







chu Mingua is my  
saint's name in the  
Yoruba religion. The  
'Echu' is Elegua, the

God of crossroads, and the  
owner of all roads in the world.  
I wanted to use this title because  
this album is the realisation of  
all the ideas that I've gathered  
over the years. I liken the  
record to a musical religious  
service, using sounds to resonate  
and to invoke the spirits to come  
down to join us on earth.

I think that to successfully  
produce this type of music you  
need to rely on musicians who  
connect with you, spiritually, who  
understand what you want to  
achieve and how it should  
sound. I found traditional and  
contemporary musicians to make  
something new.

The concept of this record is the  
union between Cuban, African,  
and DJ cultures; that's the basis,  
although all my experimental  
mixing and fusing is done the  
'Cuban way'. This music is  
something that I had inside of  
me that needed to be released.  
I just did it, without fear or  
thought, I just had to get it out.

EL INDIO  
VOCALS  
ANGA DÍAZ  
PERCUSSION  
CONGAS  
TIMBALES  
BABA SISSOKO  
TAMANI

# SAN JUAN Y MARTINEZ

San Juan y Martinez is the village where I was born. It's a small place in the Pinar del Rio province. The sounds you hear are the village sounds; the noise from my family home and the madness that exists there: TV on, people entering and leaving, and horse drawn carts in the streets. The voice you hear is my brother singing the village's anthem, I wanted to put it on the record as a beginning to it all.

# REZOS

The first track moves into Rezos, which I call the start of the religious service, of the spiritual mass. It's an invocation made to invite the spirits down to earth, to communicate with us and to join the party. Rezos is a lament inviting the spirits to tell us the good and the bad news and to celebrate mass with us.

EL INDIO  
VOCALS  
JOEL HIERREZUELO BALART  
VOCALS  
CARLOS ALFONSO  
VOCALS  
ELIANE CASTILLO  
VOCALS  
ELE VALDÉS  
VOCALS  
ARLETY VALDÉS  
VOCALS  
MELVIS ESTEVEZ  
VOCALS  
YUDELKIS LAFUENTE  
VOCALS  
ROBERTO FONSECA  
PIANO  
ORLANDO 'CACHAÍTO' LÓPEZ  
BASS, BACKING VOCALS  
ANGA DÍAZ  
CONGAS, TIMBALES,  
PERCUSSION, BACKING VOCALS  
BABA SISSOHO  
TAMANI  
DEE NASTY  
TURNABLES  
«GOYO» GREGORIO H. RIOS  
BATA, SOLO VOCALS, CLAVE  
MARCOS H. DÍAZ SCULL  
BATA, CAJON, CONGAS  
MAXIMINO DUQUESNE MARTÍNEZ  
BATA, CAJON, CONGAS



# PUEBLO NUEVO

Pueblo Nuevo is a danzón I learnt from Cachaito López. During Rubén González' tour, he and Rubén played it every day at soundcheck. It belongs to Cachaito's family, and I loved it the first time he played it to me. I wanted to add an African touch to the danzón and make a fusion, using the n'goni (traditional African guitar) to give it a contrast, and of course working with the DJ adds to this. I also used El Guajiro (Mirabal) on trumpet, instead of the danzón's traditional flute, to give it a new colour and to get that distinct sound. It's about finding a new sound, a new formula within it all, about mixing together percussion with other elements, to create an African danzón.

For me this track is so special because it unites Rubén González and his son. Rubencito played the theme and Rubén the improvisations.

RUBÉN GONZÁLEZ  
PIANO SOLO  
RUBENCITO GONZÁLEZ  
PIANO  
ORLANDO 'CACHAITO' LÓPEZ  
BASS  
ANGÁ DÍAZ  
TIMBALES, CONGAS, GUIRO  
BABA SISSONO  
N'GONI  
DEE NASTY  
TURNTABLES  
MANUEL <<GUAJIRO>> MIRABAL  
TRUMPET

BABA SISSOKO  
VOCALS, TAMANI, N'GONI  
ORLANDO 'CACHAÍTO' LÓPEZ  
BASS  
ANGA DÍAZ  
CONGAS  
<<GOYO>> GREGORIO H. RÍOS  
SHEHERE, BATA  
MAXIMINO DUQUESNE MARTÍNEZ  
SHEHERE, BATA  
LAZARO DAYÁN SORIA  
SHEHERE, BATA  
DEE NASTY  
TURNTABLES  
MALIK MEZZADRI  
FLUTE

# TUMÉ TUMÉ

Baba Sissoko offered this song for the album. I wanted to merge all the percussion together, bata drums, congas, shekeres and n'goni too, to give it the feeling of both Cuba and Mali. I loved it when he gave it to me and, well, you can hear the results. We have Magic Malik doing the sound effects, projecting his voice as well as creating effects with his flute.

# A LOVE SUPREME

I think that A Love Supreme sums up the entire album, the specific piece that expresses all of my thoughts and ideas. I wanted it to be an anthem. I also feel that the idea of combining Bata drums, mixing in DJ special effects and a chant to the Yoruba god Babalu, and everything else on the piece was successful. This is the central track on the album, paying homage to John Coltrane. I spoke to people that knew him, and his last project was to be about Africa. He had planned to include percussion in the harmony, and in his compositions, but he never got to do it. I wanted to do this song and dedicate it to him.

BABA SISSOKO  
VOCALS, TAMBOUR  
ELIANE CASTILLO  
CORO  
ARLETY VALDÉS  
CORO  
MELVIS ESTEVEZ  
CORO  
YUDELKIS LAFUENTE  
CORO  
ROBERTO FONSECA  
PIANO  
ORLANDO 'CACHAÍTO' LÓPEZ  
BASS  
ANGA DÍAZ  
CONGAS  
JOEL HIERREZUELO BALART  
TAMBORES  
<<GOYO>> GREGORIO H. RIOS  
BATA, VOCALS  
MAXIMINO DUQUESNE  
MARTÍNEZ  
BATA

YOSVANI DÍAZ HERRERA  
BATA  
DEE NASTY  
TURNTABLES  
YVARE MUÑOZ  
TRUMPET  
ALFRED THOMPSON  
TENOR SAXOPHONE  
ARIEL SARDUY,  
HUMBERTO LEGAT  
VIOLINS  
GERARDO GARCIA,  
JAVIER FILIU  
SILVIO DUQUESNE,  
ROGELIO MARTÍNEZ  
HUGO CRUZ JOSÉ MARON,  
ANGEL ZALDIVAR  
VIOLAS  
ROBERTO HERRERA DIAZ,  
ENRIQUE NAVARRO  
GALCES, ROY AVILA,  
ARELIS ZALDIVAR  
CELLOS





DAVID ALFARO  
PIANO  
ORLANDO 'CACHAÍTO' LÓPEZ  
BASS  
ANGA DÍAZ  
CONGAS  
AMADITO VALDÉS  
TIMBALES  
CARLOS GONZÁLEZ  
BONGOS  
DEE NASTY  
TURNTABLES  
YAURE MUÑOZ  
TRUMPET

# GANDINGA MONDONGO GANDUNGA

Gandinga is a famous Frank Emilio tune and a Cuban latin jazz classic. I wanted to give the tune another feel, adding hip-hop into the picture.





# DRACULA SIMÓN

This was conceived as an opportunity for Malik, Cachaito and myself to play as a trio. We wanted to make it open, without too many DJ effects, so the sound would be cleaner. The theme was improvised in the studio, it was like "1,2,3,4, go!" The one who surprised me the most was Cachaito, who seems to be able to play anything! The track is affectionately named after the sound engineer, Simón, one of the technicians who worked on the record. I called him Dracula, everybody did, because he slept very little.

ORLANDO 'CACHAÍTO' LÓPEZ  
BASS  
ANGÉ DÍAZ  
CONGAS  
MALIK MEZZADRI  
FLUTE

**ORLANDO 'CACHAÍTO' LÓPEZ**

**BASS**

**ANGÁ DÍAZ**

**CONGAS**

**PIERRE BLANCHARD**

**VIOLIN**

**CLAIRE MERLET**

**VIOLIN**

**ALFONSO PACIN**

**VIOLA**

**JEAN FRANÇOIS OTT**

**CELLO**

# ROUND MIDNIGHT

I listen to a lot of pianists and one of my favourite players is Thelonious Monk. I thought of recording Round Midnight, with the congas playing the melody instead of the piano. This was a challenge as I used 7 congas to pull off this tune, any less and the results would not have been the same. When I embarked on the idea I had not really thought about the outcome, I just went for it and let it happen.





## JERRY'S TUNE

I wanted to look at the bulería (flamenco rhythm structure) and combine the cajón (flamenco box drum), with congas. Jerry Boys has been a great recording engineer for many years, so I named the tune for Jerry as a sign of affection.

ANGÁ DÍAZ  
CONGAS, CAJONES

ROBERTO FONSECA  
PIANO  
ORLANDO 'CACHAÍTO' LÓPEZ  
BASS  
ANGA DÍAZ  
CONGAS  
DEE NASTY  
TURNTABLES  
PIERRE BLANCHARD  
VIOLIN  
CLAIRE MERLET  
VIOLIN  
ALFONSO PACIN  
VIOLA  
JEAN FRANÇOIS OTT  
CELLO  
CLAUDE MOUTON  
BASS  
PABLO NEMIROVSKY  
BANDONEON

# ODA MARITIMA

Oda Maritima was composed by a musician from Argentina named Pablo Nemirovsky. Here my idea was to blend Argentinian music together with Cuban music, through Cuban and African percussion. When I was living in Paris I loved this track, and the group I was in used to play it all the time. I asked Pablo if I could modify it for the record.



SIMON BURWELL  
BASS  
ANGÉ DÍAZ  
CONGAS, TIMBALES  
BABA SISOHO  
TAMBOUR  
DEE NASTY  
TURNTABLES  
MALIK MEZZADRI  
FLUTE

# FREEFORM

As the title suggests, the style is fun, loose and free. The formula was to blend everything together and to play spontaneously with the aim of achieving something, and to find the right groove.

EL INDIO  
VOCALES  
ELIANE CASTILLO  
CORO  
ARLETY VALDÉS  
CORO  
MELVIS ESTEVEZ  
CORO  
YUDELHIS LAFUENTE  
CORO  
CHUCHO VALDÉS  
PIANO  
JORGE CHICOY  
GUITAR  
ORLANDO 'CACHAÍTO' LÓPEZ  
BASS  
ENRIQUE PLA  
DRUMS

JOEL HIERREZUELO BALART  
PERCUSSION, CORO  
ANGÁ DÍAZ  
CONGAS  
DEE NASTY  
TURNTABLES  
ROMAN FILIO  
ALTO SAXOPHONE  
IRVING ACAO  
TENOR SAXOPHONE  
RAFAEL «JIMMY» JENKS  
TENOR SAXOPHONE  
YAURE MUÑIZ  
TRUMPET  
JULIO PADRÓN  
TRUMPET, CORO  
BASILIO MARQUÉZ  
TRUMPET

# CORSA CARNIVAL

The ultimate celebration, in true Cuban style. It's the highest moment of the service, and it was written by Chucho Valdés. The most important thing was to record again with my old bandmates from Irakere. To be reunited in a studio and have them on my album was great.

# CLOSING

This is the song that sends all the spirits back home.  
We are calmly returning to our places, quietly going  
back home to rest, and the party is over.

**ELIANE CASTILLO**  
**CORO**  
**ARLETY VALDÉS**  
**CORO**  
**MELVIS ESTEVEZ**  
**CORO**  
**YUDELHIS LAFUENTE**  
**CORO**  
**JULIO PADRÓN**  
**CORO**  
**JOEL HIERREZUELO BALART**  
**CORO, PERCUSSION**  
**<<GOYO>> GREGORIO H. RIOS**  
**CORO, PERCUSSION**  
**MAXIMINO DUQUESNE**  
**MARTÍNEZ**  
**CORO, PERCUSSION**  
**LÁZARO DAYÁN SORIA**  
**CORO, PERCUSSION**  
**MARCOS H. DÍAZ SCULL**  
**CORO, PERCUSSION**  
**ANGÁ DÍAZ**  
**CONGAS**  
**BABA SISSOKO**  
**TAMANI**



PRODUCED BY ANGÁ DÍAZ AND  
NICK GOLD WITH DAN THRESS  
RECORDED AND MIXED BY JERRY BOYS  
MUSICAL DIRECTORS ANGÁ DÍAZ,  
DEMETRIO MUÑIZ, PABLO NEMIROVSKY  
RECORDED AT EGREM STUDIOS,  
HAVANA, STUDIOS DAVOUT, PARIS  
AND LIVINGSTON STUDIOS, LONDON  
ASSISTANT RECORDING ENGINEERS  
TOM LEADER, SIMON BURWELL  
AND ISEL MARTÍNEZ  
MIXED AT LIVINGSTON STUDIOS  
ASSISTANT MIX ENGINEER  
SIMON BURWELL  
MASTERED AT LIVINGSTON STUDIOS  
BY TOM LEADER AND JERRY BOYS  
PERCUSSION TECHNICIAN ON ROUND  
MIDNIGHT & ODA MARITIMA  
RAÍ BONINI  
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WITH THANKS TO  
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## THANKS

Este album, es mi sueño. Está dedicado a Francisco Siete Rayos y a todos los espíritus que nos protegen día a día. Con éste proyecto mezclé mi música con sonidos y trazos de Manuel Mendive, al cual le doy las gracias.

Dedicado también, a mis hijas Yanira, Lisa y Naomi Díaz y a toda la familia y amigos que me han apoyado todos estos años.

Gracias a los músicos que lo dieron todo. A mi hermano "El Indio", a Cécile Niderman, Maya Dagnino, María Balagué, Charuto Capuano, Angels Mas, mis hermanos de causa y profesionales de CITATORRE, Nick Gold, Sara Daoud, Jerry Boys y familia World Circuit en general.

Aquí les dejo, espero que disfruten este camino musical y espiritual.  
Siempre PAZ.

ANGA

This album is my dream. It's dedicated to Francisco Siete Rayos and to all the spirits that protect us day by day. On this project I mixed my music with the sounds and brush-strokes of Manuel Mendive, to whom I give thanks.

I also dedicate this album to my daughters Yanira, Lisa and Naomi Díaz and to all my family and friends who've supported me over the years.

Thank you to the musicians who gave everything to this. To my brother "El Indio", to Cécile Niderman, Maya Dagnino, María Balagué, Charuto Capuano, Angels Mas, my brothers in the cause and the professionals at CITATORRE, Nick Gold, Sara Daoud, Jerry Boys and the World Circuit family in general.

Here I leave you, hoping that you enjoy this musical and spiritual journey.  
PEACE always.

ANGA



A WORLD CIRCUIT PRODUCTION



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