

This openness to Haitian and Haitian culture among Dominicans in New York, like the affirmation of Afro-Dominican identity, contravenes Eurocentric elite Dominican ideology that constructs in the neighboring country that shares the island of Hispaniola the repository of all that is African, primitive, and atavistic.

In *Quisqueya en al Hudson*, music is celebrated as a source of identity, renewal, and a connection to the *pueblo dominicano*, the Dominican people. A number of the artists represented teach and perform in New York City, especially for the young, and view their mission as one of positive affirmation of Dominican identity for young people who may not see otherwise their culture or identity affirmed in their daily lives in urban New York. The CD is of great value as a record of how Dominican Americans have refashioned their cultural heritage in New York City, and contributes to a growing body of recorded media and literature exploring contemporary Dominican, especially Afro-Dominican, music and spirituality.

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**Grèce. O skáros: Musiques pour flutes / Greece. O skáros: Flute Music.** 2009.

Archives internationales de musique populaire AIMP 93. Disques VDE-Gallo VDE CD-80. Recorded and annotated by Wolf Dietrich. One compact disc. Booklet (27 pp.) in French and English (trans. Isabelle Schulte-Tenckhoff) with two color, four black and white photographs.

According to Greek mythology, Pan was the god of shepherds and flocks, of mountain wilds, his name originating from the word *páein*, “to pasture.” He had the hindquarters, legs, and horns of a goat, and was credited as the creator of the flute, which he named *syrix* because of his love for a water-nymph of Arcadia. A daughter of the river god Ladon, Syrinx, panicked by Pan’s chasing, begged Zeus to save her. When Pan grasped her, Zeus turned her into a reed, which Pan, ragged, furious, and disappointed, broke into pieces. As soon as he realized that he was actually tearing the nymph’s body, regretful, he started crying and caressing the reed parts. Upon blowing his woes into them, he heard melodies produced, and thus came up with the invention of the syrix (the word from which the modern Greek verb *sfyrizo*, meaning “whistle,” originates/derives).

A pastoral way of life still exists in the mountainous areas of Greece. When there, one is directly exposed to the sounds of herds of animals wearing bells, the barking of the sheepdogs, and the symbolic sounds and whistling that shepherds employ to communicate with their flocks. All of these constitute a soundscape that echoes local ambience by simultaneously breaking the silence of the high

mountains. The word *skáros*, used in the title of this CD, is from the verb *skarízo* and translates as “taking the flock out to pasture.” This activity would take place throughout the daylight hours, but also around midnight. In order to keep company with himself, a shepherd would perform on a flute that he would usually make with materials easily accessed in the surrounding environment. One may marvel at these instruments in folk art museums today, as artifacts with delicate, carved embellishments. Flute melodies often mimic birds and other natural sounds, as well as the human voice. Performers believe that animals understand their music perfectly, and recognize specific tunes that also function as calls which lead the flocks in the direction of the pasture or back to the stable.

The recordings on this CD were collected between 1996 and 2007 by Wolf Dietrich, who has dedicated this work to Swiss/Greek folksong scholar Samuel Baud-Bovy. Twenty-seven pages of annotated notes in both French and English accompany the audio disc, which is divided into five parts and consists of a total of forty high quality tracks.<sup>1</sup> The main instrument featured is the *floyéra*, the most common Greek aerophone, similar to flutes found throughout the Balkans, North Africa, and West Asia. It is an end-blown flute traditionally made of cane, wood, bronze, iron, or bone, usually with six (sometimes seven) finger holes on the top and one on the bottom. It is not a fipple flute; instead, the musician blows across the open end or rim of the upper part of the instrument. Depending on both its length and the region from which it comes, it is also called *tzamára*, *kaváli*, *souvliári* or *zoúrla* (thus the different names for the same instrument on the track notes). Another end-blown flute of the same materials and also featured on the CD is the *sourávli* (recorder). The only stringed instrument featured is the *laouúto* (lute) which accompanies playing a drone and is faintly heard on track 9, and there are also a couple of percussion instruments, namely the *doumbeléki* (*doumbek*) and the *daouúli* (a two-headed drum). In addition, one hears singers, some bells, dance steps, and finger snapping. A *défi* (tambourine) and jingles are also used on a couple of the tracks. All the pieces feature the *floyéra* or the *sourávli* either in solo performances or as part of traditional ensembles with other instruments.

Part I consists of “Flute traditions from the Pontus” (two tracks), Part II is “Shepherds in the pastures” (ten tracks), Part III is “The shepherd as a musician of the village community” (fourteen tracks), Part IV is “The story-telling shepherd” (eight tracks), and Part V is “Minorities in the lands of the shepherds” (six tracks). The collection of recordings Wolf Dietrich has assembled is significant, and provides a solid grounding in the diverse textures and idioms of traditional Greek flute music. The forty tracks cover a variety of Greek places—rural and urban, island and mainland. They include performances of songs and dances in a variety of genres from around Greece, and include ethnic groups such as the Pontic, the Arvanites, the Vlachs, and the Sarakatsan Greeks.

For each recording, the notes identify song type, performers, instrumentation, date, and location, and also provide information about song texts and the local use and function of the pieces. However, several errors should be noted, possibly a result of information being lost in translation. The *tzamára* and the *kaváli* are not side-blown but obliquely held, end-blown flutes. The *souvlíari* is mistakenly categorized as a double reed. Most likely, the term “double” refers to the fact that a shorter and thinner flute with no finger holes is often tied next to the primary one so as to produce a piercing drone. The home village of the popular Cretan aerophone performer and maker Manolis Faragoulitakis is Voriz(i)a in the Heraklion (not the Chania) prefecture. Track 19 is not a *tsámiko*, mainland dance, but an island tune instead, whereas track 40, “To éndeka,” is not a Turkish *tsiftetelli*.

Lastly, younger generations of musicians, such as Cretans Giannis Rompogiannakis and George Zaharioudakis, have been actively performing on and thus promoting a variety of wind instruments. On the island of Crete, Greek wind instrument performers and makers have met yearly since 2006 at the village of Gergeri, in the mountainous region of Rouvas, to talk about their instruments and also to perform on them. The proceedings from these meetings, accompanied by CDs, are also published. Because of these meetings and the resulting publications that focus on the particularities of regional music idioms, fresh interest in the Greek flute tradition has been supported and promoted, and participants from all over Greece exchange their views and experiences.

## Notes

1. I would like to acknowledge that this recording has also been reviewed in the *Yearbook for Traditional Music* (42:233) by Dr. Michael Kaloyanides.

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**Tondokument aus dem Phonogrammarchiv der Österreichischen Akademie der Wissenschaften. Gesamtausgabe der historischen Bestände 1899–1950. Series 9: The Collection of Abraham Zvi Idelsohn (1911–1913).** 2006. Lechleitner, Gerda, Executive editor. Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2006. 3 compact discs, booklet (69 pages), and CD-ROM.

The Latvian-born cantor Abraham Zvi Idelsohn (1882–1939) devoted his entire life to the study of Jewish liturgical and secular music. His rise to prominence as a renowned musicologist began with his fieldwork and recordings among Oriental- and Sephardic-Jewish communities in Palestine during the