Performances plus!

Presents

SPANISH HARLEM ORCHESTRA
Friday, October 7, 2005 at 10am
Fine Arts Center Concert Hall

Study guides are also available on our website at www.fineartscenter.com - select Performances Plus! under Educational Programs, then select Resource Room.

The Fine Arts Center wishes to acknowledge MassMutual Financial Group for its important role in making these educational materials and programs available to the youth in our region.
The Spanish Harlem Orchestra

The Spanish Harlem Orchestra was founded in 2000. Aaron Levinson joined forces with salsa giant Oscar Hernandez and together they assembled the band that has become the Spanish Harlem Orchestra. Their debut album was released in October of 2002 to immediate acclaim and worldwide recognition. In addition to winning Best New Artist at the 2003 Billboard Latin Music Awards, they were also nominated for a Grammy in 2002 for best Salsa Album of the Year.

Dedicated to preserving the vital history of classic Latin dance orchestras while at the same time writing and arranging new music for the audience of today, Spanish Harlem Orchestra is an act that appeals to people of every age, race and disposition. Their success was not limited to the USA however, and they have, since the beginning, made a huge splash on the international touring circuit.

Hong Kong, Tokyo, Istanbul, Glasgow, Barcelona, London, Paris, Oslo, Zurich, Montreal, this list only scratches the surface of the many cultural centers that have seen the majesty of the Spanish Harlem Orchestra first hand. Whether it be Carnegie Hall in Manhattan or a dance hall in the South Bronx or the south of France, Spanish Harlem is a treat for listeners and dancers alike. With world-class soloists like Jimmy Bosch, Raul Agraz and Bobby Allende coupled with veteran singers like Ray De La Paz and Marco Bermudez the band has inspired musical gifts in a cross-section of areas. While the singers and players are certainly the heart of the band SHO is proud to use some of the greatest arrangers in the history of Latin music. From the brilliant Marty Sheller (Mongo Santamaria) to the 70 plus year old Gil Lopez (Tito Puente) the arrangers for Spanish Harlem steep the band in arrangements that amply reflect the sophistication and musicality of the men behind the charts.

Two trumpets, two trombones and a baritone sax make up the bracing brass sound of this band. Dedicated conga, bongo and timbale players round out the percussion and the upright bass and acoustic piano are the icing on this salsa-flavored cake. With a sound both modern and historic and a swing that could revive the dead, Spanish Harlem Orchestra is the signature sound of 21st century Latin music.
Salsa is the commonly used name for a form of music formally known simply as "Latin music". The Spanish word "salsa" means "sauce", and refers to the hot sauce commonly used in various Latin American diets. Nowadays salsa refers to music designed primarily for a dancing audience, while Latin Jazz refers to music that caters to more of a listening crowd.

In the late 1960s and early 70s, this term was coined in the New York city for the purpose of marketing what was already recognized as Afro-Cuban-based music, much of it interpreted over the decades by Puerto Rican and other Latin as well as North American musicians. Over the years there has existed a controversy surrounding the use of the word salsa to refer the music, which in its primary structure, is essentially the Cuban son form.

While many countries have contributed to the development of salsa, including Puerto Rico, Colombia, Venezuela and of course New York City (Jazz and North American styles of music have had a great influence on Cuban music and vice versa), it is Cuba which serve's as salsa's foundation. Although the national dances of Puerto Rico are the bomba and the plena, it is hard to miss the slogans of "Puerto Rico the home of salsa" everywhere you go on this island. Musicians such as Tito Puente a New Yorker of Puerto Rican descent and Celia Cruz, born in Cuba, played a huge role in popularising this music. The two of them were often referred to as the king and queen of salsa. Thus although the origins of salsa can be traced back to Cuba its current form owes much to Puerto Rican and other influences. Merengue, another popular style of music on the other hand is unquestionably the national dance rhythm of the Dominican Republic.

A major factor in salsa's development stems from its deep connection to numerous drumming styles, most prominently in Cuba, where enslaved African peoples (predominantly from the western coastal regions of Africa) were able to maintain their sacred and secular drumming traditions. African instruments were not brought with the slave trade. Rather Africans re-created their instruments with the available material on the islands, making several adaptations along the way.

The Clave
The most outstanding and unique characteristic in Cuban music is the rhythmic pattern called clave (Klah-veh). This pattern is often played on the instrument known as claves (two round sticks which are struck together) or on percussion instruments. The clave is the foundation of most Cuban rhythms.

It is a two-measure rhythm consisting of three percussive strokes in one measure, followed by a measure with two strokes. Some melodies begin with the measure with two strokes. Other melodies begin with the three-stroke measure. Thus some melodies are based on the three-two form of the clave; others, on the two-three form.
COMMON INSTRUMENTS USED IN TRADITIONAL SALSA
Based on Historia de la Música Cubana
By: Elena Perez Sanjurjo

**The Bongos** ~ A pair of round drums held in the knees and struck with the hand.

**The Botijuela** ~ A bottle used to store oil that was used as a bass in original Son bands.

**The Claves** ~ They keep the rhythm in the music and guide the dancer's feet.

**The Conga Drum** ~ A skinned drum played with the palms.

**The Cowbell** ~ Played by holding in one hand and striking with a stick.

**The Guiro** ~ A carved gourd played by scraping it with a stick.

**The Marimbula** ~ A finger piano brought to Cuba by slaves from Santo Domingo.

**The Quijada** ~ A very primitive musical instrument.

**The Timbales** ~ A pair of skinned drums played with a pair of sticks.

Today’s Salsa often includes a brass section. Spanish Harlem Orchestra uses several brass instruments, the piano and upright bass.
Spanish Harlem, also known as East Harlem or El Barrio, is a neighborhood in the northeastern part of the borough of Manhattan, one of the largest predominantly Hispanic communities in New York City. Since the 1950s, it has been populated by a large number of people of Puerto Rican descent, sometimes called Nuyoricans. In recent years the neighborhood has also become home to many Mexican American immigrants.

In decades past, the area was Italian American. In the 1920s and early 1930s, Italian Harlem was represented by future Mayor Fiorello LaGuardia in Congress, and later by Italian-American socialist Vito Marcantonio. Italian Harlem lasted in some parts into the 1970s in the area around Pleasant Avenue. It still celebrates the first Italian feast in New York City, Our Lady of Mount Carmel.

Spanish Harlem extends from about East 96th St. to East 125th St. and is bound by the Upper East Side, East River, Harlem, and Central Park. With the growth of the Latino population, the neighborhood is expanding. It is also home to one of the only major television studios north of midtown, Metropolis (106th and Park), where shows like BET's 106th and Park and The Chappelle Show have been produced.

Spanish (East) Harlem

Spanish Harlem is home to many artists and writers, including James De La Vega, whose murals and street drawings decorate the neighborhood and Piri Thomas whose autobiography "Down These Mean Streets" became a best-seller in 1967.

El Museo del Barrio, a museum of Latin American and Caribbean art and culture is located on nearby Museum Mile and endeavors to serve some of the cultural needs of the neighboring community.

East Harlem: A Historical Perspective (Courtesy of the East Harlem Board of Tourism)

The History of East Harlem is a culturally diverse one with the progression from farmland and suburb to a welcoming destination for the burgeoning communities of African, Dutch, French, German, English, Irish, Italian and Puerto Rican settlers. More recent arrivals include the Mexican, Dominican and South American residents who have added to the flavor and diversity of East Harlem.
The Wecksquaesgek Indians first settled in the East Harlem area attracted by the flat terrain, expansive meadows and abundant supply of game. They later moved north as European settlers began to arrive. An excellent water and fish supply attracted the Dutch and French Huguenots during the 1600s while the British invasion of 1664 brought the English settlers who maintained the area as a suburban village. In the early 1800s as immigrants began their steady flow into New York, the community began to take on an expanded population that included black farmers relocating into the northern portion of the area. German and Irish settlers came to the area in an effort to escape the overcrowded conditions in other parts of the city. The anticipated number of settlers and immigrants prompted the construction of the railway along Forth Avenue (Park Avenue) and a horse-drawn railway on Third Avenue. However, a much-anticipated boom did not materialize leaving many post Civil-War land speculators without recourse and the need for alternate land uses.

The rail resources provided very inexpensive transportation that outperformed the rest of the region. This was vital to the area's markets and businesses. A new wave of immigrants came in the late 1880s as Italians and Eastern Europeans migrated from the Lower Eastside and immigrated Europe. These residents later displaced the Germans and Irish who had settled in East Harlem and who often moved to areas of the Bronx and Queens.

The burgeoning Italian community grew to large numbers and with it came a record number of housing starts with upwards of 65,000 apartments being built between 1870 and 1910. In fact, in the early 1900s East Harlem was home to the largest number of Italians in the country. The growing population cultivated the need for many markets and small businesses that took advantage of low cost transportation, immigrant labor and resourcefulness.

World War I and II saw many East Harlem residents off to war and later returning to an ever-changing area that offered refuge to another group of migrants of Puerto Rican and African American descent. Many veterans took advantage of GI programs and started businesses or furthered their education. The departure of many Italians to the suburbs and other parts of the city such as Queens, Brooklyn and the Bronx continued a series of succession and dispersal patterns still prevalent today.

East Harlem soon became the first stop for Puerto Ricans who came to New York in search of the American Dream. Returning Puerto Rican veterans remained in East Harlem while many new arrivals came after World War II. The increasing Latino presence was most evident on 116th Street where La Marqueta was modeled after earlier markets dating back to the early twenties and small shops catering to the Puerto Rican community proliferated. Puerto Ricans later coined the term "El Barrio." Still others used the more generic term of East Harlem used to describe its geographic location rather than ethnicity. African Americans and Puerto Ricans went on to become the primary residents of East Harlem. The mid 1900s brought a thriving community to East Harlem but the large number of people placed a serious burden on housing resources creating a political movement that resulted in the destruction of many low rise buildings in an effort to build large public housing complexes. Mayor Fiorello LaGuardia and Congressman Vito Marcantonio spearheaded the effort to provide large housing tracts that would house the burgeoning community. However, the wholesale demolition of large tracts of property coupled with the reality that many existing residents were not eligible for public housing led to a political whirlwind that highlighted the displacement of lifelong residents. In a slow but progressive political fight Italians, Puerto Ricans and African Americans fought to maintain their quality of life. This sustained political effort put a serious strain on community relations with the city and between the ethnic groups.

However, the fight for equity soon translated into a full scale battle for local control of resources and decision making entities resulting in groups such as the East Harlem Schools Committee that advocated for new schools and a better education. Social ills strengthened that unity in the 1960s as East Harlem struggled to gain a voice and a sense of local power. The riots of East Harlem in 1967 and the takeover of a local church by the Young Lords in an effort to provide a breakfast program, shed new light on the problems that East Harlem residents faced on a daily basis.
Later that year, Mayor John Lindsay recognized the need for local input in the political process and initiated the Community Board Districts program giving local residents an advisory role in the city's government structure. East Harlem residents continued to struggle throughout the 1980s and 1990s as community leaders fought to bring resources into the neighborhood to build housing, social and cultural centers and other much needed infrastructure.

Today, East Harlem is rebuilding and focusing on maintaining its cultural identity in the face of a new wave of arrivals. New immigrants continue to come into the community from Mexico and other parts of South America adding to the flavor of the neighborhood and its complexities. Many former residents are returning to East Harlem as new housing and home ownership opportunities expand and the community strives to stabilize its economy. New and returning residents are purchasing small properties and restoring them from converted apartment buildings into family homes. Small businesses continue to be the backbone of East Harlem's economy while several undeveloped areas are developed to provide modern day commercial spaces and much-needed jobs. Artists, musicians and other professionals are making East Harlem their home or base of works. Organizations such as the Taller Boricua, the Puerto Rican Traveling Theater, Palo Monte and Los Pleneros de la 21 are building networks designed to strengthen East Harlem's cultural ties to the past and present. Institutions like the Julia de Burgos Cultural Center, El Museo del Barrio and the Museum of the City of New York maintain a presence as anchors for cultural activities and limited tourism. East Harlem or El Barrio as it is affectionately known among Latinos brethren continues to be an epicenter of immigrant life and vitality. East Harlem holds many promises to the past and to the present and continues in its forward progression toward social and political empowerment.

### Activities to do with students

#### Activity One: Linking Jazz to History and Geography

Much of Salsa originated from the Cuban son form. According to the Glossary on the Buena Vista Social Club page at PBS [http://www.pbs.org/buenavista/music/glossary.html](http://www.pbs.org/buenavista/music/glossary.html), son is “the essence and heart of Afro-Cuban music. Cuban son is the result of the meeting of the African and Spanish elements that gave birth to what we know today as ‘tropical’ music (salsa, rumba, Latin jazz, or ‘Afro-Cuban’). It is an extremely flexible form. The son can be a spiritual, or a love song, or just a plain old dance jam. While it has flourished throughout Latin America, the original root can be traced back to the Oriente province of Cuba at the dawn of the 20th century.”

- Locate Cuba on a map.
- Research the history and geography of Cuba.
- Research various instruments used in Latin American music (and salsa in particular), and trace their origins. How have they have influenced today’s Latin jazz music?
- Older students may be interested in watching the documentary Buena Vista Social Club and tying that in with the Spanish Harlem Orchestra performance.
Activity Two: Using the story of the drums in a geography lesson
(courtesy of Scholastic)

During slavery, African drums were brought from Africa to many Caribbean and Latin American countries. Slaves played the drums to send messages. The drums remained an important part of the culture after slavery ended and, over time, influenced the music of the region. Today, drums are widely used throughout much of Latin music, including Latin jazz music.

- Have students trace the trail of the drums from Africa to the various Caribbean and Latin American countries on a map.
- Cover the names of the countries on the map, and give each student a photocopy of the outlines of the countries. Ask them to name as many as they can.
- Have the students write stories about the country they would go to if they were a drum, and draw pictures of what their drums might look like.

For other ideas on jazz activities to share with students, go to
http://teacher.scholastic.com/professional/music/jazz.htm

Helpful Web Sites (courtesy of the above Scholastic website)

- Thelonious Monk Institute of Jazz: www.jazzinamerica.org
- Thelonious Monk Institute of Jazz, Resource Library: http://jazzinamerica.org/jrl.asp
- Thelonious Monk Institute of Jazz, Additional Links: http://www.jazzinamerica.org/l_links.asp
- PBS Jazz Series Web site: www.pbs.org/jazz/
- The Smithsonian Institute: www.si.edu/ajazzh/programs.htm
NOTICE TO ALL TEACHERS AND CHAPERONES

- **PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.** Many of our performances sell-out. This means we can have up to 1,600 students to seat. Please help us by arriving **30 minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

- **PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.**

- The staff of the Fine Arts Center needs your help! An increasing number of students are coming into the performance space with gum, food, beverages and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

- For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

- At the conclusion of the performance please remain in your seats until your school group is dismissed.

*We hope that you and your students enjoy your theatre experience!*
PARKING POLICY

FOR GROUPS NOT TRAVELING BY SCHOOL BUS

We are pleased to announce that we have made arrangements with the UMass Parking Services to allow our patrons to park in the Campus Parking Garage for the reduced rate of just $1 during your stay.

This rate is available to home school families and schools that will arrive by private transportation rather than by bus. Please let us know at the time you make your reservations that you will be traveling by car. Parking passes will be mailed with your invoice approximately one month prior to each performance. You will be sent a sheet that includes 10 parking passes that you may cut and give out to drivers in your group. Should you require additional passes, please photocopy the sheet. The passes are valid for the garage only on the date of your reserved performance. You may park in the garage for performances in the Concert Hall, Rand Theater or Bowker Auditorium. Parking at meters on campus does not apply.

We hope that this policy will better meet your needs. Please do not hesitate to call our office if you have questions.

Programming Office: (413) 545 – 0190.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER
CONCERT HALL and RAND THEATER

CONCERT HALL

*School Bus Parking:* Students should be dropped-off at Haigis Mall off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

*Individual cars:* If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space. It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 9/1/04) are listed below:

**Parking in the Garage is available to our patrons at a discounted rate of $1.** To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413)545-0190

**Parking meters are enforced Monday - Friday, 7AM - 5PM.** Meter rates are $1.00 per hour.

- **Parking Garage** – near Campus Center, across from the Mullins Center off Commonwealth Avenue
- **Lot 34** - Behind Visitors Center with 3, 5 & 10-hour meters available
- **Haigis Mall** – 2 hour maximum on meters
- **Lot 62** - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

**From the North:** (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

**From the South:** (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

**From the West:** (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions from “From the South” above.

**From the East:** (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in
the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for
discounted parking in the garage. Call the Programming Office if you require permits at (413) 545 – 0190. All
other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday,
7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.