

The Tribe has Arrived ! (Zon Del Barrio) !

THE TRIBE HAS ARRIVED: La Tribu de Cortijo
Salsa, Bomba & Plena: music from the streets of
Latin N.Y.



Includes such tracks as:

El Chivo / El Negro Bombón
Quitate De La Via, Perico / Ay Que Ver
Cumbita / Tuntuneco
Cortijo Su Apellido / Rafael Cortijo

Available in stores
NOW!

AURORA Y
ZON DEL BARRIO



www.faniarecords.com



Dear Presentor,

Enclosed is our press kit including our debut CD, **Cortijo's Tribe. Zon del Barrio** is an innovative and dynamic New York Latin music band that brings the dance music from the streets of Latin New York to the stage. From the *plena* (popular during the turn of the last century) to the saucy strains of salsa amid the back beat of reggaeton, Zon del Barrio brings the beat of the streets to the hearts of dancers everywhere.

Our debut recording: **Cortijo's Tribe / La Tribu de Cortijo** was released in Oct. of 2007 featuring Fania all-star & king of the cuatro **Yomo Toro** and Cortijo alum, singer/songwriter, **Sammy Ayala** in a collaborative production between our own independent label, Barrio Zone Music and Emusica (the label that bought the Fania music catalog) distributed by Universal Latino and has already received great reviews from Europe to New York.

Cortijo's Tribe / La Tribu de Cortijo has been rated one of the top ten CDs of 2007 by Maya Roy of Radio France and Orlando Lopez of El Magazine de la Salsa in Venezuela. It is on the top 20 hit parade in Cali, Colombia.

Zon del Barrio performed at the Vic-Fezensac Festival in Toulouse, France opening for Bobby Valentin and Oscar D'Leon to a 60,000 strong crowd. Dubbed the "surprise" of the 2006 festival, Zon del Barrio was called back for three encores. We also performed for the 2006 Latin Music Grammy Awards in New York and at the Borgota Hotel & Casino in Atlantic City.

Zon del Barrio performed to sold out audiences for our Tribute to Cortijo : Cortijo's Tribe Concert featuring Cortijo alum, singer/songwriter, Sammy Ayala and produced the holiday presentation of PARRANDA featuring Yomo Toro: the King of the Cuatro -both productions featuring the theatrical Dance Troupe: Danza Fiesta showcasing 20 dancers and numerous costume changes depicting the diversity, depth, reach and beauty of Latino song and dance. You can watch portions of that performance on our website @ www.zondelbarrio.com/music

A true "Nuyorican Culture Club" these productions and featured guests enhance our presentations.

Includes such tracks as
Please click on the following links to view Zon del Barrio live at these various performances and venues. I look forward to meeting with you personally and discussing future events.

En clave,

Aurora

212.876.1936

www.zondelbarrio.com

Where History Becomes Music

www.myspace.com/zondelbarriony

<http://www.youtube.com/aurorazdb>

Available in stores
NOW!

The following are the core BandMembers of:

Zon Del Barrio

Aurora Flores

Founder, Bandleader;
Singer/Songwriter,
Small percussion

A journalist, historian, artist, and cultural activist, Aurora Flores is considered a 21st century renaissance woman, the quintessential Nuyorican born and bred in the City. At the cutting edge of Latino identity, Aurora writes on culture and music for the Daily News and other publications as well as producing concerts and artistic showcases throughout the city. She has published thousands of articles for mainstream and ethnic publications, runs her own public relations and cultural marketing firm and has appeared on various documentaries on music. Currently, she leads her own band, Zon del Barrio.



Raised in a musical family in the urban towers of west Harlem projects, Aurora's grandfather played Puerto Rican plenas and aguinaldos on the accordion while her mother sang songs, her father composed and her brother played percussion. Aurora sang at local talent shows and in the church and school choir before picking up the violin and stringed bass in junior high school. She studied under bassist Frederic Zimmerman and recorded her first album with the Manhattan Borough Wide Orchestra at 15.

Aurora Flores became the first Latina editor of Latin New York Magazine and later the first female music correspondent for Billboard Magazine covering Latin music and R&B. During this time she sang in the bands of Cortijo & Maelo y sus Cachimbos as well as a few local groups.

She co-produced her first recording with Al Santiago in 1978 producing a big band tribute to Miguelito Valdes featuring Machito on vocals, Tito Puente on timbales, José Fajardo on flute, Luis "Perico" Ortiz on trumpet along with many other masters of the music. She sang coro with her brother in the groups "Chevere Macum Chevere" and "Los Afortunados" and in many street rumbas around New York. She was presented with an award from Governor Pataki and the Hispanic Heritage Month Committee for the concert she produced at Flushing Meadow Park attracting more than 10,000 participants in 1998.

Today, Aurora leads her own septet, Zon del Barrio expressing the music of the streets of Latin New York. Their first CD, Cortijo's Tribe is a salute to the trailblazing efforts of Rafael Cortijo y Su Combo. The production highlights the contributions of special guest artists, Cortijo alum, singer/songwriter **Sammy Ayala** and cuatro virtuoso and Fania All-Star: **Yomo Toro**. Further, the group is a platform for young talent. From the sweet laid back bomba strains of septegenarian Ayala's composition to Puerto Rico in "Ay Que Ver" to Aurora's tribute plena to "Rafael Cortijo" to our rendition of "El Negro Bembon," Zon del Barrio brings three generations of singers to the stage.



A cultural consultant, Aurora Flores has written bilingual tunes for the hit children's show over television's Nickelodeon, Dora the Explorer, conducts tours of East Harlem and can be seen in the following documentaries: Americanos, Latino Life in the U.S. produced by Edward James Olmos; Palladium: When Mambo Was King over the Bravo Network; the Smithsonian film accompanying the traveling exhibit: Latinjazz, La Combinacion Perfecta and the Emmy award-winning BET "mambo-montary" PASOS LATINOS.

Rafael Cortijo & Aurora, 1977

David N. Fernandez

Musical Director
Arranger/transcriptions
keyboards & synthesizers
Full Latin percussion



Multi-instrumentalist, bandleader, musical director and arranger, David Fernández relies on his almost encyclopedic knowledge of the classics for his creative arrangements. He has performed with Marc Anthony, the Joe Cuba Sextet, Willie Villegas as well as Pedro Guzman, Angel "Cuco" Peña, Andy Montañez, Ismael Miranda and Ismael Rivera, Jr. to name a few.

His arrangements can be heard over the hit children's show, Dora The Explorer, Willie Villegas' "Dancer's Paradise" as well as on Chembo Corniel's recent Latin jazz recording, "Portrait in Rhythms."

Born into a musical family in Bedford Stuyvesant in Brooklyn New York, David was a child prodigy who began playing professionally with orchestras at the age of nine. His father was a guitarist and singer with his own trio group, Los Bohemios while his older brother played trombone with various salsa bands of the 60s and 70s. David played bongos and timbales before studying piano and jazz arranging at 15. He performed with the Youngstown State University Jazz Ensemble under the direction of the late Anthony Leonardi. At the Youngstown State University of Ohio he studied jazz arranging with Sam D'Angelo. He returned to New York to study jazz piano with the late Jaki Byard later learning salsa piano and music production with Ricky Gonzalez.

Fernández redefined the "jibaro" bongo style of playing during his time with Pedro Guzman's Jibaro Jazz while defining the salsa style of percussion on congas and timbales. After leading a 10 piece orchestra playing Latin music throughout Youngstown, Ohio and Pittsburgh, PA. while also playing with various other jazz artists including Bob Mintzer, John Faddis, and the late Nick Brignola, David Fernandez worked in Puerto Rico for six years before touring St. Croix as pianist with the r&b band "Tough Enough". Fernandez returns to his native New York hometown where he is the musical director of Zon del Barrio; La TromBanda and Akunbé. As a paraprofessional with the NYC Board of Education, David Fernandez also teaches music appreciation, music history and is organizing an orchestra of students in East Harlem.



Sammy Rosa
Lead Vocals, Coro

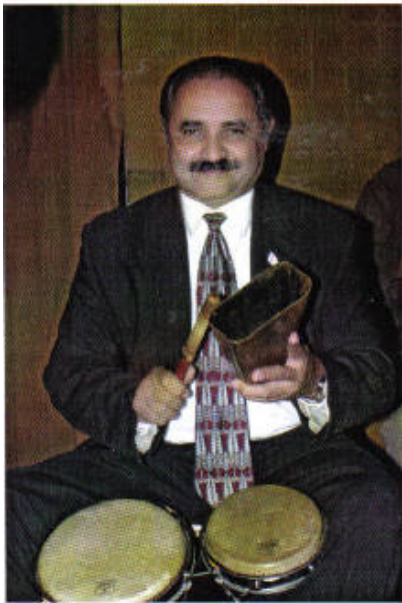
Born in Gary, Indiana under the sign of Cancer, Sammy Rosa relocated with his family to Puerto Rico by the time he was seven years old. Music was always around him and a source of joy and inspiration leading the young sonero to join a merengue band, Nelson y Su Sabor Dominicano, by the time he hit 18. He performed in town fairs and nightclubs in Puerto Rico before moving back to New York in 1981 where he was recruited by La Rosa Orchestra as Lead Singer.

Since then, Sammy Rosa has performed and collaborated with Mimi Ibarra, Yolandita Rivera (Sonora Ponceña), Giro, Nino Segarra, Willie Gonzalez and Papo Pepin.

As lead vocalist he has performed for Brenda K. Starr, Tito Puente Jr., Conjunto Classico, Grupo Imagen, Grupo Melao, La Rosa Orchestra.

He has toured around the country performing at various colleges and universities. He has appeared around New York's most prestigious night clubs such as Cobacabana, Club Broadway, Latin Quarter; China Club; SOBs, El Flamingo, Westgate, Wild Palm.

At present Sammy is performing back up for Choco Orta, Luisito Rey, the Newyorican Power Orchestra and now, after a brief hiatus where he helped ZDB train younger singers, he's back doing lead with Zon del Barrio.



Eduardo "Tito" Gonzalez **Bongos**

Eduardo "Tito" Gonzalez was born in P.R. in Toa Baja. His brother played timbales and bongo and that got young Tito interested in the music. Growing up on the Island, he heard the "salsa dura" of Willie Rosario, El Gran Combo, Tommy Olivencia, Larry Harlow, and many others.

He picked up his brother's bongos when he was only eight years old. His brother, also self-taught, schooled him on the basics the recordings taught him technique and style.

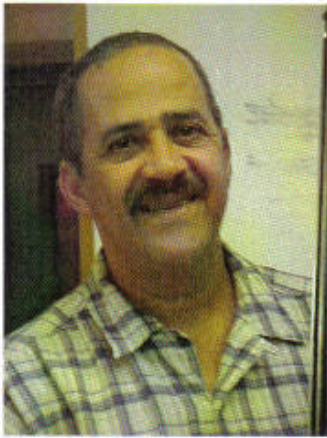
Roberto Roena, Papi Fuentes, Endel Dueño, Manolito Gonzalez and others were the first bongo players he emulated and admired. He started playing professionally at ten, with the bandleader asking his mother's permission for the young musician to go out and play with the band. As a very young man, he

began playing with Osvaldo Valentin, Bobby's brother, recording for Borinquen Records before Tito came to New York to make his permanent home.

It was in New York that he began to play with all the bands coming from Puerto Rico, i.e. Richie Ray and Bobby Cruz, Ismael Miranda, Cano Estremera, Hector Tricoche, Nino Segarra, Paquito Guzman, and all of the singers with Roberto Roena and his Apollo Sound. Tito even played in the early days with Victor Manuelle when he was first recording. The list of bands and musicians he's played with is a who's who in salsa music.

Tito plays congas and timbales, but the bongos is his instrument of choice. He recalls one memorable evening in Carnegie Hall where he was playing w/ Richie Ray and Bobby Cruz alternating with La Sonora Ponceña. They began to play "La Zafra" and everyone in the percussion section took a solo. Harry Adorno was on timbales and Papo Pepin in the conga chair. During the moña (brass counterpoint during the improvisational mambo section) as it came close to his solo, Bobby Cruz turned to him and told him to get up from the chair and stand in front of the orchestra. A spotlight appeared on him and he played that bell with the stick so intensely that he got a standing ovation. After their performance, the trumpet player, Piro Rodriguez told Tito, *"Now that was an incredible solo. I blow my brains out and you, with a bell and a stick, get a standing ovation."*

Today, Tito still gets standing ovations with his performances with Zon del Barrio.



**Ruben Lopez,
Bass**

A powerhouse player, Ruben Lopez has performed for the cream of the crop of musicians both in Puerto Rico and in Nueva York. The first call bassist while on the island, Lopez performed for Cortijo y su Bonche as well as the legendary Tommy Olivencia orchestra.

Ruben got his inspiration from his mother who liked to sing and had perfect pitch. She taught him the songs of her parents and he points to her as muse and mentor for his primary musical training.

His father had a store where all the musicians of the town would come to hang out attracting major celebrities such as Perez Prado.

Ruben Lopez started playing guitar on his own. He received an electric guitar as a gift from his father, teaching himself and learning from friends.

He played rock music in several of the bands he first started with before he began playing bass.

Ruben Lopez began formal study of the bass as a young man at Conservatory of Music in Puerto Rico founded by Pablo Casals. He studied with bassist, Don Manuel Berdeguer. He remained at the Conservatory for four years under the bassist's tutelage. He studied harmony with Amaury Veray and solfeggio with Nelly Justicia.

One of the first professional groups he played with was headed by the bongo player formerly with Cortijo y su Combo by the last name of Chacon. Luis "Perico" Ortiz, Reynaldo Jorge and Wilfredo de la Torre all made up part of this initial ensemble.

He began playing the Hotel and Tourist circuit in P.R. When he saw the orchestra of Tommy Olivencia play in the hotels, he was inspired. Olivencia had hits all over the radio and Ruben yearned to play with him when a mutual friend introduced him to Olivencia. Ruben Lopez played with Olivencia for five straight years recording the original version of Chamaco Ramirez' "TrucuTru" on *Juntos de Nuevo*.

Lopez returned back to the hotel scene. He performed on the Chuchu Avellanet show and met Mandi Vizoso playing in his big band and accompanying Latin artists that came to Puerto Rico such as Tito Puente, Celia Cruz, Pete "El Conde" Rodriguez, Viti Aviles, Roberto Ledesma and many more. Ruben Lopez spent 20 years on P.R. television and with the Vizoso band accompanying Ednita Nazario, Nydia Caro, Charytin Goyco, Iris Chacon, Danny Rivera, Lucecita Benitez, Nelson Ned, Lolita Flores, Sofie, "El Puma" and many more. He was on dozens of recordings for jingles and commercials. He also performed with Cab Calloway in St. Thomas and for Rita Moreno in Puerto Rico. He also performed and toured with Rafael Cortijo y su Bonche.

He has played with Marco Antonio Muñiz, with trios, big bands and symphonies. He also recorded two salsa themes with guitarist José Feliciano.

Today, Ruben Lopez resides in New York with his two sons who play brass instruments. He is a dynamic addition to Zon del Barrio.



Sammy Ayala
Singer/Songwriter

Original member of Cortijo y Su Combo

The most consistent figure on Puerto Rico's musical journey from folk to popular, Sammy Ayala, born Carlos Samuel Ayala Román February 17, 1933 in Santurce, has been an integral presence from Rafael Cortijo's Combo to Jesus Cepeda's Grupo ABC.

Currently in New York after a 30 year absence, Sammy Ayala is a member of New York's Zon del Barrio performing and recording three tunes on our debut cd: Cortijo's Tribe / La Tribu de Cortijo. Septegenarian Sammy Ayala interprets the music from Puerto Rico's golden age between the 50s and 60s when the percussion master, Rafael Cortijo blazed new musical as well as racial and economic trails appearing with his all black orchestra on Puerto Rican television, radio and film during 1954 until 1962.

In 1953, Cortijo's Combo was the first all-Black band to have band members book rooms at five-star tourist hotels. Featured as the house band for the Island's daily television variety show, Cortijo y Su Combo was the first all-black orchestra on television in the Americas 10 years before the Civil Rights Act was even signed into Congress in the U.S. Cortijo's innovations transformed the folkloric bomba, forming and becoming part of what has come to be known as salsa. Cortijo also raised the pay scale for percussionists, being the first to pay them at the same level as other musicians. He also freed musicians from the music stands displaying a dancing brass along with the vocal front line. Cortijo y su Combo defined a nation through music.

Ayala recalls those hedy days of 1954 when Cortijo's brother Gilberto, Sammy's compadre, recommended the young soldier, shipped home from Korea, to sing with the band that would change the sound of Latin music. Sammy was a balladeer having studied vocals and piano at "La Escuela Libre" in Santurce. Influenced by the music of Los Panchos and Bobby Capó. However, with Cortijo y su Combo, Sammy played güiro (scratching gourd), coro and established a signature falsetto "ah, ah, ah" prevalent throughout Cortijo recordings.

He traveled with Cortijo y su Combo throughout Aruba and Curacao alternating with calypso bands at Caribbean festivals where Sammy's "compradre," Ismael Rivera, would occasionally sing in English. They went on to perform in New York, Chicago, Philadelphia, California, Connecticut, Panama, Dominican Republic, Venezuela and many more until 1962 when the group disbanded.

Cortijo's popularity came from his mixture of the Cuban dance montunos with the native Puertorican rhythms of plena and bomba. That mixed with the varied rhythms of guarachas, mozambique, samba, merengue, and boogalu, made Cortijo's sound an explosive, exhilarating experience that truly embraced the poetic concept of Puerto Rico and Cuba as two wings of one bird.

Throughout Cortijo's manifestations, Ayala remained loyal to the percussive genius embracing Roberto Roena in 1959 when he replaced Roy Rosario. Sammy remained with Cortijo during the recording of "Los Internacionales" in 1962 when Rafa's Combo sported a new musical team, and Sammy joined Ismael Rivera and his Cachimbos in the mid 60s before returning to Rafael Cortijo y su Bonche during the '70s. Sammy Ayala stood firm alongside Cortijo until the Maestro's last recording, El Sueño del Maestro where Sammy records "second voice" on a bolero on the 1980 recording.

Meanwhile, Ayala has composed several hits such as "Lo Deje Llorando" interpreted by both Ismael Rivera and Hector LaVoe; "Dios Los Cria y Ellos Se Junta," "Como Son Las Cosas" (bomba) and "Para Mi Gente" (plena) on the reunion record Juntos Otra Vez over the Coco label.

During Cortijo's turbulent times in 1962, Sammy formed his own quintet recording the hit tune "La Picua" before it was popularized by Marvin Santiago. Ayala then went on to sing with Pepito Anengue, Liselia Sanjurjo and Nacho Sanabria. By 1965, Ayala returned to Cortijo when the bandleader, with the help of Tito Puente, put together an orchestra and a recording, "Bienvenidos," to welcome Ismael Rivera who had just spent more than four years in a federal penitentiary in Lexington Kentucky.

By 1985, Sammy Ayala becomes a part of Jesus Cepeda's grupo ABC, (Arte Boricua Cultural) where he records "La Historia Se Repite," and "Amor de Mascarada" featuring two of Sammy's compositions "Que Lastima" and "Que He de Hacer."

On October 6, 1996, the 23rd Festival of Bomba & Plena is dedicated to the soft spoken singer. Ayala records two Cds the following year with Plenarium over Tropix Music Records where his catchy "Levántate Juana," is featured over the recording titled: Agúzate y Gózatelo: Navidad con Plenarium.

Sammy Ayala has fathered four children: Carlos Samuel, Lourdes Caridad, Nayda Esther & Carlos Luis, and is immensely proud of his 13 grandchildren. Enjoying his golden years, Sammy Ayala is savoring the fruits of his numerous labors while drinking the milk of his music on the stage of life.

Yomo Toro King of the Cuatro

Date of Birth:
26 July 1933, Guánica, Puerto Rico

Birth Name:
Victor Guillermo Toro Vega Ramos Rodriguez Acosta

Born in Ensenada, Puerto Rico as the son of an amateur guitarist, Yomo Toro grew to have a five-decade career as one of New York City's best respected Latin musicians. Toro's instrument of choice was the cuatro, a Puerto Rican 10-string guitar-like instrument descended from the Spanish Vilhuela.



After first landing in New York in 1953 with his band, *Los 4 Aces*, Yomo embarked on a series of tours of the Caribbean, finally settling for good in the Tremont section of the Bronx in 1956. He played with *Trio Los Panchos* in the early '60s and recorded four albums with them, including one featuring Eydie Gormé. Soon after that he began recording with the legendary Fania label, eventually joining their world-famous house band, the Fania All-Stars. During the late '60s and early '70s he hosted a tv show called the Yomo Toro Show on New York's Channel 41. The show, which featured interviews and entertainment from a host of Latin personalities, was on for seven years. 1969 was an especially fruitful year for Toro. He recorded *Tribute to Arsenio* with the Larry Harlow Orchestra -- an incredibly influential salsa album. Toro also got to hook up with some legends in 1970 when he recorded the classic *Asalto Navideño* with Willie Colon and Hector Lavoe, combining the new sounds of New York salsa with traditional Puerto Rican Christmas music. The album was, and continues to be, one of Fania's best-selling products of all time.

In the '70s, '80s and '90s Toro's career continued non-stop. He appeared on over 150 albums, recording over 20 solo albums for Fania, Island, Rounder and Green Linnet Records. He broke back into television and film, playing on commercials for several major international companies and working on the soundtracks for several films, including *Crossover Dreams* with Ruben Blades and Woody Allen's *Bananas*. He broke out into many different genres, recording with Harry Belafonte, Paul Simon, Linda Ronstadt and David Byrne. In 1994, Yomo began playing in the Latin Legends with Larry Harlow and Aldaberto Santiago.

Today, his rapid fire guitar strains are heard over Zon del Barrio's debut CD where Yomo soars on solos that let him stretch and expand his virtuosity on strings.

Victoria Torres

Quince personas se reunieron en un salón de la ciudad de Nueva York para celebrar el lanzamiento de "El Barrio", el nuevo disco de la agrupación "Zon del Barrio". El grupo, formado por músicos de la ciudad y su entorno, ha trabajado en el estudio de la grabación "como un acorrido" cuando ven una rima o ven la música en el estudio hasta preparar la pista para hacerlos con sus propios instrumentos. Después de haber grabado el disco, el grupo musical se reunió en un estudio de grabación para grabar el disco. Después de haber grabado el disco, el grupo musical se reunió en un estudio de grabación para grabar el disco. Después de haber grabado el disco, el grupo musical se reunió en un estudio de grabación para grabar el disco.



La agrupación "Zon del Barrio", una banda de Nueva York, para el mundo. Más abajo en la página.

de Música

Zon del Barrio pa' que lo gocen

Su disco fue seleccionado entre los 10 mejores por Radio France el año pasado

Antes de ir a un concierto o a un evento, el público de la ciudad de Nueva York se reúne en un salón de la ciudad de Nueva York para celebrar el lanzamiento de "El Barrio", el nuevo disco de la agrupación "Zon del Barrio". El grupo, formado por músicos de la ciudad y su entorno, ha trabajado en el estudio de la grabación "como un acorrido" cuando ven una rima o ven la música en el estudio hasta preparar la pista para hacerlos con sus propios instrumentos. Después de haber grabado el disco, el grupo musical se reunió en un estudio de grabación para grabar el disco. Después de haber grabado el disco, el grupo musical se reunió en un estudio de grabación para grabar el disco.



Las generaciones. Matthew González (de), seguido por el compañero Anthony Ayala (75), otro músico de Nueva York.



El músico. Aurora Flores se entusiasmó de que "Zon del Barrio" esté con ellos, porque "ellos son una leyenda". más abajo en la página.

5. CONVERSAR

Miércoles 18 de febrero. De 5:00 pm a 7:00 pm en El Barrio Music Center, ubicado en el 850 de la Avenida Lexington, entre las calles 95 y 100.
Miércoles 22 de febrero en 5:00 p.m. Apoyado de la ciudad por teléfono en 75 años de Anthony Ayala.





03/21/2009

Espaldarazo de BMI a artistas latinos



Una excelente oportunidad para brindar apoyo a varios artistas latinos ofreció BMI el primer "Latin Air" 5051 (201 York Street, NYC) a las 7:00 pm. La sociedad Americana del derecho de autor, compositor y editor de música se prepara para iniciar su serie de presentaciones especiales "Latin Air" en el 2008, que empezará con "Latin World Sound Sessions" y la participación de Lenny Vazquez, Dafnis Fariña y el DJ 303 Beats.

BMI Awards: Latin World Sound Sessions es patrocinado por MySpace/UCHC.com, Gibson, El Encanto & El Español Newspapers, La Música con Tecnología.com y The Latin Recording Academy (LRAA).

¿Quédo ya es "latino(a)"?

A los 80 años de edad, el ensayista de la película Cándido Carazo (fundador) hoy a los ojos de la mayoría para definir la ciudadanía norteamericana cuenta una anécdota en Manhattan.

¿Quédo más mucho tiempo por todo el mundo con sus instrumentos de música pero también con la lista de las diez preguntas que hay que responder para tomar el examen de ciudadanía a norteamericano: "¿Cuándo sus los antepasados copiado y pasado... cómo me voy a aprender esto si yo uno que ni los músicos norteamericanos saben las respuestas de "Viva el país", dice.

Para desobediencia de sus toda una vida viviendo en Nueva York y viajando con un permiso expira el "tourista", el músico Carazo se decide, se presentó al examen y lo pasó, y está ahí está la prueba que que puede hacer uso del voto.

¿Cómo se siente ahora? ¿más cubano o más americano? le preguntaron. "Seo americano por apéndice/latino", contesta. "Sólo que se puede sacar a un cubano de Cuba pero no del corazón".

El director de cine y guionista Luis Acosta (1981) hace un par de años un documental inspirado en la vida del músico cubano Cándido, uno de los más grandes personalidades y figuras vanguardistas en los círculos neoyorquinos del jazz y en la historia del jazz afrocaribeño.

¿Quédo Don- toda una vida? La cantante cubana Celine Dion demuestra con hechos que se una verdadera diva durante su viaje a Sudáfrica no había cuando le ofrecieron un traje típico zulu, que visitó de invitado. Luego se metió en la cocina para cocinar a servir la comida a varios invitados.

Al bailar se reunió con Nelson Mandela, se casó gracias a él, ha presentado su gira "Freaky Chances" en Johannesburg, puso el Viceroy Hotel la invitó hace dos años. Además de su marido, René Angélil, Celine viaja con su hijo de 7 años, René-Charles, sus hermanas Lúcia y Mirene, quienes son sus acompañantes, y el hijo de 19 años de René, Paul-Angel.



Amor
 entre
 opuestos
 38

Sammy Ayala celebra sus 75 años en SOB's

RUTH E. HERNANDEZ BELTRAN

NUEVA YORK/EPL — El músico puertorriqueño Sammy Ayala celebra esta noche sus 75 años con un concierto en Nueva York, con el ánimo de seguir cantando como ha hecho durante las últimas cinco décadas y, si es posible, "morir sobre los escenarios".

Ayala, radicado en Nueva York hace poco más de un año, se presentará junto al grupo Zon del Barrio, que dirige David Fernández, con el que ahora canta compartiendo con en las voces con Sammy Rosa y Aurora Flores y al que pertenece su hijo Luis.

En esta ocasión, el grupo retorna hoy viernes al popular club SOB's (204 Varick St. & West Houston, Manhattan), junto al cuatrismo Yomo Toro, que se ha unido al grupo.

Los que acudan tendrán la oportunidad de escuchar viejos y nuevos temas compuestos por Ayala, así como otros que fueron éxitos del grupo de Rafael Cortijo en la voz del "Sonero Mayor" Ismael Rivera en la década de los 50 y 60 y de otros que Rivera popularizó con su banda Los Cachimbos, en la década 1970.

Entre los temas figuran "El negro bombón", "El chivo", "Tuntuneco", "Arrecotin Arrecotan", "Las tumbas", "Cumbita" y "Lo dejé llorando" que Ayala compuso dedicado a su hijo mayor, que fue un éxito en la voz de Rivera y que posteriormente también grabó Héctor Lavoe.

De las nuevas composiciones de Ayala que el grupo interpretará están la bomba "Ay que ver" y la guaracha "Te conocí" e incluidas en el nuevo disco de Zon del Barrio "La tribu de Cortijo".

"Comencé a cantar en 1954, a los 21 años, acabado de llegar de la Guerra de Corea", recordó Ayala, durante un ensayo en El Barrio latino de Harlem, un enclave de la comunidad puertorriqueña.

Ayala se interesó en la música desde que era un niño en el sector de Santurce, Puerto Rico -cuna de varios cantantes boricuas- lo que le llevaba a cantar en la escuela.

En 1954, se integró como baterista a la banda de Rafael Cortijo, en lo que fue su primera oportunidad en un escenario, un romance que ha perdurado durante 54 años.

El grupo acompañó a Benny Moré cuando el cantante y compositor cubano realizó una gira a Puerto Rico en 1958 y posteriormente en Nueva York. Según Ayala, fue éste quien apodó el grupo de Cortijo como "la tribu".

Cortijo fue una de las figuras más influyentes de la música popular puertorriqueña que cultivó como ninguno el folclore musical de la bomba y la plena.

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ESPECTACULOS

HERNANDEZ BELTRAN

SALSA, LATIN JAZZ, LATIN POP, AFRO-WORLD AND MORE

LATIN BEAT

DECEMBER/JANUARY 2008 VOL. 16 # 12 NUMBER 12

ZON DEL BARRIO
PLUS 2007 TOP TEN CDS!!!

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PICK OF THE MONTH



AURORA Y ZON DEL BARRIO
Cortijo's Tribe/La Tribu de Cortijo
(Protel)

Cortijo's Tribe, the debut recording by the New York City-based band Zon del Barrio, led by music historian/writer/composer/musician Aurora Flores (under the musical direction of keyboardist/multi-instrumentalist David Fernández), delivers a refreshing perspective to Latin tropical dance music, based on a platform of Afro-Cuban percussive rhythms and synthesized melodies and motifs.

Throughout a repertoire inspired mostly by the music of Rafael Cortijo and Ismael Rivera, Zon del Barrio features the vocal talents of Héctor "Papote" Jiménez (baptized by Aurora as "New York's youngest sonora"), and of special guest vocalist Sammy Ayala (Cortijo's first vocalist and one of Puerto Rico's cultural icons), plus the contributions of bandleader/composer Aurora Flores (who also appears on minor percussion and vocals throughout the recording). The selections swing non-stop, from the opening salsa drive of the classic Cortijo hit, *El Chivo*, to the sizzling foot-stomping *plemas, bombas, Afro-Cuban* rhythms, classic salsa, and boogaloo-inspired scores like *Ravoli*—a Spanish track penned by Aurora Flores and based on the rhythm of "bombaón" (a funky blend of bomba and reggaetón).

Cuzco virtuoso Yomo Torres joins the mix on the selections *El Negro Bambón*, *Güñiver*, and *Mi Bandera*, adding his unique flavor to the dance party. A number of live a capella interludes inspired by percussive and vocal sounds that can be heard in the streets of any Latino neighborhood complete the Zon del Barrio experience. Highlights include the tracks *Ay Que Vay* (featuring the late rock vocal style of Sammy Ayala on his own composition), *Tumbinco*, *Güñiver* (where the young Papote Jiménez shines in vocals), and the jiano-oriented, topgiving *Mi Bandera*. —*Rudy Mantua*

Full speed ahead

Educator shines a light on multicultural assets

By CLEM RICHARDSON
DAILY NEWS STAFF WRITER

Aurora Flores needs a personal traffic light. Maybe that would get her to slow down. Each Thursday, you can find Flores at the Julia de Burgos Latino Cultural Center, 1680 Lexington Ave., where she hosts Julia's JAM. The showcase of Hispanic art, spoken poetry and music is presented as part of the Taller Boricua/The Puerto Rican Workshop Inc. programs.

When not moderating, Flores is at the mike, singing her heart out.

Flores has a talk show on WLIB-AM radio and has lectured on Latin music at Rutgers University in New Jersey and Hostos Community College in the Bronx.

She counts many notable Latino artists as friends. The late Tito Puente used to bring his crew to her Spanish Harlem home in the wee hours for drinks after his concerts.

Flores, who is Puerto Rican, heads her own public relations firm, Spanish Harlem-based Aurora Communications, which helps corporations target the Hispanic market. (Her E-mail address there is aurora@auroracomunications.com) The company was among those that led the drive for the Pathmark supermarket at E. 125th St. and Third Ave.

"To survive as a people, you have to know your history, be politically active and be able to communicate with people," Flores said. "In a way, it's just marketing and public relations."

She conducts weekly tours of her upper East Side neighborhood, visiting sites like the Hermosa Church, at Fifth Ave. at 110th St. The church replaced the Park Palace nightclub, where Puente and others perfected their sound.

Flores serves as a cultural consultant for

the "Dora the Explorer" cartoon series and has written liner notes for several salsa albums.

Next year, Flores, 50, will teach two courses, "Multicultural Communications" and "Women and Minorities in the Media," at Lehman College in the Bronx.

"I don't sleep much," Flores laughed. "I can't. There is too much to do."

Born and reared in a Spanish Harlem housing project, Flores said it was her mother, Cruz Valentin de Hostos, who taught her to be proud of the Spanish, African, white and Taino Indian cultures in her Puerto Rican bloodline.

"She said, 'To deny what you are is to deny yourself,'" Flores said. "I have never forgotten that."

She got into music because her father, Eliot, a chef at Toots Shor's legendary restaurant, was an accordion player who liked to invite musicians to jam at their house at night. "I learned to play the spoons to keep time with them," she said.

A graduate of Columbia University, Flores was the first female editor of Latin New York Magazine (1973) and the first Latina correspondent for Billboard Magazine (1975). Flores still writes occasional articles for VIVA New York magazine, which appears periodically in the Sunday

SOME NOTABLE PUERTO RICANS:

■ **Eugenio María de Hostos** (1839-1903): A 19th century lawyer, educator and journalist who founded newspapers in several Latin countries and, in the 1890s, helped organize a vote on Puerto Rican independence.

■ **Julia de Burgos** (1917-53): A teacher, writer and feminist, she is one of the most-recognized female Puerto Rican poets. Her best-known poem is "Río Grande de Loíza."

■ **Arturo Alfonso Schomburg** (1874-1938): A historian, writer and curator, Schomburg amassed the collection of African, African-American and Latin artifacts that forms the foundation of the Schomburg Center for Research in Black Culture in Harlem.

Daily News.

A musical and cultural historian, Flores can trace the roots of salsa, merengue, Son and other Latin musical forms back to their international origins.

She is convinced part of the reason for the high dropout rate among the city's Latino public school students is that they don't know, and are not offered, much about their history.

"They're disconnected from it," Flores said. "They don't know about [Eugenio María de] Hostos and Burgos and [Arturo] Schomburg. They don't know about the historical rites of passage of their culture. So these kids grow up leading a superficial life."

"Even the rappers have been co-opted," she said. "They used to sing about the human condition. Now all you hear is gold chains and women and cars."

"I'm dating myself, but growing up in the rich cultural environment of the 1960s, with the civil rights movement and the Young Lords [a Puerto Rican nationalist group], you have to ask, what was the fruit of all that? It's like these young people are committing cultural suicide."



Aurora Flores promotes the contributions of Latinos in the city and says it's important for young people to know their history, or they become disconnected from their purpose.

Aurora y Zon

del Barrio se destacan en festival de Francia



Foto: Cortesía Aurora y Zon del Barrio

Al poco de haber iniciado el festival de Francia en el mes de agosto, el grupo de salsa y control del Barrio Aurora y Zon se destacó en la categoría de Salsa y Control. El evento fue celebrado a finales de agosto, después de haberse celebrado el festival de Nueva York, gracias a la presencia de Yenny Vienta, abogada de Puerto Rico.

El festival de tres días finalizó con la presentación de José Mangual Jr. y Susi Rosales con Jimmy Sabater, los cuales abrieron para el premio de Puerto Rico Chico Polcama y finalizó con Oscar D'Leon, que abrió el show, siempre se come el show. El grupo Aurora y Zon se destacó por haberse presentado a Valentin, coreografiado

último momento y fue Aurora y Zon del Barrio quienes se presentaron en la plaza de toros, en ese momento del mes de Francia, a darle plaza, salsa y la música latina de Coma y Si Coma a los asistentes.

La presentación fue exitosa, repuntando que no solamente le dieron plaza y salsa, sino que fue ganador de la música puertorriqueña. Y además, el público de más de 60,000 personas volvió a la fiesta tres veces.

Continuando el trabajo sobre el teatro del momento, Usher "Porque" Jiménez, quien es el líder visual del grupo, tuvo como las coreas y guiones de José "Jesús" Castillo y las voces poderosas del coro de los señores de Aurora y David Ferrer.

Para la sorpresa de la presentación los señores de música latina, David Ferrer, se levantó del teclado a tomar un momento solo de timbal.



EL ESPECIAL
EL SEMANARIO DE LA FAMILIA HISPANA

August 30 – September 5, 2006
New York, New Jersey, Connecticut

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Gran celebración de '100 Mujeres Hispanas'



MARY PATRICK/ELDP
Aurora Flores durante su actuación en la fiesta para celebrar las '100 Mujeres Hispanas'.



MARY PATRICK/ELDP
Shirley Rodríguez Remanecki, presidenta y fundadora de '100 Hispanic Women, Inc.', durante la fiesta navideña que celebraron en el club The Latin Quarter.



MARY PATRICK/ELDP
Las '3 Fab Girls' disfrutaron de la fiesta. De izquierda a derecha: Shirley Leyro, Erica García y Nametta Pomaies.



MARY PATRICK/ELDP
Iris Silvera, escritora, productora y modelo acompañada por Herman Bacilio.



MARY PATRICK/ELDP
Rebecca Palanco sonríe para la cámara de EL DIARIO.



MARY PATRICK/ELDP
El Soñolado Herman Bacilio con su amiga Shirley Rodríguez Remanecki.



MARY PATRICK/ELDP
Divertido grupo en la fiesta de '100 Mujeres Hispanas', de izquierda a derecha: Lela Noor, Bill Thompson, Karina Cabrera y Louis M. Núñez.



MARY PATRICK/ELDP
Aurora Flores en compañía de Yolanda Jiménez.

EL DIARIO

LA PRENSA

HISPANIC OF THE YEAR 2007

HISPANIC

Releases



Zon del Barrio
Cortijo's Tribe

Zon del Barrio

Cortijo's Tribe
Protel Records
www.protelrecords.com

THE SALE OF THE FANIA record label to company emusica is bearing fruit beyond the original catalogue. Here, the record company puts its promotional energy behind Spanish Harlem's Zon del Barrio, an outfit steeped in nostalgia while exploding into the future.

106 FLASH!

EL NUEVO DÍA
21 DE OCTUBRE DE 2007

GENTÍO



SAMMY AYALA el disco presentó anoche en el Latin Quarter de Nueva York.

cortijo's tribe

Tributo musical a Cortijo e Ismael

NUEVA YORK - Se marchó de Puerto Rico buscando trabajo en la música afrocaribeña, particularmente en los géneros de la bomba y la plena.

Inmediatamente, sin embargo, el legendario **Sammy Ayala** se conectó con Zon del Barrio, la agrupación que dirige la escritora **Aurora Flores** que anoche presentó el disco "Cortijo's Tribe" en el Latin Quarter, club localizado en la avenida Lexington con la calle 48 en Manhattan, considerado la última trinchera salsera de la Babel de Hierro.

A los 74 años, **Sammy**, cofundador del Combo de Cortijo y de Los Cachimbos de **Ismael Rivera**, sigue activo representando con honores los ritmos afroboricuas de Puerto Rico, con la dignidad con que **Vicente Fernández** cultiva la ran-

chera y **Tony Bennet** las baladas y el jazz.

Anoche en el Latin Quarter, el hijo del Villa Palmeras canjejero y plenero se sintió feliz junto a Zon del Barrio.

"El respeto de **Aurora** hacia **Cortijo** e **Ismael** fue lo que me atrajo. Son de los pocos que tocan ese legado musical, con el respeto que se merecen mis compadres".

En la premiere de anoche, **Sammy** interpretó la bomba "Ay que ver", inspirada en las bellezas de la Isla del Encanto, y la guaracha "Te conocí". **Sammy** aportó al proyecto de Zon del Barrio la plena "Rafael Cortijo" que interpreta **Aurora**.

"Antes de salir para Nueva York, **Rafaelito Cortijo**, mi ahijado, me había pedido que escribiera ese número para su disco con **Ismaelito Rivera**, pero la disquera que los iba a grabar no lo quiso", dijo a **El Nuevo Día**.

Conforme a la apreciación de **Sammy Ayala**, la bomba y la plena, representada por Zon del Barrio,

los Pleneros de la 21, **Papo Vázquez**, **William Cepeda** y otros exponentes, está más viva en Nueva York que en Borinquen.

"Llega más el sentimiento de los boricuas que estamos acá. Alla en nuestro terruño no se le da el amor y respeto a este tipo de música. Los mismos locutores la concebían como música de Navidad. No hay ese amor por nuestra cultura y a mí eso me prende", dijo el artista, radicado en el Barrio Latino.

El cuatrero **Yomo Toro** grabó con Zon del Barrio y anoche también se unió a la premiere de "La Tribu de Cortijo", junto a **Aurora**, su esposo y director musical **David Fernández** y la nueva sensación de los soneros nuyorquinos, el joven **Héctor "Papote" Jiménez**.

El disco "Cortijo's Tribe", que incluye versiones de "El chivo", "El negro bombón", "Quimbe de la vía perico", "Tuntuneco" y "Severa" es distribuido a nivel mundial por Universal Music.

Por Jaime Torres

The Descarga Review • October 26, 2007
Brought to you by Descarga.com

ZON DEL BARRIO
Cortijo's Tribe - La Tribu De Cortijo
Universal/Prodel
Originally released: 2007
Category: SALSA/SON; SALSA



EditorsPick Zon Del Barrio's debut release is a fervent celebration of Puerto Rican salsa and, in particular, the intelligence, swing and spirit of the legendary band Cortijo y Su Combo and their vocalist, the great sonero Ismael Rivera. This dance party supreme features Cortijo compositions like "El Chivo," "El Negro Bombón," and "Quitate de la Via, Perico" as well as original tracks that serve to enhance the tribute. Guest singer Sammy Ayala, who contributed three

compositions, adds old school flavor and authenticity to an already top-notch project. And legendary cuatrera Yomo Toro also graces Cortijo's Tribe. Young singer Hector "Papote" Jimenez handles the material with flair and authority: listen to his handling of the fiery "Gulliver." Clearly, bandleader and percussionist Aurora Flores knows the music inside and out - she's able to channel the essential Cortijo here: The fresh new version of "Tuntuneco," which originally appeared on Cortijo's Bueno...y Qué?, sounds as if he's, somehow, at the helm. Flores also peppers in a bit of bomba y plena, Puerto Rican roots music that Cortijo helped to popularize. It makes sense, and helps to establish the musical heritage. With liner notes by musicologist Rene López.

Highly Recommended. (BP)

SONG TITLES:

1. El Chivo
2. El Negro Bombón
3. Quitate De La Via, Perico
4. Ay Que Ver
5. Cumbita
6. Tuntuneco
7. Cortijo Su Apellido
8. Rafael Cortijo
9. Te Conoci
10. Guagua De Toulouse
11. Mi Bandera
12. Gulliver
13. Severa
14. Oí Una Voz
15. Revolu
16. Yubaye-Bye Finale

BY MARÍA ALVAREZ
 DAILY NEWS
 October 30, 2007
 nydailynews.com

IN CORTIJO'S FOOTSTEPS

A long overdue homage to percussionist Rafael Cortijo, the great master of Puerto Rican bomba y plena, has taken Aurora Flores on a mission.

"Cortijo never got his just dues," explains Flores, the bandleader of Zon del Barrio, whose tribute debut CD, "Cortijo's Tribe: La Tribu de Cortijo," goes on sale Oct. 23.

Cortijo and his band, founded in 1954, took the percussion-driven African-influenced bomba y plena out of the slums of Puerto Rico and popularized it in the island and beyond.

"Cortijo was a genius," says Flores, though he was easily overshadowed by his partner, the legendary singer Ismael Rivera, who was more flashy, lighter skinned and had a larger stage

"He was the man behind the music, but he was also very dark-skinned and very African," Flores adds about Cortijo, at a time when blacks still had a hard time in the industry.

"Cortijo's Tribe" features his best known songs like "Tuntuneco" and "El Negro Bombón," plus original songs performed by Sammy Ayala — Cortijo's first vocalist — and famed cuatro player Yomo Toro.

"We are taking Yomo and Sammy — two guys at the top of their league," says Flores, who met Cortijo and Rivera in the 1970s when she wrote for Billboard magazine and Latin New York and briefly was their backup singer.

Released by Emusica Records and Barrio Zone Productions, the Zon del Barrio album will be showcased Oct. 24 at LQ, 511 Lexington Ave.

Flores, who also runs a public relations firm, sings and does percussion for the band, which she founded in 2001. She says interpreting the music of Cortijo — who died in 1992 — is like peeling countless layers.

"There are rhythms, melodies, beats, it's as if there are no empty spaces in his music," she says. "He put everything in every space. There is nothing left to the imagination. He's got it all covered."

His music was "no simple folkloric plena," adds Flores. "There is an element of jazz in his trumpet and always this drive and sophisticated swing."

Spicing up "Cortijo's Tribe" is a slight modern edge with the band's improvisational lead sonero



Aurora Flores and Zon del Barrio's debut CD (Inset).

blend makes him a natural to bring back the classics to a younger audience.

"It's a party record," says Flores. "It is music you would hear at a New York party with that street element."

New Generation-Zon del Barrio-"a gozalsa"



Oreste Abrantes
Tumbadoras

The teenaged percussionist first started showing signs of his rhythmic virtuosity when he was still a baby boy. His mother recalls how he would beat rhythms and patterns on anything his little hands

would touch. She started buying him toy drums, however, he rejected the toys and cried for real drums until she had to buy real percussion instruments for him to play on.

Oreste went on to devour every salsa music recording he got his hands on. By the time he was 5 years old, his mother entered him in a competition sponsored by Univision where he came in 2nd place, between two adults, playing congas. He takes his music seriously and has been studying percussion and music theory at the age of seven at the Harbor Conservatory for the Performing Arts in Spanish Harlem. He was part of a percussion trio of children who opened for Salsa singing giant, **Gilberto Santa Rosa** at Carnegie Hall when he was merely 9 years old. He appears on television playing alongside **Tito Puente** when he was eleven on an episode of Nickelodeon's Gula Gula Island.

He is a part of Boys & Girls Harbor Youth Ensemble and appears in the PBS documentary "Mi Mambo". Today, Oreste proudly sits in the conga chair of **Zon del Barrio** and will be recording with us on our upcoming CD to be released in 2008. YEAH KIDD!



Nelson Matthew Gonzalez
Timbales

Sixteen year old Matthew is already a professional musician and dancer. Raised in a musical family where his grandfather, Benny Ayala is a seasoned plenero, composer, folklorist and maskmaker, little Mathew was weaned on the Afro-Caribbean beats of Boricua roots music.

He is a member of Danza Fiesta, a theatrical dance troupe led by Gilda Rivera Pantojas and also performs with **Los Pleneros de la 21**. He is now a member of Zon del Barrio as dancer and percussionist.



Aurora Flores y ZON DEL BARRIO 2010 (Homenaje al Sonero Mayor-Ismael Rivera)



Aurora & Zon del Barrio

CD Single: Homenaje Al Sonero Mayor

feat. Yomo Toro

By: Benny Ayala

Arrangement: David Fernandez

Released: July 15, 2010

Barrio Cultural Zone Muzik

Produced by: David Fernandez

In this first single since the release of *Cortijo's Tribe / La Tribu de Cortijo* in 2007, Zon del Barrio continues in the tradition of hard core salsa mixing Mozambique rhythms with salsa alongside a touch of bomba with jazz. "Homenaje al Sonero Mayor" pays tribute to one of Puerto Rico's mastersingers that spearheaded a black pride movement on the Island bringing faces of color onto television and worldwide stages. Complemented by **Yomo Toro's** cuatro solo, Yomo recalls the many times when he would alternate on many stages alongside *Cortijo y su Combo & Ismael Rivera & his Cachimbos*. "Homenaje al Sonero Mayor" connects the past with the future in an urban, modern format that captures the funk of salsa while showcasing an intergenerational & co-ed future.

This musical tribute also introduces ZDB's young percussion section with **Nelson Matthew Gonzalez** on timbales & **Oreste Abrantes** on congas. Both 18 & 21 respectively they are already making a name for themselves as "Los monstros" (the little monsters) of the barrio zones and have quite a history already as students and performers. Nelson Matthew being weaned on the native folkloric rhythms of Puerto Rico alongside his grandfather, musician & artisan Benny Ayala, (composer of this tune) as

well as dancing with the theatrical dance troupe, Danza Fiesta while Oreste Abrantes was playing with adult musicians over Spanish language television before he was five years old.

Alongside veteran musicians such as legendary bassist **Ruben Lopez** or **Tito Gonzalez** on bongos, **Zon del Barrio** is animated by the vocals of **Sammy Rosa** and **Maryann Santiago** all lead and directed by its in-house composer & founder Aurora, they are creating their own musical history on the streets of Latin N.Y.

ZDB's musical director **David Fernandez** produced, arranged & performed on this single.

Recording date: June 23, 2010

UltraSound Studios, New Jersey

Engineer: **Carlos Lopez**

Musicians: **Yomo Toro, David Fernandez, Aurora Flores, Ruben Lopez, Eduardo "Tito" Gonzalez, Sammy Rosa, Maryann Santiago, Oreste Abrantes & Nelson Matthew Gonzalez.**

Aurora & Zon del Barrio

CD Single: Homenaje Al Sonero Mayor

By Benny Ayala

Arrangement: David Fernandez

Released: July 15, 2010

Barrio Cultural Zone Muzik

Produced by David Fernandez

En este primer sencillo desde el lanzamiento de su CD La Tribu de Cortijo en el 2007, Zon del Barrio continua con su pimentoso swing de salsa en un caldo de fusion sabrosa y cocola de Nueva York en este "Homenaje" que mezcla una guracha con Mozambique con un chin de jazz y completado con un broche de bomba. Un numero original en tributo al sonero mayor de Puerto Rico, Ismael Rivera que con su compadre Rafael Cortijo crearon un movimiento de orgullo Afro-antillano escuchado atraves del mundo, "Homenaje al Sonero Mayor" se sobresale con un solo de cuatro por Yomo Toro que se acuerda de las muchas tarimas adonde el compartio y alterno con las bandas de Cortijo y Maelo.

"Homenaje al Sonero Mayor" connecta el pasado con el futuro en un formato urbano y moderno que capta el "chequendeque" de la salsa mientras enfoca una luz brillante a "los monstros" de los cueros de Zon del Barrio y las mujeres salsaeras de este grupo del futuro.

Contando con 18 y 21 años, Nelson Matthew Gonzalez en los timbales y Oreste Abrantes en las congas fueron creciendo en un ambiente lleno de música, folklor e instrumentos. Es mas, fue el abuelito de Nelson Matthew, el plenero y artesano Benny Ayala quien compuso el numero. Unidos con leyendas como Ruben Lopez en el bajo y Tito Gonzalez en el bongo con la animación y vocales del sonero Sammy Rosa y Maryann Santiago y dirigidos por la personalidad y compositora que es la fundadora del Zon del Barrio, Aurora que junta a su esposo y director musical David Fernandez, estan creando su propia historia musical desde las calles de Nueva York.



Credits:

- La información contenida en este link (Textos y Photos) son cortesía de Aurora Flores y Zon Del Barrio para Klave Latina.
- Para mas informacion click at: www.zondelbarrio.com

