

NAVAJO DEDICATIONS

STEREO

FOLKWAYS RECORDS FTS 33869

modern music, based on navajo ceremonies by
DAVID COPE



I. Moshawitz
4/6

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Photo by James Mothersbaugh

SIDE 1

Band 1 Vortex 16:00

Band 2 Rituals 6:25

SIDE 2

Band 1 Parallax 12:25

Band 2 Teec Nos Pos 8:35

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DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER LITHOGRAPH "NAVAJO—YEI-BEI-CHAI"
BY I. MOSKOWITZ, FROM THE COLLECTION OF MOSES ASCH

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FTS 33869

DAVID COPE

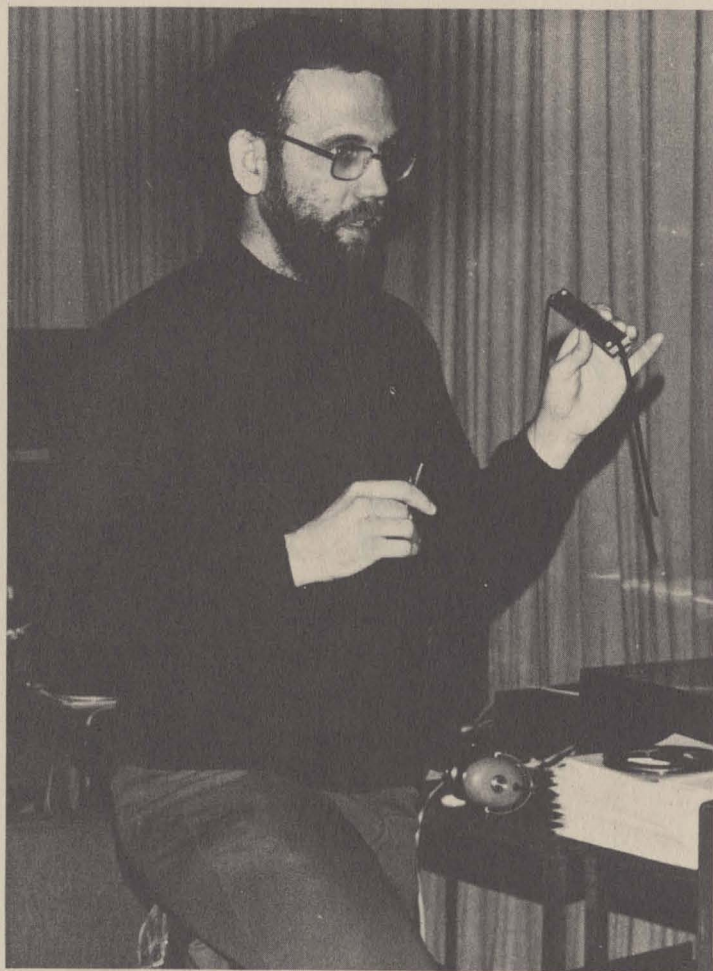


photo by James Mothersbaugh

David Cope was born in San Francisco in 1941 and raised in Los Angeles until age 5, when his family moved to Phoenix, Arizona where he spent most of the next 20 years. During these years he spent many days on trips north of Phoenix to places in and around the Navajo and Apache Indian Reservations. Like most people his opinion at the time was based largely on cinematic misinterpretations of the scope, content and ideals of the American Indian and the ceremonial use of various art forms. During his four years at Arizona State University, however, he began to discover the highly sophisticated and subtle traditions of the Navajo through Indian friends and acquaintances (such acquaintances were denied during grade and high school due to separation of education—the Indians were granted education only at a completely separate 'Indian School'). These years were highly fruitful ones for composition but his increasing knowledge of the crises of the Indian in America continued to remain separate from his work. The conflict within many Indian friends continued, however, to disturb his social views.

Outwardly the conflict seemed a simple one: whether to retain the heritage of one's people and return with 'white

education' to the reservation or simply continue on as a member of the established 'mainland' community. Inwardly, and in reality, the problem was (and is) far from simple. One friend chose to remain in the education sphere and teach music at the high school level. Within a few years he moved to teaching at the college level. The token quality of his positions soon became painfully obvious, however, and the result was one individual lost in American society; an outcast from his own people and an anonymous figurehead amidst the 'white' educational mainstream. It was during this time that the knowledge of his own heritage as one/eighth Cherokee Indian began to bear heavily in his outlook on the entire American Indian situation.

First as a sidelight and finally as a substantial study he began the research of the Navajo Indian with emphasis on ceremony and music in particular. The choice of Navajo rather than his own Cherokee heritage was due to long time associations with the tribe native to his state and growing years. The research, however, continued to be separate from studies and work as a composer. Having observed the works and studied the life of Bela Bartok, he simply could not believe that one or many American composers had not already done serious similar work with American Indians. Time went by with research becoming more ravenous with each passing year. Even though his many applications for grants were rejected his collections of transcriptions, books, etc. increased markedly. It included such diverse materials as high school books of poetry by Navajo youths (Wingate High School), letters from the Navajo Nation itself, old 78 rpm recordings and tapes made on the reservation and government documents, books and pamphlets about the Navajo. His awareness of the persecution of the Indian throughout American history became more and more acute. Paul Radin (in Primitive Man as a Philosopher—Dover reprint of the 1927 edition as quoted in David Warren's Position Paper Research and Cultural Studies Development Section from the Institute of American Indian Arts) states:

"Within one hundred years of the discovery of America, it had become an ineradicably established tradition that all the aborigines encountered by the Europeans were simple, untutored savages from whom little more could be expected than from...children, individuals who were...slaves of their passions, of which the dominant one was hatred. Much of this tradition...has persisted to the present day (i.e. 1927)."

The situation has not obviously changed since these words were written. The fact that the white European-American relentlessly stole territory and lives from the Indian residents with little more thought save that of their own protection from the outraged people whose land they had invaded, continues to elude the majority of Americans. They seem content on avoiding the often near prison 'reserves' portioned off for the American Indian to this day. In this the Bicentennial year it is hard to imagine that the U.S. Government and most Americans still regard the American Indian as a dying and defeated race holding only tenuously against a full blend into the 'great melting pot.' What a

shame were we to lose the great history, tradition, folklore and ceremony of so many varied significant cultures. Dr. Franz Winkler in *Can the Red Man Help the White Man* (N.Y.: Gilbert Church, 1970) states:

"History itself demands a true reconciliation between the two cultures, for the reason that a conquering civilization has seldom, if ever, flourished without receiving strength from the forces already existent in the conquered country. In America these forces have been weakened by suppression and neglect of the Indian, but in my opinion are still alive and full of promise. The path toward a true living together of the red and white civilizations for mutual benefits must start with a recognition of their differences rather than with any attempt to reshape Indians in the image of White Americans."

This album is gratefully dedicated to the American Navajo Indian. All language and quotes are used out of the deepest respect and admiration for the ceremony and ideals of their tradition and culture. The works represented are those of the past few years borne of the composer's increased artistic awareness of the social injustice done the American Indian in general and the high order of sophisticated musics presented in Navajo Ceremony in particular.

Vortex is a highly diverse work for large chamber ensemble. The form of the work is much like that shown in the drawing of Figure 1 (by the composer from a sand painting of the Blessing Ceremony). Here shown is first a 'map' of the original Navajo country outlined by the 4 mountains, the holy mountains of the 4 cardinal points, with the cloud paths leading into them. The 'footsteps' show where the patient to be treated in the ceremony walks to his seat on the top circle with the medicine man seated on the lower circle. The mountains as in most legends reflect a great source of power for healing.

In the music a single motive ($\frac{1}{2}$ step repeated evenly in 64th note motion) ties the work together through a variety of guises (timbre and rhythmic variations). The basic 4 sections of *Vortex* stand as the cornerstones from which each of the transitions spring. The flute and trombone act in contrapuntal conversation within the 4-framed single movement while the 3 percussion and piano help outline the continuous development.

Although some of the lines reflect Navajo feel they are not quotations of any kind. Likewise, the syllables are not quotations or Navajo language but through the whispers and singing only suggest a subtle shade of hidden meaning. *Vortex* performers are:

Flute: William Brice	Trombone: Sam Minge
Percussion: Bill Albin	Percussion: Mark Benson
Percussion: Tim Paxton	Piano: Jerome Stanley
Celeste and Vocals: Mark Schneider	
Winford C. Cummings, Conductor	

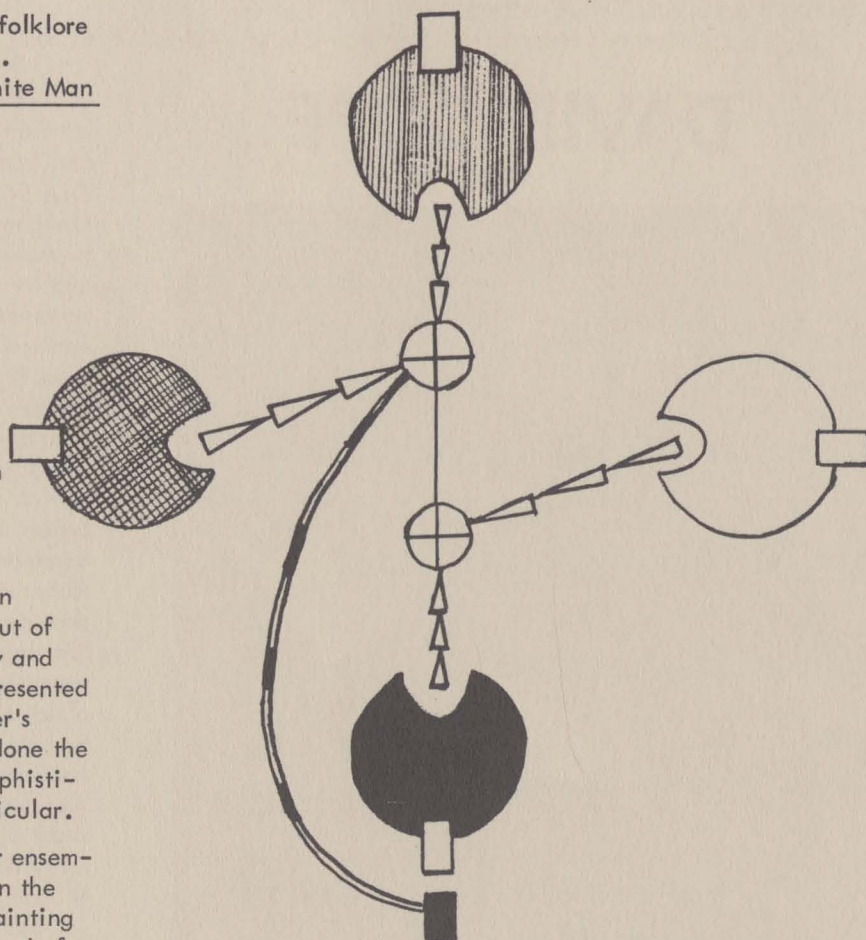


FIGURE 1

The premiere of this work was given by this group of performers on February 13, 1976 in Kennedy Center for the Performing Arts in Washington, D.C. Recording engineer for this recording was David Bell.

Rituals (composed in the spring of 1976) is for 'cello, wind chimes, bass drum and voice scored for one performer. The work is dedicated to 'the long walk' or 'trail of tears' as translated from the Navajo referring to their captive march from their invaded homeland to imprisonment at Fort Sumner, New Mexico. The 'concentration camp' atmosphere imposed by the enraged and famous Kit Carson resulted (over a 4-year period) in the near annihilation of the Navajo (from over 40,000 to nearly 4,000).

The opening text (whispers) of the work is from one of the Navajo Creation Chants. This Chant ("The Heroes Greet the Dawn and the Darkness") was recorded and translated by Dr. Harry Hoijer in 1929 on the new Navajo reservation. They exist as sung by Hosteen Klah, a descendant of Chief Narbona. Klah was the first of his people to recognize the importance of collecting their holy stories, ritual objects and sandpaintings (see photo, Fig. 2). The text is as follows:

"I have come out from under it;
I am the child of the Changing Woman;
I have come out from under it;
The blue twilight, I have come out from under it;
The children of the blue twilight, I go among them;

The yellow afterglow, I have come out from under it;
The children of the yellow afterglow, I go among them;"



FIGURE 2

The story of the Myth of Creation begins in the fourth world below this one; it is the Black World where there were only five of the Powers and the insects. These then climbed upwards to the Blue, Yellow and finally to this White World, creating the world of nature as they went. The Changing Woman, the child of earth and sky, was created and mated with the sun. Details of the Myth of Creation are available in 2 publications of the Museum of Navaho Ceremonial Art: the Navajo Creation Myth (collected by Mary C. Wheelwright) and the Emergence Myth (collected by Father Berard Haile).

Much of the Myth of Creation and the 'trail of tears' is embodied in the continuing sections of Rituals with a slow reemphasis toward the Enemy Way Ceremony. Here, near the end of the work, a Circle Dance Song is sung (#75 from David P. McAllester's Enemy Way Music published by University Microfilms, Inc., Ann Arbor, Michigan). The latter Ceremony is a lengthy (often 2 days or more) continuous 'ritual' to rid a member of the tribe of the spirit of an enemy (often acquired through only the touching of a garment of the affected individual by the 'enemy'). While avoiding direct programmatic connotations, Rituals attempts to express the agony of the Navajo (and other reservation-bound tribes in America) in the question: should one adopt the technology of the 20th century or maintain the cultural heritage of the Navajo Nation?

The composer performs the work in this recording with the elements played simultaneously and not taped separately for playback. David Felder was the recording engineer.

The word 'parallax' means "...to view an object from a variety of directions obtaining different results or reactions." The word is often associated with clocks and meters wherein one can view the hands and dials from numerous angles with an equal number of different readings.

Parallax here refers to the note C# and the resultant motive C# D# E and the variations which ensue, all a result of viewing the subject from slightly different angles achieving vividly different melodic and harmonic ideas.

Concomitant with this purely musical direction, the work is constantly referring to Navaho ideas and Ceremony through whispers and a melodic quote.

The whispers are of 7 words:

Gahluki (butterfly)

Johonah-eh (sun)

Nasjeh (spider)

Natseelit (rainbow)

Nahokah - dinneh (people of the first earth)

Toh - bekloth (waterfall)

Kos (cloud)

These words are separated often by singing, humming and other vocal effects. These words were chosen independently and not as contributing to a quote or sentence structure. Special emphasis rests on dinneh or The People as the Navajo refer to themselves.

The musical quote (which occurs at the very end of the work in both piano harmonics and stopped sounds) is a Navajo Indian Dance Song (Song #31 from David P. McAllester, Enemy Way Music, published by University Microfilm, Inc., Ann Arbor, Michigan).

The work reflects extremely strong contrasts in timbre, mood, intensity and rhythm throughout (beginning marked 'harsh-austere' with the middle wind-chime sound marked 'light-delicate-sensitively') often demonstrated in the sand paintings of Medicine Man. The painting by Gerald Nailor of Mesa Verde National Park under the direction of Medicine Man demonstrates some of these contrasts: First man, pine tree and white corn — First woman, yucca and yellow corn (see figure 3). At the same time the 'harmony' of the concepts are emphasized in such as the melodic/lyric line developed from the opening note and motive.

Marilyn Mangold Garst performs Parallax on this recording. She gave the world premiere of the work on February 29, 1976 in recital in the National Gallery of Art in Washington, D.C. She holds a Ph.D. from Michigan State University and studied piano with Lillian Steuber, Abbey Simon, Ralph Votapek, Rosina Lhevinne and Edward Steuermann. She has performed with many symphony orchestras and solo recitals and has recorded previously on CAPRA Records (1203 — D. Cope: Triplum).

Teec Nos Pos was completed during the Fall of 1974 in the electronic music studios of Miami University of Ohio. The title is derived from the name of a small village in North Eastern Arizona on the Navajo Indian Reservation. Of the 4 works represented here, Teec Nos Pos would seem the least directly related to Navajo influences. Having visited the area around Teec Nos Pos on numerous occasions, the composer felt the need to express the variety of levels which demonstrate themselves to even the casual observer of life on the American Indian Reservation. One often encounters a semi-modern gas station along a Federal Highway backed by hogans, fields of corn and the backdrop of stark towers of rock and limestone. The photo (figure 4) of a performance of a Blessing Way Ceremony for a new chapter house by 2 medicine men and an assistant in a modern building demonstrates the more than often conflict of images. As with Vortex, Teec Nos Pos is shaped around a four section framework with marked contrast. Here there are no quotes or even the 'feel' of quotation (either verbal or musical) but rather the attempt to express the contrast and multi-direction mood of Navajo life through electronic sound sources.

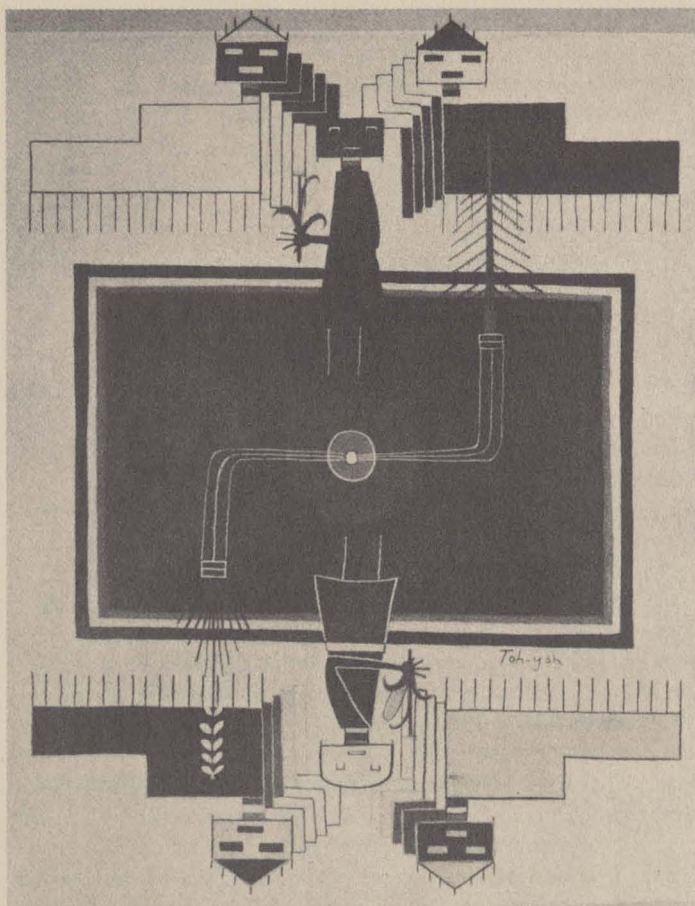


FIGURE 3

David Cope is currently Resident Composer at Miami University of Ohio and Director of the Electronic Studios there. Over fifty of his works have been published. Notable performances include those by the Indianapolis, Pittsburgh and Vermont Symphony Orchestras; a complete program of works in Carnegie Hall (1970); Autumn Festivals of New Music in Poland and Italy; Nueva Musica Ensemble of Lima, Peru; Composers' Forum in New York City; IV Festival of New Music in Bialystok, Poland; and program at Kennedy Center in Washington, D.C. In addition are numerous performances in the U.S. and abroad. His music is recorded on Orion, CAPRA, Discant, Redwood and Cornell labels (two on the latter; the first with Noel Lee performing his Variations for piano and wind orchestra and the second the premiere performance of Re-Birth for wind ensemble).

He has received commissions from the Composers' Theatre of New York City, Harvard University, and the MW 2 Ensemble of Poland, among others, and his awards include a National Endowment for the Arts Fellowship/Grant, 6 ASCAP Standard Panel Awards and a Miami University Faculty Research Fellowship. He has appeared as guest composer at numerous schools and festivals and has lectured extensively on aspects of New Music.

He has two books in current publication (New Directions in Music, 2nd edition, and New Music Notation) and one in process of publication (New Music Composition being published by MacMillan Publishers in NYC). His articles (appearing in numerous magazines on music) and interviews (including those with Pierre Boulez, Halsey Stevens and I.A. MacKenzie) cover the gamut of New Musics. He is now in his 7th year as editor of The Composer Magazine.

Notes by Jon Marshall
Photos by David Cope



FIGURE 4