NEW YORK CITY GLOBAL BEAT OF THE BOROUGHS

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

Smithsonian Folkways Recordings
NEW YORK CITY GLOBAL BEAT OF THE BOROUGHS
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 céilí 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 Plena 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
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7 Doll goca n'penxhere Merita Haili with the Ralf Hyseni Orchestra (Albanian) 2:30
8 Xing Jie Music From China (Cantonese) 6:45
9 Nachay Nandalala Sampat Dino Bodram (Indo-Caribbean) 3:50
10 Sanjo Kayageum Korean Traditional Performing Arts Association (Korean) 5:11
11 Fakoli Abdoulaye Diabate and Super Manden (West African) 6:06
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

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2 Milino kolo Sau Family Orchestra (Banat Romanian-Gypsy) 3:55
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5 Miroloi (excerpt) Halkias Family Orchestra (Greek) 3:32
6 Kokkino Gramma Grigoris Marinakis and Mikrokosmos (Greek) 4:22
7 A Freylekhn Purim Andy Statman (Eastern European Jewish) 4:15
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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
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15 Haida-Haida Cheres (Ukrainian) 2:13
16 O Giglio e Paradiso Phil Vally Orchestra with Salvatore "Tuddy" Ferrara (Italian) 3:43

PRODUCED BY THE CENTER FOR TRADITIONAL MUSIC AND DANCE

Smithsonian Folkways Recordings

Center for Folklife and Cultural Heritage | 750 9th Street, NW | Smithsonian Institution | Washington DC 20560-0953 | SFW CD 40493 | © 2001 Smithsonian Folkways Recordings
1. **FIESTA DE PLENA**  
Puerto Rican plena/jazz by Viento de Agua  
(Juan "Lori" Martinez-Arr. by Ricardo Pons, Viento de Agua Music, ASCAP)

2. **CAMPO**  
Puerto Rican traditional bomba by Los Pleneros de la 21

3. **LOS VECINOS OYEN**  
Dominican bachata rock song by Luis Dias  
(Luis Dias/Diasong Publishing)

4. **CAÑA BRAVA**  
Dominican merengue típico by José Quezada y los Cinco Diablos  
(Rafael Abreu/Peermusic Publishing, BMI)

5. **KANGÉ MAJEKRAHI**  
Albanian rural folk song by Besim Muriqi

6. **SHOTA**  
Albanian dance song from Kosova by Besim Muriqi

7. **GOLA GOCA N'PENXHERE**  
Albanian urban folk song by Merita Halili with the Raif Hyseni Orchestra

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 Indo-Caribbean chaati style tan sangeet song by Sampat Dino Boodram

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Afro-Cuban Santería ritual song by Orlando "Puntilla" Rios y Nueva Generación  
(Arr. by Orlando "Puntilla" Rios, Ow's Head Music, BMI)

13. **OQUEÑO Y LIBRE**  
Puerto Rican salsa by Manny Oquendo y Libre  
(Manny Oquendo/Manny Oquendo Music, BMI)

14. **MY TIME (EXCEPTY)**  
Trinidadian calypso by the CASYM Steel Orchestra  
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(Biggsie Sharp-arr. by Arddin Herbert)

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NEW YORK CITY: GLOBAL MUSIC FROM THE BOROUGHS

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 groupe 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 (chours), Juan "Juanito" Guáñez (pandero-handeg), Ricardo Peña, musical director (saxophone), Camilo E. Molina (pandero-puntereador), Alberto Toro (fret), Richard Nantz (trumpet), Joe Fiedler (trombone), Desnar Guerra (piano), Bobby Sanabria (drums), José "Primo" Almar (percussion), Waldio Chiziv (bass)

Licensed from De Puerto Rico al Mundo, Qbadic/Agago #53003, 1998.

Setting in the neighborhoods of East Harlem ("El Barrio") and the South Bronx, Puerto Ricans and Newyorkians (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 (chours) singing, drumming and dance with European-derived melodies and harmonies. A traditional plena ensemble includes several hand-held frame drums (panderetas), a scraped gourd (guiro), and one or more melodic instruments, such as the accordion, harmonica, or cuatro (small, double-coursed, four-stringed guitar). Often called "el periodico 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 pandero accompaniment are augmented by a syncopated electric bass-line, riffing horns, and hot solos. The resulting contemporary sound, according to Matos, aims to "capitivate 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), Héctor "Enel" Dario (flute), Juan J. Gutierrez (bomba bandleader, chours), Pablo "Gaitito" Ortiz (chours), José Rivera (crosns), David "Cortijo" Rosano (bomba subidor), Carlos Suarez (melodia), Miguel "Meliique" Barcasnegras (chours), Eugenia Ramos (chours), Nelly Tanco (chours), Sammy Tanco (chours)


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 cau), 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 Gutierrez, 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 Ramon Alvarez (chours), Francisco Mejia (bass), Ramon Ortiz (drums), "Paco" Rafael Reyes (congas and maracas), Pedro Escanlate Fuentes (bongos)


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
4. CAÑA BRAVA

Dominican merengue típico

by José Quezada y los Cinco Diablos

José Quezada (acordion and vocal), Bienvenido Sosa (saxophone), Freddy Richando (guitar), Miguel Gratón (tambora), Pedro Lanzillo (gonga), William Rosas (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 scrapers) 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 inspired 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 pripi 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 bandsmen their name: Los Cinco Diablos (“The Five Devils”).

5. KANGÉ MAJEKRAH!

Albanian rural folk song by Beslim Murqi

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

6. SHOTA

Albanian dance song from Kosovo by Beslim Murqi

Beslim Murqi (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.

Beslim Murqi, originally from the district of Rugova, Kosova, performs the unaccompanied kängé majekrahı, 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, Murqi’s high, resonant voice on the kängé majekrahı 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.

Murqi 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 Halli with the Raif Hyseni Orchestra

Merita Halli (lead vocal), Raif Hyseni (accordion), Victor Doçi (drums), Victor Triepshi (guitar), Arben Topaçi (clarinet)

Studio recording courtesy of WNYC Radio’s “New Sounds,” produced by John Schafer. [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, llautë (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 Mitrovic, Kosovo, 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 Liangying (zhonghu), Wu Man (pipa), Helen Yee (yangqin), Susan Cheng (daruan), Wei Liang (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, the 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); sanxian (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 chauttee style tan sangeet song by Sampat Dino Boordam

Sampat Dino Boordam (vocal and harmonium), Errol Baklissoon (darta), Sampat Raymond Soetآل (dholak)

Studio recording, 1999, STMG 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 tri-state 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 chautii style from Trinidad.

"Nachay Nandralala" is a popular tan sangeet song, performed in the chautii style by Sampat Dino Boordam. It belongs to a vast repertory 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 Nandrala, 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 Boordam 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 Boordam. 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.
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), Abu Sylla (bass), Mamadou Diabate (iciro), Yacouba Cissoko (kora), Foureysi Kouyate (n japon), Moussa Sissoko (guitar), Cheik Barry (bass)

Studio recording, 2000, CMTD 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 jaliya or griots have settled in the Bronx and upper Manhattan. In traditional West African culture, jaliya are bards who sing lengthy epic songs that often recount history and praise ancestors. The kora, a twenty-one-stringed harp-lute, and the balu, a West African gourd xylophone, commonly accompany the jaliy’s singing. In New York, jaliya 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. 1235. 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 supernatura-power. Often sung to memorialize accomplishments of the past, this song metaphorical-ly serves to praiseable leaders and other doers of good deeds. The traditional kora and balu 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 jaliya 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 incarnation of Super Manden now performs at Malian, Guinean, and Ivorienne community events.

12. YESÁ

Afro-Cuban Santería ritual song by Orlando “Puntilla” Rios y Nueva Generación

Orlando “Puntilla” Ríos (lead vocal, clave), Félix Sanabria (bata), Antoni Cantillo (bata), Eddie Rodríguez (bata), Gene Golden (cono gas, shakers), Abraham Rodriguez (vocals, percussion), Carlos Sanchez (choura, percussión), Ofelmen Mitchel (choura), Ana McKen (choura)


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 bata 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.

"Yesa," 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. QUENDOYO Y LIBRE

Puerto Rican salsa by Manny Quendo'y Libre

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


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, Quendo 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 Quendo and Newyorican bassist Andy González, Quendo 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 concert 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 14385, 1957.

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 mold 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 preacher-like 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 bar-
tone harkens back to the older Southern style of
church singing, while his tight choral arrange-
ments, modern chord changes, and use of gui-
tar, 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 Yanov (accordion), Catherine
Foaster (clarinet), Seidlo Salifovski (drums), Brad Schoepfach (guitar),
Krasimir Koumanov (bass guitar)

Licensed from New Colors in Bulgarian Wedding Music, Traditional

New York's East European communities
include numerous outstanding Gypsy musicians.
The Roma, commonly known as Gypsies, origi-
nated 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 tradi-
tional Balkan village music, wedding music also
draws on elements of Turkish and Indian pop-
ular 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 cul-
tural resistance.

"Čoček Manhattan" is based on a tradi-
tional 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 clar-
inet. The piece then breaks into a mazurka sec-
tion, 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 wed-
ding-band movement. He grew up playing the
flute and clarinet in a family band, and eventu-
ally took up the saxophone and joined
accompanied Bulgarian wedding bands led by
Ivan Milev and Ivo Papazov. In 1994, after tour-
ing northern Europe and America, he immi-
nigrated 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 Sui (violin), Michael Sau (button accordion), Zoran Muncan
(keyboard), Ernie Sau (button accordion)

Studio recording, 2000, CMR 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 tenaged 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 fami-
ly brought over to the United States for several
extended periods of instruction. Michael and
Ernie have studied with virtuoso musicians
Milan Mitrovic 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 SK 80746, 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, fiddlers, and songsters 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 sessions (informal “jam” sessions), céilí (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 rhythm twists, and ornamentations that soar over John Doyle’s jazzy chord changes and Tommy Hayes’ 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 Raftery (accordian, tin whistle), Donna Long (piano, fiddle), Siobhan Egan (fiddle, bodhran), Aoife Clancy (guitar, bodhran)
Licensed from Cherish the Ladies, Livel, 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, Yorkers-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 Hallkias Family Orchestra

Petros Hallkias (clarinet), Petros Hallkias (clarinet), Achilles Hallkias (violin, vocal), Lazaros Harrisidies (laouto), John Rousos (santouri)
Studio recording, 1994, CDTO 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.
6. KOKKINO GRAMMA
Greek modern rebetika song by Grigoris Manianakis and Mikrokosmos
Grigoris Manianakis (vocal), Giorgos Kontemnetos (keyboard), Maria Charalambous (bass), Leonidas Bourtas (clarinet), Kyriakos Hadjottis (taia guitar), Manos Papayannakis (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 Manianakis, combines the smooth vocalizations of the smyrniatka (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-

7. A FREYLEKHN PURIM
Hasidic Jewish holiday dance melody by Andy Statman
Andy Statman (clarinet), Charlie Jordano (accordion), Jim Whitney (cornet), Larry Eagle (percussion)

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 Freylekh 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)


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

"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 PROCESIONAL (excerpt)**

Haitian Rara procession by Frisner Augustin and La Troupe Makandal

Frisner Augustin (master drum), Joceylin Lewis (lead vocal), Smith Destin and Jean Taffort (major-jons-drums corps leaders)


**KONGO (excerpt)**

Vodou jazz by Frisner Augustin and La Troupe Makandal

Frisner Augustin (maman—master drum and lead vocal), Steve Deats ( Bass—second drum), Steve White (boula—small drum), Jacques Francois (trumpet), Tim Newman (trombone), Christopher Zimmer (tenor saxophone), Harry Levy (synthesizer), Paul Newman (percussion), Jeanne Brillant, Joel Desil, Leroy Desrosiers, Josette Foreste, Maggie Foreste, Thrista Foreste, Jean Paul Joseph, Ermila Mady (vocal)


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 (vakotna), played in an interleaving, 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 Guillame & the New York State Haitian Interdenominational Mass Choir

Christine Davis, Dickson Guillame, and Kelly Darcel (lead vocals), Joe Ferdinard (keyboard), Emanuel Garson (keyboard), Nat Townesly (drums), Stanley St-Arre (bass guitar), Ariel 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 Guillame 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. "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 Creole and English lyrics. 

11. CHARANGA COMPLETA

Colombian vallenato by Los Macondos

Eugenio Ortega (acordion, lead vocal), Oscar Ortega (caja, vocals), Juan Alberto Ortega (electric bas, vocals), Roberto Bravo (timbales), Willy Peñate (guitar), guacharaca


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 Lindisfaro 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 Mrhige (naj), Jamey Haddad (percussion), Mike Richmond (double bass), Jonathan Shannon (leopano sax), John La Barbera (guitar), Cese Edosibahiba (bongos)

Live recording courtesy of MundoMelodia/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 (magamat), 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 magamat are complemented by complex rhythmic patterns (iq'a't), played on the darabukkah (vase-shaped drum) and the riqq (frame drum). Many pieces include a free-metered improvisation (taqsim), 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 Arabic music. He has made numerous recordings, including a recent MundoMelodia/Ark 21 release, For Everyone, Everywhere, Qantara, organized by Shaheen in 1999, explores the
Virgin Mary. He performs at hasflat (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 Agababyan (keyboard), Robson Yeframov (guitar), Mark Yelizarov (percussion), Alex Hatsiev (clarinet), Rashad Mamedov (garmun).

Studio recording courtesy of WNYC Radio's "New Sounds," produced by John Schaefer. [Engineers: Edward Haber and Michael DelMar, 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 Ashkenazine 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), def (large frame drum), nakara (bongolike drum), zarb (an hourglass-shaped metal drum), and garmun (diatonic accordion), as well as the clarinet, guitar, and modern keyboards. For multiethnic audiences, their wedding performances 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 garmun. A rhythmic dance melody, played on garmun 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 Azerbijani 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 Yeframov 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.
embroidered costumes typical of the region.

Andriy Malivsky, 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.

16.0 GIGLIO E PARADISO

Italian Neapolitan feast song by the Phil Vail orchestra with Salvatore "Tuddy" Ferrara

Licensed from Giglio Melodies, DIX International Records, DIX-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 reinvented 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, multi-story 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) Vail, Antonio Rosalia, and Passquale 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 Vail's band with Tuddy Ferrera, who sings in a Boric, 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.
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The Smithsonian Institution acquired Folkways from Moses Asch's estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available by special order on high-quality audio cassettes or CDs. Each recording includes the original LP liner notes.

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