

THE HISTORIC NEW ORLEANS COLLECTION AND  
ACCIÓN CULTURAL ESPAÑOLA PRESENT  
THE FRANCISCO BOULGNY LECTURE



*This year's Bouligny Lecture is presented with additional support from:*



Consulate General  
of Spain – Houston

*William Dowd harpsichord courtesy of Dr. and Mrs. Bernard Jaffe*



**The Historic New Orleans Collection**

Museum • Research Center • Publisher  
533 Royal Street • 410 Chartres Street  
New Orleans, Louisiana 70130  
(504) 523-4662  
[www.hnoc.org](http://www.hnoc.org)

*The Fountains of Bimini*  
presented by La Folía

Thursday, July 11, 2013 • 6:30 p.m.  
Williams Research Center  
410 Chartres Street

## THE FRANCISCO BOULIGNY LECTURE

In 1977 descendants of Francisco Bouligny established the Bouligny Foundation to promote the study of Bouligny's life and the history of Spanish Louisiana. The foundation's activities included publishing a newsletter, sponsoring the Bouligny Prize for research papers on Francisco Bouligny and the Spanish colonial period, and hosting an annual lecture series. After many years of operation, the Bouligny Foundation dissolved and established an annual lecture at The Historic New Orleans Collection that would draw attention to the Spanish heritage of Louisiana.

### FRANCISCO BOULIGNY

Francisco Domingo Joseph Bouligny, the son of Juan Bouligny and María Paret, was born in Alicante, Spain, in 1736. He entered military service at the age of twenty-two and served in Havana from 1763 to 1769, when he joined Alejandro O'Reilly's Louisiana expedition. Charged with investigating and reporting the reaction of New Orleans residents to Spanish rule, Bouligny served as the translator at the trial of individuals who had participated in the initial uprising against O'Reilly's government.

On December 27, 1770, Bouligny married Marie Louise Le Sénéchal d'Auberville. In 1776, he submitted to the Spanish government a description of the natural resources, population, and exposed positions of Louisiana, along with his recommendations for the colony. Subsequently, Bouligny was appointed lieutenant governor of Louisiana in charge of new settlements, commerce, and Native American relations. In April 1779, he established New Iberia with immigrants from Málaga, Spain.

From 1779 to 1781, Bouligny participated in the numerous military campaigns of Governor Bernardo de Gálvez. In 1791, he was appointed full colonel in charge of the Louisiana Infantry Regiment. Upon the death of Governor Manuel Gayoso de Lemos y Amarin in 1799, Bouligny became acting governor for military affairs.

Francisco Bouligny died on November 25, 1800, in New Orleans. His career chronicles the entire Spanish Louisiana colonial period.

### LA FOLÍA GRUPO DE MÚSICA BARROCA (MADRID, SPAIN)

**Pedro Bonet**, director

**Celia Alcedo**, soprano

**Pedro Bonet**, recorder, ocarina, native American flute and direction

**Belén González Castaño**, recorder

**Aurora Martínez**, viola da gamba

**Juan Carlos de Mulder**, vihuela, baroque guitar

**Laura Puerto**, harpsichord

La Folia Grupo de Música Barroca, established in 1977, is one of Spain's oldest early musical ensembles. Performing exclusively on period instruments, the group takes its name from the popular baroque musical genre of Iberian origin—La Folia, also known in Italy as "Follia" and "Folies d'Espagne" in France.

With a variable number of performers depending upon the chosen repertoire, La Folia is committed to recovering and raising the profile of the baroque repertoire both through scholarship and performance. The group has performed throughout Spain and in more than thirty other countries in Europe, North, Central, and South America, the Middle East, and Asia.

A specialty of the group is collaborative projects with contemporary composers. Such collaborations have helped to create a new repertoire for baroque instruments (in particular for two recorders, viola da gamba and harpsichord, sometimes including voice and electronics). They have championed contemporary composers at important international festivals in Alicante, Caracas, Istanbul, Lisbon, Granada, Madrid, and Rome.

La Folia has recorded pieces for cinema, radio, and television, and has made numerous CDs for a range of labels (Kyrios, Edel Music, Dahíz, Columna Música), some of the highlights of which are: *Madrid Baroque*, *Instrumental Music in the Age of Velázquez*, and *Music in the Court of Philip V*. For more information, visit [www.lafolia.es](http://www.lafolia.es).

ON THE COVER: **Francisco Domingo Joseph Bouligny**; 1770s; pastel by an unknown artist; *The Historic New Orleans Collection*, gift of George Denegre in the name of the children of Alma Baldwin Denegre: *Nenette Denegre Reed*, *Capt. Thomas Bayne Denegre, USN*, and *George Denegre, 1980.255.1*

*This Summer at The Historic New Orleans Collection*

***Pipe Dreams: Louisiana under the Company of the Indies, 1717–1731***

**on view through September 15**

**gallery hours: Tuesday–Saturday, 9:30 a.m.–4:30 p.m., Sunday, 10:30 a.m.–4:30 p.m.**

**533 Royal Street**

*Admission is free.*

*Pipe Dreams* examines the company's role in Louisiana during the years it possessed a trade monopoly in the colony, as well as Louisiana's and New Orleans's roles within the company's network of trade outposts. More than 100 items are on display, including archaeological artifacts from Port Dauphin, Old Mobile, Natchez and New Orleans; engraved maps and plans; contemporary artworks and drawings; documents and artifacts related to John Law, the Company of the West and the Company of the Indies; and trade items circulated throughout the company's global networks.

**2013 New Orleans Antiques Forum: *Opulence and Intrigue: Exoticism in the 19th Century***

**presented by The Historic New Orleans Collection**

**Thursday, August 1–Sunday, August 4**

**forum sessions: Williams Research Center, 410 Chartres Street**

*Registration for this event is required. Rates start at \$100. For a detailed event schedule or to register, visit [www.hnoc.org/antiques.htm](http://www.hnoc.org/antiques.htm) or call (504) 523-4662.*

The Historic New Orleans Collection's sixth annual New Orleans Antiques Forum includes talks by local and national decorative arts experts and optional preconference activities. With the theme *Opulence and Intrigue: Exoticism in the 19th Century*, this year's forum will examine the proliferation of non-Western motifs and styles in decorative arts and architecture. Exoticism was a defining trend in the 1800s as doors to new worlds were opened and interest in ancient and distant cultures flourished.

**“Dropping Anchor: Company-Owned Slaves in the Louisiana Colony”**

**a lecture by Erin M. Greenwald, editor of *A Company Man: The Remarkable French-Atlantic Voyage of a Clerk for the Company of the Indies* and curator of *Pipe Dreams***

**Tuesday, August 13 • 6:30 p.m.**

**533 Royal Street**

*Admission is free; seating is limited. Reservations at [wrc@hnoc.org](mailto:wrc@hnoc.org) or (504) 523-4662*

From 1719 to 1731 nearly 5,000 Africans arrived in Louisiana as enslaved laborers. The French Company of the Indies, which held a monopoly on the French colonial slave trade and all trade in Louisiana, was also the colony's largest slave owner. Join THNOC Curator and Historian Erin Greenwald for a closer look at the lives of hundreds of company-owned men, women, and children—the carpenters, sailors, sawyers, and bakers upon whose labor the colony depended.

**Blue Star Museums with The Historic New Orleans Collection**

**through Labor Day weekend**

**533 Royal Street**

**tour times: Tuesday–Saturday: 10 & 11 a.m., 2 & 3 p.m., Sunday: 11 a.m., 2 & 3 p.m.**

*Must present either a Geneva Conventions CAC ID or a DD Form 1173 ID card*

The Historic New Orleans Collection is proud to once again participate in Blue Star Museums, a partnership among Blue Star Families, the National Endowment for the Arts, and hundreds of museums across America that shows appreciation for US military personnel and their families. Active-duty Reserve and National Guard personnel qualify for the program.

Through Labor Day weekend, The Collection is offering free tours of its Williams Residence, as well as free Architecture and Courtyard tours, to active-duty military and up to five immediate family members.

Visit [www.arts.gov/bluestarmuseums](http://www.arts.gov/bluestarmuseums) for a complete list of participating museums.

## II

The French exploration of North America began with Jacques Cartier claiming Canada for France during his 1534 explorations of the Gulf of Saint Lawrence. Subsequently, in 1562, an expedition of French Huguenot reformists settled Fort Charles on present-day Parris Island in South Carolina.

The settlers sang psalms from the Geneva Psalter. Texts to psalms such as “**Estans assis aux rives aquatiques de Babylon**” and “**Du fons de ma pensée**” were translated into French by Clément Marot; the melodies were by Louis Bourgeois, and the arrangements for four voices were by Claude Goudimel. The French Huguenots taught the Florida natives to sing the psalms.

In the case of Louisiana, the first European to sight the mouth of the Mississippi River was Álvarez Pineda, who ascertained during his 1519 expedition of the Gulf of Mexico that Florida was a peninsula and not an island. Nevertheless, development of the region came after the explorations of Franco-Canadians Jolliet, Marquette (1673) and LaSalle (1682), who reached the Mississippi descending the rivers flowing from the Great Lakes at the border of Canada. Representing the earliest known European music in the Mississippi Valley is the manuscript of the Ursuline nuns of New Orleans entitled “Nouvelles poésies spirituelles et morales sur les plus beaux airs de la musique françoise et italienne avec la basse.” Dated 1736 and given in 1754 to the Ursuline nuns, it is an assemblage of well-known secular vocal works that have been fitted with new sacred or devotional words, designed to teach the young students proper Christian values.

The English colonization of North America began in Virginia with the explorations of Walter Raleigh (1584). Subsequently, John White established a settlement on Roanoke Island (1587). Jamestown, the first permanent English settlement in the United States, was established in 1607, and the Mayflower Pilgrims arrived in 1620.

The English impact on the early United States is represented on tonight’s program through the *Bay Psalm Book*, the first book printed in British North America. In James Fenimore Cooper’s *The Last of the Mohicans* (1826), set during the Seven Years’ War, David Gamut, a pious singing teacher, draws upon the Bay Psalm Book. Included on tonight’s program is the hymn “**Northampton**,” which Gamut sings in chapter 12 of Cooper’s novel.

Unfortunately, Americans found the music in the *Bay Psalm Book* to be difficult. As a result, John Tufts in 1721 published *Introduction to the Singing of Psalm-Tunes* to address the state of musical illiteracy. It is that edition—the first polyphonic setting of the psalms from the *Bay Psalm Book* and considered by some scholars to be the beginning of musical education in the United States—that La Folía has chosen to employ for this performance that combines native flutes and baroque instruments.

The first edition (ca.1780) of “**The Death Song of the Cherokee Indians**” notes that it was introduced to England by a gentleman who had lived with the Cherokee. The gentleman recounted how it was changed to show contempt for their enemies, especially during torture and death. The enormously popular text was the work of poet Anne Hunter, wife of the renowned surgeon John Hunter.

James Hewitt was born in England and established in London a reputation as violinist and director of music at the court of George III prior to immigrating to the United States in 1792. Active in New York and Boston, he worked as composer, violinist, director, editor, and concert organizer. His *New Federal Overture* is a composition for keyboard in which may be found melodies very popular in the young United States, ranging from “**Yanky Doodle**” to “**Washington’s New March**.”

The final two compositions that will be played tonight signal the singular importance of Mexico for the early Spanish exploration and colonization of North America. The 1759 manuscript of Pietro Locatelli’s **Sonata no. 4** found in Mexico City is representative of the broad diffusion and influence of the Italian style in the mid-eighteenth century both in America and in Europe. In contrast, “**Oh muro, más que humano**,” a cantata by Manuel de Sumaya, a student of Salazar, is testimony to the excellence of New World–born composers.

—Pedro Bonet with Alfred Lemmon

## ~PROGRAM~

*La Folía would like to express appreciation to the various institutions that generously provided the use of their material. These institutions are listed after each composition.*

### I

“Ayo visto lo Mappamundi”  
(Reconstruction by Rebecca L. Gerber) Traditional Sicilian song

Kyrie from Mass “Ayo visto lo Mappamundi”  
Ms. Castello del Buonconsiglio (Trento, Italy) Juan Cornago  
(fl. 1453–1475)

“Hanacpachap Cussisuini”  
*Ritual formulario e institución de curas*, Juan Pérez Bocanegra (Lima, 1631) Anonymous

“Tarara qui yo soy Antón,” Negro a dúo de Navidad Antonio de Salazar  
(1650–ca. 1715)

*I. Recitado*

*II. Aria Andante*

Col. Sánchez Garza, Library of CENIDIM (Mexico City, Mexico)

Villano, Canario Santiago de Murcia  
Códice Saldívar, Private Library (Mexico City, Mexico) (1661–1727)

Marcha, Minueto-Trío-Minueto Franz Joseph Haydn  
*Juego filarmónico para componer minués por la suerte de los dados*  
Zacatecas, Mexico; ca. 1790. Ms. Biblioteca Nacional de España (Madrid, Spain) (1732–1809)

“¡Tú mi Dios entre pajas!” Cantada de Navidad Esteban Salas  
(1725–1803)

*I. Recitado*

*II. Aria Andante*

Ms. Museo Nacional de la Música (Havana, Cuba)

### II

Psaume 137 “Estans assis aux rives aquatiques de Babylon” Clément Marot (1496–1544)  
Psaume 130 “Du fons de ma pensée” Claude Goudimel (1514/20–1572)

*Sixième livre de pseumes de David, mis en musique en forme de motetz.* (Paris, 1565)

“Quelle voix se fait entendre,” Air Jean Baptiste Lully (1683–1764)  
“Qu’êtes vous devenus?” Chaconne Henri Desmarests (1661–1741)

Ms. “Nouvelles poésies spirituelles et morales sur les plus beaux airs de la musique françoise et italienne avec la basse,” The Historic New Orleans Collection

(over)

“Northampton” John

*An Introduction to the Singing of Psalm-Tunes* (Boston, 1721);  
upon text of Psalm 1 of *Bay Psalm Book, New Edition* (1651),  
sung in James Fenimore Cooper's *The Last Mohican* (Chapter XII),  
from *Hymns and Spiritual Songs* (Boston, 1744)

(1735–1794)

## “The Death Song of the Cherokee Indians”

[B]y Mrs. Hunter, brought to England by a gentleman named  
Joseph Ritson Turner, *Scottish Songs, Vol. 2* (London, 1794) /  
An original Air brought from America by a Gentleman long  
Conversant with the Indian Tribes (London, 1810) /  
*The Celebrated Death Song...*, Longman and Broderip (London, ca. 1785)

Anne Hunter  
(1742–1821)

## Selections from The New Federal Overture

I. Largo  
II. Yanky Doodle (Allegretto)  
III. French air (Andante)  
IV. President's March  
V. Pauvre Madelon  
VI. Ariette  
VII. Washington's New March (Maestoso)  
*The New Federal Overture* (New York, 1797)

James Hewitt  
(1770–1827)

## Sonata no. 4

I. Adagio  
II. Allegro  
III. Largo  
IV. Allegro  
*XII Sonatas a solo flauta e basso*, México 1759, Instituto Nacional de Antropología e Historia (Mexico City,  
Mexico)

Pietro Antonio Locatelli  
(1695–1764)

## “Oh muro, más que humano,” Cantada

I. Recitativo  
II. Ayre Andante  
III. Resitado  
IV. Coplas  
Ms. Archivo Musical de la Catedral de Oaxaca (Oaxaca, Mexico)

Manuel de Sumaya  
(ca. 1680–1755)

This year marks the 500th anniversary of the discovery of Florida by Juan Ponce de León (1474–1521), explorer and governor of Puerto Rico. He landed in Florida during Easter season, known in Spain as Pascua Florida (feast of the flowers). In celebration of the season and the area's lush vegetation, he named the land La Florida. Ponce de León believed that he might have found Bimini, the mythical island where Caribbean Indians had discovered the fountain of eternal youth.

In celebration of this anniversary, which also marks the earliest documented presence of Europeans in the present-day United States, La Folía has selected a program drawing upon the rich musical resources of Spain, France, England, Native American tribes, and the young American nation. The music covers three centuries, from the Age of Discovery to the birth of the United States. Spain was critical to the development of the southern part of North America. The contributions of Spain were significant, ranging from the exploration of the Grand Canyon to the establishment of San Miguel de Guadalupe (Georgetown, South Carolina) in 1526, the colonizing efforts of Tristán de Luna (1519–1571) in 1559 near present-day Pensacola, and the founding in 1565 of St. Augustine, the oldest continuously occupied settlement of European origin in the United States.

## I

The first part of the program illustrates the diverse and vibrant means in which composers sought to incorporate the New World into their musical vocabulary, ranging from compositions employing Indian languages to musical settings of African dialects. It also illustrates the musical exchange not only between Spain and the New World, but all of Europe.

The melody of the traditional Sicilian song “**Ayo visto lo Mappamundi**” (Have you seen the world map) serves as the basis for a mass by the same name composed by Juan Cornago, a musician/composer in the service of the Aragonese court in Naples. This work represents the excitement European artists felt in depicting the New World at the end of the fifteenth century.

“**Hanacpachap cussisuini**,” a processional hymn honoring the Blessed Virgin, was published by the Franciscan missionary Juan Pérez Bocanegra in his *Ritual formulario e institución de curas* (Lima, 1631). Published in Quechua, the language of the Inca, and written for four voices, it is the oldest known surviving work of vocal polyphony printed in the Americas. While the composer is unknown, scholars have long speculated that it was composed by an Indian.

Antonio de Salazar, music director of the Puebla cathedral and later the Mexico City cathedral, was one of the outstanding musicians born in New Spain (present-day Mexico), the administrative center for Spanish North America. “**Tarara qui yo soy Antón**” is a Negro a dúo de Navidad, a musical genre incorporating rhythmic, melodic, and speech patterns of Africans brought to the New World via the slave trade.

Little is known about Santiago de Murcia's life. According to Murcia himself, he was the guitar teacher of Queen Maria Louise of Savoy, the first wife of King Philip V of Spain. It has long been speculated that he immigrated to the New World upon the death of Maria Louise and the remarriage of Philip V. Such speculation is strengthened by the presence of his work in the New World, especially the manuscript containing dances such as the **Villano** and **Canario**, discovered in León, Mexico, in 1943 by the Mexican bibliophile Gabriel Saldívar.

The manuscript copy of Franz Joseph Haydn's *Juego filarmónico* (philharmonic game)—in which Marcha, Minueto-Trío-Minueto, appears—preserved in the National Library of Spain attests to the popularity of Haydn in the New World. This particular copy (ca. 1790) was dedicated to Conde de Santa Rosa. Copied on paper that originated in New Orleans, it underscores the importance of Zacatecas's location on the *camino real* (royal road), which was critical for relations with the present-day Western and Southern United States. One of Spain's most important colonial silver mining and commercial centers, Zacatecas boasted enormous wealth.

A composer known for his sacred vocal music, Havana native Esteban Salas served as chapel master of the cathedral in Santiago de Cuba and was one of the most prominent figures of Cuban baroque music. “**Tú mi Dios entre pajas**,” a Christmas cantata, is one of Salas's twenty-one cantatas, most of which were composed between 1790 and 1801. The piece, in two movements, is very typical of Spanish repetoire with the oria in the *da capo* Italian form. Given Louisiana's dependence upon the Catholic hierarchy in Cuba and the resulting artistic exchange, it is highly likely that Salas's music was heard in New Orleans.