



DaPonte String Quartet

Crosscurrents: The Daponte String Quartet explores the mixed musics of early Maine



This concert is part of the opening day festivities of the
Maine Bicentennial and Statehood Conference

Minsky Recital Hall
Thursday, May 30, 2019
5:30 p.m.

Program

- Membertou's Songs Trad. Mi'kmaq
transcribed by M. Lescarbot,
arr. by G. S. Théodat
- Kaxarranka Trad. Basque
arr. by Ferdinand Liva
- Imperii proceres Heinrich Isaac
(c.1450-1517)
- Four songs from *Canconiero de Palacio* Juan del Encina
(c. 1468-1529/30)
- Sir Walter Raleigh's Galliard attr. to Francis Cutting
(c.1550-1595/6)
- A Sad Pavan for these distracted times Thomas Tomkins
(1572-1656)
arr. by David Byers
- Les ameriquains from Anon., arr. by Kirsten Monke
Concert Donné à Louis XIII en 1627
par les 24 Violons et les 12 Grands Hautbois
- Ballo del granduca Jan Pieterszoon Sweelinck
(1562-1621)
- Concert pour Quatre Parties de Violes Marc-Antoine Charpentier
(1643-1704)
- The Birks of Abergeldie from Anon., (1700)
Henry Playford's Original Scottish Tunes
- A Country Dance from Arr. by Myles Jordan
Joseph Merrill's Dance Book
- Prelude from *Tè Deum* Marc-Antoine Charpentier
(1643-1704)



Artist Bios

Ferdinand "Dino" Liva, violin Dino completed his Bachelor of Music degree at Johns Hopkins University's Peabody Conservatory and went on to earn a Masters degree at Temple University. He became an Assistant Professor of violin and chamber music at Wilkes University and a conductor of the University Orchestra. In 1991, Dino became a founding member of the DaPonte String Quartet. He conducts the Portland Youth Symphony Orchestra and teaches violin as an adjunct faculty member at the University of Southern Maine.

Lydia Forbes, violin Lydia has concertized throughout Europe with Ensemble L'Archibudelli, Zephyr Kwartet, Het Schoenberg Ensemble, Sinfonietta Amsterdam, Osiris Trio, I Fiamminghi, and Ensemble Explorations, and she has recorded with Sony Classical, CNM, Harmonia Mundi, and Vienna Modern Masters. She has performed for festivals in Europe, Norway, Australia, New Zealand, and the U.S. and has served as concertmaster for Het Orkest van het Oosten in the Netherlands. She joined the DaPonte String Quartet in 2006.

Kirsten Monke, viola Kirsten received her Masters and Bachelors degrees at Indiana University. As a graduate fellow at the University of California, Santa Barbara, she helped found the Anacapa String Quartet, prize winners of the Fischhoff competition and recipients of multiple awards from Chamber Music America. After ten years with the ASQ, Kirsten served as Principal Violist of the Santa Barbara Symphony and the Santa Barbara Chamber Orchestra. She has taught at UC Santa Barbara, Westmont College and at chamber music workshops across the country. Kirsten can be heard in recordings with the Anacapa Quartet, the Santa Barbara Symphony and as a member of the Gove County String Quartet. Kirsten joined the DaPonte String Quartet in 2008 and has since joined the teaching faculty of the Bay Chamber Music School and Bowdoin College.

Myles Jordan, cello Myles Jordan has concertized worldwide, recorded for RCA Red Seal, CBC Records, is a solo artist for the Centaur label, and is founding cellist of the DaPonte String Quartet. The great cellist Leonard Rose, early calling him "first-rate in all aspects of performing," anticipated Gramophone Magazine's lauding his "very human, inspiring, and consoling" artistry, and the Philadelphia Inquirer citing his "incredibly rich, expressive tone." Jordan's teachers included Rostropovich, Starker, Greenhouse, and Tortelier; he is a graduate of the Juilliard School and holds a doctorate from Temple University. He, along with Ferdinand Liva, co-founded the DaPonte String Quartet in 1991.

Program Notes

by Kirsten Monke

When we learned about the notated songs of Membertou (c. early 1500s-1611), a major shaman-chief of the Mi'kmaq nation, the idea for this program began to percolate. What diversity of music might there have been as so many different peoples explored, fished, and colonized Maine's rocky coast and European influences began to permeate the land? Fragments of elegant china, unearthed at archaeological sites such as Fort Pemaquid, illustrate how some European newcomers insisted upon bringing a few familiar comforts of home. Music would most certainly have been such a comfort. But we have scant trace of documented music from northeastern North America in this early period, making the written record of Membertou's songs, and one young colonial bachelor's dance book found in Topsham, so valuable.

We know that music played a vital role in indigenous communities, that European sailors sang chanteys to accompany their work, and that all communities blessed their watercraft with traditional music. Noblemen and naval captains, when in port, would likely have heard if not danced to the latest music of their time played in the grand houses of Europe. French Jesuit missionaries brought with them their musical liturgy and passed it on to new generations of Catholics. Publications of the latest English dance tunes sold like hotcakes when they arrived in Boston in the 18th century. The violin (or fiddle) was the most prevalent instrument brought from Europe, played in taverns and at country dances, and a "pochette" violin, designed to fit in one's pocket, was not uncommon. But aside from such generalities, we can only speculate about what music might have been in the air, crossing the seas, "earworms" perhaps, of the people who lived in what we now call Maine so many generations ago. With that in mind, this program highlights certain significant events along Maine's pre-statehood timeline (from the 16th to the 19th centuries), with selected music from that time to share some of the cultural influences of the people involved. We hope you, the listener, will enjoy hearing the enormous musical evolution wrought by such diversity and social change.

Special thanks go to Harald Prins and Bunny McBride, who introduced us to Chief Membertou's legacy and provided much valuable information about the history of the Native Americans and their interaction with European settlers in this region; to Liam Riordan for his enthusiasm to celebrate the Maine Bicentennial and his invaluable input; to David Byers for his lovely arrangement; to Robb Spivey for leading us to Joseph Merrill's dance book; to Jane Strauss and Karen Ninnis for their feedback; and to

the Colonial Music Institute and the Maine Memory Network of the Maine Historical Society, both tremendous online resources.

Membertou's Songs. Trad. Mi'kmaq transcribed by M. Lescarbot, arr. by G. S. Théodat

Indigenous peoples have inhabited what is now Maine and the Canadian Maritimes for some 12,000 years. By the time of European contact with this coast of the Atlantic hemisphere, the indigenous inhabitants were the Algonquian-speaking Wabanaki, by some estimates about 20,000 in number. They include the tribal nations of the Abenaki, the Maliseet, the Mi'kmaq, the Passamaquoddy and the Penobscot.

Songs of Henri Membertou, a shaman-chief of the Souriquois (present day Mi'kmaq) nation and the first leader of a North American tribe to be baptized by French missionaries, were notated in solfège (a musical notation method) by the French explorer Marc Lescarbot as Membertou sang to him in 1606/07, and printed in Lescarbot's *Histoire de la Nouvelle France*. They were later harmonized, assigned rhythmic note values, and published by another missionary, Gabriel Sagard Théodat. They represent the earliest written record we have of indigenous American music from the northeast. (Similarly, the earliest field recordings of Native American music in the United States were of the Passamaquoddy tribe in 1890.

Kaxarranka. Trad. Basque arr. by Ferdinand Liva

Basque, and later also Breton, French Norman, and other fishing captains traded beaver, otter, and other furs with the eastern Wabanaki (Mi'kmaq, Maliseet, Passamaquoddy, and Penobscot) in the Bay of Fundy and Gulf of Maine starting in the early 1600s. They exchanged trade goods and learned a bit of each other's languages. Some Wabanaki seafaring entrepreneurs even acquired single-mast sailing boats (shallops) for far-flung coastal trade and raids reaching Cape Cod and Newfoundland. Roman Catholic fishermen honored St. Peter as their patron-saint, a faith tradition still evident in today's place-names, such as St. Peter's, a fishing port on the Cape Breton coast, originally named San Pedro by Basque, Spanish, and Portuguese fishermen. The Kaxarranka is a traditional Basque dance performed to honor St. Peter.

Imperii proceres by Heinrich Isaac (c.1450-1517)

Giovanni da Verrazzano always considered himself a citizen of the Republic of Florence in northern Italy, yet he sailed into the Gulf of Maine in 1524 under the auspices of the French king Francis I, in search of a western

trade route to China and the Spice Islands. The letters he wrote to Francis describe the geography, flora, fauna, and native population. He named the area Francesca in honor of the king, but the map his brother created labeled it Nova Gallia (New France).

Born a Netherlander, the composer Isaac spent the greatest part of his career in Florence, where he absorbed Italian influences and incorporated them into his music. Though later working for the Emperor Maximilian I of Austria, who allowed him to remain in Florence, it was under the employ of powerful Italian ruler and patron of the arts Lorenzo de Medici that he used popular street music to create a body of carnival songs for the annual Florentine carnival, something that became a major artistic and folk event. Imperii proceres is a vocal motet translated to mean “Leaders of Empire,” a theme that Verrazzano seems to have been playing out.

Four songs from Canconiero de Palacio by Juan del Encina (1468?-1529/30)

Under the auspices of Maximilian’s grandson Charles V, crowned King of Spain and later also of Germany as well as the Holy Roman Empire, the Portuguese naval explorer Estêvão Gomes set sail from Spain in September 1524. He arrived in the Gulf of St. Lawrence the following February and sailed south, hoping to discover a sea route to the Far East. He mapped the Atlantic seaboard from Cape Breton to Florida, including the Gulf of Maine, marking Mount Desert Island, and even sailed up the Penobscot River, which he named the Rio de Las Gamas (Deer River). Disappointed that it did not appear to lead to China, and not finding any treasure, he continued his voyage south. Planning to make some money, Gomes made the cold-blooded decision to capture more than fifty “innocent people of both sexes, half naked,” to be sold as slaves in Spain. The emperor, however, supposedly aghast by this action, ordered them to be freed; whatever then happened to these unfortunate souls, none returned home.

Juan del Encina was the son of a poor shoemaker who worked his way up to the highest courts of Spain. A playwright, poet, and composer, he was the first Spanish dramatist to write expressly for performance and is often referred to as the father of Spanish drama.

Sir Walter Raleigh’s Galliard attr. to Francis Cutting (c.1550-1595/6)
A Sad Pavan for these distracted times by Thomas Tomkins (1572–1656),
arr. by David Byers

In 1602, English explorers landing at what is today Cape Neddick encountered a small Mi’kmaq trading party aboard a Basque shallop.

Speaking a coastal trade language with European words, probably part Basque, their “commander wore a waistcoat of black work [serge], a pair of [seamen’s] breeches, cloth stockings, shoes, hat and band...” This leader was probably Messamoet, a Mi’kmaq who had lived in the French Basque seaport of Bayonne, who “with a piece of chalk described the [Maine] coasts and could name [a busy European fishing station] of the Newfoundland...” With permission of Sir Walter Raleigh, sponsor of the failed Roanoke Colony on southern Algonquian coastal territory in 1585, another exploring party from southwest England reached southern Massachusetts in 1603. When a large group of local Algonquian-speaking Wampanoag visited the English encampment, one of the young sailors took out his gitterne, a small gut-strung round-backed forerunner of the guitar. As the English captain Martin Pring later reported: “We had a youth in our company that could play upon a Gitterne, in whose homely music they took great delight, and would give him many things, such as tobacco; tobacco pipes; snake skins of six foot long, which they used for girdles; fawn skins and such like -- and danced 20 in a ring, and the Gitterne in the midst of them, using many savage gestures, singing lo, la, lo, la, la, lo.”

Sir Ferdinando Gorges, military commander and governor of the Port of Plymouth (England), took interest in his friend Sir Walter’s plans to colonize the New World. Along with some aristocratic English merchant adventurers who had hosted five Wabanaki warriors kidnapped just south of Penobscot Bay in 1605, Gorges invested in the Plymouth Company, sponsoring an expedition to select a strategic site for a short-lived English stronghold on the lower Kennebec River, the Popham colony of 1607-08. Though the colony didn’t succeed, King James appointed Gorges “Lord Proprietor” of the Province of Maine, Governor of New England, and granted him a royal patent of territory stretching from the Piscataqua to the Kennebec in 1622. King Charles I added to the land grant in a 1639 charter that stated the new province “shall forever hereafter, be called and named the PROVINCE OR COUNTIE OF MAINE, and not by any other name or names whatsoever.” Though Gorges himself never set foot in the New World, he had his capital, Gorgeana, built with the intention of establishing a feudal plantation system in the province. Eventually, Gorgeana was absorbed by Puritan Massachusetts and renamed York, symbolic as it was the name of a Royalist city that had fallen to the Puritan Parliament during the English Civil War.

Members of Europe’s Renaissance society considered music a useful tool for social climbing. It was “simultaneously a tool of authority for the monarch and an instrument of persuasion for the nobility,” according to Dr.

Katherine Butler of Oxford University. Composers often set the poems of Sir Walter Raleigh to music, and he even had a galliard dance tune named after him, though it didn't save him from being imprisoned for treason by James I and losing his head in 1618.

Thomas Tomkins was likely a student of William Byrd, who had served Elizabeth I. On James I's death in 1625, Tomkins was required to create much of the music for the king's funeral, as well as for the coronation of Charles I. Though it was a short-lived post, in 1628 he earned the highest honor possible for an English musician, named Composer of the King's Music in ordinary. A royalist, Tomkins composed *A Sad Pavan* for these distracted times upon the execution of Charles I in 1649, during the English Civil War. His conservative Renaissance-style music was distinct from the Baroque style that was erupting around him.

Les ameriquains, from *Concert Donné à Louis XIII en 1627 par les 24 Violons et les 12 Grands Hautbois* by anon., arr. by Kirsten Monke

Jesuits established the first French mission in America on Mount Desert Island in 1613, with the objective of converting and ministering to the Wabanaki people living in the region. The mission was razed by the English that same year. In 1632, Isaac de Razilly, Governor of Acadia, was slated with the task of restoring French Acadian possessions. His troops reestablished French control over Fort Pentagoet on the Penobscot Bay and pushed the English far to the south. Sieur de Menou d'Aulnay, the son of a high-ranking nobleman in Louis XIII's court, climbed through the ranks and began a five-year Acadian civil war with Charles La Tour, who commanded a fort at the mouth of the Saint John River. While La Tour was off in Boston hoping to recruit reinforcements and support, d'Aulnay attacked. The wife of La Tour led her men in resisting his attacks with assistance from their New England neighbors, but through some treachery d'Aulnay captured the fort, and Madame La Tour, a rope around her own neck, was forced to watch all her men executed. She died some days later. D'Aulnay then ruled all of Acadia, honored by Louis XIV in 1647 as governor. He focused on infrastructure, diking marshes, and building mills and ships, and brought over many family relations from the province of Vienne thus advancing French settlement in the region. An odd twist in the story is that d'Aulnay died in a boating accident a few years later. At this La Tour returned from France, and d'Aulnay's widow began to prepare the fort for battle. Looming hostilities suddenly ceased, however, when the opposing leaders married in 1653.

The French king Louis XIII (1601-1643) had a lifelong interest in music.

He studied singing, played both lute and violin, and composed ballet music. Under his reign, the ballet flourished. Philidor the Elder, librarian for Louis XIV, put together a large collection of pieces that had marked major ceremonial events in Louis XIII's life, along with pieces played at a concert in honor of the king in 1627. Few of the composers were named but were most likely the ballet masters of the court. The reputation of the king's 24 Violons, the orchestra which played these ballets, was known throughout Europe. At the grandest of ceremonies, the Violons were joined by the Grande Ecurie, an equally renowned wind ensemble.

Ballo del granduca by Jan Pieterszoon Sweelinck (1562-1621)

Concert pour Quatre Parties de Violes by Marc-Antoine Charpentier (1643-1704)

Baron Jean-Vincent d'Abbadie de Saint-Castin (1652-1707), originally from the Gascony region of France, enlisted in the French army at the age of thirteen and headed for New Francia and the Penobscot Bay, where Pentagoet stood as capital of Acadia. This area was hotly contested by the French and the English as well as Wabanaki tribes. Saint-Castin befriended the Penobscots, learning their language, their traditions, adopting their dress, and eventually marrying the daughter of Chief Madockawando. (Henry Wadsworth Longfellow would later write a poem about this.) In 1674, he was taken prisoner and tortured by Dutch pirates working with the New England colonists to take over Fort Pentagoet. The Dutch renamed the territory New Holland, but they were unable to sustain power there. Impressed by his nuanced understanding of the region, the French governor of Quebec pushed Saint-Castin, free again, to secure an alliance between the Abenaki and the French to help recapture the former capital of Acadia. At the conclusion of the Franco-Dutch War, the Dutch withdrew their claim to the colony, and the young baron settled among the Penobscot and other indigenous groups, establishing a trading post. In 1690, becoming enmeshed in King William's War (the Second Indian War), Saint-Castin led a Penobscot and French assault on Fort Loyal at Casco Bay (what is today Portland), destroying it completely. In 1696, his forces and allied Wabanakis helped to fell Fort Pemaquid, which had been established by Sir Edmund Andros and the English in the late 1670s. A pragmatic man, the baron quickly resumed commerce with New England once peace was restored, which led to French accusations of treason. In order to clear his name he returned to France in 1701 and remained there to settle his inheritance, a six-year bureaucratic battle that kept him from returning to Penobscot Bay before his death in 1707.

Born into a family of church organists, Jan Sweelinck's music crossed from the Renaissance period into the Baroque. Nicknamed the "Orpheus of Amsterdam," he seems never to have left the Netherlands, though he is considered one of the first great keyboard composers of Europe, the only non-English composer whose works appear in the Fitzwilliam Virginal Book. The theme of the Ballo del Granduca was well known throughout Europe and was borrowed more than a hundred times by Sweelinck's contemporaries for use in their own compositions.

Charpentier traveled from Paris to Rome for his musical education, where he became a master of the Italian style. When he returned to Paris, the composer Lully held a monopoly over music publication in France as the Superintendent of Music for the Royal Court. Fortunately for him, Charpentier was taken under the wing of the influential princess known as Mademoiselle de Guise, who had a great love of all things Italian. With Mlle. de Guise's advocacy, or more likely arm bending, Moliere, following a fallout with Lully, agreed to allow the young composer to create incidental music for one of his comedies, which then led to several more works for the theater.

The Birks of Abergeldie from *Henry Playford's Original Scottish Tunes* by anon., 1700

At the conclusion of Queen Anne's War in 1713, the Treaty of Utrecht amended relations between the French and the English, while the Treaty of Portsmouth called for a cessation of hostilities between the Wabanakis and the English colonies, bringing a temporary peace across Maine. Ulster Scots were Protestant Presbyterian farmers from the Lowlands of Scotland who were moved in organized settlements to Ulster when James I of England confiscated land from members of the Gaelic nobility in Ireland, and Scottish landlords saw opportunity to turn subsistence crop production into more prosperous marketable commodities, especially by raising sheep for wool. By 1718 the Ulster Scots Irish were facing terrible economic strife and drought in northern Ireland and many migrated to northern New England. With the encouragement of Cotton Mather and Massachusetts governor Samuel Shute, ships began arriving in Boston carrying Scots Irish families. In August of 1718, one group of families went to Casco Bay, where they were recipients of a land grant. They would have starved their first winter if the Massachusetts General Court hadn't granted them 100 bushels of cornmeal. Today, Maine ranks seventh in the United States in its percentage of residents of Scots-Irish descent.

Henry Playford was the son of a London-based music publisher, John

Playford, who among other things is best known for his multi-edition manual, *The English Dancing Master*, first published in 1651. The manual was a collection of English dances that included both the tune and instructions for the steps, changing how dance could be shared in society. Henry carried on the family business after his father's death. Part of this particular tune was later borrowed by the poet Robert Burns in his "The Birks of Aberfeldy," which in turn was used by Franz Josef Haydn as part of his Scottish and Welsh Songs for voice and piano trio.

A Country Dance from *Joseph Merrill's Dance Book* arr. by Myles Jordan

In 1795, a twenty-one-year-old bachelor, Joseph Merrill of Topsham, penned all the steps to his favorite dances in a pocket-sized notebook, which today rests in the Pejepscot Historical Society's museum collection. It was important to learn your steps so as not to embarrass yourself when asked to lead a dance at a social event. Similar to a Vogue fashion preview today, each fall throughout the 18th century London publishing companies put out new sets of dances that would be all the rage for the coming winter season. A dance studio had been established in a large assembly room on India Street in Portland, and from there, a traveling dancing master, likely with a pochette tucked into his coat pocket, would ride up the coast to smaller towns such as Topsham or Wiscasset to give classes. Some buildings had partitioned rooms with hinged doors that could be hoisted up to the ceiling to create a ballroom-sized space. There were two prevalent types of dance in the 18th century. The more formal Menuet was for ceremonial occasions, and weakened the knees of even the best dancers, as it required great skill. A poorly executed menuet could cause one to become fodder for gossip and laughter. The style had been devised in the 1660s in the French court and was a measure of gentility, and also of social power, as the first dance was performed by the most prominent couple among those present, while the rest in attendance watched, reminding them of their place in society. The English country dance, far less hierarchical, was designed for large numbers, who stood in lines facing one another as each pair of dancers moved up through the line to become the lead couple. While the name might imply otherwise, the dance was still a formal affair and one's skill and presentation showcased good breeding and education. Young Joseph's little notebook includes the titles and steps of thirty different dances to commit to memory. He likely hoped to make an impression on the ladies, yet one wonders what success he met, as he died of unknown causes at the age of twenty-four.

Prelude from *Te Deum* by Marc-Antoine Charpentier (1643-1704)

Along with his theater pieces, Charpentier is also known for his vast output

of sacred works. After the death of his patroness, he worked mostly for the Jesuits and at Sainte-Chapelle de Paris. With the French revolution, much of Charpentier's (and other court composers') work fell into obscurity due to its aristocratic associations.

In 1816, shortly before Maine declared statehood and some two hundred years after Membertou first sang his songs for Marc Lescarbot, an intertribal congregation of Maliseet, Passamaquoddy and Penobscot, having barely survived genocide, collectively prayed for divine blessings for their political leaders at an inaugural ceremony for a newly elected Wabanaki sachem (chief), singing a Latin *Te Deum*, a liturgical hymn which they would have learned from the missionaries of the French Catholic church.

The chronological arc of this program of early Maine music traces a long period of lasting European colonization in the region. Over time English military forces in combination with colonial and imperial policies as well as deadly pathogens that devastated native villages led to Euro-American dominance in the region. In the face of this onslaught, Native American persistence in Maine, and the trans-national northeast more broadly, stands as witness to a remarkable human accomplishment built upon the adaptive skills and knowledge that are the foundation of indigenous cultures and societies.

