



Smithsonian Folkways Recordings

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FROM THE GLOBAL BEAT OF THE BOROUGHS SERIES

QUISQUEYA EN EL HUDSON

DOMINICAN MUSIC IN NEW YORK CITY



QUISQUEYA EN EL HUDSON: DOMINICAN MUSIC IN NEW YORK CITY



FROM THE GLOBAL BEAT OF THE BOROUGHS SERIES

the 1960s. At that time, the transnational Dominican community in New York was looking to the adoption of the international music of salsa to expand its popularity. This was the moment when the first Afro-Dominican recordings were made, and the rhythms and musical styles of the Dominican diaspora began to spread across the United States.

- | | | | | | |
|---|--|------|----|--|------|
| 1 | HOMENAJE (MERENGUE TÍPICO) | 4:59 | 9 | LA MANGUERA (TECNO-BACHATA) | 3:28 |
| | FRANKLYN HERNÁNDEZ Y SU TÍPICAN BROTHERS
(MUSIC AND LYRICS BY FRANKLYN HERNÁNDEZ) | | | LUIS DÍAS
(MUSIC AND LYRICS BY LUIS DÍAS) | |
| 2 | YA LLEGÓ LA VIRGEN (SALVE) | 2:53 | 10 | EL MOLDE (BACHATA) | 3:44 |
| | DOÑA CHICHA | | | WILLIE LAPACHE
(MUSIC AND LYRICS BY JOE VERAS) | |
| 3 | BAILE DE LOS PALOS (PALOS) | 4:00 | 11 | ¡AY, MAMI, EH! (SALVE) | 3:29 |
| | CONJUNTO FOLKLÓRICO DE ALIANZA DOMINICANA
(ARR. LEONARDO IVÁN DOMÍNGUEZ) | | | BONI RAPOSO
(ARR. BY BONI RAPOSO) | |
| 4 | CIBAEÑA (SALVE) | 3:13 | 12 | BAILE DEL CANGURO (BACHATA-RENGUE) | 5:59 |
| | CLAUDIO FORTUNATO Y SU GUEDESES
(TRAD., ARR. BY CLAUDIO FORTUNATO) | | | WILLIE LAPACHE
(MUSIC AND LYRICS BY WILLIE LAPACHE) | |
| 5 | SAN MIGUEL (SALVE) | 4:09 | 13 | TIERRA DOMINICANA (MERENGUE) | 2:25 |
| | FRANCIA REYES | | | FRANKLYN HERNÁNDEZ Y SU TÍPICAN BROTHERS
(MUSIC BY FRANKLYN HERNÁNDEZ, LYRICS BY DOMINGO RAMOS) | |
| 6 | LA DOLORITA (SALVE) | 3:02 | 14 | JUANITA (SON) | 6:13 |
| | DOÑA CHICHA | | | COCO MERENSON
(MUSIC AND LYRICS BY JOE PEÑA) | |
| 7 | SUITE FOLKLÓRICA DOMINICANA | 6:16 | | | |
| | (MEDLEY) LUIS DÍAS | | | | |
| 8 | LA MULATONA (SON) | 5:32 | | | |
| | NERI OLIVARES Y GRUPO SONNICE
(MUSIC AND LYRICS BY PIRO VALERIO) | | | | |



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MUSIC IN DOMINICAN NEW YORK

New York City is home to the largest number of Dominicans outside of the Caribbean, and during the late 20th century it became a major site for the development of Dominican transnational culture. The Dominican community is a rapidly expanding part of a Hispanic New York that comprises fully one quarter of the population of the city. Music serves as a vehicle in the evolution and development of the Dominican presence in New York. Dominican music continues to thrive, in both performance and recorded media, as a virtual meeting ground of the community, and it serves as a key element of the larger intercultural evolution in New York, with repercussions in the Caribbean and throughout Latin America.

Dominican musicians first began to settle in New York City during the late 1920s, attracted to the recording and performance opportunities already established in New York City by Puerto Ricans. By the late 1940s, Dominican musicians had joined in the pan-Latino musical developments of the mambo and salsa—developments stimulated by a wave of Cuban migration at the time. As political conditions in the Dominican Republic worsened under the rule of dictator Rafael Trujillo, numerous artists and intellectuals fled the country and settled in New York; however, it was only since the 1960s that the major resident Dominican population established itself in New York and the community developed the cultural complexity that we see today.

By the end of the 20th century, it was impossible to think of New York's Latin American and Caribbean culture apart from its Dominican component. Through the interaction of cultures in New York and within the city's music-recording industry, Dominican musical forms are heard everywhere. It was not uncommon in the 1980s, for example, to find Puerto Rican, Colombian, and Salvadoran bands performing meren-

gue music. At the same time, the increasing permanence of the Dominican community in New York was leading to an adoption of the less commercial forms represented in this compilation. These include the ritual practice of Afro-Dominican religious songs, such as the folk-Catholic *salves* and the religious and rural secular *palos* music of the “long drums.” Other forms, including the processional music and dance known as *gagá*, more expressly reflect Haitian influences. The contemporary Dominican culture of New York is a multifaceted phenomenon, reflecting multiple layers of social organization and experience through immigration.

MERENGUE AND URBAN POPULAR MUSIC

Beginning in the mid-1970s, Dominican popular music came into its own in New York City, challenging the primacy of Cuban and Puerto Rican-influenced salsa music. Many Latin music promoters worked against merengue and continued to favor salsa but by 1978, the tide had turned, as new immigrants from Central and South America looked primarily to merengue as an international Latin dance genre. By 1980, Dominicans had begun identifying their music with New York, and bands founded and based there had become a special attraction for audiences back in the Dominican Republic. La Gran Manzana (“the Big Apple”) and the New York Band are examples of such ensembles.

The mid-1980s saw a rise in the international popularity of the merengue, with new recording companies appearing in New York, including the Kubaney label of renowned producer Mateo San Martín, and the Juan y Nelson record label. In addition, Dominican-based labels expanded their reach into New York. Karen Records of Santo Domingo opened an office in Miami, and the “4.40” Studio in New York, named for the band of Juan Luis Guerra, whose major recordings were produced there, under the guidance

of producer Bienvenido Rodríguez. Karen and Rodríguez brought other key artists to prominence, including Wilfrido Vargas, who recorded *El gringo y el cibaeño* in 1984, and *La medicina* in 1985, and Los Hermanos Rosario. New York Latin music promoter Ralph Mercado, a prime mover of the salsa recording industry, began to back merengue productions, sometimes in partnership with Dominican producer Cherry Jiménez. During this period, merengue in particular developed a transnational sound, through which productions from Santo Domingo and New York became largely indistinguishable in style. By 1990, a fully transmigrant cultural infrastructure was established, coinciding with the boom in Dominican immigration, which pushed the community population in New York to more than half a million.

Traditional acoustic merengue continued to change during the 1980s and 1990s. The more conventional *merengue típico* groups of the *perico ripiao* tradition of the accordion, *tambora* (double-headed drum) and *güira* (metal scraper) gave way, in both New York and the Dominican Republic, to the *pericombo*, which includes the electric bass, amplification of the accordion and the saxophone, tuned *tambora* drums, and, more recently, electronic percussion. The *típica* music is still widely popular, but most groups have adopted the new instrumentation, including in New York, José Quezada y los Cinco Diablos, Querube Ortiz, David-David, María Díaz, and Franklyn Hernández.

Many merengue groups attempted to meet the demand for faster tempos and a more powerful bass-drum beat, echoing an earlier development of merengue in the 1940s, when the Cuban maestro Julio Gutiérrez introduced the *tumbador* (conga drum) from Cuba to the Dominican *merengue orquestas*. Along with the pedal-bass drum, the conga took over an important function of carrying the fundamental rhythm of the native *tambora*, which was reduced to providing accent and color. The characteristic rhythm that is the central element of this type of merengue has also served as the basis for contempo-

rary forms of merengue. The new variants follow the rhythmic structure, style, and tone used by classic merengue singers and orchestras, but they are much faster and louder, and have obliged dancers to change the form of the dance and the level of skill required. Traditional merengue was always a couple dance, but new forms are often danced alone or apart, imitating the style of dancing associated with rock and disco. Another major development during the late 1980s and early 1990s in New York merengue was its adoption by non-Dominicans who performed not only for Dominican audiences, but for Latin Americans of all nationalities. Among the refugees from El Salvador and Guatemala in New York, merengue became a popular medium of cultural integration.



**Gagá dancer
Santiago "Chago"
Villanueva at the
Quisqueya en el
Hudson festival
in 1998**

Throughout the period of accelerating immigration and community development after 1965, folk traditions, secular and religious customs, and regional cultural forms were finding their way into common practice among newer Dominican migrants. Most Dominicans are Roman Catholic, but Afro-Dominican contributions have been increasingly felt in the spiritual life of the community since the 1980s. Until then, these ritual forms had been practiced and maintained in the Dominican Republic by only a small group of people, who had access to the traditional knowledge, and possessed the mastery and authority necessary to officiate at ceremonies and religious observances.

Since the 1950s, Dominicans have run or patronized *botánicas*, the storefront distributors of paraphernalia for syncretic forms of Afro-Caribbean folk-worship such as Santería, derived from Cuba. Dominican folk-religious music was not practiced in New York as it is today, but in the 1970s, Afro Dominican rituals began to be more openly celebrated, serving to address spiritual, economic, and social problems facing the growing community of the faithful. These practices included the *horas santas* ('holy hours', Catholic prayer sessions) with sung verses, call-and-response singing in commemoration of the dead, and celebrations of saints. The two main performance genres associated with these practices are *salves* and *palos*.

Salves, call-and-response songs accompanied by hand drums, are derived from European sacred devotional songs. They are performed on Roman Catholic saints' days, including particularly the celebration of the Virgen de la Altagracia (Virgin of the Highest Grace) on January 21. During the 1990s, an important singer from the town of Villa Mella, outside Santo Domingo, was in residence in New York: Andrea Nolasco Brand, also known as Doña Chicha, taught younger women parts of her repertoire

and the accompanying *panderetas* (frame drums). Her influence is felt in the work of younger performers, such as the singer Francia Reyes and members of the Conjunto Folklórico de Alianza Dominicana. At the most African-influenced end of the spectrum of spiritual practice are the *manís*: complex celebrations with a full ritual, and musical accompaniment of *palos* (long drums) and a *güira* (scraper). The songs sung at such events begin with *salves* and progress to invocations of Catholic saints and African gods (*luas* or *deidades*), the latter known as *La 21 División* ('the 21 Divisions' representing the pantheon of syncretic deities). In the latter part of the celebrations, a song to a *lua* (divine being), accompanied by the rhythm of the *palos* and a *güira*, induces trance in the celebrant and the participants.

Of the *palos* ensembles that accompany the *manís* in New York, Claudio Fortunato y su Guedeses is the most knowledgeable in this repertoire. They sing songs to saints, including "Belie Belcán" (St. Michael), "Anaisa" (St. Anne), "Candelo" (St. Charles), "Ferrayé" (St. James), "Santa Marta la Dominadora," and "El Barón del Cementerio" (St. Elias), as well as songs dedicated to more overtly African deities, such as "Los Ogunes," "Balenyó," "Los Petroses," and "Canto a los Guedeses." They also perform songs to the deified Olivorio Mateo, also known as Santo Liborio, the leader of an early 20th-century Dominican messianic movement.

In the Dominican Republic, such drummers and singers would be members of *cofradias*, which during the colonial period began as organizations of African slaves, who assembled not only for physical survival, but also to enhance their spiritual life, traditions, and culture. The principal function of the *cofradía* was—and still is—to provide mutual aid as a burial society, one that convenes for various rituals associated with the death of its members, employing the *palos* ensembles to accompany processions to the cemetery for burial, to perform the final *novenas* (prayer sessions) to the dead, and to

preside at the observance of the anniversary of the death. The *palos* and the *atabales* (short, double-headed drums) used at these ceremonies represent the identity of the *cofradía* and are said to convey the voice of its patron saint. To date, no formal associations in New York match that definition. Individual *cofradía* members have performed in the city. One was the late drummer and singer Roberto Aybar of the *cofradía* of San Juan Bautista from La Vereda, in the southwestern part of the Dominican Republic, but his performances in New York were mainly with folkloric ensembles, such as the Afro-Dominican revival group AsaDifé, which was active in the city during most of the 1990s.

The most comparable phenomenon to true *cofradias* in the New York community are the regional associations known as *embajadas* (embassies), which include the Asociación de la Comunidad Mocana in the Bronx, and the Embajada Cibaeña on Audubon Avenue in Washington Heights. They sometimes sponsor a *merengue conjunto* or a public event, but are not spiritual brotherhoods in the fashion of the *cofradias*. Perhaps over time, and with the passing of more people, we may see the evolution of a spiritually based association somewhere between the regional clubs, *maní* participants, and groups such as Los Guedeses. The participation of many of these singers and drummers at the wake for, and in tribute to, the folk-dancer Santiago “Chago” Villanueva, who was killed by police in Bloomfield, New Jersey, in March 2002, brought this traditional role of Afro-Dominican music into a greater prominence.

MUSICAL FUSION AND EXPERIMENTATION: BACHATA AND BEYOND

While merengue was becoming the music of choice across a wide spectrum of Latin American communities in New York and worldwide, Dominicans were developing musically in other directions. Luis Días, Sonia Silvestre, Víctor

Víctor, Juan Luis Guerra, and other artists worked to bring to national and international attention a guitar-based song genre known as *bachata*. Formerly identified with the streets and lower-class neighborhoods in the Dominican Republic, it now rivals merengue in popularity. Originally named for the crude bars and brothels where guitarists and singers would perform, it came into prominence in the 1970s. In the burgeoning cities of the Dominican Republic, it became the music of choice for the proletariat, who found in it a means of expression for sentiments of anguish, anxiety, joy, and sadness. The lyrics expressed these matters clearly in a direct, yet sensitive language.

Through the course of economic immigration, the same sociocultural dynamic has been transmitted to New York. Dominicans find in this music a balm for emotional problems associated with urban life, homesickness, displacement, and stress. As the community has matured and developed, the more complex expression of *bachata* has infused cultural territory previously dominated by commercial merengue. In the late 1990s, major productions in New York have featured *bachateros* such as Anthony Santos, Joe Veras, Luis Vargas, El Primo, Raulín Rodríguez, Bachatín, Teodoro Reyes, Olga Tañón, Boquita, Bachata Mix, Christian de Jesús, and Danny García.

In the 1990s, merengue and *bachata* continued to develop and evolve, leading to the newer creations of *meren-house*, a fusion with synthesized dancehall music; *meren-rap*, a form of Spanish rap expression of Dominican urban youth, delivered over a merengue-based rhythmic background; and *bachata-rengue*, a fusion of merengue and *bachata*, often sounding like a fast contemporary merengue performed on guitars. As a sign of the Dominican cultural integration in New York there was an immediate interplay of Dominican and mainstream youth-oriented and commercial musical developments. *Meren-house* was a fusion of commercial, studio-produced merengue and the synthesized deejay-driven danceclub music popular with young people across cultures in New

York. Key *meren-house* groups in the early 1990s were Proyecto Uno, Sandy y Papo, and Los Illegales. *Bachata-rengue* had already developed during the early 1990s in the Dominican Republic, but received major exposure in the Dominican community of New York through the work of Brooklyn-based Dominican singer-guitarist Willie Lapache and the group Bachata Mix. The variations on merengue and *bachata* created and distributed in New York were directed to a generation of youth born and raised in the city—a generation that had grown up exposed to many musical alternatives on radio and television and demanded new forms of Dominican music to reflect this experience.

Bachata in New York is also a medium for intercultural experimentation, partly because of the instrumentation, which invites cross experimentation with other guitar-dominated music, such as blues and rock. An important figure in this exploration is guitarist Luis Díaz, a transnational artist who in 1970 founded a folkloric group called La Cofradía in New York, and later, upon returning to the Dominican Republic, founded the *bachata*-rock fusion band Transporte Urbano. Díaz returned to New York in the early 1990s, and assembled a band similar in composition and style to Transporte Urbano; the new band drew upon New York-based musicians who had a compatible commitment to Dominican folk traditions. Apart from Díaz's work, most *bachata* songs recorded and performed in New York continue in the dominant vein of songs about love, lust, and disappointment. The medium, like the many variants of music on this compilation, offers the flexibility to incorporate other Dominican styles, and to draw from North American popular music. The next decade will reveal whether this becomes the medium of a true transnational Dominican sound, and a site for negotiation of the social forces and gender issues encountered in the community and its relationship to the wider culture of New York City.

—TOM VAN BUREN AND LEONARDO IVÁN DOMÍNGUEZ

MÚSICA EN LA COMUNIDAD DOMINICANA DE NUEVA YORK

La ciudad de Nueva York es el hogar de la más grande población dominicana que habita fuera del área del Caribe, y en las postrimerías del siglo XX la ciudad se convirtió en un espacio fundamental para el desarrollo de una cultura transnacional dominicana. Los dominicanos son un grupo en rápida expansión dentro de la Nueva York hispana, que constituye una cuarta parte del total de la población de la ciudad. La música es un factor importante para la evolución y el desarrollo de la presencia dominicana en Nueva York. La música dominicana continúa floreciendo, ya sea en vivo o en grabación, como un espacio virtual de reunión de la comunidad, constituyéndose así como un elemento clave en la evolución intercultural de la ciudad que tiene repercusiones propias en el Caribe y a lo largo de Latinoamérica.

Los músicos dominicanos comenzaron a llegar a Nueva York durante los últimos años de la década del 20, atraídos por las oportunidades para tocar y grabar establecidas ya en la ciudad por puertorriqueños. Para fines de la década del 40, los músicos dominicanos se habían unido al desarrollo musical pan-latino del mambo y la salsa—desarrollos estimulados por una entonces reciente ola de inmigración cubana. En la medida en que las condiciones en la República Dominicana empeoraron bajo el régimen del dictador Rafael Trujillo, numerosos artistas e intelectuales huyeron del país y encontraron refugio en Nueva York; sin embargo, fue solamente a partir de los años 60 cuando una gran población dominicana se estableció de manera definitiva en la ciudad y la comunidad desarrolló la complejidad cultural que vemos hoy día.

A finales del siglo XX, ya era imposible pensar las culturas latinoamericanas y caribes de Nueva York aparte de su componente dominicano. Por medio del contacto entre culturas en la vida diaria de la ciudad y dentro de la industria musical, las formas

musicales dominicanas se escuchan en todas partes. Por ejemplo, en los años 80 no era extraño encontrar bandas puertorriqueñas, colombianas y salvadoreñas tocando merengue. Al mismo tiempo, la continua permanencia de la comunidad dominicana en la ciudad eventualmente condujo a la adopción de las formas menos comerciales representadas en esta colección. Entre éstas se incluyen las prácticas de cantos religiosos afrodominicanos como las populares *salves* y la música rural, religiosa o secular, conocida como *palos* o música de tambores largos. Otras formas, incluida la música procesional y de danza llamada *gagá*, reflejan claramente la influencia cultural de Haití. La cultura contemporánea dominicana de Nueva York es un fenómeno multifacético que refleja múltiples estratos de la organización social y de la experiencia a través de la inmigración.

MERENGUE Y MÚSICA POPULAR

La música popular dominicana empezó a destacarse en Nueva York desde mediados de la década del 70, amenazando la supremacía de la *salsa*, música con influencias cubanas y puertorriqueñas. Muchos promotores de música latina hicieron campaña en contra del merengue cerrando filas alrededor de la *salsa*, pero hacia 1978 la tendencia comenzó a cambiar en la medida en que nuevos inmigrantes de Centro y Suramérica dieron preferencia al merengue como género internacional de danza latina. Para los años 80, los dominicanos habían empezado a identificar su música con Nueva York, y algunas bandas fundadas y establecidas en la ciudad se habían convertido ya en una gran atracción para las audiencias de la misma República Dominicana. La Gran Manzana y la New York Band son ejemplos de esas agrupaciones.

La popularidad internacional del merengue se incrementó a mediados de los 80, y nuevas compañías disqueras aparecieron en Nueva York, incluyendo la Kubaney, del

renombrado productor Mateo San Martín, y la disquera Juan y Nelson. Además, otras disqueras basadas en la isla expandieron su alcance hasta Nueva York. Karen Records de Santo Domingo abrió una oficina en Miami, y 4.40 Studio lo hizo en Nueva York; ésta última tomó su nombre de la banda de Juan Luis Guerra, cuyos discos más importantes fueron producidos allí bajo la guía del productor Bienvenido Rodríguez. Karen y Rodríguez impulsaron la carrera de otros importantes artistas, como Wilfrido Vargas, quien grabó “El gringo y el cibaeño” en 1984 y “La medicina” en 1985, y Los Hermanos Rosario. El promotor neoyorquino de música latina Ralph Mercado, una figura clave de la industria musical de la *salsa*, comenzó a dar su respaldo a producciones de merengue, a veces en sociedad con el productor dominicano Cherry Jiménez. Durante este período, el merengue en particular desarrolló un sonido transnacional que hacía virtualmente imposible distinguir, en términos de estilo, entre producciones hechas en Santo Domingo y en Nueva York. Para los años 90, estaba ya totalmente establecida una infraestructura cultural transmigrante, coincidiendo con el auge de la inmigración dominicana a Nueva York que hizo crecer la comunidad hasta más de medio millón de habitantes.

El merengue acústico tradicional siguió evolucionando durante las décadas del 80 y el 90. Los grupos más convencionales de *merengue típico* de la tradición de *perico ripiao*, compuestos por acordeón, *tambora* y *güira*, dieron paso, tanto en Nueva York como en la República Dominicana, al *pericombo*, que incluye bajo eléctrico, acordeón y saxo amplificados, *tamboras* de afinación fija, y más recientemente, percusión electrónica. La música *típica* es aún muy popular, pero la mayoría de los grupos han adoptado la nueva instrumentación, incluyendo los grupos neoyorquinos de José Quezada y los Cinco Diablos, Querube Ortiz, David-David, María Díaz y Franklyn Hernández.

Muchas agrupaciones de merengue trataron de llenar la demanda por tempos más

rápidos y un compás más acentuado del bajo rítmico, haciendo eco a un desarrollo más temprano del merengue durante los años 40, cuando el maestro cubano Julio Gutiérrez introdujo el *tumbador* cubano en las orquestas dominicanas de merengue. Junto al tambor bajo de pedal, la *conga* asumió la importante función de marcar el ritmo fundamental de la *tambora* nativa, que fue reducida a su vez a dar acento y color. El ritmo característico, que es el elemento central de este tipo de merengue, ha servido también como base de otras formas contemporáneas de merengue. Las nuevas variantes siguen la estructura rítmica, el estilo y el tono usados por los cantantes y las orquestas clásicas de merengue, pero son más rápidas y más ruidosas, y han obligado a los bailarines a cambiar la forma de la danza y la destreza requerida para su ejecución. El merengue tradicional siempre fue una danza de parejas, pero las nuevas formas se bailan frecuentemente por aparte o de manera individual, imitando el estilo de danza asociado con el rock y el disco. Otro desarrollo importante en Nueva York durante la última parte de la década de los 80 y el inicio de los 90 fue la adopción del merengue por músicos y audiencias no exclusivamente dominicanas, compuestas por latinoamericanos de diferentes nacionalidades. El merengue se convirtió en un popular medio de integración cultural entre los refugiados salvadoreños y guatemaltecos de Nueva York.

REDESCUBRIMIENTOS MUSICALES DOMINICANOS

Durante el período de acelerada inmigración y desarrollo de la comunidad que se gestó después de 1965, tradiciones folclóricas, costumbres religiosas y formas culturales regionales fueron encontrando su espacio propio dentro de la práctica común de los nuevos inmigrantes dominicanos. La mayoría de los dominicanos son católicos, pero las contribuciones afrodominicanas se han venido sintiendo cada vez más en la vida espiritual de la comunidad desde los años 80. Hasta entonces, estas for-

mas rituales eran mantenidas y practicadas en la República Dominicana solamente por un pequeño grupo de personas que tenían acceso a la sabiduría tradicional, y poseían la maestría y autoridad necesarias para oficiar ceremonias y prácticas religiosas.

Desde la década de los 50, muchos dominicanos han operado o apoyado económicamente el negocio de las *botánicas*, tiendas que distribuyen parafernalia para las formas sincréticas de culto afrocariéño como la *santería*, originaria de Cuba. La música religiosa dominicana asociada a estos cultos religiosos no se practicaba en Nueva York como se hace hoy día, pero durante los años 70 los ritos afrodominicanos comenzaron a ser celebrados más abiertamente, sirviendo para expresar los problemas espirituales, económicos y sociales que enfrentaba la creciente comunidad de creyentes. Dentro de estas prácticas se encuentran las *horas santas* (sesiones de plegarias católicas), cantos antifonales en verso que se interpretan en conmemoración de los muertos y para las celebraciones de los santos. Los dos géneros principales asociados con esta práctica son las *salves* y los *palos*.

Las *salves*, canciones en antifona acompañadas por tambores de mano, se derivan de canciones devocionales europeas. Se interpretan en los días de celebración de los santos católicos, en particular el 21 de enero durante la celebración de la Virgen de Altavista. En los años 90, una destacada cantante de la población de Villa Mella, cerca a Santo Domingo, estuvo en residencia en Nueva York: Andrea Nolasco Brand, también conocida como Doña Chicha, enseñó a jóvenes mujeres secciones de su repertorio con su acompañamiento de *pandereta*. Su influencia se puede percibir en el trabajo de jóvenes intérpretes como la cantante Francia Reyes y algunos miembros del Conjunto Folklórico de Alianza Dominicana. En el extremo más africano del espectro de las prácticas espirituales se encuentran los *manís*: celebraciones complejas con un ritual completo y el acompañamiento musical de *palos* (tambores largos) y una *giüira*. La serie

de cantos interpretados en esos eventos comienzan con *salves* y continúan luego en invocaciones a santos católicos y deidades o *luas* africanas, conocidas también como *La 21 División* (representando el panteón de las divinidades sincréticas). Al final de las celebraciones, una canción dedicada a un *lua* (ser divino), acompañada por el ritmo de los *palos* y la *güira*, induce al trance al celebrante y a los participantes.

En Nueva York, el conjunto de *palos* de Claudio Fortunato y sus Guedeses es el más conocedor del repertorio de *manís*. Ellos interpretan canciones para los santos, como “*Belie Belcán*” (San Miguel), “*Anaísa*” (Santa Ana), “*Candelo*” (San Carlos), “*Ferraye*” (Santiago), “*Santa Marta la Dominadora*”, y “*El Barón del Cementerio*” (San Elías), y también otras dedicadas más abiertamente a deidades africanas, como “*Los Ogunes*”, “*Balenyó*”, “*Los Petroses*”, y “*Canto a los Guedeses*”. Dentro de su repertorio también hay canciones dedicadas a Olivorio Mateo, conocido como Santo Liborio, líder de un movimiento mesiánico dominicano a principios del siglo XX.

En la República Dominicana, aquellos tamboreros y cantantes podrían ser miembros de *cofradías*, las cuales comenzaron durante el periodo colonial como organizaciones de esclavos africanos, reunidos no solo por cuestiones de supervivencia física, sino también con el ánimo de mejorar su vida espiritual, sus tradiciones y su cultura. La función principal de la *cofradía* era—y sigue siendo—hacer de sociedad funeraria de ayuda mutua, que asiste a cada uno de los miembros en los varios rituales asociados con la muerte, empleando las agrupaciones de *palos* para acompañar las procesiones al cementerio el día del entierro, las celebraciones de *novenas* para los muertos, y las conmemoraciones del aniversario de la muerte. Los *palos* y los *atabaques* (tambores pequeños de dos caras) usados en estas ceremonias representan la identidad de la *cofradía* y se dice que transmiten la voz de su santo patrón. Hasta la fecha, ninguna asociación formal en Nueva York encaja dentro de esta definición. Miembros de alguna

cofradía, sin embargo, han tocado individualmente en la ciudad. Uno de ellos fue el ya difunto tamborero y cantante Roberto Aybar de la *cofradía* de San Juan Bautista de La Vereda, al suroeste de la República Dominicana, pero sus presentaciones en Nueva York se hicieron dentro del marco de agrupaciones folclóricas, como el grupo afrodominicano AsaDifé, que estuvo activo en la ciudad durante la mayor parte de la década del 90.

El fenómeno que más se aproxima a las verdaderas *cofradías* en la comunidad de Nueva York son las asociaciones regionales conocidas como *embajadas*, dentro de las que se encuentran la Asociación de la Comunidad Mocana en el Bronx, o la Embajada Cibaeña en la Audubon Avenue de Washington Heights. En algunas ocasiones, estas asociaciones patrocinan un conjunto de merengue o un evento público, pero no son hermandades espirituales como sí lo son las *cofradías*. Quizás con el tiempo y con el fallecimiento de más personas de la comunidad podremos ver la evolución de asociaciones basadas en lo espiritual mediando un espacio común entre los clubes regionales, los participantes de *maní*, y las agrupaciones como Los Guedeses. La participación de muchos de aquellos cantantes y percusionistas en la velación y el tributo que se le hizo al bailarín folclórico Santiago “Chago” Villanueva, muerto por la policía en Bloomfield, New Jersey, en marzo de 2002, mostró de manera prominente este rol tradicional de la música afrodominiciana.

FUSIÓN MUSICAL Y EXPERIMENTACIÓN: BACHATA Y OTRAS FORMAS

Mientras que el merengue se convertía en la música más apetecida para una buena sección del espectro de las comunidades latinoamericanas de Nueva York y a nivel mundial, los dominicanos seguían su desarrollo musical moviéndose en otras direcciones. Luis Díaz, Sonia Silvestre, Víctor Víctor, Juan Luis Guerra y otros artistas se empeñaron en atraer la atención nacional e internacional a la *bachata*,

un género de canción con acompañamiento de guitarra. En un principio identificada con la calle y los barrios de clase baja en la República Dominicana, la *bachata* hoy día rivaliza en popularidad con el merengue. El género, que tomó su nombre de los bares de mala muerte y los burdeles donde cantantes y guitarristas tocaban a menudo, empezó a ser reconocido durante la década del 70. En las emergentes ciudades de la República Dominicana, la *bachata* se convirtió en la música preferida del proletariado, que encontró en ella el medio para expresar sus sentimientos de angustia, ansiedad, alegría y tristeza. Los textos de las canciones hablaban claramente de estos temas en un lenguaje directo y a la vez sensible.

En el curso de la inmigración por razones económicas, la misma dinámica socio-cultural se ha transmitido a Nueva York. Los dominicanos encuentran en esta música un bálsamo para los problemas emocionales asociados con la vida urbana, la nostalgia por la isla, el desplazamiento y las presiones diarias. En tanto la comunidad se ha ido desarrollando y madurando, expresiones más complejas de *bachata* han permeado un territorio cultural previamente dominado por el merengue comercial. A finales de los años 90, importantes producciones en Nueva York han presentado *bachateros* como Anthony Santos, Joe Veras, Luis Vargas, El Primo, Raulín Rodríguez, Bachatín, Teodoro Reyes, Olga Tañón, Boquita, Bachata Mix, Christian de Jesús y Danny García.

En los años 90, la evolución y desarrollo del merengue y la *bachata* llevaron a la creación del *meren-house*, una fusión con la música sintetizada de baile; el *meren-rap*, un estilo de rap en español propio de la juventud urbana dominicana que se desarrolla sobre un fondo rítmico de merengue; y la *bachata-rengue*, una fusión de merengue y *bachata*, que en ocasiones suena como un merengue contemporáneo de tempo rápido tocado con guitarras. Como signo de la integración cultural dominicana en Nueva York, existe un intercambio inmediato entre la música dominicana y las principales corrientes

de música joven y los nuevos desarrollos de la música comercial. El *meren-house* fue una fusión del merengue comercial producido dentro de un estudio y la música sintetizada en vivo en los clubes por DJs, popular en Nueva York entre toda la gente joven de diversos orígenes culturales. Entre las más importantes agrupaciones de *meren-house* durante los inicios de los años 90 estuvieron Proyecto Uno, Sandy y Papo, y Los Illegales. La *bachata-rengue* ya había sido desarrollada a principios de los 90 en la República Dominicana, pero recibió mayor despliegue dentro la comunidad dominicana de Nueva York gracias al trabajo de Willie Lapache, cantante y guitarrista dominicano establecido en Brooklyn, y el grupo Bachata Mix. Las variaciones de merengue y *bachata* creadas y distribuidas en Nueva York fueron hechas para una generación de jóvenes nacidos y criados en la ciudad—una generación que creció expuesta a las muchas alternativas musicales presentes en la radio y la televisión, y que demandaba nuevas formas de música dominicana que reflejaran esa experiencia.

En Nueva York, la *bachata* es también un medio para la experimentación intercultural, en parte debido a su instrumentación, que invita a experimentar con otros estilos musicales basados en la guitarra, como el blues y el rock. El guitarrista Luis Días es una figura importante en esta exploración, un artista transnacional que en 1970 fundó en Nueva York un grupo folclórico llamado La Cofradía, y después de su regreso a la República Dominicana, organizó la banda Transporte Urbano, que fusionaba *bachata* y rock. Días volvió a Nueva York al empezar la década del 90, y reunió una banda similar en su estilo y composición a Transporte Urbano; la nueva banda convocó a músicos establecidos en Nueva York que tenían un compromiso compatible con las tradiciones folclóricas dominicanas. Aparte del trabajo de Días, la mayoría de las canciones de *bachata* que se ejecutan y se graban en Nueva York mantienen la vena dominante de la canción romántica, que le canta al amor, la lujuria y la desilusión. Este medio, como

es el caso en muchas de las variantes musicales presentes en esta colección, ofrece una gran flexibilidad al permitir la incorporación de otros estilos dominicanos y al recurrir a otros tipos de música popular norteamericana. La década siguiente será reveladora al señalar si este medio se convertirá, después de todo, en un verdadero sonido dominicano transnacional, y en un sitio en donde se negocian fuerzas sociales y aspectos de género dentro de la comunidad, así como las relaciones de ésta con la cultura de la ciudad de Nueva York en general.

—TOM VAN BUREN Y LEONARDO IVÁN DOMÍNGUEZ



THE TRACKS

1 HOMENAJE (A LA FAMILIA CHECO) (MERENGUE TÍPICO)

FRANKLYN HERNÁNDEZ Y SU TÍPICAN BROTHERS: Franklyn Hernández, lead vocal; Chi Chi Espinal, accordion; Ollando Hernández, saxophone; Joe Peña, bass; Canca y Miguel, tambora; Nelson Catros, güira.

This is a *merengue típico* in homage to the singer Franklyn Hernández's relatives in the Dominican Republic, a personal musical tribute from afar. It is in the form of a small-group-style *merengue típico* song, also known as *perico ripiao*, which features the accordion, saxophone, *tambora* drum, and *güira* scraper. This type of compact *merengue conjunto* was found performing in small clubs and restaurants of the Dominican community throughout the 1980s and 1990s.

2 YA LLEGÓ LA VIRGEN (SALVE)

DOÑA CHICHA: Andrea Nolasco Brand "Doña Chicha," lead vocal and percussion; Boni Raposo, percussion; Vivian Martínez, María Terrero, Niurka Reynoso, and Boni Raposo, chorus.

A classic Dominican *salve* call-and-response devotional folk-Catholic song sung by a major tradition bearer in the community of Washington Heights. This song, from the region of Villa Mella, is dedicated to the Virgin of Altadecia (Highest Grace), the most revered saint in the eastern part of the Dominican Republic. She is celebrated most on January 21, her saint's day.

3 BAILE DE LOS PALOS (PALOS)

CONJUNTO FOLKLÓRICO DE ALIANZA DOMINICANA: Rosa Ventura, lead vocal; Daiana Castillo, Kery Fernández, and Cinthya Feliz, chorus; Boni Raposo, percussion.

A medley of *palos* style call-and-response songs from three regions of the Dominican

Republic, sung by members of the Conjunto Folklórico de Alianza Dominicana, the cultural troupe of the largest Dominican social-service agency in New York. The songs are “Ae vengan a ver,” from the South San Juan de la Maguana; “Dorotea,” which is from the East; and “Antonio mi hijo,” from the center, near the regional capital city, Yamasa.

4 CIBAEÑA (SALVE)

CLAUDIO FORTUNATO Y SU GUEDESES: Carlos De la Cruz, lead vocal; Claudio Fortunato, palos drums and vocals; Jonathan Troncoso, palos and chorus; Mora, güira and chorus; Pascual Reyes, chorus.

A song first sung in the 1970s by *paleros* in the South about a woman from the northern region of Cibao. The song became a part of the popular repertoire when the *nueva canción* musical group Convite recorded an arrangement of it in 1974. This version is interpreted by Claudio Fortunato y sus Guedeses, a key ensemble in the New York Dominican community that accompanies Afro-Dominican spiritual ceremonies, known by the name *maní*. In this arrangement, religious elements from the *salve* repertoire are introduced, including references to the syncretic saints' names for African deities: Candelo, Belié, and Ana-isa.

5 SAN MIGUEL (SALVE)

FRANCIA REYES, lead vocal; Boni Raposo, palos drums, atabales, djembe drum and güira; Nina Paulino and Francia de la Cruz, background vocals.

Francia Reyes, a leading female *palos* and *salves* singer, performs another *salve* to San Miguel (St. Michael). Along with the Virgin of Highest Grace, this saint is the most revered in the Dominican community of New York, and is the subject of many folk religious celebrations around his feast day, September 29. This song is in the key repertoire performed in a *maní* ceremony to attract a saint's attention before the initiation of trance

in long sessions of drumming, call-and-response singing, and dance.

6 LA DOLORITA (SALVE)

Andrea Nolasco Brand “Doña Chicha,” lead vocal and percussion; Vivian Martínez, María Terrero, Niurka Reynoso, and Boni Raposo, chorus; Boni Raposo, balsie drum, panderetas, and güira.

Doña Chicha returns with a processional *salve*, “La Dolorita” (the Virgin of Sorrows), which is sung in annual processions in Villa Mella. These processions, honoring the walk to Calvary, the crucifixion of Christ, and the sufferings of the Virgin Mary, take place Thursday and Friday of the week preceding Holy Week.

7 SUITE FOLKLÓRICA DOMINICANA (MEDLEY)

Luis Dias, solo guitar and vocal.

A guitar medley which explores the rhythms of dance forms of the *tumba*, *carabiné*, *mangulina*, and *zapateo* to create a composed work that preserves the folk spirit of these styles. This is an example of Días's creative use of traditional forms in his musical experimentation.

8 LA MULATONA (SON)

NERI OLIVARES Y GRUPO SONNICE: Neri Olivares, guitar and lead vocal; Luis Polanco, tres; Diego Aquino, bass; Freddy Hernández, bongos.

A classic Dominican *son* composition by Carlos Nicanor “Piro” Valerio, one of the most important composers in the early 20th century, from the northern city of Santiago in the Dominican Republic. He composed many songs using the *son* form. This one shows considerable influence of the Cuban *son* style. This melody was first recorded in December of 1929 in New York by Dominicans Eduardo Brito, Bienvenido Troncoso, Enrique

García, and Chita Jiménez. The lyrics represent a lover's lament from the setting of the town of Santiago de Los Caballeros in the northern region of the Dominican Republic.

9 LA MANGUERA (TECNO-BACHATA)

Luis Díaz, lead and backing vocals, guitar; Juan Ramón Álvarez "Monchy," background vocal; Ramón Ortiz, drums; Francisco Meza, bass; Rafael Francisco Reyes "Paco," congas and maracas; Pedro Escalante Fuentes, bongos.

This is an example of Luis Díaz's 'tecnobachata' fusion style. This piece reflects the male bravado and anger of conventional urban *bachata*, but is jokingly directed at the cult of celebrity instead. Díaz reveals some of his influences from both Dominican music and American country music and rock.

10 EL MOLDE (BACHATA)

Willie Lapache, rhythm guitar and lead vocal; Dawin Lapache, lead guitar; Gregory Ney, bass; Franklyn Rodríguez, drums; Enrique Guira, güira; Melvin "El Puchungo," electronic drums.

"El Molde," recorded in a live performance, is Willie Lapache's rendition of Joe Veras's more lyrical and slower style of *bachata*. While it is more of a sweet love song than most *bachata* songs, it stays true to the genre by upholding an impossible ideal for a woman.

11 ¡AY, MAMI, EH! (SALVE)

Boni Raposo, lead vocal, percussion; Vivian Martínez, Pedro Sosa, and María Terrero, chorus.

In the spirit of experimentation, drummer and singer Boni Raposo arranges a traditional *salve*-style love song from Villa Mella with expanded harmonies and song structures. This version includes more varied and deeper drum sounds, a sung minor bridge, and

harmonized chorus throughout, all of which are the result of the Dominican experience in the crosscultural musical scene of New York.

12 BAILE DEL CANGURO (BACHATA-RENGUE)

Willie Lapache, rhythm guitar and lead vocals; Dawin Lapache, lead guitar; Gregory Ney, bass and güira; Melvin "El Puchungo" and Franklyn Rodríguez, drums.

This is Williamsburg-based *bachata* singer and producer Willie Lapache's signature song in his *bachata-rengue* fusion style. The lead and rhythm guitars perform in a style associated with the accordion and saxophone of the faster merengues that were most popular during the late 1980s and 1990s.

13 TIERRA DOMINICANA (MERENGUE)

Franklyn Hernández y su Típican Brothers

"Tierra Dominicana" is an example of the faster contemporary sound of small-group merengue that is widely popular in the city. The lyrics by Domingo Ramos speak to the nostalgia for home that is shared by many in the New York Dominican community.

14 JUANITA (SON)

Coco Merenson: Juan "Coco" de Jesús, guitar, lead vocal; Joe Peña, tres; Juan Comprés, saxophone; Victor Perdomo, trumpet; Victor Sánchez, bass; Adriano Fortunado, congas; Miguel Durán, bongos; Domingo Peña, maracas and güira.

The Bronx-based Dominican *son conjunto* Coco Merenson is known for fusions of merengue rhythms and *son* music. This large-group format *son* is an original love song arranged in the style reminiscent of the late 1950s *son* era in Villa Mella, a center for this music in the Dominican Republic.



THE ARTISTS

EL CONJUNTO FOLKLÓRICO DE ALIANZA DOMINICANA trains young people from the ages of nine to twenty-one to perform, teach, and present Dominican music and dance and to make the folklore and popular culture of the Dominican Republic a part of their lives. The group has a repertoire of dances that include African and European forms: waltz, polka, mazurka, *brinco*, *congos*, *palos* (long drums), *sarandunga* (the music of the *cofradía* or brotherhood of San Juan Bautista in the Southwestern region of Baní), and *gagá* (carnival processional music). The group also performs the *décima* (poetic form), children's games, and dramas. The ensemble is directed by Leonardo Iván Domínguez, a performer, folklorist, and educational coordinator of La Plaza Beacon School of Alianza Dominicana, Inc.

DOÑA CHICHA: Born in 1936 in San Felipe, Villa Mella, Andrea Nolasco Brand (Doña Chicha) is one of the most accomplished singers of the *salve* folk-Catholic tradition of the southeastern Dominican Republic. For generations, her family has performed the rites and music associated with San Miguel (St. Michael), the celebration of the Virgen de la Altagracia (the Virgin of the Highest Grace), Patronales del Espíritu Santo (the celebrations of the Holy Spirit), and Velaciones (community gatherings for funerals). Her father was a member of the Cofradía del Espíritu Santo (brotherhood of the Holy Spirit) in the town of Villa Mella, where Doña Chicha grew up and learned these traditions. In 1994, she moved to New York to live with her son, but has continued to practice these sacred vocal traditions. In New York, she has sung in churches and other venues, emphasizing *salves*, particularly around January 21, the annual celebration of la Virgen de la Altagracia. In 1996, she performed publicly in a theatrical celebration of the Altagracia

Clockwise from upper left corner: Franklyn Hernández; Neri Oliveres; Doña Chicha; Francia de la Cruz and Francia Reyes; Luis Días; Willie Lapache; Claudio Fortunato (l.) y su Guedeses; Boni Raposo (l.) and Juan "Coco" de Jesús of Coco Merenson (r.)

and again the following year at the festival Quisqueya en el Hudson. Today, she is considered one of the leading singers of *salves* in New York. She has given workshops for the members of the Conjunto Folklórico de Alianza Dominicana.

COCO MERENSON: Juan “Coco” de Jesús was born in Villa Mella, Dominican Republic, in 1947. As a young man, he enjoyed listening to the *son* music from Cuba that was widely popular at the time in Santo Domingo. In 1983, he immigrated to New York and opened a refrigeration-repair business in the Bronx. Inspired by the accomplished Dominican instrumentalist Papito Fortunato of the Conjunto Paymasy, he began to study guitar and saxophone, first with Fortunato and later on his own. In January 1997, after meeting musicians who were traveling with the Dominican singer Bartolito, he formed a group with them to carry on the *son* tradition, and they have been playing regularly in restaurants and clubs since then. In 2000, they released their first CD, *Rescate del Son*, which was later issued by Curuba Music, an independent Latin music label based in New York.

LUIS DÍAS was born to a musical family in Bonao, Dominican Republic, in 1952. He began performing Dominican folk music and rock at age 16. As a student at the Universidad Autónoma de Santo Domingo, the national university, he cofounded Convite, a group that performed many different styles of Dominican folk and popular music. He is featured on two of Convite’s albums from the mid-1970s: *Ay, Candeló* and *Convite Convida*. Since 1978, he has formed and led several innovative ensembles, including the jazz-Dominican folklore fusion Madora; La Cofradía, a folkloric group in New York; and, in the Dominican Republic, Transporte Urbano, a group that combined popular and folk styles of the Dominican Republic with Caribbean rhythms such as reggae and *compas*, as well as blues, jazz, and rock. Díaz has toured extensively in the United States, the Caribbean, Central America, the former Soviet Union, and France, both as a

solo artist and with Transporte Urbano. His compositions have been recorded by Sergio Vargas, Milly, Jocelyn y los Vecinos, Carlos Alfredo, Sonia Silvestre, Marc Anthony, and Fernandito Villalona, whose 1986 recording of Díaz’s *Carnaval: Baile en la Calle* earned a gold record and remains one of the most popular carnival theme songs in the Dominican Republic. He has produced several of his own albums, including, in 1998, *El Accidente*, which features many political and topical songs set to diverse styles of music reflecting the influences on his work. He has composed for film, including an award-winning score for *Las Pausas del Silencio* (1984) and a piece entitled *La Casa*, which he cowrote with Ángel Fernández and David Byrne for the soundtrack of the film *Blue in the Face* (1995).

CLAUDIO FORTUNATO Y SU GUEDESES: *Palos* drummer and singer Claudio Fortunato was born in Manchao, Hato Mayor del Rey, Dominican Republic, in October 1961. For many generations, his family has celebrated the Velación de San José (the Festival of Saint Joseph) on May 18 and 19 in his hometown. Fortunato returns each year to the Dominican Republic to participate in this celebration. In September of 1977, he moved to New York City with his brothers and formed the musical group Orientación, which used popular theater to raise awareness about drug abuse and corruption. In 1982, he formed his second ensemble, Los Guedeses, and began performing for the *manís* (saint’s celebrations). The group plays *palos* (long drums) and maintains a busy schedule, singing devotional songs for initiations, worship, and celebrations throughout the Dominican community in New York. Fortunato organizes street festivals in Washington Heights, and runs a licensed street-vending business. Los Guedeses also perform the secular songs of their *palos* repertoire for public events.

FRANKLYN HERNÁNDEZ was born in 1959 to a musical family in the northern Dominican city of Santiago. In the mid-1970s, he performed with the *salsa*, merengue, and bolero

orchestra of Dominican trumpet player Jaime Cruz. In 1979, his family organized Los Hermanos Hernández in which Hernández performed for five years before emigrating to the United States. In 1988, he formed his own merengue group, Franklyn Hernández, El Popular Aguja y su Hermanos Típicos. Today it is called Franklyn Hernández y su Típican Brothers, returning to the spirit of Los Hermanos Hernández. He has performed widely in the New York Dominican merengue club circuit, as well as at festivals and concerts throughout New York City. His preferred idiom is *perico ripiao*, or *merengue típico*, an acoustic, small-group format, which reflects the roots of merengue: *güira* (scraper), *tambora* (double-headed drum), alto saxophone, and button accordion.

WILLIE LAPACHE: William Polanco Díaz was born and raised in the town of Esperanza in the Province of Valverde Mao, Dominican Republic. As a child, he performed with student musical groups, studied guitar and piano, and later joined two ensembles, Los Pribones de Esperanza and La Orquesta Gajacá. He later settled in the Williamsburg section of Brooklyn, where he operates a recording studio. He has performed throughout New York, where he has developed the unique sound *bachata-rengue*, a modern form of merengue, performed on guitars and with longer and faster dance sections (*jaleos*) than are found in traditional *merengue típico*. He has released two CD albums, entitled *Espérame* and *El Baile del Canguro*, the latter of which features a studio version of his signature song of the same title, as appears on this compilation in a live version.

NERI OLIVARES was born in the town of San Francisco de Macorís in the Dominican Republic. He learned to play guitar and sing at a very young age, and has concentrated on the *son* music of Cuba and the Dominican Republic. In 1980, he joined the ensemble Lucuam, a local cultural ensemble in Santo Domingo. In 1987, he joined the string section of the Ballet Folkórico at the University of Santo Domingo. In 1994, he emigrated to the United States and settled in New York City, where he founded his own *son* ensemble,

Sonnice. This recording features a regrouping of that ensemble, with which Olivares currently performs.

BONI RAPOSO began his music career as a child in the Dominican Republic. His earliest teachers were the elders of the countryside in Santo Domingo, who passed down musical knowledge through oral tradition. He went on to play with various folkloric groups, such as Ballet Folklórico Dominicano, and later he studied musical notation at the National Conservatory of Music in Santo Domingo. He has recorded with various merengue groups, including those of Wilfrido Vargas, Sergio Vargas, and Kinito Méndez. He has toured in Japan and Europe, and around the Caribbean. Since his arrival in New York City, he has been an influential member of a small pioneering group of Afro-Dominican artists. His involvement in the Afro-Dominican movement includes teaching in the public schools and in local community centers, and performing in venues such as Symphony Space, SOB's, Aaron Davis Hall, the Museum of Natural History, and Lincoln Center. He continues to promote Afro-Dominican culture as the director of the group La 21 División, named for the 21 deities in the Afro-Dominican religious pantheon.

FRANCIA REYES is also from Villa Mella. Born in 1970, Francia has been singing *salves* since age six. Under her grandmother's guidance, she participated in the major traditional celebrations of her town. Her grandmother, Elacia Martínez, known as Doña Pons, was faithful to the tradition of the *salve*. Francia's mother was a *pandereta* player and a singer of *salves* and *velaciones* (Roman Catholic sacred vigils). Francia played the role of *reina* (queen) for several years in important traditional sacred festivities of her town until she immigrated to the United States, in 1992. She continues to perform *salves* in New York. In the 1990s, she studied with Doña Chicha, and has performed at numerous events with her. Since 1999, she has led her own group.

CREDITS

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Tracks 2–6 and 11: recorded 2003 by Willian Aleman, produced by Tom van Buren

Tracks 7 and 9: recorded 1998, courtesy of Diasong, Inc., CD001

Track 8: recorded 1999, courtesy of Neri Olivares

Track 10: recorded live 1997, recorded by Peter Ford, mixed by Douglas Rice

Track 12: recorded live 1999, courtesy of Willie Lapache.

Track 14: recorded 1998, courtesy of Coruba Music, Inc.

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CENTER FOR TRADITIONAL MUSIC AND DANCE

The Center for Traditional Music and Dance builds cross-cultural awareness by celebrating anomalies. The Center develops and presents research-based performance and education programs for general and community audiences, collaborates with cultural institutions, promotes performance opportunities, documents traditions, maintains an extensive archive, produces audio and video publications, and builds support for community-based cultural expression. Since its founding in 1968, the Center has produced over 500 major artistic presentations, including concerts, festivals and national concert tours.

This album documents the music of artists who have been part of a festival held since the summer of 1996 in the Washington Heights neighborhood of New York City. Organized by the community organization the New Quisqueyanos with the initial impetus and ongoing assistance of the Center for Traditional Music and Dance, the event has evolved into the most important traditional Dominican music venue in the United States. *Quisqueya en el Hudson* is open to all the musical forms of the Dominican Republic. It has enabled many Dominicans in the United States to learn of Dominican music and dances of which they had formerly been unaware.

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FROM THE GLOBAL BEAT OF THE BOROUGHS SERIES



QUISQUEYA EN EL HUDSON

DOMINICAN MUSIC IN NEW YORK CITY

Quisqueya en el Hudson: Dominican Music in New York is an exciting, fast-paced journey through music from the Dominican Republic that has made New York City its home. This extraordinary assortment of Dominican styles in a single CD features the ever-popular merengue, folk-religious singing and drumming, working-class bachata dance music, the Dominican offshoot of the Cuban son, contemporary fusions, and much more. Showcasing artists who have performed in an annual summer festival in Washington Heights, it confirms that the joy, sadness, and spirit of Dominican music is alive and well in the Big Apple.

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|--|---|--|
| 1 HOMENAJE (MERENGUE TÍPICO)
FRANKLYN HERNÁNDEZ Y SU TÍPICAN
BROTHERS 4:59 | 5 SAN MIGUEL (SALVE)
FRANCIA REYES 4:09 | 10 EL MOLDE (BACHATA)
WILLIE LAPACHE 3:44 |
| 2 YA LLEGÓ LA VIRGEN (SALVE)
DOÑA CHICHA 2:53 | 6 LA DOLORITA (SALVE)
DOÑA CHICHA 3:02 | 11 ¡AY, MAMI, EH! (SALVE)
BONI RAPOSO 3:29 |
| 3 BAILE DE LOS PALOS (PALOS)
CONJUNTO FOLKLÓRICO DE ALIANZA
DOMINICANA 4:00 | 7 SUITE FOLKLÓRICA
DOMINICANA (MEDLEY)
LUIS DIAS 6:16 | 12 BAILE DEL CANGURO
(BACHATA) WILLIE LAPACHE 5:59 |
| 4 CIBAEÑA (SALVE)
CLAUDIO FORTUNATO Y SU
GUEDESES 3:13 | 8 LA MULATONA (SON) NERI
OLIVARES Y GRUPO SONNICE 5:32 | 13 TIERRA DOMINICANA
(MERENGUE) FRANKLYN HERNÁNDEZ
Y SU TÍPICAN BROTHERS 2:25 |
| | 9 LA MANGUERA (BACHATA)
LUIS DIAS 3:28 | 14 JUANITA (SON)
COCO MERENSON 6:13 |



PRODUCED BY THE CENTER FOR TRADITIONAL MUSIC AND DANCE