

# NEW YORK CITY GLOBAL BEAT OF THE BOROUGH



**MUSIC FROM NYC'S ETHNIC & IMMIGRANT COMMUNITIES 2 CDS 31 TRACKS**



Smithsonian Folkways Recordings

# NEW YORK CITY GLOBAL BEAT OF THE BOROUGHES

## MUSIC FROM NYC'S ETHNIC & IMMIGRANT COMMUNITIES

New York's soundscape is as varied and distinctive as its skyline. But the cultural diversity and musical virtuosity featured here will surprise listeners who think they know the "real" New York. Featuring outstanding grassroots ensembles from more than a dozen of New York's most vibrant ethnic communities, this release pairs the traditional with innovative cross-cultural fusions. From Irish céili groups to Caribbean steelbands, Gypsy ensembles to Chinese orchestras, African-American gospel choirs to Latin jazz, this audio portrait of the five boroughs will delight lifelong New Yorkers and first-time visitors alike. Over 2 hours, 31 tracks, 40-page booklet, extensive notes, and photos.

### DISC I

- 1 **Fiesta de Piena** Viento de Agua (Puerto Rican) 3:45
- 2 **Campo** Los Pleneros de la 21 (Puerto Rican) 5:00
- 3 **Los Vecinos Oyen** Luis Dias (Dominican) 4:10
- 4 **Caña Brava** José Quezada y los Cinco Diablos (Dominican) 4:45
- 5 **Kangë Majekrahli** Besim Muriqi (Albanian) 0:57
- 6 **Shota** Besim Muriqi (Albanian) 2:21
- 7 **Doli goca n'penxhere** Merita Halli with the Ralf Hyseni Orchestra (Albanian) 2:30
- 8 **Xing Jie** Music From China (Cantonese) 6:15
- 9 **Nachay Nandalala** Sampat Dino Boodram (Indo-Caribbean) 3:50
- 10 **Sanjo Kayageum** Korean Traditional Performing Arts Association (Korean) 5:11
- 11 **Fakoli** Abdoulaye Diabate and Super Manden (West African) 8:05
- 12 **Yesá** Orlando "Puntilla" Rios y Nueva Generación (Afro-Cuban) 2:29
- 13 **Oquendo y Libre** Manny Oquendo y Libre (Puerto Rican) 4:02
- 14 **My Time (excerpt)** CASYM Steel Orchestra (Trinidadian) 3:39
- 15 **Everything Will Be Alright** Reverend Timothy Wright and the Grace Tabernacle Choir (African American) 4:11

### DISC II

- 1 **Čoček Manhattan** Yuri Yunakov Ensemble (Bulgarian-Gypsy) 3:30
- 2 **Millino kolo** Sau Family Orchestra (Banat Romanian-Gypsy) 3:55
- 3 **Crowley's/Jackson's** Eileen Ivers (Irish) 3:22
- 4 **The Galloping Hound/McGreavy's/Cat's Meow/Fraher's** Cherish the Ladies (Irish) 4:45
- 5 **Miroloi (excerpt)** Haiklas Family Orchestra (Greek) 3:32
- 6 **Kokkino Gramma** Grigoris Maninakos and Mikrokosmos (Greek) 4:22
- 7 **A Freylekhn Purim** Andy Statman (Eastern European Jewish) 4:15
- 8 **Khsidim Tanz** The Klezmatics (Eastern European Jewish) 4:17
- 9 **Rara Processional** Frisner Augustin and La Troupe Makandal (Haitian) 5:47
- 10 **Sa Li Fe Pou Mwen** Dickson Guillaume & the New York State Haitian Interdenominational Mass Choir (Haitian) 3:58
- 11 **Charanga Completa** Los Macondos (Colombian) 5:40
- 12 **Olive Harvest** Simon Shaheen and Qantara (Middle Eastern) 4:08
- 13 **Segah Suite (Chrouky, Abou Zelfo, Muwashshah)** Najj Youssef and members of the Near Eastern Music Ensemble (Lebanese) 8:05
- 14 **Improvisation on Mugam Chargah and "Gubayenim"** Ensemble Tereza (Mountain Jewish) 4:04
- 15 **Haida-Haida** Cheres (Ukrainian) 2:13
- 16 **O Giglio e Paradiso** Phil Vulli Orchestra with Salvatore "Tuddy" Ferrara (Italian) 3:43

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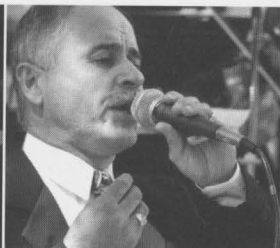
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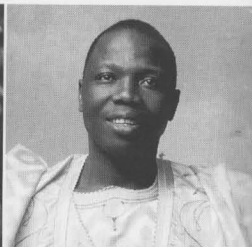




*Los Macondos*



*Naji Youssef*



*Abdoulaye Diabate*



*Merita Halili*



*Pericles Halkias*



*Los Pleneros de la 21*

## **NEW YORK CITY: GLOBAL BEAT OF THE BOROUGHES**

**PRODUCED BY THE CENTER FOR TRADITIONAL MUSIC AND DANCE**

**SFW CD 40493**

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## DISC I

### 1. FIESTA DE PLENA 3:45

Puerto Rican *plena*-jazz by  
**Viento de Agua**

(Juan "Llonsi" Martínez-Arr. by  
Ricardo Pons, Viento de Agua Music, ASCAP)

### 2. CAMPO 5:00

Puerto Rican traditional *bomba*  
by **Los Pleneros de la 21**

### 3. LOS VECINOS OYEN 4:10

Dominican *bachata* rock song  
by **Luis Dias**

(Luis Dias/Diasong Publishing)

### 4. CAÑA BRAVA 4:45

Dominican *merengue típico* by  
**José Quezada y los Cinco Diablos**

(Rafael Abreu/Peermusic Publishing, BMI)

### 5. KANGË MAJEKRAHI 0:57

Albanian rural folk song  
by **Besim Muriqi**

### 6. SHOTA 2:21

Albanian dance song from Kosova  
by **Besim Muriqi**

### 7. DOLI GOCA N'PENXHERE 2:30

Albanian urban folk song by  
**Merita Halili with the Raif Hyseni  
Orchestra**

### 8. XING JIE 6:15

Traditional Cantonese wedding  
processional music by  
**Music From China**

### 9. NACHAY NANDALALA 3:50

Indo-Caribbean *chauti*-style  
*tan sangeet* song by  
**Sampat Dino Boodram**

### 10. SANJO KAYAGEUM 5:11

Korean classical composition by  
the **Korean Traditional Performing  
Arts Association**

### 11. FAKOLI 6:05

Traditional Bambara *jaliya* song  
by **Abdoulaye Diabate and  
Super Manden**

### 12. YESÁ 2:29

Afro-Cuban Santería ritual song  
by **Oriando "Puntilla" Rios y  
Nueva Generación**

(Arr. by Oriando "Puntilla" Rios/  
Owl's Head Music, BMI)

### 13. OQUENDO Y LIBRE 4:02

Puerto Rican salsa by  
**Manny Oquendo y Libre**

(Manny Oquendo/Manny Oquendo Music, BMI)

### 14. MY TIME (EXCERPT) 3:39

Trinidadian calypso by the  
**CASYM Steel Orchestra**  
Directed by Arddin Herbert

(Boogie Sharp-arr. by Arddin Herbert)

### 15. EVERYTHING WILL BE ALRIGHT 4:11

African-American gospel by  
**Reverend Timothy Wright and  
the Grace Tabernacle Choir**

(Reverend Timothy Wright/Arisav  
Music, Inc., SESAC)



Music From China

Yuri Yunakov

## DISC II

1. **ČOČEK MANHATTAN** 3:30  
Bulgarian-Gypsy wedding music  
by the **Yuri Yunakov Ensemble**  
(Yuri Yunakov/T-Crossing Publishing, BMI)
  
2. **MILINO KOLO** 3:55  
Banat Romanian-Gypsy medley  
performed by the **Sau Family  
Orchestra**
  
3. **CROWLEY'S / JACKSON'S** 3:22  
Medley of Irish fiddle tunes with  
jazz-rock fusion by **Eileen Ivers**  
(Arr. by Eileen Ivers and John Doyle/Musical  
Bridge and Joy Parade Music, BMI)
  
4. **THE GALLOPING HOUND /  
MCGREAVY'S / CAT'S MEOW /  
FRAHER'S** 4:45  
Medley of Irish fiddle tunes by  
**Cherish the Ladies**  
(Arr. by Cherish the Ladies; except "The Galloping  
Hound," Siobhan Egan/Wood Park Publishing, BMI;  
"The Cat's Meow," Joanie Madden/Wood Park  
Publishing, BMI)

5. **MIROLOI (EXCERPT)** 3:32  
Traditional Epirot-Greek song by  
the **Halkias Family Orchestra**
  
6. **KOKKINO GRAMMA** 4:22  
Greek modern *rebetika* song  
by **Grigoris Maninakis and  
Mikrokosmos**  
(Grigoris Maninakis)
  
7. **A FREYLEKHN PURIM** 4:15  
Hasidic Jewish holiday dance  
melody by **Andy Statman**  
(Arr. by Andy Statman/Oceana Music, ASCAP)
  
8. **KHSIDIM TANZ** 4:17  
Klezmer dance music by  
**The Klezmatics**  
(Arr. by A. Svigals/Psycho Freylekh Music, BMI)
  
9. **RARA PROCESSIONAL (EXCERPT)**  
**KONGO (EXCERPT)** 5:47  
Haitian Rara processional  
Vodou jazz by **Frisner Augustin  
and La Troupe Makandal**  
(Arr. by Frisner Augustin)

10. **SA LI FE POU MWEN (EXCERPT)** 3:58  
Haitian gospel performed by  
**Dickson Guillaume & the New York  
State Haitian Interdenominational  
Mass Choir**  
(Additional English verses and arr. by Dickson  
Guillaume)
  
11. **CHARANGA COMPLETA** 5:40  
Colombian *vallenato* by  
**Los Macondos**  
(Lisandro Meza Mateo/San Martin Agency,  
Inc., BMI - additional lyrics and arr. by  
Eugenio Ortega)
  
12. **OLIVE HARVEST** 4:08  
Contemporary Arab composition  
by **Simon Shaheen and Qantara**  
(Simon Shaheen/Warner-Chapel, BMI)
  
13. **SEGAH SUITE (CHROUKY,  
ABOU ZELOF, MUWASHSHAH)** 6:05  
Traditional Lebanese songs by  
**Naji Youssef and members of  
the Near Eastern Music Ensemble**

14. **IMPROVISATION ON MUGAM  
CHARGAH AND "GUBAYENIM"** 4:04  
Mountain Jewish music by  
**Ensemble Tereza**  
(Ariel Rakhamimov)
  
15. **HAIDA-HAIDA** 2:13  
Medley of Ukrainian dance  
tunes by **Cheres**
  
16. **O GIGLIO E PARADISO** 3:43  
Italian Neapolitan feast song by  
the **Phil Valli Orchestra with  
Salvatore "Tuddy" Ferrara**  
(Pasquale Ferrara - music by Phil  
Caccavale with Antonio Rosalia)

## NEW YORK CITY: GLOBAL MUSIC FROM THE BOROUGHES

Since the early 17th century, when the first Europeans and Africans settled in lower Manhattan, New York has been a global city, a transnational crossroads of people and commerce, of culture and art. Three and a half centuries of immigration and migration have established and maintained the city's essential international character. At the new millennium, New York's diverse population includes people from all corners of the earth: descendants of 19th- and early 20th-century Irish, Italian, Jewish, Greek, Slavic, and Chinese immigrants; southern African Americans and Puerto Ricans who arrived in the first half of the 20th century; and the "new immigrants" coming from the Caribbean, South America, Africa, Asia, and the old Soviet Union following 1965 reforms in U.S. immigration laws and, more recently, the end of the Cold War. At the turn of the 21st century, nearly 40 percent of New York City's population is foreign born.

Whether arriving from South Korea or South Carolina, newcomers carry with them traditional ways of life, ranging from language, food, clothing styles, and religious practices to music, dance, crafts, and family celebrations. Music is among the most portable, cherished, and enduring expressions of identity. More than any other traditional art, music and dance have been the key symbolic forms through which cultural groups have maintained their distinctiveness and nurtured ties to their old-country heritage. Greek New Yorkers celebrate their Greekness when they dance to traditional music at a wedding party in Astoria, Queens; West Indians experience their Caribbean roots when they "pull pan" through the streets of Crown Heights during Brooklyn

Carnival; African Americans express their Southern and African ancestries through a rousing gospel shout in a Bedford-Stuyvesant church; and Irish-Americans recapture their Celtic past at a lively *céili* in a Riverdale pub in the West Bronx.

Traditional music and dance foster in-group pride and community solidarity, but they also open up the possibility for cross-cultural dialogue and fusion. A great deal of community music making has taken place in New York clubs, dancehalls, churches, outdoor festivals, and other public settings where musicians, dancers, and fans of diverse backgrounds could meet and mingle. The direct, face-to-face exchange of musical ideas and practices, reinforced by a proliferation of ethnic recordings and radio-broadcasts, has encouraged the development of multicultural repertoires and innovative hybrid styles. At the same time, progressive community musicians have absorbed the sounds of the modern city, from jazz to avant-garde composition, blending tradition and innovation to create provocative new sounds.

New York City, America's most populous and diverse urban center, has provided the ideal setting for this interplay of musical creativity. With a densely multicultural population, sophisticated networks of cultural organizations, and a complex web of international media and entertainment industries, New York has evolved into a crucible for melding and transforming traditional musical styles. Cross-cultural interaction, rather than isolation, has characterized relationships among many of the city's ethnic communities throughout the 20th century. From Newyorican salsa and Yiddish jazz to



Arab fusion and Haitian gospel, the city has nurtured some of the world's most distinctive musical styles.

Capitalizing on the tremendous energy in the current music landscape, *New York City: Global Beat of the Boroughs* presents an audio portrait of urban ethnic music at the turn of the 21st century. The thirty-one musical examples chosen for inclusion are firmly grounded in community-based performance. While we recognize that community expressions often spill over into the realm of popular entertainment (when mediated and commodified for wider distribution) and occasionally serve as inspiration for non-community composers, our focus is on genres and styles with deep roots in some of New York's most prominent immigrant and ethnic communities.

The pulsing rhythms of a ritual Haitian Rara procession, the ancient Greek sonorities of the Halkias family, and the strident cries of Albanian singer Besim Muriqi remind us that rural folk sounds can survive in the modern city. But more often, innovative musical hybrids emerge from the mixing of traditions or their blending with more modern sounds. *Timbale* master Manny Oquendo and his Latin jazz ensemble, Libre, combine Afro-Cuban and Puerto Rican rhythms with African-American big-band swing; *bachata* singer Luis Dias deftly fuses traditional Dominican folk song and contemporary rock; and Dickson Guillaume transforms African-American gospel singing through the infusion of Haitian vocal inflections and Creole lyrics. A small but highly visible group of progressive composer-performers consciously melds traditional styles with modern jazz, rock, Black pop, worldbeat, and Western art music. Palestinian violin and 'ud player

Simon Shaheen, Irish-American fiddler Eileen Ivers, Jewish-American clarinetist Andy Statman, and Bulgarian-Gypsy saxophonist Yuri Yunakov forge original and highly experimental works. Another significant trend is the revitalization of native folk forms by ensembles such as the Puerto Rican troupe Los Pleneros de la 21, the Irish-American band Cherish the Ladies, Music From China, and the Korean Traditional Performing Arts Association.

New York's current demographic mix bodes well for community-based music in the 21st century. As immigration continues, new Americans will bring new sounds to the city, replenishing and invigorating the musical mix. The city's rapidly growing Mexican, African, Soviet Jewish, and Indo-Caribbean communities, to name but a few, promise to make significant contributions. While some musical practices will remain primarily within the confines of their respective communities, enriching family and communal celebrations, history suggests that others will cross over to broader audiences. Moreover, many of today's immigrants maintain close ties with their home countries, resulting in a continual interchange of musical practices between New York and urban centers worldwide. The ongoing confluence of cultures and music will undoubtedly lead to further transcultural and transnational exchanges, which will shape the contours of community music making in New York, the global city, for years to come.

Ray Allen

*Institute for Studies in American Music*

*Brooklyn College, City University of New York*

The following selections are sequenced with an ear toward creating an enjoyable listening experience, rather than attempting to group similar world-music styles or provide a systematic "ethnic tour" of the five boroughs. Wherever possible, however, paired expressions from a single cultural group underscore the connections between traditional and more progressive forms.

## DISC I

### 1. FIESTA DE PLENA

Puerto Rican *plena*-jazz by **Viento de Agua**

Héctor "Tito" Matos (lead vocals, conga), Sammy Tanco (chorus), Juan "Juango" Gutiérrez (pandereta-seguidor), Ricardo Pons, musical director (saxophone), Camilo E. Molina (pandereta-punteador), Alberto Toro (flute), Richard Nant (trumpet), Joe Fiedler (trombone), Desmar Guevara (piano), Bobby Sanabria (drums), José "Primo" Alomar (percussion), Waldo Chávez (bass)

Licensed from De Puerto Rico al Mundo, Qbadisc/Agogo AG 9503, 1998.

Settling in the neighborhoods of East Harlem ("El Barrio") and the South Bronx, Puerto Ricans and Newyoricans (New York-born Puerto Ricans) have been a strong presence in the New York music scene since the 1920s. While the popular sounds of Latin jazz and salsa have reached broader audiences, more traditional folk styles, such as the *bomba*

and *plena*, have continued to flourish primarily in community dances and celebrations. Occasionally the old and new styles fuse, as in the jazz-tinged *plena* of Viento de Agua.

*Plena*, a folk genre from the coastal areas of Puerto Rico, combines African-derived call (leader) and response (chorus) singing, drumming, and dance with European-derived melodies and harmonies. A traditional *plena* ensemble includes several handheld frame drums (*panderetas*), a scraped gourd (*güiro*), and one or more melodic instruments, such as the accordion, harmonica, or *cuatro* (small double-coursed, four-stringed guitar). Often called "*el periódico cantado*" ("the sung newspaper"), *plenas* relate current and historical events of community life. The lyrics of "Fiesta de Plena" convey the spirit of a *plena* as the "official" music of celebration and cultural identity linking New York's Puerto Rican community to their island home.

Formed in 1996 by Héctor "Tito" Matos, Viento de Agua ("the water-laden wind before a rainstorm") combines traditional *plena* forms with elements of a modern salsa and jazz dance orchestra. Call-and-response singing and *pandereta* accompaniment are augmented by a syncopated electric bass-line, riffing horns, and hot solos. The resulting contemporary sound, according to Matos, aims to "captivate the listener and motivate the dancer."

### 2. CAMPO

Puerto Rican traditional *bomba*  
by **Los Pleneros de la 21**

Francisco "Paquito" Rivera (lead vocal), Alberto "Tito" Cepeda (maracas), Hector "Endel" Dueño (fua), Juan J. Gutiérrez (bomba buleador, chorus), Pablo "Gallito" Ortiz (chorus), José Rivera (chorus), David "Cortijito" Rosario (bomba subidor), Carlos Suárez (melodía), Miguel "Meñique" Barcasnegras (chorus), Eugenia Ramos (chorus), Nelly Tanco (chorus), Sammy Tanco (chorus)

Licensed from Puerto Rico, Puerto Rico, Mi Tierra Natal, Shanachie Records CD #65001, 1991.

*Bomba*, the most Africa-influenced Puerto Rican folk genre, traces its roots to the coastal regions of Puerto Rico, where African slaves worked sugar plantations during the 17th, 18th, and 19th centuries. Exuberant call-and-response singing, interlocking drum patterns, and intense drummer-dancer interaction (the dancer responds to the lead drummer's improvised rhythms) characterize it. A typical *bomba* ensemble consists of a pair of sticks (*fua* or *cua*), which strike a hard surface to provide a steady beat; a maraca; and two or more barrel-shaped drums. The lyrics to *bomba* songs usually refer to everyday work and social events. The words to "Campo" emphasize the importance of dancing *bomba* as a way to reconnect with the *campo*, the countryside, where *bomba* was born.

Founded in New York City in 1983 by teacher and percussionist Juan Gutiérrez, Los Pleneros de la 21 takes its name from the

neighborhood around bus stop # 21 in Santurce, Puerto Rico—a neighborhood once known for its legendary *plena* singers. The ensemble includes many of New York's older masters of the folk *bomba* and *plena*, and performs often at community dances, public schools, and cultural institutions.

### 3. LOS VECINOS OYEN

Dominican *bachata* rock song by **Luis Dias**

Luis Dias (guitar, vocal), "Monchy" Juan Ramón Álvarez (chorus), Francisco Meza (bass), Ramón Ortiz (drums), "Paco" Rafael Reyes (congas and maracas), Pedro Escalante Fuentes (bongos)

Licensed from El Accidente, Diasong, Inc. CD002, 1998.

Following immigration reform in 1965, hundreds of thousands of Dominicans immigrated to New York. They initially settled in Washington Heights on Manhattan's Upper West Side, and later established smaller communities in the Bronx and Brooklyn. They brought a wide range of Dominican music styles, including the *merengue* and, more recently, the *bachata*.

The roots of Dominican *bachata* music can be traced back to late 19th- and early 20th-century guitar-based ensembles, which played in peasant bars and brothels once known as *bachatas*. Topical and realistic, *bachata* songs often express the bitterness of life's travails among lower-class urban migrants. Historically scorned by the upper classes and ignored by



the media, *bachata* music has experienced an extraordinary resurgence in popularity since the early 1980s. Today it rivals *merengue* as the Dominican Republic's music of choice.

Guitarist, vocalist, and songwriter Luis Dias is one of New York's leading exponents of *bachata*. Born in Bonao, Dominican Republic, in 1952, he began playing guitar as a teenager in *merengue* and rock bands, and later researched and performed older Dominican folk styles. He relocated to New York City in the 1980s and continues to produce songs that fuse *bachata* with elements of American blues, jazz, and rock. Recently, he collaborated with Ángel Fernández and David Byrne to cowrite the soundtrack for the film *Blue in the Face*.

"Los Vecinos Oyen" ("The Neighbors Listen") combines Dias's sophisticated guitar work and his relaxed, folksy vocal style with rock-infused rhythms. The song places the listener directly inside New York's high-rise barrio life, where urban Dominicans are constantly under their neighbor's "watchful eye." Ironically, Dias focuses on the positive side of such closeness, as he paints a colorful picture of his daily encounters with his neighbors.

#### 4. CAÑA BRAVA

Dominican *merengue típico*  
by **José Quezada y los Cinco Diablos**

José Quezada (accordion and vocal), Bienvenido Sosa (saxophone), Freddy Pichardo (güiro, lead vocal), Miguel Grullón (tambora), Pedro Lonbillo (conga), William Rojas (bass guitar)

Live recording, 1995, CTMD Archives.

In recent years, the Dominican *merengue* has rivaled salsa as the most popular Latin social dance in New York and other urban centers throughout the Caribbean and South America. "Caña Brava" is performed in a slightly modernized, 1950s Dominican dance-band style, which, in turn, was derived from the *merengue típico cibaeño* from the rural Cibao region. Stringed instruments provided the primary melodic line in the Cibao folk *merengue*, but were replaced by the button accordion in the early 20th century.

*Merengue típico* features a rapid, 4/4 meter, grounded by the *güiro* (metal scraper) and *tambora* drum (played with a stick held in the palm of a hand), repetitive melodic riffs played on the diatonic button accordion and the alto saxophone, and impassioned call-and-response singing. Bienvenido Sosa's wild saxophone riffs on "Caña Brava" suggest the influence of modern jazz. The song's lyrics equate the sweetness of the *caña brava* (raw sugarcane) to the delight of dancing the *merengue*.

Accordionist and singer José Quezada was

born into a musical family from the Cibao region. Shortly after 1978, when he immigrated to New York, he formed an ensemble that played traditional *merengue* and other dance forms, including *pripri* and *mangulina*, for Dominican gatherings in Manhattan's Washington Heights and Inwood neighborhoods. The band quickly became popular in the community, where its fans gave Quezada's bandmen their name: *Los Cinco Diablos* ("The Five Devils").

#### 5. KANGË MAJEKRAHI

Albanian rural folk song by **Besim Muriqi**

Studio recording, 2000, CTMD Archives. [Engineer: Edward Haber.]

#### 6. SHOTA

Albanian dance song from Kosova

by **Besim Muriqi**

Besim Muriqi (vocal and çifteli)

Live recording, 1994, CTMD Archives.

Centuries of turbulence and economic pressure forced thousands of Albanians to leave their homeland. Since the early 20th century, some 300,000 Albanians have settled in the New York tristate region. Bringing with them a rich musical heritage, Albanian-Americans have maintained a variety of folk-music traditions, from older rural narrative ballads and love songs to more recent popular songs with modern instrumentation.

Besim Muriqi, originally from the district of Rugova, Kosova, performs the unaccompanied *kangë majekrahi*, literally "songs sung over the bend of the arm," and historic ballads and love songs accompanied by the *çifteli*, a small, two-stringed plucked lute. A shepherd until the age of eighteen, Muriqi's high, resonant voice on the *kangë majekrahi* typifies the style of singing from Mal'si, the rugged mountainous area of Montenegro and northern Albania. These songs were used to send messages across vast distances, often from one mountain ridge to another. "Shota," sung in a more relaxed style to the accompaniment of the *çifteli*, is a dance song that tells the story of a female warrior who dressed as a man to defend her people.

Muriqi immigrated to the United States in 1991 and settled on Ocean Parkway in Brooklyn. He performs frequently at family and community celebrations and teaches *çifteli* to youngsters in New York's Albanian community.

#### 7. DOLI GOCA N'PENXHERE

Albanian urban folk song by **Merita Halili**  
with the **Raif Hyseni Orchestra**

Merita Halili (lead vocal), Raif Hyseni (accordion), Victor Doçi (dajre), Victor Triepshi (guitar), Arben Topalli (clarinet)

Studio recording courtesy of WNYC Radio's "New Sounds," produced by John Schaefer. [Engineers: Michael DeMark and Edward Haber, 1999.]

By the early 20th century, groups of semi-professional performers were playing dance

and entertainment music in the cities and towns of central Albania. A typical ensemble (*aheng*), consisting of violin, clarinet, *llaute* (short-necked lute), and *dajre* (frame drum), often included women singers and dancers. The accordion was introduced after World War II, and today's urban folk groups frequently include electric guitar, bass, synthesizer, and drums. Lyrics most often deal with love and historical narratives. Vocal and instrumental melodies are expansive, highly ornamented, and influenced by Turkish modal organization.

"Doli goca n'penxhere" is an urban folk song that recounts the melancholy of a girl whose heart is gripped with longing: "I thought that raindrops were falling, but they were my tears."

Born in Tirana, Merita Halili grew up singing the lyric songs native to central Albania. A 1983 appearance at the Albanian National Folk Festival launched her singing career on Albanian Radio and Television and as a soloist with the State Ensemble for Folk Songs and Dances. Her expressive voice, exceptional vocal range, and original arrangements have made her one of Albania's most acclaimed singers. Her husband, accordionist Raif Hyseni, grew up in Mitrovica, Kosova, and moved to Tirana in 1992. Together they immigrated to the United States in 1995, settling first in New Jersey and later in Manhattan. They perform regularly at Albanian weddings and clubs in the New York area.

## 8. XING JIE

Traditional Cantonese wedding processional music by **Music From China**

Tien-Jou Wang (erhu), Tang Liangxing (zhonghu), Wu Man (pipa), Helen Yee (yangqin), Susan Cheng (daruan), Wei Laijen (dizi)

Licensed from the artist, 1992.

By the early 1880s, a small community of Chinese immigrants, mostly Cantonese speakers from the southern provinces of China, had established themselves in an eight-block enclave in Manhattan's lower East Side (just south of Canal Street), a neighborhood that would eventually be known as Chinatown. The population increased slowly, but experienced a burst of growth in the 1960s, as hundreds of thousands of immigrants arrived from mainland China and Taiwan. The original Manhattan neighborhood remains the commercial and cultural hub of the community, but satellite Chinatowns have sprung up in Brooklyn and Queens.

China boasts a wide array of regional folk-music styles and venerable traditions of court music and opera. In China, and later in New York's Chinese-American community, modern folk-music orchestras were formed to perform standardized arrangements of regional folk tunes, classical music, and Cantonese opera. The modern folk ensemble includes the *erhu*, *gaohu*, and *zhonghu* (two-stringed fiddles); *zheng* (bridged zither); *pipa* (fretted lute);

*sanzian* (fretless lute); *dizi* (bamboo flute with membrane resonator); and *yangqin* (hammered dulcimer).

"Xing Jie" is an arrangement of a traditional Cantonese wedding procession. The lilting sounds of the fiddles, flute, lute, and dulcimer combine to form a rich texture of bowed, blown, plucked, and hammered sounds, which move, almost in unison, through a series of tempo and mood changes.

Music From China was formed in 1984 by Susan Cheng and Tien-jou Wang. The ensemble's repertoire includes regional folk and ancient classical pieces, music for Cantonese opera, and modern compositions that merge Chinese and Western forms. It performs for holiday gatherings within the Chinese community and, more formally, in concert halls and museums.

## 9. NACHAY NANDALALA

Indo-Caribbean *chauti*-style *tan sangeet* song by **Sampat Dino Boodram**

Sampat Dino Boodram (vocal and harmonium), Errol Balkissoon (dantal), Sampat Raymond Seetal (dholak)

Studio recording, 1999, CTMD Archives.

Indo-Caribbean immigrants from Guyana, Trinidad, and Surinam form one of New York City's fastest-growing communities. In Queens and neighborhoods throughout the tristate area, they have established temples (*mandirs*), to train their children in the cultural traditions

of India and the Indo-Caribbean. *Tan sangeet* singing is based on 19th-century classical and devotional music of North India. Accompanied by the harmonium, *dholak* barrel drum, and a metal rod and clapper known as *dantal*, it has developed a number of local variants, including the lively, up-tempo *chauti* style from Trinidad.

"Nachay Nandalala" is a popular *tan sangeet* song, performed in the *chauti* style by Sampat Dino Boodram. It belongs to a vast repertoire of Indo-Caribbean semiclassical, devotional, and folk music that celebrates Lord Krishna, the god of love, music, and dance. The song's refrain evokes Krishna as the young boy Nandalala, who dances with his mother. The verses tell about his sacred birth and life as a young man who enchants the people with his magical flute and dance.

Sampat Dino Boodram is a harmonium player and master *tan sangeet* singer. Born in Trinidad, he studied traditional music styles with his eldest brother, the renowned *tan* singer Samdeo Boodram. In 1970, he migrated to the U.S., where he attended the Allam School of Music in New York City. He continues to perform and teach in the New York metropolitan region.

## 10. SANJO KAYAGEUM

Korean classical composition by the **Korean Traditional Performing Arts Association (KTPAA)**

Gee Sook Baek (kayageum), Timothy Chung (changgo)

Licensed courtesy of Gloria Lee Pak and KTPAA, 2000.

Koreans were one of the largest groups of immigrants to arrive in New York City in the wake of the 1965 immigration law reforms. Establishing themselves primarily in the Queens neighborhoods of Flushing, Jackson Heights, Corona, and Elmhurst, many have become successful small-business proprietors throughout the city.

As in Korea, there has been a conscious effort in recent years to revitalize traditional music and dance forms within New York's Korean community. With this goal in mind, the Korean Traditional Arts Community was organized in 1986 and, in 1990, was renamed the Korean Traditional Performing Arts Association. The ensemble presents staged versions of *poongmulnori* (folk drumming), instrumental compositions on the *kayageum* (zither) and *taegum* (bamboo flute), and a variety of folk dances.

Originally based on ancient shamanic and folk melodies, the *sanjo*, a solo instrumental improvisation, developed into a six-sectioned fixed form in the second half of the 19th century. Its initial sections tend to be slow and introspective, but as the tempo increases, its final

sections take on a livelier mood.

A *kayageum* or *taegum* player learns the stock melodies from a master teacher, and with maturity, gradually adds subtle embellishments and variations. Typically, the *kayageum* player explores the tonal variety of the strings by pushing down on them with the left hand and then plucking them with the right. Percussive effects are added by snapping the strings against the wooden base.

This selection features the last three sections of a *sanjo* performed on the *kayageum* and *changgo*, an hourglass-shaped, double-headed drum. Gee Sook Baek learned this *sanjo* from her father. In Young Baek, recognized in Korea as a master *kayageum* player and teacher from the school of Dae Bong U.

## 11. FAKOLI

Traditional Bambara *jaliya* song by **Abdoulaye Diabate and Super Manden**

Abdoulaye Diabate (vocal), Abou Sylla (bala), Mamadou Diabate (kora), Yacouba Cissoko (kora), Fouseny Kouyate (n'goni), Moussa Sissoko (guitar), Chiek Barry (bass)

Studio recording, 2000, CTMD Archives.

New York's Manden community has grown significantly over the past twenty years. Today, it includes members of the Wolof, Fulani, and Mandinka cultural groups from Mali, Guinea, Senegal, Gambia, and Côte d'Ivoire. A number of itinerant musicians known as *jililu* or *griots*

have settled in the Bronx and upper Manhattan. In traditional West African culture, *jililu* are bards who sing lengthy epic songs that often recount history and praise ancestors. The *kora*, a twenty-one-stringed harp-lute, and the *bala*, a West African gourd xylophone, commonly accompany the *jali's* singing. In New York, *jililu* play for family ceremonies and often officiate at community events.

"Fakoli" comes from the oldest repertoire of songs about the founding of the Empire of Mali by King Sundiata Keita in A.D. 1325. Fakoli, a military leader, formed an alliance with Sundiata and vanquished their common enemies through cunning and magic. His story emphasizes his skill and seemingly supernatural powers. Often sung to memorialize accomplishments of the past, this song metaphorically serves to praise able leaders and other doers of good deeds. The traditional *kora* and *bala* accompaniment is given a contemporary edge through the addition of guitar and electric bass.

Singer, guitarist, and percussionist Abdoulaye Diabate was born into a musical family of *jililu* in 1956 in Kela, Mali. He learned the *jali* repertoire from his father, and began performing professionally in Mali. In the mid-1970s, he moved to Abidjan, Côte d'Ivoire, where he formed the first Super Manden band and began experimenting with the fusion of traditional and modern African styles. In 1995 he moved to New York City, where his new incarna-

tion of Super Manden now performs at Malian, Guinean, and Ivoirienne community events.

## 12. YESÁ

Afro-Cuban Santería ritual song by **Orlando "Puntilla" Ríos y Nueva Generación**

Orlando "Puntilla" Ríos (lead vocal, clave), Félix Sanabria (batá), Antoni Carrillo (batá), Eddie Rodríguez (batá), Gene Golden (congas, shekere), Abraham Rodríguez (vocals, percussion), Carlos Sánchez (chorus, percussion), Olufemi Mitchell (chorus), Ama McKeon (chorus)

Licensed from Spirit Rhythms: Sacred Drumming & Chant from Cuba, *Music of the World* LAT50603, 1987.

Cuban immigration to New York City and the surrounding metropolitan area before and after the Cuban Revolution of 1959 profoundly influenced jazz and other forms of American popular music. Cubans' presence also helped establish the city as a center for the practice of Santería ritual and worship in the United States. A syncretic religion, Santería combines West African Yoruba beliefs and ritual with elements of Roman Catholicism. Santería rituals are marked by call-and-response singing accompanied by the sacred double-headed *batá* drums. The ritual is focused on the worship of *orishas*, African deities, sometimes masked with the names of Catholic saints. Drumming and singing are ways of communicating with the *orishas*, who during services may mount a devotee like a horse. Today, Santería is practiced by many people throughout the Caribbean and

Latin America, and by many Cubans, Puerto Ricans, and African-Americans in New York City.

"Yesá," traditionally the name of a Yoruba drum, now refers to a type of rhythm used in services and played primarily on the *batá* drum. The rhythm can be played for any of the *orishas*.

Renowned in his native Cuba as a master *batá* drummer, Orlando "Puntilla" Ríos immigrated to the United States in 1981. After settling in New York City, he organized Nueva Generación, a group of Puerto Ricans and Cuban-Americans dedicated to the preservation of the sacred music and dance associated with Santería.

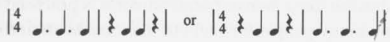
### 13. OQUENDO Y LIBRE

Puerto Rican salsa by **Manny Oquendo y Libre**

Manny Oquendo (timbales), Andy González (bass guitar, chorus), Roberto Carrero (congas, chorus), Willie Rodríguez (piano, chorus), Dan Reagan (lead trombone, chorus), Ángel "Papo" Vázquez, Lenord Pollara, and Wayne Wallace (additional trombones), Herman Olivera and Frankie Vázquez (lead vocals)

Licensed from Manny Oquendo y Libre: On the Move, Milestone Records Fantasy, Inc. MCD-9263-2, 1996.

Salsa (literally "sauce") is a blend of Afro-Cuban dance music and African-American jazz, tinged with Puerto Rican rhythms and vocal ornamentation. The popular style emerged from New York City's Latin music scene in the early 1970s. Featuring dense percussion grounded in a five-beat clave pattern



and jazzy horn arrangements, salsa compositions generally begin with a verse-chorus structure followed by a *montuno* section, which showcases vocal or instrumental improvisation over a repeated chorus and clave pattern. Many salsa songs chronicle the ups and downs of barrio life in New York. In this song, Oquendo y Libre playfully sings about the popularity of the group and salsa music within the five boroughs of New York.

Formed in 1974 by Puerto Rican *timbale* master Manny Oquendo and Newyorican bassist Andy González, Oquendo y Libre is one of New York's most respected salsa bands. The group is firmly grounded in traditional Afro-Cuban forms, but incorporates Puerto Rican *bomba* and *plena* rhythms, progressive piano and horn phrasing, and hard-hitting social commentary into its distinctly New York sound.

### 14. MY TIME (excerpt)

Trinidadian calypso by the **CASYM Steel Orchestra**. Directed by Arddin Herbert.

Live recording, 2000, CTMD Archives.

New York's West Indian community dates back to the 1920s, when Black Caribbeans settled in Harlem. The community has grown tremendously since the mid-1960s, as hundreds of thousands of immigrants from the English-speaking islands of Jamaica, Trinidad, and Barbados settled in the central Brooklyn

neighborhoods of Crown Heights, Bedford-Stuyvesant, and Flatbush. A Trinidadian version of Carnival, begun in Harlem in the 1940s, was transported to Brooklyn's Eastern Parkway in the late 1960s. The celebration, which takes place annually on Labor Day weekend, features colorfully costumed masqueraders dancing to lively calypso music played by steelbands and amplified brass bands.

The steel pan, forged from oil drums specially cut and hammered by master tuners to produce melodies when struck with small mallets, was developed in Trinidad in the late 1930s and early 1940s. Steelband arrangements of calypso tunes feature interlocking lead melodies played by the high-register tenor and double-tenor pans, supporting countermelodies from the mid-range cello and guitar pans, and syncopated lines from the bass pans. A driving percussion section (the "engine room"), consisting of trap drums, congas, metal break drums, and various hand percussion instruments, anchors the rhythm.

The CASYM (Caribbean American Sports and Cultural Youth Movement) Steel Orchestra, formed in the early 1990s by Trinidadian-born pan virtuoso and arranger Arddin Herbert, consists primarily of young (teenage to early twenties) West Indians living in Brooklyn. They play regularly at schools and community events. In September 2000, CASYM took first place in Brooklyn's prestigious Panorama con-

test with Herbert's arrangement of Boogsie Sharp's popular calypso hit, "My Time."

### 15. EVERYTHING WILL BE ALRIGHT

African-American gospel by **Reverend Timothy Wright and the Grace Tabernacle Choir**

Licensed from Let Freedom Ring Savoy Records SCD 14835, 1997.

The great migrations that occurred during and after the two World Wars brought large numbers of southern African Americans to northern urban centers. The traditional spirituals, folk hymns, and sung sermons they carried with them would eventually meld with modern blues and jazz to create the gospel sound. Call-and-response singing, a driving rhythmic backbeat, and highly impassioned and improvised lead vocals aimed at "shouting the church" became hallmarks of this sound. Small ensembles, known as jubilee and gospel quartets, predominated from the 1930s through the 1950s, but by the 1960s, large "mass" choirs had risen to prominence, particularly in New York City.

"Everything Will Be Alright" opens with a rocking beat and bluesy guitar riff. The lyrics, however, are strictly gospel, reflecting the singer's joy in his relationship with Jesus, and his unwavering optimism that faith will make everything "alright." The verse-chorus structure eventually gives way to a repetitive rhythm section during which Wright improvises, at

times breaking into a preacherlike chant over a vamping chorus. In live performances, an extended "drive" section lets the lead singer engage the audience and invoke the Holy Spirit's descent upon the congregation.

Reverend Timothy Wright has been at the forefront of New York's gospel-choir movement for several years. His husky and soulful baritone harkens back to the older Southern style of church singing, while his tight choral arrangements, modern chord changes, and use of guitar, bass, drum, and synthesized keyboard accompaniment reflect contemporary soul and R&B influences. He absorbed the syncopated rhythms and ecstatic singing of the Holiness Church at the age of twelve, when he began playing piano for the St. John's Fire Baptized Holiness Church of God, Brooklyn. He went on to become the pianist and choir director at the Washington Temple Church of God in Christ, and in 1976, he formed the Timothy Wright Mass Choir. He has made dozens of recordings, worked with choirs across the country, and traveled internationally. He is currently pastor at the Grace Tabernacle Christian Center Church of God in Christ, Brooklyn.

## DISC II

### 1. ČOČEK MANHATTAN

Bulgarian-Gypsy wedding music by the **Yuri Yunakov Ensemble**

Yuri Yunakov (saxophone), Strahil Vankov (accordion), Catherine Foster (clarinet), Seido Salifoski (drums), Brad Schoepfack (guitar), Krasimir Koumanov (bass guitar)

Licensed from New Colors in Bulgarian Wedding Music, *Traditional Crossroads* CD4283, 1998.

New York's East European communities include numerous outstanding Gypsy musicians. The Roma, commonly known as Gypsies, originated in India, migrated westward during the 11th century, and settled throughout Europe by the 15th century. Since 1965, many Gypsies have immigrated to New York City, primarily from the Balkans and Russia. A large Macedonian Gypsy community has grown up around the Arthur Avenue and Belmont Avenue sections of the Bronx.

Since the early 1970s, the term *wedding music* has come to refer to a modern style of southern Balkan popular music, characterized by rapid tempos, syncopated and asymmetric rhythmic patterns, virtuoso improvisations, and bold modulations. While based in traditional Balkan village music, wedding music also draws on elements of Turkish and Indian popular music styles as well as American jazz and rock. Despite the Bulgarian government's efforts to restrict wedding music, the form

continued to flourish as an expression of cultural resistance.

"Čoček Manhattan" is based on a traditional Bulgarian-Gypsy *čoček* dance. For this *čoček*, Yunakov has chosen a 9/8 (divided 2-2-2-3) meter. A jagged, highly syncopated melody, based on a natural minor scale, is introduced in unison on the saxophone, accordion, and clarinet. The piece then breaks into a *maane* section, where the saxophone plays a free-metered improvisation while the other instruments maintain the 9/8 metric beat. Yuri Yunakov's saxophone solo alternates between traditional free-rhythm and jazz-inflected metric sections.

Saxophonist, composer, and arranger Yuri Yunakov is one of Bulgaria's foremost Gypsy musicians and a pioneer in the Balkan wedding-band movement. He grew up playing the flute and clarinet in a family band, and eventually took up the saxophone and joined acclaimed Bulgarian wedding bands led by Ivan Milev and Ivo Papazov. In 1994, after touring northern Europe and America, he immigrated to New York and settled in the Belmont Avenue section of the Bronx. In 1995, he formed the Yuri Yunakov Ensemble, which plays concerts and major folk festivals. He has been a longtime fixture in clubs, restaurants, and weddings for New York's Gypsy, Bulgarian, Macedonian, Albanian, Turkish, and Armenian communities.

## 2. MILINO KOLO

Banat Romanian-Gypsy medley performed by the **Sau Family Orchestra**

Vinnie Sau (violin), Michael Sau (button accordion), Zoran Muncan (keyboard), Ernie Sau (button accordion)

Studio recording, 2000, CTMD Archives.

Serbian and Romanian immigrants from the Banat region of Yugoslavia, with more recent arrivals from Romania, have established a sizeable community in the Ridgewood and Astoria neighborhoods of Queens. Reflecting the diverse populations of the Banat—Serbs, Romanians, Gypsies, Hungarians, Germans, and Slovaks—Ridgewood boasts a rich mixture of European cultures, as well as large numbers of Puerto Ricans and other Latinos.

The Sau family orchestra is made up of second-generation Banat Romanian-Gypsy musicians who make their home in Ridgewood. The band features teenaged prodigies Vinnie Sau on violin, his brother Michael on button accordion, and his cousins Ernie Sau on button accordion and Zoran Muncan on keyboard. These musicians have been playing with family members since they were children, but Vinnie has also worked intensively with the renowned Banat violinist Alexander Šišić, whom his family brought over to the United States for several extended periods of instruction. Michael and Ernie have studied with virtuosos musicians Milan Mitrović and Lelo Nika. The group's

repertoire includes a variety of Serbian and Romanian Gypsy and Romanian dance tunes.

"Milino kolo" is a medley of three folk melodies; the first is free-metered, and the next two are played in increasingly rapid tempos. The last of the melodies is a high-octane circle dance (*kolo*), the national folk dance of Serbia. The slides, trills, and other fiddle ornaments and the surprise key modulation are characteristic of Banat Gypsy music.

### 3. CROWLEY'S / JACKSON'S

Medley of Irish fiddle tunes with jazz-rock fusion by **Eileen Ivers**

*Eileen Ivers (violin), John Doyle (guitar), Tommy Hayes (bodhran)*

*Licensed from Crossing the Bridge, Sony Classical SK60746, 1999.*

New York City's Irish community grew rapidly during the 1840s and 1850s, when famine in rural Ireland drove massive numbers of people to emigrate. Irish-American fiddlers, pipers, accordionists, flutists, and singers blended traditional regional styles to create a unique Irish-American urban sound, which has been well documented on ethnic commercial recordings since the 1920s. Interest in traditional Irish dance music and singing waned in the 1940s and 1950s, but was revived in the 1970s, with New York emerging as a major center of activity. Since then, numerous *seisuns* (informal "jam" sessions), *céilís* (dances), and instructional schools have proliferated in the

Irish-American neighborhoods of Riverdale and Woodlawn in the Bronx, Bayridge in Brooklyn, and Staten Island.

Born in 1965 to Irish parents in the Bronx, Eileen Ivers has emerged as one of New York's most innovative young Irish fiddlers. She began playing at the age of nine and for years studied with the legendary County Limerick fiddler Martin Mulvihill, who ran an influential school of Irish music in the Bronx during the 1970s and 1980s. Ivers went on to become a seven-time All-Ireland Fiddle champion and in 1984 was the third American to win the All-Ireland Senior Fiddle Championship. An original member of the popular ensemble Cherish the Ladies, she has made four solo recordings, including a recent Sony Classical release. In 1997, she received international acclaim for her performance in the worldwide tour of *Riverdance*.

Although firmly grounded in traditional Irish fiddling, Ivers draws from many sources, including jazz, blues, bluegrass, flamenco, and West African music. Her fiddling on the traditional Irish reel medley of "Crowley's" and "Jackson's" is peppered with bluesy slides, syncopated rhythmic twists, and ornamentations that soar over John Doyle's jazzy chord changes and Tommy Hayes's pulsating *bodhran* (handheld frame drum).

### 4. THE GALLOPING HOUND / MCGREAVY'S / CAT'S MEOW / FRAHER'S

Medley of Irish fiddle tunes by **Cherish the Ladies**

*Joanie Madden (flute, tin whistle), Mary Coogan (guitar and mandolin), Mary Rafferty (accordion, tin whistle), Donna Long (piano, fiddle), Siobhan Egan (fiddle, bodhran), Aiofe Clancy (guitar, bodhran)*

*Licensed from Cherish the Ladies, Live!, Big Mammy Records, 1997.*

One of the fascinating aspects of the Irish folk-music revival is the remarkable number of young women playing traditional Irish music in New York, Philadelphia, and other American cities. Cherish the Ladies came together as a result of a series of concerts organized in the mid-1980s by the Ethnic Folk Arts Center (now the Center for Traditional Music and Dance) to showcase New York's female Irish-American players. Many of these women, including Bronx-born flutist Joanie Madden, Yonkers-born guitarist Mary Coogan, and Philadelphia-born fiddler Siobhan Egan, hail from prominent Irish-American musical families.

In the tradition of Irish *céilí* bands, Cherish the Ladies features lively dance music played by a combination of fiddle, accordion, flute, tin whistle, and mandolin—instruments that provide a melodic line over a rhythm section of guitar, piano, and occasionally the handheld *bodhran*. The group's repertoire includes traditional hornpipes, reels, and jigs, often played with complex melodic ornamentation, and

arrangements that feature brief solos by a single instrument. Group members further blend tradition and innovation by composing their own tunes, such as Joanie Madden's "The Cat's Meow" and Siobhan Egan's "The Galloping Hound."

### 5. MIROLOI (excerpt)

Traditional Epirot Greek song by the **Halkias Family Orchestra**

*Pericles Halkias (clarinet), Petros Halkias (clarinet), Achilleas Halkias (violin, vocal), Lazaros Harisiades (laouto), John Roussos (santouri)*

*Studio recording, 1984, CTMD Archives.*

New York City's Greek community dates back to the turn of the 20th century, when more than 150,000 Greeks entered America. In urban centers such as New York City, Boston, and Chicago, Greek musical traditions were kept alive in local coffeehouses (*café-aman*) where immigrants gathered to socialize, eat, drink, and above all to dance to the music of their homeland. Mirroring the *café-aman* tradition in Greece, Greek-American ensembles, consisting of clarinets, violin, *laouto* (eight-stringed lute), and *santouri* (hammered dulcimer), performed a range of regional folk and urban popular styles. A new wave of Greek immigration in the mid-1960s rejuvenated the musical resources of the community, based primarily in the Astoria neighborhood of Queens.



"Miroloi" (lament), a free-metered melody, often serves as the opening for community celebrations in Epirus, a mountainous region in northern Greece. The low-register, restrained tones of the clarinet and the impassioned, melismatic singing that swirl above the drone of the *laouto* and *santouri* give this song an intensely haunting quality. The text laments the immigrant's plight, a recurrent theme in the songs of Epirus, which has had a long history of emigration: "Oh, how they bury an immigrant in a foreign land, without mother and father and relatives. Oh, you birds, cry for him, especially you nightingale. Oh, mourners, recount his life and his good deeds."

Pericles Halkias was born in the Pogoni region of Epirus. A virtuoso clarinetist who started playing at the age of eight, he immigrated to the U.S. in 1964 and soon became a prominent figure in the Greek-American nightclubs along Manhattan's Eighth Avenue. Recognized as one of the finest exponents of the Epirot style of clarinet playing and for his contributions to New York's Greek community, Halkias received a National Heritage Fellowship Award, the nation's highest honor in the traditional arts, in 1985.

## 6. KOKKINO GRAMMA

Greek modern *rebetika* song by **Grigoris Maninakis and Mikrokosmos**

Grigoris Maninakis (vocal), Glafkos Kontemeniotis (keyboard), Marios Charalambous (bouzouki), Lefteris Bournias (clarinet), Kyriakos Hadjittofis (bass guitar), Manos Papayiannakis (drums)

Licensed from artist, 2000.

The popular *rebetika* style developed in Greece's urban ports in the early 20th century. Early *rebetika* songs were based on modes (*dromoi*), derived from Turkish sources. Eventually, more Western-sounding scales and chords became common. By the 1930s, the bouzouki (long-necked lute) became the dominant instrument in *rebetika* ensembles, which also included clarinet, violin, and *santouri* (hammered dulcimer). Sometimes called the "Greek blues," *rebetika* songs are delivered in a coarse, gravelly voice, and speak to the misery, poverty, and travails of the urban poor.

"Kokkino Gramma" ("Red Letter"), an original composition by Grigoris Maninakis, combines the smooth vocalizations of the *smyrneika* (an urban song style associated with the migration of Greeks from Smyrna in the early 1920s) with the rhythms and instrumentation of *rebetika*. The dominant mode for the piece is introduced with a free-metered improvisation (*taxim*), played on the clarinet. This section is followed by a folkloric dance tune played in unison on the bouzouki, clarinet, and key-

board. A series of vocal verses are then interspersed with the dance theme, followed by a second clarinet improvisation, this time over a syncopated rhythmic accompaniment. Though grounded in traditional Greek style, the use of trap drums, electric bass, and electric keyboard reflects contemporary musical influences. "Kokkino Gramma" recounts a man's promise to send his lover a letter on red paper with red ink and a red flower if she will return to him.

Greek-born singer-composer Grigoris Maninakis is considered one of the foremost interpreters of *smyrneika* and *rebetika* today. Since arriving in New York in 1963 he has performed as a soloist with the Greek Popular Chorus of New York, and has appeared in concert at major concert halls with leading Greek and Greek-American musicians. In addition, he performs regularly for the Greek community in Astoria, Queens.

## 7. A FREYLEKHN PURIM

Hasidic Jewish holiday dance melody by **Andy Statman**

Andy Statman (clarinet), Charlie Giordano (accordion), Jim Whitney (contrabass), Larry Eagle (percussion)

Licensed from Birth of the New Moon, Shanachie Records, 2001.

Social and political unrest in Russia, Poland, and other regions of Eastern Europe sparked the immigration of millions of Yiddish-speaking Ashkenazic Jews to America in the late

19th and early 20th centuries. Most of them settled in New York City. Traditional Ashkenazic and Hasidic instrumental tunes, which came to be known as klezmer music, became popular at Jewish-American weddings, holiday celebrations, and social dances, and by the 1920s were being recorded by Jewish musicians like virtuoso clarinetist Dave Tarras. In the tradition of the old-world klezmer bands, early New York Jewish ensembles consisted of reeds, brass, and stringed instruments, often backed by accordion or piano accompaniment. But during the 1920s and 1930s, as Jewish musicians came under the influence of Tin Pan Alley and early jazz, they created innovative hybrids, such as Yiddish swing and popular Yiddish theater songs.

Interest in traditional Ashkenazic culture in general and klezmer music in particular waned during the 1940s and 1950s, but the 1970s saw a revival of activity by a new generation of Jewish musicians, dedicated to rediscovering their roots. Not surprisingly, New York was the center of the action, and at the forefront of the revival was Brooklyn-born clarinet virtuoso Andy Statman. A protégé of Dave Tarras, Statman spent years mastering the traditional klezmer repertoire, but his eclectic tastes led him to incorporate elements of bluegrass, jazz, rock, and Middle Eastern and Western classical music into his innovative style. With more than a half dozen recordings to his name, Statman has earned international acclaim.

"A Freylekhn Purim" ("A Happy Purim") is played at yeshivas (traditional Jewish religious schools) during Purim celebrations to encourage ecstatic dance. The melody, which Statman learned from a 1920s recording by Naftule Brandwein, comes from a popular Purim song with lyrics "when the month of Adar arrives, we must increase our joy." Statman's arrangement begins with a hypnotic, free-metered clarinet improvisation, which soon bursts into an exuberant dance piece. The wailing clarinet, minor chordal accompaniment, and bouncy rhythms are hallmarks of older Eastern-European klezmer style; the jazz-tinged clarinet and bluesy accordion solos suggest more modern American influences.

## 8. KHSIDIM TANZ

Klezmer dance music by **The Klezmatics**

David Krakauer (clarinet, bass clarinet), David Licht (drums), Frank London (trumpet, cornet, alto horn), Paul Morrisett (bass guitar), Lorin Sklamberg (accordion), Alicia Svigals (violin), Matt Darriau (alto saxophone)

Licensed from *Jews with Horns*, Xenophile Records, 1994.

Formed in 1986, the Klezmatics is one of New York's most innovative ensembles, cleverly mixing traditional Eastern-European dance music and songs with jazz, rock, and avant-garde arrangements. The group has released five recordings, including excerpts from the score they composed for Tony Kushner's adap-

tation of the classic Yiddish stage play, *The Dybbuk*, and a collaboration with Israeli folk diva Chava Alberstein.

"Khsidim Tanz" is a playful fusion of klezmer, jazz, funk, and minimalist art music. Following a pulsating ostinato introduction, a traditional Hasidic dance melody is introduced on the clarinet, accordion, and violin. The theme returns several times, led by the trumpet and embellished with wild clarinet improvisations, muted trumpet effects, and sliding harmonic bass tones. Throughout the piece, a syncopated electric bass and driving, rock-inflected drums provide an angular, funky groove.

## 9. RARA PROCESSIONAL (excerpt)

Haitian Rara processional by **Frisner Augustin and La Troupe Makandal**

Frisner Augustin (master drum), Joycelyn Lewis (lead vocal), Sniffth Destin and Jean Telfort (major jons—drum corps leaders)

Licensed from *Haitian and Native American Music and Vodou*, World Music Institute, 1986.

## KONGO (excerpt)

Vodou jazz by **Frisner Augustin and La Troupe Makandal**

Frisner Augustin (maman—master drum and lead vocal), Steve Deats (segon—second drum), Steve White (boula—small drum), Jacques François (trumpet), Tim Newman (trombone), Christopher Zimmer (tenor saxophone), Harry Leroy (synthesizer), Paul Newman (percussion), Janine Brilliant, Joel Desir, Loving Desrosiers, Josette Foreste, Maggie Foreste, Thirsta Foreste, Jean Paul Joseph, Ermila Mardy (vocal)

Licensed from *Erzili*, World Music Institute, 1994.

Since the mid-1960s, several hundred thousand Haitian immigrants have settled in central Brooklyn and in the Jamaica and Laurelton neighborhoods of Queens. Many of them practice Vodou, an Afro-Christian folk religion that combines polyrhythmic drumming and singing to *loa* (spirits). Rara, a related form of song and dance, takes the form of processions during the week before Easter. A small drum battery accompanies three to five variously pitched bamboo trumpets (*vaksins*), played in an interlocking, hooting style. In recent years, Rara drumming and singing have become common at gatherings of Haitians in Brooklyn's Prospect Park.

Drumming and singing have played a central role in Haitian Vodou ceremonies for hundreds of years. Since the 1940s, musicians have combined Vodou rhythms with guitars and horns to form the popular "vodou jazz" genre. "Kongo" exemplifies this sound, melding traditional Vodou rhythms with electric bass, snappy horn lines, and a jazzy saxophone solo. Composed during a 1944 peasant uprising, the song equates dancing the congo "until your body hurts" with the dedication of oppressed Black Haitians (half of whom trace their ancestry to the Congo) to the cause of freedom.

La Troupe Makandal was organized in Belair, a small community in Port-au-Prince, Haiti. In 1981, the group re-formed in New York City under the leadership of master drummer

Frisner Augustin, who received a National Heritage Award in 1999. Many of the members sing and drum in Vodou ceremonies around the city, and the ensemble presents staged versions of Vodou and Rara songs and dances for schools, museums, and cultural organizations.

## 10. SA LI FE POU MWEN (excerpt)

Haitian gospel, performed by **Dickson Guillaume & the New York State Haitian Interdenominational Mass Choir**

Christine Davis, Dickson Guillaume, and Kelly Danticat (lead vocals), Joe Ferdinand (keyboard), Emanuel Garson (keyboard), Nat Townsley (drums), Stanley St-Arre (bass guitar), Arcel Vickers (organ)

Licensed from the artist, 1996.

Not surprisingly, the proximity of Brooklyn's Haitian and African-American communities has led to musical exchanges. Haitian-American gospel singer and choir arranger Dickson Guillaume grew up listening to European-style hymns, sung in French and Creole, in the East Flatbush Baptist Church, where his father served as copastor and minister of music. As a teenager, he was introduced to gospel music. He went on to organize a gospel choir while studying at Medgar Evers College in Brooklyn. In 1990, seeking to keep young Haitian-Americans involved in church activities, he formed the Haitian Mass Choir. To accommodate his choir and mixed audiences, he composes and arranges gospel songs with

English and French Creole lyrics. "Sa Li Fe Pou Mwen" ("What He's Done for Me") uses the rhythmic backbeat, vocal harmonies, and featured soloists common in contemporary African-American gospel music, but switches between English and Creole lyrics.

## 11. CHARANGA COMPLETA

Colombian *vallenato* by **Los Macondos**

Eugenio Ortega (accordion, lead vocal), Oscar Ortega (caja, vocals), Juan Alberto Ortega (electric bass, vocals), Robert Bravo (timbales), Willie Peñate (guiro, guacharaca)

Live recording courtesy of WNYC Radio. [Engineers: Stephen Shultis, Edward Haber, and Christine Bronder, 1992.]

Colombians, one of the largest South American immigrant groups to enter New York City after 1970, settled primarily in the Elmhurst and Flushing neighborhoods of Queens. Among the new arrivals were outstanding practitioners of *música vallenata*, Colombia's lively, accordion-driven dance music.

*Música vallenata* originated among the rural *campesinos* (farm workers) of the northeastern coastal regions of Colombia. The prose-like Spanish *romance*, with its verse-chorus structure, is blended with distinctive African-derived rhythmic patterns driven by the offbeat accents of the rural *cumbia* and *paseo* dance traditions. The term *vallenato* originally referred to a folk trio that consisted of accordion, *guacharaca* (stick scraper), and *caja*

(small, single-headed drum). Modern *vallenato* bands have added electric bass and various percussion instruments, including *timbales* and conga drums, which have helped broaden their repertoires to include the Colombian *cumbia*, a local variation of the *merengue*, and other popular genres.

"Charanga Completa" ("The Complete Fanfare") is played in what is now called the *charanga-vallenato* style—a fast-paced *cumbia*, which showcases the percussive accordion that is a hallmark of *vallenato*. The song is a well-known Colombian dance hit from 1957, originally recorded by *vallenato* legend Lisandro Meza. The lyrics are playful tongue-twisters, which encourage listeners to celebrate their Colombian roots by dancing and partaking in the spirit of *charanga*.

Shortly after arriving from Colombia's northeast coast, in 1971, accordionist Eugenio Ortega started a group called Colombia, Nueva York. Following the release of the prize-winning book *One Hundred Years of Solitude* by Colombian writer Gabriel García Márquez, Ortega changed the group's name to Los Macondos after the fictional town Macondo, the setting of several of Márquez's stories. Los Macondos, New York's oldest *vallenato* ensemble, frequently plays for Colombian weddings, festivals, and community gatherings in Queens, Long Island, and Manhattan.

## 12. OLIVE HARVEST

Contemporary Arab composition by **Simon Shaheen and Qantara**

Simon Shaheen (violin), Bassam Saba (nay, flute), Najib Shaheen ('ud), Michel Mirhege (riqq), Jamey Haddad (percussion), Mike Richmond (double bass), Jonathon Shannon (soprano sax), John La Barbera (guitar), Cafe Edsonvilva (bongos)

Live recording courtesy of MondoMelodia/Ark 21 Records and Summer Stage. [Engineer: Jeff Peters, 2000.]

Since the early decades of the 20th century, when the first wave of Arab immigrants arrived, New York City has remained the American hub of Arab-American culture and musical activity. Members of New York's Arabic-speaking communities come from twenty-two different Middle Eastern nations, and practice Islam, Christianity, and Judaism. A common language, food, and music create a sense of cultural unity among them.

Arab-Americans embrace a broad spectrum of musical traditions, ranging from rural folk and ancient classical expressions to contemporary urban and East-West fusion styles, but certain characteristics predominate. Most Arab music is organized around melodic modes (*maqamat*), a specific series of notes that often include quarter tones. The Western concept of harmony is largely absent from Arab music. Rather, the emphasis is on melodic ornamentation and improvisation, played on such instruments as the 'ud (short-necked lute), nay (reed flute), qanun (zither), and violin. The melodic

*maqamat* are complemented by complex rhythmic patterns (*iqat*), played on the *darabukkah* (vase-shaped drum) and the *riqq* (frame drum). Many pieces include a free-metered improvisation (*taqsım*), meant to showcase vocal and instrumental virtuosity.

"Olive Harvest," a contemporary piece by Simon Shaheen, blends elements of Near Eastern and Western styles. The basic modal organization, the use of quarter tones and extensive melodic ornamentations, and the 7/8 meter (divided 3-2-2) are unmistakably Arab, while Shaheen's bowing and improvisational techniques reveal the influence of Western classical music and jazz.

Palestinian composer, musician, and 1994 National Heritage Award winner Simon Shaheen learned 'ud from his father, Hikmat Shaheen, a renowned teacher and composer of Arab music. After learning Western classical violin at the Rubin Conservatory in Haifa, he went on to study and teach at the Academy of Music in Jerusalem. In 1980, he immigrated to New York, where he continued his studies at the Manhattan School of Music and Columbia University. In 1982, he formed the Near Eastern Music Ensemble, bringing together New York's foremost exponents of folk and classical Arab music. He has made numerous recordings, including a recent MondoMelodia/Ark 21 release, *For Everyone, Everywhere*. Qantara, organized by Shaheen in 1999, explores the

fusion of Near Eastern folk, Western classical, and American jazz music forms.

### 13. SEGAH SUITE (CHROUKY, ABOU ZELOF, MUWASHSHAH)

Traditional Lebanese songs by **Naji Youssef and members of the Near Eastern Music Ensemble**

Live recording, 1994, CTMD Archives.

"Segah Suite," a medley of three traditional songs, features the extraordinary Lebanese-American vocalist Naji Youssef. Each song begins with an extended free-metered vocal improvisation (*taqsım*), followed by a metered dance section with a group vocal response. Youssef's lavish melismatic ornamentations, extensive use of quarter tones, and vocal passion are hallmarks of the Lebanese mountain folk style. The first song extols the beauty of the Lebanese countryside; the second beckons its people to return to their birthplace; the third is a love song in which a man sings to his sweetheart, "I would like to hide you inside a flower, but I'm afraid the bees would steal you away."

The Near Eastern Music Ensemble, formed in New York in 1982, performs a variety of Arab folk, classical, and modern urban styles. Singer Naji Youssef hails from the village of Kfarnabrakh in the El-Shouf region of Lebanon. He immigrated to the United States in 1988 and settled in Bayridge, Brooklyn, where he serves as cantor in the Catholic Melkite Church of the

Virgin Mary. He performs at *haflat* (music parties) and other community celebrations, and at more formal concerts with the Near Eastern Music Ensemble.

### 14. IMPROVISATION ON MUGAM CHARGAH AND "GUBAYENIM"

Mountain Jewish music by **Ensemble Tereza**

Tereza Yelizarova (vocal), Ruslan Agababayev (keyboard), Robson Yefraimov (guitar), Mark Yelizarov (percussion), Alex Hafizov (clarinet), Rashad Mamedov (garmon')

Studio recording courtesy of WNYC Radio's "New Sounds," produced by John Schaefer. [Engineers: Edward Haber and Michael DeMark, 1999.]

Since the dissolution of the Soviet Union, in 1991, more than 200,000 Soviet Jews have immigrated and settled in New York City. Many of these immigrants have preserved time-honored practices now lost to many American Ashkenazic Jews, including traditional instrumental, song, and dance traditions and the Yiddish language itself.

A small but culturally significant group of Soviet Jews emigrated from the Eastern Caucasus, in particular from Azerbaijan and Dagestan. Their music features South Caucasian instruments like the *tar* (a long-necked lute), *daf* (large frame drum), *nakara* (bongolike drum), *zarb* (an hourglass-shaped metal drum), and *garmon'* (diatonic accordion), as well as the clarinet, guitar, and modern keyboards. For

multiethnic audiences, their wedding performers sing in numerous languages, including Djuhuri, Azeri, Turkish, Persian, and Hebrew.

"Mugam Chargah" refers to a musical mode that emphasizes specific pitches and sequences of notes to evoke specific emotions or moods. The piece begins with a free-metered vocal improvisation over the drone of the *garmon'*. A rhythmic dance melody, played on *garmon'* and clarinet, leads into the main song section, "Gubayenim" ("I am from Guba"). The lyrics reflect the unabashed nostalgia and passion of its author, Rakhamimov, for his beloved Guba (in Russian, Kuba), an ancient northern Azerbaijani city, which in the early 18th century was populated by Jews and Muslims living in separate districts. Written in Djuhuri, the local Jewish dialect, the song recalls Guba's fragrant orchards, tuneful songbirds, and lush gardens.

Ensemble Tereza, led by vocalist Tereza Yelizarova, was founded by members of the Yelizarov and Yefraimov families, who hail from Baku, Azerbaijan. Adept in Azeri, Turkish, Persian, Israeli, and other regional musical styles favored by Mountain Jews, the ensemble appears frequently at nightclubs and restaurants in the New York area, especially for weddings, bar-mitzvahs, and other family events in the Mountain Jewish community.

### 15. HAIDA-HAIDA

Medley of Ukrainian dance tunes by **Cheres**

Andriy Milavsky (clarinet), Alexander Fedoriuk (tsymbaly), Lubomyr Mateiko (violin), Stepan Kaczurak (bass guitar)

Licensed from From the Mountains to the Steppe, 1998.

Ukrainian New Yorkers make up one of the city's oldest and most established ethnic communities. Ukrainian immigrants initially settled in the Lower East Side of Manhattan. Many families have since relocated to Brooklyn and Queens, where they live among other East European and Balkan communities.

Cheres boasts a broad repertoire of Carpathian music from western Ukraine, Hungary, Romania, and Moldavia. The phrase "Haida-Haida" was a command given to a horse by its rider, something like "giddyap" in English. Through the years, the phrase has become associated with a lively melody, traditionally performed by a *troista muzyka* ensemble—a trio of flute, *tsymbaly* (hammered dulcimer), and violin—to round up young men for a village dance celebration (*zabava*). In this version of the song, Milavsky has replaced the flute with the clarinet, the instrument of choice in modern ensembles. The curvaceous dance melody is said to reflect the labyrinth of foothills and the entrancing rush of the water from the Cheremosh River in the Carpathian Mountains. The brisk rhythm inspires energetic dancing, which showcases the brilliantly

embroidered costumes typical of the region.

Andriy Milavsky, from the region of Halychyna in western Ukraine, formed Cheres in 1990, while he was a student at the Kyiv State Conservatory. (*Cheres* is the word for the wide, armored belt worn by Carpathian men.) He has mastered several traditional Ukrainian flutes, including wood flutes, panpipes, ocarina, and the *trembita*, an ancient twelve-foot-long shepherd's pipe. Based in New York since 1991, Cheres frequently performs at schools, universities, community centers, and festivals throughout the metropolitan region.

## 16. O GIGLIO E PARADISO

Italian Neapolitan feast song by the **Phil Valli Orchestra with Salvatore "Tuddy" Ferrara**

Licensed from Giglio Melodies, DVX International Records, DVX-62879, 1957.

In the late 19th century, large numbers of Italians came to New York. Many settled in the lower Manhattan enclave that became known as "Little Italy," and later in Brooklyn neighborhoods such as Williamsburg, Greenpoint, Red Hook, and Bensonhurst. These early immigrants, and a more recent, post-World War II wave that reinvigorated the cultural mix, brought a host of Italian light-classical, popular, and folk-music styles.

Every July, a jubilant group (*paranza*) of 125 Italian-American men lift and carry the

*giglio* through the streets of Williamsburg, Brooklyn. The *giglio* is a two-ton, multistory aluminum and plastic tower topped with a statue of Saint Paulinus, the patron saint of Nola, a town near Naples. The spectacle, part of the annual feast sponsored by Our Lady of Mount Carmel Church, reenacts St. Paulinus's safe return from enslavement.

The song "O Giglio e Paradiso," composed by Phil (Caccavale) Valli, Antonio Rosalia, and Pasquale Ferrara, has been used since the late 1950s to coordinate the lifting and "dancing" of the *giglio*. Heard here is a 1957 recording by Phil Valli's band with Tuddy Ferrera, who sings in a florid, Neapolitan style with a bouncy brass-band accompaniment. The lyrics, sung in a Neapolitan dialect, recount the excitement of the feast, the beauty of the music and the *giglio*, and the strength of the *paranza* and their *capo* (leader). The 1957 recording, played throughout the neighborhood in the days leading up to the feast, has become, with the *giglio*, a symbol of cultural identity and pride for Brooklyn's Italian-American community.

## RECORD LABELS FOR LICENSED TRACKS ON THIS COMPILATION

Qbadisc, 322 8th Avenue, #202, New York NY 10001, [www.afrocubaweb.com/qbadisc.htm](http://www.afrocubaweb.com/qbadisc.htm)  
Shanachie Entertainment Corp., 37 East Clinton Street, Newton NJ 07860, [www.shanachie.com](http://www.shanachie.com)

Diasong Inc., 3 Stuyvesant Oval, #3-C, New York NY 10033

Music of the World, P.O. Box 3667, Chapel Hill NC 27515, [www.musicoftheworld.com](http://www.musicoftheworld.com)

Milestone Records, 2600 10th Street, Berkeley CA 94710, [www.fantasyjazz.com](http://www.fantasyjazz.com)

Savoy Records, P.O. Box 9287, Jackson MS 39286-9287, [www.malaco.com](http://www.malaco.com)

Traditional Crossroads, 303 West 66th Street, 5-JE, New York NY 10023,

[www.rootsworld.com/crossroads](http://www.rootsworld.com/crossroads)

Sony Classical, 550 Madison Avenue, New York NY 10022-3211, [www.sonyclassical.com](http://www.sonyclassical.com)

Big Mammy!, c/o Terry Rafferty, 229 Baldwin Avenue, Hasbrouck Heights NJ 07604, [www.cherishtheladies.com](http://www.cherishtheladies.com)

Green Linnet/Xenophile Records, 43 Beaver Brook Road, Danbury CT 06810, [www.greenlinnet.com](http://www.greenlinnet.com)

World Music Institute, 49 West 27th Street, New York NY 10011, [www.heartheworld.org](http://www.heartheworld.org)

Mondo Melodia Records, 14724 Ventura Blvd., Penthouse Suite, Sherman Oaks CA [www.mondomelodia.com](http://www.mondomelodia.com)

## CENTER FOR TRADITIONAL MUSIC AND DANCE

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The Center for Traditional Music and Dance works to celebrate and strengthen the practice of traditional performing arts, affirming the value of diversity as an essential component of our national identity. Since its founding in 1968, the center has worked closely with ethnic communities throughout metropolitan New York to produce more than 1,000 artistic presentations, including concerts, festivals, and national concert tours, and audio and video productions. Through its Community Cultural Initiative project, the center researches, documents, and presents the traditional performing arts of New York's immigrant and ethnic communities, and offers technical assistance to traditional artists in newly arrived immigrant communities. It collaborates extensively with educational, cultural, and community institutions, and was one of the major cosponsors of the *New York City at the Smithsonian* program at the 2001 Smithsonian Folklife Festival.



## CREDITS

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*Luis Dias*



*Ensemble Tereza*



*Cheres*



*Cherish the Ladies*



*Frisner Augustin*



*Korean Traditional Performing Arts Association*

