
POWELL MUSIC
CONCERTS IN THE ROTUNDA



Imagining the New World

UCLA Early Music Ensemble

Elisabeth Le Guin and Ryan Koons, Directors

Saturday, March 7, 2015 □ 8 p.m.

UCLA Powell Library Rotunda

Program

"Dios Itlaçontzine"

Composer: Anonymous (Don Hernando Franco? c1570)

Text: Anonymous

Composed: ca 1570

Language: Nahuatl

Soloist: Arreanna Rostosky, Soprano

Lully Suite

Composer: Jean-Baptiste Lully (1632-1687)

Libretto: Isaac de Benserade (1612-1691)

Composed: 1669

From: *Ballet Royal de Flore*

Language: French

Movements:

I. "Prelude pour les Quatre Parties du monde"

II. "Recit de l'Europe"

III. "La marche des Nations"

Soloists:

Patrick Bonczyk, l'Europe

Shuai Ren, l'Asie

Arreanna Rostosky, l'Amerique

Morgan Woolsey, l'Afrique

Guaraní Suite

Pieces:

"Tupãsy María"

"Letanía"

Composer: Anonymous; transcribed and edited by Piotr Nawrot; arranged by Elisabeth Le Guin, Shannon Regan Hickman, and Jan David Hauck; additional text arranged by Jan David Hauck

Composed: ca 1691

Language: Guaraní

Soloist: Shannon Regan Hickman, Soprano

"Ah, How Happy Are We"

Composer: Henry Purcell (1659-1695)

Text: John Dryden (1631-1700) and Sir Robert Howard (1626-1698)

Composed: 1695

Language: English

Soloists:

Patrick Bonczyk, Countertenor

David Kerns, Countertenor

"Membertou's Song"

Composer: transcribed by Marc Lescarbot (ca1570-ca1630) based on a performance by Membertou (dates unknown), arranged by Gabriel Sagard-Théodat (d1650)

Composed: transcribed 1606/7, arranged 1617

Language: combination of French, Latin, and Mi'kmaq vocables

Chacone Suite

Pieces:

Improvisation based on "Zefiro Torna" by Claudio Monteverdi (1567-1643) above a traditional Chacona ground bass

"La Chacona"

Composer: Juan Arañés (d ca1649)

Composed: 1624

Language: Spanish

[Intermission]

"Alabado"

(We invite the audience to sing with us on this piece)

Composer: Antonio Margil (1657-1726)

Early California Mission hymn

Adapted by Keith Paulson-Thorp

Language: Spanish

Tobacco Suite

"Tobacco"

Composer: Tobias Hume (1569-1645)

Composed: 1605

Language: English

Soloists:

Arreanna Rostosky, Soprano

Craig Woods, Viol

Elisabeth Le Guin, Cello

"Ahey for and Aho"

Composer: John Wilson (1595-1674)

Composed: 1614

Language: English

Bolivian Suite

Composer: Anonymous, transcribed and edited by Piotr Nawrot, arranged by Ryan Koons

Movements:

I. Allegro from Sonata IIb

II. Andante from Sonata XVIII

III. Allegro from Sonata XVII

"Hanaq Pachap Kusikuynin"

Composer: Anonymous

Composed: before 1622

Language: Quechua

Rameau Suite

Movements:

"Shawnee Stomp Dance"

Recording from *Authentic Music of the American Indian* (2006)

Language: Shawnee vocables

"Les Sauvages"

Composer: Jean-Philippe Rameau (1683-1764)

Composed: 1727

Soloist: Anahit Rostomyan, Harpsichord

"Danse du grand Calumet de paix"

Composer: Jean-Philippe Rameau (1683-1764)

From *Les Indes galantes*

Composed: 1735

"Forêts paisibles"

Composer: Jean-Philippe Rameau (1683-1764)

Libretto: Jean-Louis Fuzelier (1672-1752)

Composed: 1735

From *Les Indes galantes*

Language: French

Soloists:

Arreanna Rostosky, Soprano

David Kerns, Bass

Personnel

Violin

Georgia Broughton
Nick Georgopoulos
Ryan Koons
Edward Ryan
Shuowen Shen

Viola

Nick Georgopoulos
Jan David Hauck
Daniel Mireles

Cello

Joel Hernandez
Elisabeth Le Guin

Violone and Viol

Craig Woods

Harpsichord

Haiwei Cao
Alice Liang
Anahit Rostomyan
Edward Ryan
Nicky Yang

Harp

Monica Chieffo
Elizabeth Togneri

Guitar

Milo Ahenakew

Flute

Angelina Del Balzo
Nicky Yang

Oboe

Rebecca Jean Emigh
Andrea Vancura

Recorder

Gerald Cotts
Mark Ward

Sackbut

Andrea Vancura

Percussion

Stephanie Sybert
Elizabeth Togneri

Soprano

Yve Chavez
Shuai Ren
Shannon Regan Hickman
Arreanna Rostosky

Alto

Patrick Bonczyk
Rebecca Hill
Enuma Lawoyin
Elisabeth Le Guin
Elaine Sullivan
Stephanie Sybert
Charlene Villaseñor Black

Tenor

Alejandro García Sudo
David Kerns
Elaine Sullivan
Mark Ward
Dave Wilson
Morgan Woolsey

Bass

Gerald Cotts
David Kerns
John Law
Guillaume Schindler
Mark Ward
Adam Wolf

About the UCLA Early Music Ensemble

The UCLA Early Music Ensemble, established in 2009, is dedicated to Western vocal and instrumental music from historical periods prior to 1800, with particular emphasis on repertoires not usually covered by other standing UCLA ensembles. The mission of the ensemble is dual: to explore historical repertoires and performance practices in depth and to bring the results of these explorations to a high performance level.

The UCLA Early Music Ensemble welcomes members from all academic disciplines: graduate and undergraduate students across all majors and disciplines, and ensemble members from within the greater UCLA and Southern California community. Highlights of past seasons include: collaborations with Opera UCLA in productions of Handel's *L'Allegro, Il Penderoso, e Il Moderato* (2014), Monteverdi's *Combattimento di Tancredi e Clorinda*, and *L'incoronazione di Poppea* (2012) under Stephen Stubbs (Boston Early Music Festival, Pacific MusicWorks), the award of a UC Regent's Lectureship with Isabel Palacios (2010), and masterclasses with the vocal ensemble Anonymous 4 (2012). While the EME has been proud to call the Powell Library Rotunda its home since 2009, the EME has also performed at the William Andrews Clark Library (2011, 2012, 2014), the Freud

Playhouse (2012), and as part of the All Saints Beverly Hills Concert Series (2013). In addition to early music collaborations, the EME has performed alongside the Son Jarocho group Son Del Centro (2011) and with UCLA's new music group, Contempo Flux, led by Gloria Cheng (2011). Recent acquisitions of baroque bows, violins, and celli have helped revitalize the instrumental side of the ensemble. The EME is currently seeking to expand its early wind collection.

Through its unique Managing Director Program, the EME provides one graduate student per year the opportunity to gain invaluable learning experience in managing and teaching a large-scale ensemble. The graduate student is chosen through an application and interview process; the position is open to all majors in the Herb Alpert School of Music. The program includes mentorship and training under the artistic director and the opportunity to take on full directorship of one concert per year.

To find out more about the EME regarding future concerts and how you can get involved, check us on Facebook at www.facebook.com/uclaeme, or contact the Department of Musicology at bvannost@humnet.ucla.edu.

About the Directors

Elisabeth Le Guin, Director

As a cellist, founding member of Philharmonia Baroque Orchestra and the Artaria String Quartet; in about 40 recordings on labels large and small. As an academic, author of *Boccherini's Body: An Essay in Carnal Musicology* (2006) and *The Tonadilla in Performance: Lyric Comedy in Enlightenment Spain* (2014); recipient of grant support from the ACLS, the UC Presidents' Research Fund, the Institute for International Education (Fulbright program), UCLA's International Institute, and the UCHRI California Consortium. As a pedagogue, long-time Undergraduate Adviser for the Department of Musicology; re-started UCLA's long-defunct Early Music Ensemble in 2009; served two terms as Study Center Director for the UC Education Abroad Program in Mexico City. As an activist, a member of the *taller de son jarocho* at the Centro Cultural de México in Santa Ana, CA.

Ryan Koons, Managing Director

Ethnomusicologist and countertenor Ryan Koons is completing his PhD in ethnomusicology at UCLA. His dissertation research focuses on Muskogee-Creek Native American ceremonial music and dance and derives from a collaboration of more than a decade with the Florida-based Apalachicola Tribal Town. As a music scholar and documentary filmmaker, he has also conducted research in the Scandinavian diaspora, South Africa, Mississippi, and early music and American folk music communities. Koons is also a professional musician, specializing in early music and traditional musics from Scandinavia, Eastern Europe, and the British Isles.



The baby Jesus directs a music ensemble. Juan Correa, 1690.

The UCLA Early Music Ensemble wishes to thank: our language coaches, Delfina de la Cruz (Nahuatl), Alejandro García Sudo (Spanish), Jan David Hauck (Guaraní), Guillaume Schindler (French), and Jessie Vallejo (Quechua). Thanks to Aaron Bittel, Georgia Broughton, Catherine Brown, Tara Browner, Christoph Bull, Charles Daniels-Sakim, Ryan Dudenbostel, Joshua Fishbein, Adam Gilberti, Jessica Gonzalez, Luis Henao, Raymond Knapp, Anahit Manoukian, Loren Nerell, Kristina Nielsen, Robert Portillo, Arreanna Rostosky, Niccolo Seligmann, Raphael Seligmann, Gordon Smith, Barbara Van Nostrand, and Charlene Villaseñor Black. Without their support, tonight's concert would be a very different experience!

Thanks also to the Departments of Musicology and Music in the Herb Alpert School of Music for their continued support of Early Music at UCLA.



The UCLA Library is pleased to offer "Music in the Rotunda" and other exciting cultural programs at no cost to students, faculty, staff and the community. If you would like information about how to support the Library, please contact the development office at giving@library.ucla.edu or 310-206-8526.

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Powell Music in the Rotunda: www.library.ucla.edu/powell-music-dances

Imaginings, Stories, and Histories Invited Program Notes

Hearing and Singing Colonialism

The realities behind European colonization of the Americas are too many and too nuanced for a simple representation. Indigenous and European peoples interacted for several hundred years during the so-called "Age of Discovery" (fifteenth-eighteenth centuries). To portray something of the complexity of that era, we combine repertoire from different musical perspectives. While colonial early music by Europeans has received a lot of press and play time, the little-heard wealth of indigenous early music tells a different side of the colonial story.

My goal in designing and preparing this concert has been to walk the fine line between maintaining a multivalent perspective, and maintaining respect and appreciation for indigenous perspectives. Some of our repertoire is downright ethnocentric. Pieces such as "Ahey for and Aho," "Recit de l'Europe," and "Forêts paisibles" reveal Europeans' cultural appropriation, exoticization, and blatant ignorance of non-indigenous peoples, attitudes that plague the realities and traditions of Native Americans to this day. Yet these pieces present a historically accurate, if deplorable, side of the colonial narrative. They also feature some exquisite musical moments. Equally exquisite, and more rarely heard, is the repertoire written by indigenous peoples themselves. "Hanaq Pachap," "Dios Itaçonantzine," the Guaraní songs, and others come from a perspective completely different from the European. This combination of pieces on our concert presents a diverse musical portrait of the colonial era.

In bringing together and rehearsing this repertoire, we have been honored to collaborate with a number of indigenous people. Some members of the ensemble come from Native American communities. Our language coaches are native speakers and/or maintain long-time relationships and research collaborations with speakers of those languages. In addition to languages, we have consulted on repertoire and performance practice with contemporary American Indian music practitioners and listened to archival and field recordings. In this concert, therefore, we do not attempt to "recreate" the music of the past, but rather to inform our performance practice with the ideas and perspectives of indigenous and European peoples of the past and the present.

– Ryan Koons

Precious Mother of God

"Dios Itaçonantzine" is a four-voice contrapuntal piece most likely written by the Amerindian composer Don Hernando Franco during the sixteenth century in Mexico City. The piece consists of two contrasting sections and a coda arranged in a *copla* structure, a Spanish poetic form typically found in popular music. The verses allude to and exalt the Virgin Mary and Jesus Christ in Nahuatl, the predominant indigenous language in central Mexico during the Spanish colonial period. Scholars have identified the piece either as a *chansoneta* or a *villancico*, two Spanish song types often sung at Christmas. The particular rhythmic characteristics of the counterpoint might correspond to the adaptation of the Nahuatl text to the canonical musical style.

The indigenous Don Hernando Franco took his name from his sponsor, the Spanish chapel master of Mexico City, Hernando Franco, born in Catalonia in 1532. Of Don Franco's repertoire, only "Dios Itaçonantzine" and "Yn Ilhuicac Cihuapille," both motets to the Virgin, survive. Both appear in the 1599 Valdés Codex. Gabriel Sáldivar first published the manuscripts in 1934 in his book *Historia de la Música de México*. Since then a number of indigenous and non-indigenous choirs have brought it out of obscurity.

– Veronica Pacheco

Reviving Survivors of the Archives

In the hands of the missionaries who first evangelized the native peoples of the Rio de la Plata region in South America, music became a powerful tool for catechesis and conversion. Many historical reports assert the attraction music exerted upon the members of indigenous groups in this "musical conquest of America." The Jesuits, many of them well-trained musicians, instructed the indigenous inhabitants of the missions, some of whom went on to become professional musicians, luthiers, or composers.

Many Jesuits appropriated indigenous languages for proselytization, among them Guaraní, a language native to multiple groups across Lowland South America. They translated the catechism, conducted many Catholic rituals, and encouraged indigenous religious composition in Guaraní. Many of these scores were lost following the 1767 Spanish expulsion of the Jesuits from the Americas. Only in 1972 did a number of pieces resurface in the Musical Archive of Chiquitos, among them works in Guaraní. We incorporate two such pieces in our Guaraní Suite tonight, "Tupāsy María" and "Letanía," both by anonymous indigenous composers from the Jesuit missions. "Tupāsy María" sings the praises of the Mother of God, Mary. "Letanía" tells a portion of the life history of Saint Cecilia. A Roman martyr, she refused to consummate her marriage, telling her husband, Valerianus, that an angel watched. When he demanded to see the angel, she replied that he must first be baptized by Pope Urban. He acquiesced and later converted.

Neither of the original scores for "Tupāsy María" nor "Letanía" survive in their entirety. Piotr Nawrot, the editor and transcriber of the only published versions of these pieces, reconstituted the instrumental parts based on the vocal lines. We were left with the task of adapting and completing the lyrics as best as we could. After consulting with a native speaker of Guaraní and with recordings of the ensemble, Paraguay Barroco, we have worked to create musically compelling arrangements based on the original scores.

– Jan David Hauck

Staging Colonial Hypocrisy in the Present

Henry Purcell and Jean-Baptiste Lully both wrote music featuring indigenous American characters. In 1695, Purcell put music to John Dryden's 1664 play, *The Indian Queen*. This preposterous story focuses on the Mexican Queen Zempoalla in a fictional struggle against the Peruvians. In the midst of a complex plot, Zempoalla consults her magician, Ismeron, about her troubled dreams. During the consultation, Ismeron's familiar spirits sing "Ah! How Happy Are We." The spirits sing melancholically of how happy they are to be freed of "human passions:" that is, dead. We have heightened the unintentional irony of this portrayal of indigenous "happiness" under colonial rule, by assigning the piece to ethereal, ghostly, and otherworldly countertenor voices.

The "ballets des nations" that concludes Lully's 1669 *Ballet Royal de Flore* includes representations of indigenous Americans and a portrayal of "l'Amerique" herself. With her sisters, l'Asie and l'Affrique, l'Amerique forms a group of backup singers for l'Europe's insistent praise of "l'Amour" in "Recit de l'Europe." The piece is typically exquisite, a little gem of French Baroque movement and declamation. But what kind of love is this? Love between continents? Or perhaps "love" between a sovereign nation and her colonies? L'Europe can easily sing of the importance of love between nations when she holds the reins in colonial relationships. It is not quite so easy for us as postcolonial performers and listeners; we must interrogate even as we enjoy. Our performance attempts to walk this fine line.

– Ryan Koons

Somewhere In-between

The first Native North American song to be transcribed and harmonized by Europeans, "Membertou's Song" is something of an anomaly. French explorer and composer Marc Lescarbot spent 1606-7 in Port Royal, on the land of the Mi'kmaq First Nations people of the Wabanaki Confederacy, in modern-day Nova Scotia, Canada. Lescarbot spent enough time with Membertou, a Mi'kmaq Chief and Maker of Medicine, to be able to transcribe three of his ceremonial songs. He wrote:

one day going for a walk in our meadows along the river, I drew near to Membertou's cabin and wrote in my notebook part of what I heard, which is written there yet, as follows: *Haloet ho ho he he ha ha haloet ho ho he*. These vocables were repeated several times.... This song being ended, they all shouted He-e-e-e. Then they begin another song, saying: *Egrigna hau egrigna he he hu hu ho ho ho egrigna hau hau hau*. ... after the usual concluding shout, they began a third song with these words: *Tameja allelujah tameja douveni hau hau he he*.

Several scholars have suggested that Membertou probably picked up words like "allelujah" from Catholic priests as a word conveying particular power. However, the text in Lescarbot's transcription reveals very little connection to the Mi'kmaq language. It is perhaps better to characterize it as Lescarbot's imagined version of what Membertou and his compatriots actually sang.

Lescarbot published his transcription in 1617. Several decades later, the French missionary Gabriel Sagard-Théodat published a four-voice arrangement based on it as part of his 1636 book *Histoire du Canada*. Except in that it is hymn-like and therefore ceremonial, it has little or no relationship with the function of the Mi'kmaq songs from which it derives.

This piece now exists somewhere between indigenous and European cultures. Because our ability to perceive it is necessarily mediated by multiple historical French lenses, we have chosen to perform in a style closer to art music, our pronunciation is more francophone, and we deliberately avoid any attempt to "re-create" period or contemporary Mi'kmaq ceremonial music. (We did, however, make a tobacco offering in honor of Membertou.)

– Ryan Koons

Gossiping, Dancing, and Rejoicing

Juan Arañés was born and died in Catalonia in the mid-seventeenth century. The composer was a cleric who eventually became a *mestre de canto* ("teacher of song") in the Cathedral of the city Seo de Urgel in the Spanish Pyrenees, and was active for a short period in Italy. "La Chacona" was printed in Rome around 1624 while Arañés served as chaplain and chapel master to the Duke of Pastrana. It appeared in *Libro Segundo de tonos y villancicos*, a collection of pieces for one to four voices and guitar.

The *chacona* is one of several secular dances that originated in the Americas in the sixteenth century, and was introduced to Spain to later disseminate throughout Europe. The triple meter and frequent cross-accent in particular characterize the *chacona*. Arañés adapted his setting, which tells of the raucous events at "Almadán's" wedding celebration, from an ancient complex of orally transmitted festive practices, involving dance, song, and transgressive behavior. "Chacona" was one of the names by which these practices were known ever since Spain established a colonial presence in the Americas. Others include the *guineo* and possibly the *amaçona*, although the lyrics of this song refer to the *amaçona* as a guest at the wedding feast.

Among the other characters in the song, "Don Beltrán" is a common name in the *comedia* tradition of Spanish theater. Other characters that derive from Greek mythology and medieval

chivalric romances might be veiled or satiric references to the acquaintances of the Duke of Pastrana. This music ultimately represents a form of transgressive escapism: erotic frenzy is tamed just enough to celebrate physical pleasure without endangering the social order.

– Veronica Pacheco, Alejandro García Sudo, and Elisabeth Le Guin

Finding a Common Language at the California Missions

In 1769, the Spanish government ordered Fray Junípero Serra to travel north from Baja to Alta California in order to establish a chain of missions. The Franciscans who accompanied him, many of whom had received musical training in Spain and Mexico City, introduced ecclesiastical music to the missions' Native converts. The neophytes learned songs in Spanish, in Latin, and sometimes in their native languages. One song that gained popularity across northern New Spain in the eighteenth century was the "Alabado," a seventeenth-century Franciscan hymn. It has four verses that praise the Eucharist, the Immaculate Conception, St. Joseph, and the Holy Family, respectively. By singing this hymn multiple times each day, California's first peoples remembered these significant figures and rites in the Catholic faith.

In 1775, Vicente de Santa María, chaplain of the ship *San Carlos*, describes an encounter between the Spanish and the Ohlone of present-day San Francisco:

We tried to attract them [the Ohlone] to Christian practices, now having them cross themselves or getting them to repeat the "Pater Noster" and "Ave María," now chanting the "Alabado," which they followed so distinctly that it was astonishing with what facility they pronounced the Spanish.

Our performance of the "Alabado" recalls California's first peoples, who continued to perform their rituals and adopt new customs at the missions.

– Yve Chavez

Staging Tobacco and the New World

"Indians" sometimes played an important role in the extravagant sixteenth and seventeenth century English courtly entertainments called masques. These symbolic fashionings of the monarchy and of British colonial rule also incorporated members of the nobility into the performance. The 1614 *Masque of Flowers* follows period practice by incorporating an "anti-masque," with indigenous American characters presented as a sort of antithesis to British "progressive civilization."

The anti-masque of *The Masque of Flowers* includes the song "Ahey for and Aho," a contest between the classical god of Wine, Silenus, and the god of Tobacco, Kawasha, and a symbolic and cultural battle between the Old World and the New. ("Kawasha" derives from the eastern Algonquian deity "Kiwasa" depicted in Thomas Hariot's 1588 *A Brieve and True Report of the New Found Land of Virginia*.) The musical disorder of this and other anti-masque music in *The Masque of Flowers* conveys the purported lack of civilization of American Indians. From the British perspective, only the civilizing influence of English rule, as communicated through the music of the masque proper, could reset international harmony.

The Scottish composer Tobias Hume also wrote a piece about the British addiction to tobacco. A professional soldier, Hume served with the Swedish and Russian armies and published two important books of viol pieces, the 1605 *First Part of Ayres* and the 1607 *Captaine Humes Poeticall Musicke*. The *First Part of Ayres* contains the song "Tobacco." This humorous piece compares smoking the weed, unknown in Europe until about 1528, to love. Both make "men sail from shore to shore," make "men poor," and apparently even contribute to weightloss! American

Indians hide in the fumes of this song, lingering behind the scenes of one of the most important products of the New World.

— Ryan Koons and Olivia Bloechl

Early music in Chiquitos, Santa Cruz

Our "**Bolivian Sonata Suite**" brings together movements from three distinct sonatas that were likely composed by indigenous musicians. Beginning in the sixteenth century, chapel masters across South America trained Native Americans and *mestizos* in European music. For many musicians, these styles had become *lingua franca* by the early eighteenth century; sonatas like this one might be understood as expressions of baroque or rococo sensibilities in a creolized dialect.

Indigenous Chiquitanos learned their trade from Martin Schmid (1694-1772), a Swiss Jesuit priest who congregated the first chiquitano reductions (mission towns) around 1750. Schmid was influenced by Domenico Zipoli (1688-1726), an Italian Jesuit who had been musically active in the Guaraní reductions in Paraguay and in Córdoba, Argentina. Although the Jesuits were banished from Spanish domains in 1767, local communities retained their musical practices for more than half a century; some anonymous "sonatas chiquitanas" date from this latter period.

European missionary work also resulted in the re-emergence of this music two hundred years later. In the 1970s, the Swiss Jesuit Hans Roth worked to restore the missionary temples of the Chiquitos region, themselves remarkable examples of European and indigenous artistic syncretism. Roth came across thousands of liturgical and secular music manuscripts. Since then, hundreds more have been recovered from regional archives. Father Piotr Nawrot of the Society of the Divine Word, the modern editor of the music we perform tonight and the enthusiastic director of the revived chiquitano *scholae cantorum* (choir schools) organizes a biannual early music festival with the aid of the Bolivian and Spanish governments.

With more than 60,000 inhabitants, Chiquitos today is a modestly prosperous and peaceful region with a distinctive ethnic and cultural profile. Local authorities support homegrown and international missionary efforts and are extremely proud of the region's musical legacy. Children learn to play this music at very early ages; several have pursued further musical studies in prestigious schools around the world. In such a context, this repertoire has become an essential component of the heritage, enduring Christian faith, and current livelihood of Chiquitanos.

— Alejandro García Sudo

Combining Cosmologies

We don't know the name of the composer of "**Hanaq Pachap Kusikuynin**," just as we don't know the names of most of the composers of the indigenous sacred works on this concert. This dearth partially derives from period ethics of composition for community-wide worship. Their focus was on God and the interactions between the community and its deity, not "the composer."

We do know that this particular Anonymous is credited with composing the first vocal polyphonic music published in the Americas. It is believed to have been composed before 1622. The Franciscan priest Juan Pérez de Bocanegra later published the piece in his 1631 *Ritual, Formulario e Institución de Curas* in Lima, Peru. This remarkably sympathetic book includes information on dream interpretation, marriage practices, and other indigenous Andean traditions. It also served as a manual for priests to minister to indigenous peoples in the region of Lima, and includes religious texts in Quechua and Spanish.

Scholars believe that "Hanaq's" composer was a churchman. While his music typifies European hymnody, the text, an ado-

ration of the Virgin Mary, crosses cultures. The poet employs imagery typical of Europe of the time, calling the Virgin the "cradler of humanity" and "pillar of the weak." At the same time, he praises Mary as the source of agricultural fertility and identifies her with pre-Colombian Andean celestial objects of female devotion, such as the moon and the Pleiades constellation.

— Jessie M. Vallejo and Ryan Koons

Retro-Engineering a Savage Past

The European propensity for paper means that many histories can only tell the European side. We know a fair amount of Jean-Philippe Rameau's side of the story regarding the composition of "**Les Sauvages**," "**Danse du grand Calumet de paix**," and "**Forêts paisibles**," but little of the indigenous side. UCLA ethnomusicologist Tara Browner is currently working on a project to "retro-engineer" as much of the indigenous side of this story as possible. I base these program notes on an interview with her about her project.

In September 1725, Rameau attended a performance at the Théâtre Italien by two "Savages recently arrived from Louisiana." Browner thinks it likely that they were elders of the now deceased Siouxian-speaking Mishigamaw Nation of the Illini Confederation. According to an account in the *Mercur de France* newspaper, these emissaries performed and sang three dances: a peace dance that included the presentation of a pipe; a war dance with mimed action; and a victory dance.

Although resident in the Great Plains by 1725, the Mishigamaw were an Eastern Woodland tribe. We therefore can suppose a fair amount about them and their music based on the traditions of other Woodlands peoples then and now. For example, we know that they would have accompanied their songs with a small water drum and a rattle. They would have sung these songs as a group, using a responsorial pattern: a leader makes a musical statement to which the group responds, a continual call and response. This pattern typifies much Woodlands music to this day.

The likeliest scenario, according to Browner, is that Rameau took certain features of the music he heard, including the rhythm and the call and response pattern, and applied them to French Baroque harmonic and terpsichoric language. (The melody he used may or may not have had any relation to the Mishigamaws' performance.) After writing the harpsichord piece "**Les Sauvages**" (1726/7), he later used the same material in the linked pieces, "**Danse du grand Calumet de paix**" and "**Forêts paisibles**," from his exoticist opera-ballet about an imaginary New World, *Les Indes galantes* (1735).

In our performance tonight, we present first a recording of a Stomp Dance as sung by members of the Shawnee Tribe. This stomp exemplifies the call and response pattern and the use of non-pitched percussion instruments, typical of much Woodlands repertoire. We then transition to an interpretation of "**Les Sauvages**" that highlights the call and response by contrasting the two manuals of the French Baroque harpsichord. From this harpsichord solo, we move to the orchestral "**Danse du grand Calumet de paix**" and finally the well-known "**Forêts paisibles**."

— Ryan Koons in conversation with Tara Browner



Contributors

Olivia Bloechl is a critical historian of early modern music, with broad expertise in baroque opera, postcolonialism, cultural theory, and ethics and politics of music. She has been on the UCLA Musicology faculty since 2004. The author of *Native American Song at the Frontiers of Early Modern Music*, she is also co-editor of *Rethinking Difference in Music Scholarship*.

Tara Browner (Choctaw), professor of ethnomusicology and American Indian Studies at UCLA, is the author of *Heartbeat of the People: Music and Dance of the Northern Pow-Wow*. She has published in several major journals including *Ethnomusicology*, *The Journal of Musicological Research*, and *American Music*. In addition to her scholarly activities, she sits on the Native American Music screening committee for the Grammy Awards, dances in the Women's Southern Cloth pow-wow tradition, and maintains a career as a professional percussionist and timpanist.

Yve Chavez (Gabrielino/Tongva) is a Ph.D. Candidate in the Department of Art History at UCLA. Her Native American heritage informs her dissertation, which examines indigenous art and ingenuity at the California missions after 1769. Chavez' Tongva ancestors built the San Gabriel Mission where she now serves on the museum board.

Alejandro García Sudo is a second year doctoral student in UCLA's Musicology Department and a Fulbright-García Robles Fellow. He obtained a B.A. in International Relations from El Colegio de México and a MA in Musicology from The University of Western Ontario. His dissertation project focuses on music as a tool of cultural diplomacy during the Pan American era and the Cold War; other research interests include the early modern musical repertoire of Iberian America and its revival after the 1960s.

Jan David Hauck is a Ph.D. candidate in linguistic anthropology at UCLA. He is interested in language ideologies as they are relevant for processes of language contact and change in South America. He has worked in Paraguay on Spanish-Guaraní bilingualism, participated in a language documentation project with the Aché hunter-gatherers, and is completing his dissertation research with two Aché families on language socialization and change.

Veronica Pacheco holds a Ph.D. in ethnomusicology from the University of California, Los Angeles. Her research focuses on participatory aspects of musical performance in the context of religious celebration among the Nahua indigenous people of northern Veracruz, Mexico. Her research interests include emotional engagement, indigenous traditions, modernity, and the uses of music to establish interactions within congregations and with the natural landscape.

Jessie M. Vallejo received a Ph.D. in ethnomusicology from UCLA in 2014. She conducts research on Native and Latin American music, music transmission, and music revitalization; her dissertation focuses on the Kichwa Otavalan transverse flute tradition. Vallejo is currently a lecturer at UCLA and UC Riverside, and a freelance violinist with mariachi and South American music ensembles in Southern California.



Song Texts and Translations

Dios Itlaçonantzine

Music by Anonymous (Don Hernando Franco?)

Text by Anonymous

Dios itlaçonantzine cemicac
ichpochtle cenca
timitztotlatlauhtiliya ma topan
ximotlatolti yn ilhuicac xipantzinco
in motlaçoconetzin Jesu Christo.
Ca onpa timoyeztica
yn inahuactzinco
yn motlaçoconetzin Jesu Christo.

Translation:

Oh precious Mother of God,
oh eternal Virgin, we earnestly implore of Thee:
intercede for us.

In heaven Thou art in the presence
of Thy dearest Son, Jesus Christ.
For Thou art there beside Him.
In heaven Thou art in the presence
of Thy dearest Son, Jesus Christ.

Translation by Charles E. Dibble

Recit de l'Europe

Music by Jean-Baptiste Lully

Text by Isaac de Benserade

Amour, n'est-ce point vous qui partant de merveilles,
Charmez nos yeux, et nos oreilles?
En vain pour les plaisirs icy tout se prépare,
L'air s'embellit, le Ciel se pare,
Sans vous tout déplaist en effet,
C'est par vous que les Dieux la Troupe est divertie,
Amour, il n'est rien de bien fait,
Si vous n'êtes de la partie.
Il n'est point de plaisir qui ne semble imparfait,
Point de félicité, point de félicité plainement ressentie.
Le cœur ne gousté rien dont il soit satisfait.
Amour, il n'est rien de bien fait,
Si vous n'êtes de la partie.

Translation:

Love, isn't it you who create wonders,
Charm our eyes, and our ears?
It is in vain we seek pleasures,
The air becomes beautiful, the sky decorates itself,
Yet without you nothing pleases,
Only through you are the Gods delighted,
Love, nothing is complete,
If you are not part of it.
No pleasure is truly satisfying,
Doesn't seem joyful, doesn't seem fully felt.
The heart doesn't taste anything that is satisfying.
Love, nothing is complete,
If you are not part of it.

Translation by Guillaume Schindler

Tupāsy María

Music and text by Anonymous

Tupāsy María, Tupāsy María, guaete amyri nde
mbojeroviahare'ŷ,
eng ... nungarau ajete iporiahu, iporiahu apyre'ŷmane.

Ambojeroviaharete ñote Tupāsy marangatu oipyryvóne
añohápe moangapyhyvo, omemby ave imoñyróvo
añanga imondýivo, imoñeguah vo, imboaguyjévo,
imboaguyjévo.

[Oñemombóvo, oñemombóvo, ojeporara, oje]poraravo,
viña ihohavangue Tupāsy omorāngue, ihohavangue Tupāsy
omorāngue,
Tupā gracia ime' vo, imano' mbovepyvo ngatúvo, te'ō aguyjei
hupytyukávo.
Santos pav jepe ombojerovia katu, María, María, Tupāsy
marangatu,
mamoity nanga ñande poriahu, mosyte [nanga ñande poriahu]
[ni ñanduhavy ni ñanduhavy aña retāme.]
[Santos pav jepe ombojerovia katu,] ava amo, kuña amo,
[Tupāsy marangatu,]
Tupāsy rayhuparite, Tupāsy [mbojeroviahare]
ni ñanduhavy, ni ñanduhavy añaretame.
Peñemombo rakue, pejepora rakue, [pejepora rakue, hayhu]
hayhu haguã rehe.

Translation:

Mother of God, Mary, Mother of God, Mary, dead will be the
ones not faithful to thee.
they will certainly remain poor and miserable until the end.
Right now I truly praise the holy Mother of God, for her to be
near,
So that we be consoled in loneliness, that her son may also
forgive us,
To scare away the devil, that she may come to us, to thank her,
to thank her.
They were to be cast out, they were to be cast out, into suffering,
they were to suffer,
But the Mother of God came and intervened, so that they would
not go, the Mother of God came and intervened, so that they
would not go,
To give them God's grace, before they would die, so that they
would reach a sanctified death.
All the Saints have good faith in Mary, Mary, the holy Mother of
God,
In all the places, in no way we'd be poor, in no way we'd be
poor,
There's no need to go through the experience, there's no need to
go through the experience of the land of the devil.
All the Saints have good faith, all the men there, all the women
there, holy Mother of God,
The full true love of the Mother of God, for the ones who have
faith in the Mother of God,
There's no need to suffer feel, there's no need to suffer feel in the
land of the devil.
Instead of being cast out, instead of suffering, instead of
suffering, love.

Translation by Jan David Hauck

Letanía

Music and text by Anonymous

[Santa Cecilia,] mburahéita imbojerovia katu.
Pe ñe'ē guivengatu, pe py'a guivengatu, pe py'a guivengatu.
Santa Cecilia, nomendaisene [Valeriano] rehe.
Oime Ángel che rohory harete ojavo ichupe, harete ojavo
ichupe.
Valeriano ha'e Tiburcio [oñemongaraiukavo].
Oñemongaraiukavo, Santo Urbano he'i ichupe, Santo Urbano
he'i ichupe.

Translation:

Saint Cecilia is going to sing in good faith.
From deep inside of that soul, from deep inside of that heart,

from deep inside of that heart.
Saint Cecilia, will not want to marry Valerianus.
There is an Angel, whom I praise, upon approaching her, upon
approaching her.
Valerianus and Tiburtius went to let themselves be baptized,
to let themselves be baptized, Saint Urban had told them to, as
Saint Urban had told them to.

Translation by Jan David Hauck

Ah, How Happy Are We

Music by Henry Purcell

Text by John Dryden and Sir Robert Howard

Ah, how happy are we!
From human passions free.
Ah, how happy are we!
Those wild tenants of the breast,
No, never can disturb our rest.
Ah, how happy are we!
Yet we pity tender souls
Whom the tyrant of love controls,
Ah, how happy are we,
From human passions free!

Membertou's Song

Text by Membertou

Haloet, ho, ho, hé, hé, ha, ha, haloet, ho, ho, hé, hé!
Egrigna hau, egrigna hé, hé, hu, hu, ho, ho, ho, egrigna, hau,
hau, hau, hé!
Tameia alleluia, tameia à dou veni, hau, hauhé, hé, hé!
Heü haüraüre, heüra heüraüre heüra heüra oueb, hé!

La Chacona

Music by Juan Arañés

Text by Anonymous

Un sarao de la chacona
Se hizo el mes de las rosas,
Huvo millares de cosas
Y la fama lo pregona,

A la vida, vidita bona,
Vida, vámonos a chacona,
Vida, vámonos a chacona.

Porque se casó Almadán,
Se hizo un bravo sarao,
Dançaron hijas de Anao
Con los nietos de Milán.
Un suegro de Don Beltrán
Y una cuñada de Orfeo,
Començaron un guíneo
Y acabó lo una amaçona.
Y la fama lo pregona,

A la vida, vidita bona,
Vida, vámonos a chacona,
Vida, vámonos a chacona.

Translation:

A dancing party was held,
One evening in the month of roses,

It afforded a thousand pleasures,
As was famed both far and wide.

Here's to the good, sweet life,
My sweet, let's dance the chacona,
My sweet, let's dance the chacona.

When Almadán was wed,
A grand old party was thrown,
The daughters of Aneus danced
With the grandsons of Milan.
The father-in-law of Bertran
And Orpheus' sister-in-law
Began a Guinea dance,
Which was finished by an Amazon,
As was famed both far and wide.

Here's to the good, sweet life,
My sweet, let's dance the chacona,
My sweet, let's dance the chacona.

Alabado

By Antonio Margil

Alabado y ensalzado,
Sea el divino Sacramento,
En quien Dios oculto asiste,
De las almas el sustento.

Y la limpia Concepción
De la Reina de los Cielos,
Que, quedando Virgen pura,
Es madre del Verbo eterno.

Y el bendito San José
Electo por Dios inmenso,
Para padre estimativo,
De su hijo el Divino Verbo.

Y esto por todos los siglos
Y de los siglos, amén,
Amén, Jesús y María,
Jesús, María y José.

Translation:

Praised and exalted,
Be the Sacrament Divine,
In which God is present in a hidden manner,
And offers Himself as the food of souls.

And praised be the Immaculate Conception,
Of the Queen of Heaven,
Who while remaining a pure virgin,
Became the Mother of the Eternal Word.

And blessed Saint Joseph,
Elected by immense God,
For the esteemed father,
Of his son the Divine Word.

And this for all the centuries,
And throughout the centuries, amen,
Amen, Jesus and Mary,
Jesus, Mary, and Joseph.

Tobacco

Music by Tobias Hume

Text by Anonymous

Tobacco, tobacco, sing sweetly for tobacco!
Tobacco is like love, o love it,
For you see I will prove it.

Love maketh lean the fat men's tumour—so doth tobacco.
Love still dries up the wanton humour—so doth tobacco.
Love makes men sail from shore to shore—so doth tobacco.
'Tis fond love often makes men poor—so doth tobacco.
Love makes men scorn all coward fears—so doth tobacco.
Love often sets men by the ears—so doth tobacco.

Tobacco, tobacco, sing sweetly for tobacco!
Tobacco is like love, o love it,
For you see I have proved it.

Ahey for and Aho

Music by John Wilson

Text by Anonymous

Ahey for and aho,
We'll make this great potan,
Drinke of Silenus' can.

And when that he well druncke is,
We'll turne him to his munkies,
From whence he came.

Ahey for and aho,
We'll make Silen fall down,
And cast him in a sowne.

To see his men of Ire,
All snuffing, puffing smoake and fier,
Like fell dragoun.

Kawasha comes in majestie,
Was never such as god as he:
He is come from a far countrey,
To make our nose a chimney!

The worthies they were nine, 'tis true,
And lately Arthur's knights I knew,
But now are come up worthies new,
The roaring boys: Kawasha's crew.

Silenus' asse doth leere to see,
This well appointed companie,
But if Silenus' ass should bray,
'Twould make them roar and run away.

The wine takes the contrary way,
To get into the hood,
But good tobacco makes no stay,
But seizeth where it should.

Silenus taps the barrel but,
Tobacco taps the brain,
And makes the vapours fine and soot,
That man revives again.

More incense hath been burned,
At great Kawasha's foot,
To Silen and Bachus both,
And take in Jove to boot.

Nothing but fumigation,
Doth chase away ill sprites,
Kawasha and his nation,
Found out these holy rites.

Wherefore doe yeeld and quit the field

Ahey for and aho,
The asse lookes yet asconcea,
But strife in song will be too long,
Let's end it in a dancea!

Hanaq Pachap Kusikuynin

Music and text by Anonymous

Hanaq pachap kusikuynin
Waranqakta much'asqayki
Yupay ruru puquq mallki
Runakunap suyakuynin
Kallpannaqpa q'imikuynin
Waqyasqayta.

Uyariway much'asqayta
Diospa rampan Diospa maman
Yuraq tuqtu hamanq'ayman
Yupasqalla, qullpasqayta
Wawaykiman suyusqayta
Rikuchillay.

Translation:

Bliss of heaven
A thousand times I adore you
Tree of uncountable fruits
Hope of peoples
Pillar of the weak
To my cry

Listen to me, to my adoration
Who leads God by the hand, Mother of God
To the white dove, the white hamanq'ay flower
My meager curations
To your son, what I have apportioned
Make him see

(translation by Bruce Mannheim)



Forêts paisibles

from *Les Indes galantes*

Music by Jean-Philippe Rameau

Libretto by Jean-Louis Fuzelier

Forêts paisibles,

Jamais un vain désir ne trouble ici nos coeurs.

S'ils sont sensibles,

Fortune, ce n'est pas au prix de tes faveurs.

Dans nos retraites,

Grandeur, ne viens jamais offrir tes faux attrait!

Ciel, tu les as faites

Pour l'innocence et pour la paix.

Jouissons dans nos asiles,

Jouissons des biens tranquilles!

Ah! peut-on être heureux,

Quand on forme d'autres vœux?

Translation:

Peaceful forests,

May a vain desire never trouble here our hearts.

If they are sensitive,

Fortune, it is not at the price of your favors.

In our retreats,

Greatness, never come to offer your false attractions!

Heaven, you have made them,

For innocence and for peace.

Let's enjoy our refuges,

Let's enjoy peaceful things.

Ah! Can one be happy,

When one has other wishes?

"Alabado"

We invite the audience to sing with us on this piece.



A - la - ba - do y en sal - za - do sea el Di - vi - no Sa - cra - men - to,
Y la lim - pia Con - cep - ción de la Rey - na de los cie - los,
Y el ben - di - to San Jo - sé, e - lec - to por Dios in - men - so,
Es - to es por to - dos los sig - los, y de los si - glos, A - men.



en quien Dios o - cul - to a - sis - te de las al - mas el sus - ten - to.
que que - dan - do Vir - gen pu - ra, es Ma - dre del Ver - bo e - ter - no.
pa - ra Pa - dre es - ti - ma - ti - vo de su hi - jo el Di - vi - no Ver - bo.
A - men Je - sús y Ma - rí - a, Je - sús, Ma - rí - a y Jo - sé.