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HAITIAN CLASSICAL MUSIC, VODOU AND CULTURAL IDENTITY: AN EXAMINATION OF THE CLASSICAL FLUTE COMPOSITIONS BY HAITIAN COMPOSER WERNER A. JAEGERHUBER

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HAITIAN CLASSICAL MUSIC, VODOU AND CULTURAL IDENTITY: AN EXAMINATION OF THE CLASSICAL FLUTE COMPOSITIONS BY HAITIAN COMPOSER WERNER A. JAEGERHUBER

By

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ABSTRACT

HAITIAN CLASSICAL MUSIC, VODOU AND CULTURAL IDENTITY: AN EXAMINATION OF THE CLASSICAL FLUTE COMPOSITIONS BY HAITIAN COMPOSER WERNER A. JAEGERHUBER

By

Mary J. Procopio

Haitian indigenous culture and traditional music have long influenced Haitian classical music, also known as *mizik savant ayisyen*. Prior to the U.S. occupation of Haiti from 1915-1934, many Haitian composers identified with European cultural models in order to distance themselves from the negative perceptions that foreigners had of Haitian culture. Yet, during and after the U.S. occupation of Haiti, many of these same composers began to identify with lower class Haitians and started incorporating elements taken from Vodou (the religion of rural Haitians) in their musical works. These elements included rhythmic variations taken from ceremonial drumming, melodies (and text, in the case of vocal music) taken from religious and rural folk songs, and language in the form of Haitian Creole.

This document examines how music, nationalism and identity intersect in Haitian culture. Haitian art music composers like Werner Jaegerhuber fostered a national identity among Haitians by drawing upon the melodies and rhythms from traditional ceremonial music. Using the flute solo and chamber music compositions by Jaegerhuber as a basis for discussion, I identify the traditional elements Jaegerhuber utilized in these compositions. I discuss how Jaegerhuber transformed the music of the Vodou ceremony by setting his ethnographic transcriptions in the context of art songs and by incorporating them in his chamber music for flute. Additionally, I discuss the flute compositions by

Haitian composer Julio Racine, who was influenced by Jaegerhuber and utilizes the melodies and rhythms from Haitian traditional music in his flute compositions. In the twenty-first century Racine deals with many of the same issues that Jaegerhuber dealt with in the twentieth century.

In order to put the flute music by Jaegerhuber in perspective, I first examine the role of Vodou in Haitian society and the various social and political influences that affected Vodou and Haitian classical music during the twentieth century. I then look at the ethnographic research that Jaegerhuber conducted as it relates to that done by Melville Herskovits and Harold Courlander in the early twentieth century.

In its attempt to unite Haitians at home and in the diaspora, *mizik savant ayisyen* promotes a sense of Haitian identity by crossing class and social boundaries, as well as international borders. At the same time, *mizik savant* serves as an educational vehicle that reaches out to an international audience and enables non-Haitians to obtain a deeper understanding of the controversial history, religion, and culture of Haiti through its music. By examining *mizik savant* in a historical context as it relates to Haitian indigenous culture and traditional music, we can see how Haitian art music has been a driving force behind Haitian nationalism and identity at home and in the diaspora.

DEDICATION

This paper is dedicated to the people of Mirebalais, Haiti, who from the very beginning were friendly, kind and infinitely patient with me as I attempted to communicate in Creole, to the staff and students of the St. Trinity Music Camp in Lèogâne, who in one summer touched my heart and my life, and to my Grandmother, who always encouraged and supported me. She passed away just before I began my studies on Haiti, and so was not able to share in my happiness and the excitement of my newfound studies. I know she is my *ti bon anj* who watches over me and keeps me safe there. I think you would have liked Haiti, Gram.

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To Kenneth Weygand, thank you for a lifetime of guidance and support and for always believing in me. Thank you for being like a father to me, as well as a teacher, mentor, colleague and dear friend. I would never have made it here if it weren't for you.

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And to Michael Largey, my teacher, mentor, advisor and friend, I wish that I could find the words to express my gratitude to you. Your patience is truly amazing, and your encouragement and guidance have helped me more than you know. Your passion and dedication to Haiti and to teaching have truly been an inspiration to me. By introducing me to ethnomusicology and the beauty of Haiti and her people, you have given me the greatest gift imaginable. Haiti and you have truly changed my life. *Mèsi anpil anpil.*

To my mother, Barbara Procopio, for being the only person in my family who didn't ask "Why Haiti" when I said I wanted to do my research there, for asking about my work and giving it importance, and for listening to me talk for hours about my research and how wonderful Haiti is, even though you didn't understand a lot of what I was saying ☺—thank you from the bottom of my heart.

Lastly, to the poor and homeless people of Haiti, I cannot think of Haiti without thinking of you. You humbled me, and made me realize that I was no different from the people that I was trying to distance myself from. Your words will forever remain with me as a reminder to always look and listen. There is no way that you can know, but *mwen te tande ou.*

PREFACE

This study is the result of research based on ethnomusicological fieldwork and performance practice done in Haiti and the United States. As a flutist and ethnomusicologist, I wanted to find a way to combine my interests in both fields; because of this, my document contains information outside the norm of a flute performance-related document.

While the main focus of this document is on the music of Werner Jaegerhuber, there are other Haitian composers, including Julio Racine, who have written for flute. I have included the relevant information on these pieces in the appendix at the end of the document. As Racine has composed two major works for flute, I write at length about his music in chapter five. My goal is to continue to promote and perform this music, and to commission new solo and chamber music for flute by Haitian composers. Through these endeavors, I hope to do a small part in educating others about a country that has become very dear to me, and which has changed my life in numerous ways. To my knowledge, at the time of this writing the compositions by Jaegerhuber and the other pieces listed in the appendix have not been performed by any other flutist in the United States.[1] It is my honor and privilege to have the opportunity to perform this music, and to bring some recognition to these composers and to the music and culture of Haiti.

I became interested in Haiti after taking a class on music of the Caribbean. My advisor at Michigan State University, Dr. Michael Largey, is a scholar of Haitian art music; therefore, I had the opportunity to take several other classes focusing on Haitian

[1] Julio Racine has performed his music, but I am unaware of any other flutist in the U.S. who has performed any of these pieces.

music, nationalism, and culture. I also had the good fortune of making contacts with several other Haitian scholars during the course of my research. Dr. Largey was an unending source of knowledge and inspiration throughout the research, fieldwork and writing phases of this document. Dr. Gerdès Fleurant, a Haitian ethnomusicologist and initiated Vodou priest, opened many doors for me in Haiti that may not otherwise have opened. Julio Racine, a Haitian composer and flutist, shared his music with me and allowed me the honor of performing it at various conferences and recitals throughout the country over the past two years. Mr. Racine also put me in contact with Claude Dauphin, a Haitian scholar and composer at the University of Montreal, who generously provided me with the music that is included in this paper and which I performed on my lecture recital. Without the help of each of these individuals, this study and my lecture recital would not have been possible.

This study is interdisciplinary in nature and is connected to contemporary scholarship and literature on Haitian music, issues of nationalism and identity, anthropology, religious studies, and folkloric studies. To my knowledge, this is the first in-depth study on the instrumental chamber music of Jaegerhuber, and is the first to focus specifically on the flute compositions of Jaegerhuber and Racine.

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INTRODUCTION

Known as the poorest country in the western hemisphere, Haiti is a country rich in culture and folklore; its various musical genres continually evolve and respond to the change brought about by the political, social and economic climate of the country. Two of these genres include *mizik rasin*, also known as "roots" music, a form of popular music that has been around since the mid 1980s, and *mizik savant ayisyen*, Haitian classical music. Both of these musical forms find their origins in the traditional music of Haiti and served a similar function at different times during the twentieth century.

Mizik rasin brought the world's attention to Haiti's music, culture and politics in the late twentieth century. By fusing Haitian traditional music with other genres and focusing on its country's past and current political and social events, *mizik rasin* united Haitians in Haiti and throughout the diaspora. Michael Largey, an ethnomusicologist and Haitian music scholar, notes how the ceremonial music of Haitian Vodou has enjoyed an overwhelming popularity in the commercial market, thanks to roots music groups that have become involved in the research and recording of the ceremonial music found in Vodou ceremonies (Largey 2002, 184). He states that "Haitian roots musicians are part of a feedback loop which strengthens traditional music practice and brings the music of Vodou to international audiences" (Largey 2002, 184-185). In the early twentieth century the less well-known tradition of *mizik savant* dealt with very similar issues to that of *mizik rasin*, and addressed the tendency that elite Haitians have to connect themselves to their rural folk past.

Like *mizik rasin*, Haitian classical musical draws upon the melodies and rhythms from traditional ceremonial music and fosters a nationalistic identity among Haitians. Composers like Werner Jaegerhuber borrowed melodies and rhythms from Vodou ceremonial music and incorporated these traditional elements into their art music compositions. Utilizing elements taken from the Vodou ceremony gives *mizik savant* a distinctly Haitian sound. While ceremonial music was associated with the peasants and rural Haiti, it was recognizable by people from all walks of life. By examining *mizik savant* in a historical context as it relates to Haitian indigenous culture, traditional music and popular music including *mizik rasin*, we can see how Haitian art music has been and continues to be a driving force behind Haitian identity.

In its attempt to unite Haitians at home and abroad, *mizik savant ayisyen* promotes a sense of Haitian identity by crossing class and social boundaries, as well as international borders. At the same time, *mizik savant* serves as an educational vehicle that reaches out to an international audience and enables non-Haitians to obtain a deeper understanding of the controversial history, religion, and culture of Haiti through its music. This study demonstrates how the traditional ceremonial music of Vodou and folkloric music of the countryside influenced Haitian art music during the twentieth century, which in turn led to a stronger sense of nationalism and identity among the people of Haiti and created a unified front for Haitians against American and European imperialism.

This document also examines how music, nationalism and identity intersect in Haitian culture. In his forthcoming book, *Vodou Nation: Haitian Art Music and Cultural Nationalism*, Largey discusses how composers made use of Haitian folk sources and

influences from Vodou to "claim a unique, Haitian cultural identity" during the United States occupation of Haiti (3). This study will explore this premise as it relates to the art music of Haitian composers during and following the U.S. occupation.

Finally, this study focuses on how ethnographic research, musical transcription and performance come together in the works for flute by Haitian composer Werner Jaegerhuber. I contend that Jaegerhuber's contribution to Haitian art music and ethnography is comparable in its significance to those made by other well-known scholars and ethnographers. This is evidenced by the depth and breadth of Jaegerhuber's musical output and by the influence that Jaegerhuber's research had on his colleagues and others who succeeded him.

This study demonstrates how Jaegerhuber realized the creation of a uniquely Haitian musical experience by taking the music of the Vodou ceremony out of context and transforming the melodies in his art music compositions. This in turn led to a stronger sense of nationalism and identity among the people of Haiti. This is evidenced by the number of Haitian composers and musicians influenced by Jaegerhuber; Jaegerhuber's contemporaries and successors followed his example of utilizing traditional melodies and rhythms to create a uniquely Haitian sound with which Haitians could identity. By incorporating musical transcriptions into his art music compositions, Werner Jaegerhuber took the process of ethnographic research done by Harold Courlander further; he utilized Haitian traditional music in a way that appealed to a broader base, reached out to an international audience, and attempted to bring together the Haitian peasantry and elite class in a manner that was unique, unprecedented, and at times controversial (Largey 2004, 19).

Using the flute solo and chamber music compositions by Jaegerhuber as a basis for discussion, I identify the traditional elements Jaegheruber utilized in these compositions and discuss how Jaegerhuber transformed the music of the Vodou ceremony by placing his musical transcriptions in a different context. I hold that by transferring the music of the Vodou ceremony into art music compositions Jaegerhuber transcended the spiritual essence of the music by giving new meaning to these melodies, even as he continued to preserve many of them in their original form. Furthermore, by appropriating the music of the peasants and incorporating folk and ceremonial songs into his classical compositions, Jaegerhuber ensured that his music would appeal to a broad range of Haitians (for its indigenous attributes) as well as to foreign audiences (for its classical and Western attributes).[1]

This study is interdisciplinary in nature and is connected to contemporary scholarship and literature on Haitian music (Largey 1994, 2004, forthcoming 2006; Fleurant 1987, 1996; Grenier 2001), issues of nationalism and identity (Anderson 1991; Appadurai 1996; Turino 2000), anthropology (Smith 2001; Herskovits 1975; Métraux 1960, 1972), religious studies (Brown 2001; Desmangles 1992), and folkloric studies (Courlander 1939, 1960; Ramsey 2002; Price-Mars 1973 [1928]). While there are contemporary scholars who have researched and published on the music of Werner Jaegerhuber (Largey, Grenier), Grenier's focus has been more on Jaegerhuber's larger choral works and Largey examines specific songs in *Complaintes Haïtiennes* that relate

[1] Largey argues "In order to foster both domestic and foreign respect for Haitian culture, Haitian composers attempted to write classical music that was both unique and universal" (forthcoming, 4). Haitian composers sought to make their music unique in the use of rhythmic and melodic elements that were Haitian, and universal in their incorporation of Western elements such as harmony, structure, etc.

to his discussion on presentational and participatory music.[2] To my knowledge this is the first in-depth study on the instrumental chamber music of Jaegerhuber, and is the first to focus specifically on the flute compositions of Jaegerhuber and Julio Racine.

Michael Largey has done extensive research on the ethnographic research and musical transcriptions of Jaegerhuber and how they relate to that done by Harold Courlander and Melville Herskovits. Thus, chapters two and three of this document rely on a summary of Largey's research to preface the focus of this study—the significance of traditional music and Haitian identity as it relates to the classical flute compositions of Jaegerhuber and Racine. In his article "Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber" Largey notes that by transforming the songs of the Vodou ceremony into compositions for voice and piano and later to "choral pieces in a 'vodouesque' style," Jagerhuber succeeded in realizing Jean Price-Mars's goal of making Vodou ceremonial music a "cultural commodity" that could appeal to non-Haitian audiences (Largey 2004, 1-2). This document examines this transformation and adds another dimension to Largey's study; it examines the evolution of Jaegerhuger's transcriptions into instrumental works and addresses how the meaning of these melodies changes with the omission of the text.

This study differs from Largey's in its focus on Jaegerhuber's flute compositions, and on Jaegerhuber's influence on Julio Racine as demonstrated through an examination of Racine's compositions for flute. Like Largey, I discuss Jaegherhuber's *Complaintes*

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[2] Largey's research extends to other Haitian composers as well, especially the music of Occide Jeanty and composers from the early twentieth century (Ludovic Lamothe, Justin Elie). His research includes orchestral works as well as piano compositions. See his forthcoming book *Vodou Nation: Haitian Art Music and Cultural Nationalism* for information on these composers and their music.

Haïtiennes, yet I analyze some of the songs found in Jaegerhuber's *Complaintes Haïtiennes* more in depth; I look at how the melodies from Jaegerhuber's ethnographic transcriptions that appear in these songs were utilized in his flute compositions.[3]

Chapter one, "*Mizik Endijèn*: The Root of Haitian Nationalism and Identity," begins with a discussion on the importance of music in Haitian society.[4] Haitians utilize music in their daily lives as they work in *konbit yo* (cooperative work forces that people within rural areas undertake to assist one another in times of need), as they pray (through the use of traditional music and dance) and as they celebrate (through the use of popular music forms like *konpa* and *mizik rasin*).[5] As much of this music is rooted in the traditional ceremonial music of Haitian Vodou, I also address the difference between Vodou and *voodoo*, explain the significance that Vodou holds in Haitian life and in the country's history, and discuss how the traditional music of the Vodou ceremony influenced art music during the twentieth century.[6]

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[3] See Largey 2004, 17-24 for his discussion on *Complaintes Haïtiennes*.
[4] *Mizik endijèn* refers to the indigenous music of Haiti.
[5] *Yo* is the plural indicator in Haitian Creole.
[6] Some scholars make a distinction in the spelling and pronunciation of these two words, while others use them interchangeably. I use *Vodou* to refer to Haitian religion and culture and *voodoo* to refer to the negative depictions and stereotypes associated with Vodou. I should also note that a new orthography for Creole, called *Institut Pédagogique National d'Haïti* (IPN) was mandated by the Haitian government in 1979. While I use the IPN orthography in this document, the orthography used by several of my sources differs from IPN. Therefore there are times when different spellings for the same word are found throughout this paper; these are not grammatical errors. Rather than revise the text, I have included the spelling provided and utilized by the various scholars and sources that I quote in this study. For example there are numerous spellings of *Erzulie*: *Erzulie* (Racine), *Ezuli* (Fleurant), *Erzilie* (Herskovits), *Ezili* (Brown, Largey), and *Èzilie* (Courlander). It is interesting to note that while Jaegerhuber uses the spellings *Erzulie*, *Erzili*, and *Erzuli* in his ethnographic transcriptions and art songs, he uses the spelling *Hersulie* in the transcriptions he provided for *Le vodou haitien* (see Maximilien, chapter 16), and uses the spelling *Erzulie* in his notecards.

Additionally, in chapter one I examine the relationship between Haitian classical music, nationalism, and the Haitian elite. I discuss the influence that Haitian scholar Jean Price-Mars had on Jaegerhuber and other Haitian composers, and his role in the development of Haitian nationalism and identity through Haitian music and culture. I give a brief overview of the first American occupation of Haiti in order to "place the cultural practice of *mizik savant ayisyen* in its historical and political contexts."[7] I argue that while elite Haitians distanced themselves from Vodou due to the negative discourse that surrounded it, elite Haitian composers like Jagerhuber retained a deep appreciation of their culture and traditional music as evidenced by their use of these elements in their classical music compositions. Jaegerhuber recognized the importance of using traditional music as a basis to create a uniquely Haitian experience in his art music compositions. I follow with a discussion on the various movements that occurred during the early-mid twentieth century—including the anti-superstition campaign and folkloric movement—and their effect on Haitian music, religion and culture.

In the second chapter, "Ethnographic Research in Twentieth-Century Haiti," I discuss the ethnographic research and musical transcriptions done by scholars Harold Courlander (1908-1996) and Melville Herskovits (1895-1963) during the 1930s. I examine their methodology, the influence their work had on Jaegehuber, and the significance of their contribution to ethnographic research on Haiti.

The third chapter, "The Transformation of Traditional Music: Werner Jaegerhuber, Musical Folklore and Haitian Identity," focuses on Jaegerhuber, his

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[7] (Largey forthcoming, 15). See Largey's book for a more in-depth discussion of the first U.S. occupation of Haiti, also Renda (2001), Shannon (1996), Millspaugh (1970 [1931]), and Schmidt (1971).

ethnographic research on the folkloric music of the countryside, and how he embraced his Haitian identity by incorporating many of his folkloric transcriptions into his art music compositions.[8] In this chapter I examine Jaegerhuber's methodology of transcribing folk songs and how it relates to that of Courlander. I discuss Jaegerhuber's motives for using these melodies in his art music compositions, and address the impact his research has had on the study of ethnography and Haitian music as it relates to Haiti and its diaspora. Jaegerhuber's work had a significant and lasting impact on Haitian art music during the twentieth century; his contribution of ethnographic transcriptions is a noteworthy contribution to the scholarship on Haitian culture. This chapter also examines how Jaegerhuber transformed the music of the Vodou ceremony by giving the melodies new meaning in his art music compositions.

In chapter three I also examine Jaegerhuber's *Complaintes Haïtiennes*. While others (Largey and Grenier) have written about *Complaintes Haïtiennes*, this study looks at this collection of songs in more detail as they compare to Jaegerhuber's original ethnographic transcriptions. An examination of *Complaintes Haïtiennes* is necessary because it bridges the evolution of Jaegerhuber's ethnographic transcriptions and their appearance in his chamber music compositions. A discussion of this collection prefaces the connection in chapter four between Jaegerhuber's transcriptions, art songs and similar material that he utilized in his chamber works for flute; as well it illustrates Jaegerhuber's transformation of songs from Vodou ceremony to art music setting. An examination of *Complaintes Haïtiennes* will also tie into the discussion in chapter five on Racine's

[8] While Jaegerhuber's transcriptions were taken from the ceremonial music of Vodou, Jaegerhuber and other Haitian elites termed these melodies as "folklore" to separate them from their religious context.

arrangement of Haitian folk songs, some of which were based on those done by Jaegerhuber.

Chapter four, "From Musical Transcription to Performance: The Solo and Chamber Works of Werner Jaegerhuber," is a case study of the compositions for flute by Jaegerhuber, which examines compositions influenced by ceremonial and folkloric music as well as those rooted in the Western tradition.[9] In this chapter I demonstrate how Jaegerhuber implemented his ethnographic transcriptions—at times note for note—into the flute parts of his art music compositions and identify the various ceremonial songs that he used. I include examples from the flute part and score of some of these pieces, examples of Jaegerhuber's ethnographic transcriptions (to reference the songs that are quoted in his musical compositions), and Jaegerhuber's analysis of the particular song under discussion.

The fifth chapter, "Musical Crossroads: Jaegerhuber's Influence on the Flute Compositions by Haitian Composer Julio Racine" examines the flute compositions of Haitian flutist and composer Julio Racine, who was influenced by Jaegerhuber and shared his philosophy. In the twenty-first century Racine deals with many of the same issues that Jaegerhuber dealt with in the mid-twentieth century. Like Jaegerhuber, Racine recognizes the importance of identifying with the traditional music of Haiti, and he utilizes melodic and rhythmic elements taken from Vodou ceremonial music in his flute compositions.

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[9] Almost all of the music included in this study is in manuscript form and has not been published. I include several works in this document that were written for other instruments (or for voice) that work equally well on flute. I also include works in the western tradition (without any reference to traditional elements), to illustrate the various styles in which Jaegerhuber composed.

In the conclusion, "Music in Haiti and Its Diaspora in the Twenty-First Century," I note Jaegerhuber's influence on the many Haitian composers—contemporaries and those who succeeded him—who have followed his example and have been inspired by his work. I discuss the significance of *mizik savant* outside of Haiti in the twenty-first century and the continued influence of traditional music on Haitian and non-Haitian composers and musicians in the diaspora. From the latter half of the twentieth century through the present, many pieces written by Jaegerhuber and his contemporaries have been performed by Haitian and non-Haitian composers in Haiti, the United States and Canada who are eager to promote the art music of Haiti. [10] Furthermore, Haitian composers at home and abroad continue to draw upon and incorporate the traditional music of Haiti in their compositions as they strive for a sound that is uniquely and identifiably Haitian. The conclusion also revisits the relationship between *mizik savant* and *mizik rasin* and how both genres have served to educate audiences about Haitian culture.

Examining the ethnographic research and musical output by Jaegerhuber provides insight into the relationship between elite and lower class Haitians; the Haitian elite utilized traditional elements in their music while Haiti's peasant class incorporated traditional music into their daily lives. Furthermore, it provides an opportunity to learn more about Haiti's political and social situation during the twentieth century, the effect of U.S. occupation on the development and growth of *mizik savant ayisyen*, and the role that

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[10] Included in the appendix is a list of works for flute by Jaegerhuber, along with additional solo and chamber works for flute by other Haitian composers. The majority of these compositions are available through the Haitian music collection maintained by the *Société de Récherche et de Diffusion de la Musique Haïtienne* at the University of Québec in Montréal.

traditional music has played and continues to perform in the context of Haitian identity and nationalism.

Chapter 1. *Mizik Endijèn*: The Root of Haitian Nationalism and Identity

The Importance of Music in Haitian Society

The majority of Haitian music, be it popular music or art music, has its roots in the traditional and ceremonial music of Haitian Vodou. A basic knowledge of Vodou and how it has been depicted inside and outside of Haiti provides an understanding and appreciation of the relationship that composers and other Haitian elites had with Vodou. This, in turn, will assist in understanding the relationship between the elite and peasant classes, the influence that ceremonial music had on Haitian art music, and the important role that Jaegerhuber played as a forerunner of composers who incorporated traditional elements into their classical compositions.

Haitian Vodou: Music, Religion and Daily Life

Haitian Vodou, an often misunderstood and misrepresented religion, is an integral part of Haitian culture, identity and life. In April 2003 Vodou became an officially recognized religion in Haiti.[1] It is a syncretic religion that blends African spiritual traditions with Catholicism, and "a religious practice focused on the spiritual and emotional well-being of its practitioners" (Largey forthcoming, 2).[2] Many Haitians who

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[1] *Boston Haitian Report*, May 2003, 10.

[2] Elements of African influences incorporated into Vodou include mode of worship—specific dances and rhythms are associated with specific spirits (*lwa* or *loa*)—the importance of song in calling the spirits (from Africa or *Ginen*), the call and response format that many of the songs follow, the significance of sacrifice in the rituals, and that rituals are held on days sacred to the particular spirit being worshipped (also similar to feast days in the Catholic church that are held for specific saints). Influences of Catholicism include the lithographs and icons of saints that are found on Vodou altars and in homes and businesses, the use of candles in the ceremony, baptismal rights (which also includes godparents), and the blessing and sanctification of objects used in Vodou religious ceremonies through the sprinkling of holy water (as done in the Catholic

"serve the spirits" also consider themselves to be good Catholics and good Christians.[3] There is a popular saying that 80% of Haitians are Catholic, 20% are Protestant and 100% are Vodou. Sociologist Laennec Hurbon describes Vodou as "express[ing] a particular interpretation of the world, a way of making sense of the world and of human existence...as such, it is part of human patrimony. In its ties with the struggle against slavery and against the American occupation, Vodou attests, moreover, to having positive aspects in the quest for the expression of human dignity and liberty" (Hurbon 1995, 196). Vodou plays an important role in Haitian's understanding of their historical past, present and future.

Vodou has a tradition and history that has been passed down orally for many years and it places a strong emphasis on family and community. Structurally speaking, there is a well-defined organizational hierarchy in Vodou. The priest (*ougan* or *manbo*) is the spiritual leader of the temple, followed by officers, initiates and community members, all who work together for the benefit of the community and come together to assist one another in times of need. More than a religion, Vodou is also a justice system based on moral values, an educational system based on oral tradition, a health-care system based on natural and spiritual healing methods, and an expression of culture that encompasses art, music and dance.

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mass).Vodouists also practice a form of penitence like Catholics, to obtain forgiveness from a *lwa* that they may have offended (Metraux 1972 [1959], 332-333), and novenas are held to pray for the sick and needy (Herskovits 1937, 129).

[3] In Haiti, people do not say that they practice Vodou or follow Vodou, but say that they serve the *lwa* (spirits). Haitians pray to the *lwa* much in the same way that Catholics pray to Saints. Lawless states that one must be baptized Catholic "in order to serve the lwa" (Lawless 1992, 155), and noted scholar Karen McCarthy Brown states those who "serve the Vodou spirits consider themselves to be good Christians" (Brown 2001, 111).

While Vodou is largely associated with peasant culture and rural Haiti, people of all walks of life serve the spirits. Gerdès Fleurant, a Haitian ethnomusicologist and initiated Vodou priest, describes Vodou and its importance to Haitians of all class and social levels:

> Those unfamiliar with Haiti often question what part of the Haitian population is linked to Vodou practice. Yet the more pertinent question may be, who is not? A religion that sustained slaves, peasants, and the dispossessed, Vodou remains inextricably ingrained in national culture. And though the country's elite has sought to distance itself from association with Vodou—rarely a status-symbol for those eager to climb the social ladder—many members of the middle and upper classes, in time of need, patronize Vodou rituals and avail themselves of the advice and services of the *oungan* and *manbo*[4] (Fleurant 1998, 100).

Fleurant's view is especially noteworthy due to his status as an *ougan* and a member of Haiti's upper class. Many of Haiti's art music composers also come from the Haitian upper class. Although Haiti's elite initially chose to distance themselves from Vodou due to their own prejudices and to the negative manner in which Vodou was depicted outside of Haiti, the first occupation of Haiti by the U.S. military (1915-1934) led Haitians of all class levels to *tèt ansanm* (to cooperate—literally, to put their heads together) and call upon their traditional music to fight the military dominance of the American troops and the cultural dominance of the United States. Music and the

[4] An *oungan* (*ougan*) and *manbo* are a male and female Vodou priest, respectively.

expression of culture were two of the ways by which Haitians of all class levels could fight back against colonialism and, in a small way, successfully resist the occupation forces.[5] The American occupation resulted in a resurgence of nationalism and identity among the Haitian elite, which led many of them, beginning with Jagerhuber, to become more connected to their roots and to embrace Vodou as an important part of their cultural heritage.

Historical Background

Haitian Vodou originated out of necessity among the slaves prior to the revolution. Until 1791 Haitians were under French rule and suffered inhumane treatment at the hands of the slave owners.[6] In order to be able to endure the hardships that they suffered at the hands of the French, Haitian slaves gave the African spirits (*lwa*) the names of Catholic saints.[7] Thinking that they had been converted, French plantation owners allowed slaves to follow this faith, which appeared to be Catholicism. Hurbon notes "As in the war of independence...Vodou served as a cultural protection, a force of community solidarity" (Hurbon 1995, 195). This "community solidarity" enabled the

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[5] In *Vodou Nation* Largey notes "Composers used Haitian folk sources as the basis of an art music tradition that...established an artistic tradition of resistance by elite Haitians toward U.S. imperialism" (forthcoming, 3).

[6] For more information on the treatment of slaves before the Haitian revolution see *The Black Jacobins* (1963) by C.L.R. James.

[7] African slaves were not allowed to pray and worship their African spirits. For more information on Vodou spirits and their Catholic counterparts see Herskovits (1937, 278-281) and Brown (1991, 3). Also see *Spirits of the Night: The Vaudun Gods of Haiti* (Rodman & Cleaver 1992, XII & 1-2) for depictions of *vévé*—ceremonial drawings representing the various *lwa*—which are found throughout the book, along with detailed descriptions of each *lwa* represented.

slaves to organize themselves and unite; together with many middle class Haitians they drove the plantation owners out of Haiti.[8]

The negative depiction of Vodou throughout the twentieth century is due in large part as a reaction to Haiti becoming the first black independent nation in the world and the second free republic in the world after the United States. Furthermore, the fact that Haiti was founded on a slave revolt that lasted from 1791-1804 was a cause for concern for the U.S. and other countries throughout the Americas.[9] Fear at the thought of a similar uprising happening outside of Haiti provoked the media to depict Vodou in a negative and dangerous light.[10] Largey notes how "foreign journalism and literature about Haiti in the nineteenth century was based on exploiting Vodou's dangerous reputation in order to bolster foreign claims of Haitian backwardness and barbarism" (Largey forthcoming, 11).[11] As a result of this false propaganda and exploitation, Haiti was isolated and ostracized by the rest of the world for many years.

In order to become more accepted in the world, elite Haitians, the Catholic Church and government officials in Haiti attempted to eradicate Vodou in the early-mid

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[8]During the revolution many of the plantations were destroyed and crops were burned. Following the revolution France forced Haiti pay a dept, which all but bankrupted the country.

[9] The revolution in Haiti ended with the French being thrown out of the country in November 1803 but independence was not officially declared until January 1, 1804.

[10] During the time of the Haitian revolution the United States and "other countries in the Americas had thriving slave economies" (Largey forthcoming, 4). In his chapter entitled "American Fantasy and Haitian Vodou" in *Sacred Arts of Haitian Vodou* (1995), Hurbon notes "With slavery still prevailing throughout the Caribbean, as well as in the U.S., it was necessary to isolate and strangle Haiti so as to avoid all contagion of the bad example it represented by its escape from slavery" (1995, 183).

[11] Hurbon notes that marines and the American observers in Haiti used derogatory terms such as "savages" and "cannibals" to refer to *cacos*—Haitian peasants who resisted American forces—in order to "better consolidate and awaken the racist prejudices of the many Western readers" (1995, 185).

twentieth century. In 1935, one year after the U.S. troops left Haiti, Haitian President Stenio Vincent signed a law against *les pratiques superstitieuses* (superstitious practices). Anthropologist Kate Ramsey points out that during this period the government insisted on making a distinction between popular dance—referred to as "national culture" because it attracted tourists and benefited Haiti economically—and superstitious practice, which was set apart by the "performance of sacrifice" (Ramsey 2002, 13). Ramsey continues, "The 1935 law made animal sacrifice the definitive mark of 'superstitious practice'" (30), and she referred to animal sacrifice as the "legal litmus test" [that] distinguish[ed] prohibited rituals from the newly protected category of popular dance" (30).[12] Folkloric groups performing in public spaces were forced to abstain from any reference to animal sacrifice or risk being apprehended by officials.

Several years later, in 1939, the Catholic Church began a *campagne anti-superstitiuse* (anti-superstition campaign), which was a war it started against Vodou (Ramsey 2002, 20).[13] During this time, temples were raided, ceremonial drums and religious objects were burned and destroyed, and many people connected to Vodou (*manbo* and *ougan* in particular) were killed. The anti-superstition campaign continued throughout the presidency of Elie Lescot, a member of the Haitian elite who was elected in 1941.[14] Although Lescot oversaw the destruction of many temples throughout the

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[12] At the end of her article Ramsey discusses how "the 1935 legislation played a key role...in perpetuating the political marginalization, social stigmatization, and everyday economic exploitation of the subaltern majority in Haiti" (Ramsey 2002, 31).

[13] Hurbon also refers to the anti-superstition campaign as the "Campaign of Rejection" because it "aimed to force every Vodouist to reject, by oath, each belief and practice of Vodou" (Hurbon 1995, 190).

[14] There are some discrepancies as to when the anti-superstition campaign first began. Hurbon refers to its start in 1940 (190). Both Largey (forthcoming, 142) and Grenier

country, he could not remove Vodou entirely; it was firmly rooted in Haitian culture and in the masses of the Haitian peasants. Regardless of the attempts by those like Lescot to erase Vodou from Haiti and irregardless of how Haitian elites and the Catholic church viewed Vodou, Haitian Vodou began to manifest itself in other forms through the art, music and dance of Haiti in the early to mid-twentieth century.

Jean Price-Mars: The U.S. Occupation and the Mouvement Folklorique

Around the same time that the anti-superstition campaign was taking place, there was also a movement known as the *mouvement folklorique* (folkloric movement). During this period many Haitian served as consultants to ethnographers and/or were involved in folkloric and traditional music performances on some level, either for commercial or religious purposes.[15] This newly founded interest in the music of Haiti was fueled by the United States occupation, which resulted in a resurgence of nationalism and cultural identity among Haitians of all levels of society.[16]

In her article Ramsey notes that following the U.S. occupation, "from the early 1940s on, the Haitian state was highly invested in constructing new images of Haitian national culture and identity through dance and music folklore" (Ramsey 2002, 17). According to Ramsey, Jean Price-Mars—doctor, teacher, and founder of the *Institut d' Ethnologie*—was the driving force behind Haitian's realization of their culture as a

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(2001, 41) make reference to it beginning in 1941, and Ramsey states that it began with the Catholic Church in 1939 (2002, 20)..

[15] This movement was also referred to as *le movement indigène*, "known outside of Haiti as Négritude" (Largey 1994, 105). In addition to music and dance, it encompassed art, literature, linguistics, and many other aspects of Haitian culture and life.

[16] Ironically, for all of the damage and harm done during the U.S. occupation, it brought together the people of Haiti and instilled a strong sense of nationalism and cultural identity through music, the arts and literature.

nationalistic emblem (Ramsey 2002, 7-8). Price-Mars called upon Haitians to reevaluate their culture "through the intense study of [Haitian] folklore" (9).[17] Throughout the U.S. occupation, Price-Mars inspired Haitian elite composers to connect with their historical past and urged them to look towards their African heritage rather than identifying with France and the West (9). Ramsey describes how "with the restoration of Haitian sovereignty in 1934, the postoccupation [*sic*] state constructed popular practices, and particularly ritual dance, as indices of official Haitian identity and modernity, but framed such performances internationally as revivals of a transcended cultural past" (10). Price-Mars called upon Haitians to stand up against the Americans and to fight back "culturally" even as they were overwhelmed by American culture.

During the 1920s Price-Mars encouraged both elites and peasants to come together, take pride in their uniquely Haitian culture, and resist the cultural and political dominance of the American occupation by identifying with their country's Vodou traditions and African-derived folklore (Largey forthcoming, 34-35).[18] Both Largey and Ramsey note how Price-Mars urged artists to turn to Vodouesque sources and Haitian folklore as inspiration for their artistic endeavors (Largey forthcoming, 40; Ramsey 2004, 9).[19]

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[17] The *Bureau d'Ethnologie de la Republique d'Haiti* was founded by Jacques Romain, a Haitian novelist, on October 31, 1941. Shortly thereafter Price-Mars founded the *Institut d'Ethnologie.*

[18] Largey notes how Haiti's African-derived folklore "distinguished" Haitian culture from that of other countries in Latin America (forthcoming, 34).

[19] Price-Mars's views can be found in his monograph *Ainsi parla l'oncle* (So spoke the uncle) (170), his study of the folkloric and traditional practices of Haiti. In his book Price-Mars saw Vodou as a religious practice (Price-Mars 1983, 39), urged Haitians to connect with their African roots, and criticized elite Haitians for identifying with French and Western ideals.

Although Price-Mars encouraged elites to connect themselves to their rural folk past, he felt that folklore could not be "consumed" by elites in its "unrefined form," and that it was necessary for elite composers, artists and writers to take these folk traditions and develop them into something that could be presented to an international audience (Largey forthcoming, 40). Largey notes the following in regard to the role elite Haitians needed to play in order to restructure Haiti's folklore in a presentable format:

> According to Price-Mars, the Haitian intelligentsia was responsible for transforming the raw materials of Haitian folklore, its tales, legends, beliefs, superstitions, riddles, proverbs, and folksongs into a national literature and music respectively. Price-Mars claimed that Haitians were capable of structuring a national literature which would combine the cultural values of the Haitian abitan [peasant] with the formal criteria of European art (Largey forthcoming, 40).

Like Price-Mars, Jaegerhuber also felt it necessary for the music of the peasants to undergo a transformation; it needed the influence of European standards and ideals in order to be presentable to elite audiences (Largey 2004, 2). While popular dances of 1920s incorporated the rhythms of Vodou, Haitian art music during that time period did not. Price-Mars called upon elite composers to develop a Haitian national music that would be inspired by the ceremonial music of Vodou and Jaegerhuber heeded this call (Price-Mars 1983, 182.)

Price-Mars's view broke from the popular view that elites had of Vodou as being part of peasant culture. Rather than separate Vodou as a religious practice in order to

justify its use in music, art, dance, he called upon Haitians to embrace Vodou as part of their cultural identity and African heritage. In his book *Ainsi parla l' oncle* (1928) Price-Mars emphasized Vodou as a religious practice. The following excerpt is from Price-Mars' argument regarding Vodou as a religious practice.

> Voodoo is a religion because all its adherents believe in the existence of spiritual beings who live anywhere in the universe in close intimacy with humans whose activity they dominate...Voodoo is a religion because the cult appertaining to its gods requires a hierarchical priestly body, a society of the faithful, temples, altars, ceremonies, and finally a whole oral tradition which has certainly not come down to us unaltered, but thanks to which the essential elements of this worship have been transmitted. Voodoo is a religion because, amidst the confusion of legends and the corruption of fables, we can discern a theology, a system of representation thanks to which our African ancestors have, primitively, accounted for natural phenomena and which lies dormantly at the base of the anarchical beliefs upon which the hybrid Catholicism of our popular masses rests (Price-Mars 1983 [1928], 39).

This excerpt reflects Price-Mars's philosophy and ideals regarding Vodou and the meaning it should have for Haitians.[20] He felt that the "songs, stories, and beliefs of the

[20] The contempt Price-Mars felt for the views of other elite Haitians is evident in the condescending manner in which he addresses other elites in the words that follow this excerpt. (See Price-Mars 1983, 39). The material in *Ainsi parla l' oncle* was taken from lectures that Price-Mars gave during the 1920s in which he "chided the elite for their

Haitian lower-classes was the basis for a new Haitian nation that would withstand the corrosive effects of the U.S. occupation" (Largey forthcoming, 46).[21] The following pages examine the outcome of Price-Mars's call to arms as it relates to the incorporation of traditional influences in Haitian art music, beginning around the time of the first American occupation and continuing into the twenty-first century.

Mizik Savant Ayisyen, Nationalism and the Haitian Elite: Traditional Music and Its Influence on Haitian Art Music

Haitian indigenous culture and traditional music have long influenced Haitian classical music. Prior to the first U.S. occupation of Haiti, many Haitian composers looked negatively upon Haitian Vodou; they identified with European cultural models in order to distance themselves from the negative perceptions foreigners had of Haitian culture (Largey forthcoming, 4). Yet, during and after the U.S. occupation some Haitian composers began to identify with lower class Haitians and started incorporating elements taken from Vodou—the religion of rural Haitians—into their musical works. These elements included rhythmic variations taken from ceremonial drumming, melodies (and text, in the case of vocal music) taken from religious and rural folk songs, and language in the form of Haitian Creole. Michael Largey describes the connection between Vodou, art music, and culture: "By using Vodou in Haitian art music, composers create opportunities for performers to embody Vodou ritual, taking the melodies, rhythms, and in some cases, the movements from Vodou ceremonial rituals as the basis of a new,

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snobbishness and argued for a recognition of Haitian peasant culture" (Arthur and Dash 1999, 300).

[21] Werner Jaegerhuber believed strongly in the ideals of Price-Mars and was inspired by his philosophy.

culturally informed understanding of Haitian culture" (Largey forthcoming,13). The U.S. occupation of Haiti was the catalyst for this new, "culturally informed understanding of Haitian culture," which reached out across social boundaries to Haitians of all class levels and to an international audience during and after the American occupation.[22]

Throughout history upper class elites (*lelit*) in Haiti have separated themselves from the lower class (peasants, or *abitan*), both physically and intellectually. This separation extends to religious and musical practices as well; the elites were (and still are) associated with the practice of Catholicism and Haitian art music and the peasants were associated with the practice of Vodou and Vodou-influenced music such as *rara* and *carnaval*.[23] As mentioned earlier, to many Haitians of the lower class Vodou is more than a religion; it is a way of life, a means whereby they can connect with their African identity. Because the outside world termed the practice of Vodou as synonymous with witchcraft and black magic, members of the Haitian elite disassociated themselves from Vodou.[24] They looked upon Vodou and its musical influences as identifying with the

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[22] Largey states "by incorporating Vodou into Haitian art music, Haitian composers tried to retain the "use value" of Vodou music with its connection to Haitian lower-class culture while expanding the "exchange value" of Vodou in an international market, thus demonstrating their connections to a larger, cosmopolitan audience" (forthcoming, 12). By utilizing rhythms and melodies taken from ceremonial music, composers could connect with the peasant class. At the same time, the genre of art music appealed to elite Haitian and non-Haitian audiences and presented the music of the Vodou ceremony in an acceptable format.

[23] *Rara* is a Lenten processional music that takes place in the streets in the weeks leading up to Easter, beginning on Ash Wednesday and ending on Easter Sunday. The national *carnaval* in Haiti takes place the second weekend before Lent, while the Jacmel *carnaval* begins the weekend before Lent and ends on Fat Tuesday.

[24] See *Spirits of the Night: The Vaudun Gods of Haiti* for an overview of some of the stereotypes typically associated with Haitian Vodou. (Rodman & Cleaver 1992, XII & 1-2).

peasantry and lower class denomination of Haiti and shunned those associated with its practice.[25]

The first U.S. occupation of Haiti succeeded in unifying the Haitian population and led Haitian elites to look at Vodou and Vodou-influenced music in a new light. The false propaganda and negative press generated during the occupation eventually aligned Haiti's elite with the lower class in support of Vodou, and led the upper class to "turn to Vodou as a potential defense against foreign cultural encroachment" (Largey forthcoming, 11).[26] Although elite Haitians initially did not want to be connected with the music of the Vodou ceremony, many found a way to connect themselves to their rural past while remaining disassociated with the negative propaganda surrounding Vodou. Largey explains how the Haitian elite were able to integrate the music of Vodou in their musical compositions without conflict, "By labeling Vodou-derived music as folklò [folklore], elites distanced themselves from the religious aspects of Vodou music while maintaining a cultural connection to rural Haiti" (Largey forthcoming, 11). This outlook enabled members of the elite to continue to separate themselves from Vodou as a religious practice even as they incorporated the music of Vodou into their own musical works.

Werner Jaegerhuber, a Haitian composer and amateur ethnographer who appreciated the folkloric and musical traditions of the peasants, was one of Haiti's most

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[25] In her article, Ramsey notes that when the dance troupe directed by Lina Fussman-Manthon "began learning and performing choreography based on ritual, as opposed to simply singing harmonized folksong, they began to be stigmatized by some of their peers from bourgeois families" (2002, 23).

[26] In his forthcoming book Largey "argues that Haitian composers turned to Vodou...to bolster their claims of an "authentic" national identity during the United States occupation of Haiti from 1915 to 1934" (forthcoming, 3).

prolific composers. Inspired by the philosophy of Price-Mars, Jaegerhuber was one of the first composers to incorporate the traditional music of the Haitian peasants into his art music compositions. In 1937 Jaegerhuber "organized two conferences at the *Société Scientifique* in Port-au-Prince to make a plea for the establishment of a national music based on the study of the nation's folklore" (Largey 1994, 113, emphasis added).

Even though many elite composers like Jaegerhuber were able to separate the music of Vodou from its ceremonial context, some elites continued to associate the music of peasants with Vodou and were uncomfortable with that connection. While Jaegerhuber found beauty and inspiration in the traditional folk and religious music of Haiti, many of Jaegerhuber's colleagues did not share his appreciation of Haiti's indigenous music and culture. In his forthcoming book, Largey states:

> Jaegerhuber invoked the ire of elite Haitians who were ashamed of their culture's Vodou antecedents as well as the disdain of Haitian classical musicians who felt that the music of the Vodou ceremony was not sufficiently sophisticated to warrant arrangements in European-style art compositions. His works, especially the Haitian songs that he set to piano accompaniment, were most widely distributed as promotional materials for Haitian tourism, not as art songs intended for the concert stage" (Largey 2004, 2).

Although Jaegerhuber's music was not well-received by some audiences and he did not receive the recognition that he arguably deserved, by following the calling of Price-Mars

to "identify with Haiti's Vodou traditions" (Largey forthcoming, 35), Jagerhuber and others succeeded in creating a nationalistic music with which all Haitians could identify.

In the next chapter I discuss how this outpouring of traditional-influenced music and dance drew American anthropologists and folklorists to Haiti. Using Largey's research as my source (along with that done by Courlander and Herskovits), I examine the methodology and contributions of Courlander and Herskovits to provide insight into the significance of Jaegerhuber's ethnographic research.

Chapter 2. Ethnographic Research in Twentieth-Century Haiti

After the United States occupation of Haiti, ethnography began to take on more importance in Haiti; people began to realize the significance of traditional music and peasant culture as something uniquely Haitian. As people began to express an interest in discovering more about Haitian folk traditions, several things occurred that reflected the increasing importance of Haiti's indigenous culture. The *Bureau d'Ethnologie* and the *Institute d' Ethnologie* were established in the capital city of Port-au-Prince in 1941. The folkloric movement in Haiti encouraged people to identify with their African heritage, and those "vying for control of the country" began to realize the importance of peasant culture as the basis for a national culture.[1] In addition to Haitians who were interested in the ethnography of Haiti, American anthropologists and folklorists became very interest in Haitian culture.[2] Harold Courlander and Melville Herskovits conducted ethnographic research in Haiti during the 1930s. This chapter examines the work done by Courlander and Herskovits, their methodology, and the significance their work has had on the ethnographic research on Haiti. This will preface the discussion on Werner Jaegerhuber and his methodology and contribution to Haitian music in chapter three.

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[1] Largey tells us that two of the three political groups vying for control of the country believed that the "Haitian peasantry was essential in defining a unique Haitian culture and that ethnography would provide insight into that culture" (Largey forthcoming, 143).

[2] Haitian ethnomusicologists Gerdès Fleurant and Claude Daphin have written extensively on the ceremonial music of Haiti. Fleurant's monograph, *Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite* (1996), is the first major study devoted entirely to the music of the *Rada* rite and is based on his Ph.D. dissertation, "The Ethnomusicology of Yanvalou: A Study of the Rada Rite in Haiti" (1987). Dauphin's monograph *Musique du vaudou: fonctions, structures et styles* (1986) analyzes and interprets the music of the Vodou ceremony. It also includes the transcriptions, texts and translations of fifty Haitian songs taken from the folkloric and ceremonial repertoire. The contribution of Haitian scholar Michel Laguerre should be noted here as well; his *Voodoo Heritage* (1980) is devoted to the classification and interpretation of Vodou songs (Fleurant 1996, 72).

A history of negative discourse surrounds Haitian culture and religion, especially those aspects of Vodou associated with possession trance and "zombies" (*zonbi yo)*. Too often the information obtained by researchers and reporters was taken out of context, exploited and used to appeal to and attract tourists.[3] In Largey's words "Haiti was believed to be a mystical place where the spirit and human worlds intersected" (Largey forthcoming 148). The Vodou ceremony was at the heart of this mysticism. Some Haitians and non-Haitians exploited aspects of the Vodou ceremony for financial gain, which succeeded in fueling the negative propaganda that had become rampant in the news media during the American occupation. Yet there were those—like Jaegerhuber, Courlander and Herskovits—whose purpose was to preserve the traditional culture of Haiti and to educate others about its importance.[4] While inspired by Jean Price-Mars, Werner Jaegerhuber's ethnographic work was influenced by the research done by American anthropologist Melville Herskovits and American folklorist and novelist Harold Courlander, both of whom considered Vodou to be "one of the richest repositories of African culture in the Americas" (Largey 2004, 6).

On Music and Folklore: Harold Courlander and Melville Herskovits

Harold Courlander shared Price-Mars's view that the origins of Haitian music were from Africa and found in the music of the peasants; from 1932-1938 he made five

[3] A good example of this practice later in the twentieth century was the research conducted on *zonbi yo* by American anthropologist Wade Davis. Davis's resulting monograph, *The Serpent and the Rainbow* (1997 [c1985]), was made into a Hollywood movie. As Davis had sold all rights to the movie, the sensationalized film did much to exacerbate the negative discourse on *zonbi yo* and Vodou in Haiti.

[4] Fleurant and Dauphin continue to preserve Haiti's traditional culture and to educate others on its importance.

trips to Haiti and collected hundreds of Haitian folk songs.[5] Courlander's book *Haiti Singing* (1939) was "the first book-length monograph devoted entirely to music of the Haitian countryside" (Largey 2004, 6). In his book Courlander includes musical examples of drum patterns and melodies taken from his research. Chapter seven includes transcriptions of drum parts for two Haitian dances, while chapter eight consists of one hundred and twenty-six melodies accompanied by text taken from ceremonial songs (see Courlander 1939, 177-226).

Courlander hired Haitians living in rural areas as fieldwork assistants who aided him in collecting songs in the southern part of Haiti. He attended Vodou ceremonies throughout this region, in the villages of Lèogâne and Kenscoff, among others. As Largey points out, while Courlander attended ceremonies and other types of performances during his time in Haiti, the transcriptions in his book are taken from "studio sessions" with Lyncee Duroseau and the singers that he contracted.[6] Courlander brought in local singers from the area to sing and Duroseau transcribed the melodies while Courlander wrote down the text.[7] Due to the lack of electricity in the countryside and the deteriorated roads that made travel difficult, Courlander was unable to bring his recording equipment to the singers; thus, he held many of his recording sessions on the veranda of the Hotel Oloffson in Port-au-Prince. (Largey 2004, 8).

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[5] Largey notes how "Courlander was interested in making a ritual taxonomy of Haitian music by collecting and classifying as many songs as possible associated with the Vodou ceremony" (forthcoming, 150).

[6] Duroseau was an accomplished Haitian violinist who lived in Port-au-Prince.

[7] According to Courlander, at times the process was so time consuming that the singers would begin improvising, which would result in arguments as to whether or not the improvisations were part of the original song material. (1939, 231).

Courlander's knowledge of Haitian culture and religion was strengthened as a result of his research. He began to understand the significance of the songs he studied and stated, "If one could only understand what the songs were saying he would understand everything about Vodoun" (Courlander 1939, 230). Courlander also came to realize that these songs were a "storehouse of old customs and ideas" (230). In Courlander's words, "I think that if a thousand Haitian folk songs could be gathered and analyzed as far as anthropological knowledge permits we would know ten times as much about Haitians as we know now, and about Vodoun and its antecedents" (230). These revelations were so striking to Courlander that on his second trip to Haiti he threw away the songs he had collected up to that point because he felt that the transcription of them had been rushed, and he began his research from the beginning (230).

Courlander's interest in Haiti did not stop after the publication of *Haiti Singing*. Shortly after *Haiti Singing*, Courlander published *Uncle Bouqui of Haiti* (1942a), a collection of Haitian folk tales for children. This was followed by another collection of twenty-six Haitian folktales, "*The Piece of Fire and Other Haitian Tales* (1942b).[8] Additionally, in 1960 he published another book on Haitian music entitled *The Drum and the Hoe: Life and Lore of the Haitian People*, which examines "the entire life and lore of Haiti" (Fleurant 1996, 70). Chapter six, "Songs of the Peristyle," includes fifty-seven excerpts of ceremonial songs, while chapter nineteen includes one hundred and eighty-six

[8] Courlander also wrote two articles on Haiti "Haiti's Political Folk Songs" (1941) and Recollections of Haiti in the 1930s and 40s" (1990), and co-authored *Religion and Politics in Haiti* (N.D.). In addition to books published on Haiti, Courlander has authored numerous books and collections of Asian, African and African American based music and folklore.

musical notations of songs and drum rhythms done by Mieczyslaw Konlinski taken from the ceremonial and folk repertoire. [9]

While in Haiti, Courlander also worked with Melville Herskovits, who shared similarities with Courlander's ideals and methodology. Like Courlander, Herskovits shared Price-Mars's view that Haitian music should be associated with its African origins found in the music of rural Haiti rather than in the European-derived music of the elite (Largey 2004, 6). Herskovits classified and categorized the numerous *lwa* of Vodou and conducted research on the various dances found in the Vodou ceremony. His research was carried out in the Mirebalais Valley—located in Haiti's Central Plateau region—towards the end of the United States occupation of Haiti.

Herskovits first arrived in Haiti in the summer of 1934 and spent three months there with his wife conducting research. His research culminated in a book entitled *Life in a Haitian Valley* (1937), the first ethnographic study published in English that focused on life in rural Haiti (Largey 2004, 6).

While Courlander and Herskovits shared many similarities in their methodology, several distinct differences can be noted. Courlander conducted research throughout Haiti, with special attention to the Central Plateau and Southern Haiti; Herskovits carried out a regional study and focused his research in the Mirebalais Valley only. Unlike Courlander, who attended ceremonies throughout the country and conducted his research based on observations that he made on multiple visits to Haiti, Herskovits placed strong emphasis on second-hand information for much of his research, and focused on one

[9] In his book, *Dancing Spirits: Rhythms and Rituals of Haitian Vodou, The Rada Rite*, Gerdès Fleurant states that some of the excerpts found in chapter six "suffer from serious defects, ranging from misquotation to incorrect translation" (Fleurant 1996, 70).

geographic area during a limited time period.[10] The emphasis of Courlander's research was on music; while Herskovits included drumming in his research, he focused more on the dancing and cultural aspects of Haitian Vodou as a religion, the daily life of rural peasants, and the African heritage of Haitians before they were brought to Haiti as slaves.

In his book Herskovits notes the importance of ethnography and historical data to provide knowledge to those who undertake research on Haiti. When discussing he methodology he contends, "In studying Haitian culture...the employment of both historical and ethnological data is almost mandatory" (Herskovits 1937, 325). Herskovits believed scholars needed to utilize the " historical sources" that were available in order to understand the ethnology of others, and to utilize data from current ethnographic research to aid in the evaluation of current groups under study (326). After his research in Haiti was complete, Herskovits continued to act as a intermediary between researchers and cultural institutions in the United States and those in Haiti.[11]

As mentioned previously, both Courlander and Herkskovits saw Vodou as "one of the richest repositories of African culture in the Americas" (Largey 2004, 6). Their contribution to the literature assisted others like Jaegerhuber, Fleurant and Dauphin who followed in their path. While Courlander's "shorthand" transcriptions "ignored the social, cultural, and political contexts in which [Vodou ceremonial] songs were used" (Largey 2004, 7), his research was the first to document ceremonial songs in this manner. It provided others interested in the traditional music of Haiti with a starting point from

[10] See Herskovits 1937," Some Comments on Methodology" 321-322.
[11] In May 1941 Herskovits was instrumental in bringing a folkloric group from Haiti to the U.S. for the eighth annual National Folk Festival in Washington, D.C. (Ramsey 2002, 18).

which they could depart. This methodology was very similar to that which was undertaken by Jaegerhuber shortly thereafter, and by other Haitian ethnomusicologists in the latter part of the twentieth century.

While Courlander, Herskovits and Jaegerhuber all shared similarities in terms of their ethnographic research, Jaegerhuber went beyond transcribing the ceremonial songs as he transformed them in his art music compositions. The following chapter looks at Jaegerhuber's ethnographic research and methodology as it compares to that of Courlander and Herskovits, the significance of Jaegerhuber's research and musical output, and his contributions to Haitian music and culture.

Chapter 3. The Transformation of Traditional Music: Werner Jaegerhuber, Musical Folklore and Haitian Identity

Jaegerhuber's calling as an ethnographer and composer of art music steeped in the indigenous music of Haiti serves as a model for both Haitian and non-Haitian composers, ethnographers and musicians. As one of the most prolific composers in Haiti's history—with more than sixty compositions to his credit that spanned all genre—and as the most prolific Haitian composer of music for flute, Jaegerhuber has made a significant contribution to Haitian art music. In addition, his contribution to ethnographical research has had a significant impact on those that followed him.

This chapter focuses on Jaegerhuber, his ethnographic research on the ceremonial and folkloric music of the countryside, and how he embraced his Haitian identity by incorporating many of his ethnographic transcriptions into his art music compositions. In his article "Ethnographic Transcription and Music Ideology in Haiti" and in his forthcoming book, Michael Largey talks at length about the relationship between the research done by Jaegerhuber and that undertaken by Courlander.[1] Using Largey's research as a resource, in this chapter I discuss Jagerhuber's methodology of transcribing folk songs and how it closely resembled that of Courlander. Courlander and Jaegerhuber brought a different perspective to their research due to their varied and diverse backgrounds. Using the compositions of Jaegerhuber as an example, in this chapter I also discuss how *mizik savant* deals with similar issues to that of *mizik rasin*.

Although Jaegerhuber did not share the same success or receive the same recognition as Courlander or Herskovits, I contend that the research he conducted, the

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[1] See Largey 2004, 5-9 and Largey forthcoming, chapter five, 148-152.

contributions that he made to music and ethnography during the twentieth century, and the influence that he had on his colleagues and the Haitian composers who succeeded him were noteworthy contributions to the scholarship on Haitian culture. Jaegerhuber's ethnographic research shared many similarities with that done by Courlander yet went beyond Courlander's in scope. While taken out of context, by transferring the music of the Vodou ceremony into art music compositions Jaegerhuber utilized Haitian traditional music in a way that appealed to a broad audience and reached a large market. This chapter examines how Jaegerhuber transformed the music of the Vodou ceremony by giving the melodies new meaning in his art music compositions. To this end part of this chapter will focus on Jaeagerhuber's ethnographic transcriptions and his *Complaintes Haïtiennes* set for voice and piano.

Courlander and Jaegerhuber brought a different perspective to their ethnographic research and the results of that research due to their different backgrounds. As an American, Courlander was an outsider who learned more about Haitian culture as he conducted his research. As a Haitian elite who spent most of his life living in Haiti, Jaegerhuber had prior knowledge of Haitian culture, and retained a connection with the music that he researched; yet he came from a different perspective as a member of Haiti's upper class.

Jaegerhuber lived from 1900-1953 and received his musical training at the Voight Conservatory in Germany. At a time when much of the world was looking negatively upon Haitian traditional religion Jaegerhuber recognized the beauty and power in the traditional music of rural Haiti; he " was perhaps the first composer to systematically document his contact with Haitian peasants" (Largey 2004, 3). Through his efforts

Jaegerhuber brought a national importance to the traditional music of Haiti and infused in classical music an element with which all Haitians could identify. Kate Ramsey makes reference to this connection between the traditional music Jaegerhuber incorporated into his music and nationalism. Ramsey discusses how Jaegerhuber, "in the tradition of Brahms and Liszt, sought to locate the Haitian 'national character' through the distillation of popular musical themes" (2002, 15). To this end, Jaegerhuber took the melodies and rhythms from his transcriptions of Haitian religious and folkloric music and employed them in his musical compositions. Through his ethnographic research and resulting compositions, Jaegerhuber challenged the negative preconceptions that foreigners had of Haitian Vodou as being dangerous and evil (Largey forthcoming, 137).

Jaegerhuber conducted most of his ethnographic research on the ceremonial songs of Vodou from 1937-1945 (Grenier 2001, 41). Largey notes that after the American troops left Haiti Jaegerhuber returned to his homeland and "immersed himself in the study of Haitian folklore...Jaegerhuber believed that only through a careful collection and examination of the musical folklore of the country could composers use folk music as a part of their art" (2004, 4). Elsewhere Largey points out how Jaegerhuber attempted to arrange the folksongs in a manner that "reflected the rhythmic complexity" of the music, and preferred to "set the melody in a rhythmic framework that communicated the original feeling of the song" (1994, 113). While Largey notes the importance of retaining rhythm and meter in Jaegerhuber's music, Robert Grenier notes that according to Lina Mathon Blanchet Jaegerhuber simplified rhythms to make them more accessible to others: "in order to render them more accessible to all and especially to non Haitians...[Jaegerhuber] succeeded in mastering a happy simplification of the complicated rhythms of our song'"

(Grenier 2001, 50).[2] These two conflicting ideals reflect the conundrum Jaegerhuber faced in trying to make his music both acceptable to Haitians and accessible to an international audience.

Of the more than four hundred musical compositions by Haitian composers in the *Catalogue des Partitions*, Jaegerhuber composed over sixty pieces that spanned all genres, including: masses, operas, string quartets and quintets, choral and orchestral compositions, and numerous pieces for mixed instruments with and without voice.[3] The titles of many of these compositions reflect the influence that traditional music and culture had on Jaegerhuber's musical output.[4] These pieces include Jaegerhuber's *Chansons Air de la Mambo* (N.D.) for soprano solo and mixed choir,[5] *Offrandes Vodouesques* (N.D.) for voice and piano, and *Sinfonietta Legba* (1934) for orchestra.[6] In

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[2] Grenier is another scholar of Haitian art music. He cites Blanchet from page one of the preface to *Complaintes Haïtiennes* by Jaegerhuber. In chapter four I will give examples where Jaegerhuber has take rhythm and/or meter from some of his transcriptions and simplified them in his chamber works for flute. I believe this was done to make the music more accessible for non-Haitians who were unfamiliar with the rhythmic complexity of Haiti's music.

[3] *Catalogue des Partitions* is a collection of classical music by Haitian composers obtained by the *Société de Récherche et de Diffusion de la Musique Haïtienne* at the University of Québec in Montréal.

[4]Claude Dauphin, a Haitian ethnomusicologist, is a professor at the University of Québec in Montréal where he is in charge of the Haitian classical music collection. Dauphin recognize the importance of Vodou in Jaegerhuber's compositions; in an interview with Michael Largey he used the Creole expression "*Misik li te blayi sou roch galet Vodou a*" [His music was spread out on the riverstones of Vodou] (Dauphin 1979, English transl. by Largey, 3). In his translation of Dauphin's article Largey refers to the image Dauphin conjures with this reference; in Haiti women do their laundry along the riverbanks and spread their clothes out on the stones so that they may dry in the heat of the sun. Dauphin used this analogy to emphasize that Vodou was an essential element in Jaegerhuber's music.

[5] As noted earlier in this study, a *mambo* is a female Vodou priest. The songs from *Air de la Mambo* were taken from Jaegerhuber's opera *Naïssa* based on a *livret* (little book) of Louis Maximilien (*Catalogue des Partitions*, 17).

[6] *Legba* is one of the *lwa*—Vodou spirits.

addition to instrumental compositions Jaegerhuber wrote many choral pieces that included text as well as melodies taken from ceremonial songs.

Grenier has conducted extensive research on some of Jaegerhuber's best-know choral works. He notes how Jaegerhuber's *Complaintes Haïtiennes* (1945) consists of "texts and musical material [that] are derived entirely from the rituals of Haitian Voodoo" (Grenier 2001, 29), and his *Messe Folklorique Haïtienne* (N.D.), "originally commissioned for the150th anniversary of Haiti['s] independence, is based in part on the melodies and rhythms of Haitian Vodou" (St. Peter's Seminary Library resource, 2).[7] Later in this chapter a discussion of *Complaintes Haïtiennes*—a collection based on the ceremonial music of Haitian Vodou—provides an opportunity to gain a deeper insight into Haitian culture.

The Process of Transcription

There are several parallels between the methodology used by Courlander and that Jaegerhuber. Largey notes how Jaegerhuber worked with Haitian folklorist Louis Maximilien on his monograph *Le vodou haitien* (1945), a book that gives insight into the various aspects of the *Rada nanchon*, just as Courlander teamed up with anthropologist Melville Herskovits to assist with the musical aspects of his research (Largey 2004, 9).[8] In discussing Maximilien's book Largey notes that chapter sixteen, "Erzulie Freda

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[7] Due to the negative views of elites towards Vodou, Jaegerhuber labeled the parts of this piece as *Messe Folklorique Haïtienne*, while the conductor's score was titled *Messe Vodouesque* (Largey 2004, 25). This enabled Jaegerhuber to stress the folkloric element of the piece to the orchestra and audience devoid of its religious connection to the Vodou ceremony, thereby making the music more acceptable to upper-class Haitians.

[8] *Nanchon* are the various denominations of *lwa*. Courlander later with ethnomusicologist Mieczyslaw Kolinski (who provided the melodies *Haiti Singing* (Courlander 1960, x; Fleurant 1996, 117) and George Herzog transcribed the drum parts.

Dahomey," was "a collaboration between Maximilien and Jaegerhuber. Maximilien wrote the text of the chapter and Jaegerhuber provided several transcriptions of songs associated with Vodou religious practice" (Largey 2004, 9). Jaegerhuber's collaboration with Maximilien by providing musical transcriptions for his book is similar to the manner in which Duroseau provided musical transcriptions for Courlander (9). Yet as a musician Jaegerhuber had an advantage over Courlander in that he did not need the assistance of others in transcribing the songs he collected; instead Jaegerhuber was able to assist others with their work.[9]

Neither Courlander nor Jaegerhuber obtained their transcriptions in the context of the Vodou ceremony. As Largey tells us, Jaegherhuber's research and methodology for musical transcriptions closely resembled that of Courlander; they both collected and catalogued the ceremonial songs of the Vodou ceremony. Jaegerhuber brought singers to his home for recording sessions in the same manner that Courlander worked with singers at the Hotel Oloffson.[10]

As Largey explains the resemblance between Jaegerhuber's and Courlander's research extended beyond similarities in methodology. At one point they even shared informants; one of Jaegerhuber's informants, Libera Bordereaux, was the singer who

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[9] In addition to working with Maximilien Jaegerhuber also collaborated with Lina Mathon-Blanchet (then known as Lina Fussman-Mathon), collecting and harmonizing songs that Mathon-Blanchet later performed as popular songs with her dance troupe (Ramsey 2004, 19).

[10] As Largey notes, "Jaegerhuber's transcription notebooks indicate [that] none of his song transcriptions were made in a ceremonial context" (2004, 21). However, it has been said that Jaegerhuber "lived in the mountains and recorded folkloric songs from the same mouths of the peasants" (Dumervé 1968, 273, translation by author). Grenier cites Blanchet as making a similar statement in the preface to *Complaintes Haïtiennes* (Grenier 2001, 39). It is likely that Dumervé and Blanchet were making a distinction between the songs taken from the Vodou ceremony and other forms of songs sung by rural peasants (*konbit* and folk-derived songs).

worked with Harold Courlander as he transcribed the folk songs for *Haiti Singing*. (Largey 2004, 18). What differed from their information was that Bordereaux was from the rural area, while the majority of Jaegerhuber's informants were Haitian elites who were "active participants in the art music movement that Jaegerhuber was promoting" (Largey forthcoming, 159).[11]

Jaegerhuber had some definite ideas about the various melodies he employed and their origins. In his article "*Les origines de la musique folklorique haïtienne*" (1943) Jaegerhuber describes three district groups of songs:

> The songs of the sea, their movements like the waves and the swinging of oars; the songs of the mountains, with changing rhythms and phrases of more or less irregular lengths; and the songs of the plains that are found with rather extensive note lengths, and with melodic elements that resemble ribbons in the way they wind around the dominant note (1943, 53).[12]

Jaegerhuber goes on to add that there are a number of improvised songs for other occasions such as music to accompany work (as in a *corvée*), celebrations, and dance (1943, 53).[13]

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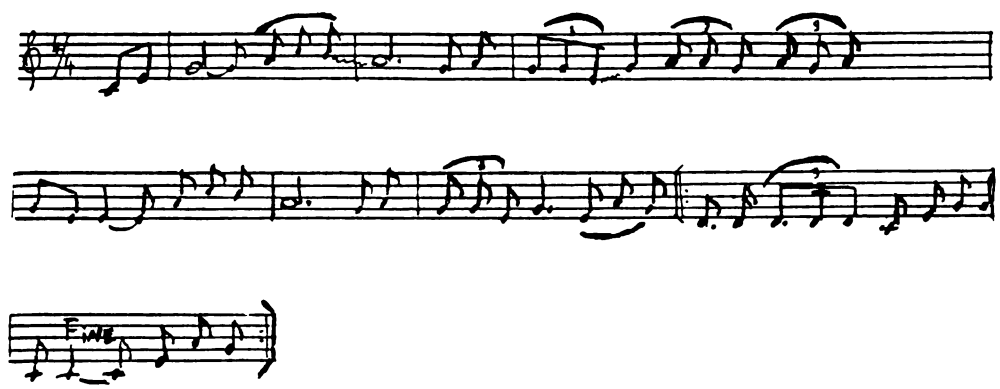
[11] One of these informants included Dr. Louis Mars, a psychiatrist and the son of Jean Price-Mars (Largey forthcoming, 159).
[12] Translation by author.
[13] A *corvée* is similar to a *konbit* in that it is a collective work force, but a *corvée* is usually connected to forced labor; *konbit yo* are cooperative work forces. During the first American occupation of Haiti U.S. troops tied together groups of Haitian men in *corvée yo* and forced them to build and repair roadways throughout the country.

While many of Jaegerhuber's songs are associated with a specific locality or region of Haiti, many of the melodies and motives Jaegerhuber utilized are also associated with a specific *lwa*. For example, the C major triad is often associated with the *lwa Ezili* who represents love; *Ezili* is the counterpart of the Virgin Mary in Catholicism (see example 3.1; also see ethnographic transcriptions No. 11 and 24).[14]



Ex. 3.1. Ethnographic Transcription No. 1, "Erzulie," (Jaegerhuber 1985, 77).

In addition to using traditional melodies in his compositions, Jaegerhuber made extensive use of the pentatonic scale, which he considered to be an "identifying trait" found in ceremonial songs (Grenier 2001, 34). While Jaegerhuber followed Price-Mars's calling by turning to his African rather than European roots, he also sought to make a connection between Haitian classical music and Gregorian chants and Greek musical

[14] While ethnographic transcriptions No. 1, 11, and 24 are all centered on *Ezili*, Jaegerhuber also employs the C major triad in the opening of No. 2 (*Moin Tande Gnioun Cannon*) and No. 23 (*Sibaoh*).

modes.[15] Largey notes how Jaegerhuber claimed that Haitian art music was "both culturally unique and musically universal..." (2004, 2). In his desire to connect with both Haitian and non-Haitian audiences, Jaegerhuber simultaneously gave credence to the importance of the traditional music of his country even as he strove to connect his music with something other than his African heritage.[16]

The Transformation of Ceremonial Music

Taking songs out of the context of the Vodou ceremony and utilizing them in art music compositions—whether chamber music or grandiose choral works—gave new meaning to Jaegerhuber's music. Rather than symbolizing the song of a particular *lwa* as they did in the ceremonial context, the melodies that Jaegerhuber utilized now reflected music that was disassociated with the Vodou ceremony. This made the music accessible to the peasant class and acceptable to elites.

The Evolution of Jaegerhuber's Transcriptions

The evolution of Jaegerhuber's research can be traced from the simple melodies he transcribed to harmonized songs arranged for voice and piano to instrumental chamber works for flute.[17] Through this process the meaning of these songs was transformed; as

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[15] Largey notes how Courlander and Duroseau traced Haitian culture to Africa exclusively, [while Jaegerhuber and Maximilien included Greek modes], "locat[ing] the wellspring of Haitian song in both Africa and Europe" (2004, 9).

[16] Chapter four will illustrate how Jaegerhuber employed both aspects in his chamber works for flute.

[17] Largey tells us that by harmonizing these songs (which in their original form are monophonic) Jaegerhuber "created a new art song style...in hopes of transforming [these songs] into works that could be shared with audiences outside of Haiti..." (2004, 5). Chapter five and the conclusion will illustrate how Jaegerhuber's hope was realized

the melodies were incorporated into an instrumental art music genre, the text—which was integral in understanding the meaning of the songs—was omitted. By incorporating these simple melodies into the context of art music devoid of text, ceremonial music was associated with Western music and upper-class culture; thus it became more accessible and more acceptable to people outside of the peasant class and outside of Haiti. If elite Haitians recognized the melodies and knew of their association with Vodou, they could now ignore this connection because the music was presented in an acceptable format, while non-Haitians would be unlikely to possess knowledge of the melodies' origin.[18]

Much of Jaegerhuber's music contains reference to traditional music; his *Complaintes Haïtiennes* is one of his best-known works and is based fully upon his ethnographic transcriptions. An examination of how Jaegerhuber treated his transcriptions in *Complaintes Haïtiennes* will further the understanding of how these melodies evolved in his chamber works for flute. The importance of the text in understanding the meaning of these songs will also become clear, as will the significance of the lack of text in contributing to a different meaning when these melodies are found in his flute compositions.

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through his influence on musicians in Haiti and the diaspora as they continue to perform his compositions into the twenty-first century.

[18] After various performances that I gave of Jagerhuber's *Trio* for flute, viola and cello, non-Haitian audience members stated that while they enjoyed listening to the piece, they did not detect elements in the music that connected it with Haiti. To assist non-Haitian audiences in making the connection between classical compositions and the indigenous melodies they utilize, it is necessary to isolate the melodies taken from Jaegerhuber's transcriptions and point out the relationship with their traditional origins.

Complaintes Haïtiennes

In 1945 Jaegerhuber published *Chansons Folklorique d' Haiti*, a collection of songs for voice and piano that were based on his ethnographic transcriptions; this collection was later reprinted under the title *Complaintes Haïtiennes* (1950). While each song in Jaegerhuber's *Complaintes Haïtiennes* retains the name of the Vodou spirit it depicts, the title of *Complaintes Haïtiennes* reflects Jaegerhuber's attempt to distance his transcriptions from a religious context and put them into a more folkloric context.[19] This is evidenced even more so by the title of the first edition of *Complaintes Haïtiennes*, which in Largey's words "underscored the songs' folkloric rather than religious connotations" (2004, 21).

Complaintes Haïtiennes is one of Jaegerhuber's most popular art song compositions performed in Haiti and the diaspora. The collection consists of six songs: 1) "Erulie Malade" 2) "M' Ague Ta Royo" 3) "Invocation a Dambala" 4) "Gros Loa Moin" 5) "Erzulie Oh! Erzulie Sa!" and 6) "Marassa é iou."[20] In this setting the songs are simplified rhythmically as compared to the original transcriptions. To provide a better understanding of each song under discussion I will include the text of each song along with its translation.[21] Jaegerhuber describes the first song, "Erzulie Malade," as a

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[19] *Complaintes Haïtiennes* translates as "plaintive song," the song of the Haitian peasant (Largey 2004, 21). Jaegerhuber's original transcriptions—brief melodies jotted on small note cards that were his references for *Complaintes Haïtiennes*—were published by the Bureau D'Ethnologie in 1985.

[20] "Invocation a Dambala" can also be found in Jaegerhuber's *Trio* for flute, viola and cello that I will discuss in chapter four, as well as in Julio Racine's *Vodoo Jazz Sonata* which I will discuss in chapter five.

[21] All translations of song texts in this chapter are by Jaegerhuber and found in the score to *Complaintes Haïtiennes* unless otherwise noted. The texts in Haitian Creole are taken from Jaegerhuber's ethnographic transcriptions published by the Bureau d'Ethnologie (1985).

"song of mercy for Erzilie, Great Goddess of Love in the Voodoo Mythology" (*Complaintes Haïtiennes* score, 1950).[22] In the first half of this song Jaegerhuber uses the same melody found in his transcription (No. 13) but changes the meter and the rhythm from that of his original transcription; Jaegerhuber's ethnographic transcription is in 3/4 meter while this version alternates between 2/4 meter and 5/8 meter. (Ex. 3.2a and 3.2b).[23]

"Erzulie Malade"

Ouai Erzuli malade oh
Ouai Moin pa gagnin chance oh
Nan poin d'leau nan ciel oh
Solè boulé tè oh
Erzuli malade oh
Papa va trèté'l

"Ezili is Sick"[24]

Ouai, Ezili is sick, oh
Ouai, I don't have any luck, oh
Not a drop of water in the sky, oh
The sun has burnt the earth, oh
Ezili is sick, oh
Father will care for her

"Erzulie is Sick"[25]

Ouai! Erzulie is sick oh (bis)
Ouai! I have no luck
The sun's burnt the ground oh!

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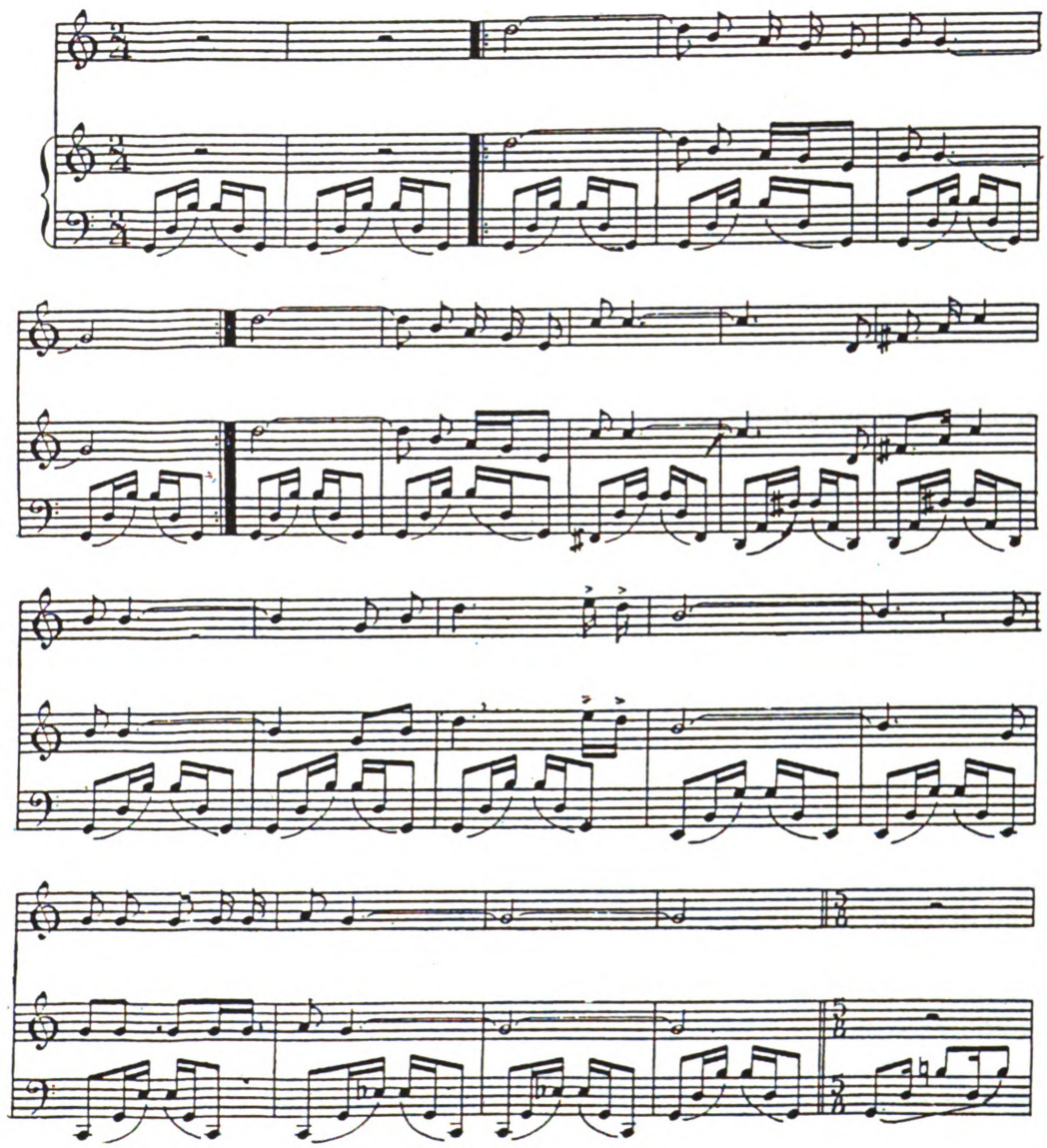
[22] In his descriptions found in *Complaintes Haïtiennes*, Jaegerhuber refers to the various *lwa* as gods and goddesses, but they are actually spirits (Saints in the Christian faith) who are intermediaries between the Haitian people and *Bondye* (God, also known as *Gran mèt*).

[23] Jaegerhuber's notcard No. 14 entitled "Ouai, Erzuli Malade Oh!" contains the same melody but is set in 5/8 meter.

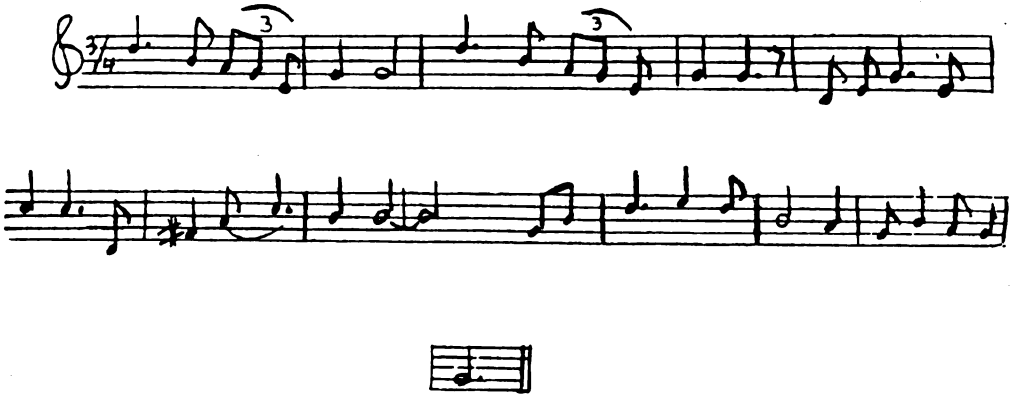
[24] Author's translation of text taken from ethnographic transcription No.1.

[25] Jagerhuber's translation of song "Erzulie Malade" taken from *Complaintes Haïtiennes*.

We are doomed
By her wrath
We have no luck oh!
My friends oh!
Erulie Eh! Erzulie Eh! My oh! (bis)
I am so unlucky my friends
The one little child I call mine oh!
Erulie Eh! Erulie Eh! My oh! Oh!
Ouai! Erzulie Mother! Oh!
Just one little child I call mine (bis)
Erzulie Eh! Erzulie Eh! My oh!



Ex. 3.2a. Jaegerhuber, "Erzulie Malade" from *Complaintes Haïtiennes*, mm. 1-21 (score).

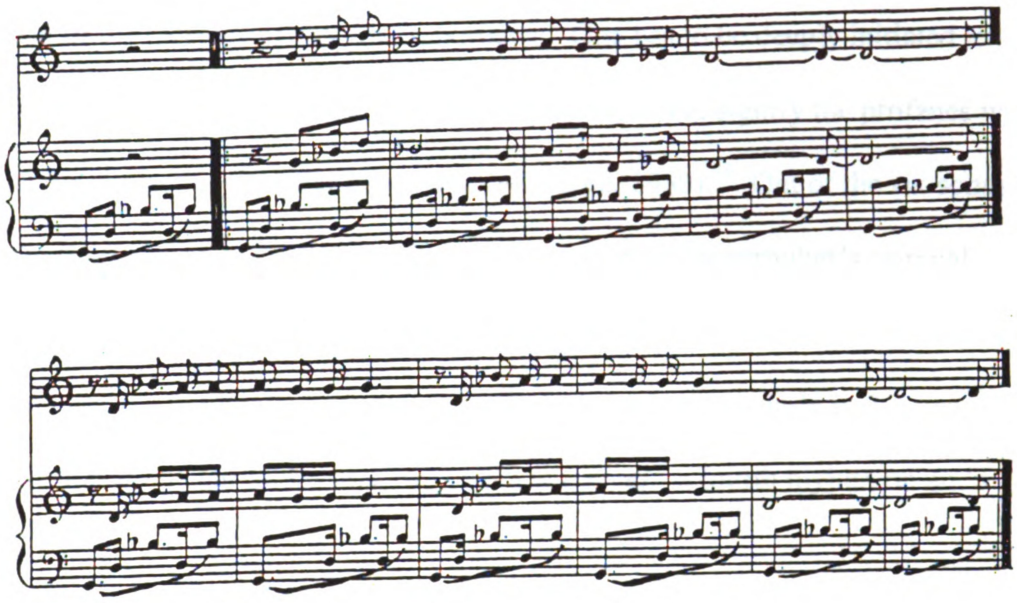


Ex. 3.2b. Jaegerhuber, ethnographic transcription No. 13, *Erzulie Malade* (Jaegerhuber 1985, 89).

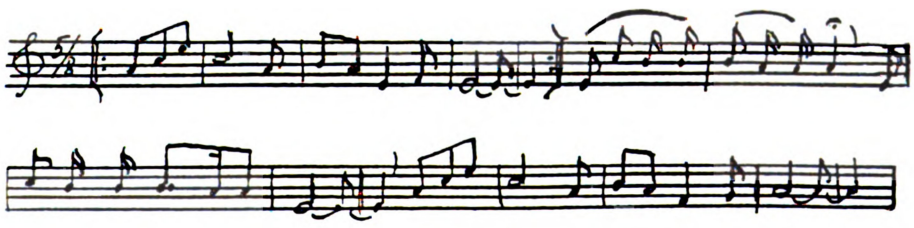
The second half of "Erzulie Malade" (Ex. 3.2c) contains the melody found in Jaegerhuber's ethnographic transcriptions No. 12 "Erzili E" (Ex. 3.2d).[26] Jaegerhuber sets this melody in 5/8 meter in his song, the same as in his ethnographic transcription.[27]

[26] Interestingly, an examination of Jaegerhuber's notecards reveals that he entitles transcription No. 12 as "Erzulie Sa-Oh." While Jaegerhuber entitles notecard No. 12 as "Erzulie Sa-Oh" it has no relation to the song "Erzulie Oh! Erzulie Sa" that will be discussed later in this chapter. The notecards referred to here are the notecards that Largey refers to (2004). They are a collection of thirty-five melodies that are more detailed than Jaegerhuber's other transcriptions published by the Bureau d'Ethnologie and contain transcriptions of the drum parts that accompany the melodies.

[27] Jaegerhuber's notecards place this melody in 3/4 meter; however, he includes a version *variante in Petro* that appears in 5/8 meter (the same version found in his transcription). Whereas the *Rada* rite is taken from Africa and associated with "cooler" deities, the *Petro* (*Petwo*) rite is rooted in Haiti; it grew out of slavery and is associated with "hotter" deities.



Ex. 3.2c. Jaegerhuber, "Erzulie Malade" from *Complaintes Haïtiennes*, mm. 22-33 (score).



Ex. 3.2d. Jaegerhuber, ethnographic transcriptions No. 12, "Erzili E" (Jaegerhuber 1985, 88).

The piano doubles the vocal line throughout this song and Jaegerhuber makes use of the *quintolet* rhythm in the bass during the 5/8 meter sections of the piece.[28]

In "M' Ague ta Royo" (from transcription No. 4 "Agouè") Jaegerhuber writes *Agwe* is "God of the Oceans, of esoteric importance. One has to be deeply initiated to approach him. In the song "Ti moune" meaning: little children, signify the profanes who cannot stand his contact" (*Complaintes Haïtiennes* score, 1950).[29] Out of the six songs that appear in this arrangement, this one differs the most from Jaegerhuber's original transcription. Jaegerhuber notes the melody in 3/8 meter in his transcription and begins the melody on an 'e'. In this song setting, Jaegerhuber places the melody in 2/4 meter (though he does add one bar of 3/8 meter in m. 9), and begins a fourth higher, on an 'a' (Ex. 3.3a and 3.3b).

"M' Aguè Ta Royo"

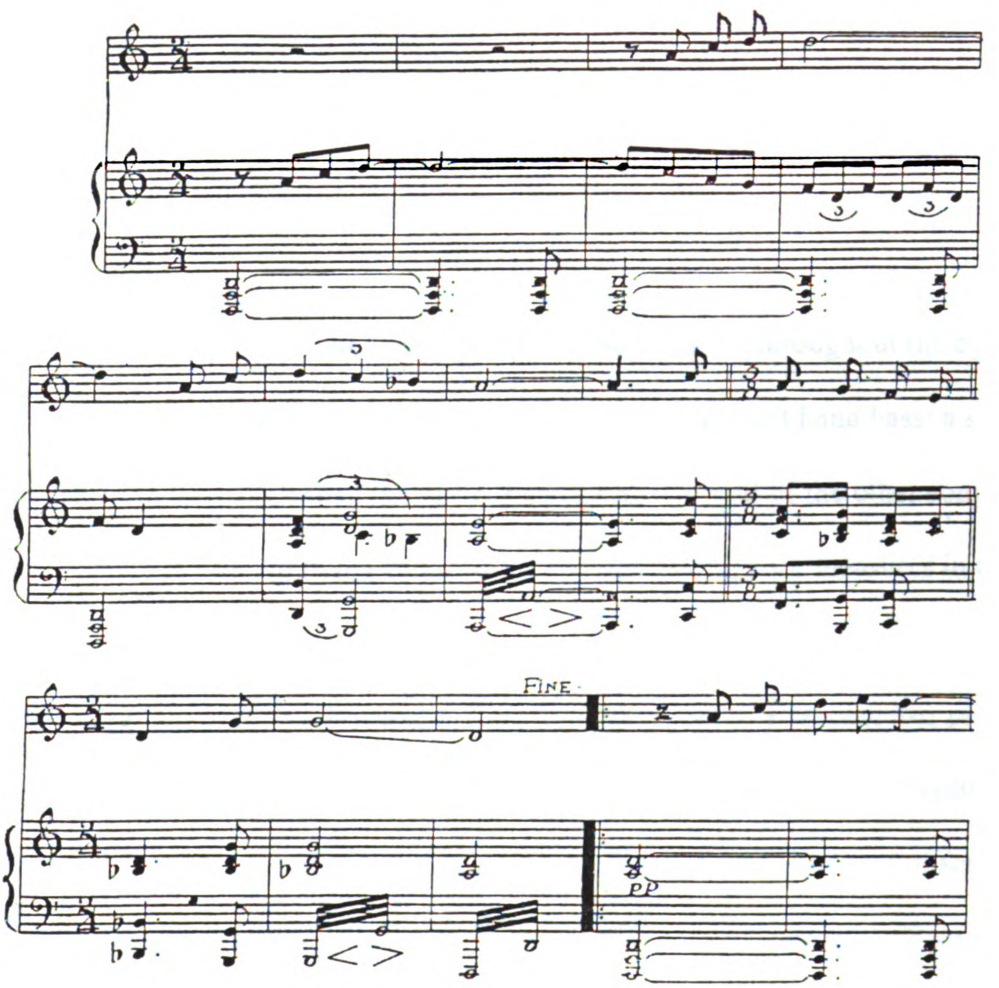
M' Agouèroyo dim coté'm dèmèrè
Timoune pa passé là
Agouè yo
Nan la mè'm té yé
Nan zilé'm té yé
M' Agouèro

"God of the Ocean"

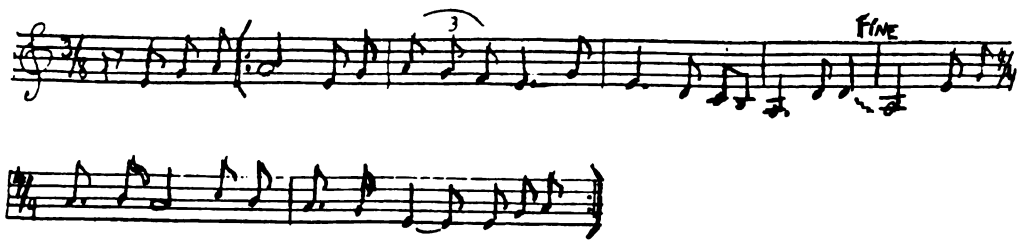
M' Agué Royo
Tell me where do I live
Li'l children can't come close
Agué Oh!
On the sea I was

[28] The *quintolet* is a five-note pattern that is the basis of the Haitian *mereng* (*méringue*) and the rhythmic pattern played on the *boula* for the *banda*, *petwo* and other rythms found in ceremonial music. The *boula* is also called a *kata*; it is the smallest drum in the *Rada* battery.
[29] *Agwe* is the IPN spelling of *Aguè*.

On the isle I was
Agué Royo
Tell me where do I live
Li'l children can't come close
Agué Oh!



Ex. 3.3a. Jaegerhuber, "M' Agué ta Royo" from *Complaintes Haïtiennes*, mm. 1-14 (score).



Ex. 3.3b. Jaegerhuber, ethnographic transcription No. 4. Agouè (Jagerhuber 1985, 80).

In this brief arrangement, Jaegerhuber makes use of a pedal chord throughout the opening of the piece. Operatic in nature, this piece utilizes tremelo in the left hand bass; a sense of drama is felt from the bass line in the piano part. Unlike several of the other songs in this collection, there is little doubling of the vocal line (except for four measures in the middle of the piece).

In the song "Invocation a Dambala" (No. 15 "Dambala Oh") Jaegerhuber places the melody a fourth higher than noted in his transcription (beginning on an "F" instead of a "C") and simplifies the melody rhythmically (Ex. 3.4a) as compared to his transcription (Ex. 3.4b).[30] In Jaegerhuber's words *Dambala* is the "God of great power of Olympian character, Dispenser of Life, coming from the Kingdom of Allada whose symbol is a serpent (Dangbé)" (*Complaintes Haïtiennes* score, 1950).

"Dambala Oh"

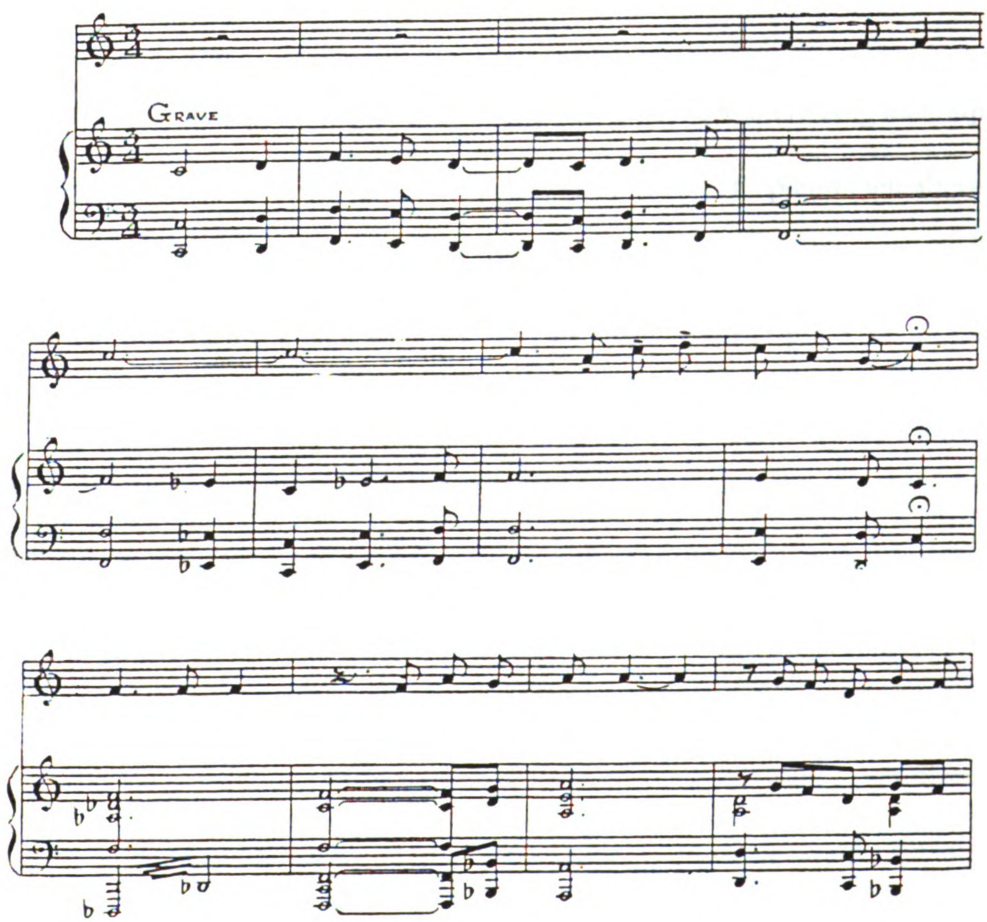
Dambala oh
Dambala nom sacré oh
Dambala,

[30] In Jaegerhuber's *Trio* for flute, viola and cello the melody of *Dambala* is the same as it appears in the ethnographic transcription, though the rhythm varies as it does here.

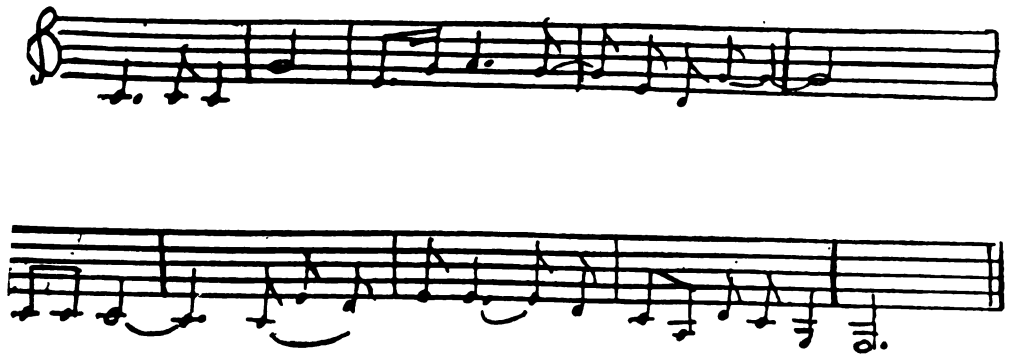
Dambala ouèdo
Dambala nom sacré oh

"Invocation a Dambala"

Dambala Oh!
Dambala sacred name oh!
Dambala Dambala Ouèdo
Dambala sacred name
Oh! Dambala oh!
Dambala sacred name oh!
Dambala Dambala Ouèdo
Dambala sacred name
Dambala oh!



Ex. 3.4a. Jaegerhuber, "Invocation a Dambala" from *Complaintes Haïtiennes*, mm. 1-12 (score).



Ex. 3.4b. Jeagerhuber, ethnographic transcription No. 15, "Dambala Oh" (Jaegerhuber 1985, 91).

In the opening eight measures of this song Jaegerhuber uses an interesting technique of tripling at the octave under a fairly free sounding vocal line. The piano then alternates playing block chords with doubling the vocal line.

Largey notes how the next song "'Gros Loa Moin' (transcription No. 6) illustrates Jaegerhuber's goal of making Haitian music "universal" by linking Haitian art song and the African American concert spiritual. Rather than translate the title of the song as "My Great Spirit," Jaegerhuber opted for a transcription more in keeping with African American vernacular, calling the song 'Great Spir't o' Mine'" (Largey 2004, 23). Like several of the other songs in this collection, Jaegerhuber provides an explanation for the text along with his translation. In Jaegerhuber's words, "the boat here symbolizes the adept's prosperous business which all of sudden come [*sic*] to a standstill. He implores Zimbi, (Simbi), divinity of the Water asking the reason why. In fact it is due to his not fulfilling his duties towards Zimbi (Simbi)" (*Complaintes Haïtiennes* score, 1950).

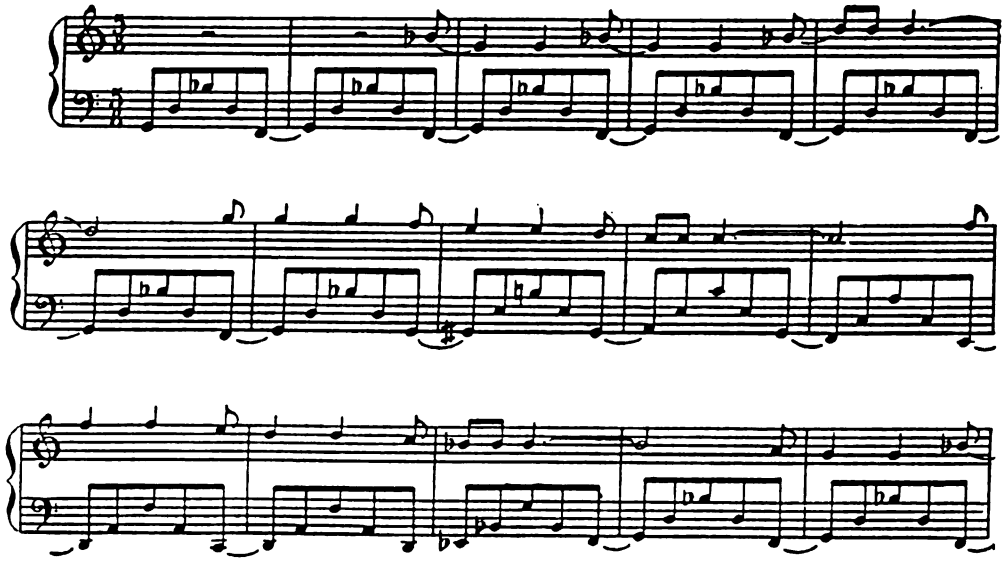
"Gros Loa Moin" retains the 5/8 meter but like "Invocation a Dambala" is transposed a fourth higher than the original transcription (Ex. 3.5a and 3.5b).

"Grois Loa Moin"

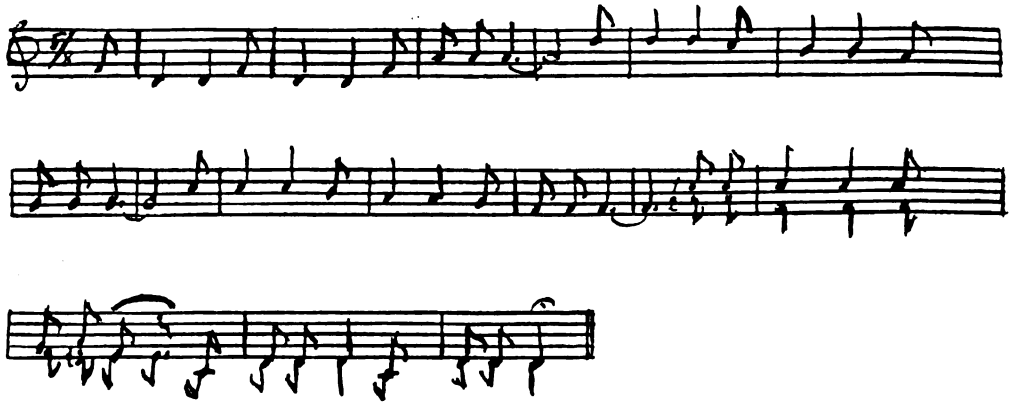
Gros loa moin, gro loa moin
Simbi nan d'leau
Gros loa moin, gros loa moin
Papa Simbi
Gros loa moin, gros loa moin
Papa Simbi
Batiment moin chita nan baie la
Pap ça maché, pap ça maché o

"Great Spir't O' mine"

Great spir't o' mine (bis)
O God Zimbi
Great spir't o'mine (bis)
Papa Zimbi
My li'l boat
Is now standing still
And, can't cross the bay
O, I wonder Great spir't O'mine
What can it be? (bis)
Oh!...



Ex. 3.5a. Jaegerhuber, "Gros Loa Moin" from *Complaintes Haïtiennes*, mm. 1-15 (score).



Ex. 3.5b. Jaegerhuber, ethnographic transcription No. 6, "Gros Loa Moin" (Jaegerhuber 1985, 82).

The preceding example (Ex. 3.5a) illustrates how Jaegerhuber utilizes another version of the *quintolet* rhythm, this time with five equal eighth notes as opposed to the dotted rhythm utilized as a basis for some of the traditional drumming patterns. The right hand of the piano again doubles the vocal line, though it takes a more active role in this song by adding ornamentation (trills) and variations on the melodic line.

In Jaegerhuber's words, "Erzulie Oh! Erzulie Sa!" (Ex. 3.6a) "pictures the ruined man, symbolically, represented by a frail boat drifting on the waves facing disaster at any moment" (*Complaintes Haïtiennes* score, 1950). While the title of "Erzulie Oh! Erzulie Sa!" references both transcription No. 11 "Erzili Oh" (Ex. 3.6b) and transcription No. 24, "Erzuli Ça" (Ex. 3.6c), the song contains no reference to melody in "Erzili Oh"; the music and text are taken solely from "Erzuli Ça!" (transcription No. 24).[31] In this song

[31] The melody found in the first half of this song is also found in Jaegerhuber's notecard No. 13 entitled "Erzuli è Erzuli ça".

Jaegerhuber uses the same melodic intervals as "Erzuli Ça!" and varies the rhythm only slightly in this setting.[32]

"Erzili Oh"

Erzili oh, Erzili é
Moin nan mise oh
Vine aidé'm
Erzili oh, Erzili é
Vine aidé'm
Erzili oh

"Erzuli Ça"

Erzuli é, Erzuli ça
Erzuli mambo femme chance
Erzuli ça en-hé
Nan la mè canotte moin vlé chaviré
Fo'n prié Bon Dié pou moune pa néyé
Erzuli é ça oh, Erzuli ça
Erzuli mambo femme chance
Erzuli ça en-hé
Nan la mè canotte moin vlé chaviré
Fo'n prié Bon Dié pou moune pa néyé

Erzulie Oh! Erzulie Sa (Sao)[33]

Erzulie Eh! Erzulie Sa![34]
Erzulie Eh! Erzulie Sa! Enhé!
On the sea we're facing certain death
We must pray to You
So we shall not drown!
Erzulie Eh! My hope!
Erzulie Sa!
Erzulie Mama! My hope!
Erzulie eh! Enhé!
On the sea we're facing certain death
We must pray to You
So we shall not drown!

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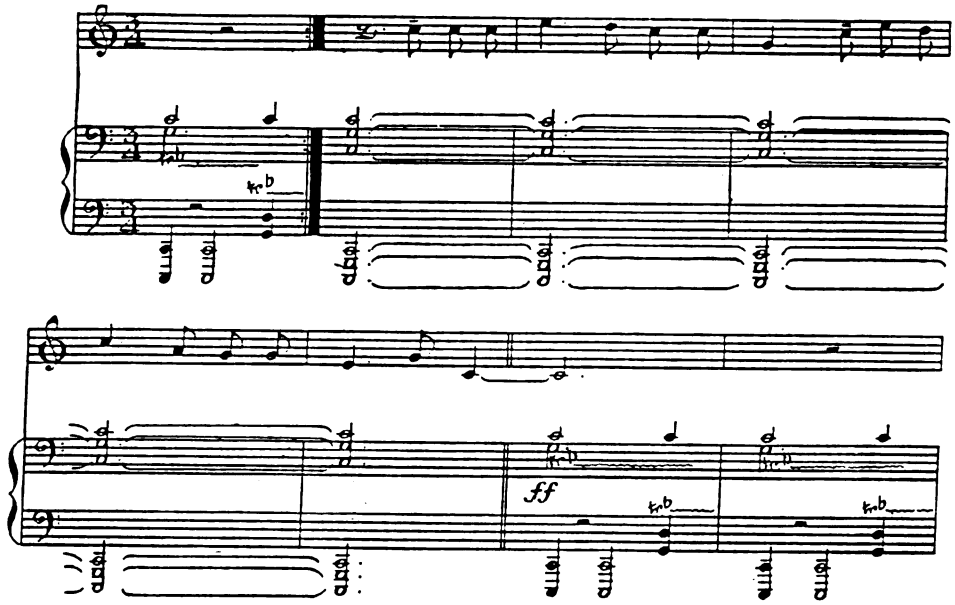
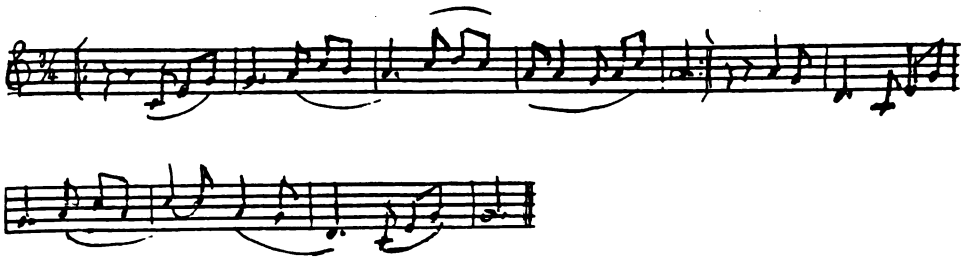
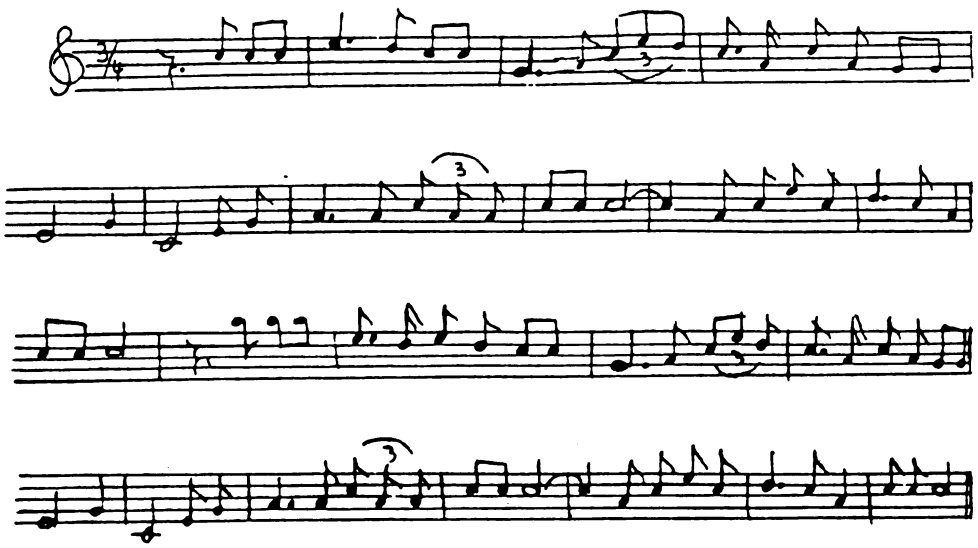
[32] It should be noted that Jaegerhuber utilizes all three spellings of *Ezili—Erzulie, Erzuli* and *Erzili*—in his transcriptions as noted in the texts of the songs included here.
[33] "Erzulie Sao means Erzulie the Siren, spirit of the Ocean wife of Agué." (*Complaintes Haïtiennes*).
[34] In the score Jaegerhuber notes "Erzulie Sa! is pronounced like Sa as in sat" yet the pronunciation would be closer to the 'a' in father.



Ex. 3.6a. Jaegerhuber, "Erzulie Oh! Erzulie Sa!" from *Complaintes Haïtiennes*, mm. 1-8 (score).



Ex. 3.6b. Jaegerhuber, ethnographic transcription No. 11, "Erzili Oh" (Jaegerhuber 1985, 87).



Ex. 3.6c. Jaegerhuber, ethnographic transcription No. 24, "Erzuli Ça" (Jagerhuber 1985, 100).

Unlike all of the other songs in this collection, which double the vocal line at some point in time, this song contains no doubling. Jaegerhuber uses repetition of the opening chords to set up the melody in the vocal line. He utilizes both dissonant and consonant chords, giving the music a sinister sound that that portrays the impending "disaster" that the drifting boat could face "at any moment" (*Complaintes Haïtiennes* score, 1950).

In "Marassa é iou" (transcription No. 20,"Marassa") Jaegerhuber again varies the meter; this time he alternates between 3/4 meter and 4/4 meter for the first section of the piece, then remains in 3/4 meter (versus 4/4 meter noted in the transcription). In this song, Jaegerhuber opens the melody in the piano part—not the vocal line as he does in the other arrangements—and sets the song in a different key. When the voice enters

Jaegerhuber uses the text taken from the chorus (response) section of his transcription to begin, followed by the main melody in the voice (Ex. 3.7a and 3.7b). In this final song Jaegerhuber again makes use of block chords in the opening and doubles the vocal line some of the time.

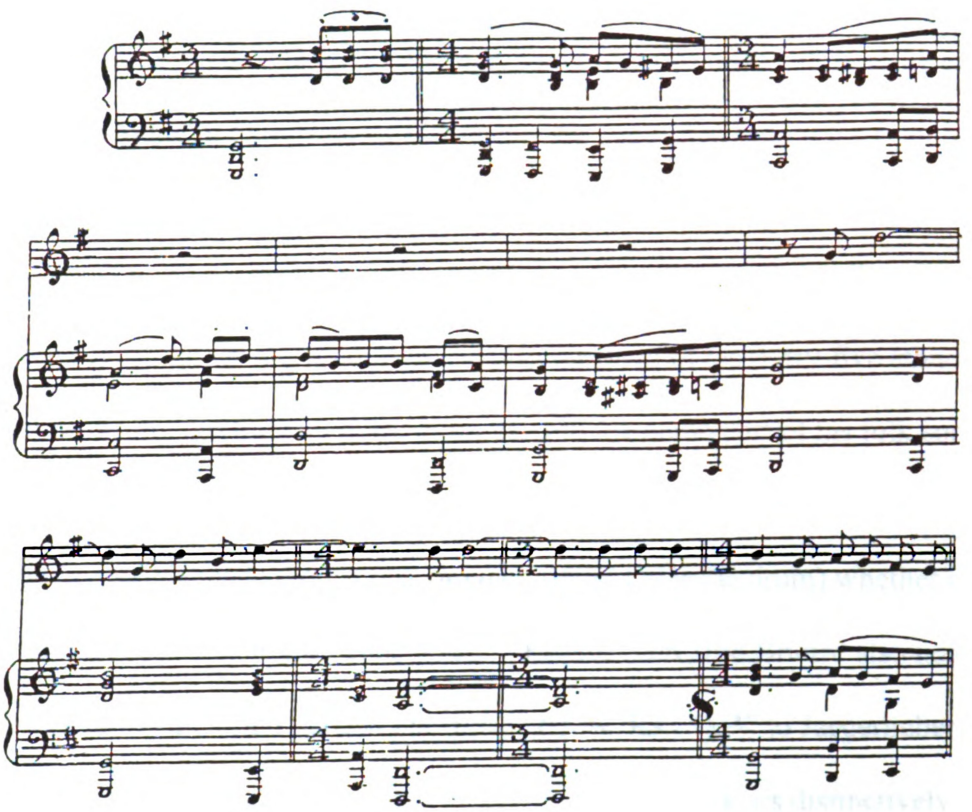
"Marassa é iou"

Moin ce pitite
Moni pa gagn mille
Pou moin marassa é yon
Moin pa gagnin maman
Moin pa gagnin papa
Marassa é yon, é yon, é yon, é yon
Marassa é

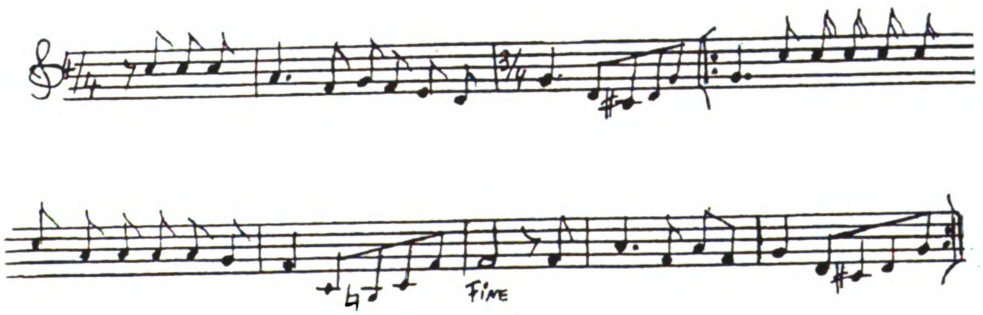
"Marassa, God of Twins"

É iou é iou é iou[35]
I am a child without a place to sleep
Marassa é iou
Without a Dad
Without a lovin' Mom
Marassa e iou
É iou é iou é iou
Marassa é iou
Without a Dad
Without a lovin' Mom
Marassa é iou
É iou é iou é iou
Marassa é iou
Where is my Dad
Where is my Mom
Marassa é iou
É iou é iou é iou

[35] Although Jaegerhuber does not include the accent grave mark over the capital letter 'E' in *Complaintes Haïtiennes*, I have included it here for consistency. In the score to *Complaintes Haïtiennes* Jaegerhuber notes the pronunciation for "é iou" as "a you" (Jaegerhuber 1950).



Ex. 3.7a. Jaegerhuber, "Marassa é iou" from *Complaintes Haïtiennes*, mm. 1-11 (score).



Ex. 3.7b. Jaegerhuber, ethnographic transcription No. 20, "Marassa" (Jaegerhuber 1985, 96).

Jaegerhuber's solid foundation in theory provided him with the knowledge needed to harmonize these melodies from his ethnographic transcriptions. While some of the harmonizations found in *Complaintes Haïtiennes* are simplified in that the right hand of the piano often doubles the vocal line, Julio Racine affirmed Jaegerhuber's talent at counterpoint and harmony (e-mail correspondence with author, 1/28/05).[36]

While Jaegerhuber included drum parts in nineteen of his thirty-five ethnographic transcriptions, he did not transfer these drum parts to the piano part of his folk song arrangements (Largey 2004, 23). Yet even without these drum parts being evident, Jaegerhuber's music "made the listener '*tande tanbou*' (hear the drum) whether or not such a drum part appeared in the score" (23).[37] Haitian poet Jean Brierre also notes this reference to hearing the drum part; in his "introductory 'homage'" to Jaegerhuber that appears in *Complaintes Haïtiennes* " Brierre claimed that 'one hears distinctively the soliloquy of the drum in the silences of [his] music' (1950)" (transl. by Largey 2004, 23). Largey notes in regards to the "hidden drum" part:

> For those Haitian listeners who understood Jaegerhuber's commitment to preserving the legacy of Haitian peasant song, his "hidden" drum part was a confirmation that Haitian musical elements would survive the transformation of peasant songs into art music compositions. The *tanbou kache* (hidden drum part) also demonstrated that the Haitian composer and audience asserted their own

[36] Racine thought one possible reason for Jaegerhuber to have simplified the harmony was perhaps the singer he was working with had pitch problems (e-mail correspondence with author, 1/28/05).
[37] Largey, interview with Julio Racine, 1988.

> forms of agency in the production and consumption of Haitian art music (Largey 2004, 23).

More than just a timekeeper, the drum is a sacred object in Haitian Vodou used to call the spirits to the ceremony. Each rhythm references a particular *nanchon* and spirit. As the drum plays such an important role in ceremonial music, it is no wonder the "hidden drum" is heard by Haitians familiar with the melodies in Jaegerhuber's music.

As Largey argues, Jaegerhuber demonstrated that he was a strong advocate of Haitian traditional music and the music of the Vodou ceremony at a time when the elite class of Haiti was doing its best to disassociate itself from Vodou. The *tanbou kache* heard by Haitians in art music compositions demonstrates how Haitians identify with their traditional music and connect *mizik savant* with an element that is uniquely Haitian. That Jaegerhuber could incorporate the *tanbou kache* in his art music for Haitians to identify with also illustrates how Haitian composers are able to preserve an indigenous element in music that may outwardly appear to have no obvious connection to Haitian traditional music. While non-Haitians may not be conscious of the music's implications, composers like Jaegerhuber enable Haitians—individually and collectively—to identify with their country and its cultural past.

The Significance of Jaegerhuber's Contribution

Unlike Courlander, Jaegerhuber did not receive wide spread recognition for his scholarly contributions and ethnographic research done on Haitian music.[38] Yet, through his musical compositions and ethnographic research, Jaegerhuber provides others with insight into the political and social issues of Haiti during the twentieth century. He also provided Haitians and non-Haitians with the opportunity to learn more about Haitian music, culture and religion.

In addition to inspiring a generation of Haitian composers and researchers to recognize the significance of Haiti's indigenous music, Jaegerhuber's ethnographic research also led to the formation of several folkloric groups in Haiti in the 1960s and 1970s (Largey forthcoming, epilogue, 4; also Racine, e-mail correspondence with author, 1/28/05). As well, other Haitian composers like Férèrre Laguerre (1935-1983) followed Jaegerhuber's lead by undertaking ethnographic research and composing music based on the traditional melodies of Haiti's indigenous music. Largey tells us "[Laguerre's] efforts constitute a bridge between the *mouvement folklorique* of the 1940s and 1950s and the roots music successes of the late 1980s (Largey forthcoming, epilogue, 4). As has been mentioned elsewhere in this document, other Haitian ethnomusicologists like Gerdès Fleurant and Claude Dauphin continue to place importance on ethnographic research as it pertained to the traditional music of Haiti.[39]

Through his art music compositions, Jaegerhuber created a genre of music with which both Haitians and non-Haitians could identify—a music that crossed social

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[38] Largey points out that Jaegerhuber did not receive notoriety for his compositions or his research on Haitian music "in part because of Haitians' ambivalence toward his music" (Largey forthcoming, 137).

[39] See chapter two, page 27 (second footnote).

boundaries within his own country as well as international borders. Like *mizik rasin*, *mizik savant* deals with issues of identity and nationalism. By utilizing the melodies of Vodou in the context of art music, Jaegerhuber ensured that peasants and elite Haitians, as well as non-Haitians, could relate to his music. While he strove to make a connection with the people of Haiti through music that was undeniably Haitian, Jaegerhuber had other motives for using these folk melodies in his art music compositions. Largey notes how "both Haitian roots musicians and art composers have used Haitian traditional music as a means to educate Haitian audiences about the value of their culture" (Largey forthcoming, Epilogue, 3).[40] By incorporating traditional music in a genre that appealed to elite Haitians as well as to an international audience, Jaegerhuber introduced the traditional music of Haiti to people who may not have otherwise been exposed to Haiti's indigenous music.

In presenting ceremonial music to an international audience through his art music compositions, Jaegeruber paved the way for scholars and educators to delve further into his music and identify the traditional elements he utilized in order to teach others about the indigenous music of Haiti. While this may not have been Jaegerhuber's intention, this top-down approach to teaching others about Haitian traditional music and its significance may be more widely accepted by those who would resist the outright introduction of traditional music in its ceremonial context.

Even when removed from the ceremonial context, singing these songs in an art music form can still be a spiritual experience for both performer and audience. Yet in the

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[40] In the epilogue Largey also notes, "in the introduction to *Complaintes Haïtiennes* Robert Savain, the director of the Haitian government's music agency, reported that Jaegerhuber was preparing a book of folkloric songs in three voices for the Haitian school system" (Savain 1950; Rocourt 1988).

same respect, while a performer knowledgeable about the songs may be able to interpret these songs without the words, the text is an essential element that conveys the meaning of the songs—the essence and implied emotional content—and enables others to understand them. While it may be possible for the ceremonial songs Jaegerhuber transcribed to retain their meaning when accompanied by text (as when found in the art songs of *Complaintes Haïtiennes*), with the text omitted in the context of instrumental music these melodies take on different meanings; they can be interpreted in various ways by different people (elite Haitians, rural Haitians, non-Haitians). The next chapter illustrates yet another transformation of Jaegerhuber's transcriptions as they appear in his instrumental compositions. An examination of Jaeghehuber's chamber works for flute will highlight the final step in the evolution of his ethnographic transcriptions into art music compositions.

Chapter 4. From Musical Transcription to Performance: The Solo and Chamber Works of Werner Jaegerhuber

This chapter is a case study of the compositions for flute by Werner Jaegerhuber, some which were influenced by traditional music and others that are rooted in the Western tradition. In this chapter I demonstrate how Jaegerhuber incorporated his ethnographic transcriptions—at times note for note—into the flute parts of his art music compositions, and identify the various ceremonial songs that he utilized. I include examples of the flute part from several of his works that utilize the traditional melodies, examples of Jaegerhuber's ethnographic transcriptions that reference the music quoted, and Jaegerhuber's analysis of the particular ceremonial song under discussion.[1]

As one of the few Haitian composers who wrote for flute, Jaegerhuber's works for flute outnumber those of any other Haitian composer to date. While there are more than four hundred musical compositions by Haitian composers in the *Catalogue des Partitions,* only ten of those pieces are written for flute solo or chamber ensemble. Of those ten pieces, seven were composed by Jaegerhuber. Some of Jaegerhuber's compositions include: *Praeludio* for solo flute, along with several trios for flute, violin and viola and flute, viola and cello. Most (if not all) of Jaegerhuber's flute compositions were written in the years shortly before his death, from 1951-1952. This period "marked a peak time for classical music in Haiti" (Racine, e-mail correspondence, 3/22/04). I believe that Jaegerhuber's sudden output of works for flute during this time was due to his writing music for Depestre Salnave, one of Haiti's most accomplished flutists. Salnave studied at the Montpellier Conservatory in France, and was one of several

[1] All musical examples are taken from Jaegerhuber's unpublished manuscripts unless otherwise noted.

musicians who returned to Haiti to teach at the conservatory created by Madam Magloire in the 1950s.[2] According to Julio Racine, a Haitian flutist, composer and conductor who studied with Salnave, "the world of classical music in Port-au-Prince was not very large...Jaegerhuber and Salnave had the opportunity [to meet] on many occasions and learned to appreciate each other's talents" (e-mail correspondence, 2/22/04).

Folk and Ceremonial Influenced Works

One of Jaegerhuber's works that has obvious connections with ceremonial music is his *Trio* for flute, viola and cello (1952). I believe this is Jagerhuber's best written, most complex—musically, rhythmically, and harmonically—and most expressive composition for flute. Jaegerhuber saw himself duty-bound to incorporate the indigenous music of Haiti into his art music compositions in order for it to reach its fullest potential. Nowhere in the flute compositions of Jaegerhuber is this more apparent than in this trio. Of all Jaegerhuber's works for flute, this piece utilizes the most traditional music; in some cases Jaegerhuber takes excerpts directly from his ethnographic transcriptions and incorporates them in the piece, while in other instances he transposes the key and changes the rhythm slightly from its original form.

In this trio, Jaegerhuber was most successful in realizing the means by which to connect Haitian traditional music with art music. Largey notes "Jaegerhuber's turn toward the ethnographic documentation of Haitian folksong most clearly demonstrated his desire to link the music of the Haitian countryside with the concert hall, and afforded a partial answer to the question of how a Haitian composers could preserve cultural

[2] Madam Magliore was the wife of General Paul Magloire, the president of Haiti during the early 1950s.

connections between Haitian folksongs and art songs" (Largey 2004, 17). By utilizing several ceremonial songs taken from his ethnographic transcriptions in the flute part of three movements of this trio, Jaegerhuber successfully bridged the gap between traditional music and art music. In addition to using Haitian folksongs in this piece, Jaegerhuber also utilizes rhythms in the cello line that are reminiscent of the *tanbou* (Haitian drum).[3] While there is much that can be said regarding the melodic and harmonic structure of each movement, my main focus is on that which relates to the ceremonial music found in this piece.[4]

In the opening of the first movement all three instruments have melodic material, but the cello part interrupts the melodic line with a rhythm of two sixteenth notes followed by two quarter notes, which appears intermittently throughout the movement (Ex. 4.1).[5] Several variations of this rhythm are found towards the end of the movement.

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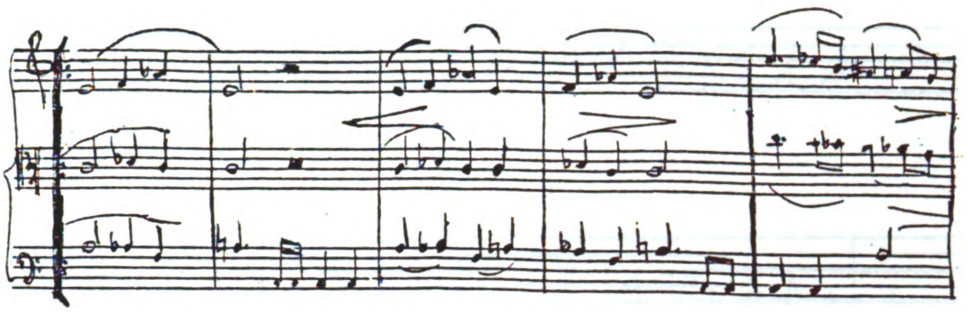
[3] In the previous chapter I discussed how Jaegerhuber's music made listeners *tande tanbou* (hear the drum) (Largey 2004, 23). There are several places in this trio where an argument can be made that Jaegerhuber was incorporating the *tanbou kache* (hidden drum part) in his music.

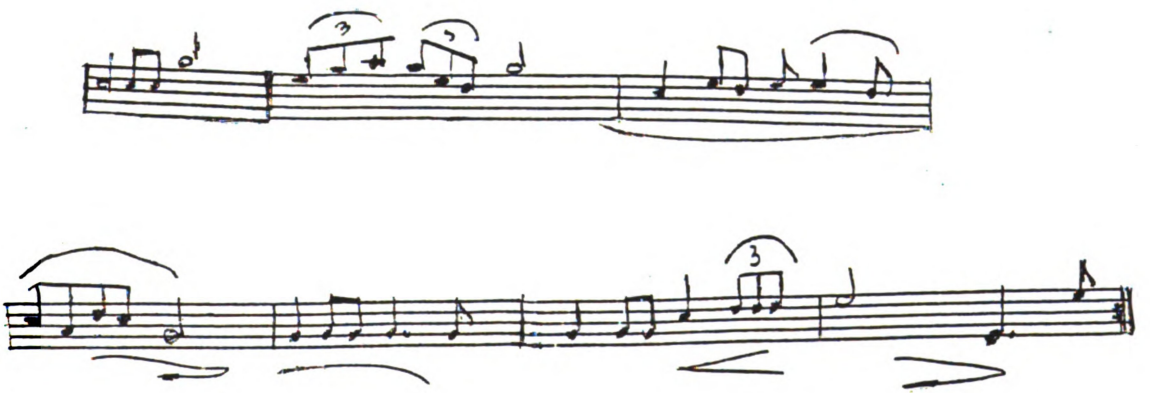
[4] The text and translations of the ethnographic transcriptions under discussion can be found in chapter three.

[5] In *Notes pour L'Audition De* put out by the *Société de Récherche et Diffusion de la Musique Haïtienne* by Claude Dauphin, the program notes on Jaegerhuber also note the reference to the drum in the first and fourth movements of this work (Dauphin Vol. III, May 1980).



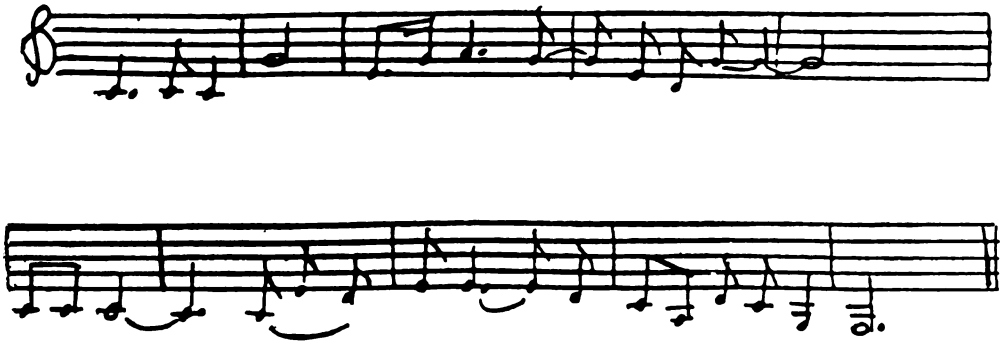
Ex. 4.1. Jaegerhuber, *Trio*, first movement (score), mm. 1-5.

In the middle of the first movement (Andante) Jaegerhuber implements the Vodou song "Dambala Oh" in the flute part (Ex. 4.2a), which differs slightly (rhythmically but not melodically) from his ethnographic transcriptions (Ex. 4.2b).[6]



Ex. 4.2a. Jaegerhuber, *Trio*, first movement (flute part), mm. 48-54.

[6] It is interesting to note that all references to ceremonial songs occur in the flute part; for reasons unknown Jaegerhuber does not utilize traditional melodies in the alto or cello. Perhaps he was likening the flute to the human voice; as the flute is the soprano of this ensemble he may have felt the transcriptions were best suited for that particular instrument.

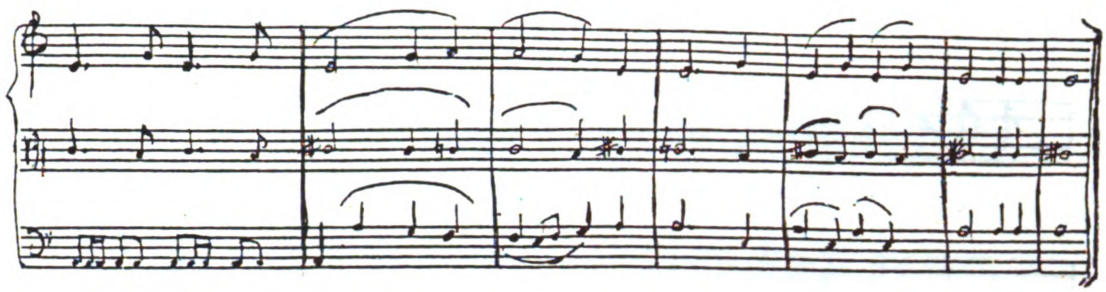


Ex. 4.2b. Jaegerhuber, ethnographic transcription No. 15, "Dambala Oh" (Jaegerhuber 1985, 91).[7]

Jaegerhuber describes this transcription as being in a two-part form that is purely invocation, and notes that during the invocation the drums beat without rhythm (Jaegerhuber 1985, 91). Jaegerhuber also notes that there is a second version of this melody written in 3/8 meter intended for dance.

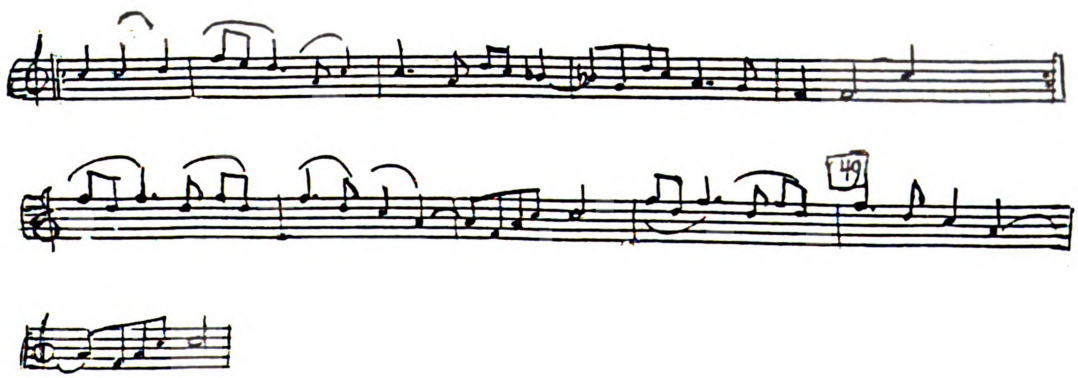
Another point to note in this movement is Jaegerhuber's unexpected introduction of an A major chord on the downbeat of measure 82 (Ex. 4.3). While the A minor chord is prevalent throughout the rest of this movement, six measures from the end (m. 82)—after enforcing the A minor chord for a full measure—Jaegerhuber suddenly tonicizes on A major and continues in A major until the movement's conclusion.

[7] While there is no meter indicated this song is understood to be in 3/4 meter; therefore, the half note in measures two and five is understood to be a dotted half note, as in the last measure.

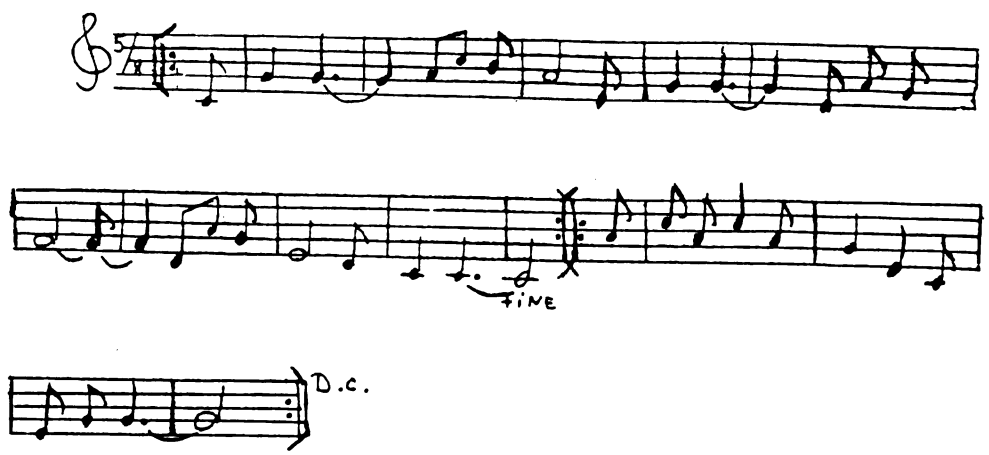


Ex. 4.3. Jaegerhuber, *Trio*, first movement (score), mm. 81-87.

In the trio's second movement (Allegretto) Jaegerhuber utilizes the basic melody taken from the ceremonial song "Solè Oh" in the flute part (Ex. 4.4a). While the melody is altered both rhythmically (it appears in 5/8 meter in Jaegerhuber's transcriptions and in 4/4 meter in *Trio*) and melodically (the melody begins a fourth higher in the flute part than in the transcription), the intervals are the same; it is obvious that Jaegerhuber was quoting this song from his ethnographic transcription (Ex. 4.4b).



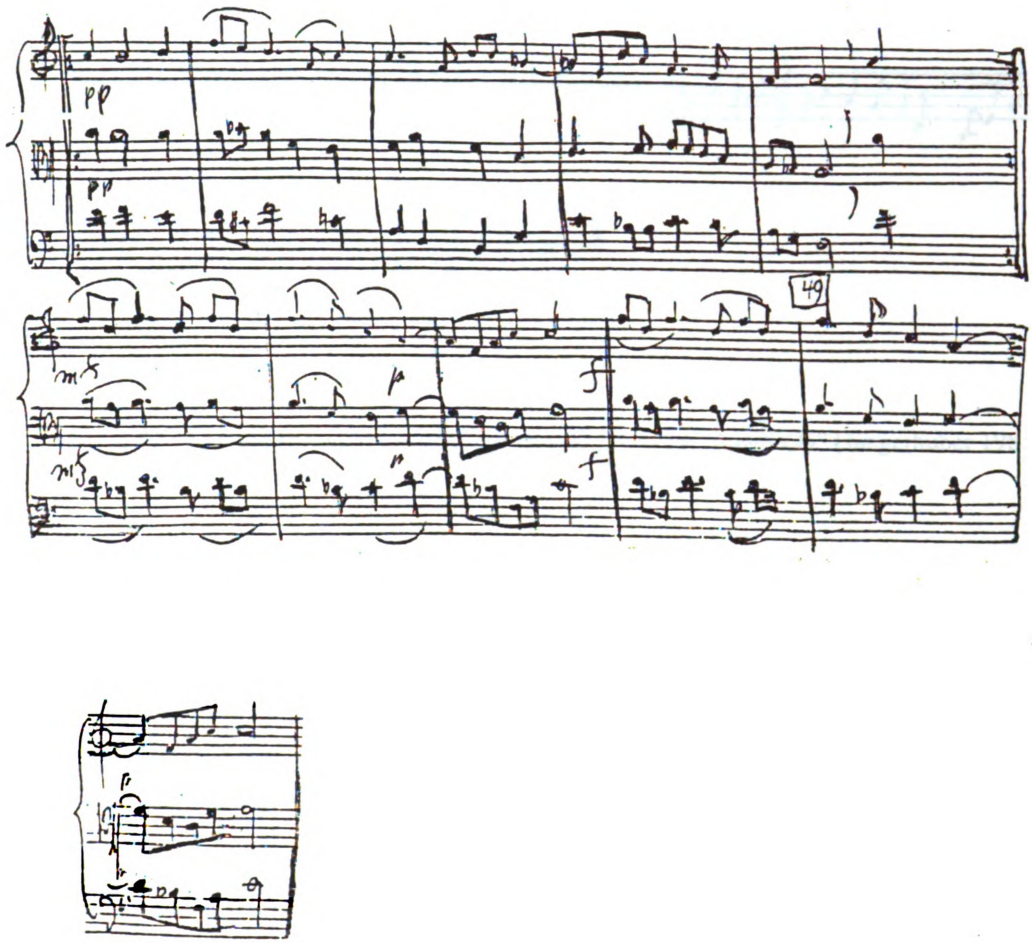
Ex. 4.4a. Jaegerhuber, *Trio*, second movement (flute), mm. 31-41.



Ex. 4.4b. Jaegerhuber, ethnographic transcription No. 14, "Solè Oh" (Jaegerhuber 1985, 90).

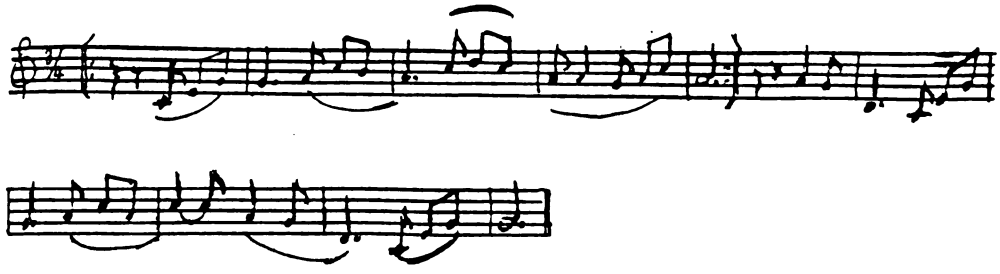
Jaegerhuber identifies this melody as a three-part form that is intended to be an invocation sung by a single voice which denotes sadness, the words "Cote ou ye sole oh, m'pa moune icite" translate into "Where are you sun, oh, I'm not from here" (Jaegerhuber 1985, 90).

Although Jaegerhuber does not utilize the melody of the ceremonial songs in the viola or cello, he does harmonize the melody in the flute and all three instruments share a similar rhythmic structure (Ex. 4.5).

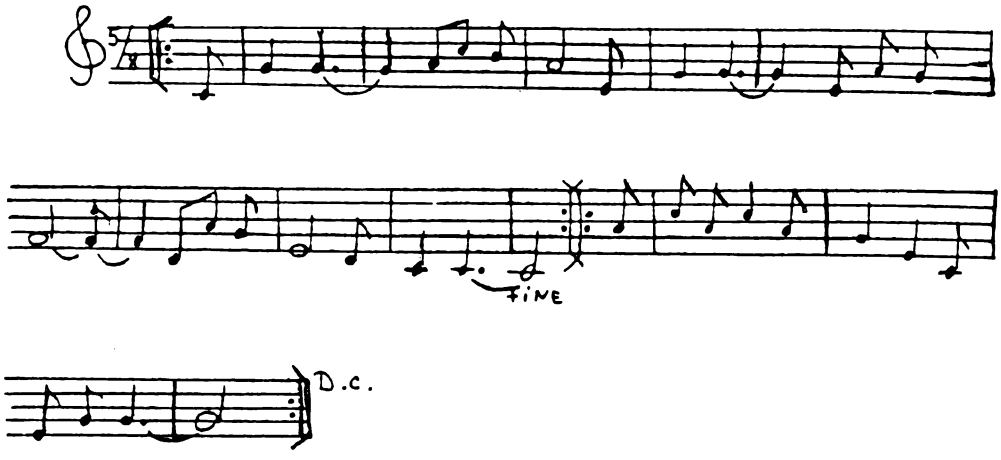


Ex. 4.5. Jaegerhuber, *Trio*, second movement (score), mm. 31-41.

The motive found in measures 38 and 41 of this movement is also found in several other ceremonial songs, including"Erzili Oh" (Ex. 4.6a). Note how the rhythm and pitch of the last three notes (c-e-g) are identical to those in "Solè Oh" (Ex. 4.6b), while the interval preceding the motive changes (an 'e' precedes the motive in "Solè Oh" and a 'd' in "Erzili Oh") along with the rhythm.



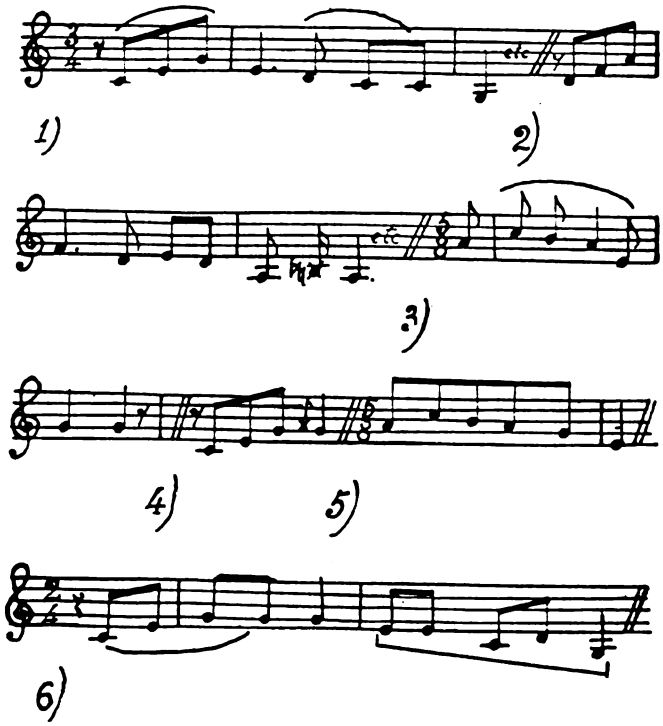
Ex. 4.6a. Jaegerhuber, ethnographic transcription No. 11, "Erzili Oh" (Jaegerhuber 1985, 87).



Ex. 4.6b. Jaegerhuber, Ethnographic transcription No. 14, "Solè Oh" (Jaegerhuber 1985, 90).

In the chapter that Jaegerhuber contributed to *Le vodou haitien: rites radas-canzo*, Jaegerhuber makes reference to the phrases that appear in various songs and are associated with specific *lwa*. He also includes an example of excerpts from ten of his transcriptions that include the ascending c-e-g motive, which he associated specifically

with *Erzili* (Maximilien 1945, 205). An example of some of these excerpts follows (Ex. 4.7).



Ex. 4.7. Jaegerhuber, Ethnographic transcriptions from *Le vodou haitien,* 206-207 (Maximilien, 1945).

The melodies contained in Ex. 4.7 are taken from the following ethnographic transcriptions: Ex. 1) No. 24 "Erzuli Ça" with a change in the opening three eighths (they appear as three 'c's in the original transcription as opposed to a C major triad), Ex. 2) No. 12 "Erzili E" with a slight change in rhythm (due to its 3/4 meter, versus 5/8) and written down a fifth in this example, Ex. 3) No. 14 "Solè Oh" with a slight change in pitches, Ex. 4) No. 1 "Erzulie", Ex. 5) No. 13 "Erzulie Malade" with a change in meter (5/8 versus 3/4 meter) and Ex. 6) No. 3 "Papa Simbi" with a change in pitches (written

down a fifth) and placed in 2/4 meter versus 4/4 meter.[8] It is interesting to note how Jaegerhuber placed many of his transcriptions in 5/8 in *Le vodou haitien*, yet many of the same transcriptions appear in duple meter in the collection held by the Bureau d'Ethnologie.[9]

In the first movement of Jaegerhuber's *Trio* I discussed Jaegerhuber's use of the *tanbou kache* (hidden drum) in his art music compositions. The second movement also illustrates this technique as seen in measure 1-4 in Jaegerhuber's use of the triplet motive in all three parts, which is prevalent throughout the piece (Ex. 4.8).

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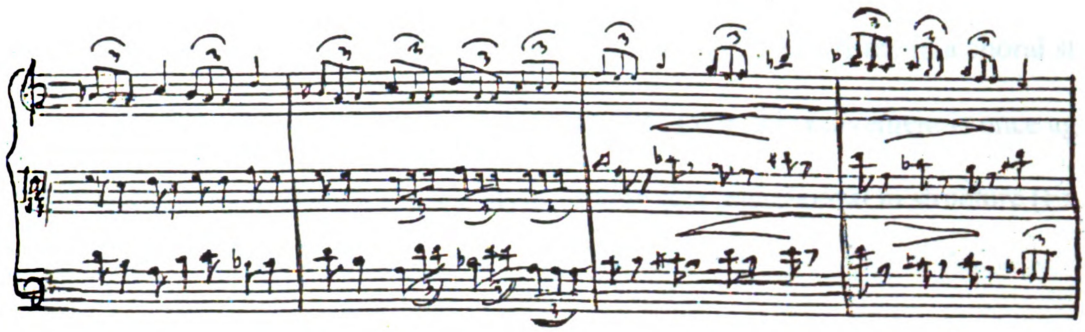
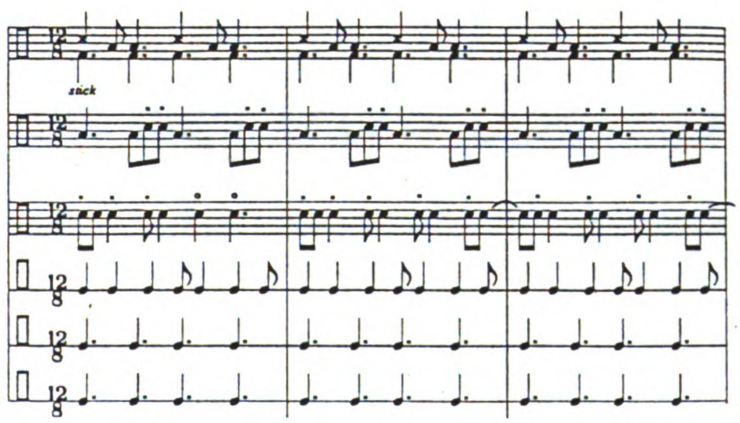
[8] Other Jaegerhuber transcriptions that utilize this motive include: No. 2 "Moin Tande Gnioun Cannon," where it also appears several times throughout the song, No. 8 "Missi Yé Ouèzan," No. 9 "Bouclé Nouè," and No. 23 "Sibaoh." This motive can also be found several times throughout No.7 "Yo ouè Bomiocouè" (See Jaegerhuber 1945, pp. 77-100 for all of the aforementioned examples).

[9] The use (or lack thereof) of 5/8 meter by Jaegerhuber is significant; Largey notes how "Jaegerhuber thought that 5/8 meter captured the aesthetic sensibility of Haitian music and that it also reflected a deeper Haitian mentality, one that allowed the elite composer to tap into the exuberant ethos of Haitian ceremonial music" (Largey 2004, 15). It is interesting to note that while Jaegerhuber felt "Haitian musicians should not sacrifice their 'rhythmic' connections to their African ancestry—especially the use of 5/8 meter—in order to make folk music-based Haitian classical music legible to foreign audiences" (Largey 2004, 17), In *Le vodou haitien* Jaegerhuber also discusses Greek modes and how they can be identified with specific *lwa*; for example, the Lydian mode, which Jaegerhuber felt exuded a sense of seductiveness and appealed to the senses, is associated with *Ezili* (Jaegerhuber 1945, 204-205).



Ex. 4.8. Jaegerhuber, *Trio*, second movement (score), mm. 1-4.

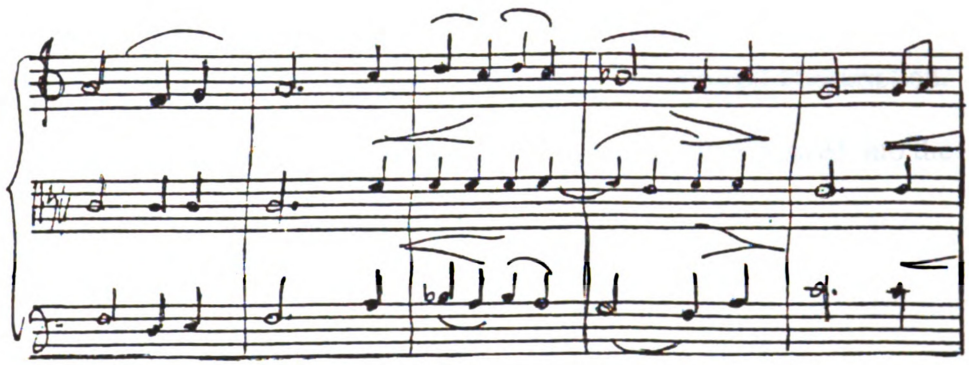
While the absent time signature is understood to be in 4/4 meter (as opposed to 12/8 meter) the use of triplets gives the feel of 12/8 meter, which likens the underlying rhythmic feel to that of the *zepol*, *mayi* and *nago*, all which are found in 12/8 meter and are based in some form on the rhythm Jaegherhuber implements in this movement.[10] The *zepol* is perhaps the closest to Jaegerhuber's example, since the *segon tanbou* (middle drum) alternates between a dotted quarter note and three eighth notes, similar to the rhythm Jaegerhuber employs (Ex. 4.9).



Ex. 4.9. *Zepol* rhythm, *Rada* drum battery, found in *The Drums of Vodou* (Wilcken 1992, 68).

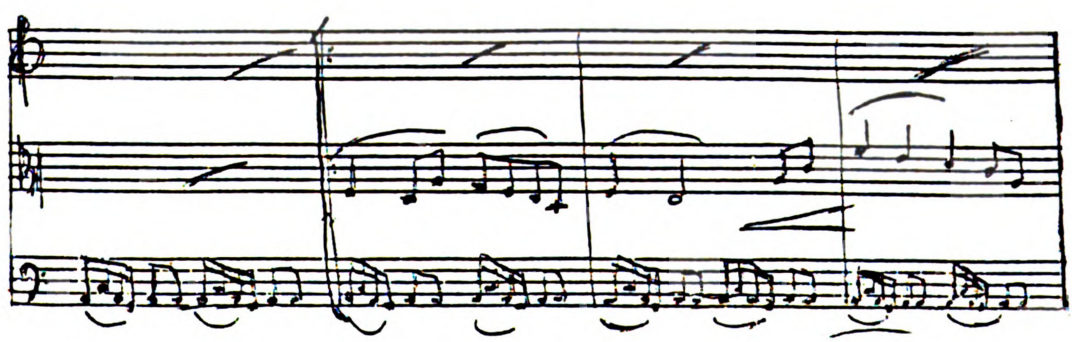
[10] The *zepol*, *mayi* and *nago* are all rhythms and dances associated with the *Rada* rite in the Vodou ceremony (Fleurant 1996; Wilken 2002).

The third movement (Andante, Tempo *choraliter)* is the only movement in this trio that does not contain indigenous elements. Rather, it is written in a choral style (as is indicated following the tempo marking). The music in this movement is once again reminiscent of J.S. Bach's chorale style—hymn-like and chordal in structure (Ex. 4.10).



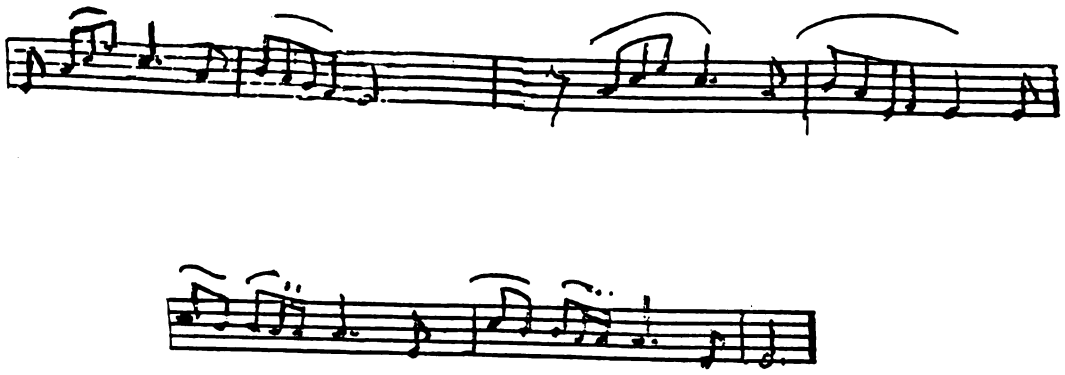
Ex. 4.10. Jaegerhuber, *Trio*, third movement (score), mm. 1-5.

In the opening of the fourth movement (Moderato) Jaegerhuber once again uses a repetitive motive in the cello that can be associated with the rhythmic pattern of drumming (Ex. 4.11).



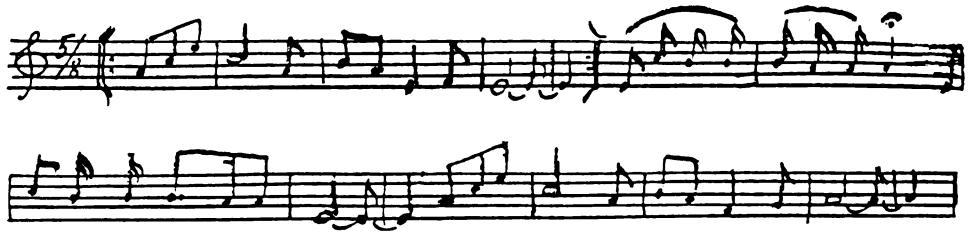
Ex. 4.11. Jaegerhuber, *Trio*, fourth movement (score), mm. 1-4.

Early on in the fourth movement Jaegerhuber utilizes yet another ceremonial song—"Erzili E"—in the flute part (Ex. 4.12a). Like "Solè Oh", "Erzili E" (Ex. 4.12b) has a 5/8 meter in Jaegerhuber's ethnographic transcriptions but appears in 4/4 meter in the trio.[11] Though in two different meters, this melody bears the closest resemblance to its original form as compared to the other examples previously noted. However, unlike the other examples, this one doesn't complete the entire melody but rather, the last five measures depart from what is found in the original ceremonial transcription. This may have been necessary to create the transition that Jaegerhuber desired into the next section of the piece.



Ex. 4.12a. Jaegerhuber, *Trio*, fourth movement (flute part), mm. 14-20.

[11] One possible explanation for Jaegerhuber using 4/4 meter versus 5/8 meter could be perhaps he thought his music would be performed by non-Haitians; thereby making it easier to read in 4/4 meter, or perhaps he found it easier to score the melody this way within the framework of the movement.



Ex. 4.12b. Jaegerhuber, ethnographic transcription No. 12, "Erzili E" (Jaegerhuber 1985, 88.)

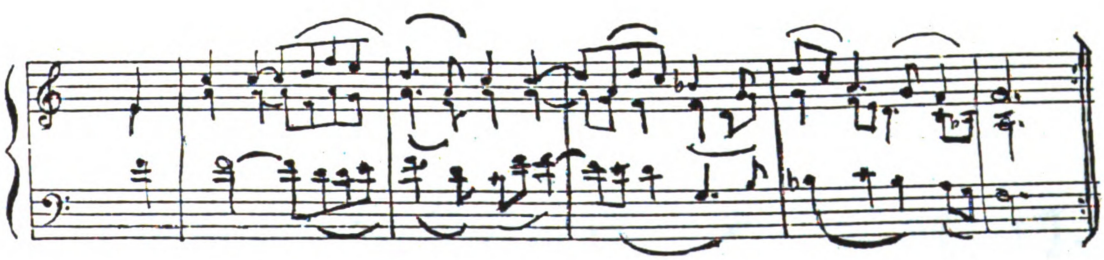
The next section of this movement begins with a transitional melody that sounds as if it might be inspired by a ceremonial song; however, I have been unable to locate any similarities between this melody and the ones included in Jaegerhuber's ethnographic transcriptions (Ex. 4.13).

Ex. 4.13. Jaegerhuber, *Trio*, fourth movement (flute part), mm. 26-29.

I believe this trio to be the most substantial work for flute written by Jaegerhuber, both in its use of traditional melodies as well in its overall quality—harmonically,

melodically and structurally speaking. *Trio* is dedicated to Rosemène, a young woman who worked for Jaegerhuber and cared for him in his later years when he was in ill health.[12]

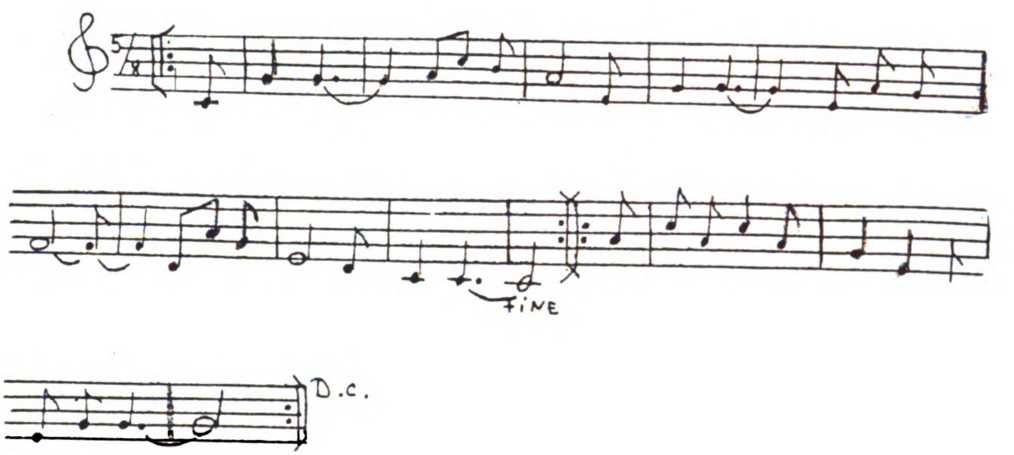
Jaegerhuber's other chamber works for flute also illustrate references to his transcriptions. His *Musique pour Aieules de J.F. Brierre* for flute, viola and cello (1951) consists of six very short movements ranging from ten measures to twenty-five measures (including repeats): 1) piano dolce, 2) no indication, 3) lente- (unreadable), 4 and 5) no indication, and 6) piano dolce.[13] In this composition Jaegerhuber again incorporates song No. 14 "Solè Oh," this time in the sixth movement (see Ex. 4.14a and 4.14b). Note that while the rhythm in the flute part of this piece varies slightly from that in the second movement of the trio, mm. 31-35 (see Ex. 4.5a), both pieces contain the same pitches (again, written up a fourth from the original transcription).



Ex. 4.14a. Jaegerhuber. *Musique pour Aieules de J.F. Brierre*, sixth movement (condensed score), mm. 1-5.

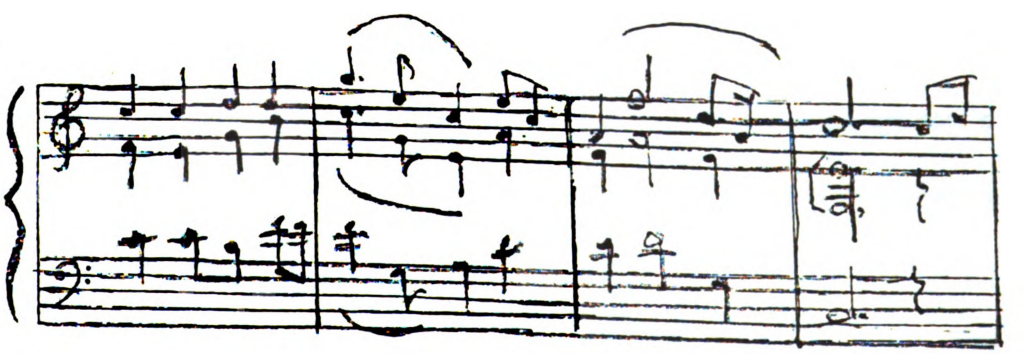
[12] In his program notes on Jaegerhuber included in the *Notes Pour L'Audition De* Claude Dauphin notes that Rosemène was like an adoptive daughter to Jaegerhuber (Vol. III, May 1980).

[13] *Aieules* is the word for ancestors. Brierre was a Haitian poet who wrote in French.



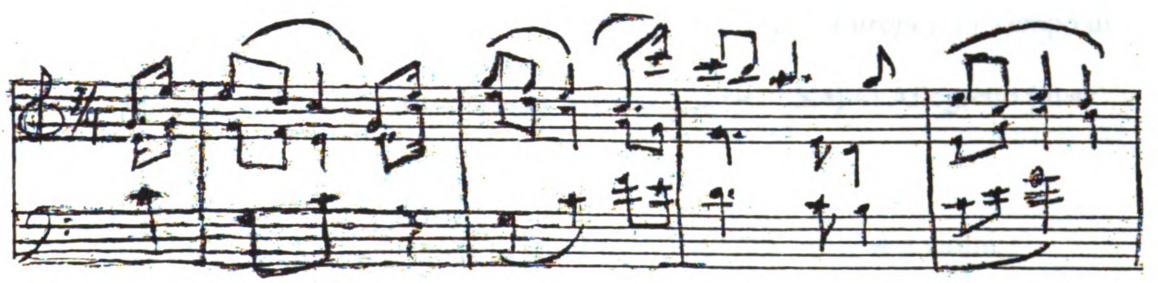
Ex. 4.14b. Jaegerhuber, Ethnographic transcription No. 14,"Solè Oh" (Jaegerhuber 1985, 90).

Jaegerhuber also utilizes non-Haitian songs; he bases the fourth movement of this work on the French National Anthem (Ex. 4.15).



Ex. 4.15. Jaegerhuber, *Musique pour Aieules de J.F. Brierre*, fourth movement (condensed score), mm. 7-10.

In addition to *Trio* and *Musique pour Aieules de J.F. Brierre*, Jaegerhuber composed three other chamber works for flute. Like *Trio*, his *Invocation* (1952) is written for flute, viola and cello, while *Divertimento* (1951) and *Les Petites Serenades* (N.D.) are both composed for flute, violin and viola. *Invocation* is in three movements, first movement (title illegible), Melodi (Andante ma non troppo), and moderato. While Jaegerhuber does not appear to directly quote his transcriptions in this piece, the second half of the first movement is reminiscent of *Trio*. Set in 3/4 meter, the melody of the second movement is reminiscent of a popular song in the style of a march (Ex. 4.16).[14]

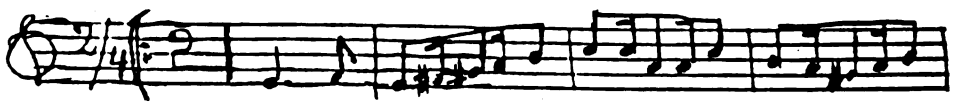


Ex. 4.16. Jaegerhuber, *Invocation*, second movement (condensed score), mm. 1-4.

Unfortunately, missing parts make it more difficult to discuss Jaegerhuber's music for flute, violin and viola at length. Both the flute and viola parts are unavailable (missing) for his *Les Petites Serenades*. The violin part reflects that this is a five-movement work, shorter than *Trio* but considerably longer than *Musique pour Aieules*. An examination of the violin part does not reveal any melodies or rhythms resembling

[14] In an interview, Julio Racine mentioned that this movement reminded him of the compositional style of Haitian composers like Occide Jeanty and Ludovic Lamothe (4/2/05).

Jaegerhuber's transcriptions, but does note him using the traditional Haitian *mereng* (méringue) in the second movement (Ex. 4.17).[15]



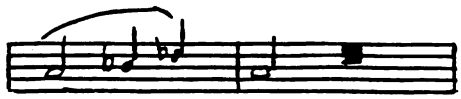
Ex. 4.17. Jaegerhuber, *Les Petites Serenades*, second movement (violin part), mm. 1-4.

The movements in this work include: 1) Moderato (*à la fille d'Europe*), 2) Tempo di méringue (*á la Crèole*), 3) Moderato (*à la nègresse* (unreadable) 4) Allegretto (*avec coqueterie*) and 5) Tempo di valse (*Reminiscences*).

The flute part for Jaegerhuber's other work for flute, viola and violin, *Divertimento*, is available; however, the strings parts are not. Still, an examination of the flute part indicates several interesting features. The first movement, Lente, opens with the exact material found in *Trio* (first movement flute part, two measures before rehearsal number ten) (Ex. 4.18 and Ex. 4.19).

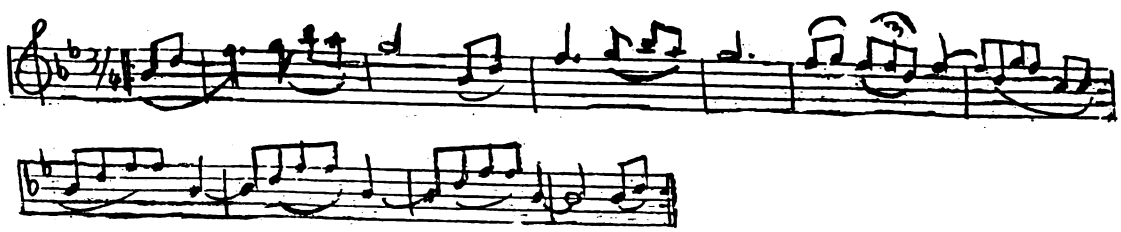
Ex. 4.18. Jaegerhuber, *Divertimento*, first movement (flute part), mm. 1-2.

[15] The Haitian *mereng* is a popular form of dance music based on the *quintolet* rhythm.

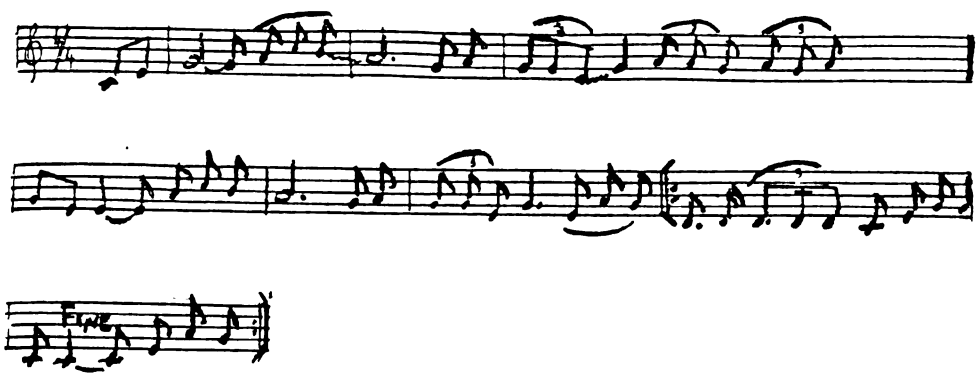


Ex. 4.19. Jaegerhuber, *Trio*, first movement (flute part), mm. 8-9.

The next three movements, (2) Andante, (3) no indication, and (4) Moderato do not appear to contain material related to Jaegerhuber's ethnographic transcriptions or his other works. However, the fifth movement, Invocation (Ex. 4.20) is based on the first half of his first ethnographic transcription "Erzulie" (Ex. 4.21). The difference is that in this work he places the melody in 3/4 meter as opposed to 4/4 meter, writes it in the key of Bb (as opposed to C) and places the melody in a higher register (up a seventh from its original form.



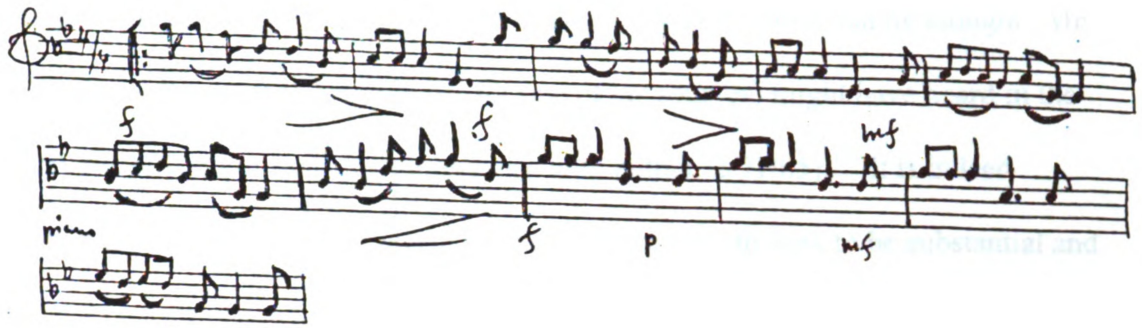
Ex. 4.20. Jaegerhuber, *Divertimento*, fifth movement (flute part), mm. 1-10.



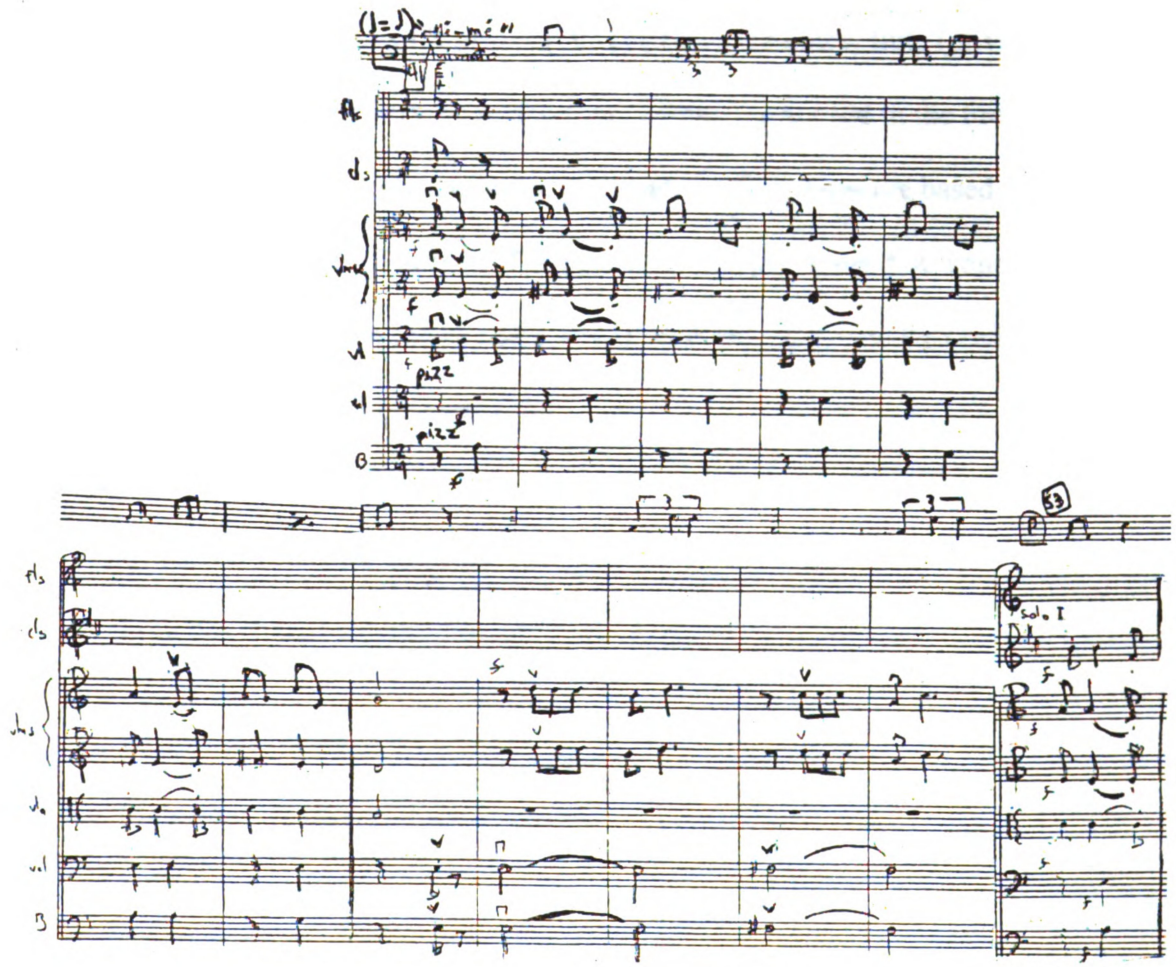
Ex. 4.21. Jaegerhuber, ethnographic transcription No. 1, "Erzulie" (Jaegerhuber 1985, 77).

The sixth and final movement of this work, Allegretto (unreadable) opens with rhythmic material that is found in a piece entitled *Kim Ba La*, a collection of Haitian folk songs arranged by John Jost that he adapted from harmonizations done by Lina Mathon-Blanchet (Ex. 4.22 and 4.23).[16]

[16] Jost mentioned that while the last song in the collection he received from Férère Lagguerre was entitled *Kim Ba La*, he thinks the original title was actually *Kimbe La* (*Kenbe la*), which translates into "hang in there" (e-mail correspondence with author, 3/19/05). In Haitian Creole *kenbe* means "hold on" and *la* means "there. The story I heard while in Haiti was that a *blan* (foreigner) incorrectly repeated the phrase "*Kenbe la*" as "*Kim Ba La*" and so the title stuck.



Ex. 4.22. Jaegerhuber, *Divertimento*, sixth movement (flute part), mm. 1-12.



Ex. 4.23. Jost, *Kim Ba La*, rehearsal letter 'O' (score), mm. 41-53.

This section in Jost's piece is entitled "Me Me." Jost mentioned that he thought "Me Me" was a folksong that Jaegerhuber (or one of his sources) might have heard in the mountains of Haiti (e-mail correspondence with author, 2/21/05).[17] It is indeed unfortunate that the latter two pieces are missing parts; both look to be substantial and worthy of performance for their cultural and musical offerings.

Works in the Western Tradition

While Jaegerhuber utilized traditional elements in many of his musical compositions, a number of his works for flute are rooted in the Western art music tradition. Jagerhuber's *Trois Chansons* (1951) written for voice, flute (or violin), viola, and cello consists of three very slow, short movements composed in the French *chanson* style, each averaging one to two minutes in length. [18] The songs are based on poems written by Haitian poet Ida Faubert. The first song entitled "Quand ou vous dira" ("When they tell you") is in the key of E minor; both the music and text reflect the implied sorrow portrayed in the song (Ex. 4.24).

"Quand on vous dira"

Quand on vous dira que vous êtes seul
Que je suis partie au-delà des grèves
Loin des chauds soleils et qu'un froid linceul
Couvre à présent tous nos anciens rêves

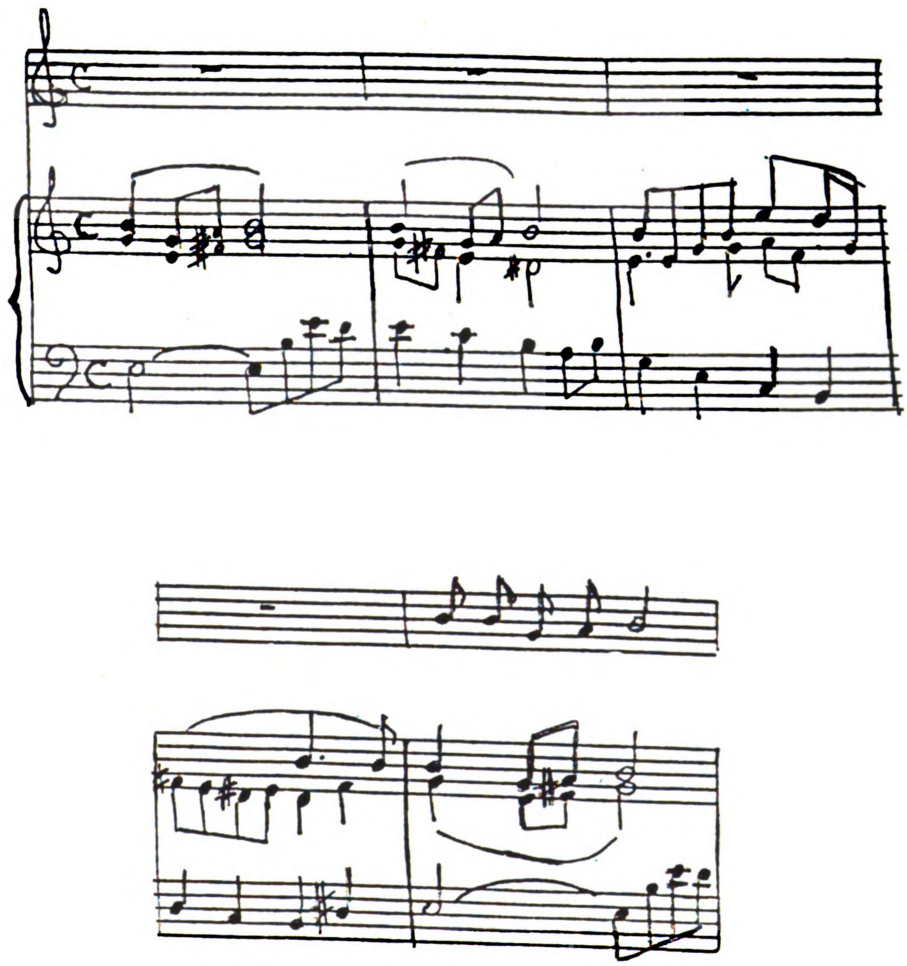
La douleur rendra votre esprit hagard
Et vous pleurerez l'amour que j'emporte
Mais pour les regrets il sera trop tard
Quand on vous dira pourquoi je suis morte.
"When they tell you"

---

[17] Laguerre received an arrangement of the songs he sent to Jost from his aunt, Lina Mathon-Blanchet, who assisted Jaegerhuber with some of his research on folk songs.
[18] The full title as it appears in the manuscript is *Trois Chansons pour Voix, Flauto (Violin), Alto, Violoncelle d' après textes de: Ida Faubert.*

When they tell you that you are alone
That I have gone beyond the beaches
Far from warm suns and like a cold shroud
Now covers all of our old dreams

Your haggard spirit will surrender to sorrow
And you will mourn the love that I take away
But it will be too late for regrets
When they tell you why I am dead.



Ex. 4.24. Jaegerhuber, "Quand ou vous dira" from *Trois Chansons* (score), mm. 1-5.

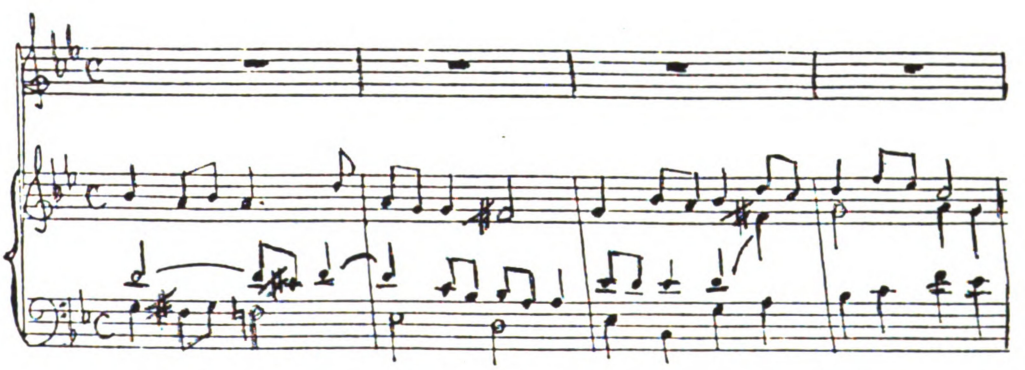
The second song, "Amour," is set in G minor; both the text and music reflect a melancholy that is in contrast to what one might expect given the song's title (Ex. 4.25a).[19] Yet, as the piece nears the end the mood changes; the music reflect a more hopeful mood as the song ends on a G major chord (the same technique Jaegerhuber also used to conclude the first movement of *Trio*) (Ex. 4.25b).

"Amour"

Quand le destin fera de ma route étoilée
Un vaste cimetière où gémira le vent
Lorsque tu me verras a tes pieds écroulée
Ramasse à pleines mains mon pauvre coeur vivant.

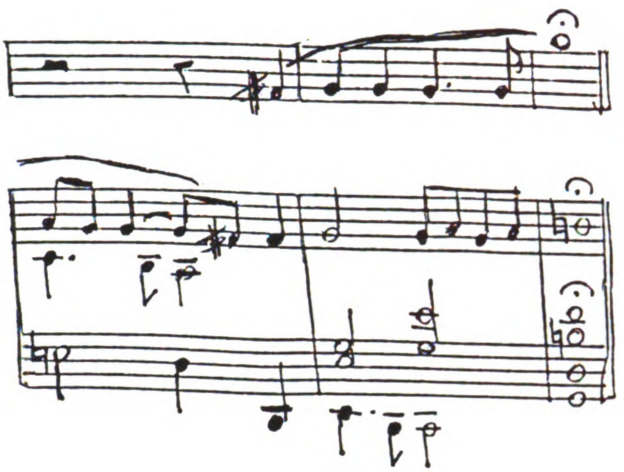
"Love"

When fate makes of my starry route
A vast cemetery where moans the wind
When you see me, on your collapsing feet
Gather by handfuls my poor beating heart.



Ex. 4.25a. Jaegerhuber, "Amour" from *Trois Chansons* (score), mm. 1-4.

[19] While this song is entitled "Amour" in this collection, it has appeared elsewhere as "Quand le destin" ("When the destiny/fate") in a collection entitled *Trois Poemes sur des Poemes d'Ida Faubert* set for voice and piano (Largey, 2005, CD notes, ex. 18 from the course *Haitian Music, Cultural Nationalism and Musical Authenticity*).



Ex. 4.25b. Jaegerhuber, "Amour" from *Trois Chansons* (score), mm. 19-21.

The final song, "Nirvana," is in D minor and incorporates an ostinato rhythmic and melodic pattern in the violin (or upper voice, piano right hand) that continues through the entirety of the piece, with only a slight change of pitches in the middle of the song (Ex. 4.26). As with first two songs, both the text and music reflect a sense of nostalgia and feeling of despair.

"Nirvana"

Oh dormir indéfiniment
Pour ne plus sentir sa souffrance
Ni son chagrin ni son tourment
Rien alentour que le silence

Fermer les yeux ne plus savoir
Que demain reviendra sans doute
Avec le même désespoir
Qui jusqu'a l'âme vous prend toute

Enfin reposer son corps las
Près de soi ne jamais entendre
Des sons de voix des bruits de pas
Ne plus rêver, ne rien attendre

Oh! Dormir calme et sans rancoeur
Sous les grands arbres d'une allée
Pour ne sentir plus rien au coeur
Pour que l'âme soit consolée.

"Peace"

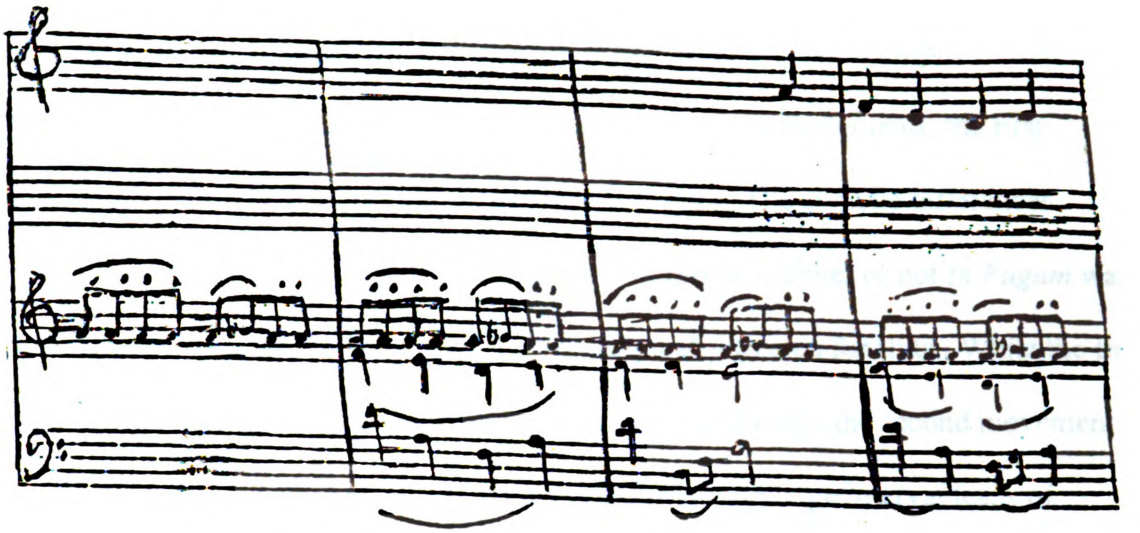
Oh, to sleep indefinitely
To never again feel his suffering
Neither his grief nor his torment
Nothing surrounds but silence

Close the eyes and know no longer
That tomorrow will return without a doubt
With the same despair
Who (That) even up to my soul, you take everything.[20]

Finally to rest his weary body
Near himself, never to hear
The sounds of voices, the noise of footsteps
To dream no more, to wait for nothing

Oh! To sleep calmly and without rancor
Under the grand trees of a path
To feel nothing more in the heart
So that the soul may be consoled.

[20] Jaegerhuber's original handwritten manuscript for the text in this song is illegible. The typed text that is included with the songs has the word "Qui" at the beginning of this sentence. However, it is possible that Jaegerhuber could have written "Que" which would then translate as "That even up to my soul, you take everything."



Ex. 4.26. Jaegerhuber, "Nirvana" from *Trois Chansons* (score), mm. 1-4.

Grenier makes reference to the ostinato pattern found in the piano accompaniments of Jaegerhuber's songs. He states in the "transformation of these folk melodies into art songs…a prominent feature of the accompaniments is the use of ostinatos in either the right or left hand…in other instances, a propulsive left-hand ostinato is suggestive of a drumming pattern" (Grenier 2001, 59). While there is no tempo indication for this song, the title "Nirvana" suggests a slower speed, which perhaps negates the reference to a drum in this particular instance. [21] It is interesting to note that upon hearing a performance of this piece, a Haitian scholar of Vodou ceremonial music remarked that this piece reminded her of music by Chopin.[22] This comment illustrates the influence of Western art music composers on Jaegerhuber's musical compositions.

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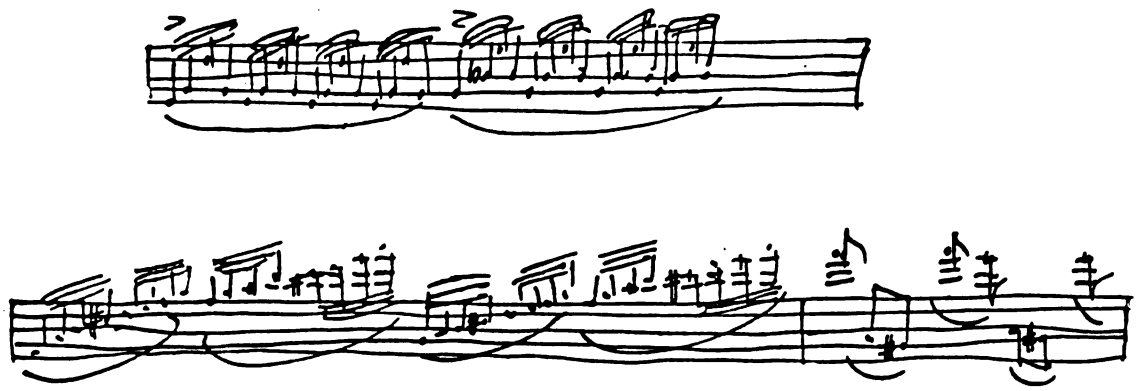
[21] If this song was played at a faster tempo the ostinato pattern could be likened to the drum pattern played on the *boula* for the *Kongo* rhythm.

[22] Comment made by Lois Wilcken after the author's performance of this work at the Society for Ethnomusicology national meeting November 7, 2004 in Tucson, Arizona.

The following discussion of Jaegerhuber's work for solo flute will illustrate the influence of J.S. Bach and other Baroque composers on Jaegerhuber's musical output.

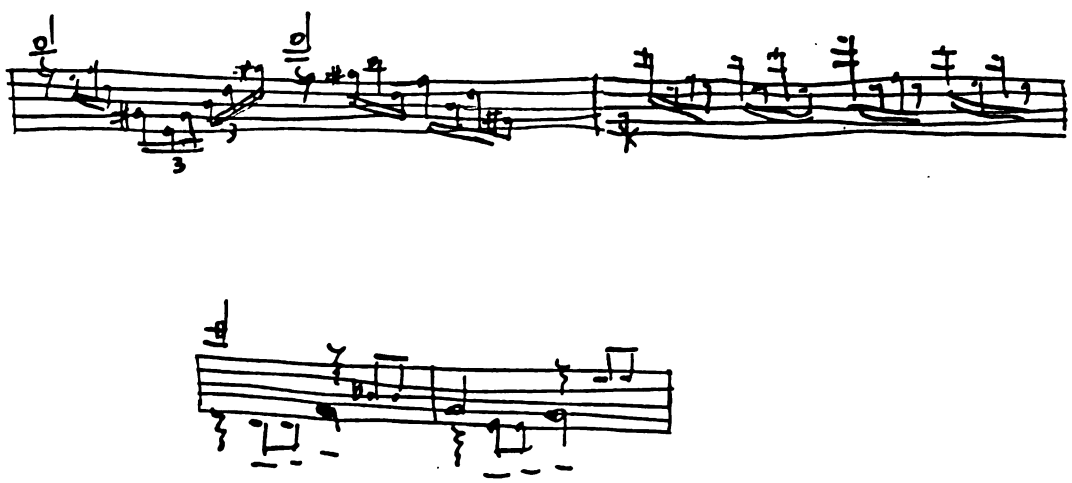
Jaegerhuber's *Preludio* for solo flute (1952) is in two movements; the first movement is entitled *Preludio*, and the second, *In Fugam*. The stylistic differences between the first and second movement led me to question whether or not *In Fugam* was from the same piece (as *Preludio*) and if it was originally written for flute. While the first movement is reminiscent of the Bach studies for violin and cello, the second movement is more "violinistic" in nature with fast, technical passages and large interval leaps of almost two octaves (see Ex. 4.27).



Ex. 4.27. Jaegerhuber, *Preludio* for solo flute, second movement (*In Fugam*), mm. 27-29.

The indication of two separate lines (half note above and eight notes below) can also be attributed to a stringed instrument covering two parts, or simply to what Jaegerhuber was looking for the flutist to portray (see Ex. 4.28a and 4.28b).

Ex. 4.28a. Jaegerhuber, *Preludio*, second movement (*In Fugam*), mm. 14-16.



Ex. 4.28b. Jaegerhuber, *Preludio*, second movement (*In Fugam*), mm. 21-24.

I asked Haitian composer and scholar Claude Dauphin whether the *In Fugam* movement was composed for flute or violin. He responded:

> Effectively the *In Fugam* does not look like flute music but string music because [of] the overlapping notes. Probably it is a fast transcription for the flute of another work and the composer did not adapt some passages. I found this page by

> chance and I taught it as the second movement of the same work for solo flute...I am still convinced that they are two movements of a unique work for flute solo: the tonality, the format recto/verso, the dedication of the second page *In Fugam* to the famous Haitian flutist Depestre Salnave (e-mail correspondence with author, 1/16/04).

While it would make sense that the two pieces would go together from a musical standpoint, the most convincing argument for me is the dedication to Salnave on the *In Fugam* page, along with the composer's signature and date the piece was composed. In examining Jaegerhuber's other manuscripts for flute, at the end they all note either a dedication to Salnave or some closing verbage (the word *Fine* or the date and location of the composition). Page one of *Preludio* contains no such indication at the bottom, thereby lending credence to the argument that there is more to this piece than the first movement.

The Baroque influences in *In Fugam* are apparent as evidenced by its form, harmonic structure, use of ornaments and implied counterpoint. In addition to the prelude and fugue style that Bach utilized so often, the harmonic outline in mm. 14-15 demonstrates a direct relation to the same technique used in Bach's cello suites. The use of appoggiaturas, imitative passages, and motives reminiscent of Vivaldi and Handel all reflect the Baroque influence on this piece, while the amount of chromaticism utilized by Jaegerhuber, the large intervallic leaps and the extended range reflect its modernity. Claude Dauphin also noted the influence of the Baroque style on Jaegerhuber; he stated, "[A] few pieces from Jaegerhuber are in a simple Baroque style. He used to do that when

he wrote for his students in composition, as it was the case for Depestre Salnave [who] spent his sojourn in Haiti in the beginning of [19]50s for studying with Jaegerhuber" (e-mail correspondence with author, 1/19/04).

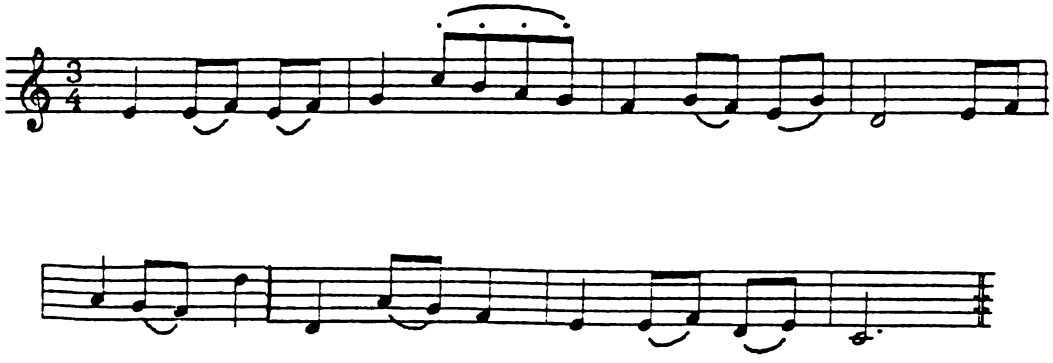
To my knowledge *Preludio* is the only flute work by Jaegerhuber that does not utilize indigenous music in some form. However, there are several other chamber works by Jaegerhuber that are written in the western tradition. Although they are composed for string instruments they work equally well for flute. One such piece is Jaegerhuber's *Piccola Sonatina* (1938-1940) for violin, cello and piano.

Much more simplistic in nature than the later works of Jaegerhuber, *Piccola Sonatina* is a light, refreshing work in three movements (Allegro moderato-Minueto-Andante) that contrasts with the complex harmonic structure found in his other pieces like *Trio* (1952). *Piccola Sonatina* is decidedly Neoclassical in nature, as Robert Grenier notes:

> The best evidence for this [Neoclassical style] is provided in the title of the second movement. This *Minuet* retains the grace and balanced structure associated with this dance. The two framing movements display Jaegerhuber's penchant for writing contrapuntal lines. He creates transparent textures by the independence he gives his voices. Overall, the abiding impression of this music suggests its affinity to the chamber works of Franz Schubert. Like Schubert's music this piece was destined for private entertainment; the atmosphere throughout is intimate and cordial: each player is given a moment to shine. [23]

[23] Taken from editor's note included in score to Jaegerhuber's *Piccola Sonatina*.

Grenier points out that piece's most obvious Neoclassical elements are demonstrated in the balanced phrases and style of the second movement, which is reminiscent of the J.S. Bach *Minuet* in G Major for piano (Ex. 4.29).



Ex. 4.29. Jaegerhuber, *Piccola Sonatina*, second movement (violin part), mm. 1-8.

While the Minueto consists of balanced phrases, the phrases in the first and last movements vary in length and often elide from one to the other. Tonal in nature, the piece's twentieth-century characteristics are evident in Jaegerhuber's use of chromaticism, changes of mode, and diminished seven chords, which are most prevalent in the third movement.

In the editor's notes that accompany this piece Grenier points out that the original manuscript of this work did not contain a title page, signature or date. While it was obvious from the musical style that Jaegerhuber composed this work, Grenier determined the title of the piece based on information found in a document written by Robert Durand, a Haitian composers and a friend of Jaegerhuber. In the document, Durand mentions that Jagerhuber composed a piece for violin, cello and piano that was entitled *Picola Sonatina* [*sic*] that dated from the years 1938-1940. Grenier determined that since this work was

piccola—small—and written for the same instrumentation, it was in all likelihood the composition that Durand made reference to in his document.

As this chapter illustrates, Jaegerhuber followed the example of other classically trained composers—like Bartók and Villa Lobos—by composing art music based on the traditional music of his country. Just as Bartók and Villa-Lobos introduced the world to the music of their countries through their classical compositions, so too has Jaegerhuber provided an opportunity for non-Haitians to learn more about the indigenous music of Haiti through his art music.[24] I suggest that the solo and chamber flute compositions by Jaegerhuber are a valuable addition to the flute literature in that they expose students to music of another culture and present students with the opportunity to gain a deeper understanding and appreciation of Haiti's music, which is rich in cultural tradition.

The following chapter examines the flute compositions of Julio Racine, a Haitian composer who was inspired by Jaegerhuber's influence. Like Jaegerhuber Racine utilizes the melodies and rhythms taken from the ceremonial music of Haitian Vodou in his music for flute. Through his musical endeavors Racine continues Jaegerhuber's tradition of educating audiences about Haitian music and culture.

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[24] Several Haitian composers have made this comparison of Jaegerhuber to Bartók and Villa-Lobos. In *Conjonction* 198 (1993, 85) Jean Coulanges notes that some Haitian artists and non-Haitian artists who live in Haiti "follow[ed] the example" of Bartók and Villa Lobo by utilizing "Haitian popular themes" in their classical compositions (cited in Ramsey 2002, 36). In an interview with *Sèl*, Robert Durand also noted how "...there is something Haitian that always appears" in the majority of Jaegerhuber's compositions, just as "...there is something Brazilian that always appears in [Villa-Lobos's] music" (Adrian and Urfie 1979, translated by Largey, 4-12).

Chapter 5. Musical Crossroads: Jaegerhuber's Influence on the Flute Compositions of Haitian Composer Julio Racine

As argued throughout this study, Werner Jaegerhuber's work had a significant and lasting impact on Haitian art music during the twentieth century. Robert Grenier notes how the transformation of Jaegerhuber's transcriptions into art songs "marks an important turn in the musical culture of Haiti; they are the foundation of a nationalistic school" (Grenier 2001, 63).[1] While there was no physical institution that espoused Jaegerhuber's methods, the significance of Jaegerhuber's contribution is evidenced by the many Haitian composers—contemporaries and those who succeeded him—who have followed his example and have been inspired and influenced by his work. Many of these composers demonstrate the same nationalistic pride in Haitian culture by their continued efforts to compose music drawn from indigenous elements.[2]

While there are many composers who have been influenced by Jaegerhuber, this chapter will focus on Haitian flutist and composer Julio Racine. As mentioned in the introduction of this document, in the twenty-first century Racine deals with many of the same issues that Jaegerhuber dealt with in the twentieth century. Like Jaegerhuber, Racine identifies with the importance of Haiti's traditional music; he incorporates elements taken from the Vodou ceremony into his music, arranges Haitian folk songs in an art music style and promotes Haitian music to an international audience. Additionally, Racine "departs from the traditional approach" by utilizing chromaticism and

[1] Grenier terms Jaegerhuber's transformation of his ethnographic material into art songs, as "melodie vaudoo" (Grenier 2001, 63).
[2] These composers will be discussed in the conclusion.

incorporating elements of jazz into his classical music compositions (e-mail correspondence with author, 1/28/05).

The Flute Compositions of Julio Racine

Julio Racine studied composition at the University of Louisville and has written a number of orchestral and chamber works, including two major works for flute. He is the former director of the *Orchestre Philharmnonique Sainte Trinité* and the Holy Trinity Trade School in Port-au-Prince and currently resides in Louisville, Kentucky.[3] As a young man in Haiti, Racine studied with noted flutist Despestre Salnave, the person to whom Jaegerhuber dedicated much of his flute music. While Racine never had the opportunity to meet Jaegerhuber, he stated that Jaegerhuber "had a profound influence" on him, and that he "embraced [Jaegerhuber's] philosophy for having a music that is fundamentally Haitian" (e-mail correspondence with author, 1/28/05).[4] Racine has spent time analyzing Jaegerhuber's music and some of his folk song arrangements are based on those found in Jaegerhuber's *Complaintes Haïtiennes*.

Tangente au Yanvalou

Racine's *Tangente au Yanvalou* for flute and piano was composed in 1975 and utilizes traditional rhythmic elements derived from the ceremonial music of Haitian Vodou. This piece is inspired by the *yanvalou*, one of the basic Haitian folkloric rhythms

[3] The music, elementary and trade schools are all part of the Holy Trinity complex known as the *Ecole Sainte Trinité* (Holy Trinity School).

[4] In the same correspondence Racine writes "[Jaegerhuber] is the one Haitian composer I would have liked so much to meet personally...he was the first to point out the necessity for a locally inspired music" (e-mail correspondence with author, 1/28/05).

and an elegant ritual dance that originated in the area of West Africa now known as Benin. Racine's most recent flute composition, *Vodoo Jazz Sonata* (2004), combines rhythmic and melodic elements from the Vodou ceremony along with jazz idioms and harmonies. In his arrangement of Haitian folk songs for voice and piano (2004)—which works equally well on flute and will be discussed at length later in this chapter—Racine again fuses jazz and Haitian rhythms and utilizes jazz harmonies in the piano accompaniment.

By utilizing traditional elements in his compositions Racine ensures that Haitians are able to relate to his music. At the same time, through his classical compositions he is providing those who are unfamiliar with Haitian music a glimpse into Haitian culture. In one of our e-mail correspondences Racine shared with me a statement that he had recently come across, written by him some time ago:

> All through my career, I have met numerous artists. Some came to Haiti and soloed with the orchestra, some came and gave recitals of all sorts. I have also met an infinite number of people from different corners of the world. The one thing I realize is that Haitian arts, except for painting is not known at all. It is always a big surprise when those visitors discover that indeed there is such a thing as Haitian classical music, and people who wrote the music are Haitians. Consequently, I have decided to expose that music as much as possible. In fact, being an echo of the Haitian soul itself, that music gives a good insight of the Haitian culture. As a conductor, I managed to include at least one Haitian composition in almost every concert I have conducted. As a composer I write in a

> style that presents the fundamental of Haitian music. For many years I worked with young musicians. I always tried not to define Haitian music for them but rather expose them to that music and let them discover its originality and richness (e-mail correspondence with author, 3/25/04).

Retaining Haitian culture and traditional music, promoting the music of Haiti and educating others about Haitian music and culture are all important to Racine. A study of Racine's works illustrates the similarities in ideology and methodology between Racine and Jaegerhuber. Before the fundamental elements of Haitian music that Racine employs in his compositions can be identified, it is necessary to become familiar with the rhythms and melodies of traditional Haitian music in order to better understand Racine's compositions.

According to Racine, Haitian music is rhythmically driven, and rhythmic development is the most important element in Racine's music (e-mail correspondence with author, 10/03). Whereas Jaegerhuber focused on melody, Racine stresses the importance of rhythm in Haitian music.[5] Racine focuses on the rhythm from several angles—in his words, "what was the rhythm like in the past, what form does it take today, and what could it evolve into in the future" (10/03). Michael Largey discusses how Racine and composers like him utilize the ceremonial music of Haitian Vodou "in increasingly abstract ways" (Largey 1994, 115). He describes Racine's *Tangente au Yanvalou* as "a series of variations for flute and piano" based on the Haitian *yanvalou*

[5] Racine mentioned that "Jaegerhuber was a master in the melodic aspect of [Haitian] music" and that in "picking up the torch after him [Racine] concentrate[s] mainly on rhythmic developments" (e-mail correspondence with author, 1/28/05).

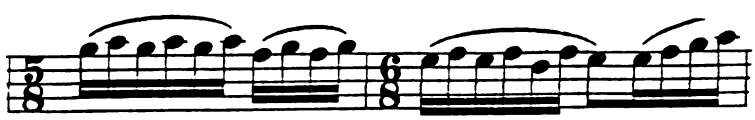
dance rhythm taken from the Vodou ceremony (115). The *yanvalou* dance honors the spirits of the *Rada nanchon* (Fleurant 1996, 25). The elegant dance of *yanvalou* imitates the undulation of the waves as they rise and fall, and also imitates the movements of the serpent spirit, *Dambala*, a source of energy and life.

Gerdès Fleurant, describes yanvalou as "...a prayer, an invitation..." (Fleurant 1996, 25). The rhythmic importance of the *yanvalou* extends to the significance of the pulses that appear in groups of three, three being a symbolic number in Haitian religion and life. Fleurant goes on to say that the *yanvalou* is:

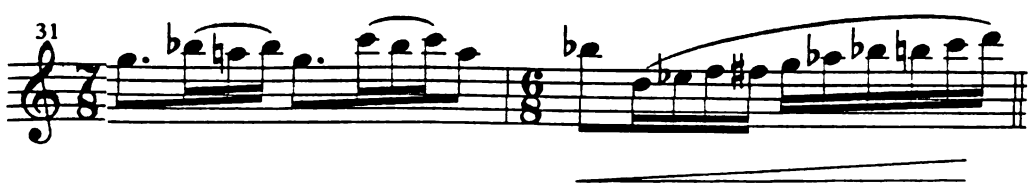
> both an invocation and supplication dance/music which must be played first at all ceremonies for the Rada rite...At a Vodun ceremony, yanvalou is the rhythm *par excellence*...It is through the singing, playing, and dancing of the yanvalou that vodunists establish contact with the ancestors in...Africa...the ritual function of yanvalou is to call the lwa whose manifest presence is considered a "good sign"..." (Fleurant 1996, 25).

Racine uses triple meter to invoke the dance-like quality of the *yanvalou*, as well as rhythmic variations. He opens *Tangente* in 6/8 meter, but in a relatively short time span moves from 6/8 meter to 5/8 meter, 6/8 meter to 7/8 meter and back to 6/8 meter. Racine also takes us through several key areas, and utilizes a great deal of chromaticism and changes of style throughout the piece. In some ways *Tangente* resembles a sonatina in form, with its return of the opening thematic material and what could be considered a coda at the very end.

Regarding the rhythm in *Tangente*, Largey quotes Racine"...the references to the rhythm set up an expectation for the listener, but one that is never fully realized" (Largey 1994, 115). In Racine's words, as the title of this piece suggests, the music you will hear is "a tangent to [the *yanvalou*] in the sense that it only touches and suggests [the *yanvalou* rhythm] and then moves away...Very often during the course of the piece the yanvalou either is missing one step or has one step extra" (Racine, e-mail correspondence with author, 10/7/03). [6] There are places in *Tangente* (1975) where Racine incorporates the *yanvalou* rhythm into the flute melody, often leaving out a beat or adding one beat extra (Ex. 5.1 and 5.2).



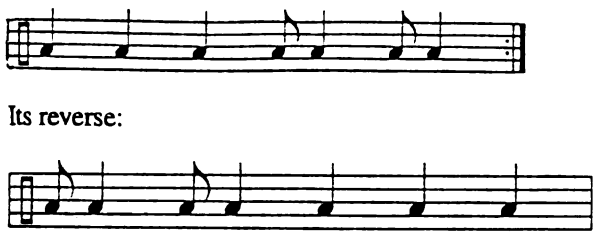
Ex. 5.1. Racine, *Tangente au Yanvalou* (flute part), mm. 16-17.



Ex. 5.2. Racine, *Tangente au Yanvalou* (flute part), mm. 31-32.

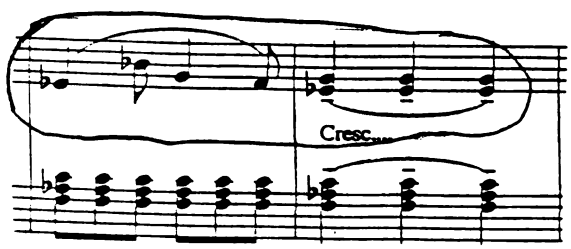
[6] The *yanvalou* is in 12/8 meter. Much of the time Racine groups measures together in such a manner that there is either one beat missing from the *yanvalou* rhythm or one beat extra (ex. 6/8 meter+5/8 meter or 6/8 meter + 7/8 meter).

At other times, Racine appears to take the *yanvalou* bell pattern (Ex. 5.3a and 5.3b) and manipulates the rhythm in the piano part by using a variation on the pattern (Ex. 5.4).[7]



Ex. 5.3a. *Yanvalou* bell pattern found in *Dancing Spirits* (Fleurant 1996, 51).

Ex. 5.3b. *Yanvalou* bell pattern found in *The Drums of Vodou* (Wicken 1992, 63).

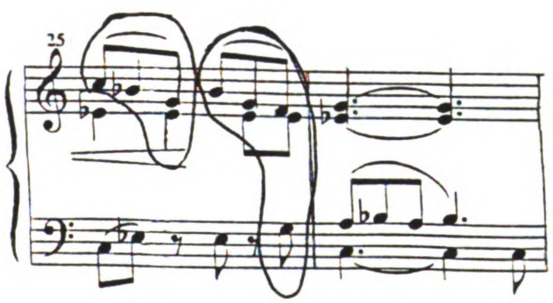


Ex. 5.4. Racine, *Tangente au Yanvalou* (piano part), mm. 22-23.

[7] Ex. 5.3a and 5.3b are the two most common rhythmic patterns played on the *ogan* (bell) in the *yanvalou*.

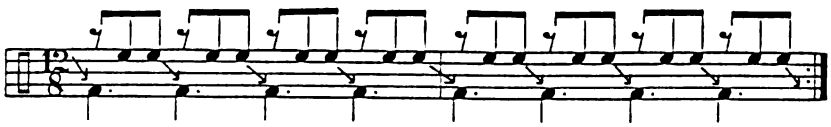
In *Tangente* Racine also uses the piano to imitate the *tanbou*, or Haitian drum. At certain points in the piece the left hand of the piano plays the *yanvalou* bell pattern (Ex.5.5) while the right hand appears to imitate the interlocking figure of two of the *Rada* drums (Ex. 5.6).

Ex. 5.5. Racine, *Tangente au Yanvalou* (piano part), mm. 25-26.



Ex. 5.6. Racine, *Tangente au Yanvalou* (piano part), mm. 25-26.

In *Dancing Spirits* Fleurant includes an example of this "dialogue" that takes place between the *manman* and *segon* (mother drum and second, or middle drum) during the *yanvalou* as they interlock rhythms in a hocketed pattern (Ex. 5.7).



Ex. 5.7. *Manman* and *segon* drum parts, *Dancing Spirits* (Fleurant 1996, 60).

While Racine uses Haitian rhythms in *Tangente*, all of the melodies are original, and not derived from indigenous music. Racine takes a fairly simple melody and develops it, both melodically and rhythmically. In an e-mail correspondence he stated "rhythm is the most important element...in any Haitian melody. In Haitian melodies [one should] always try to detect the implied accents" (10/03). For example, in the measure that the flute enters in *Tangente*, Racine told me that I should "suggest a discrete accent on the third note" of the bar when I perform the piece (10/03).

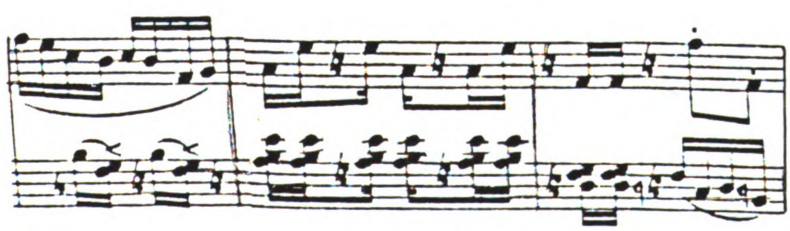
The final melody of *Tangente*, which appears earlier in the piece in a more complex form, is unsettling; it leaves the listener with the expectation that the piece will continue. When I asked Racine if he had ever thought about writing another movement to *Tangente*, he responded "I never consider[ed] writing another movement to the piece since it is pretty much like a poem" (10/07/03). "...the ending of *Tangente au Yanvalou* leaves the listener with an undefined question—a false nostalgia; [the final note] in the flute fades away like something escaping into the silence of space" (e-mail correspondence with author, 10/26/03).

When asked about his inspiration for composing *Tangente*, Racine said in order to understand his inspiration I should read the definition that the *Harvard Dictionary of*

Music gives for Haitian music. This definition describes how "most Haitian [art music] composers have written works using some native elements" but that these compositions lack "the forceful expression of their original models" (365). It is easy to understand why Racine would disapprove of this statement, given the breadth and depth of many classical compositions by Haitian composers that exist. In an e-mail correspondence, Racine wrote about his desire to expose others to Haitian music, which he refers to as "an echo of the Haitian soul itself" so that people outside of Haiti may get a "good insight of the Haitian culture" (3/25/04). In 2004 Racine composed another work for flute that draws upon the folk music of Haiti.

Vodoo Jazz Sonata

As mentioned earlier, in his *Vodoo Jazz Sonata* for flute and piano Racine utilizes Haitian folk melodies mixed with light jazz melodies. The first movement of Racine's sonata utilizes several drum rhythms in the piano taken from the Vodou ceremony. The right hand piano part at the opening of the movement contains a rhythm similar to what the *boula* plays in the *kongo* (Ex. 5.8).

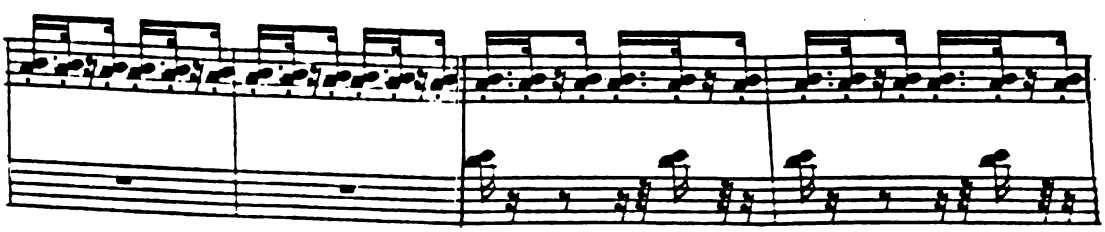


Ex. 5.8. Racine, *Vodoo Jazz Sonata*, first movement (piano part), mm.3-5.

In measure fourteen Racine references the *kongo* rhythm in the piano (ex. 5.9a).

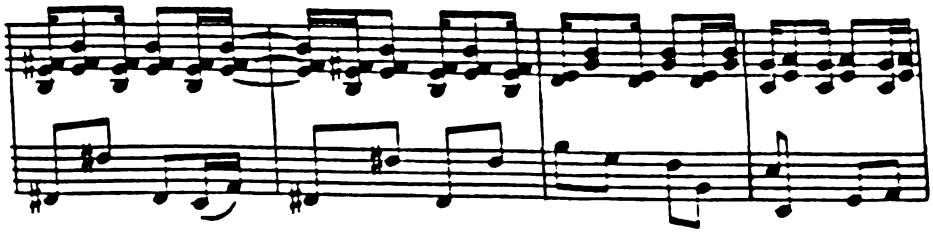
Ex. 5.9a. Racine, *Vodoo Jazz Sonata*, first movement (piano part), m. 14.

Measures twenty-six through thirty and eighty-eight to ninety also incorporate a rhythm that can be interpreted as a variation on the *kongo* rhythm (Ex. 5.9b).



Ex. 5.9b. Racine, *Vodoo Jazz Sonata*, first movement (piano part), mm. 26-29.

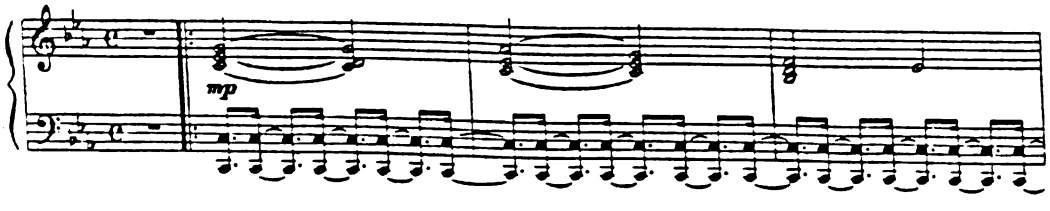
In measures 58-61 Racine employs a variation on the *boula* part taken from the *kongo* and *banda* rhythms (Ex. 5.10).



Ex. 5.10. Racine, *Vodoo Jazz Sonata*, first movement (piano score), mm. 58-61.

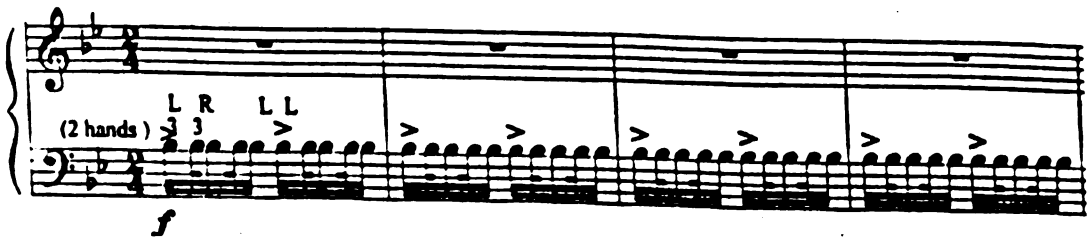
The second movement, entitled *Pryê* (prayer), utilizes melodic material that references the *lwa Ezili* (Ex. 5.11.) The underlying ostinato in the left hand of the piano throughout much of this piece can be likened to the *ogan* (bell) pattern taken from the *Kongo* (Ex. 5.12).

Ex. 5.11. Racine, *Vodoo Jazz Sonata*, second movement, (flute part), mm. 9-13.



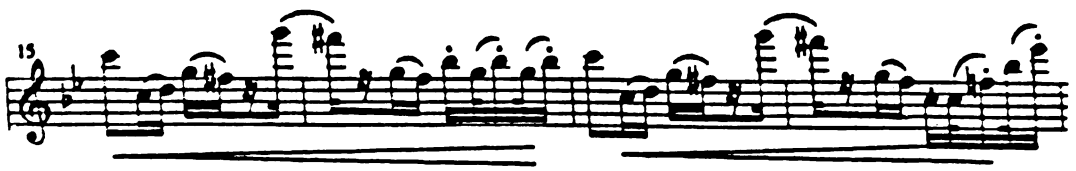
Ex. 5.12. Racine, *Vodoo Jazz Sonata*, second movement (piano part), mm. 1-3.

In the opening of the third movement Racine incorporates the *quintolet* rhythm played on the *boula* (*kata*) drum that is found in the *banda* and *petwo*. He indicates in the score that this should be played with two hands, as it would be played on the drum (Ex. 5.13).



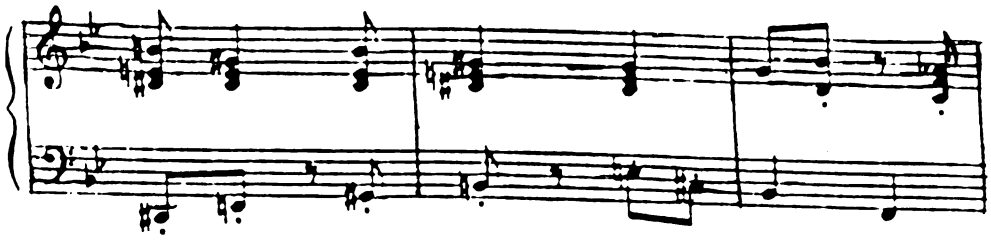
Ex. 5.13. Racine, *Vodoo Jazz Sonata*, third movement (piano part), mm. 1-4.

Racine implements this rhythm in the flute part as well throughout the movement (Ex. 5.14).



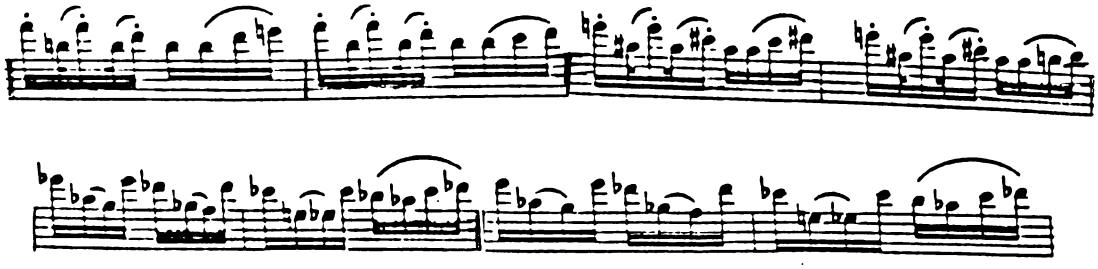
Ex. 5.14. Racine, *Vodoo Jazz Sonata*, third movement (flute part), mm. 15-18.

In measures 63-65 Racine utilizes the bell pattern from the *yanvalou* in the piano part, much like the way he did in *Tangente au Yanvalou* (Ex. 5.15a).



Ex. 5.15a. Racine, *Vodoo Jazz Sonata*, third movement (piano part), mm. 63-65.

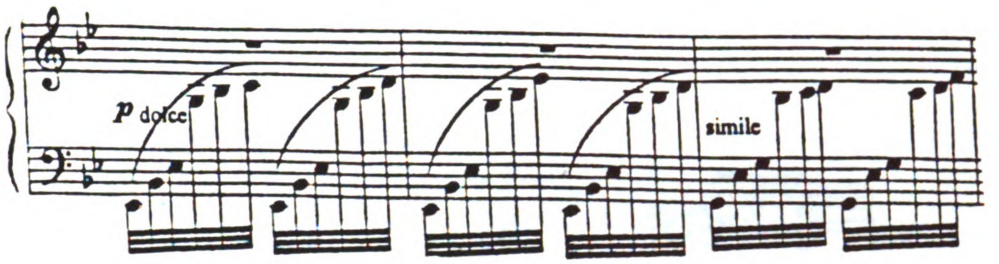
Racine also hints at the melodic and rhythmic elements found in the *meringue carnavalesque* in the flute part in mm. 61-68 (Ex. 5.15b).[8]



Ex. 5.15b. Racine, *Vodoo Jazz Sonata*, third movement (flute part), mm. 61-68.

In measures 71-86 Racine utilizes sextuplets in the piano part that could be reference to the *tanbou kache* (hidden drum) (Ex. 5.16).

[8] Racine, e-mail correspondence with author, 3/16/05.

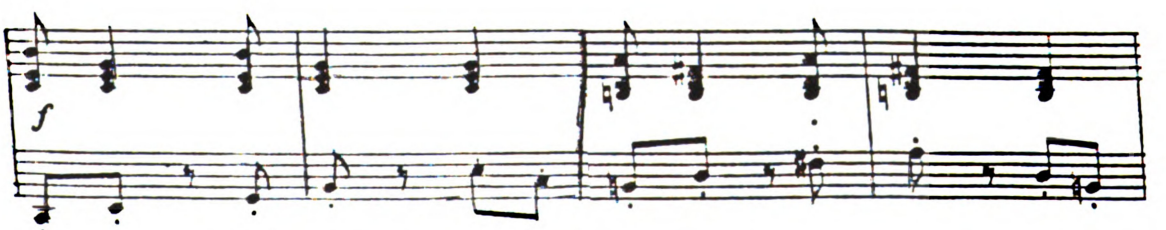


Ex. 5.16. Racine, *Vodoo Jazz Sonata*, third movement (piano part), mm. 71-73.

Throughout this section Racine incorporates melodic material taken from the ceremonial song *Dambala* in the flute part (Ex. 5.17).

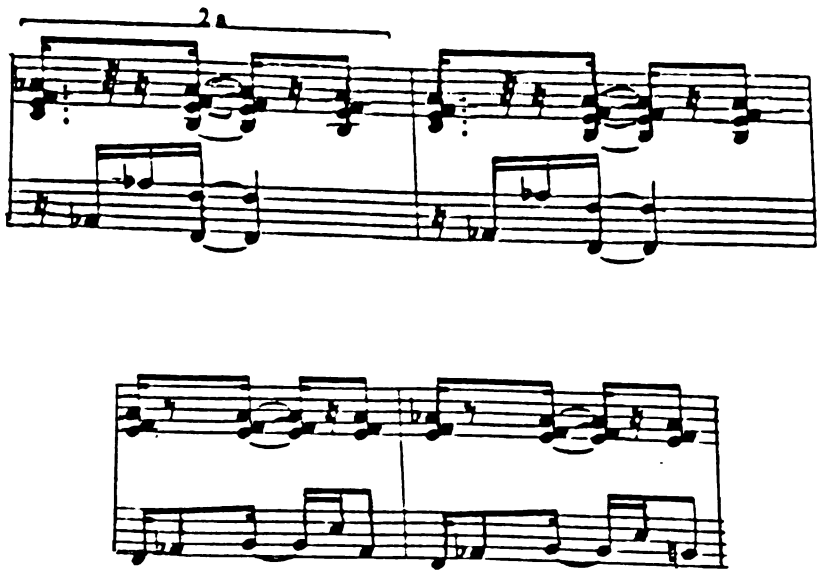
Ex. 5.17. Racine, *Voodoo Jazz Sonata*, third movement, flute part), mm. 71-74.

A variation on the *boula* drum pattern taken from the *yanvalou* can be found in measures 98-101 and 149-152 (Ex. 5.18).



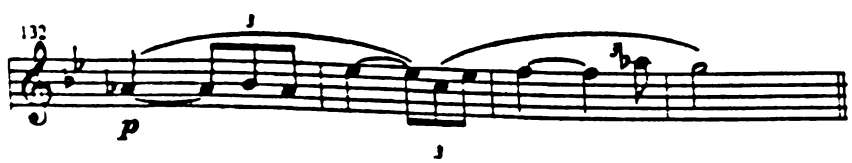
Ex. 5.18. Racine, *Vodoo Jazz Sonata*, third movement (piano part), mm. 98-101.

The *ogan* (bell) pattern from the *kongo* rhythm can be found in the right hand piano part in measures 126-129 (Ex. 5.19).



Ex. 5.19. Racine, *Vodoo Jazz Sonata*, third movement (piano part), mm. 126-128.

In measures 132-135 Racine once again uses melodic material in the flute part taken from the ceremonial song, *Dambala*; this time he indicates a mood of *nostalgic* in the score (Ex. 5.20).



Ex. 5.20. Racine, *Vodoo Jazz Sonata*, third movement (flute part), mm. 132-135.

Haitian Folk Songs

Like Jaegerhuber, Racine arranged a group of songs for voice and piano based on the folk and ceremonial music of Haiti. In the same way that Jaegerhuber utilized pentatonic scales and modes in his art music compositions, so does Racine add an external element to his compositions, that is, rhythmic and harmonic elements taken from jazz.

Set in the key of B minor, "Mêsi Bon Dié" ("Thank You God") is a harvest song that Racine believes was likely written by Frantz Casseus.

"Mêsi Bon Dié"

Mêsi Bon Dié, gadé kôman la mizê fini pou nou
Mêsi Bon Dié, gadé tou sa la nati poté pou nou
Mêsi Bon Dié, gadé tou sa la nati poté pou nou
Mêsi Bon Dié, gadé kôman la mizê fini pou nou

Lapli tombé, mayi pousé
Tout timoun ki grangou pralé manjé

An nou dansé kongo
An nou dansé petro

Papa Bon Dié ki lan siêl, la mizê fini pou nou
Mizé ya fini pou nou
Mizé nou fini (Bis)

"Thank you God"[9]

Thank you God, look at how the misery ends for us
Thank you God, look at all that nature brings for us
Thank you God, look at all that nature brings for us
Thank you God, look at how the misery ends for us

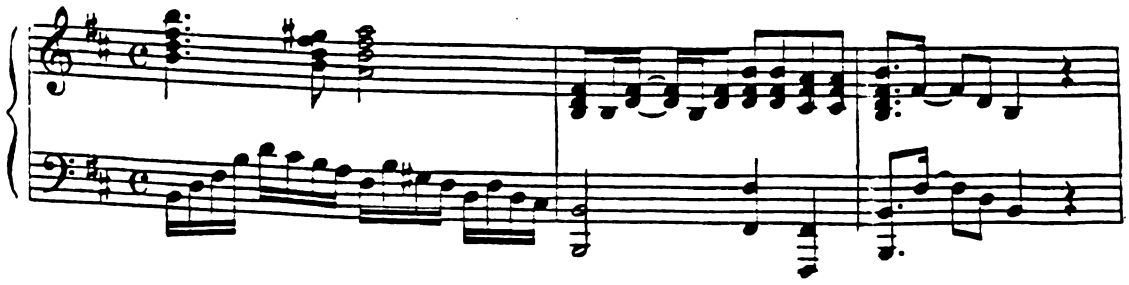
Rain falls, corn grows

[9] Translation by author.

All the children who are hungry will eat

Let us dance the kongo
Let us dance the petwo

Father God who is in the sky, the misery ends for us
Misery, yes, ends for us
Our misery is ended (repeat)
Although written in 4/4 meter, Racine incorporates the popular *quintolet* rhythm throughout the piece in the right hand of the piano (see m. 2, Ex. 5.21).



Ex. 5.21. Racine, "Mêsi Bon Dié" (piano part), mm. 1-3.

In his arrangement of "Trois Feuilles, Trois racines Oh!" ("Three Leaves, Three Roots") Racine uses several changes of meter and tempi and sets the piece in the key of C minor. The title and text of this song are infused with cultural meaning; earlier in this chapter I discussed the significance of the number three in Haitian culture. Leaves and roots are also significant; they are medicinal and considered to be sacred objects.[10] This song is taken from the *Kongo-Petwo* rite (Fleurant, correspondence, summer 2002).

[10] In Haiti, *ougans* heal the sick through (primarily) spiritual means and *doktè fèy* (leaf doctors) use herbal and natural means to heal others. In the summers of 2003 and 2004 while on the pilgrimage to *Saut d'Eau*—the sacred waterfall located in Haiti's Central

"Trois Feuilles, Trois racines Oh!"

Twa fèy, twa racino
jeté bliyé ranmasé sonjé
Twa fèy, twa racino
jeté bliyé ranmasé sonjé
Mwin ginyin basin mwin
twa fèy tombé ladan
jeté bliyé ranmasé sonjé
Mwin ginyin basin mwin
twa fèy tombé ladan
jeté bliyé ranmasé sonjé

Zila Moyo
twa fèy tombé lan basin mwin
Langano
twa fèy tombé lan basin mwin
Kalié boumba
twa fey tombé lan basin mwin
Langano
twa fèy tombe lan basin mwin[11]

"Three Leaves, three roots Oh!"

Three leaves, three roots
Throw away forget, gather up remember
Three leaves, three roots
Throw away forget, gather up remember
I have my basin
Three leaves fell in
Throw away forget, gather up remember

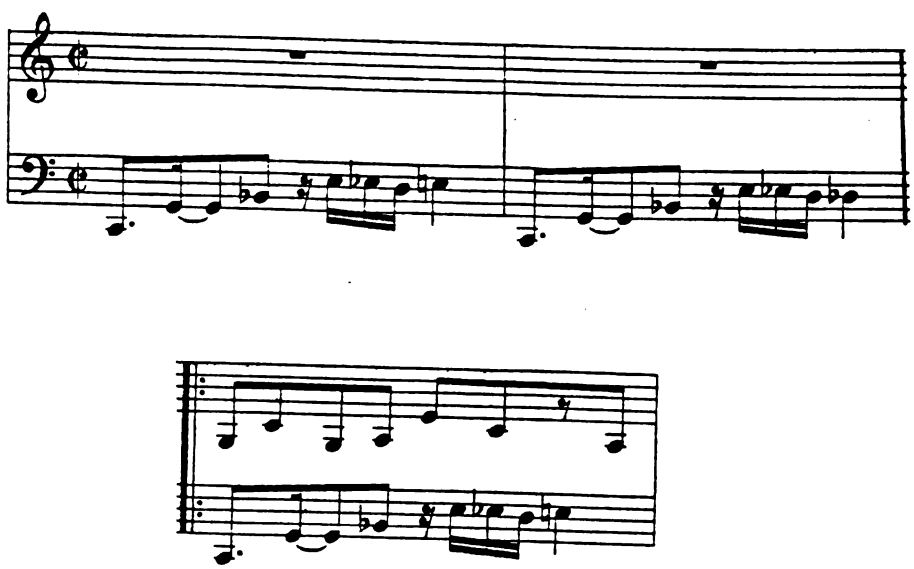
Zila Moyo
three leaves fell in my water basin
Langano
three leaves fell in my water basin
Kalié boumba
three leaves fell in my water basin

Plateau—I was approached by people selling leaves that were to be used to cleanse ourselves as we bathed in the waterfall.

[11] Racine uses a different orthography from the one I am using.

Langano
three leaves fell in my water basin[12]

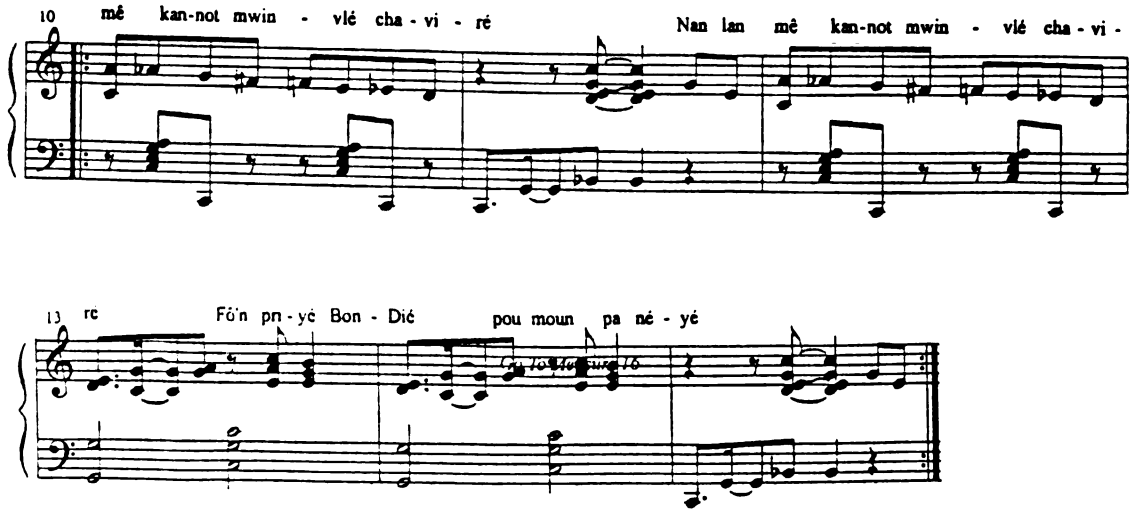
Racine's arrangment of "Erzulie Oh, Erzulie Sa!" varies greatly from that of Jaegerhuber. Like in his *Vodoo Jazz Sonata*, Racine implements jazz idioms in this song, both rhythmically and harmonically. Whereas Jaegerhuber's arrangement was chordal (without much harmonic motion), somber and dark, Racine's arrangement is playful; like Jaegerhuber he uses dissonances but in a different manner.[13] The "bluesy" sounding bass line carries through the first section of the piece (Ex. 5.22a).



Ex. 5.22a. Racine, "Erzulie Oh! Erzulie, Sa!" (piano part), mm. 1-3.

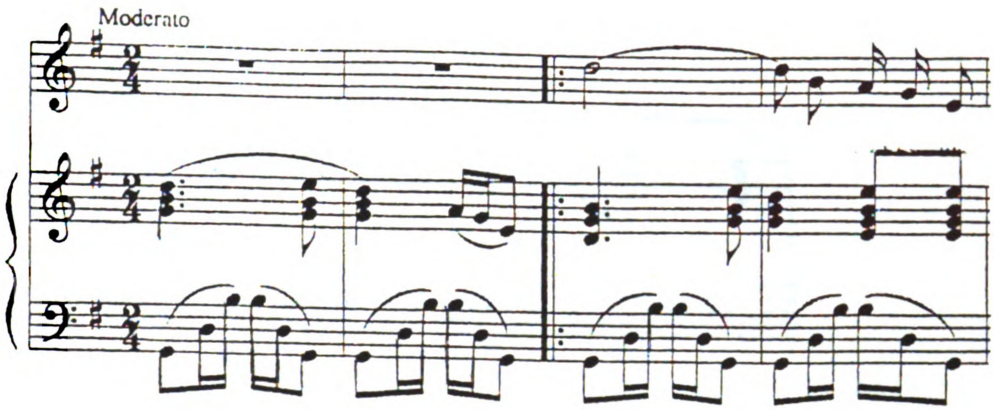
[12] Translation by author.
[13] Jagerhuber's version is operatic sounding in nature (due to the tension created by the dissonances he utilizes) and lacks harmonic motion, whereas Racine's arrangement has an active bass line and active inner voices that drive the music forward.

In measures 10-15 Racine sets the music to mirror the text; the descending scale accompanies the words "Nan lan mê kanot mwin vlè chavirè" (In the sea my boat wants to capsize) while the line reverses and ascends when the boat's occupants pray to God so they don't drown: "Fô'n priyé Bon Dié pou moun pa né - yé" (we need to pray to God so the people do not drown) (Ex. 5.22b).



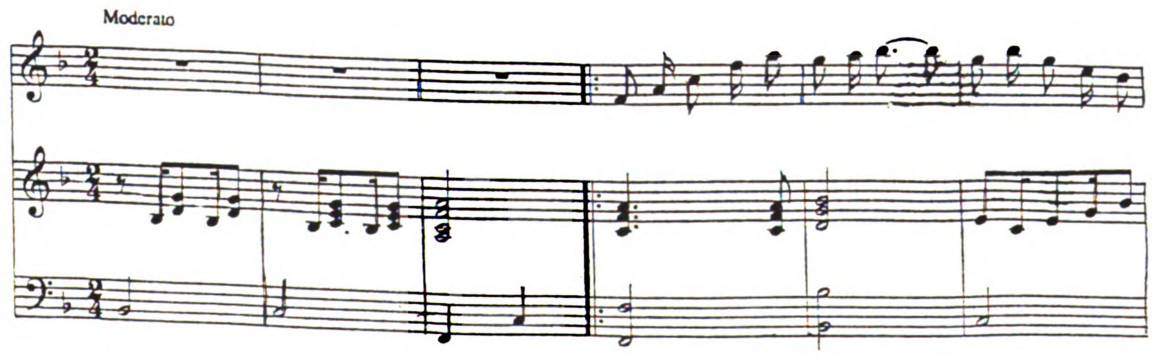
Ex. 5.22b. Racine, "Erzulie Oh! Drzulie, Sa!" (piano part), mm. 10-15.

In "Erzulie Malade" like Jaegerhuber, Racine utilizes arpeggiated patterns in the left hand of the piano to outline the harmonic structure in the first section of the song, and utilizes the *quintolet* rhythm in the second section. However, rather than double the vocal line in the right hand of the piano, Racine harmonizes the melody with a more active rhythmic line (Ex. 5.23)



Ex. 5.23. Racine, "Erzulie Malade" (piano score), mm. 1-4.

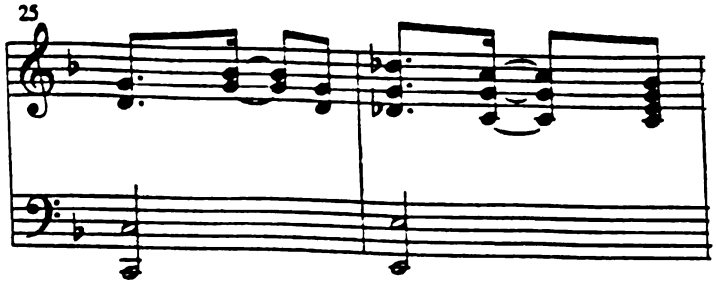
Racine's arrangement of "Belle Haïti" is set in 2/4 meter and once again utilizes the *quintolet* rhythm, this time in both the piano and flute parts (Ex. 5.24).[14]



Ex. 5.24. Racine, "Belle Haïti" (piano score), mm. 1-5.

[14] "Belle Haïti" was composed by Marcel Sylvain.

Racine also incorporates the bell pattern from the *kongo* rhythm during the latter part of this piece, at times in the right hand piano part and at other times in the left hand (Ex. 5.25).



Ex. 5.25. Racine, "Belle Haïti" (piano part), mm. 25-27.

The words to this piece reflect love for Haiti, and liken the country to a mother in whose arms one can find comfort and peace.

"Belle Haiti"

M' fèt lan yon bel ti péyi
Ki binyin lan mê dê zantiy
Péyi si la mwin rinmin li
li tèlman dous teman trankil
Ayiti sé kon sa'l rélé
Sé li ki la pêl dê zantiy
Yo met bon mwin lô bom diaman
Mwin pap jam kité'l

Ayiti, Ayiti
Mwin rinmin'w pou tout lavi
Ayiti manman chéri
Sé lan bra'w pou mwin mouri
Ayiti, Ayiti,
Mwin rinmin'w pou tout lavi
Ayiti manman chéri
Sé lan bra'w pou'm mouri

"Beautiful Haiti"

I was born in a beautiful little country
That bathed in the sea of the Caribbean (Antilles)
This country I love her so much
She is like sugar, she is peaceful,
Haiti knows what she is called
She is the pearl of the Antilles
They could give me gold or diamond
I won't ever leave her

Haiti, Haiti,
I will love you for all my life
Haiti my dear mother,
It is in your arms I cry
Haiti, Haiti
I will love you all my life
Haiti my dear mother
It is in your arms I cry[15]

Like these songs, many of Racine's other works are also based on the traditional music of Haiti. His *Quartet No. 1* for strings incorporates melodies taken from Haitian folk music. His *Quartet No. 2* for strings is a one-movement work that calls on the cellist to be precise in the offbeat rhythm (in the third section) that will give the impression of a *rara* sounding rhythm.

In a discussion regarding the traditional elements found in his work, Racine reminded me that when interpreting his compositions or arrangements, I need to remember "the beauty of Haitian life and culture resides mainly in its contrast and ambiguities" (e-mail correspondence with author, 1/28/05). Just as Haiti's bare mountains contrast starkly with the lush greenery of the rainforests in the Central Plateau, so too does Haiti's rich and vibrant musical culture contrast from one region to the next;

[15] Translation by author.

just as many phrases in Haitian Creole can be interpreted in more ways than one, so too can the music of Haiti be interpreted by those who listen.

Conclusion. Music in Haiti and the Diaspora in the Twenty-First Century

At home and in the diaspora Haitian composers and musicians in the twenty-first century continue to draw upon and incorporate the traditional music of Haiti in their compositions as they strive for a sound that is uniquely and identifiably Haitian. Composers from Haiti have a wealth of indigenous music from which to draw their inspiration. With the incorporation of indigenous elements in *mizik savant*, Haitian composers like Werner Jaegerhuber, Julio Racine and others have founded a new style of Haitian music.

Numerous Haitian composers, both students and colleagues of Jaegerhuber, have been influenced and inspired by his music and ideology. Students of Jaegerhuber who have followed his example include: Frantz Casseus (1916-1993), Férère Laguerre (1935-1983), Robert Durand (1919-1995) and Edouard Woolley (1916-1991).[1] Other prominent Haitian composers who did not study with Jaegerhuber but were nevertheless influenced by him include: Carmen Brouard (b. 1910), Claude Dauphin (b. 1949) and Amos Coulanges (b. 1955) (Grenier 2001, 68), as well as Lina Mathon-Blanchet (1902-1993). These composers all utilized the rhythms and melodies taken from Vodou ceremonial music or folkloric music in their own musical compositions.[2] This tradition

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[1] Some of Frantz Casseus traditionally influenced compositions include *Chants folkloriques* for guitar and voice, and *Danse des Hounsies* and *Suite Haïtienne* for solo guitar. Férère Laguerre composed *Danmballah é* and *Feuille o*, two folkloric songs for four mixed voices. Robert Durand gathered Haitian fables and songs and incorporated some of these popular songs (or what he termed as "regular songs" as opposed to the Vodou songs that Jaegerhuber collected) into his classical quartet for strings. Some of Edouard Woolley's best-known works include his *Sous les palmiers: Suite pour violin et piano*, whose movements include: Danse, Reverie, La Creole, and Mazoumbelle.

[2] Julio Racine also notes Blanchet and Brouard were inspired by Jaegerhuber (e-mail correspondence with author, 1/28/05). Some of the works by these composers include: *Sonate vaudouesque* (Brouard), *4 études et 3 airs folkloriques haïtiens harmonisés pour*

continues on in the works of other composers in present-day Haiti (Dickens Princivil) as well as in the diaspora (Julio Racine, b.1945 and Emile Desamours, b.1941).[3]

In the latter half of the twentieth century through the present much of Jaegerhuber's music has been revived by Haitian and non-Haitian musicians in Haiti, the United States, and Canada who are eager to promote the art music of Haiti. Claude Dauphin, music professor at the University of Québec in Montréal is an active performer and promoter of Haitian classical music. A member of the *Société de Récherche et de Diffusion de la Musique Haïtienne*, Dauphin oversees the Haitian classical music collection at the university and regularly programs the music of Jaegerhuber and other Haitian composers on performances sponsored by the society. In the United States Haitian conductor Jean Montes, Director of Orchestral Studies at Virginia Commonwealth University, intends to develop a Haitian music collection in the United States comparable to the one in Canada. He also plans to start an orchestra based in Virginia that will perform and promote Haitian music.[4]

In addition to Haitian musicians, composers and performers of non-Haitian decent also recognize the importance of Haitian music. John Jost, an American composer and choral conductor who has taught in the United States and Haiti for over thirty years,

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la guitare classique, Op. 1 (Dauphin), *Kongo* and *Les Haïtiannesques* (Coulanges), and "*Haitian Folk Tale*" for woodwind quintet (Blanchet).

[3] Dickens Princivil recently composed his "Pa Ba'm Chay Pote" for flute and orchestra, a piece reminiscent of the folk music of the countryside. It was written in memory of Haitian cellist Pierre Belizaire, one of the first students in the music program at *Ecole Sainte Trinite*, a founding member of the *Orchestre Philharmonique Sainte Trinité,* and the former director of the camp sponsored by the *Ecole de Musique Dessaix Baptiste* in Jacmel, Haiti. One of Emile Desamours's best-known compositions is his *Noèl Ayisyen* (A Haitian Noël). Another composition by Desamours, *Sonata Folklorique* (1941), was premiered in Montreal on May 30, 1998.

[4] Personal correspondence with author, August 2004. Montes's doctoral thesis was an English translation of Constantin Dumervé's *Histoire de la musique en haïti.*

promotes the music of Haitian composers, writes his own music based on the traditional music of Haiti, and arranges Haitian folk songs for various instrumentations.[5] He has arranged and composed approximately thirty-six pieces of all genres based on Haitian folk music. Jost became interested in arranging Haitian music after he started working with the *Orchestre Philharmonique Sainte Trinité* in Haiti and realized that they did not have much Haitian music to perform. He first attempted to find pieces for orchestra written by Haitian composers such as Justin Elie. Later he began to arrange piano works by Ludovic Lamothe because he felt Lamothe's piano music was "colorful and lent itself to orchestration so easily" (e-mail correspondence with author, 2/21/05). Like Jaegerhuber, Jost also transcribed folk tunes that he heard in the countryside and utilized them in his arrangements.

In the summer of 2004 several American musicians who teach at the St. Trinity Music Camp (including myself) formed the group *Zanmi Ansanm pou Misik Ayisyen* (Z.A.M.A.).[6] Our goal is to perform and promote the music of Haitian composers, to commission new pieces based on traditional Haitian music, and to educate the American public about Haitian music and culture. At the same time we work to further the recognition of past and current Haitian composers and encourage the writing of Haitian chamber music based on traditional music.[7]

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[5] Jost is also the staff coordinator and an orchestral conductor at the St. Trinity Music Camp in Haiti and Director of Choral Activities at Bradley University in Illinois.
[6] This title translates as "friends together for Haitian music."
[7] There are also several Americans in the United States—including Jost, myself and Janet Anthony (cello professor at Lawrence University, Wisconsin and instructor at the *Ecole de Musique Dessaix Baptiste* in Jacmel, Haiti) who promote awareness of Haitian music and culture through annual benefit concerts.

Haitian classical music is receiving more exposure outside of Haiti in the twenty-first century, thanks to the efforts of the scholars, composers and performers who have dedicated themselves to the promotion of Haitian music at home and throughout the diaspora. In his article, "*Le origines Le La musique folklorique haïtienne*" Jagerhuber states "It is good to learn the soul of a people, to show where they came from, to follow the plan that leads to the present. I nourish the hope that there will be a Haitian Art born of the same roots of the old tree that feeds of good earthly substance, that will bear its fruits in the near future" (Jaegerhuber 1943, 55).[8] I believe this hope of Jaegerhuber's has been realized in the music of Racine, Jost and others who work to promote the music of Haiti to audiences in their homeland and throughout the world. Like the fruit of the mango tree that falls from branches spread far from its roots, so have Haitian composers spread far and wide throughout the diaspora as they reach out to educate others and to promote the music of their country.

Like *mizik rasin*, *mizik savant* serves to educate audiences about the culture and history of Haiti. Through his musical compositions and ethnographic research Jaegerhuber provides insight into the political and social issues of Haiti during the twentieth century, as well as with the opportunity to learn more about Haitian music, culture and religion. I believe the interest expressed by Haitian and non-Haitian musicians to promote the music of Jaegerhuber and to emphasize the importance of Haiti's traditional music will ensure that the music of Haiti will continue to flourish outside of the country. Perhaps this will lead to Jaegerhuber receiving the recognition that he deserves for his extensive output of musical compositions, for the significant

[8] Translated by author.

contribution he has made to Haitian classical music and ethnographic research, and for emphasizing the role that the traditional music of Haiti plays in the context of Haitian identity and nationalism.

APPENDIX A

APPENDIX A

List of works for flute (or C instrument/voice) by Haitian composers

Brouard, Carmen. (b. 1910). 1968. *Deux Pieces* pour Flute et Piano.

Jaegerhuber, Werner A. (1900-1953). 1938-1940. *Piccola Sonatatina* for violin, cello and piano.

_____1950. *Complaintes Haïtiennes* for voice and piano. *(Haitian Folklore Songs—Canciones Del Folklore Haitiano) Recueillies et Harmonisées par le Professeur Werner A. Jaegerhuber.*

_____1951. *Musique pour J.F. Brierre* for flute, viola and cello.

_____1951. *Divertimento* for flute, violin and viola (violin and viola part N/A).

_____1951. *Trois Chansons pour voix, flauto, (violin), alto, violoncelle d' après texts de: Ida Faubert.* (also voice (flute) and piano reduction).

_____N.D. *Les Petites Serenades* for flute, violin and viola (flute and viola part N/A).

_____1952. *Invocation* for flute, viola and cello.

_____1952. *Preludio* and *In Fugam* for solo flute.

_____1952. *Trio* for flute, viola and cello.

Jean-Claude, Martha. (1903-1994). N.D. "Nostalgia" for melody instrument and piano.

Jeanty, Occide. (1860-1936). 1989. *Invocation: elégie pour* deux violins et piano.

Mathon-Blanchet, Lina. N.D. "Haitian Folk Tale" for Woodwind Quintet.

Princivil, Dickens. 2004. *Pa Ban 'm Chay Pote* for flute and orchestra or flute and string quintet (2 violins, viola, cello, bass).

Racine, Julio. (b. 1945). 1975. *Tangente au Yanvalou* for flute and piano.

_____2004. *Vodoo Jazz Sonata* for flute and piano.

_____2004. "Mêsi Bon Diè" for voice (flute) and piano.

_____2004. "Trois Feuilles, Trois raciness Oh!" for voice (flute) and piano.

_____2004. "Erzulie Oh! Erzulie, Sa!" for voice (flute) and piano.

_____2004. "Erzulie Malade" for voice (flute) and piano.

_____2004. "Haiti" for voice (flute) and piano.

Music by Julio Racine available from composer.

Music by Dickens Princivil available from John Montes (Virginia Commonwealth University).

All other music available through the *Sociètè de Rècherche et de Diffusion de la Musique Haïtienne* at the University of Quèbec, Montrèal

APPENDIX B

MICHIGAN STATE
UNIVERSITY

Renewal Application Approval

March 7, 2005

To: Michael Largey
102 Music Building

Re: **IRB # 03-172** Category: EXPEDITED 2-7
Renewal Approval Date: **March 5, 2005**
Project Expiration Date: **March 4, 2006**

Title: HAITIAN CLASSICAL MUSIC, VODOU, AND CULTURAL IDENTITY: AN EXAMINATION OF THE CLASSICAL FLUTE COMPOSITIONS BY HAITIAN COMPOSER WERNER A. JAEGERHUBER

The University Committee on Research Involving Human Subjects (UCRIHS) has completed their review of your project. I am pleased to advise you that **the renewal has been approved.**

The review by the committee has found that your renewal is consistent with the continued protection of the rights and welfare of human subjects, and meets the requirements of MSU's Federal Wide Assurance and the Federal Guidelines (45 CFR 46 and 21 CFR Part 50). The protection of human subjects in research is a partnership between the IRB and the investigators. We look forward to working with you as we both fulfill our responsibilities.

Renewals: UCRIHS approval is valid until the expiration date listed above. If you are continuing your project, you must submit an ***Application for Renewal*** application at least one month before expiration. If the project is completed, please submit an ***Application for Permanent Closure.***

Revisions: UCRIHS must review any changes in the project, prior to initiation of the change. Please submit an ***Application for Revision*** to have your changes reviewed. If changes are made at the time of renewal, please include an ***Application for Revision*** with the renewal application.

Problems: If issues should arise during the conduct of the research, such as unanticipated problems, adverse events, or any problem that may increase the risk to the human subjects, notify UCRIHS promptly. Forms are available to report these issues.

Please use the IRB number listed above on any forms submitted which relate to this project, or on any correspondence with UCRIHS.

Good luck in your research. If we can be of further assistance, please contact us at 517-355-2180 or via email at UCRIHS@msu.edu. Thank you for your cooperation.

Sincerely,

Peter Vasilenko, Ph.D.
UCRIHS Chair

OFFICE OF
RESEARCH ETHICS AND STANDARDS

University Committee on Research Involving Human Subjects

Michigan State University
202 Olds Hall
East Lansing, MI
48824

517/355-2180
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Web:
www.humanresearch.msu.edu
E-Mail: ucrihs@msu.edu

APPENDIX C

The Influence of Vodou Ceremonial Music on the Flute Compositions of Julio Racine

Consent Form-*Participant Copy*

This research will result in a case study of Haitian flutist and composer Julio Racine, who was heavily influenced by Vodou ceremonial music in his work. In Haiti, I will be conducting background research on Vodou rhythms and the music of Vodou in general, so that I will be better equipped to find the relationships to Vodou in Racine's music. You are being asked to take part in an interview that requires personal opinion and feedback. The interview will be tape-recorded and may take between 30 minutes and two hours. Interview tapes will be kept in a locked cabinet and I will be the only person with access to them. A list of names paired with ID numbers will be stored in a locked file apart from where the data are stored.

Your participation is strictly voluntary, and you may choose not to participate at all or terminate your participation at any time without penalty. If you choose to withdraw your participation in this project, the audiotape containing your interview, as well as transcriptions and notes that have been made, will be destroyed. Information gathered from my conversation with you will not be used outside my research.

All answers and personal information will be kept confidential. If it is necessary or appropriate to use individual names in the final product of this research, your name will be changed and/or omitted (unless you indicate otherwise). However, as the nature of this study involves the collection of data from a specific and distinctive group of subjects, you may face the risk of not being completely unidentifiable. Your privacy will be protected to the maximum extent allowable by law.

If you have any questions about this study, you may contact the researcher, Mary Procopio, by phone: 517-651-2011; e-mail: MJProcopio@aol.com; or regular mail: 5004 Shaftsburg Road, Laingsburg, Michigan 48848. You may also contact the primary investigator and advisor of this study, Michael Largey, by phone: 517-353-9013; e-mail: largey@msu.edu; or regular mail: 102 Music Building, Michigan State University School of Music, East Lansing, Michigan 48824.

If you have any questions regarding your role and rights as a subject participant, or are dissastisfied at any time with any aspect of this study, you may contact-anonymously, if you wish-Peter Vasilenko, Ph.D., chair of the University Committee of Research Involving Human Subjects (UCRIHS) at Michigan State University, by phone: 517-355-2180, fax: 517-353-2976; e-mail: ucrihs@msu.edu; or regular mail: 202 Olds Hall, East Lansing, Michigan 48824.

By signing this form below, you indicate your voluntary agreement to participate in this study. Please list special conditions, if any, regarding the use of the information that you have provided.

_____ _____

research participant/interviewee signature researcher/interviewer signature

_____ ____ _____

printed name date parent's signature (if interviewee is under 18)

[ ] You may not use the materials I provided in a project or publication unless I am notified.
[ ] You may not use my name in association with my materials.

SPECIAL CONDITIONS:

Enflyans la d Misik Seremonia Vodou nan Kompozisyons Flit la d Julio Racine

Fòm d Konsanti-*Kopi d Partisipant*

Rechèch sa a pral bay resulte d etidye case d flit ak compozite Ayisyen, Julio Racine. Misik d Vodou seremonia te gen gwo enflyans nan misik d Misye Racine. Nan Ayiti, mwen pral kondui rechèch nan misik Vodou, pou m kabab jwenn relasyon a Vodou nan misik d Racine. M ap mande w patisipe nan yon intevyou sa bezwen opinyon w ak reponn w. Intevyou la pral te enskri nan anrejistre. Li mete pran mitan tran minut yo ak de lè. Anrejistre yo d interview pral kenbe nan te kadna yon cabinet dokiman. Mwen pral selman moun avek aksè yo. Yon separe lis d nom yo avek numewo idantite pral kenbe nan te kadna yon cabinet dokiman separe soti kote dat la kenbe.

Patisipasyon w volonte, e w met chwazi pa patisipe ditou fin patisipasyon w nenpòt fwa kile san pwoblem. Si w chwazi rete patisipasyon w na proje sa a, mwen pral detwi anrejistre ma avek intevyou a w ak tout transkripsyon yo ak not yo mwen te fè a. Infomasyon yo mwen te pran nan konversasyon yo mwen avek w pa pral sevi deyo rechèch mwen.

Tout repons w ak enfomasyon yo mwen pral kenbe yo ansekre. Si se nesesè pou mwen sevi ak non moun yo nan publikasyon rechèch sa a, mwen pral chanje non w oubyen wete non w. (A mwens ke decide youn lòt jan.) Sepandan, paske etid kalite sa a rasanble anpil enfomasyon nan d dat yo soti yon gwoup espesyal d moun yo, w mete gen pwoblem de pa fè konpleteman idantite maske. Mwen pral proteje privè w a pi gwo limit d dwa.

Si w gen nenpòt kesyon yo sou etidye sa a, w ka kontakte moun nan fe rechèch, Mary Procopio, pa telefonn: 517 651 2011; pa e-mail: procopi1@msu.edu; oubyen pa lapos: 5004 Shaftsburg Rd., Laingsburg, Michigan 48848. Ou mete kontakte anpremye moun d rechèch e konseyev d etidye sa a, Michael Largey, pa telefonn: 517 353 9013; pa e-mail: largey@msu.edu; oswa pa lapos; 102 Misik Building, Michigan State Univesitè Lèkol d Misik, East Lansing, Michigan 48824.

Si w gen nenpòt kesyon yo sou pozisyon w e dwa yo kom patisipent d etidye sa a, oubyen, si w pa gen satisfaksyon kekfwa avek nenpòt aspè d etidye sa a, ou mete kontakte-san bay nom w, si w vle-Peter Vasilenko, Ph.D., direktè de Komete d Univesitè d Rechèch sa Angaje Sije d Moun (UCRIHS) a Michigan State Univesitè, pa telephonn: 517 355 2180, pa fax: 517 353 2976, pa e-mail: ucrihs@msu.edu; oubyen pa lapos: 202 Olds Hall, East Lansing, Michigan 48824.

_____Pa bay signature w anba nan fom sa a, ou bay indikasyon sa w volonte dako patisipe nan etidye sa a. Sivouple, bay yon lis d kondisyon espesyal yo, si w gen nepòt, nan rega (konsidere) itilize a d enfomasyon nan w te fourni.

_____ _____

siyati patisipan d rechèch/siyati interviewee siyati d moun fè rechèch/siyati interviewer

_____ _____

enprime nom dat

_____

siyati manman oubyen papa (si interviewee anba dizhuit ane)

[ ] W pa mete itilize enfomasyon yo mwen bay w nan yon proje oubyen publikasyon sans ou di mwen premye

[ ] W pa mete itilize nomn mwen na assosyasyon avek enfomasyon mwen.

KONDISYON YO ESPESYAL:

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BIBLIOGRAPHY

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