

Conference

Towards a Theory for Religion as Art: Guadalupe, Orishas & Sufi

May 12-14, 2004

National Hispanic Cultural Center
Albuquerque, New Mexico



University of New Mexico Arts of the Americas Institute
National Hispanic Cultural Center
City of Albuquerque

Wednesday, May 12

3:30 *The Spirit of Guadalupe: Religion as Art in New Mexico*

Chair: Reeve Love, Director of Performing Arts,
National Hispanic Cultural Center

Guadalupe en el Norte: Apparition, Art and Deliverance

Enrique Lamadrid, Acting Director of Chicano Studies
and Professor of Spanish, University of New Mexico

La Guadalupana: The Imagery of Indo-Hispano Ritual

Miguel Gandert, Professor of Communication and Photography,
Dept. of Communication and Journalism, University of New Mexico

Public Controversy over Images of Our Lady of Guadalupe

Janice Schuetz, Professor of Communication and Religious Studies,
University of New Mexico

Unbraiding Stories about Law, Sexuality and Morality

Margaret Montoya, Professor of Law, University of New Mexico

6:00 Recess

7:00 *The Spirit of Guadalupe: Immigration, Economics, and Human Rights*

Chair: Michael Keleher, Director, The Guadalupe Institute

Can Hispanic Immigration Change Fundamental Attitudes in United States Foreign Policy?

Luis Payan, Professor of Political Science, University of Texas, El Paso

Church-State Questions in Nineteenth and Twentieth Century New Mexico

Tobias Durán, Director, Center for Regional Studies,
University of New Mexico

Social Justice and Religious Belief in the New Millennium

Timothy Canova, Professor Of Law, University of New Mexico and
Visiting Professor of Law, University of Arizona

The Liberal Conservative Go-Around

Juan Gómez Quiñones, Professor of History,
University of California, Los Angeles

9:00 Adjourn

Thursday, May 13

8:30 **Visual and Poetic Art: History, Aesthetics and Religion**

Chair: Dorothy Baca, Associate Professor of Theatre & Dance,
University of New Mexico

From Merriam to Guadalupe: Towards a Theory for Religion as Art

Steven Loza, Director, Arts of the Americas Institute and
Professor of Music, University of New Mexico

"Maravilla Americana": The Virgin of Guadalupe and the Ideal Spectator

Raymond Hernández-Durán, Assistant Professor of Art & Art History,
University of New Mexico

Ase: The Divine Essence In Yoruba Art and Aesthetics

Rowland Abiodun, John C. Newton Professor of Fine Arts,
Amherst College

A Presentation on the Anthology *Renaming Ecstasy: Latino Writings on the Sacred*

Orlando Ricardo Menes, Assistant Professor of English,
University of Notre Dame

10:30 Recess

11:00 **Guadalupe and the Historical Interpretation of Religion as Art**

Chair: Richard L. Wood, Director of Religious Studies and Associate
Professor of Sociology, University of New Mexico

Poesía: Los Remedios y Guadalupe, primeras interpretaciones poéticas de sus cultos

Francisco Miranda Godínez, Professor of History, Colegio de
Michoacán, México

Art in the Writings of Miguel Sánchez, First Evangelist of Guadalupe

Martinus Cawley, ocs, Guadalupe Trappist Abbey, Lafayette, Oregon

The Virgin of Guadalupe, Artistic Representation, and the US- Mexican Border

Linda B. Hall, Professor of History, University of New Mexico

Our Lady of Guadalupe in Historical Perspective

Stafford Poole, C.M., Professor of History,
University of Southern California

1:00 Recess

Thursday, May 13 (cont.)

2:00 **Musical Relationships of Faith and Art**

Chair: Steven Loza, Director, Arts of the Americas Institute and Professor of Music, University of New Mexico

A Musical Iconography for Our Lady of Guadalupe: Art and Musical Works dedicated to the Most Famous Virgin of America

José Antonio Robles Cahero, Professor of Musicology, Centro Nacional de Investigación, Documentación y Información Musical, México

Miguel Bernal Jiménez y el quincuagésimo aniversario de la coronación de la Virgen de Guadalupe

Lorena Díaz Nuñez, Director, Centro Nacional de Investigación, Documentación y Información Musical, México

Musical Witness to the Beautiful Mestiza: Art as Experience of the Sacred

Sylvia Tan, MA, Systematic Musicology,
University of California, Los Angeles

First Composers of Music Dedicated to the Virgin of Guadalupe

Robert Stevenson, Professor Emeritus of Musicology, University of California, Los Angeles

4:00 **Adjourn**

7:00 **KiMo Theatre Concert - *Three Cultures, One Language: The Music of Mexico, Africa and the Arabic World***

Friday, May 14

9:30 **Comparative Concepts: *Guadalupe and the Orishas of Africa, Cuba, and Brazil***

Chair: Shiame Okunor, Director and Professor of African American Studies, University of New Mexico

A Comparative Study of Santería and Guadalupe in Cuba

Rolando Antonio Pérez Fernández, Professor of Ethnomusicology,
Escuela de Música, Universidad Autónoma Nacional de México

The Virgins of Guadalupe (Tonantzin) and La Caridad del Cobre (Ochún): Two Marian Devotions Beyond Their Hispanic Origins as Fluid Symbols of Collective and Individual Cultural Identities

Francisco Crespo, PhD Candidate, University of California,
Los Angeles, Ethnomusicology

Observing the Unobservable

Charles Moore, Visiting Professor of African American Music,
University of California, San Diego

Friday, May 14 (cont.)

**Guadalupe, Yemanjá, and the Orixas of Candomblé:
An Embodiment of Religion, Art and Musical Expression**
Clarence Henry, Assistant Professor of Music, University of Kansas

Dancing as Everyday Art, from Cuban Santería to the Street
Teresa Marrero, Associate Professor of Spanish,
University of North Texas

12:00 Recess

1:00 Religion, Art, and Musical Expression: Comparative Perspectives
Chair: Steven Feld, Professor of Anthropology and Music,
University of New Mexico

Reflections on Sueño Guadalupano
Arturo Márquez, Composer, Research Scholar, Centro Nacional de
Investigación, Documentación y Información Musical, México

Path to the Divine: Music in the Sufi Experience
A.J. Racy, Professor of Ethnomusicology, University of California,
Los Angeles

Islamic Mysticism and the Arts: Music, Dance, Poetry and Rituals
Latif Bolat, Interpreter of the Devotional Sufi Songs of Turkey,
Santa Fe, New Mexico

Yoruba Religious Arts, Secularization and Modern Music Theatre
Akin Euba, Andrew W. Mellon Professor of Music,
University of Pittsburgh

3:30 Recess

4:00 Guadalupe and the Native American Experience
Chair: Greg Cajete, Director, Native American Studies,
University of New Mexico

The Pueblo Indian Experience
Joe Sando, Historian, Jemez Pueblo

Indigenous Mysticism
Maria Williams, Associate Director, Arts of the Americas Institute and
Assistant Professor of Music and Native American Studies,
University of New Mexico

Guadalupe as an American Indian Earth Mother Symbolism
Greg Cajete, Director, Native American Studies and Professor of
Education, University of New Mexico

Video Virgin
Beverly Singer, Associate Professor of Anthropology and Native
American Studies, University of New Mexico

6:00 Adjourn

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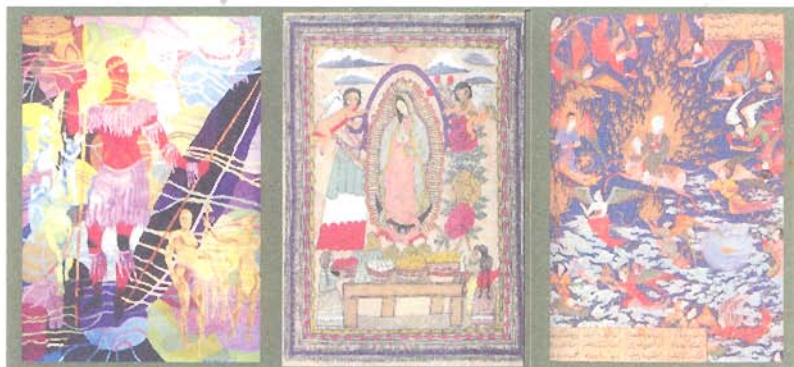
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Developed and Presented by:
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UNM Office of Academic Affairs
New Mexico Endowment for the Humanities
UNM Dept. of Religious Studies
UNM Dept. of Music
UNM Dept. of African American Studies
UNM Chicano Studies
UNM Native American Studies
Instituto Cervantes

THREE CULTURES, ONE LANGUAGE

THE MUSIC OF MEXICO, AFRICA
& THE ARABIC WORLD



KiMo Theatre
5th & Central NW, Albuquerque
Thursday, May 13, 2004, 7:00 p.m.

Program

Traditional Batá Songs

Brian De La Fe, Tomas White, Ramon Calderón

1. Ibaragó 2. Alubanché 3. Salida Eléggua

Sufi Medley

A.J. Racy (nay) & Souhail Kaspar (percussion)

Aztec Dance Pieces

Kapulli Ehekatl

1. Blessing/Invocation 2. Totlanantzin Coatlicue 3. Xipe Totec

Contemporary Native American Songs

Black Eagle, led by Malcom Yepa

Devotional Songs in Makam Hihavend

Latif Bolat

1. Ramadan Ilahisi 2. Haktir Allahim, Muhammed Mahim

3. Askin Kime yar Olur

Poetry with Music:

Excerpts from the original *Nican Mopohua* in the Nahuatl language

Narrated by Paz

Doña Flora's Hothouse, by Orlando Ricardo Menes

Musical accompaniment: *Baila Tristeza*, by Mario Ruiz Armengol, performed by Bonnie Dils (flute) and Donese Mayfield (harp)

Narrated by Orlando Ricardo Menes

Contemplations at the Virgen de la Caridad Cafeteria, Inc., by Orlando Ricardo Menes

Musical accompaniment: *Triste Amor*, by Mario Ruiz Armengol, performed by Bonnie Dils (flute) and Donese Mayfield (harp)

Narrated by Orlando Ricardo Menes

Program (cont.)

Poetry with Music:

Consejos de Nuestra Señora de Guadalupe: Counsel from the Brown Virgin, by Pat Mora

Musical accompaniment: String ensemble from UNM Symphony Orchestra, Bonnie Dils (flute), Donese Mayfield (harp), conducted by Jorge Pérez Gómez, composed by Steven Loza

Narrated by Arcie Chapa

Intermission

Ritual Dance from Orunmila's Voices.....Akin Euba

UNM Chamber Ensemble

Music from the Arab World: A Sea of Memories.....A.J. Racy

A.J. Racy (nay, buzuq) & Souhail Kaspar (percussion)

1. Prelude

2. Court Music

3. Nostalgia

4. Farewell

5. Folk Medley

Deer Song, Remembering a Hero, Interlude,
The Palm Tree Song

6. Finale

Sueño Guadalupano.....Arturo Márquez

World Premiere performed by UNM Symphony Orchestra

Program notes

Orunmila's Voices, composed by Akin Euba, is a music and dance drama and a symphonic celebration of deep Yoruba culture. Its centerpiece consists of three poems chanted by the priests of Ifa (the other name for Orunmila) when they conduct divination. In Yoruba culture, Ifa is consulted by persons seeking answers to a wide variety of problems and questions having to do with destiny. Ifa is also consulted in order to ascertain the causes of illness or bad luck. Orunmila is perceived by traditional Yoruba as an all-knowing divinity who sees the past, present and future.

"Ritual Dance" is the third of six movements of *Orunmila's Voices* and is derived from the traditional drum music of Yoruba hunters. It was originally scored for full symphony orchestra and is reduced, in this version, for chamber ensemble, comprising two flutists, clarinetist, two percussionists, violinist, viola player and cellist. This chamber ensemble version of "Ritual Dance" is dedicated to the Ergo.

Music From The Arab World: A Sea of Memories, by Ali Jihad Racy, evokes memories of the East-Mediterranean Arab world. It unfolds in a sequence of musical sketches each with its ambiance and stylistic orientation. The work includes two optional improvisational solos performed by the composer himself on two traditional Near Eastern instruments, namely the *nay*, a reed-flute generally associated with mysticism and spirituality, and the *buzuq*, a long-necked fretted lute. The piece also incorporates material from the traditional Arab repertoire, specifically melodic themes from three indigenous folk songs.

The work was originally orchestrated for the Sacramento Symphony by Arthur Barnes of Stanford University. For this performance, Racy will be joined by Souhail Kaspar on traditional percussion instruments.

Program notes

Today we celebrate the world premiere of Arturo Márquez's ***Sueño Guadalupano***, which has been commissioned by the Arts of the Americas Institute specifically in conjunction with the three day conference currently being held at the National Hispanic Cultural Center on "Religion as Art", and for the UNM Symphony Orchestra under the direction of Maestro Jorge Pérez-Gómez. Maestro Márquez was asked to compose the piece inspired by the mestizo tradition of and belief in Our Lady of Guadalupe, patroness of Mexico and the Americas. He has spent the past year developing the composition, which has become part of a series entitled "Sueños," or "Dreams". The first of the series, recently premiered in Mexico City, is dedicated to Martin Luther King and based on his "I Have a Dream" text.

Thanks to all of the scholars,
artists and technicians who
have donated their time and
efforts to bring this program to
all of us.

Composers

Arturo Márquez

Arturo Márquez was born in Alamos, Sonora-Mexico in 1950. He studied music at the Conservatory of Music in Mexico, The Taller de Composicion of the Institute of Fine Arts in Mexico, California Institute for the Arts and privately in Paris. His principal teachers have been Federico Ibarra and Morton Subotnick.

He has received numerous grants and awards from the Mexican and French governments as well as a Fulbright Scholarship. Arturo's music has been performed and recorded worldwide by a variety of chamber ensembles, symphony orchestras and soloists. He has composed numerous scores for film and dance works. His commissions and fellowships include the Universidad Metropolitana de Mexico, Universidad Nacional Autonoma de Mexico, Festival Cervantino, Festival del Caribe, the 1992 World's Fair in Sevilla, the Rockefeller Foundation, Consejo Nacional para la Cultura y las Artes and now the University of New Mexico Arts of the Americas Institute, among others. He currently works at the National University of Mexico, Superior School of Music and CENIDEM.

A.J. Racy

A.J. Racy is an internationally acclaimed performer, composer and scholar. Born in Lebanon in 1943, he comes from a family of musicians, academics and poets, including his father, Salam al-Rasi, author of numerous books on Arab folklore. After receiving his BA degree from the American Univeristy of Beirut, he came to the United States in 1968 and earned his MA and PhD in Musicology from the University of Illinois. A professor of Ethnomusicology at the University of California at Los Angeles since 1978, he is the author of numerous scholarly publications, including *Making Music in the Arab World*. Dr. Racy conducts musical workshops throughout the country and has trained and inspired a generation of accomplished artists and scholars.

Racy is a virtuoso on many instruments, including the *nay* and the *buzuq*. he has appeared at Carnegie Hall, Brooklyn Academy of Music, the Kennedy Center, the Hollywood Bowl, the Lebanese Beiteddine Festival, London Commonwealth Institute and other world venues. He has composed and performed for the Kronos Quartet and the Sacramento Symphony Orchestra, as well as for feature and documentary films, such as the British ten part series, *The Arabs*. His music has been release on a number of CDs, and he has been the recipient of numerous honors and tributes from a variety of cultural institutions for his outstanding artistry and his continuous work toward greater intercultural understanding and cooperation.

Akin Euba

Akin Euba divides his time between composition and scholarly work and considers himself to be a disciple of Bela Bartok. Since 1970, he has pioneered several theories of composition, the best known of which is that of African pianism. This concept has been adopted by some of the most important contemporary African composers, such as J.H. Kwabena Nketia, Joshua Uzoigwe and Gyimah Labi. The concept is articulated in several of Euba's works for the piano, including *Scenes from Traditional Life* (1970) which has been performed extensively in various parts of the world. Dr. Euba's various creative concepts are nowhere better demonstrated than in his *Chaka*, an opera in two chants for soloists, Yoruba chanter, chorus, dancers and an ensemble of African and Western instruments.

Euba is the author of four books, including *Yoruba Drumming: The Dundun Tradition*, and co-editor of three books in the series titled *Intercultural Music*. Euba spent the 2000-2001 academic year as an overseas fellow of Churchill College, University of Cambridge. While at Cambridge he worked on a major new composition, *Orunmila's Voices: Songs from the Beginning of Time*, a music drama for soloists, chanters, chorus, dancers and symphony orchestra, which received its world premiere in New Orleans in 2002, during the second annual international festival of African and African American music (FESAAM 2002).

UNM Symphony Orchestra

Violin I

Ruth Bacon
Miguel Campos*
Hillary Higgins
Laurianne Lopez
Tennille Taylor
Yuko Ruiz de la Torre

Violin II

Alissa Hamilton
Rachel Hawn**
Kristin Hermann
Terra King
Deborah Risberg

Viola

Meghan Anderson
Laruen Finley
Francisco Pestana**
Rosina Roibal
Angela Salazar
Kimberly Scudder
Sara Vertrees

Harp

Lynn Gorman

Cello

James Bader**
Joseph Farfel
Cassandra Malone
Travis Patterson
Celeste Power
Doug Wilber

Double

Bass
Josh Allen-Flowers
Gabriel Bass
Zachary Lane**

Oboe

Eileen Cating-Moran
Cedric Knox

Flute

Emilia Frey
Serena Ward

Piccolo

Amanda Kober

Clarinet

Mary Evelyn Clark
Christina Giaconna
Meghan Merciers

Bassoon

Erin Sams
Leslie Torchio

Contrabassoon

Karen Crutchfield

French Horn

Jui-ling Hsu
Barbara Lopez
Erica Otero***
K. Kameron Robinson

Trumpet

Matt Casarez
Kathryn Gaden
Eric Oliver

Trombone

Garner Mathiasmeier
Jason Settlemoir
Jason Sulliman

Tuba

Josh Stephens

Tympani & Percussion

Rebecca Baggenstoss
Regina Chavez
Chris Holley
Scott Ney***



Orchestra Assistant, Miguel Campos

* Concertmaster

** Section Leader

*** Faculty

Jorge Perez-Gomez, Conductor

Dr. Pérez-Gómez began his conducting career at the National Conservatory of Mexico in his native Mexico City where he was later appointed Music Director of the Anahuac University Chamber Orchestra and Artistic Director of the Mexican Symphony for Young Professionals. In Siena, Italy, he was awarded the Diploma of Merit at the Accademia Chigiana. He has been the Conductor-in-Residence with the Tulsa Philharmonic, guest conducted the Tulsa Youth Symphony during its first tour of Europe and was named Director of Orchestral activities at the University of Kansas, and Music Director of the Topeka Opera Concert Association.

In the fall of 1990 Dr. Pérez-Gómez joined the faculty of the University of New Mexico as Associate Professor of Music and Conductor of the UNM Symphony Orchestra. Dr. Pérez-Gómez was Artistic Director of the International Opera Academy in Rome for Summer 1998.

Dr. Pérez-Gómez has recently completed work on a new CD entitled *Troka*, which features the music of Mexican composer Silvestre Revueltas.

The UNM Symphony Orchestra has been invited to perform four concerts in Mexico in October 2004. They are seeking funds to support this tour. If you would like to make a donation toward this cause, please send your contribution to:

The UNM Orchestra Mexico Tour

UNM Dept. of Music

MSC 04 2570

Fine Arts Center Room 1105

1 University of New Mexico, Albuquerque, 87131

Please call Andrea Bromberg, Associate Director of Development, with questions. (277-3066, or cfadevel@unm.edu)

Your support is appreciated!

Future Performances....

A.J. Racy and Souhail Kaspar will also be performing at the Outpost Performance Space, this Sunday, May 16th at 7:30 p.m. Call 268-0044 for more information.

The *UNM Symphony Orchestra* has been invited to perform in a concert tour through central Mexico this fall, including a performance at the historic Pyramid of the Sun. Fundraising is underway for this exciting opportunity!

Kapulli Ehekatl will be at Los Volcanes Senior Center this weekend. Call 836-8745 for more information.

Souhail Kaspar will be conducting percussion workshops this weekend, starting Friday, May 14th. Call 266-8551 for more information.

Don't miss *Arcie Chapa*, host of KUNM's call-in show every Thursday morning from 8a.m. - 9a.m. (89.9 FM)

Tomas White is a member of the salsa band, *Son Como Son* and performs around Albuquerque often.

Jemez Pueblo's Grammy-winning *Black Eagle* will be performing at: Jemez Red Rocks on May 31st; Santa Fe Indian Market August 21-22; Schemitzun Pow Wow in Connecticut August 26-29; and at the opening of the Smithsonian's National Museum of American Indian in Washington, D.C. on September 20-21.

Please visit the following websites for more events:

National Hispanic Cultural Center (nhccnm.org)

KiMo Theatre (cabq.gov/kimo)

UNM Arts of the Americas Institute (unm.edu/~aaainfo)

This concert and conference was conceived by **Dr. Steven Loza**, Director of UNM's Arts of the Americas Institute. Dr. Loza is a noted Ethnomusicologist who specializes in music of Latin America, Chicano/Latino musical culture, West African music, African American music, Jazz Studies and multiculturalism. He comes to UNM from the University of California at Los Angeles, where he was a Full Professor of Ethnomusicology and a musician and composer in the Los Angeles area. He has published numerous books, articles and anthologies, and has provided expertise in Latin Jazz and Latin American music on a variety of recording and film projects, as well as professional boards and committees throughout the world, including the Grammys. In addition to serving as the director of the AAI, Dr. Loza joined the Department of Music Faculty in January 2003

UNM Arts of the Americas Institute

The Arts of the Americas Institute (AAI) was established by the University of New Mexico's (UNM) College of Fine Arts in 1999. The AAI is committed to engaging artists, scholars, students, and educators in innovative programs and encourages individual and institutional collaborations for Teaching and Learning and Research and Creative Work and Community Projects.

In concept, the AAI is one of the most unique academic centers in the country. Located in a centralized and strategic cultural area of the U.S. southwest, its mission differs from the more standard format of area research centers, e.g., ethnic studies, international area studies (e.g., African studies, Latin American studies), or specific topical studies. Interdisciplinary in programmatic and research goals, the AAI seeks to develop programs and research/performance projects integrating the arts with the humanities, and the social and physical sciences.

Another unique strength of the AAI is included in its mission statement, that of supporting the study and communication of the arts, especially cultures that have been under-represented. Most centers throughout the university system articulating this goal are very often specific ethnic study centers. The AAI, while broad in its definition of the arts of the Americas and the global confluence of cultures within the Americas, is also unique when compared to national trends in its concern for areas historically under-represented, e.g., American Indian, Latin American, African American, and Asian American art forms and their study and diffusion.

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