CR: Thank you Karen for inviting me. I'm flattered, there are a lot of amazing professors on campus that get attention, I never mind being spoiled. So thank you very much. And Dan thanks for coming in.

DK: Always a great pleasure.

CR: So, I guess I'll start semi-arbitrarily about me landing in San Luis Obispo for the first time for my job interview. And of course, I left an ice storm in North Carolina. They're so pretty, but so messy. And I sort of felt like the plane which was a toothpaste tube was landing in the Garden of Eden. It was like, it was all green and gorgeous and Ron Ratcliffe and Clif Swanson and John Russell drove me by this beautiful building at downtown, which was the mission. And I already was excited. We went by that before we even got to campus. And I heard about the missions. And of course growing up in New Mexico, California's a big thing for us. We consider ourselves westerners as Californians are. So, it excited me and I've asked them about the musician. And, you know, they knew a couple people. And so, I actually got the job. Thank you. Thank you for hiring me. Wow. Then I, again, was sort of asking around. And it became readily apparent that the pioneers that had come before me had done some important work, but it was relatively--it's sort of unavailable and inaccessible. You know, the—you know, somebody knew somebody, and knew somebody had done something really well, but if you're actually in the library and
said, "O.K. I'm searching for something I want to press the play button, what did it sound like." Or I want to find the article by so and so. It was sort—just sort of clumsy. So, it would be gross misrepresentation to say that I landed in California like Moses and led us into this field, but I saw a real need to have something that would be readily available so you could be a high school teacher or a teacher of a 4th grade class. Because in California, it's required that we do missions, which is great. And it's really a struggle because it's easy if you're looking for the constitution, you know, or John Adams or, you know, sort of going along there. But you look about on your own state. It looked to me like there was a chuckle. It also seemed to me sort of curious and a little bit, little bit sad that I wasn't hearing our music in our own community and our church. So, for instance, when you go to a mission, it seems like most music directors didn't know our own repertoire. Now I'm not talking about Planchettes, which was big too. But it's sort of—I'll call it the California stuff. And of course it's not their fault, it was exactly the same thing. You know, if you went to best music stores and stuff, how could you get a—how could you get an edition? Well you have to know somebody who knows somebody who knows somebody who know John Warren or Eric Greening, who is a local luminary too. And so for instance, you know, if you want to get a hold of John Warren to get music, you have to know Eric or someone, it's just clumsy. You can't just go to, you know, a library and say, and there it is. So the long—that's not the long and the short, that's the long. The longest I decided to write a book on this. And then I started doing some preliminary research. I wrote proposals for sabbatical year, and then took it and worked really intensely, I spent a couple months at Berkeley working on the Bancroft Library probably a month at Santa Clara University. And probably two months at the university—well actually at the Santa Barbara Mission Archive Library. You know, various places consolidating my work and then, you know, wrote this book. So, at the end, I thought I wanted to accomplish—I think actually it sort of happened. And that is, I think it's readable, I don't think it's so ultra technical that, you know, that we're only talking about six other people, as we musicologist often do, you know. But we already know each other and we don't need to publish a book necessarily to do that. We can just call each other. It made a lot of music available on the website online with the book. You'll find a little web link. And all you have to do is just download, you know, music editions and you've got it. And, you know, so now you're high school choir or your church choir or whatever can—you're ready to go. There's violin part, there's the cello part, and there's the keyboard part, and there are the words, there's the translation. I put online about every time, almost every time I found music mentioned by the friars and I put the original text in Spanish and English translation on the right. So you've got text for, you know, for your—whatever project you want to do. And I gave an explanation of the musical styles and so, actually, let me embark there for a second. I sort of ended up being surprised pretty early because I thought there was going to be a thing called California Mission Music Style. And in retrospect, that sort of—it's only an assumption, because like if I said, what the style of music right now in San Luis Obispo, and, well it depends. I mean, which station are you listening to? Right? You know, that we can be listening to, you know, a progressive country station or, you know, a hip hop station or you know, the local, you know, campus station or KCTX or I mean there are a ton of different, you know, styles. So, and we could sort of name them. Similarly, there were lots and lots of different functions and styles of music in California. So, without becoming too professorial, I'll just sort of give you a panorama as if it's a Whitman sampler of chocolate. But in this is case, it's not chocolate, it's sounds. So,
there's a whole lot of what is often called Gregorian chant, but I, I'm going to refrain from calling Gregorian chant, instead I'll call it plain chant, meaning chant melody, you know, unaccompanied song in Latin with a sacred text, where the rhythm of the word determines the rhythm. No guitars, no chords, no violin. Now, the reason I want to avoid saying Gregorian is because there's a whole family of melodies of ritual that's officially sanctioned, you know, by the Pope and something. That's actually—yeah, Gregory—it's called "old Roman" or "Gregorian Chant". It has its own family of melody. But one thing that's cool in California is probably, I'd say a fifth of the melodies, something like that are from Toledo they're from what's called Mozarabic or old Hispanic or a Visigoth chant. It's a different family of melodies. Now, why would that matter? It tells us the politics and it tells us the purpose of some of the melody, because the Pope gave special permission to pour the Spanish the—you know, sing melodies from the primate church in Toledo. You guys are so good at being Catholic. You're more Catholic than we are. So, you get permission to maintain your melodies with most other places, it's sort of, no, you got to do it by the standardized one form fits all. O.K. So, when we're establishing the missions, and we're singing, let's say, some beautiful communion hymn from Toledo, you know, hoping that we win the World Cup and all that sort of stuff. So, it spoke politics in a certain sense. Its loyalty to the crown and loyalty to the creator. And there's—it's sort of done in all one gesture. O.K. There's another style of melody, it's called "canto figurado". And there are whole bunch of squares and diamonds. It looks almost like it could be Gregorian chant. In fact, you find a lot of books that, you know, call it that understandably because by appearance, visually, it's similar. But the big—there are several big differences, one is you'll see bar lines, measure lines, which mean, now you can tact or flip. And it'll come in a regular sort of groups of twos or threes. So, I'll call it much more song like in the songs that we would know. Now, there's no accompaniment, but you would jam to it and improvise. In the same way that everybody my age had a guitar with song sheets. And the words of the song and then we all just jammed our guitars. We didn't have to write out the guitar. Where it—gosh—that wouldn't have helped us anyway. We did not read music. So, what happens is, you know, we know the tune and you got your guitar and you know what to do with it, and then make it into something. So this canto figurado tunes were a lot like—I call it Bob Dylan style or—it's Dave Matthews, I would say. It's the Dave Matthews band. O.K. With, you know, a main singer or a main tune and this cool combo jamming in the background. Now, part of that also fascinates me because it explains why we have bandurrias and bandolas and guitars, and these inventories of mission instruments. Like, why would you have this hot band, this rock band in your church? And the reason is because you need to praise that, right? O.K. It's like if you go to a lot of churches and in San Luis Obispo this Sunday, the chances of seeing a trap set and a base guitar and a couple of electric guitars and stuff and, you know, it's pretty common. That's canto figurado. I had to say. When I was in high school, the minister, he let my rock band practice in the—not in the sanctuary but in the Cub Scout room, the side room, you know, the—O.K. the—and I remember, we—and we sometimes played actually in church and I remember a couple of my parent's good friends came and saying, "Craig Russell you're going to hell." O.K. Because I was playing guitar. Well, obviously, I might be going to hell but not for that. O.K. You know, for other reasons. O.K. So, the wow, boy I got off topic. O.K. Anyways, the canto figurado actually would sound pretty
familiar to us, I think. O.K. Then there's the thing called canto de organo and it's basically singing in polyphony. Meaning, usually, it's sort of four part. So mostly, soprano, alto, tenor, base and they're written out in a beautiful way at some point—I might show a slide but I think I'll just go for now. Where on one sheet, usually really large, so that you—after the master score and they had friars or, you know, the music conductors can be following the score with his finger and you can have like 30 choir kids all looking at the same sheet. Just like having a big overhead projector. I don't have to hand you your own sheet. It's big enough that we can sort of use that. So, they didn't have, you know, Macs and you know, and projectors, but they did have these huge choir books. And you'll notice that usually for this canto figurado, you can tell because you get four colors. So, at Tapis they had yellow, white, red and black. So, yellow is soprano, white is alto, red is tenor and black is base. And so, you put all those notes on the staff but you just follow your color, which is why black in white photos don't do you much good. You know, because you're trying to follow the level of grey and even that it never really have to have color. But it sound sort of like, let's say a Lutheran hymn or something. So imagine, you know, you're in a Lutheran church, it's not Sunday in here, but and you know, [sings] “almighty Lord”, just the—with all, you know, four part. Well actually, in the mission you guys can do four parts, so same thing. So, sorry, I changed denominations on this here. O.K.

DK: We accept both now. [Laughter]

CR: So, then there's one more style and then one more sort of twist on it. Another really common style was called estilo moderno. Meaning, modern style and that's why it sounds like it could be Handel or Bach or whatever, right. So, you got plain chant Bob Dylan style throughout 4-part harmony style, right? And then this modern style. And if you look at the way the choir books are sort of organized, the—especially by Duran, he was a great brilliant genius music educator. I don't think he was a composer. I think our composer is Sancho. But I think Duran was probably his equal in music education and that's important. He figured out how to take how to basically show up how people, who you don't even share a common language and get music already rolling within the first week and then have sort of a training method where people can develop their skills. And so, by the time you're through, you're doing it both in a Python and Mozart in your church with these little, you know, choir kids. O.K. And they're the members of your orchestra and the members of your choir. And I want to emphasize something here. I think there's plenty of evidence that the level of performance was quite high. I mean, nothing to apologize at all in comparison with let's say the music making in Boston or Philadelphia and New York. Now, I rejoice in that too, I mean all the Russells were Irish and Scottish so we're from that end of the country and I'm not going to punch my own family in the nose. O.K. But, I get tired of seeing supposedly American histories that really are sort of the east coast making to this. Well, you know, the California doesn't exist in some ways until those eastern folks make it here. And I sort of—I think that's a rough misunderstanding.

DK: You know, Craig, I think that's one of the real geniuses of your book, which in my first reading, I read it as a historian and what you have done here is essentially bring back the whole concept of history of the Americas that Herbert Eugene Bolton started in the early part of the 20th century. Where you're looking at a phenomena not just from the east coast to the United
States moving westward or even as an extension of England moving to New England on westward, instead you're looking for roots of something that is hemispheric. But it does start in [inaudible], it does start in Spain and transfers across the Atlantic with its own subtleties in each region. But taking a tradition that's far older than 1066 and all that in terms of the purely political history there, some of the roots of this music, obviously, go back almost to the bear that climbed over the mountain, you know, there—well, you know, but with the Iberial Celtic traditions and such, but you track it in a way and I know that you studied with Professor Stevenson, who had then so much for locating Ignacio de Jerusalem and others in terms of this music. But you go far different in trying to portray the roots and the variations that we see that come forward into California. And even badly perform to say out of Otto von Kotzebue observed the Dolores mission in 1820 as the raised of date. They had an orchestra with a vast number of instruments but they were badly timed. They were still performing. It was still happening as far as the Native American population of von Kotzebue is famous for portraying a pagan festival right outside the front door of Dolores mission. And they're obviously doing advance that precedes Christianity and there's the priest idly watching it, you know, he can't do anything about it. This is a reversion to paganism. But I suspect the music was to lure them back into the church and that's first part of [inaudible] thesis.

CR: I was going to say, you know—

DK: Go ahead.

CR: Yeah, Dan told me about a stupendous book that I read at the beginning stages of my research on this and it really shaped my thinking that, you know, [inaudible] saw, I'll say sort of a negotiation in some ways, between the Franciscans and the first nations of, you know, of the Americas.

DK: Right.

CR: And that instead just complete reduction—rejection and domination. There were all sorts of ways that there was an incorporation and acceptance of sacred practice as long as it was used for the purpose of the Franciscans. So, for instance the use of a cave in Mexico as a sacred space, they built these, you know, sacred spaces even sort of-- that were replicas of that. I want to thank, you know, the Kotzebue or Kotzebue. I would say Kotzebue, but is it Kotzebue?

DK: When he was working for the Germans and its—for the Russians, Russian-American company and they called him Kotzebue. In Germany, he was a Kotzebue but—

CR: O.K. So, I got—I have a story in here.

DK: He's probably call wolgadeutsche over the Germans who migrated under Katherine the Great, who was German into the Volga basin. And their names [inaudible] a Russian flavor so.
CR: So, I'm going to take the, that example of Kotzebue allowing this festival outside before the mass, you know, inside. I think that's not sloppy and accidental, that is, and this actually speaks to my roots in New Mexico. If you go to Christmas Eve service anywhere in New Mexico that's, well, if you go to Santa Clara Pueblo or Laguna or Taos or, you know, any of Zuni or Zia, any of the great pueblos. Well, usually at midnight and that's what happens is there's mass—you know, candle mass at midnight and then they go out into the plaza and everybody sort of dances all, you know, the community dances traditional, you know, free contact sacred dancers. And they see it as one in the same as we're celebrating creation and the divine presence that brought us here. And so, it's seen as basically the same thing. If you were to say, "oh, you guys aren't Christians." Boy, those would be fighting words. They might—like Tersita Durango [assumed spelling] one of my family's dear friends, she's a potter. And she would be, you know, Santa Clara Pueblo, she would be involved with this water [inaudible] and everybody. But she continues like making her pottery and that's mother earth and she seeks the clay in the sacred place where she goes in the mountain and she gives thanks to mother earth and she gets it. And so, it's the simultaneously—I say thriving of two simultaneous visions of what could be seen as the same thing, a divine presence. And so, I think, lots of the descriptions for instance of Native California attire happens at these feast days. Well, you'll only get dressed up in your tuxedo if you're going to something fancy. I will get dressed up in a tuxedo unless it's my cousin's wedding or some big deal like, otherwise, I'm—so, these fancy sort of garbs were because they were going to something and they're going to something because they're allowed to do it. Now, I don't mean to say it all that every mission was equally tolerant. But if I see a pattern, if you look at the missions that flourished economically in the big populations and looked at the attitudes of the friars of that place, they're usually one was not only of tolerance, but even humility if they came to learn. So, for instance, Pedro Arroyo de la Cuesta [assumed spelling] or Felipe, Felipe. The local guy, yeah. I always say Pedro because I love Pedro Arroyo who lives locally and has that great show, in case you'd ask. Anyway, Felipe—

DK: Former student.

CR: Yeah. Oh, cool. So, Felipe—and he writes all sorts of dictionaries of Native Californian languages. He knew how many of them? Like a whole bunch.

DK: Seventeen dialects.

CR: Yeah. And he is big in music. I mean, I could give all the evidence of him, but the point is he came here like, oh, teach them about all this stuff. And some about his story was pretty thriving and Juan Bautista Sancho who Dan and I will talk about probably a lot. He is sort of the Haydn or the Mozart, I think, of California. A fantastic composer. And I discovered his diary at Berkeley. They didn't know what it was. It's a little corky, it's sort of hard to tell but anyway, you can trace by the entries. The first entries in these are when he is basically innovation—he—is that right?

DK: Innovation, yeah.
CR: He's starting to take his order of Franciscan and then he actually says, "I'm in for good." And then he—there's an entry when he writes home says goodbye to his parents. I mean, it's really quite moving. But you see a change in language from Mallorquin which is a version of Catalan then to Castilian because that's going to be the more standardized version within the order as he starts having to interact with other friars who aren't just from Catalonia. And then—so, his entries to himself and start going in sort of Spanglish, but the Spanglish is Catalan and Castilian. O.K. And increasingly, more Castilian because he's having to deal with people who aren't just Catalan, but by the end of the diary, he's writing in some language which I have no clue what it is except there's going to be an indigenous California language. Now, the reason I bring this up is because it's not a form of document. These are his most intimate personal thoughts. He's writing for himself to remember, "Remember the day when I hug my parents and said I'm going off to Mexico and California. I'll probably never see you again. Love you dad. Love you mom." I mean, wow, it must have been really moving. So, he's writing for himself. And so, he's writing in, I'll call it, Californian something. So, and also, if you look at that, there are many instances where there are these festivals in San Antonio which are in—also called an indigenous and then the stuff inside. I don't mean to say that everything is cool, but neither is it just like saying over my dead body will any of this continue. And so, I think that actually is a combination of various things. Quite of all that with Arroyo de la Cuesta and Sancho is individuals. O.K. Let me start the sentence again. It just reconfirms what we know in our daily lives that when we interact with someone who treats us with respect and says, "Boy, you could teach me something. I think you're cool. You can and you know a lot." O.K. So, and there's mutual respect and reward, then better things can happen than if you try to do it by yourself. That's all the point I'm really trying to make and that the missions that thrive had individual who were remarkable individuals in the same way that there're people in this room and people that you know that are open minded and embrace others. That sounds sort of warm and fuzzy, but let's—

DK: Yeah, but it's absolutely true that—I happen to be the—I'm not Native American but I'm the historian for the Salinan tribe of San Luis Obispo, Monterey and San Benito county. And part of me as an ethnologist, go back into tribal groups who try to look at some, now, dead languages and Felipe Arroyo de la Cuesta includes vocabulary from Shabbos dictionary of the Salinan language, a whole number of content of that, but also Butan which was the language of—

CR: Yeah.

DK: —the Indians at Carmel mission, Native Americans at Carmel mission and such. And it's clear that his soul—part of it is been altered by this intriguing culture and there are plays, well, many of them written by former Irish missionaries back in the, you know, they become pagan. And several of them have been produces here locally because they've been so interested in that. But the depth of toleration here in California must have been incredible at some of the nations. And other missions who had missionaries who simply went by the book and that there's no culture left at that mission but the Salinan people still honor the tradition of Father Pedro and Juan who established these orchestras which became a part of a social order of their own. And there was continuity even after even the missionaries in Sancho's case, he is—he dies of this lesion that he has on his leg.
CR: Yeah.

DK: As Craig points out in the book, the verse, it's a rather terrifying death. But others where such as the subject of my own biographical work Father Louis Antonio Martinez here at mission San Luis Obispo are expelled from California by the Mexican government for the shocking disobedience of smuggling goods that is trading with non-Mexican authorities. Everybody was doing it, but, you know, when they only wanted to nail somebody they nailed him. And got some other there, but in every case, and I think it's remarkable that you picked up on this that the missions that prospered have this kind of management it became more Catholic. It is just that, you know, we remarked earlier about the— you were the— *Ein feste ist Burg*, "A Mighty Fortress".

CR: Oh, yeah.

DK: That, you know, we now sing that at funerals and masses in the Catholic Church. I'm a Eucharistic minister and lecturer at that the old mission and we have that now. That would not have been the case just 50 years ago prior to the Vatican II conference, that's exactly 50 years ago. And there was an opening up and the flourishing, the music of flourishing. I know Joan back there was part of a pope mass group that was when I joined back in the 1970s with this music with the guitar and the drum and—

CR: We did that at our masses. [Laughs] Yeah.

DK: All of that and— Yeah. The church was packed for those masses. Absolutely packed. A church which before that time had the deadest, dullest masses at 6 in the evening. And once again, there's a bit of a tapering off as we're losing some of that enthusiasm, but the transcultural pollination that you see within music, that's just one dimension of it, but music is such an important part of life. And you very enthusiastically should do everything to communicate this to your reader in the book and this is a fusion. This isn't something that just happened and those of us who live in California now fusion is everything, right. We wrap tortillas around something and put Asian material inside or Korean barbecue and it becomes a wholly new thing. It, you know, I— Liz and I adopted this young man from Beijing and he invited us to go to China. But he says, we have to go to Korea first. Why? He loves Korean barbecue. Where did he first have Korean barbecue? On trucks here in California. And the conclusion was the Korean barbecue of trucks here in California is better than that in Seoul. And it was and to a certain extent, the music that we get in California is, I won't say better, but it is a wonderful thing completely different from what you would have had in Spain. Certainly, very different from what you would have had in Rome. And I think your point on differentiating Gregorian from other categories is so important in understanding this, it's the variety that is the spice of life. It's when you bring the spices from China, Indonesia, Madras, Mali, you know, which is very much from the news. There'll be pepper. You're covering 70% of the world's surface and you're bringing it in and bring it together to make something entirely new. And there is that perspective I think that we're reading about in your book.
CR: I clearly have a warm and sympathetic view especially for Sancho, Arroyo de la Cuesta, a bunch of great—I think great human beings, Duran. OK. So, one of the problems though we have, and I think looking at our past, and that's true whether we're looking at mission period or the Vietnam war or all sorts of things that the tendencies sometimes is we can have these, the sort of either or extreme sort of view and actually it's more of nuance than sort of complicated. So, if I look at, let's say like today in Los Angeles, they have one of the magnificent orchestras in ever, the L.A. Phil, you know, but it also is the sight of some sad parts of history. Let's say the Rodney King beating, right? So, I'm not in denial of all the crummy stuff. You know, we have to sort of look without putting out a rose colored glasses for the problems we have. But at the same time, I'd say really embrace and delight when we get it right. And so, my book clearly is talking about this stuff that's more on the L.A. Phil style. That is the more pleasant things.

DK: Although, you do, at one point—I was glad—I'm saddened to see, read it because I knew it happened. But you bring in other dimension when you talk about Father Sancho having this young man following him around the San Antonio Valley to make sure that Sancho did not accidentally sit down on a red ant or hive or something. And having done some archaeology with my dear colleague Bob Hoover [assumed spelling] up there, the red ants are deadly. And I've often wondered if Sancho's lesion wasn't prompted by an infected red ant bite.

CR: Wow.

DK: And so, this little boy was to warn, "Padre, no, no. Don't sit down there." And he goofed off occasionally and get distrected. I suspect he was 7 or 8 years of age not too much more. And there was another Native American, was it Rosario, whose assignment was to beat the boy properly if he didn't warn father in time. Well, that goes back to the paternalism. It is shocking to read, if you haven't been exposed to it, but anyone who's been in Native American studies, as I have, where that hits about 60 years since I first met the Salinans I work for now. But that happened. I mean, life was though even in my childhood. Teachers beat students who were slower learners or disobeyed someway or other and you have to see that multi dimension. There was a paternalism even in the best of padres. They kept their orchestra together partly out of fear. Mariano Vallejo who you've quote and Thomas [assumed spelling] account about Father Narsico Duran and the wonderful orchestra he had at mission in San Jose, which he transposed by the way when he was transferred as father presidente of the missions. He literally takes that orchestra to mission Santa Barbara and that saves a lot of manuscript for Craig to research later on because as Father [inaudible] coming down from San Fernando ultimately saves manuscripts and you tell that story so well on how these things project or how they would say it in the process. But Vallejo's account of Father Antonio Luis Martinez here at mission San Luis Obispo is flavored by the time when father Luis was the assistant to Father Narciso at mission San Jose in the orchestra. And Father Luis' assignment was to keep the voice in the Orchestra in line to discipline them and Vallejo says, "I hated this padre. He beat me many times." And yet, it is young Lieutenant Vallejo who is assigned to escort Father Martinez to board the ship with Santa Barbara to take him back to Spain when he's being expelled from California. And at that moment, he has all the sympathy for the reverend father and there's
another story that goes on that has nothing to do with music for that but it—the point being here, I think, that this affiliation with the orchestra required a kind of discipline that Native Americans probably were not accustomed to in their own culture that every note had to be sung or performed the way it was written. And that strictness that attentiveness requires to kind of discipline which many of us see as a bad aspect of missionization, indeed that's made it very difficult for many of us to be really mission scholars today. Are you justifying these padres who did such horrible things to the Native Americans? But on the other side as you point out as the Rodney King and there is the L.A. Philharmonic.

CR: Well, you know, part of the difficulty of looking at music in this context is I often get pushed back on a lot of conferences saying, well, you're just looking at that European stuff and how oppressive that is. And as with lots of, let's say, sort of a thing. There's a kernel of truth. I mean that, if we have, let's say, in biology, if we have these species of fish from Australia, and it's eliminating the local fish, that's sort of a bad thing. But it's simplistic and unfair for actually the first nations of California to put them entirely as adversarial to this. So, I want to make a comparison to blues for a minute and then bring it back to California, that I think everybody here is familiar with great blues artists, you know, there's [inaudible] and Skip James and Robert Johnson and BB King and Albert King and Keb' Mo and I mean, well, blues is so fundamental to our American experience. And of course, any blues scholar or even just regular person, you can tell even without taking, you know, whole bunch of classes, there's a whole lot of Africa in blues. O.K. So that's there. But, the guitar is not from Africa. The guitars are from somewhere else. But it would really be criminal to go up and take away BB King's guitar. You know, that's his. I mean, and so, and he would argue that this has become my music and our music. And not only our music but it's a voice for that wonderful combination. What does it mean to be of African origin living in Mississippi? Well, that's not living anymore in Southern Africa. That's living in Mississippi. And so, what do we have? We have blues. O.K. And that's—I hate to argue. That's a good thing. And so, I want to now go to California. Who played all this music that sound like Mozart and Hydn and all of this stuff? It wasn't a bunch of ringers that got hired from Berlin and Rome and Paris. It's a bunch of local kids who were Salinan and [inaudible] and you know, Chumash. And they did it obviously because there was something rewarding. Because people vote with their feet. That is, if you're trying to put together an orchestra and no one wants to do it, you know, good luck. I mean, how is one friar and then maybe one soldier from Mexico have—going to put this together and say, you have to play the oboe. You know, no, I don't. Oh, you have to play the—there clearly is something rewarding for this. And I would argue that again, that part of this is the transferal something that was already resonating their culture and was an easy move from one to the other. Specifically, at least I know in New Mexico and I'm going to assume it's the same in California that music is hugely important in any worship at any pueblo in New Mexico. For instance, if you got a task Pueblo and the [inaudible], there's a huge drum and there's the main, oh gosh, [inaudible] have changed this. Now, a lot of people can have a drum stick but used to be drum stick. It would be like a big drum and there was the head-honcho. And the head-honcho isn't necessarily even the official elected—I say elected, that's a not—if that person was chosen, that person was hugely important for their value as a human being and music, you know, that you couldn't be that person unless you were really universally admired. And that person would be known through
the community it the same way that in a lot of west Texas communities, we remember that head because he cut the homecoming pass when he played our arch rival. And that follows that personal all the way through their life. You could be working at a garage but you're somebody because you were the full back, when we beat, you know, someone up. Yeah. What happens, I think, is music is hugely important in American culture pre-encounter with European style. So, when along come a friar and says, "You know, would you please sing in the choir?" That is being united, I mean, that's a huge thing and the whole family is honored. OK. So that if your child is singing in the choir, your family now is somebody in the same way that your son is playing full back for, you know, the San Luis Obispo Tigers or, you know, whatever. And you don't have to be rich. You have to—you'd have to be born in royalty. Actually, a lot of people in town know that, you know, like [inaudible] he is the—not only a great kid, but he's a fantastic athlete and a lot of people will know the reasons through that. So, I'm sort of rambling. I'll try to pull that into an essence. This fancy erudite music at the point that it really is nurtured and grows here, it grows here because there is, I'll say, cultural and emotional soil that's fertile and it's ready to grow. And it—I would argue that now is not European, it is Californian. And we do it in a way that we would not have done it in Paris. For instance, nobody in Paris would be playing this music with a triangle. O.K. But every California orchestra had a triangle. Why? I don't know why but I figured out, they're really awesome. But there's a—O.K., O.K., but there's a reason and it's not the same in the same way that, you know, BB King does not play the guitar the way that Segovia does. OK. And that's a good thing. OK. So, here's my, O.K., my patriotic stand for a couple minutes. This California music has value and it's not exclusionary. It actually is a lot like [inaudible] like walking around campus. There's a little bug at everybody here we're not a gated, well not everybody, but we're not a gated community where only certain sort of people can sort of be let in. And all the various elements that were here in California and we don't—Dan knows what those are. You hear it sounding in the music. It's the audible photograph of who we are, what we value and how we saw ourselves. Just like the world today.

DK: You make a wonderful point that if you were to come to one of these California performances, in one of these happenings at the mission has a lot of music. You would see a performance that would be so exotic that in Europe you would only see it in part of the Turkish harem scene the abduction of the seraglio or something. And in Mozart when he decided to move into the exotic that was, would be rarely seen the triangle, the crescent—


DK: —this type of thing. And I suspect in terms of rhythm also that, you know, the exotic realms, the massive, the Salinan honor that tradition of only one person be in the huge realm and Liz and I were out at a winter, spring solstice at Morro Rock for this Salinans last year and they inaugurated this enormous drum that's made out of 2 by 4’s and has, it's about 5 feet across. And that only the most honored person can beat the drum. You know, it's some respected kind of thing and everything emanates from the drum. The other musical instruments took their lead from that beat, from that sense of timing. And part of that would fit in with the Catholic church's notion of the hours of the day, the sacred office and music would be built around this. And I think the Native American population could related to that sense of
there being a rhythm of life that continues from the song of morning which is so honored in this
and the mission music tradition on to the vespers of evening and that there would be a natural
attraction there for two cultures coming together and then something entirely different
emerging from this in terms of the fiesta. But also, the introduction to these cultures of that
kind of specialty of music, you do a beautiful job, Craig, of describing an event on D-day 1770 in
Monterey.

CR: Yeah. Yeah.

DK: With the feast of the Corpus Christi and you talked about these lanterns of—seven lanterns
and, on stakes and the cost of the candles, the aloe candles very scarce in the 1770.

CR: Super expensive.

DK: And it reminds me that these padres did not mind spending for a real happening, they had
two passions in life from a secular historian standpoint like myself who has been through so
many of their papers. They wanted chocolate and they wanted musical instruments. And
always writing—

CR: Just like me [laughter].

DK: —back to the mother house for chocolate. And the letters never failed to mention that but
they also want beeswax candles for inside the church they want more musical instruments.
They send a whole list which you document so well in the book and I often wonder how the
provider at the Colegio de San Fernando, the mother house of the Franciscans reacted. Another
demand for so many violas and so many.

CR: Yeah. Can I—

DK: Yeah. That's you.

CR: —because you mentioned candles a couple of times and also tallow. You know the cash
crop, if you will, for the nations was cattle so could, you know, and get, you know tallow. Well,
you don't need tallow now because we have electricity of lights. But, I haven't thought about it
until I was working in Mexico on another project. I was looking at this big festival of Saint Peter
Arbues and it happened every year in Mexico City Cathedral. You look at the expenses and it's
the lighting that's expensive. O.K. So, I'll take that and I'll move it back to California for a
second. That at every festival, you can hire the entire Mexico City Chapel, the choir, you know,
which is a lot of people. It's the orchestra, the singers and the chapel master writing new music.
I mean, it's a big, big broadway production. That cost 20 pesos, the entire Mexico City chapel
for this. Then it cost 20 pesos to hire a playwright write a new play build a stage somewhere in
the cathedral had put on a sacred play. This whole thing, the actors the whole deal, that's 20
pesos. How much did it cost for the lighting for the event? It cost between 100 to 200 pesos
depending on the monthly expense of beeswax and it was like, just like the stock exchange is
the only thing that was in there. This, you know, week, beeswaxes at certain rate and if you think, wow, it could cost 10 times more for the lighting alone than the entire music expense. So when the fathers are asking for beeswax for candles, I mean, that's not a trivial thing. It—And of course, before electricity and you're living with short days, you know, like right now, you know, 5:30 comes and O.K., I guess we tell stories until I'm bored and I go to sleep early. But I mean, if you actually want to get something done, wouldn't it be great if I had a candle? So, that explains a lot of this stuff that, you know, it's like almost inconsequential to light a candle, big deal. No. A huge deal. It also explains why cattle was such a big deal and also when the missions were secularized and then there was the enormous slaughter of the cattle, boy that's going to be another 20-minute subject. But lighting is a big deal. You know, I think, Karen is—she told me ahead of times that we want to open this up for general discussion and questions and I want to be a good guest. But thank you Dan. [Background Music] And thank you for coming.

[Music]

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[Music]