SPRING 2022

CHAMBER SINGERS

CONCERT

Indigenous Voices

Friday, April 22nd | 7:30 p.m. | Missouri Recital Hall
Theresa F. Spencer, MFA, Conductor | Tom Rea, Accompanist

Contributors: Hannah Adams, Hailey Foster, Julia Foster, and Trinidad Morales Garcia as part of Dr. Sarah Quick's course Indigenous Perspectives in the U.S. and Beyond (ANT 310)

We respectfully acknowledge that we are on the ancestral lands of many indigenous people.

PROGRAM

Três Cantos Nativos Dos Indios Kraó..........Indigenous Song of Brazil
Arr. Marcos Leite

Sioux Prayer..........Joan Szymko
Traditional Lakota lyrics

Inngiqtuq (she sings)..........Mark Sirett
Soloists: Natalie Harlos, Taryn Dipman

Kispin Kisakahin..........Métis Song

This We Know..........Ron Jeffers
Text attributed to Chief Seattle

Innoria.......... Huron (Wendat) Dance Song
Arr. Donald Patriquin

PERSONNEL

Soprano I
Taryn Dipman
Mya White-Briscoe

Soprano II
Natalie Harlos
Dr. Jackie Lordo*

Alto
Cassidy Bass
Dr. Sarah Quick*

**Cottey Faculty*

UPCOMING FINE ART EVENTS

- April 24, 3 p.m., Student Music Recital A, MORH
- April 25, 7 p.m., Student Music Recital B, MORH
- May 1, 3 p.m., Wind Ensemble Concert, Auditorium
- Informal Dance Concert, May 3, Auditorium, 8 p.m.

PROGRAM NOTES

Stó:lö scholar Dylan Robinson (2020) recently pegged the phrase "hungry listening" to convey the extractive approach that Western Art music has most often taken with Indigenous musics. Appreciation may be there, but perhaps only at the level of an aesthetic usefulness to a composer's whim. While it is our aim in this recital (and with these program notes) to push your listening and overall experience beyond the extractive, beyond a superficial appreciation of these musical works as well as the Indigenous voices that inspired them–we are indeed performing primarily within the Western art music model.

Três Cantos Nativos Dos Indios Kraó; Notes by Trinidad Morales Garcia

These songs were initially sung by the Indigenous group Kraó that inspired Brazilian musician Marcos Leite's composition. His composition incorporates nature and animal sounds through the use of hands, feet, and whistles that are combined with the use of body percussion and vocal sounds created by the singers. The meaning of the lyrics are unknown.

Marcos Leite began studying music at the age of five, and, "[...] debuted professionally in choir and vocal music in 1967," (AllMusic) at around fourteen years old. Leite created several choir groups, produced LPs and CD's, and worked as a professor at many musical festivals before his death in 2002.

The Kraó are an indigenous group from Brazil and are located in the northeastern part of the state of Tocantins. They first came in contact with non-indigenous people at the start of the nineteenth century that led to allied relationships with ranchers who, years later, attacked their villages. They have since learned to speak and write in Portuguese, and have traveled to larger cities seeking supplies. Their reservation gained, "[...] permanent status from the federal government in 1990" (Krahô).

Sioux Prayer; Notes by Hannah Adams

Beginning her career as a long-time choral director, Joan Szymko set the stage for her prolific time as a choral composer. Her main aim is to connect spirituality to music and thus connect the performers with the audience (About Joan Szymko). For this piece, she worked with members of the Lakota Nation to compose a piece from a traditional Sioux prayer (which is an outsider name that was given to the Lakota people). This prayer calls upon the natural elements through the form of a Medicine Wheel.

A medicine wheel follows the general structure of a wheel with a cross in the middle, where each quadrant represents different elements, colors, struggles, etc. The main symbol [of the wheel] being the wheel itself, where it represents reciprocity and the "participatory view" of the relationship between people and nature (Dudgeon). It

calls attention to the need to remember this philosophy of respect when going through the ups and downs of life. In this song, the lyrics focus particularly on the cardinal directions and the associated hopes in calling to them for guidance.

Inngiqtuq; Notes by Hailey Foster

Born in 1952, Mark Sirett is a conductor and composer from Ontario, Canada. Sirett graduated from the University of Iowa with both a masters and a doctoral degree in choral conducting. Inngiqtuq utilizes Inuit throat singing and ayaya songs. Throat singing is used as a game, while ayaya tells personal stories. Ayaya uses drums made of driftwood or caribou hides, while either men or women dance (Billson and Mancini). An ayaya is unique for each individual and is memorized; it is an "expression of longing" (Bentham).

Throat singing, or katajjait, is a form of vocal game between two women or girls. It was used as a way for women to pass time while the men were hunting; and Inuit women now continue to perform throat singing in competitions, typically mother-daughter or sister-sister teams. Throat singing often imitates non-human sounds–ranging from animal sounds like geese, walrus, and seagulls, to things like the sound of a saw cutting through wood, sleds running over snow, the wind blowing, and boiling meat (Billson and Mancini). It also uses a "panting style" of sounds made through inhaling and exhaling. Two singers face each other, often holding the other's arms, and one would start a rhythm of voiced and voiceless sounds. Either woman can change the motif, causing the other to have to follow the new pattern.

To win the game requires great endurance, since a couple performs for as long as they can. Also needed to win is staying in sync with each other, creating a "beautiful sound," and being able to give the feeling of "perfect cohesion" (Nattiez). The goal for the team is to make it so the audience cannot tell who is making which sounds. While the sounds may be unexpected, the game helps to grow the imagination of a child, or adult, and is an intimate way of bonding.

The lyrics in this particular piece are simple chants that can roughly translate to "She sings music, I am happy." The word "Inngiqtuq" means "to sing," while "Inngiqti" means "singer;" "Quviasuktuq" and "Quviasuktunga" mean "to be happy or joyful" and "I am happy" respectively; and "Nijjajut" means "music."

Youtube clip of Inuit throat singers (save for later!)
https://www.youtube.com/watch?v=LKTQcxCcxrM

Kispin Kisakahin; Notes by Sarah Quick

"Kispin" is a song as well as a fiddle tune that accompanies the heel-and-toe polka. Its origins are unclear, but the music and dance forms likely came with the early European settlers in the prairies around the turn of the 20th century (Nahachewsky). Today it is still common at Old Time dances across many communities, both European settler and Indigenous communities, in the western prairies of Canada.

The song features varying lyrics and languages depending on its community of practice (Cree, Ojibwe, Michif, Ukrainian, French, and English). The version we are singing is in Michif; and Michif is actually a mixed language that uses Indigenous Cree verb forms and French nouns. Michif is spoken today by very few elders; and it is one of the languages of the Métis Nation, an Indigenous group that emerged out of the fur trade. Musicologist Lynn Whidden recorded Brian Beauchamp singing this version in Crane River, Manitoba in 1990, his family from Camperville, Manitoba. The Cree and Michif versions of the song are silly you might even say risqué, with romantic overtones. I recall seeing elders chuckling in remembrance of these lyrics, even when hearing only the fiddle play the melody.

Lyrics:
Kîspin kisakahin, sêmâk kawîkimin
[repeat twice/ translated as: If you love me, kiss me right away]

Automobile kiposiyan, Edmonton kâtohteyâhk [Get into the car, we will go to Ecmonton]
Le miandise gamîcinân. Le bouillon gâminihkwânân [?, we drink soup]

This We Know; Notes by Julia Foster

Ron Jeffers (1943-2017) taught music, directed choirs, and was a composer at Oregon State University for many years (Ron Jeffers). This composition envisions the words of Chief Seattle from the Suquamish and Duwamish tribes. He was awarded the title of chief as a young man due to his bravery in protecting his people against other tribes; and at the age of 70, Chief Seattle again showed his knack for leadership when his words were recorded in a speech after having to sign away his land via treaty in the 1850s.

Thirty years after it was spoken, a published account of this speech became the basis for several modified versions, the most famous a 1972 film script written by Ted Perry (Abruzzi) and from which these song lyrics stem. These words illustrate the tribe's important relationship with their land. However, we should note that the notion of Natives being stewards of nature is also a stereotype. That being said, the fact remains that at the time of his original speech, Chief Seattle and his tribe had just been divorced from their lands, and all the speech versions portray that sadness.

Additionally, from a modern perspective, Perry's imagined words for Chief Seattle continue to be important today as they evoke images of anthropogenic climate change; the most pressing issue we face today. The lyrics, "Whatever befalls the Earth, befalls the children of the Earth," should always be in our thoughts when we think of passively letting our governments continue with climate inaction.

Innoria; Notes by Sarah Quick

Donald Patriquin, a composer from Quebec known especially for his children's

choral works, arranged "Innoria" from a 1911 recording of the Huron-Wendate First Nation in what was then Lorette, Quebec. According to the notes in our music this song was used to call out to others preceding a dance gathering. Unfortunately, there is little more to guide our understanding of the song's use. Patriquin's piano accompaniment also seems to follow the sonic stereotyping of "the Indian," with its rhythmic use of fifths.

This recording was one of a few that well known ethnographer-folklorist-anthropologist Marius Barbeau collected in this community. He also worked with and recorded the historically and linguistically-linked Wyandotte in Oklahoma, who had separated from their northern relatives and at one time lived in the Kansas City vicinity (Wyandotte Nation; Nurse). Barbeau was working very much in the salvage ethnography-mold of the time, in which he sought to record a pristine earlier form of the "Huron-Wyandote" culture untainted by settler influences (Nurse). Like many early anthropologists, he could not conceive of culture as dynamic and complex nor did he really listen to perspectives of those he was documenting. Instead, it was the recordings and the material artifacts that spoke to him, many of these still housed in the Canadian Museum of History today.

BIBLIOGRAPHY

"About Joan Szymko | Joan Szymko." Welcome | Joan Szymko, *https://www.joanszymko.com/about*. Accessed 14 April 2022.

Abruzzi, William. "The Myth of Chief Seattle." Human Ecology Review, vol. 7, No. 1 Summer 2000, pp. 72-75.

Bentham, Morgan. "Traditional Inuit music." Teacher as Researcher, 6 June 2017. *https://leapintothevoidwithme.wordpress.com/2016/04/12/traditional-inuit-music/*.Accessed 14 April 2022.

Billson, Janet Mancini and Kyra Mancini. Inuit Women: Their Powerful Spirit in a Century of Change. Rowman & Littlefield Publishers, 2007.

Biography. Mark Sirett. (n.d.). *http://www.marksirett.ca/biography/*. Accessed 14 April 2022.

Clark, Jerry L. "Thus Spoke Chief Seattle: The Story of an Undocumented Speech." National Archives and Records Administration, National Archives and Records Administration, *https://www.archives.gov/publications/prologue/1985/spring/chief-seattle.html*. Accessed 15 April 2022.

Dudgeon, Roy. "The Meaning and Use of the Medicine Wheel." Academia, 2018.

Glossary. ᐃᓄᒃ ᑎᑐᑦ ᐃᓕᓐ ᓂᐊᖅᑕ. 5 December 2018. *https://inuktitutilinniaqta.com/glossary/*. Accessed 14 April 2022.

Holm, Richard. "The Native American Medicine Wheel - Lakota Times." Lakota Times, The Lakota Times, 25 June 2020, *https://www.lakotatimes.com/articles/the-native-american-medicine-wheel/*. Accessed 14 April 2022.

Jeffers, Ron. “This We Know.” Sheet Music.

“Krahô.” Krahô - Indigenous Peoples in Brazil, *https://pib.socioambiental.org/en/Povo%3AKrah%C3%B4*. Accessed 14 April 2022.

“Marcos Leite Songs, Albums, Reviews, Bio & More.” AllMusic, *https://www.allmusic.com/artist/marcos-leite-mn0001303234*. Accessed 14 April 2022.

Nahachesky, Andriy. “New Ethnicity and Ukrainian Canadian Social Dances.”Journal of American Folklore, vol. 115, no. 456, Spring 2002, pp. 175-190.

Nattiez, Jean-Jacques. “Inuit Throat-Games and Siberian Throat Singing: A Comparative, Historical, and Semiological Approach.” Ethnomusicology, vol. 43, no. 3, Fall 1999, p. 399.

Nurse, Andrew. “But Now Things Have Changed”: Marius Barbeau and the Politics of Amerindian Identity.” Ethnohistory, vol. 48, no. 3, summer 2001, p. 433-472.

Robinson, Dylan. Hungry Listening: Resonant Theory for Indigenous Sound Studies, Minneapolis, MN: University of Minnesota Press, 2020.

Ron Jeffers. “Obituary.” Corvallis Gazette-Times, 29 Aug. 2017.

Whidden, Lynn. Métis Songs: Visiting Was the Métis Way. Gabriel Dumont Institute of Native Studies and Applied Research, Inc., 1993.

Wyandotte Nation. “History.” 2022. *https://wyandotte-nation.org/*, Accessed 14 April 2022.