EMILIO CÁCERES DISCOGRAPHY

Established by Anthony Barnett

This discography greatly revises, consolidates and expands information in the Cáceres features in Fable Bulletin: Violin Improvisation Studies
vol. i, no. 6 and vol. iv, no. 11 and updates including those online at www.abar.net/fbvisupdate.htm

This discography was originally scheduled to appear as part of a larger Cáceres feature otherwise prepared by Andrew Brown for the second issue of his journal Taking Off. Because of unavoidable delays in the appearance of that issue the discographical part is posted here.

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First posting April 2009; latest posting April 2019 – Notification of corrections and additions will be gratefully received

Assistance courtesy Emilio Cáceres’s son, also Emilio, Andrew Brown, Kevin Coffey, Jim Cullum at The Landing in San Antonio, Nelda Durury at San Antonio Folk Festival, Bjørn Englund, Howard Bye, Richard Johnson, Stew Shackle at Kentucky Dance Foundation, Loren Schonberg at National Jazz Museum in Harlem, Richard Spottswood, Chris Strachwitz at Arbors and Strachwitz Frontera Collection of Mexican American Music at Musica de la Frontera at UCLA Library Digital Collections

The form Cáceres is used throughout although many discs give Cáceres

? before a single word and >= before two or more words denote uncertain or unknown information

Composers are shown in the varying styles given on the labels where known: (–) indicates label not viewed; (nlc) denotes no label credit

Discs are 78 except where otherwise noted. A / B side designations are not noted

All known 78 and microgroove releases are shown but only selected CD releases

are shown because most CD compilations, mostly violinistic, with one or two Victor titles are unsatisfactory

EMILIO CÁCERES AND HIS CLUB ÁGUILA ORCHESTRA

EMILIO CÁCERES Y SU ORQUESTA DEL CLUB ÁGUILA / EMILIO CÁCERES Y SU ORQUESTA

San Antonio – Texas Hotel – Supervised by Eli Oberstein – 4 April 1934

BVE 82803-1 Túos Ojos Lindos (Your Beautiful Eyes) (E. Cáceres) – Tango

Victor 32245; Bluebird B-2505

BVE 82803-2 Túos Ojos Lindos (Your Beautiful Eyes)

(NP)

BVE 82804-1 Adiós, Mi Chaparrita – Herrera & Quiroga (vc) (nlc) – Tango Fox Trot

Victor 32245; Bluebird B-2505; Bluebird B-5582

Montgomery–Ward M-4861

(NP)

BVE 82804-2 Adiós, Mi Chaparrita – Herrera & Quiroga (vc)

BVE 82805-1 Allá En El Rancho Grande – Herrera & Quiroga (vc) (nlc) – Medley One-step

Victor 32141; Victor [Mex] 75093 [as One Step]

Bluebird B-5582; Gramófono [Spain] AE 4396

BVE 82805-2 Allá En El Rancho Grande – Herrera & Quiroga (vc)

BVE 82806-1 Amor y Misterio (Love and Mystery) (E. Cáceres) – Vals

Victor 32206; Bluebird B-2230

BVE 82807-1 Jig in G (E. Cáceres) – Fox Trot

Victor 24614; Victor [Arg] 24614; Victor 26109


Gramófono [Spain] AE 4414 [coupled Ellington] [added April 19]

BVE 82808-1 Marihuana (Arthur Johnston, Sam Coslow) – Rumba

unissued

BVE 82808-2 Marihuana

BVE 82809-1 The Last Round Up (La Última Carrera) (Billy Hill) – Sandoval (vc) – Tango

Victor 32206; Bluebird B-2230

BVE 82809-2 The Last Round Up (La Última Carrera) (Billy Hill) – Sandoval (vc)

unissued

Note: Victor file show (NP) [not processed] annotation against unreleased takes of the first three titles, meaning there were no tests. There is no such annotation against presumably taken takes of the last three titles, meaning that tests are assumed to have been made. No takes are extant in the Victor vaults. There was only one take of 82806. A Victor publicity brochure, which appears to date from the 1940s, listing Cáceres’s 1934 and 1937 recordings, includes the title “Caballito Corre Más” of which there is no other trace, but does not include “Marihuana” (understandably), which was originally a fantasy with the Duke Ellington Orchestra in the motion picture Murder at the Vanities, or “The Last Round Up (La Última Carrera)”. The assumption is that the listed title is in error for “La Última Carrera”; no other explanation is evident.

There are minor typographical variations in the music style given on some different label releases. Victor 32141; 75093; Bluebird B-2505; Gramófono [Spain]; Montgomery–Ward M-4861; HMV [Scand] X-4317 have various unassociated coupleings, the later 78955-1 Carosita by RKO Studio Orch. dir. Max Steiner from film soundtrack. Cáceres’s composition “Jig” in G recorded by various artists – see FB:VIS.

LP releases: Jig in G on Folklyric 9025 Hot Fiddle Classics; RCA [Fr] PM42420 Eddie South, Emilio Cáceres, No More Blues

EP release: Jig in G on 10” picture disc Paris Jazz Corner Productions [Fr, mfd Eng, released 2003] [no no.]; Dominic Cranic & Robert Crumb presentent Trésors Illustrés des musiques populaires du 20e-siècle, Emilio and Emilio Caceres with illustrations by Robert Crumb

EMILIO CÁCERES DUO

Emilio Cáceres (vn), Johnny Gomez (gt)


Jig in G (Cáceres)  
unissued William Savory transcription

Note: Cutting contest with Dave Newman (vn) playing “Dark Eyes” before Cáceres. Past refs to Cáceres playing with a Goodman small group, to Newman and Cáceres playing as a duo and to Newman playing “After You’ve Gone” are in error. The transcription is housed at the National Jazz Museum in Harlem.

EMILIO CÁCERES TRIO

Emilio Cáceres (vn), Ernie Cáceres (cl, br), Johnny Gomez (gt)

New York – Victor Studio 1 – Supervised by Eli Oberstein – 5 November 1937

BS 015749-1 Humoresque in Swing Time (Dvořák, arr. E. Cáceres)  
BS 015750-1 Runnin’ Wild (Grey, Wood, Gibbs)  
BS 015751-1 I Got Rhythm (Gershwin, Gershwin, arr. E. Cáceres)  
BS 015752-1 What’s the Use? (Isham Jones, Charles Newman)

BS 015753-1 Beautiful Stomp (=?–Emilio Cáceres)  
BS 015753-2 Beautiful Stomp  
BS 015754-1 Who’s Sorry Now (Ted Snyder)

Note: No takes are extant in the Victor vaults. “Beautiful Stomp” take 2 was not processed (NP). Contrary to most discographical references “Beautiful Stomp” is neither a performance nor a retitling of 1934 “Jig in G”, the reissue of which, with titles from this session, replaced “Beautiful Stomp”. It has not been established whether other titles were released on Victor [Can]. The Trio also performed “Humoresque [in Swing Time]” on a Sunday Morning Swing Concert over WNEW from the Criterion Theatre, NYC; no aircheck is known.

LP releases: First three titles on Folklyric 9025 Hot Fiddle Classics; RCA [Fr] PM42420 Eddie South, Emilio Cáceres; I Got Rhythm on BBC [Eng] REB680 Hot Violins and English and Australian CD equivalents

EP release: All five issued titles on 10” picture disc Paris Jazz Corner Productions [Fr, mfd Eng, released 2003] [no no.] Dominic Cravic & Robert Crumb presentent Trésors Illustrés des musiques populaires du 20e-siècle, Ernie and Emilio Cáceres with illustrations by Robert Crumb

EMILIO CÁCERES TRIO

Emilio Cáceres (vn), Ernie Cáceres (cl, br), Johnny Gomez (gt)

New York – CBS broadcast – Camel Caravan – Benny Goodman mc – 9 November 1937

China Boy (Winfree, Boutelje)  
William Savory transcription released 14 October 2016 on iTunes National Jazz Museum in Harlem Savory Collection, vol. 1

Note: Ernie Cáceres plays (br) followed by (two cl). Past refs to Cáceres playing with the Goodman orchestra are in error. The transcription is housed at the National Jazz Museum in Harlem.

EMILIO CÁCERES Y SU ORQUESTA

Orchestra including ?–Oscar Guerra (tp), (?–rd), Emilio Cáceres (vn, ?pn), (?–vn), (?–pn), (?–gt), (?–sb), (?–dm), Hermanes Cardenas (vc)


124-A Una Linda Mujercita (Amador Casarez) – Cardenas (vc) – Corrido  
124-B Dark Eyes (Ojos Negros) (nlc: trad. Russian, arr. Cáceres) – Novelty Violin Solo  
125-A Polka San Antonio (Emilio Cáceres) – Polka  
125-B Llama De Amor (Emilio Cáceres, Amador Casarez) – Cardenas (vc) – Bolero

CD release: Dark Eyes released 2008 on AB Fable ABCD2-019/20 Blows ‘n’ Rhythm
Emilio Cáceres y su orquesta / Rosita Fernández con la orquesta de Emilio Cáceres / Lupita Valero con la orquesta de Emilio Cáceres / Lupita Valero con Emilio Cáceres y su orquesta

Eight to twelve piece orchestra including Emilio Cáceres (vn, ?pn), Rosita Fernández, Lupita Valero (vc). San Antonio – 28 March 1951 [Decca sessions processed in New York]

WL80804A4 Polka San Antonio (Emilio Cáceres) – Polka     Decca 10556
WL80805A4 Los Ojos De Coneja (nlc) – Polka               Decca 10555
WL80806T2A Una Linda Mujerita (Cáceres, Amador) – Corrido Decca 10567 – Lupita Valero con La Orquesta De Emilio Cáceres 78/45 Decca 21006 – Lupita Valero con Emilio Cáceres y su orquesta
WL80807A4 Me Voy (Emilio Cáceres) – Valero (vc) – Bolero Decca 10555

Note: Cáceres is not believed to play on matrices 80802, 80803 from the above session by Fernandez con Trio Los Conquistadores

San Antonio – 29 March 1951

WL80808A3 Niegalo (Emilio Cáceres) – Fernandez (vc) – Bolero Decca 10563 – Rosita Fernandez con La Orquesta De Emilio Cáceres
WL80809A4 Yo Necesito (nlc) – Valero (vc) – Bolero                 Decca 10564
WL80810A3 Eso No (Emilio Cáceres, Angelina Sandoval) – Guaraná Decca 10564
WL80811A4 Café de Roma (nlc) – Polka                         Decca 10569; 78/45 Decca 21016
WL80812A4 Comienzas Entri (Hugo E. Alcoser) – Fernandez (vc) – Bolero Decca 10563 – Rosita Fernandez con La Orquesta De Emilio Cáceres
WL80813T2A El Golfo De Cadiz (nlc) – Paso Doble Decca 10567
WL80814A3 Nube Pasajera (nlc) – Polka                     Decca 10569; 78/45 Decca 21016
WL80815A4 Adelante Polka (nlc) – Polka                    Decca 10556

San Antonio – 29 August 1951

WL81575 Aversia                                                 unissued – Valero con Cáceres
WL81576-2 Si Fe (Maria Alicia Sandoval) – Valero (vc) – Bolero Ranchero 78/45 Decca 21006 – Lupita Valero con Emilio Cáceres y su orquesta
WL81577 Quiero que sepas                                        unissued – Valero con Cáceres
WL81578 Nunca sabras De                                      Decca 10574 – Lupita Valero con Emilio Cáceres y su orquesta – unidentified prob. non Cáceres coupling

Note: “Si Fe” on disc reportedly reads “Sin-Fe” in Decca log. Cáceres is not believed to play on matrices 81579–81582 from the above session by Trio Los Conquistadores.

It is not absolutely clear whether certain A suffixes read A4 or A1 but they definitely do not read AA as given by Frontera at UCLA. Both sides of Decca 10569 carry ② in the wax in addition to matrix A-suffixes. Not all discs have been AB auditioned.

Emilio Cáceres and his mariachis

San Antonio – Ballroom on Flores Street – Supervised by Nelda Guerrero Lindsay [given on labels; now Nelda Durury] and Michael Herman – [processed in New York at RCA Victor Studio 1 on 21 June 1954 – see note] – spring 1954

E4-KB-4771; E4-KW-4771-1 Jota Tapatia (State of Jalisco) (nlc) Folk Dancer MH-1094; 45 Folk Dancer MH 45-1094
E4-KB-4789; E4-KW-4789-1 El Bolonchon (State of Chiapas) (nlc) Folk Dancer MH-1094; 45 Folk Dancer MH 45-1094
E4-KB-4790; E4-KW-4790-1 Los Jorongos (Muñecos Mexicanos) (Dance of the Mexican Dolls from State of Jalisco) (nlc) Folk Dancer MH-1095; 45 Folk Dancer MH 45-1095
E4-KB-4791; E4-KW-4791-1 El Jarabe de La Botella (Bottle Dance from State of Jalisco) (nlc) Folk Dancer MH-1095; 45 Folk Dancer MH 45-1095
E4-KB-4792-1A; E4-KW-4792-1 Mosaic Mexicano (nlc) Folk Dancer MH-1096; 45 Folk Dancer MH 45-1096
E4-KB-4793; E4-KW-4793-1 La Varsoviana (Mexican Couple Dance) (nlc) Folk Dancer MH-1096; 45 Folk Dancer MH 45-1096

Note: The three discs read The Folk Dancer Record Service Mexican Dance Series in the Michael Herman Dance Series, Album FD 29. These are thick vinylite 78 pressings. An example of the album which would be expected to hold the 78s has not been discovered. However, albums are known for some other 78 Folk Dancer sets so the matter is not settled. There is a later 78 issue on thin vinyl of at least MH 1096 [note: no hyphen this time] which does not carry any album details. It is assumed that such later releases also exist for the other two discs. None of the 45s carry album details. All titles are traditional Mexican folk dances except “Mosaic Mexicano” which is a medley of three popular Mexican folk dances. Other Mexican title(s) by Plutarco J. Barreiro were recorded in Mexico City, immediately following the Cáceres session. Numbers are not true matrix numbers but production numbers, 78 production numbers are KB; 45 production numbers are KW; there is no hyphen separating E4 and KW for 4792 and 4793. Variations in single and double hyphenations and suffixes or their absence are, though, probably inconsequential. Because 4771 is apart from the sequential block it may have been processed a day or so earlier.

CD-R release: Folk Dancer FDCD-013 Folk Dancer 13 – from Kentucky Dance Foundation, which houses the Michael Herman Archive, with all six Cáceres titles, one Barriero title, and three Mariachi Diaz titles from a different 78/45 release block.
EMILIO CÁCERES Y SU ORQUESTA / ORQUESTA FALCON

Orchestras incl. Emilio Cáceres (vn on F-1704, F-1713 only, pn on all others) with others shown where known and Mary Lou Cantu, Juan Pepe Cervantes “El Pirato”, Iris Garcia, Marcelo y Aurelia, Sylvia Ortego, ? [not given on label] (vc)

San Antonio – Texas TV Sound Studio, 506 W. Hildebrand – Jeff Smith engineer – and 504 Dougherty, Mission, TX or McAllen, TX or Harlingen, TX

Falcon session sheets give San Antonio for 15 September 1953 and 2 January 1954 and are silent for the others. While some others may also have been recorded there Cáceres’s son remembers his father being driven to Harlingen to record for Falcon. Harlingen is not far from Mission, the address for Falcon which appears on the labels while McAllen, adjacent to Mission, was also a Falcon location. Oscar Guerreo (tp) has told of a distant Cáceres family connection with Falcon’s Ramirez family.

?–Oscar Guerra (tp), one or two more in addition to Cáceres (vn on F-1704, F-1713 only), ?–Alan Barrera (?), ?–Aaron H. (?), ?–Cruz Ortiz (?)

15 September 1953

F-1700   Pero . . ¡Que Lastima! (E. Cáceres, A. Sandoval) – Garcia (vc) – Bolero Mambo
F-1701   Mi Chocolate (Emilio Cáceres, Angelina Sandoval) – Garcia (vc) – Bolero Mambo
F-1702   Ejos No! (Cáceres, Sandoval) – Garcia (vc) – Bolero Mambo
F-1703   Mambo Falcon (Emilio Cáceres) – Mambo
F-1704   Acariciame (Sandoval, E. Cáceres) – Cáceres (vn) – Garcia (vc) – Bolero
F-1705   Olvidate De Mi (Cáceres, Sandoval) – style not known

17 October 1953

F-1712   Dragnet (Walter Schumann, arr. Emilio Cáceres) – Mambo
F-1713   Ay Compadre (J. La Rosa, A. Sandoval) – Cáceres (vn) – ?, ensemble (vc) – no style given [Fox Trot]

2 January 1954

F-1757   Mambo Caceres (Emilio Cáceres) – Mambo
F-1758   Co Ro Ro Ro Ro (E. Cáceres) – Mambo
F-1759   Mentrititas (E. Cáceres, A. Sandoval) – Ortego (vc) – Bolero Mambo
F-1760   Mil Vesas Mas (E. Cáceres, Angelina Sandoval) – Ortega (vc) – Bolero Mambo

20 November 1954

F-1915   Ole – Ya – Mambo (Emilio Cáceres) – Mambo
F-1916   Abigail (Emilio Cáceres) – Mambo

3 May 1956

F-2173   Espera Corazon (Renato Cruz) – Marcelo y Aurelia (vc) – Bolero

19 April 1954

F-1831   Mambo Quatro (Emilio Cáceres) – Ensemble (vc) – Mambo
F-1832   Tate Tranquila (Bobby Capo) – Cervantes “El Pirato” (vc) – Bolero Mambo
F-1833   Cynthia Ana (Emilio Cáceres) – Mambo

20 November 1954

F-1915   Ole – Ya – Mambo (Emilio Cáceres) – Mambo
F-1916   Abigail (Emilio Cáceres) – Mambo

20 November 1954

F-1915   Ole – Ya – Mambo (Emilio Cáceres) – Mambo
F-1916   Abigail (Emilio Cáceres) – Mambo

3 May 1956

F-2173   Espera Corazon (Renato Cruz) – Marcelo y Aurelia (vc) – Bolero
Note: It seems likely that there are further, as yet unidentified, Cáceres Falcon titles. Matrices F-1833, F-1973, F-1974 by Orquesta Falcon are Cáceres compositions and are known to be directed by Cáceres at the piano. A few other of the many Orquesta Falcon releases may be directed by Cáceres, in particular matrices close to those given here, but he is unlikely to have been involved in any that he did not compose or arrange. Falcon arrangers are not credited. For example, one Orquesta Falcon matrix immediately following Cáceres’s known participation is F-1975 Polvo “De Estrellas (Star Dust)” (Mitchell Parish, H. Carmichael), a Mambo released on Falcon A487 but there are quite a few other matrices in the same block, both preceding and following, and it is too speculative to claim Cáceres’s participation. All Falcon release numbers are prefixed A on both sides. There is no A and B side indication on most Falcons though there is such additional identification on some early, non-Cáceres, Falcons. The Falcon-associated label release Mission A 148 [with space following A unlike Falcon labels] includes matrix F-1285 “Si Tu Me Quieres” (Angelina Sandoval, Emilio Cáceres), a Bolero played and sung by Balde Gonzáles y Su Orquesta; it is speculated that Cáceres may play (pn). 78 Falcon discs and session sheets are now owned by Arhoolie. Session sheets often give only first names of personnel, without instrument identification, which do not always seem to be complete. Not all discs have been AB audited.

EMILIO CÁCERES AND ASSOCIATE

Emilio Cáceres (vn), ?–N. Patterson Hunt (gt), one male [?Hunt], one female [?Ann ?] (vc harmony)

San Antonio [or 1950s] [1960s]

TSS 2641123A Honeysuckle Arbor (N. Patterson Hunt) – (vc) 45 Noble Records NB-101 + [on disc] – NB 101-:- [on label]

TSS 2641123B So Alone (N. Patterson Hunt) – (vc) 45 Noble Records NB-101 - [on disc] – NB 101- [on label]

Note: One copy of this release, inscribed “for & to Ann /N Pat Hunt”, is known, in the AB Fable Archive. No other releases on this Noble label, certainly a private label, are known. A copyright entry for a different composition by Hunt, “Art Trail”, is dated 9Jan68. [Added June 2012]

SUNNY AND THE SUNGLOWS

San Antonio – Produced by Manny Guerro – 1962

Emilio Cáceres, Maurice Cottler, A. N. Other (vn trio arr. Cáceres), ? (og), ? (dm), Manny Guerro (ar), Ildefonzo Fraga Sunny Ozuna (vc)

SG-110-A Talk to Me (Joe Seneca) – Ozuna (vc) 45 Sunglow SG-110; 45 Teardrop 3014; 45 Jamie Golden Hits J919

LP Teardrop LPM2000 Sunny and the Sunliners, Talk to Me

CD Sunglow 118 Sunny and the Sunliners, Talk to Me

CD Golden Eagle 7002 Sunny Ozuna, Mostly Sunny, Going Back in Time

CD Golden Eagle 7003 Sunny and the Sunliners, Talk to Me

Note: There are two different couplings of the 1963 rerelease on 45 Teardrop, one of which is the same as the original release on 45 Sunglow. 45 Jamie Golden Hits is coupled with an unassociated artist. The Sunglows changed their name to The Sunliners in 1963. Cáceres does not play on any other Sunny titles. Other LP/CD compilation reissues are not shown.

ERNIE AND EMILIO CÁCERES

Emilio Cáceres (vn), Ernie Cáceres (cl, br), Cliff Gillette (pn), Curly Williams (gt), George Pryor (sb), Joe Cortez Jr (dm)


Jig in G (Cáceres)
Sweet Lorraine (Parish, Burwell)
Estrellita (Ponce)
Gone with the Wind (Magidson, Wrubel)
I Found a New Baby [as I’ve Found a New Baby] (Palmer, Williams)
Poor Butterfly (Golden, Hubbell)
Blue, Turning Grey Over You (Razaf, Waller)
Body and Soul (Heyman, Sour, Eytton, Green)
A Monday Date (Hines)
China Boy (Winfree, Boutelje)

Note: No composer credits on labels or in liner notes. Recording order unknown. Outtakes may be extant in the possession of George H. Buck, the current owner of Audophile.
EMILIO CÁCERES WITH THE TEXAS RAGTIME ORCHESTRA

Emilio Cáceres (vn), Dick Goodwin (tp), John McIver (tb), Peter Brewer (sx), Bill Ginn (pn), Warren George or Bill Wost (sb), Warren George or Bill Wost (dm)

Kerrville, TX – Kerrville Municipal Auditorium – First Kerrville Ragtime Festival – Produced by Rod Kennedy – Cáceres MC – first day of three day festival – 6 July 1973

Jig in G (Cáceres)        all titles on unissued cassette tape
Sweet Georgia Brown (Bernie, Pincard, Casey)
That's My Desire (Loveday, Kresa) – incomplete
I Found a New Baby (Palmer, Williams)
China Boy (Winfrey, Boutelje)

NOTE: The auditioned low-fi master cassette tape, now in the AB Fable Archive, was recorded from the audience by the late Bill Bacin. It is dated 2 July, presumably in error, because the festival took place 6–8 July. Others, including the producer, may also have recorded the festival. Cáceres may have played other Kerrville festivals, not necessarily Ragtime, in other years; if so, tapes may also be extant of such occasions. Producer Rod Kennedy’s archive is housed at The Center for American History at University of Texas. Box 94-139/11 (06754897) includes 1973 Cáceres material.

UNKNOWN RECORDINGS

As at June 2012, when 45 Noble Records was added, there is no evidence for other commercial recording sessions than those given here but it would be surprising indeed if there were no other private, concert, broadcast or telecast recordings on lacquer disc or tape. For example, Cáceres played the Texas Jazz Festival at Corpus Christi during the 1960s. Jim Cullum suggests the possibility that something might exist in the archives of Station WOAI, though enquiries there have not uncovered anything. No film appearances are known. Corrections and information about any recordings not given here would be gratefully received.