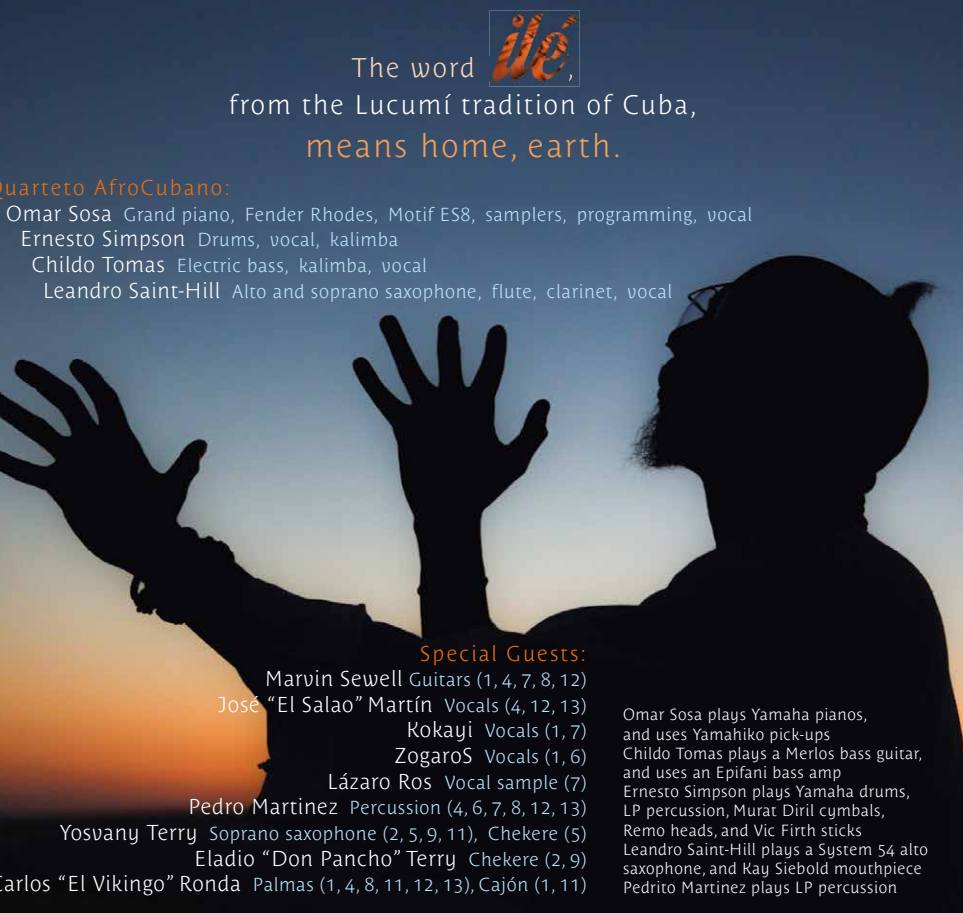


The word *ilé*, from the Lucumí tradition of Cuba, means home, earth. And this is exactly what I want to express with this project: a return home, to my Cuban roots, to the sounds I heard as a child. This musical soundscape is a place where African influences have left exquisite, powerful, and knowing polyrhythmic marks. It's a place where Cuban syncopation mixes with the sublime melodic and harmonic legacy of the West.

The music of this project is also a hybrid of various musical genres, all grounded in traditional Cuban rhythms. It is intended to show that the path before us is one of unifying cultures and traditions, of breaking down barriers, and of living and sharing together the musical truths that surround us – African, Classical, Flamenco, Jazz, Latin, and especially the Cuban tradition, which gave birth to many of the artists on this project. We study and respect each tradition as it forms a part of the creative journey we're calling *ilé*.

The project started many years ago, when Ernesto Simpson and I were studying at the Conservatory of Music in Camagüey, Cuba, the city of our birth. We used to listen to music together every Sunday in an old "toca disco" on Calle Garrido in Camagüey. And now the moment for us to share and create music together has finally arrived! The band includes another musician from Camagüey, Leandro Saint-Hill, on saxophone, clarinet and flute, together with Childo Tomas from Maputo, Mozambique on electric bass and kalimba. Together we seek to create a musical community that reflects the similarity and brotherhood of our musical traditions.

We have invited some guests to share the journey with us. They give the project a special musical dimension, and at the same time make it more profound in concept and philosophy. These artists include one of the great masters of Cuban music, Don Pancho Terry, on chekere, together with his son, Yosvany Terry, composer and saxophone wizard – both from Camagüey. The "Momento" interludes on this CD are improvised dialogues between Don Pancho, Yosvany and me, together with traditional Mozambican and world music samples. Also featured is the extraordinary AfroCuban percussionist, Pedrito Martinez, who brings traditional and contemporary Cuban sounds full circle; the soulful spoken word artist, Kokayi; and the wonderful guitarist, Marvin Sewell, who shows us how readily the Afro-American musical culture (Hip-Hop, R&B, Blues, Jazz) can be fused with the AfroCuban tradition.



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Quarteto AfroCubano:
Omar Sosa Grand piano, Fender Rhodes, Motif ES8, samplers, programming, vocal
Ernesto Simpson Drums, vocal, kalimba
Childo Tomas Electric bass, kalimba, vocal
Leandro Saint-Hill Alto and soprano saxophone, flute, clarinet, vocal

Special Guests:
Marvin Sewell Guitars (1, 4, 7, 8, 12)
José "El Salao" Martín Vocals (4, 12, 13)
Kokayi Vocals (1, 7)
ZogaroS Vocals (1, 6)
Lázaro Ros Vocal sample (7)
Pedro Martínez Percussion (4, 6, 7, 8, 12, 13)
Yosvany Terry Soprano saxophone (2, 5, 9, 11), Chekere (5)
Eladio "Don Pancho" Terry Chekere (2, 9)
Carlos "El Vikingo" Ronda Palmas (1, 4, 8, 11, 12, 13), Cajón (1, 11)

Omar Sosa plays Yamaha pianos, and uses Yamahiko pick-ups
Childo Tomas plays a Merlos bass guitar, and uses an Epifani bass amp
Ernesto Simpson plays Yamaha drums, LP percussion, Murat Diril cymbals, Remo heads, and Vic Firth sticks
Leandro Saint-Hill plays a System 54 alto saxophone, and Kay Siebold mouthpiece
Pedrito Martínez plays LP percussion

Contributing a flamenco color to the project, with duende, is the great Catalan singer, José "El Salao" Martín, together with percussionist Carlos "El Vikingo" Ronda. With soulfulness and passion, they show us the subtle connection between the world of flamenco and the Cuban tradition. Also featured is my friend and fellow traveler, vocalist ZogaroS, from Italy, who adds a sublime touch on A Love Lost and D Vuelta.
Let us sing and move our bodies and reflect on the marvelous strength that emerges from the combining of cultures. And let us always find the way to enjoy the Light, Peace, Love, and Harmony that comes through music. We hope you enjoy this project as much as we have enjoyed creating it. I dedicate this project to my mother, María Graciela Palacios Cadenas, who passed away just two days after we recorded the basic tracks. Rest in peace, Mom. I feel you here by my side. And I trust you feel the energy of this music. May your light illuminate our path.
I also dedicate this project, as always, to our ancestors, our teachers, and our elders. They have constructed the sonic architecture we listen to today. Thank-you!
-Omar Sosa, August 2014

All compositions written and arranged by Omar Sosa, except track 6, La Tarde, written by Sindo Garay, arranged by Omar Sosa
© 2014 Sosatrunk Music Publishing, BMI
Produced by Omar Sosa
Recorded and mixed at Systems Two, Brooklyn, NY
Recording engineers, Max Ross and Rich Lamb
Mixed by Max Ross and Omar Sosa
Additional recording by Carlos Ronda Mas,
Sowing Sound, Barcelona
Mastered by John Greenham, Infrasonic Sound, Los Angeles
Graphic design by Tomas F. Presas, www.dedomagicos.com
Photography by www.amara-photos.com
Executive producer, Scott Price



L-R Ernesto, Childo, Omar, Leandro

1. A Love Lost 5'32
2. Momento I 2'30
3. 4U 4'00
4. Mentiras Enemigas 4'55 (Enemy Lies)
5. Momento II 4'05
6. D Vuelta 3'18 (The Return)
7. Old Afro A Baba 7'40
8. Dame La Luz 5'25 (Give Me Light)
9. Momento III 3'11
10. Sad Meeting 5'44
11. Momento IV 3'20
12. La Tarde 4'25
13. Mi Conga 5'52
14. A Love Lost Reprise 4'17 (To my late mother)

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www.youtube.com/OmarSosaMusic • www.melodia.com • music@melodia.com

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Ernesto Simpson
Leandro Saint-Hill
Pedrito Martinez
Marvin Sewell
Don Pancho Terry
Yosvany Terry
El Vikingo
ZogaroS
El Salao
Kokayi



ilé

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Quarteto AfroCubano
&...

