guitarist brings the flavors of the urban Northeast and rural Colombia to his engaging *Through The Winds* (Nova Records), a melodic instrumental set that wears easy on the ears and should have broad appeal.

JCO, as he is known today, has become one of the most successful Hispanic crossover artists in the United States. Giving careful attention to rhythmic detail and employing top-flight musicians to bring his musical vision to life, Quintero never forgets the power of the simple beauty of his acoustic guitar. Its mesmerizing sound is what gives *Through The Winds* its lasting impression.

Crooner Xavier, yet another strapping young vocalist whose male-model good looks complement his direct, passionate style, has cratted one of the best overall recordings of the year with the tropical-flavored *Para Siempre* (Capitol/EMI Latin).

Stylistic variation and imaginative arrangements are what set *Para Siempre* apart. Far from a routine salsa date, the album ranges from romantic ballads and Dominican *bachatas*, to rock-tinged pop salsa and big band-powered, full-flavored tropical dance fare.





ANGELO FIGUEROA

## Hot music, warm night lift spirits

Relative newcomers to a city — particularly journalists — are often accused of having a gee-whiz, wide-eyed enthusiasm for things that natives and long-term residents consider old hat.

But writing about something old from the fresh perspective of a newcomer can give natives a peek at how others view their city. And it may even rekindle an interest in something taken for granted or simply forgotten.

That's why I'm writing about a city jewel that's been around for eight seasons: The Long Beach Museum of Art Summer Concert Series.

This past Wednesday, Juan Carlos Quintero, the Colombian Latin jazz guitarist, performed in the museum's Sculpture Garden — an almost magical setting for an outdoor concert series.

Music, stars, the ocean in the background, and a flock of people united in the common purpose of letting the good times roll.

Quintero set the evening's tone early on: "The sun's going down so it's time to break the rules!"

That said, he launched into a sizzling *merengue* and began tossing tambourines into the audience. It wasn't long before conga fever swept through the crowd, as many got up to swing their hips to the infectious rhythms.

I had the sensation throughout the evening that I was at a picnic with unknown friends where everyone and anyone was welcomed.

"four years," said Long Beach resident Jackie Pierce. "Not just because of the music, but because it makes me feel good about the city to come here and see everyone having a good time."

The garden was packed with concertgoers who brought beach chairs, picnic baskets and smiling faces. Others lugged blankets to cover themselves from the night air, but the blankets were unnecessary because, on this balmy night, the elements were in perfect harmony with the music.

Music is a universal language that requires no special skills to appreciate. It brings people together who might not otherwise come together. It heals and soothes and rejuvenates tired spirits. It crosses boundaries and scales emotional walls.

The concert organizers have put together an eclectic and inclusive mix of music for the Wednesday night concert series. It includes jazz, reggae, cajun, blues and folk music performances.

I like that because it says to me that all music and art is valuable, regardless of where it originates.

Any cultural institution that wants its patrons to reflect the diversity of a city can learn from what the museum is doing, not only with its concert series, but with its art exhibitions as well. (The museum is showcasing prints by African-American artists of the 1930s and '40s.)

And the ticket prices — \$8 for museum members, \$10 for non-members — makes the concert series one of the most entertaining and affordable cultural events in the Southland.

My wife, Orisa, sister Nancy, nephew Sergio and I walked home after the concert on a natural high. There's nothing quite as intoxicating as a family outing that contributes to love bonds already shared.

The summer concerts may be old hat for some folks, but it's a hat that I'll gladly wear again. That's because good times, good music and good people never go out of style.

And should never, ever be taken for granted.

For more information about the summer concert series and other activities at the Long Beach Museum of Art, please call (310) 439-2119.

JAZZ / DIRK SUTRO

# San Diego Spotlight

Guitarists such as Pat Metheny, Al Di Meola and Del Mar's Peter Sprague have fused traditional jazz with assorted Latin influences, primarily relaxing Brazilian. But Colombian-born Juan Carlos



Quintero

Quintero is one of the first guitarists to meld jazz with Mexican salsa, Colombian cumbia and other spicier Latin forms.

"For some reason, the guitar really hasn't found its place in Latin jazz," said Quintero, who plays the Horton Grand Hotel in downtown San Diego on Friday and Saturday.

"It's usually horn players and pianists that take the lead. My style is a fusion of Pat Metheny, Eddie Palmieri, Earl Klugh, (Antonio Carlos) Jobim.

"We don't have horns screeching in the background. The emphasis is on the groove and composition, with the guitar as the lead voice. I go for a singing, lyrical approach."

Quintero, 30, graduated from the Berklee College of Music in Boston in 1986. He has lived in Redondo Beach since then, enjoying a career as a studio musician until two years ago.

After he graduated from Berklee, one of his instructors, guitarist Tommy Tedesco, took Quintero under his wing and showed him the L.A. studio ropes. During the late 1980s, Quintero became an increasingly popular hired hand, hoisting his ax for everything from Chevrolet and fast-food commercials to the sound track for the movie "Harlem Nights." He also backed crooners such as Andy Williams and Engelbert Humperdinck.

But in 1990, Quintero struck out on his own with a debut self-titled recording. In March, his second, "Through the Winds," is due. While some musicians, including self-proclaimed "nouveau flamenco" guitarist Ottmar Liebert, use Latin influences as a point of departure for slick, light, radio-friendly ventures, Quintero's music captures much authentic Latin spirit.

The music pulses steadily ahead, with dense rhythmic undercurrents supporting Quintero's warm, romantic melodic themes and the improvisations he weaves around them. Quintero is out to crack the contemporary jazz market, the territory of Kenny G. and other lightweights, but Quintero has meaningful things to say on the guitar. His music has enough straight-forward allure to captivate a broad audience, but it's also challenging enough to please more critical music aficionados.

At the Horton Grand, Quintero will be joined by his regular bassist Alec Milstein, plus San Diegans Tommy Aros on percussion, Rob Whitlock on piano and Johnny Casteneda on drums. Music begins at 8:30 both nights.

**San Diego County.  
The Nation. The World.  
Los Angeles Times**

SAN DIEGO COUNTY EDITION



## DICK'S PICKS

By Dick Bogle

- \*\*\*\* Excellent
- \*\*\*\* Very Good
- \*\*\* Good
- \*\* Fair
- \* Poor

### The Concord Years \* \* \* \*

Woody Herman Big Band, Concord

This is a fine compilation of the works of one of the swiftest big bands of all time. Of the 12 tunes, 10 were recorded in the mid-80s. The other two in 1979. So this is big band jazz with a definite today sound.

The selections are wonderful with such tunes as "Things Ain't What They Used To Be," "Four Brothers," "Round Midnight," "Perdido," "Lemon Drop," "Central Park West" and several others.

Because the tracks were recorded at different live performances, band personnel often changed. The disc utilizes the talents of 47 different Herman band members plus an all-star cast of guest artists. The guests include Al Cohn, Stan Getz and Flip Phillips on tenors; Dizzy Gillespie and Woody Shaw, trumpets, and Slide Hampton, trombone. This band romps and stomps in the finest manner of the Herman tradition.

### Through The Winds \* \* \* \*

Juan Carlos Quintero, Nova

Everyone knows the phrase "You are what you eat." Musically speaking, guitarist Juan Carlos Quintero is his environment, past and present.

Currently a southern Californian, J.C.Q. has lived in various parts of the world and so has absorbed the cultures and music of central Europe, South America,



New York and Los Angeles. The result here is a delightful 12-cut disc of exciting Latin tunes heavily flavored with African, Japanese and Caribbean instrumentation. Quintero plays acoustic, electric and classical guitars. You will also hear the sidemen play congas, tumbadoras, African Igpiri shells, Brazilian bird whistle, Bongos, Shekere, Tambourine, Japanese Rattle, Maracas, Rainstick and, oh yes, piano, bass and drums.

If you are like a number of other Americans who are expanding their musical horizons beyond our national borders, this offering by Juan Carlos Quintero is a great place to begin.



### Dream Come True \* \* \* \* \*

Arturo Sandoval, G.R.P.

Trumpeter Sandoval, who loved Dizzy Gillespie not only for his musicianship but, as the liner notes state, "also for his humanity," combines with pianist-conductor Michel Legrand on what will be one of the finest jazz releases of the year.

Sandoval gets right down to business early on the first track as the group finds the groove and lays down a fine 10:24 version of John Coltrane's "Dahomey Dance."

It features the core group of musicians heard throughout most of the disc. Legrand is on piano;

Brian Bromberg, bass; Peter Erskine, drums; Ernie Watts, tenor and Bill Watrous, trombone. Bromberg's efforts on all tracks have firmly established him in my mind as one of the best out there.

A Freddie Hubbard composition, "Little Sunflower," has a Latin rhythm driven by percussionists Carlos Gomez and Mitchell Sanchez, over which Sandoval blows a scintillating flugelhorn solo. Watrous and Watts chip in with fine solos of their own. One of the most touching tracks is a Dizzy Gillespie composition, "Con Alma." Sandoval performs it with depth and sincerity as a duet with pianist LeGrand.

This disc swings. It's also very lush due to the full orchestra conducted by Legrand, heard on six of the 10 tracks. Remember, Sandoval is scheduled to appear at this year's Mt. Hood Festival of Jazz.



## THE WEEKLY GUIDE TO ENTERTAINMENT IN ORANGE COUNTY

## Live!

## JAZZ

## Musician Quintero Digs Roots

By JANICE L. JONES

Shortly before Latin jazz guitarist and composer Juan Carlos Quintero was due to record a second album last year, he returned to his native Colombia to immerse himself in his musical roots.

While visiting the mountain villages, he rediscovered *cumbia*, one of the many folk rhythms that pervade the villagers' daily lives. The beat inspired him to write "Festuvals," which he included in the new album lineup.

"Colombia is musically very rich," Quintero said over the phone recently from his home in Los Angeles. "We spent some time in Bogotá, but I didn't find what I was seeking until we headed out to the villages."

Quintero combines pop and jazz with Latin *cumbia*, samba and salsa. The result is a smooth and elegant mainstream sound that Quintero says is influenced by Cal Tjader, Carlos Santana, Pat Metheny and Eddie Palmieri.

His performance Saturday at the San Juan Capistrano Regional Library courtyard is presented by Arte y Cultura and the Friends of the San Juan Capistrano Regional Library as part of the facility's Multicultural Performing and Visual Arts Festival.

Quintero, 30, was born in Medellin, Colombia, but raised in Brussels and in Freehold, N.J., the boyhood home of Bruce Springsteen. He attended the Berklee School of Music and the New England Conservatory of Music in Boston before heading to Los Angeles in 1986 to pursue session work at the encouragement of jazz guitarist Tommy Tedesco.

Quintero will be accompanied on Saturday by co-composer Alec Milstein on bass, Angel Figueroa on percussion, Johnny Castaneda on drums and Otmaro Ruiz on piano. The group will perform songs from Quintero's first album, "Juan Carlos Quintero," and "Through the Winds," due out this month on Nova Records.

Janice L. Jones is a member of The Times Orange County Edition staff.

Who: Juan Carlos Quintero.

When: Saturday, June 13, at 7 and 9 p.m.

Where: San Juan Capistrano Regional Library, 31495 El Camino Real, San Juan Capistrano. Seating is limited. Concertgoers may bring lawn chairs.

Whereabouts: Take the Santa Ana (5) Freeway to Ortega (74) Highway. Exit west on Ortega Highway. In downtown San Juan Capistrano, turn north on El Camino Real. The library is just past the mission, near the corner of El Camino Real and Acjacherna Street.

# Fu Byatt et au New Orleans

## AMBIANCE LATINO-AMÉRICAINE AVEC JUAN CARLOS QUINTERO

LA DEPECHE PAGE 18

Pour leur première soirée de concert, le 20 février, au New Orleans et le Byatt Regency accueillent à partir de ce soir les guitaristes et orchestres colombiens et Juan Carlos Quintero. Les soirées de jazz, spectacles des rythmes latins et orchestres sont organisées par son directeur, Alex Millard et par Orléans Hall à la Nouvelle-Orléans, France De Cady aux percussions, Frédéric Broussard au claviers, pour une soirée de 10 concerts à Tabati organisée avec le concours de Quatre et de la Ville d'Orléans.

### INFLUENCE PAR LE LATIN-JAZZ

On dit beaucoup sur l'influence du latin-jazz sur le jazz américain. Mais est-ce vraiment le latin-jazz qui a influencé le jazz américain ou est-ce le jazz américain qui a influencé le latin-jazz ? C'est une question qui se pose. On peut dire que le latin-jazz a influencé le jazz américain dans la mesure où il a introduit de nouveaux rythmes et de nouveaux instruments. Mais on peut aussi dire que le jazz américain a influencé le latin-jazz dans la mesure où il a introduit de nouveaux instruments et de nouveaux rythmes. C'est une question qui se pose et qui mérite d'être étudiée.

### BAJASTI ET CHANTRE

Plus récemment, le 20 février, au New Orleans et le Byatt Regency accueillent à partir de ce soir les guitaristes et orchestres colombiens et Juan Carlos Quintero. Les soirées de jazz, spectacles des rythmes latins et orchestres sont organisées par son directeur, Alex Millard et par Orléans Hall à la Nouvelle-Orléans, France De Cady aux percussions, Frédéric Broussard au claviers, pour une soirée de 10 concerts à Tabati organisée avec le concours de Quatre et de la Ville d'Orléans.



Juan Carlos Quintero, guitariste latino-américain.

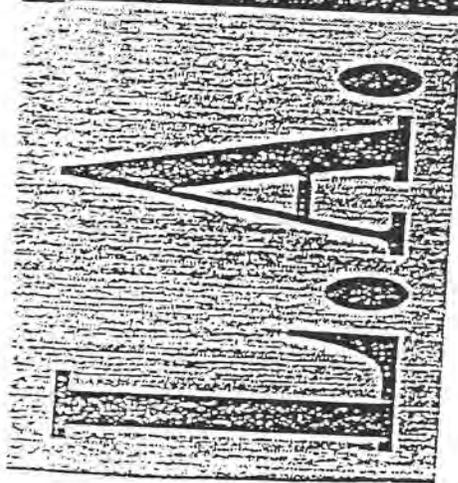
Après un long passage dans les écoles de musique de Los Angeles et de New York, Juan Carlos Quintero a obtenu son diplôme de guitariste à l'école de musique de Los Angeles. Il a été professeur de musique pendant plusieurs années.

### DATES DES CONCERTS

- Au Byatt Regency (Place de la Liberté) à partir de 21 heures
- Au New Orleans Hall (1000 Poydras) à partir de 21 heures
- Les vendredis 21 et 28 à partir de 21 heures
- Les samedis 22 et 29 à partir de 21 heures

L.A.'S ONLY JAZZ PAP

# JAZZ SCENE



August 1990

JUAN CARLOS QUINERO



## Juan Carlos Quintero

*Juan Carlos Quintero*  
(Nova)

"Smooth" is the best way to describe this extraordinary debut from guitarist Juan Carlos Quintero, a native of Medellin, Colombia. As producer and arranger, he and recording engineer Joe Shay have done a remarkable job tapping into the smoothness that defines the sound of contemporary jazz today. Quintero's talent in crafting smooth, yet rhythmic Latin Jazz makes him stand out even further. When was the last time you heard a song that made you think of Metheny, Ritenour, and Hirochima all at the same time?

Almost all the tunes are worthy of some airplay, but none more so than the smooth pop-jazz hit "Por Que No?" Other accessible, upbeat selections include "Siempre", and "Susie's Children's Song," which features a dynamite synth performance by Darrel Smith. "Barcelona" is an eleven minute epic travelling through five separate sections via solo piano and guitar interludes. Trumpeter Chris Tedesco makes his parts of that track reminiscent of Herb Alpert & The Tijuana Brass. Then there's an interesting interpretation of "My Favorite Things," from *The Sound Of Music*. I should also mention that Alec Milstein's bass and Adrian Monge's percussion are important contributing factors to the success of this disc.

-D.M.



JazzTimes



Editor  
Chuck  
Berg

*Through the Winds* (Nova 9247-2; 46:39) features Colombian guitarist Juan Carlos Quintero, an inspired Berklee alum and fast-rising protégé of L.A. virtuoso Tommy Tedesco. Quintero's acoustic and classical guitars sparkle with lively south-of-the-border rhythms by bassist Alec Milstein, keyboardists Todd Cochran and Otmaro Ruiz, and a bevy of percussionists including Bob Harsen, Kevin Ricard, Clayton Cameron, Walfredo Reyes and Munyungo Jackson. Patterns are subtle yet insistent. And though a studio session with fusionistic overtones, Quintero's impassioned uncoiling emerges cleanly thanks to producer Todd Cochran's level-headed restraint.

The Connection is the new jazz-fusion "supergroup" of guitarist Glenn Alexander, keyboardist T Lavitz, bassist Dave LaRue and drummer Danny Gottlieb. In their debut *Inside Out* (Shanachie 5003; 38:14), the music unfolds with a subtle flow and muted punch that at moments borders on the sublime. Not surprisingly, given the members' past associations with the likes of Pat Metheny and the Dixie Dregs, there are echoes of jazz and rock as well as country. And when the quartet wants to turn up the heat, watch out for such feverish forays as those of Lavitz' Hammond organ and Alexander's chorused-up guitar in "Night Long Rain." Melodically lithe and as well rhythmically strong and harmonically bold, this is fusion with edge and attitude—and long shelf-life.

# JazzTimes®

AMERICA'S JAZZ MAGAZINE



Critics' Picks

Over 120 CDs  
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MARCH 1998  
U.S. \$3.95 CANADA \$4.95



Guitarist Juan Carlos Quintero finds a comfortable middle ground between authentic roots Latin and contemporary, polished tones on *The Way Home* (Size 11 Records 67411; 49:25), the first release on Escapacla's smooth jazz imprint label, Size 11. With a neat, clean nylon-string finish, veteran Quintero spins lithe, contagious-falling progressions to keep you guessing. Latin influences support Quintero's notey runs on the Cuban textured folktale, "El Pueblo" and the flamenco strum-driven cowboy piece "Hermanos," but the guitarist showcases jazz chops on the light loping tonic, "Spring" and the fierce closing piece, "Porque Si." Bristling with a whirlwind of flamenco guitar flourish and Latin percussion, this bubbly piece shows why, by virtue of imagination as well as style, Quintero clearly outclasses many of his modern Latin guitar-strumming contemporaries.

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## MUSIC

**'The Way Home' by Juan  
Carlos Quintero - Size 11  
Records, a division of  
Escapade Music, USA**

Musical trends based on technological advances may come and go, but nothing endures longer than the organic excitement of a live ensemble playing from the heart. In the five years since Juan Carlos Quintero released *Through the Winds*, his brand of world beat, Latin flavored pop/jazz has maintained its extraordinary popularity. Artists like Ottmar Liebert, Willjie & Lobo, Strunz & Farah and Jesse Cook have kept the acoustic guitar based fires burning while Quintero retooled, refocused and refined his approach as both a songwriter and performer. The grand result of his diligence is *The Way Home*, a highly rhythmic, passionately inspired labor of love which finds one of the early 90's most acclaimed guitar voices making his most powerful, personal statement yet. All compositions are over four minutes with many playing more than five. Latin-flavored throughout with heaping portions of percussion, my favorites include; *Libre/Free*, *The Way Home*, *The Dance*, *Spring*, and *Caribbean Sun Dance*. Let's hope Mr. Quintero doesn't wait another five years before his next release.

# Latin Style

The Latin Arts and Entertainment Magazine

November 1997

**El Sabor de Nuestra Música**  
**CDs Views & Reviews**



**Me Estoy Enamorando**  
Alejandro Fernandez  
Sony Discos

When *Latin Style* reviewed Alejandro Fernandez's previous CD, *Muy Dentro de Mi Corazón* (LSM, June 1997), it was noted that with hard work and perseverance this young man could reach the lofty pantheon of the great ones (Jorge Negrete, Pedro infante, and Javier Solís) of the Mexican ranchera and ranchera boleros. *Latin Style* reconfirms this assertion even though Alejandro, in his new CD, *Me Estoy Enamorando*, brings his formidable voice to the romantic ballad. Perhaps Alejandro wants to reach out to a wider international audience; perhaps he wants to let us know the scope of his artistic talents, whichever, this is a pleasant surprise from the ranchera/bolero singer we have come to know and expect so much from. These are some beautiful songs and no doubt legions of fans will flock to purchase this album. What with songs like "Noche Triste," "Te Juro," and the title track, "Me Estoy Enamorando," we'll all be cheering for Alejandro's next album.



**Freedom Sound**  
Poncho Sanchez  
Concord Picante

First of all, LSM apologizes for the computer mishap that mangled Poncho Sanchez' and Tania Maria's CD reviews in our October issue. So here they are again. When our homeboy Poncho Sanchez was growing up in the Los Angeles area city of Norwalk, he used to trek, like many Angelenos, to the Lighthouse, a jazz club on Pier Avenue Hermosa Beach. And, like many a poor Angeleno, he would have to dig the sounds standing outside the door, trying to peer through the windows to check out his favorite group, The Jazz Crusaders. The Crusaders were led by the great Wayne Henderson, and as Poncho says, ever since high school he's loved "the fat, soulful sound." He also thought that sound would adapt well to the Latin rhythms. It's a long way since those days, and now Poncho has not only Latinized the Crusaders' music to *Nuestra Música*, but he has done it with the collaboration of the Crusaders themselves, including Wayne Henderson. The result is one magnificent album and achievement. Even jazz lover and friend Bill Cosby, who went along for the ride, got Latinized, loved it, and even paid for all the food these cats ate. Now that's a dream come true.

**Sueños Líquidos**  
MANÁ  
WEA

Talk about dreams, Maná is back again with another great Latin rock album. Just as strong as ever, the group has outdone themselves. Maná, the only Latin rock band in history to reach six million units in worldwide sales, released *Sueños Líquidos* (Liquid Dreams) last month. *Sueños Líquidos* was created in a house overlooking the Pacific Ocean in Puerto Vallarta, Mexico. The group's first single in this album is "Clavado En Un Bar." Many of its tracks reveal a strong connection with the maritime atmosphere in which the band worked and provides yet another example of Maná's vitality and creative approach to songwriting. From Rock to Puerto Rican Salsa, Colombian Vallenato to Reggae and Calypso, the most interesting Latin American rhythms are recreated in Maná's music. It's a great CD with a variety of beats and style, transforming music from very diverse origins, creating a unique sound of both Caribbean and Spanish influences.



**The Way Home**  
Juan Carlos Quintero  
Size 11 Records

For the past five years, Juan Carlos Quintero has refined his approach as songwriter and performer. The result—*The Way Home*, his brand of world beat, Latin flavored pop/jazz that provides a highly rhythmic, passionate guitar voice that captures the energy and excitement of his live performances. The opening strains of the cool, flowing energy of "Libre" combine exotic soundscaping, percussion, and an irresistible guitar melody. Quintero's seduction continues with the subtle groove-oriented cha-cha-flavored romance of "Caminando," followed by "El Pueblo," a pop-flavored cumbia sound. The sweet eloquence of the melodic title track leads into the frolicsome, bass propelled

"The Dance" and the wild, flamenco-meets-country "Hermanos," before Quintero strums the tenderness of spring. Rounding out the set are the happily frenetic, "Caribbean Sun Dance," the fiery, highly improvisational "Little Indians" and the punchy, off meter, almost avant-garde-like closer, "Porque Si."

SKANNER  
PORTLAND, OR  
WEEKLY 21,000  
JAN 7 1998

 DICK BOGLE	<b>Dick's Picks</b> ★★★★ Excellent ★★★★ Very good ★★★ Good ★★ Fair ★ Poor
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"THE WAY HOME"  
Juan Carlos Quintero  
Size II  
★★★★

Very simply put: This is honest music. It serves as a welcome break from the often over-produced adult contemporary bill of fare.

The several guitars of Juan Carlos Quintero are played from the heart and soul.

Accompanied by acoustic bass, acoustic piano and various percussion instruments, the result is some delightful soft Latin jazz that could cross over to adult contemporary fans.

Quintero doesn't try to cram as many notes as possible in his solos, instead he plays unhurriedly letting his phrasing flow easily and lyrically.

This is true even on the most rambunctious tune "Little Indians." Quintero's opening solo is a gentle frolic.

When pianist Joe Rotondi takes his turn, the mood shifts into a higher gear propelled by the percussionists.

L.A.'S ONLY JAZZ PAPER

# JAZZ SCENE

# L.A.

## REVIEWS

### JUAN CARLOS QUINTERO

*The Way Home*

(Size 11 Records)

Colombia native Juan Carlos Quintero's compositions contain folk-derived idioms from Central and South America. This all-acoustic session places the solo guitarist before an ensemble featuring piano, bass, drums, and percussion. His laid-back, easy-going, natural presence allows the listener to absorb the therapeutic quality of the music. At times soothing, and at times very exciting, Quintero's session appeals to a broad audience, yet allows one to appreciate the guitarist's practiced finger technique.

Like most of the selections, the title track features Quintero's acoustic guitar with the ensemble adding color. There is a distinct resemblance to the fingering style of Wes Montgomery. "Caribbean Sun Dance" expresses a carnival mood, with overt lines from all five percussionists: Angel Figueroa, Ron Powell, Tiki Pasillas, Walter Rodriguez, and Munyungo Jackson. At the timbales, Pasillas stretches briefly while Powell maintains a proper festival mood via the cuica and punctuated whistles. On "Little Indians" the guitarist teams with pianist Joe Rotondi to provide obbligatos using consonant octaves while refreshing solos are provided by conguero Pasillas, bongocero Powell, and drummer Rodriguez. It's a likable acoustic session from some of L.A.'s finest.

—Jim Santella

# Kaliente

••• La Revista Musical •••

*Por Rafael Mises*

## Juan Carlos Quintero, el desgarró alegre de la guitarra

No solo su música mueve los pies sino que toca al alma y nos emborracha de gozo. El guitarrista colombiano Juan Carlos Quintero hace precisamente eso. Quintero puntea las cuerdas de la guitarra acústica con la gracia de un escultor, la fineza de los pinceles de un pintor y recrea imágenes en notas musicales de grandes envergaduras. "The Way Home" (Size 11 Records) es la reciente presentación discográfica de Quintero. En este disco se cruzan las sensibilidades de su Colombia, envueltas en las formas libre del jazz, y la siempre festiva percusión afro caribeña. La pieza "El Pueblo" conjuga esa esencia acústica y natural del disco, al compás de una rica cumbia. El disco de Quintero, entre salsa y flamenco, es para aquellos amantes de lo acústico, que sienten en un desgarró de una guitarra, el sollozo y grito de las más lindas emociones.



## Jazz Track/Jazz Central

Juan Carlos Quintero, This Way Home, Size11 Records  
2/6/98 ,

"File under Jazz/Latin/World." So reads the directions to store owners on guitarist Juan Carlos Quintero's new CD. Marketers can be excused because Quintero's luscious work relies on elements of all three: the themes and melodic beauty of Latin music, the varied percussion of world music, and the improvisatory framework of jazz. Accompanied by bassist Eddie Resto and Alec Milstein, pianist Joe Rotundi, drummer Walter Rodriguez and percussionists Ron Powell, Tiki Pasillas, Munyngo Jackson, and Angel Figueroa. Quintero composed all tunes herein, from potent "Libre/Free" to tender "El baile/The Dance" and warm, jazzy "Spring (for Vanessa)." Good music for sipping margaritas, even in February. Especially in Cancun.

by Rick Marx

LOS  
ANGELES

P A S A

RUDY MANGUAL

Q U E



#### JUAN CARLOS QUINTERO

*The Way Home*  
(Size 11 Records)

Los Angeles, California-based guitarist/composer Juan Carlos Quintero releases his new CD production titled *The Way Home* with an effort that like the title implies, features compositions inspired by Quintero's Latin American roots and childhood memories of his family. The compositions capture the essence of the tranquility and slower pace of life in a country village, the worry-free state of mind of a child, the magic of dance, the love of a brother, and the beauty of Spring.

Through his guitar playing, Juan Carlos Quintero shares his visions with the listener as well as entertaining the soul with soothing musical passages and rhythms intended to bring joy and love to all. The CD includes ten original composition from Quintero's palette and the musical accompaniment of some of Los Angeles' best players in the business, like Eddie Resto on bass, Walter Rodriguez on drums, Joe Rotondi on piano, and Tiki Pasillas, Munyungo Jackson, Angel Figueroa, and Ron Powell on percussion. The tracks seem to blend with each other while still possessing a unique structure and personality. I really enjoyed the opening track *Libre*, the title track *The Way Home*, and *Caribbean Sun Dance*. (RM)

#### BAMBOLEO

*Yo no me parezco a nadie*  
(Ahi-Nama)

This second CD release, *Yo no me parezco a nadie*, from the young Cuban band Bamboleo, is the current rave of the youth back home and is slowly but surely gaining fans everywhere else where the music is heard. The group's urban Latino flavor and appearance are perhaps the key factor for the popularity with the younger audiences. The music is daring and edgy, in comparison to most of their peers, like life on the streets of Cuba or in any major city for that matter. They blend Afro-Cuban rhythms with R&B/urban modalities and jazz influences achieving a strong free-form dance groove within a tropical ambiance. Strong brass-oriented arrangements over sizzling rhythms set the base for most of the compositions in this production. The tunes come to life with the addition of the vocals by Haila Mompie, Vannia Borges, Rafael Laberra, and Alejandro Borrero favoring double-time chorus and rap-like leads. Bamboleo is directed by Lazaro Moisés Valdés, who from his piano and keyboards leads the band through high-energy tropical dance interpretations and tries to maintain order, a difficult task at best, because when this band gets cooking, it is uncontrollable. *Opening Estudia 10* and *Con un canto en el pecho* are my favorite tracks. (RM)

## A little Latin, a little rock come to San Juan

By ROBERT KINSLER

Special to Capistrano Valley News

The Orange County music scene continues to produce one success story after another. Although Seattle has gained more notoriety for its successes (in particular, Nirvana and Pearl Jam) in the 1990s, Orange County has produced more commercial successes.

Stone Temple Pilots, The Offspring, No Doubt, Korn, Rage Against the Machine, Reel Big Fish, Sugar Ray and WANK are among the growing number of locally-spawned acts that have scored big in the music industry over the past eight years.

So it's no wonder that there are worthwhile acts performing around town just about every weekend.

On the alternative rock front,

Huntington Beach trio Parkaimoon makes a return trip down the San Diego Freeway for an appearance with 80s faves, The Romantics, in a special one night-only stint tonight at The Coach House in San Juan Capistrano.

Parkaimoon performs music that fuses the art and progressive likes of 1970s outfits such as Yes and Genesis with the modern experimentalism of indie rock acts such as Seam and Sonic Youth.

Parkaimoon will perform with The Romantics at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, at 8 p.m. tonight. For discount ticket information, call the Parkaimoon concert and information line at (714) 531-6204.

Lovers of Latin-flavored pop music and virtuoso guitar will

have something in common in the talents of Juan Carlos Quintero. The Medellin, Columbia-born guitarist is performing as part of the San Juan Capistrano Regional Library's "Multicultural Arts" series on Saturday.

Quintero will feature selections from his most recent CD, "The Way Home," a highly rhythmic exploration stretching his skills as an instrumental master on his six-string guitar.

Quintero will perform two shows in the outdoor courtyard of the library, with showtimes set for 7 and 9 p.m. Tickets to the shows are \$6 (\$3 for those 12 and under).

San Juan Capistrano Regional Library is at 31495 El Camino Real, San Juan Capistrano. For more information, call (949) 248-7469.

San Diego County.  
The Nation. The World.  
Los Angeles Times

SAN DIEGO COUNTY EDITION

## MAMBO KINGS



Salsa great Willie Colon



Jazz guitarist Juan Carlos Quintero

### Salsa swings — and all that jazz

**W**HEN THE MOVIE "MAMBO Kings" arrives in theaters in February, you can bet there'll be a revived interest in Latin music of all sorts.

As luck would have it, San Diego enjoys the pleasure of two superb and very different Latin musicians this weekend, one from each coast.

New York salsa king Willie Colon and his band Legal Allen are a self-contained floating party with three shows in three venues: tonight at the Oz Nightclub, 300 Douglas St., in Oceanside; tomorrow at El Torto, 643 Revolucion in Tijuana; and Saturday at the new Mission Brewery Plaza Center, 2150 W. Mission, San Diego.

Opening the 8 p.m. shows will be San Diego's Orquesta es es es.

Saturday's show is a fund-raiser for Installation Gallery and 20/20 Studios Community Mural Art Project. An added attraction will be "live painting" by Yokohama artist Rocco Satohi. Call 260-1313.

Meanwhile, in the Palace Bar of the Horton Grand Hotel, 311 Inland, Friday and Saturday, seek out guitarist Juan Carlos Quintero, a key player in the "Latin jazz revolution." Listen for Quintero's samba-inflected signature "Medellin," named for his native city in Colombia.

While often tagged as a fusion-jazz musician, L.A.-based Quintero's true sound exhibits a far livelier nature, closer to his Latin roots. Call 544-1886.

# ACOUSTIC GUITAR

Article  
By Bryan Powell

Record companies, music retailers and radio programmers search for stylistic labels to use in promoting their products to listeners and consumers. Musical artists, on the other hand, with little regard for labels or the barriers of genre, search for means of creating music that is innovative, and contemporary, yet true to its origins.

Thus, alongside more familiar headings such as "new age," "classical" and "folk" has emerged the label "Jazz/Latin/World." A subset of the more comprehensive "world" or "global" headings, it's a bulky descriptor. However, it is perhaps the best one anyone has found thus far to label an emerging hybrid of intense, passionate acoustic guitar music that combines a jazz attitude with the rhythms and instrumentation of Latin America, Spain and Africa.

In the wrong hands, this musical blend might sound false, contrived, or corny – a sort of faux ethnic Muzak. But fear not – this is not relaxation music for stressed-out yuppies. Profiled here are three artists who successfully capture the diverse heritage and possibilities of "Jazz/Latin/World" music. The common threads between them, other than the nylon strings of the classical and flamenco guitars they play, include a firsthand exposure to non-U.S. music and cultures, and a determination to create a unique, authentic musical identity.

The first of these artists, Jesse Cook, is a Canadian composer, born in Paris, who graduated from Berklee College of Music, but whose musical education wasn't complete until he sought out flamenco masters of Spain. Another, Juan Carlos Quintero, was a quintessential "army brat" whose influences are a true reflection of the "Jazz/Latin/World" genre. Born in Colombia, Quintero lived in South America and Europe before coming to the U.S. as a teen. The third, Estéban, a.k.a. Stephen Paul, grew up in a blue-collar environment in Pittsburgh, his passion for classical guitar developing into an obsessive commitment to study with Andrés Segovia, a dream that took years to fulfill.

Nylon-string guitars can pose special problems when touring, thanks to humidity and other vagaries of travel. Quintero says he tours with two Godins, one which will have new strings, the other with strings that are a couple weeks old, so he can play one while the other one settles. He uses a Reunion Blues leather gig bag for his main instrument and an Anvil trunk for the others.

On those infrequent occasions when the Godin doesn't work out live, Quintero says he'll use his Tom Anderson electric, which has a Telecaster-style body. Quintero also has several Takamine steel- and nylon-string guitars. "Those are good workhorses. I've used them for many years, but they're collecting dust these days," he says.

Quintero's live rig includes a pedalboard made by Rack Systems, an L.R. Baggs Para Acoustic DI preamp (which he plans to use in future studio work), various Boss reverb and digital delay effects, a TC Electronics stereo chorus pedal, and a Boss chromatic tuner. He uses BagEnd monitor speakers for his acoustic guitars.

Quintero uses D'Addario ProArte classical strings, hard tension, for his nylon-string guitars, and .11 gauge D'Addario XLs for the Tom Anderson electric. He plays with both fingers and picks. Unlike many of his peers, he doesn't attend to his nails in any special way. "I did a show with Peter White once and he was in the corner filing his nails, and I was thought, 'Do I need to do that too?'" Quintero recalls. As for picks, he experiments, but often uses Dunlop Jazz 2 picks or medium-gauge Dunlop Sharps. "I go back and forth, depending on the song," he says.

#### Discography:

Juan Carlos Quintero

The Way Home (1998, Size 11 Records, a division of Escapade Music, Inc., 730 East Elm Street, Conshohocken, PA 19428, ph. 610-825-7329)

Through The Winds (1992, Nova Records, out of print)

Juan Carlos Quintero (1990, Nova Records, out of print)

## HIT LIST

**Cherish the Ladies, *Threads of Time*.**

This band was Celtic when Celtic wasn't cool, and this new CD proves that a contemporary approach to Irish music can retain the spirit and gutsiness of the traditional style. There are some unusual pieces, such as a Yeats poem set to the "Foxhunter's" slip jig and a three-part a cappella setting of "The Bonny Light Horseman." Mary Coogan, the group's guitarist, varies her picking style, rhythmic approach, and harmonization to give the music a variety of feels, from wistful to hard-driving. The dance tunes cook, thanks to a combination of powerful playing, sensible arranging, and clean recording. (RCA Victor/BMG)

—Sue Thompson

**Brooks Williams, *Seven Sisters*.**

Williams' new album is full of lyrical depth, warm soulful vocals, and powerful acoustic guitar accompaniment. The central theme of *Seven Sisters* is one of dreamers who have lost their way and are trying to find a new road. Williams surrounds his lyrics with a musical quilt sewn from bits of Celtic, folk, jazz, rock, and blues to create his own unique hybrid. While Hugh Marsh adds some stirring electric violin, and Bob Doidge and Gary Craig cover drums and bass, the central elements of this wonderfully underproduced, larger-than-life recording remain Williams' voice and acoustic guitar. (Green Linnet/Redbird, 43 Beaver Brook Rd., Danbury, CT 06810)

—James Jensen

**Don Edwards, *Saddle Songs*.** This is the real article—one voice, one guitar, and a collection of traditional tunes and original cowboy songs so authentic they might as well be traditional. In this two-CD, 31-song set, Edwards gathers such chestnuts as "Whoopi Ti Yi Yo," "Sam Bass," and "Streets of Laredo" with lesser-known greats such as "Zebra Dun"

ACOUSTIC  
GUITAR

and "The Pecos Stream," and new settings of poems by Henry Herbert Knibbs and Charles Badger Clark. Edwards' instruments are as authentic as his songs—a 1921 Martin 00-45, a 1907 0-28, and a new Martin 000-42. (Shanachie, 13 Laight St., New York, NY 10013)

—John Herndon

**Juan Carlos Quintero, *The Way Home*.**

Quintero lays down Latin, Afro-Cuban, and pop grooves on nylon- and steel-string guitars, while jazz harmonies and burning guitar solos abound throughout. From the flamenco-flavored "Hermanos" to the highly energized "Little Indians" to the eloquent melody and harmonic textures of the title track, Quintero weaves his magic, making you want more when this rhythmic, passionate CD is over. (Size 11/Escapade, 730 E. Elm St., Conshohocken, PA 19428)

—Charles H. Chapman

**Pick 3, *A Good Woman's Love*.** This bluegrass-inspired trio from the metropolitan New York area exhibits a passion for its eclectic repertoire. Sources include Bill Monroe, Red Allen, Bob Wills, Clarence White, Merle Haggard, and Tim O'Brien, and Pick 3 attacks them all with equal fer-

vor. The group's jazzier tendencies peek through on Fats Waller's "Hone Suckle Rose," as Tom Eaton delivers Satchmo impression and Bob Green mandolin quotes Charlie Parker "Scrapple from the Apple." Beside enthusiasm and good taste, the band adventurous style consistently aim for the tough licks, a trait especial evident in Eaton's guitar playin' (Flowering Chestnut, 12 Bradley St. Westport, CT 06880)

—Marc Greilsamer

**Larry Sparks, *New Highway*.** Spark is one of traditional bluegrass' most passionate interpreters. He present every note on this refreshingly simple (though abnormally short) gospel album with conviction and always sounds as if he's singing through tears. He conveys a knowing serenity on "Jesus Walks Ahead of Me" and "Wasn't There," and he turns Mississippi Fred McDowell's dramatically slow "Gotta Move" into the album's most energetic rave-up. On the instrumental "Just a Closer Walk with Thee" Sparks' guitar work proves how timing, phrasing, accent, and tone can be as rewarding as speed and technique. (Mountain Home, PO Box 1227, Arden, NC 28704)

—Marc Greilsamer

# AMERICA WEST

## ENTERTAINMENT

### Cloud Nine

**Lately**  
George Benson (GRP)

**Rhapsody**  
Dan Siegel (Columbia)

**I Can't Make You Love Me**  
Candy Dulfer (RCA)

**For You**  
Pieces of a Dream (Blue Note)

**El Sueno**  
Juan Carlos Quintero (Moondo)

**Katherine**  
Jeff Lorber (PolyGram)

**Sentimental**  
Kenny G (Arista)

**Satin Dreams**  
Louie Shelton (Sindrome)

**Always and Forever**  
Stanley Jordan (Arista)

**Faces of the Heart**  
Dave Koz (Capitol)

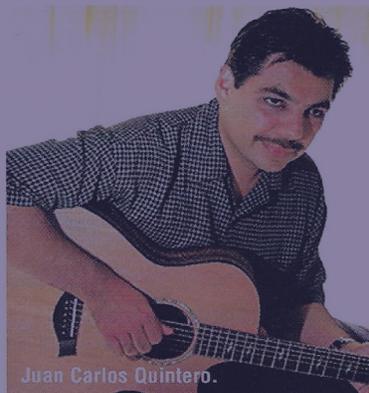
**Easy Going**  
Kim Waters (Shanachie)

**Piano in the Dark**  
Alex Bugnon (Alliance/Capitol)

**Seoul Sister**  
Chuck Mangione (Chesky Jazz)

**Ballad of the Whale**  
Yellowjackets (MCA)

**Lights of the City**  
Denny JicSA (Blue Orchid)



Juan Carlos Quintero.

### Classic Touch: Young at Art

Host: Alan Chapman

**Outdoor Overture**—Aaron Copland  
London Symphony Orchestra/Aaron Copland, Conductor (Sony Classical)

**Divertimento in D, K. 136**—Wolfgang Amadeus Mozart  
Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

**St. Paul's Suite (Finale)**—Gustav Holst  
Royal Philharmonic Orchestra/Alan Barlow, Conductor (ASV)

**Dolly Suite, Op. 56** (Berceuse, Mi-a-ou, Le jardin de Dolly, Kitty-valse)—Gabriel Fauré  
BBC Philharmonic Orchestra/Yan Pascal Tortelier, Conductor (Chandos)

**The Baby's Family** (The Clay Doll, The Rag Doll)—Heitor Villa-Lobos  
Helen Huang, Piano (Teldec)

**Simple Symphony, Op. 4** (Boisterous Bourrée)—Benjamin Britten  
Theournemouth Sinfonietta/Ronald Thomas, Conductor (Chandos)

**The Wand of Youth, Suite No. 1** (Serenade and Sun Dance)—Edward Elgar  
Ulster Orchestra/Bryden Thomson, Conductor (Chandos)

**String Symphony No. 2 in D Major**—Felix Mendelssohn  
English String Orchestra/William Boughton, Conductor (Nimbus)

### All That Jazzin'

Host: Scott Willis

Transparent Music presents Barney McAll's new album *Release the Day*.

transparentmusic

All Selections Barney McAll (Transparent Music)



**Release the Day**

**Reciprocal Night**

**Obatala**

**Thirty Three**

**Tanzanian Folk Melody**

**No Go Die**

**Daria**

Visit [www.barneymcall.com](http://www.barneymcall.com) and [www.transparentmusic.com](http://www.transparentmusic.com).

*Release the Day* is available at [AMAZON.COM](http://AMAZON.COM) Amazon.com is the registered trademark of Amazon.com, Inc.

amazon.com

### Radio AWA

Host: Casey Keating

**Survivor**  
Destiny's Child (Columbia)

**Drops of Jupiter (Tell Me)**  
Train (Columbia)

**Play**  
Jennifer Lopez (Epic)

**Thankyou**  
Dido (Arista)

**This Is Me**  
Dream (Bad Boy/Arista)

**Follow Me**  
Uncle Kracker (Top Dog/Lava/Atlantic)

**Baby, Come Over (This Is Our Night)**  
Samantha Mumba (Wild Card/A&M/Interscope)

**This Is Where I Came In**  
Bee Gees (Universal)

**Stutter (Remix)**  
Joe (Jive)

**Yellow**  
Goldplay (Capitol)

**All for You**  
Janet Jackson (Virgin)

**Now I Can Die**  
Nina Gordon (Warner Bros.)

**Promise**  
Jagged Edge (So So Def/Columbia)

**Hanging by a Moment**  
Lifehouse (DreamWorks)

**Free**  
Mya (Universally/Ruffnation/Interscope/Warner Bros.)

**Around the World (La La La La)**  
ATC (Republic/Universal)

### In the Spotlight: Australia

Host: Alan Chapman

LA Outback, the number one importer of didgeridoo and all things Australia, presents an exploration of contemporary Australian didgeridoo music.

**I Wonder**  
Nomad (Australian Music International)



**Dreamer**  
Gondwana (Log Music)

**Dubee**  
Ganga Giri (Termite Tunes)

**The River**  
Adam Plack (AM1)

**Ninu**  
Charlie McMahon (Log Music)

**Shade**  
Gondwana (Log Music)



Visit [www.laoutback.com](http://www.laoutback.com), or call (800) 970-9941.

### Pop Music Down Under

**Tenterfield Saddle**  
Peter Allen (A&M)

**Stayin' Alive**  
Bee Gees (Universal/Polydor)

**Back in Black**  
AC/DC (Atlantic)

**The One Thing**  
INXS (ATCO)

**Boys in Town**  
Divinyls (Chrysalis)

**I Should Be So Lucky**  
Kylie Minogue (Geffen)

**Under the Milky Way**  
The Church (Arista)

**She Will Have Her Way**  
Neil Finn (Work)

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# juan carlos quintero las cumbias...las guitarras

marketed & manufactured by Inetknox Inc. &  
Maximo Records Inc.  
distributed by Ryko/WEA Distribution  
www.maximorecords.com  
323.733.9777



## Tracks

1. los "cultos" 3:38
2. los romanticos 3:45
3. los primos 4:49
4. la cumbia y la luna 4:48
5. el baile 4:50
6. cumbia para los bandidos (de amor) 5:43
7. festival en chia 6:09
8. mi tierra 4:24
9. el pueblo 5:37
10. feria de las flores 4:59

music composed by  
juan carlos quintero

A tapestry of multiculturalism, world and jazz marks the recipe for this eloquent collection of cumbias composed and recorded by Colombian born, Juan Carlos Quintero.

Highlighted by the classic signature sound of this veteran guitarist, the music menu threads effortlessly through a terrain of original pieces previously released on JCO recordings (some of which are out of print) alongside three brand new cumbias composed and recorded for this distinct project.

Fans-old and new-will treasure this unique package as it celebrates JCO's heritage while showcasing a genre rich with tradition.

## marketing points

- vertical O-Card packaging design doubles as three dimensional bin card
- "Tenure" branding sales opportunity for all retail & lifestyle accounts
- a "best of" collection featuring music recorded and performed by Colombian born guitarist/composer, Juan Carlos Quintero
- "las cumbias...las guitarras" can sell in the World, Jazz, and New Age genres
- concept driven CD highlighting renowned Colombian Cumbia tradition fused with Spanish guitar driven melodies performed by acclaimed Colombian composer, Juan Carlos Quintero
- music connects with any South American, Travel destination or Colombian theme programs
- publicity: PR4Music/Lori Hehr

"By tracing his heritage back to Colombia, Quintero has forged ahead with personality and style." - *Jazziz Magazine*

"... inspirado e impresionante-un musico establecido de primer orden, que has sabido mezclar sus raices Latinas con inspiracion y sabor popular" - *La Oculista*

INK0681  
CD / O-Card  
File Under: World/Jazz



4 33367 06812 1

# #1 iTunes World Music chart • 7 months!

moondo presents...

## guitarra de pasión



*guitarra de pasión* – a melodic collection of classic melodic World/Jazz/Latin originals composed and recorded by veteran Colombian-born artist, Juan Carlos Quintero

This First installment of the “guitarra de pasión” series captures Quintero’s melodic touch while offering fans a best of collection of re-mastered versions of popular tracks from JCQ’s expanding catalog

A #1 album at iTunes (2005)

The trio of *Guitarra De Pasión*’s cross over appeal naturally extends into special markets (museums, gift shops, spa, etc.) as beautifully packaged concept albums...

*guitarra de pasión*  
a brand of  
must have “best of” collection of  
soothing, melodic Spanish  
guitar music...

“by virtue of imagination as well as style, quintero clearly outclasses many of his modern Latin guitar-strumming contemporaries”  
- JazzTimes

marketed & manufactured by Moondo Records Inc.  
distributed by Ryko/WEA Distribution  
www.moondorecords.com  
323.733.9777

### tracks

1. mi tierra 4:24
2. el sueño 5:05
3. el bambuquero 3:50
4. el ultimo baile 4:29
5. los primos 4:47
6. juntos 4:12
7. alma libre 4:58
8. café colombia 4:16
9. anoche (acoustic version) 6:42
10. la cumbia y la luna
11. cumbia para los bandidos (de amor) 5:43



MDO 2015-2

music composed by  
juan carlos quintero



MDO 2008-2

### marketing points...

- the “guitarra de pasión” series ships in an attractive reverse-stock digipak design
- branding sales opportunity for all retail & lifestyle
- a “best of” collection featuring music recorded and performed by Colombian born guitarist/composer, Juan Carlos Quintero
- “guitarra de pasión” can sell in the World, Jazz, and New Age genres
- concept driven CDs featuring acclaimed recording artist, Juan Carlos Quintero
- music connects with any South American, Travel destination or Colombian theme programs
- “Guitarra De Pasión” Top 10 seller @ iTunes World charts



MDO2005  
CD / Digipak  
File Under: World/Jazz



07851 20052

# juan carlos quintero



produced by Juan Carlos Quintero  
co-produced by Guillermo Guzmán

Moondo Music proudly presents music from JCQ's critically acclaimed album, *The Way Home!* Out of print for over 2 decades, Moondo Music reissues a fan-favorite featuring JC's signature melodic guitar blending native Colombian themes along with South American-flavored contemporary styles! Highlighted by stellar performances from an all-star cast, the retitled set revisits an essential chapter in JC's musical journey! Reimagined & facing forward with new art by long-time collaborator, Guilloume, "**Caminando**" is a must have for new and loyal JCQ fans throughout the world!!

1. El Baile 4:50
2. Caminando 4:29
3. El Pueblo 5:40
4. Hermanos 5:38
5. Libre 5:12
6. The Way Home 5:10
7. Spring 4:18
8. Caribbean Sun Dance 4:48\*
9. Little Indians 4:27
10. Porque Si! 4:50

music composed by  
Juan Carlos Quintero  
\*co-composed by Kenny Hudson

Press Campaign:  
MouthPiece Music/Holly Cooper  
holly@mouthpiecemusic.com  
Digital Marketing/Distribution:  
A-Train Entertainment  
Bob Willard  
bob@a-train.com

Radio Promotion:  
New World 'n'Jazz/Neal Sapper  
neal@newworldnjazz.com  
Licensing:  
Golden State Entertainment  
Jacqueline Shabel Powell  
jacquieshabel@gmail.com

bass:  
Eddie Resto  
Alec Milstein  
piano:  
Joe Rotondi  
percussion:  
Munyungo Jackson  
Walter Rodriguez, Tiki Pasillas  
Angel Figueroa, Ron Powell  
guitars:  
Juan Carlos Quintero

MDC-2011  
File Under Jazz



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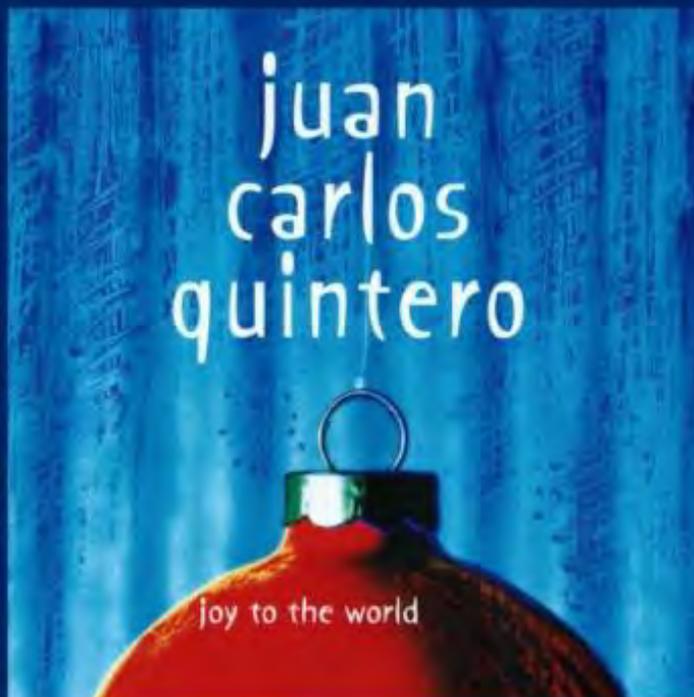


moondomusic.com  
juancarlosquintero.com

"The Power of A Leader" Painting by Guilloume  
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guilloume.com

Tenure Records presents...

## juan carlos quintero joy to the world



Juan Carlos Quintero's unique Christmas package is destined to become a holiday favorite.

Blending global favorites along side JC's signature soothing guitar voice reveals the refreshing recipe for this special holiday treat.

joy to the world marks the debut recording of JC's new acoustic trio featuring drummer, Aaron Serfaty (Arturo Sandoval, Nester Torres) and acoustic bassist, Eliseo Borrero (Strunz & Farah, Paco de Lucia, Juan Gabriel) who perform JC's arrangements with eloquence and style.

The concept of the project remains constant as the musical arrangements intertwine mixing the familiarity of festive titles with JC's distinctive blend of American/Colombian sounds – a hallmark throughout JC's recording career.

joy to the world marks the homecoming of a unique voice on the guitar...a voice of celebration and peace.

"quintero sets high standards with cross-cultural sound...one of the best." - Los Angeles Times

### tracks

1. jingle bells 4:00
2. let it snow 4:20
3. greensleeves 4:25
4. joy to the world 4:16
5. have yourself a merry little christmas 5:25
6. away in the manger 3:58
7. angels we have heard on high 3:38
8. santa claus is coming to town 4:07
9. hark! the herald angels sing 3:55
10. a la nanita nana 2:45

produced by guillermo guzmán & juan carlos quintero  
executive producers: amy piore & juan carlos quintero

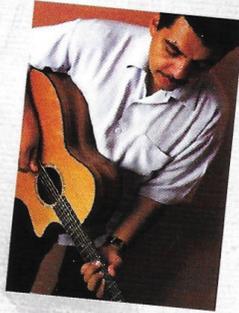
### marketing points...

- radio promotion by World-n-Jazz
- publicity : pr4music /lori hehr
- vertical O-Card packaging design doubles as bin card
- branding opportunity with Tenure Records product line
- cross promotion in Holiday/Jazz/World retail marketing programs
- advertising in trade & lifestyle magazines
- naturally extend into special markets (museum gift shops, lifestyle, spas, gift shops)
- cross promotion with all current JCQ titles



"christmas is not a time nor a season, but a state of mind, to cherish peace & goodwill, to be plenteous in mercy, is to have the real spirit of christmas"  
-calvin coolidge

"By tracing his heritage back to Colombia, Quintero has forged ahead with personality and style"- JAZZIZ Magazine



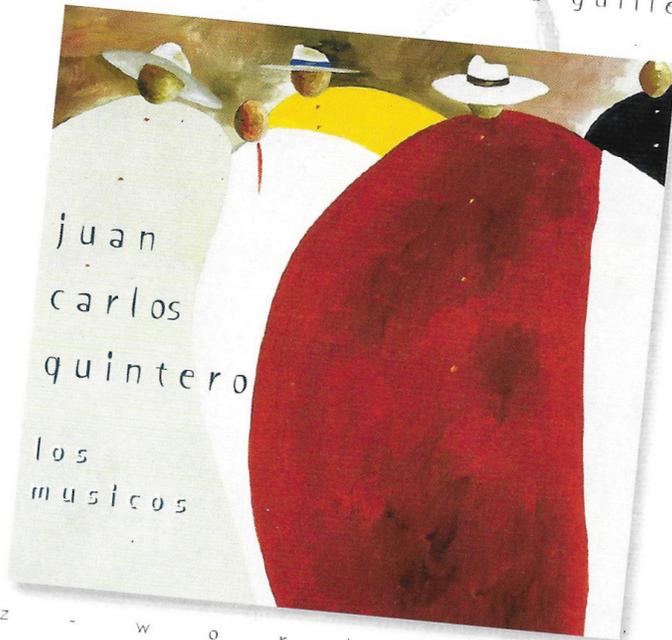
# "los musicos"

The new album by guitarist

## Juan Carlos Quintero

produced by Juan Carlos Quintero & Guillermo Guzmán

featuring  
the signature  
melodic  
composing  
styles  
from guitarist  
Juan Carlos Quintero



combining  
the elegance of  
cumbia  
merengue  
cha cha cha  
samba  
rumba

j a z z - w o r l d - l a b

recorded by  
talley sherwood  
mixed by  
dan garcia  
mastered by  
gavin lurssen

jcq/guitars  
otmaro ruiz/piano  
joe rotondi/piano  
eddie resto/baby bass  
walter rodriguez/drums  
lucho campillo/accordion  
guillermo guzmán/bass  
enrique martinez/accordion  
luis conte, richie garcia,  
ramon banda, papo rodriguez,  
cassio duarte, ramon yslas,  
aristarco perea pandales/percussion

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moondo records  
MR 0711-2  
file under:world/jazz

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www.juancarlosquintero.com



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# JUAN CARLOS QUINTERO

## *The Way Home*

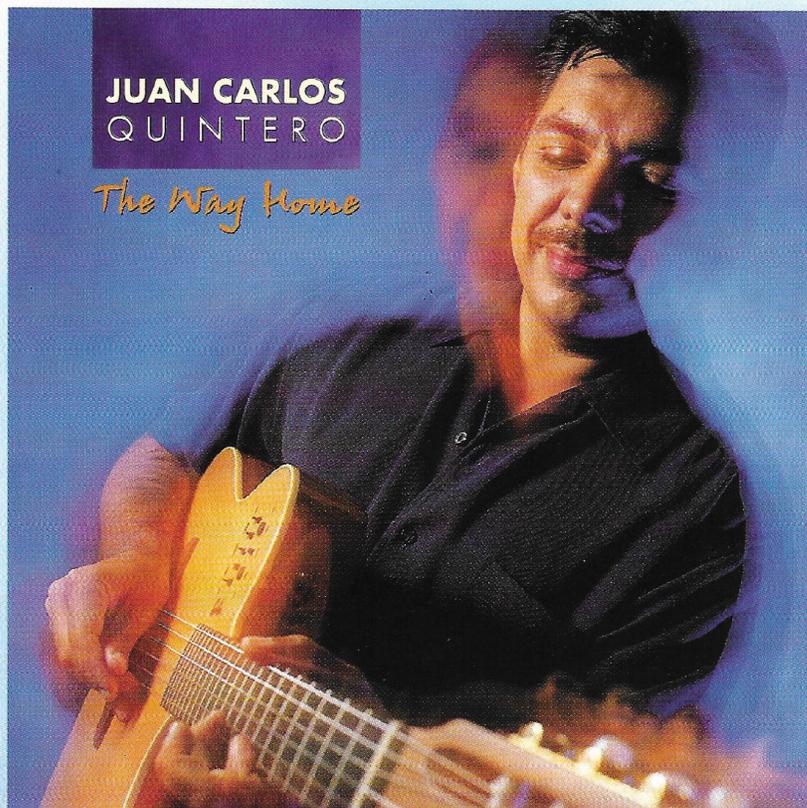
Size 11 - 67411

Since the time Juan Carlos Quintero released *Through the Winds*, his unique brand of world beat, Latin flavored pop/jazz has expanded tenfold in its extraordinary popularity. Artists like Ottmar Liebert, Willie & Lobo, Strunz & Farah and Jesse Cook kept the acoustic guitar fires burning while Quintero retooled, refocused and refined his approach as both songwriter and performer. The result of this diligence is *The Way Home*, a highly rhythmic, passionately inspired labor of love which finds J.C.Q., one of the early 90's most acclaimed guitar voices, making his most powerful, personal statement to date.

In recording *The Way Home* with co-producer Guillermo Guzmán, Quintero's aim was to capture the energy and excitement of his live performances. From the atmospheric, breezy opening strains of the perfect radio gem "Libre"; to the eloquence of the melodic title track; to the tenderness of "Spring" (the first track to radio); to the wonderful closer "Porque Si", we are left with the wish that J.C.Q. had already finished recording his next project.

While it's been a long road for the guitarist, Juan Carlos feels, "It's a pivotal milestone in my career, letting the world know I'm back in the groove. The opportunity I am getting with Size 11, is an incredible chance to re-introduce my music to a number of formats." If his career has proven one thing, it's that J.C.Q. is a survivor whose heartfelt, joyous music will always find open arms.

*The Way Home* stands on its own as the rebirth of Juan Carlos Quintero and the birth of a label.



File under: Jazz/Latin/World

### musicians:

percussionists  
**Munyungo Jackson**  
**Walter Rodriguez**  
**Tiki Pasillas**  
**Angel Figueroa**  
**Ron Powell**  
bass  
**Alec Milstein**  
**Eddie Resto**  
piano  
**Joe Rotondi**

### SELLING POINTS

- **National Jazz, Latin & World press campaign underway**
- **World Music & Latin radio servicing this fall**
- **Smooth Jazz radio servicing this winter**
- **National advertising in Latin, Jazz & World Magazines**



Size 11 Records



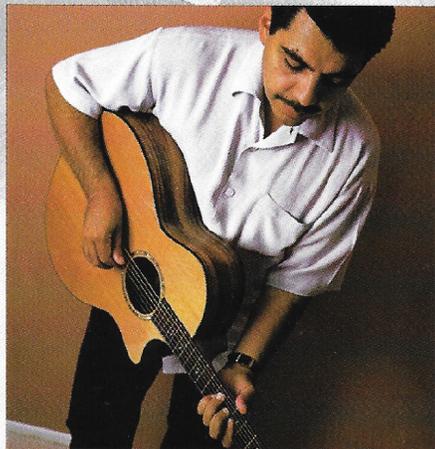
Size 11 Records, a division of Escapade Music, Inc. USA  
730 East Elm Street Conshohocken, PA 19428 USA • phone 610.825.4213  
fax 610.825.7329 • e-mail: MitchHGM@aol.com • web site: www.hgmktg.com/crosscurrents

# "Los Musicos"

The new album by guitarist

## Juan Carlos Quintero

produced by Juan Carlos Quintero & Guillermo Guzmán

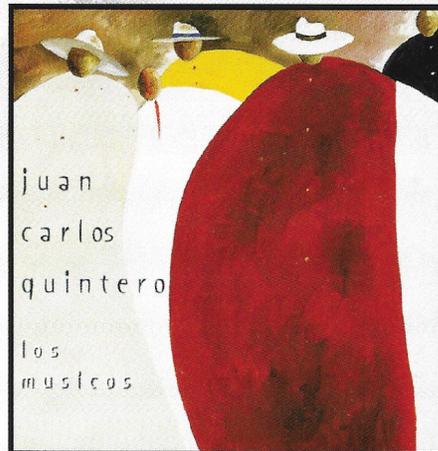


Los Musicos  
- jcq/guitars  
- otmaro ruiz/piano  
- joe rotondi/piano  
- eddie resto/baby bass  
- walter rodriguez/drums  
- lucho campillo/accordion  
- guillermo guzmán/bass  
- enrique martinez/accordion  
- luis conte, richie garcia,  
- ramon banda, papo rodriguez,  
- cassio duarte, ramon yslas,  
- aristarco perea pandales/percussion

**DGM0103**  
**CD**  
**Release Date:**  
**August 21, 2001**  
**List Price: \$15.98**  
**File Under: World/Jazz**



6 33367 01032 2



Los Musicos the new CD by Juan Carlos Quintero featuring the signature melodic composing styles from the Colombian guitarist, mixing South America, jazz, & World music

Combining the elegance of cumbia, merengue, cha cha cha, samba, & rumba, "It's my take on all these traditions, focusing on lead guitar melody rather than the traditional vocal" says Jcq.

Juan Carlos Quintero grew up playing both Latin and rock music, and this CD mixes the music of his heritage with more contemporary elements to bring you the new sound of Latin jazz.

Although Quintero's scintillating melodies and guitar performances are, as always, center stage, he is a master ensemble player who named the project Los Musicos (The Musicians) as an ode to the amazing, serendipitous way the performances came together.

*"By tracing his heritage back to Colombia, Quintero has forged ahead with personality and style" - JAZZIZ Magazine*

### 1. Melina's Rumba

### 2. Cumbia Para

Los Bandidos (De Amor)

### 3. El Sueño

### 4. Jobim

### 5. Los Musicos

### 6. El Camino

### 7. La Cumbia Y La Luna

### 8. Café Colombia

### 9. La Fiesta

## MARKETING POINTS

- ♣ Advertising: in trade and lifestyle magazines
- ♣ Features and reviews in specialist and mainstream press.

- ♣ Discipline website will feature information and soundclips
- ♣ Tour dates throughout 2001
- ♣ CD will be serviced to NAC radio



**Discipline Global Mobile**  
www.disciplineglobalmobile.com  
phone: 213 386 3900

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**Ryko Distribution**

moondo presents...

# café moondo

marketed & manufactured by  
Moondo Records Inc.  
www.moondorecords.com



## Tracks

1. los jules 4:52  
*son de madera*
2. lumbre 4:39  
*huayucaltia*
3. sarando 4:11  
*sambaguru feat. katia moraes*
4. candelaria 6:07  
*huayucaltia*
5. el bambuquero 3:50  
*juan carlos quintero*
6. la bella monterosa 5:04  
*sahnas*
7. el sueño 5:06  
*juan carlos quintero*
8. bossa love 4:12  
*marcos ariel*
9. don azimuth 3:37  
*marcos ariel*
10. voltar pro rio 4:51  
*kleber jorge*
11. gruve da bicicleta 4:44  
*sambaguru feat. katia moraes*
12. la bamba 4:02  
*son de madera*

compilation producer  
juan carlos quintero

*café moondo*  
captures the essence of  
grace & harmony  
presenting a tasteful menu of  
melodic recipes served with  
passion & soul...

*café moondo*  
a place to gather & celebrate music for the world...  
discover an authentic blend by  
international artists performing global melodies...

*café moondo*  
celebrates artists from the Moondo Records roster  
with its first compilation highlighted by a colorful  
toucan bird on its Digipak cover...an ideal package  
for lifestyle accounts...

*café moondo*  
captures a worldly mood  
with memorable melodic tracks...

## marketing points

- Moondo Records titles ship in an attractive high-gloss digipak promoting a branded series featuring melodic International music
- branding sales opportunities with the Moondo Records line
- a compilation disc highlighting Moondo Records artists while showcasing the label brand
- "café moondo" can sell in the World, Jazz, and New Age genres
- concept driven music connects with any South American, Travel destination or Lifestyle theme marketing programs highlighting by melodic melodies from Brazil, Colombia, Greece, Peru & Mexico



MDO2017  
CD / Digipak  
File Under: World



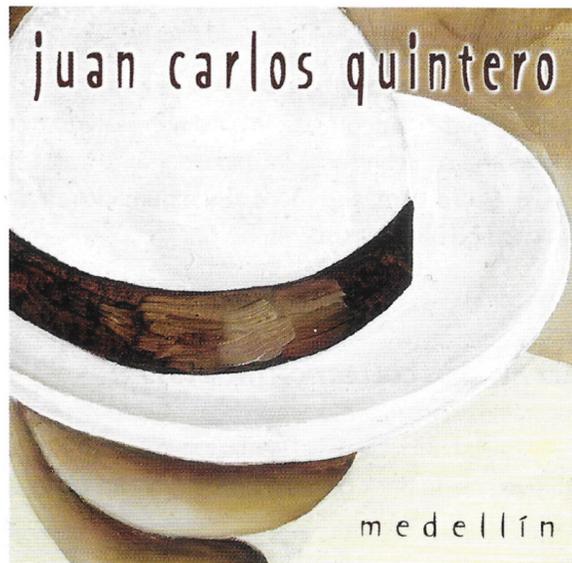


# juan carlos quintero medellín

medellín - (mĕ-dĕ-yĕen)

"la ciudad de la eterna primavera"

Regarded as Colombia's city of eternal spring, this vast Andean valley is home to people of culture, art, flowers, and music. While these recordings offer an opportunity to reflect on my past, I take great pride in knowing the sound evolved from a multi-cultural life experience beginning with my native home, Medellín.



## TRACK LISTING:

1. Medellín 4:58
2. Anoche 5:14
3. Porque no? 3:58
4. Barcelona 11:37
5. Susie's children song 5:16
6. How does one know? 5:21
7. My favorite things 4:48
8. Charas! 4:32
9. Siempre 4:10
10. Anoche **bonus track** 6:30  
(acoustic performance recorded in 2002)

produced by juan carlos quintero  
album executive producer: juan carlos quintero  
executive producers:  
joe sherbanee, theo bishop & denny stilwell

## MARKETING HIGHLIGHTS:



### PRODUCT

- Features new O-card packaging and new liner notes
- Digitally re-mastered and features a bonus track recording of Quintero's classic bolero, "Anoche"

### MEDIA

- Service to music trade publications, Latin lifestyle publications, Jazz & World media and online outlets
- Featured on Native Language website

### RADIO

- The single "Anoche", will be promoted to Smooth Jazz radio by Roger Lifeset/Peer Pressure Promotion
- World/Latin & Jazz non-commercial radio will be serviced

### TOUR

- Tour dates coming spring/summer 2003  
Quintero is represented by Ozark Talent Agency

### ADVERTISING

- Advertising in trade publications, Jazz and World music publications and Latin lifestyle magazines

### RETAIL

- Co-op advertising funds available
- Top 10 markets include: Los Angeles, New York, Miami, San Francisco, San Diego, Portland, Louisville, Phoenix, Santa Fe, Pittsburgh
- Marketing by Unisound Marketing

### DIRECT MARKETING

- Postcard mailing to Native Language and Juan Carlos Quintero consumers

### AVAILABLE FOR INTERNATIONAL DISTRIBUTION

## OVERVIEW:

A veteran of the instrumental/Jazz/World music scene, Juan Carlos Quintero's special brand of music combines the uniqueness of the Latin, World and Jazz styles. Quintero's critically acclaimed blend of music is often described as melodic, spiritual, authentic, cultural, soothing, ethnic, passionate, and simply beautiful.

Presenting music from his originally self-titled debut, released over a decade ago, MEDELLÍN contains digitally re-mastered favorites ("Porque No?," "Susie's Children Song," "Siempre" and "Anoche" among them) along with a brand new recording of the classic bolero, "Anoche". The entire album has been re-packaged and digitally re-mastered. MEDELLÍN offers a retrospective — a look at the past while presenting views of tomorrow. Long considered a must-have disc by Quintero fans, MEDELLÍN re-sparks the magic once considered refreshing and new, now recognized as the lasting signature sound of Juan Carlos Quintero.

## PRESS QUOTES:

"by virtue of imagination as well as style, Quintero clearly outclasses many of his modern Latin guitar-strumming contemporaries." - JAZZ TIMES

"Quintero sets high standards with cross cultural sound... One of the best..." - LOS ANGELES TIMES

"One of the most successful Hispanic cross over artists in the U.S." - HISPANIC MAGAZINE

Artist: Juan Carlos Quintero

Title: Medellín



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file under:jazz/quintero



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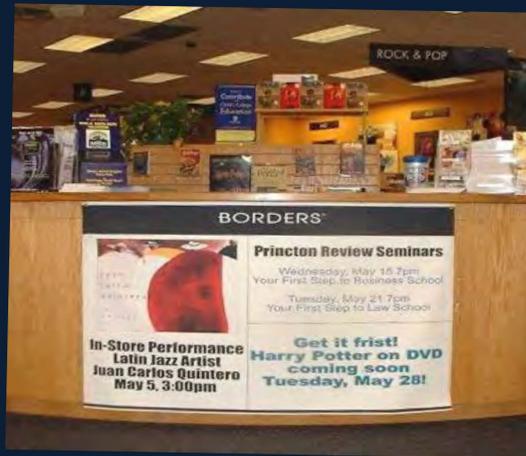


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# Pic Gallery







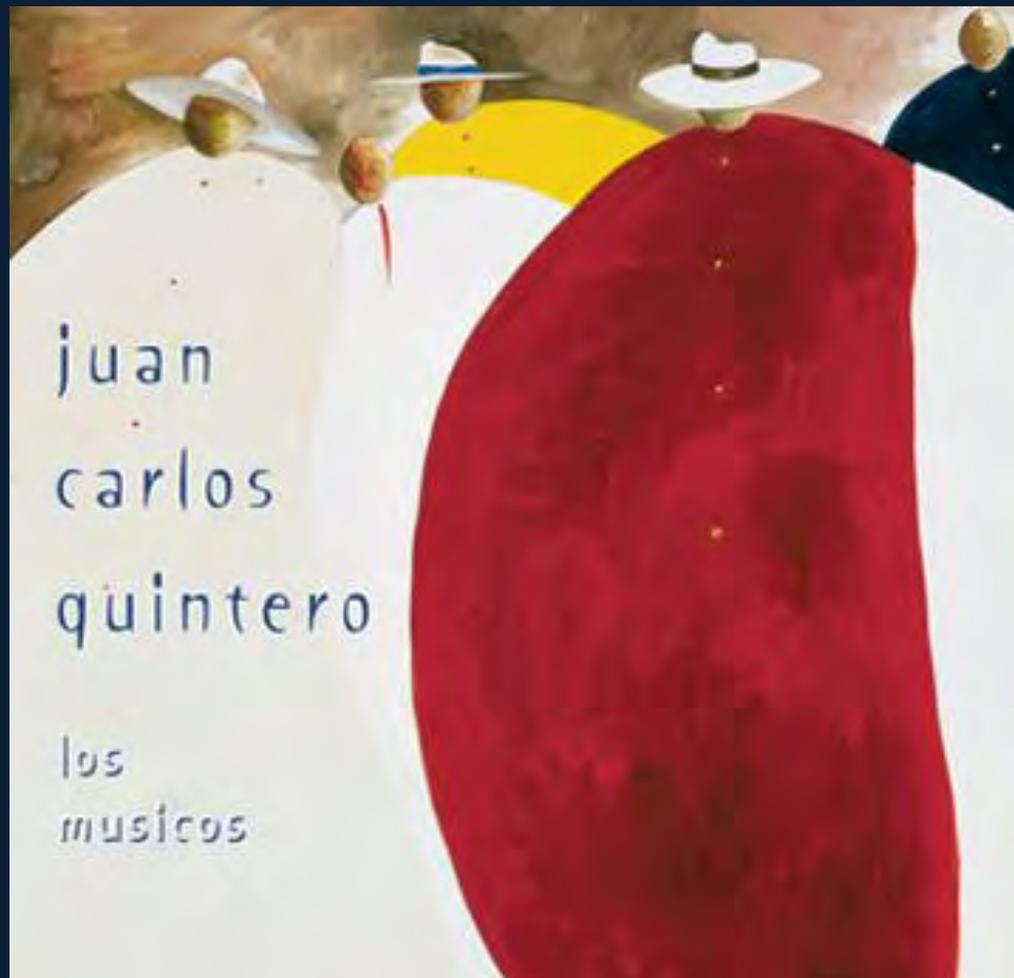
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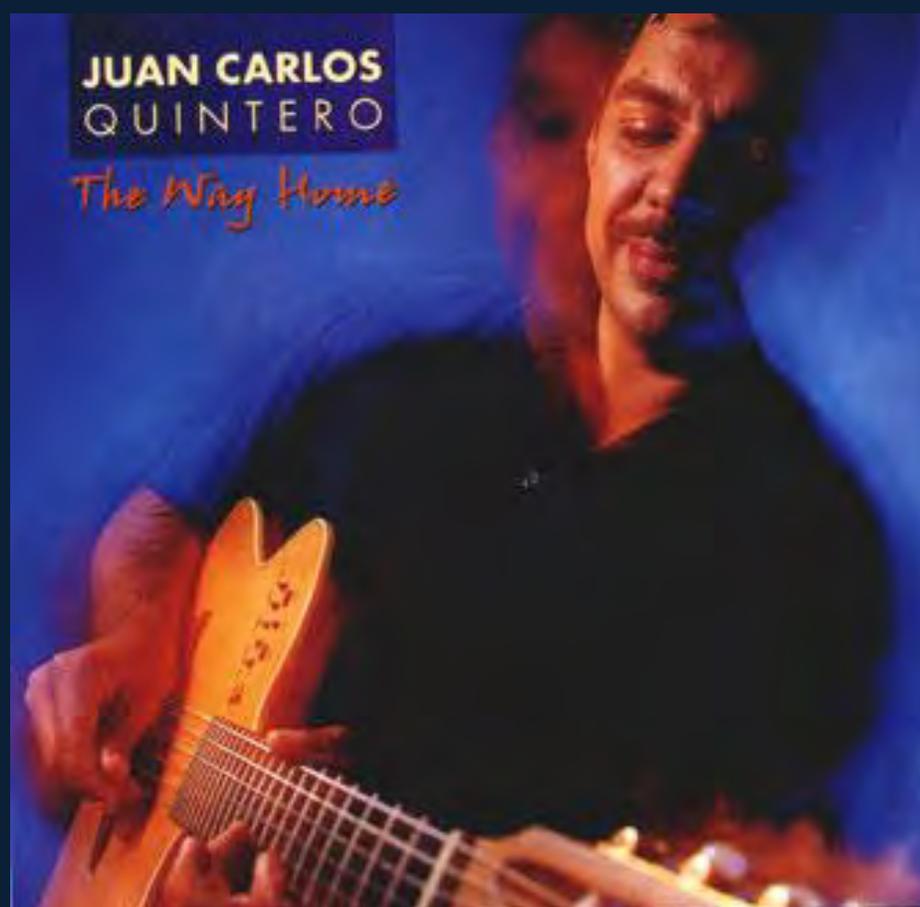


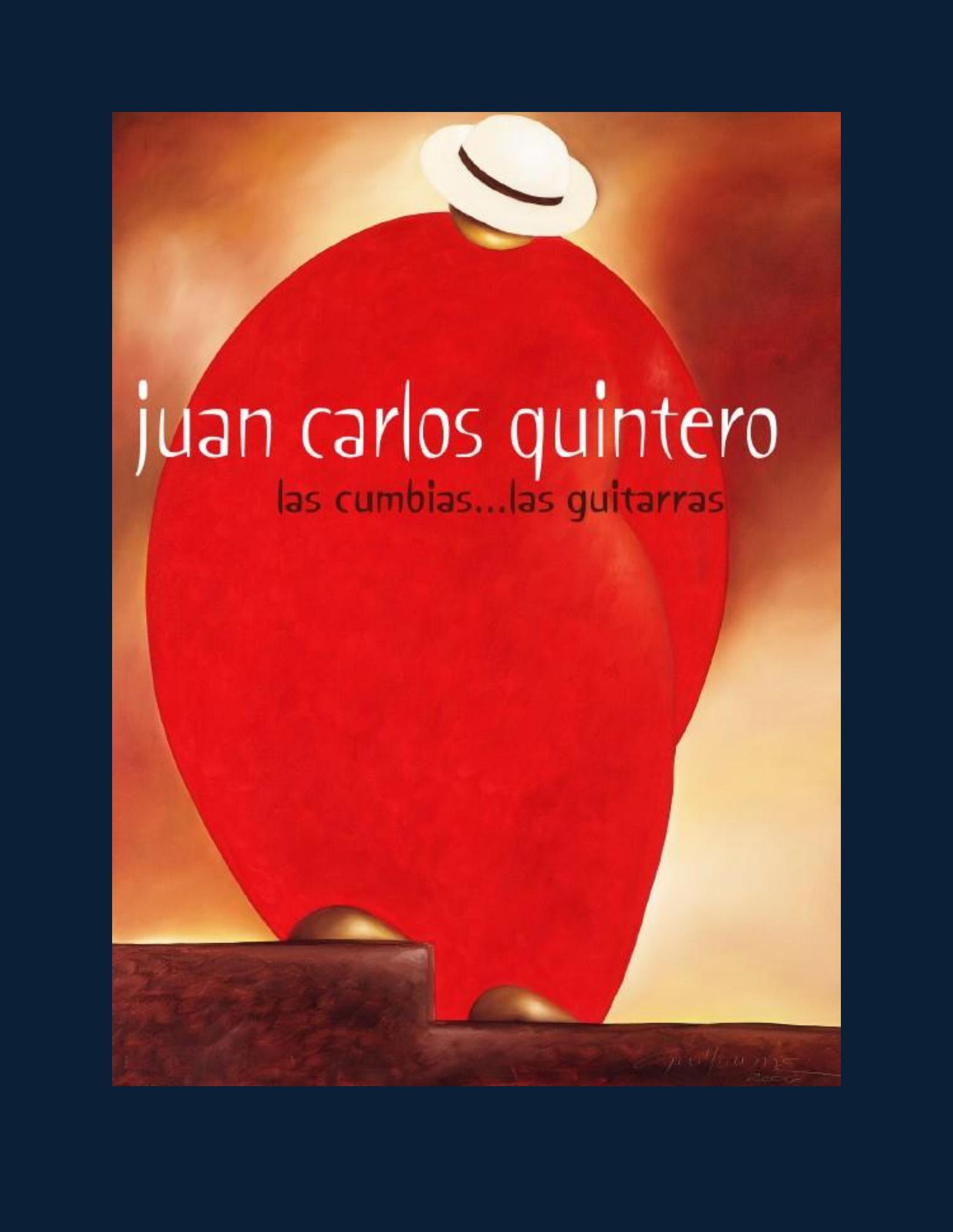
los primos

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medellín

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