

About the CD and Music

Every effort was made to create audio tracks that were as authentic as possible. They are as close to what was heard in 1775-1776 as is currently known. The sounds were recorded on, or near, the Anza Trail itself. For most counties described in the guidebook, there is a section called "On the CD" in which you can learn more about the audio tracks on the CD, and why they are relevant to the Juan Bautista de Anza National Historic Trail. Listen to the tracks several times and come to an understanding of why each one includes the sounds it does. This can be made easier by reading the "On the CD" sections. Many of the tracks are complex and contain several songs and sounds. The tracks can be broken down into parts, and each listener can be responsible for understanding a different set of sounds. The audio tracks are described below, with credits given to those who were recorded. Use the songs to suit your needs, giving credit to the Anza Trail Guide, the National Park Service, and the artist as appropriate. Most of all, enjoy listening to the CD.

Santa Cruz (Tracks 1 and 2)

The **Introduction to the CD** was made by Donald T. Garate, Anza historian and Chief of Interpretation at Tumacácori National Historic Park. This is fitting for many reasons, not the least of which is that Anza's Trail within today's U.S. starts near the park and the expedition's final assembly point was within a few miles at Tubac. Don has studied Anza's family, and the history of the early West, for many years, and portrays Juan Bautista de Anza (Jr.) in reenactments. He has written many publications on these subjects. Like Anza, he is of Basque descent, and has worked with many of the local American Indian groups. He therefore has a personal connection to the interrelationships between the various cultural and ethnic groups during Anza's time. The interview is from a "field recording" outside of his office, and within sight of the Mission Tumacácori. It is meant to be a bit rough in audio quality.

The **Alabado** is specifically mentioned by Father Font as one of the songs sung by the colonists. This track has been put together from a recording of a chant version made by John Warren of the New World Baroque Orchestra, as well as a choral and instrumental version made by Calicanto. Lance Beeson provided the hauntingly beautiful solo guitar.

Pima (Track 3)

Birth and Death combines the sound of a newborn baby with the song chanted by the group after the death (at La Canoa) of the infant boy's mother, María Ignacia Manuela Piñuelas Félix. Father Font says the name of the song was the **Salve de la Virgen de Los Dolores**, but it is uncertain which song this actually was at the time. Lance Beeson played a guitar version of this Salve, and John Warren sang a version of **Salve Regina** that comes from the Mission music book at San Juan Bautista. Both these melodies have a link to what Font referred to in his diary while he was in today's Pima county. While burying Manuela Feliz at Mission San Xavier del Bac, the **Tohono O'odham Language** was likely to have been heard. The "**Sunrise**" song, performed by Lance Beeson, is from Frances Densmore's (*Papago Music*) book, and linguist David Shaul and John M. Ignacio (of the Tohono O'odham) recorded the words. Rupert Encinas of the Tohono O'odham provided tapes made from wax cylinder recordings corresponding to Densmore's book so the musical validity of the music could be checked. The kindness, generosity and patience of the O'odham people, both in Anza's time and in our own, cannot be overstated.

Pinal (Track 5)

The Casa Grande was visited (and measured) by Father Font and Captain Anza during a side trip made while the rest of the expedition rested nearby. The "**Song After the Inhabitants of Casa Grande were Killed**" is related to the legend that they were told by an O'odham interpreter.

It is performed (flute) by Noel Milburn.

Music for Fandango - Violinist Ron Kiel of the New World Baroque Orchestra performed **La Merlequina** from the Joseph María García manuscript (Chalco, Mexico 1772). This manuscript includes extremely popular tunes known throughout the Old and New Worlds. The manuscript is in the Special Collections of the Braun Research Library in the Autry/Southwest Museum, Los Angeles, California. While the exact songs played during the *fandangos* are unknown, those written down by Joseph María García were certainly known to members of the Anza Party, just as music of The Beatles or Elvis Presley is known to everyone today.

Maricopa

Heard in Maricopa was certainly the **Cocomaricopa** language and songs. While Font mentions that their singing was in a "funereal key", the exact meaning of this is unclear. While no audio track is recorded for these people, the tribe (now called the Maricopa) remains among the O'odham and elsewhere. One can only imagine what the expedition could have heard.

Yuma (Track 6)

Yuman music and history includes **Singing Braying Burros and Mule** and a **Yuma Memorial** song (on flute), performed by Lance Beeson. The music comes from Frances Densmore's book, *Yuma and Yaqui Music*. In his diaries, Fr. Font mentions that the members of the Quechan liked to hear the mules and burros bray, and, because of this, he thought of these people as "simple". It is exactly this underestimation by the government of the Spanish Empire that led directly to the closure of the Anza Trail. The Quechan at Yuma, so friendly and helpful to Anza and his expeditions, were angered by the treatment they received from Spanish subjects that came after Anza, and they revolted. They destroyed a presidio and two missions, and killed Father Garcés, three other priests, and many others including Fernando de Rivera y Moncada. Rivera y Moncada was in the process of bringing settlers, soldiers and 1000 head of livestock (from Sonora) for the founding of the Pueblo of Los Angeles (1781) and the Presidio of Santa Bárbara (founded in 1782). During his first expedition (1774), Anza had been invited to a Quechan funeral. It is therefore fitting that a Quechan Memorial (funeral) song is used on this Audio Track to represent a foreshadowing of the death of Anza's Trail and of Rivera y Moncada. The mules were recorded at the San Francisco Presidio during an Anza reenactment, and are owned by Mr. Jack Wilding of the Mellow Mule Company in Hayward, California. He patiently explained how he breeds, manages and packs these animals, and how critical they were to the success of Anza's expeditions.

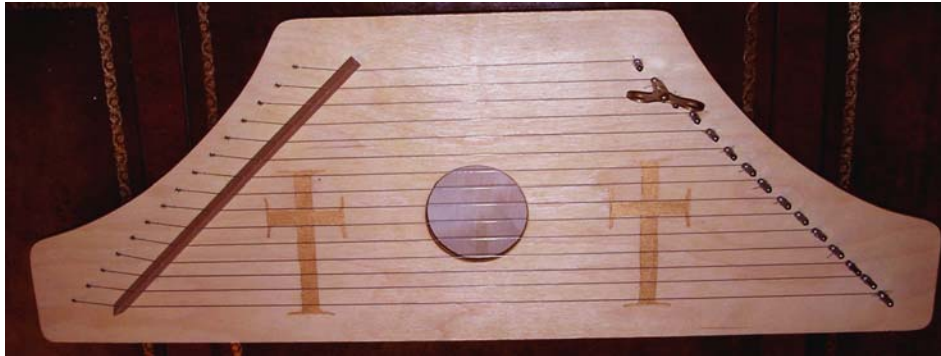
Imperial County (Track 7)

Desert Fandangos includes **Cattle on the Move**, **Chacona**, "**To the Good Life**", by Juan Arañés, and **El Minuet de Quattro (Cuatro)**, both performed (guitar solo) by Lance Beeson. The Minuet is from the Joseph María García manuscript. The cattle were recorded on November 5, 2003 during an actual cattle drive in the village of la Playa de Ocoroni in the Mexican state of Sinaloa near Villa de Sinaloa (Sinaloa de Leyva), the town where Anza recruited many of the expedition's families. After an introduction was made to modern-day *Vaquero* Paul Rivera, by Rina Cuellar Zazueta (Archivo Histórico, Culiacán, Sinaloa), he kindly helped me to record the Audio Track. In many places in Sonora, Sinaloa and along the Juan Bautista de Anza National

Historic Trail (in the U.S.) the human drama, so familiar to Anza, is still being played out. It is there for those who take the time to look and listen.

San Diego and Riverside (Track 8)

Santa Catarina Springs (The Springs and Coyote Creek) is combined with the audio track for Riverside County. This was a field recording at the creek that Anza and the colonists followed northward. **Fandango and Nativity** includes **La Xameico** (Joseph María García manuscript, performed on violin by Ron Kiel), and **Pedida de la Posada** (performed by Calicanto).



Psaltery similar to the one carried (and played) by Father Font.

Photo: Greg Smestad

Los Angeles (Track 9)

The Morning Hymn of the Missions was **El Cántico Del Alba**, which is often confused with the **Alabado**. Both were performed by the multi-talented Anza Expedition descendant Lance Beeson on the Psalterio (Psaltery), the type of instrument actually carried on the expedition and played by Father Font.

Ventura and Santa Barbara (Track 10)

Listen to **Chumash** descendant Michael Phillips as he describes his people, their technology and way of life and their music. Anza and Fr. Font were as impressed as you will be.

San Luis Obispo and Monterey (Track 11)

Carpenter Birds (Woodpeckers) are from a field recording in Santa Barbara (in the park in back of the Mission). An excerpt of the **Te Deum** chant (song of thanksgiving and praise) was sung by John Warren of the New World Baroque Orchestra. The version here is from a book at the Mission Santa Clara Archives containing the writing of Fr. Florencio Ibañez.

San Benito (Track 12)

The Mutsun recording was made by Quirina Luna-Costillas of the Mutsun Language Foundation. We are grateful to this dedicated tribal leader, mother and linguist.

Santa Clara (Track 13)

About **Henry Coe State Park** includes actual **Sounds of Horses Crossing Coyote Creek** there and **Crickets** in the park. State Park Ranger, Barry Breckling was interviewed at the park. Anza knew the Coyote Creek at Henry Coe and the one at Anza Borrego State Parks.

San Mateo (Track 14)

The Bear of San Mateo came from the display at the Monterey State Historic Park (a the Pacific House). The **Flintlock Rifle Gunfire** was authentic and was provided Sargento Jim Martínez, and Soldado Mike Hardwick of Los Soldados of the Royal Presidio of Santa Bárbara.

San Francisco (Track 15)

Waves crashing at Fort Point, and **Sea Lions** in the bay, was an authentic field recording made on location. **Marcha Real** was performed by Calicanto. The **Mission Bells** were those of Mission San Antonio, as rung by John Warren. **Oh Susanita** was performed by Calicanto. **Cable Car Bells** is an actual bell at the gracious home of Mrs. Robin G. Mitchell in Calabasas.

Alameda

Imagine the buzzing **Mosquitos**, and the **Au, Au, Au** and vigorous thigh slapping of the local American Indians (the tribe was the Chochoeno). Fr. Font described both sounds in his diary.

Contra Costa (Track 16)

The Bay Miwok language was recorded during an interview of Catherine A. Callaghan, Ph.D. of Ohio State University. She told me that she was doing this interview in the name of her father, who told her that education was the most important thing that a person could give to another. There is no way to convey the dedication and perseverance of this kind and thoughtful woman whose contributions to American Indians are so numerous that they would fill volumes of books and CDs.

Finale (Track 17)

A song about the 1775-1776 expedition (**To Alta California**) written and performed by Don Garate can be heard on this track. Though it is a “new” and contemporary piece, it is certainly useful in inspiring further learning about history. The sheet music (musical score) for this song and several other songs described in this guide are collected on the pages that follow.