

Transforming Oratorio into Opera:
The Conversion of James DeMars's *Guadalupe*, 2006-2015

by

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ABSTRACT

In 2006, composer James DeMars conceived of an opera when he began setting the Aztec legend known as *Nican Mopohua*, the “legend of Guadalupe.” Many inherent challenges arose as DeMars began to compose his first opera. His unfamiliarity with operatic writing and production, a preference for the aural elements of opera over visual ones, inexperience with dramatic textual writing, and insecurity in his ability to have it produced, encouraged him to detour from his operatic vision altogether and instead write an oratorio. Yet, his original operatic concept revealed itself through the music and text enough to encourage him and others to believe that his oratorio, *Guadalupe: Our Lady of the Roses*, could be produced on the operatic stage. Despite the oratorio’s success, DeMars persisted in realizing his original operatic vision and began the arduous task of rewriting his opera in 2012. To overcome the challenges, he relied heavily on the input of an “Operatic Advisory Council.” This group of dedicated colleagues and experts in the field of opera revealed to DeMars certain essential elements of opera that were absent from the oratorio, and through the course of three years advised and instructed the composer as he transformed his oratorio into an opera – something rarely attempted in the operatic repertoire. In this document, Chapter 1 discusses the formation of the Council, its members, and the expertise they offered. Chapter 2 presents the areas of concern the Council had during the process. Chapter 3 discusses the methods by which DeMars rectified the flaws in the oratorio’s visual aspects, the vocal writing, and the dramatic elements that needed attention. It also presents musical and textual examples of the adjustments and additions DeMars made during the transition, and discusses their effect on the opera’s staging, vocal writing and drama. The changes DeMars made under the

guidance of the Operatic Advisory Council ultimately resulted in an operatic version of *Guadalupe*, which premiered at Arizona State University in November 2015.

DEDICATION

This document is dedicated to my mother, who carried me through the darkest hours of this process; and also, to my father who set an example of excellence, teaching me to never settle for less than my best; and to my beloved wife, my companion on life's adventure. Without your loving assistance, I would not be who I am today.

I must also mention my gratitude to David Britton, Dale Dreyfoos, Dr. Amy Holbrook, and all of the teachers who trained me, instructed me, and especially those who maintained high expectations of me, I thank you for seeing in me a better version of myself. I will always be indebted to those who lit a light in the darkness for me to see the path ahead.

This document is also dedicated to James DeMars. Thank you for granting me the honor of bringing your vision to life as Juan Diego in the opera's world premiere. It was a profound joy for me, and a benchmark in my career. Thank you for showing the courage to write an opera that shines as a beacon of your musical legacy, and your dedication to peace. May the light of the peacemakers never be dimmed.

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PREFACE

When the composer James DeMars conceived of a musical treatment of the Aztec legend *Nican Mopohua*, he originally envisioned an operatic setting. Having never composed an opera before and unsure of his ability to get one published, he decided to write an oratorio instead. *Guadalupe, Our Lady of the Roses* premiered in Mesa, Arizona, to much acclaim. Yet threads of DeMars's original operatic concept remained during his composition of the oratorio, which later encouraged him to reconsider its viability as an opera. In 2012, the composer pursued the possibility of having *Guadalupe* performed at Arizona State University's Lyric Opera Theatre. DeMars met some resistance from those he asked to stage the opera and realized that essential operatic components needed to be integrated into the oratorio before it could be functional on the stage. He subsequently sought out professionals in the operatic field who could assist him, including Robert Doyle, General Director of Canyon Records; William Reber, former Director of ASU's Lyric Opera Theatre; Graham Whitehead, stage director; and Isola Jones, operatic mezzo-soprano. These experts formed a kind of "Operatic Advisory Council" for DeMars. The members of this group collaborated with him, educating, advising, and assisting as he worked to adapt his oratorio. In November 2015, *Guadalupe* the opera premiered and DeMars's original operatic concept was finally realized.

The current study recounts the formation of this so-called Operatic Advisory Council, gives the reasons DeMars sought their assistance, and relates what each member of the Council offered him during the transitional process. The particular components that the Council felt needed to be incorporated into the work before it could function as an opera will also be discussed. This study also presents many of the specific omissions,

alterations, and additions DeMars made to the oratorio to moderate the concerns that the Advisory Council had before it was produced on the operatic stage.

The transition into the operatic version of *Guadalupe* was possible mainly because of the immense success of the oratorio. Transforming *Guadalupe* into an opera while maintaining the content of the oratorio created a considerable challenge for DeMars and the Council, who debated what to add or adjust while preserving the key characteristics and musical successes of the original. The result became a “patchwork” of original material from the oratorio, amended material, and newly composed music. Overall, the focus of effort was on building upon his oratorio, rather than composing an entirely new work. As William Reber, DeMars’s advisor, colleague, and conductor of the operatic premiere, stated, “The nucleus behind the whole thing was the musical ideas [of the oratorio] were just spectacular. But then, how do you create a theatrical context for it?”¹ Reber went on:

It had to be difficult for James [DeMars] because, of course, anybody falls in love with their creations to some degree, and [the work] was already being successful as an oratorio. Now, we’re completely rewriting it and throwing out sections of it and adding new things. And all in the name of *creating something that will work on stage*. And for him as a composer it’s got to be a problematical thing to go through, which may be why I couldn’t think of any other examples of somebody [transforming an oratorio into an opera]. There probably are, but I can’t [think of any].²

The feasibility of the oratorio-to-opera transformation rested on DeMars. His personal character, collegiality, compositional prowess, and, above all, his perseverance were tested throughout the process. From his original operatic vision for the oratorio, and on to the opera’s premiere in 2015, he remained sovereign over the evolution of the work.

¹ William Reber, interview by the author, May 2nd, 2017. Italics added for emphasis.

² Ibid.

Although he relied on the professionalism and expertise of his Operatic Advisory Council to help him propel his vision to heights he could not reach alone, the literal adaptations to the music and libretto were ultimately his to make. Reber continues,

[*Guadalupe* the opera was] not the first world-premiere I've done, and I've done a couple where the composer didn't want to make any changes, and anything that was suggested was dealt with as though it was somehow a violation of the creative process. [...] The great thing about James was that he was open to all of these ideas. Ultimately it still was his decision, whether he uses them or not. But because he was open to them, if [we felt the work] needed a change of some sort, he would at least examine the possibility. And that kind of flexibility, you don't always get. [...] If everybody's primarily interested in making the piece work [...] we'll find a solution.³

The will to undergo the transformational process and the longing to realize his original operatic vision were the forces upon which the success of this eight-year project hinged. Through years of dedicated labor by DeMars and his colleagues who formed the Operatic Advisory Council, breaking through layers of opposition from many who were resistant, DeMars was finally able to deliver his opera to audiences. In November 2015 *Guadalupe* the opera received its premiere performance at Arizona State University, directed by Graham Whitehead, and conducted by William Reber.

As the author of this document, I am also able to offer a unique perspective because I had the privilege of creating the role of Juan Diego in the opera's premiere. Witnessing *Guadalupe's* transition of the oratorio into an opera firsthand was both tremendously rewarding and challenging. Many of the challenges that come with rehearsing a work that is evolving will be discussed in the body of the paper.

³ Ibid.

CHAPTER 1

THE FORMATION OF AN OPERATIC ADVISORY COUNCIL.

In the fall of 2005, James DeMars was approached by Father Richard Romero and librettist Michel Sarda to compose a Requiem for the immigrants who perished in the desert while attempting to cross the border from Mexico into the United States. It was to be a Requiem based on the “legend of Guadalupe” or *Nican Mopohua*, as it is known in the Nahuatl language. Having just composed his *American Requiem*, DeMars was hesitant to write a second Requiem. “Why compete with myself?”⁴ he asked. Father Romero was persistent, however, and expressed his desire that the legend of Guadalupe be set to music. Romero felt that a musical treatment might deliver a much-needed message of peace in the midst of social turmoil. DeMars’s mind was finally changed when in 2005 Father Romero recited the legend of Guadalupe to him.

Nican Mopohua, the “legend of Guadalupe,” is the most extensive and important account of the apparitions of the Virgin Mary to the Aztec peasant Juan Diego in December 1531.⁵ While other records exist of this account, no other source is comparable in length or detail. At the time, the Aztec Empire had recently fallen to Cortés, and relations between Aztec and Spanish were uneasy and violent. The legend begins within this period of turbulence and unrest.

The account is believed to have been recorded by an Aztec man by the name of Antonio Valeriano, who was born in Azcapotzalco and became the judge-governor of

⁴ James DeMars, interview by the author, April 28, 2017.

⁵ Xavier Noguez, “Nican Mopohua.” In *The Oxford Encyclopedia of Mesoamerican Cultures*.: Oxford University Press, 2001.

Tenochtitlan in 1573.⁶ There is some controversy surrounding the legend's authorship, however, because the original manuscript of *Nican Mopohua* is missing – only copies remain. In 1649, Luis Lasso de la Vega, priest in the church of Tepeyac (located three miles north of Mexico City's main square and said to be built by Zumárraga as the account tells) recorded an account of the holy visitations. De la Vega does not refer to Valeriano's original script, but his book implies that he himself wrote the *Nican Mopohua*, with the help of divine inspiration. Many scholars refuted De la Vega's authorship, and the Mexican Catholic Church recognizes Valeriano as the author of the *Nican Mopohua*.⁷

The events recounted in the *Nican Mopohua* are central to the drama of DeMars's *Guadalupe*. A summary of the legend is presented here, as it is the foundation of the oratorio and subsequent opera.

According to the *Nican Mopohua*, the Virgin Mary first appeared to Juan Diego atop the hill known as Tepeyac on Saturday, December 9th, 1531 (Tepeyac is also the location of a former shrine to Tonantzin, an Aztec goddess – not too dissimilar to Mary's position in the Christian “pantheon”).⁸ According to the text, Diego, a “humble but respected Indian,”⁹ was hiking through the wilderness “in pursuit of God and his commandments.”¹⁰ Diego drew near the hill called Tepeyac and discovered that he had inadvertently entered a magical place where the flowers were unusually bright and vibrant, and the beautiful birds sang an enchanted song. As Diego was lost in the

⁶ *Ibid.*

⁷ *Ibid.*

⁸ *Ibid.*

⁹ “Nican Mopohua: Here It Is Told,” UC San Diego, accessed October 10, 2018. <http://pages.ucsd.edu/~dkjordan/nahuatl/nican/nican7.html>.

¹⁰ *Ibid.*

splendor around him, he heard a voice calling to him from on top of the hill. He sees a maiden whose “grandeur exceeded all imagination,”¹¹ clothed like the sun “as if it [her clothing] were sending out waves of light.”¹² She identifies herself as the “perfect ever Virgin Holy Mary,”¹³ and she delivers a charge to him to go to Tlatelolco to see the Bishop, Don Fray Juan de Zumárraga, and tell him to build a temple at the place of Tonantzin, on the hill of Tepeyac. “I want very much that they build my sacred little house here,” she says.¹⁴

Without hesitation, Diego travels to the city and meets with the Bishop, as instructed. He recites the details of Mary’s apparition and her charge to have a sanctuary built. Zumárraga is doubtful of the validity of the vision and dismisses Juan Diego. Zumárraga instructs Diego to come back the next day when he is holding audience and can devote more attention to Juan Diego’s account.

Distraught that the conversation with the Bishop unfolded in an unexpected way, and that the Virgin’s mandate remained unaccomplished, Juan Diego returns to the hilltop that evening to tell her what had happened. He begs her to find another servant to deliver the message, one who is more credible and who holds more social presence in the city. Undeterred, she orders Juan Diego to return to the city the next day.

At the second meeting with the Bishop, Juan Diego retells the account from the previous day and delivers the Virgin’s message once again. The Bishop interrogates Diego to make certain “of where he had seen her, what she was like,”¹⁵ etc. Still, Juan Diego’s story is not believed by the Bishop, and the sanctuary goes unbuilt. Some of the

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

Bishop's hesitance to follow Juan Diego's request came from the monetary cost of building the sanctuary, but added reluctance also came from the political cost to Zumárraga. He was concerned with the implications of a governing ecclesiastical leader's receiving mandates from "lowly" Indians. The Bishop, not entirely unreasonable, asked Juan Diego to bring him a sign of the authenticity of Mary's apparition. The account states, "He said that not simply because of his word would his petition be carried out [...] That some other sign was necessary if he was to believe how the Queen of Heaven, in person, was sending him."¹⁶

The Bishop sent trusted men as spies to follow Juan Diego back into the forest and gather more reconnaissance. On the way, however, the spies were separated from Diego and were forced to return, embarrassed, with no information to relay to the Bishop.

Meanwhile, Juan Diego met the Virgin for the third time on the hilltop, recounting his encounter with the Bishop. He told her of the need for a sign, and that Zumárraga would not entertain the idea of building the temple unless he could be convinced that this was indeed a celestial mandate. The Virgin ordered Juan Diego to return the next morning to receive her sign for the Bishop. "My dear son, you will come back here tomorrow so that you may take the Bishop the sign he has asked you for; with this he will believe you, and he will no longer have any doubts about all this and he will no longer be suspicious of you."¹⁷

That night, Juan Diego's uncle, Juan Bernadino, became critically ill and asked Diego to fetch a priest from the city to come minister to him. This caused Juan Diego to deviate from his original quest, and rather than meet the Virgin on the hilltop he went to

¹⁶ Ibid.

¹⁷ Ibid

the city straightaway. On the way, the Virgin stopped him and asked where he was going. Ashamed that he did not follow her order, Juan Diego told her of his uncle's illness. The Virgin assuaged Diego's fears and told him that his uncle would be healed (in fact, later, the account states that the Virgin herself appeared to the uncle and miraculously healed him). Diego was charged to go back to the hilltop to gather the flowers there and bring them to her at this new location.

Juan Diego went to the site of the first two apparitions, and "when he reached the top, he was astonished by all of [the flowers] blooming, open, flowers of every kind, lovely and beautiful, when it still was not their season: because really that was the season in which the frost was very harsh."¹⁸ He cut the flowers and put them into the hollow of his *tilma*.¹⁹ When Juan Diego returned with his cloak full of flowers, he gave them to the Virgin, who took them, blessed them, and returned them carefully to his *tilma*. Then, she told him, "My youngest and dearest son, these different kinds of flowers are the proof, the sign that you will take to the Bishop. You will tell him from me that he is to [...] carry out my wish, my will."²⁰

Upon his return to the city, Juan Diego was met by the spies who were sent by Zumárraga, and who began to mock and chide him. They wondered what he had hidden inside his *tilma* that smelled so fragrant. They molested him until he escaped to the Bishop's presence. In the Bishop's audience, Juan Diego recounted his most recent visitation, and the Virgin's charge to take the flowers to him. As he revealed the flowers, an image of the Virgin had miraculously appeared on the *tilma*. The image, a dark-skinned Virgin Mary surrounded in a full-body halo, was the sign Zumárraga was looking

¹⁸ Ibid.

¹⁹ Tilma - A cloak woven out of cactus fibers and worn by Aztec peasants of the day.

²⁰ Ibid.

for, the proof he needed. In this critical moment, Zumárraga was able to see beyond social status, religious and cultural differences, and view Diego for who he was: an honest man. Zumárraga immediately set out to build a church atop the hill at Tepeyac as the Virgin had instructed him through Juan Diego. And to this day, a tilma with the image of the Holy Virgin still rests in the chapel in Guadalupe, Mexico.

From Opera to Oratorio

Deeply moved by Romero's retelling, and recognizing the potential for such a message of peace to powerfully emerge from the legend, DeMars felt compelled to begin composition immediately. "When I heard [the legend], I thought, 'you know, that could be an opera. It's got a climactic moment, it's got a lot of reason to *be*.'"²¹ Due to the dramatic flow of the legend, its inherent conflict, and the symbolic parallels found in modern society, DeMars felt an opera would be the ideal musical housing. He recognized the potential within the operatic genre to magnify the effect of the message of peace through the combination of music, text, and stage action. Yet, there were a number of challenges that lay before him as he set out to write the opera.

A major obstacle for DeMars as he began this project was his lack of experience in composing in the operatic genre. He may have known *why* he should portray the legend as an opera, but he struggled with *how* to go about composing it because he had never attempted an opera before and therefore lacked intensive study of opera and operatic composition. His original vision was indistinct, particularly in the expectations

²¹ Ibid. Italics added.

and demands of a staged work, though he had a wealth of experience and success with unstaged compositions.

His operatic vision was also tinted by his personal preference, which leaned toward the musical side of the operatic presentation rather than the visual and dramatic. He remarked:

Something that I really disagree with in the modern movement in opera [is] where theater dominates. And I just don't like it. I go to hear singing. [...] I mean, if you want a "theater" production, it's probably better if they don't sing. It doesn't work for me. [...] So, I opted then to go with a creation that did focus on music.²²

Due to his personal viewpoint of how an opera "ought to be," DeMars did not strongly consider visual and dramatic elements as he wrote the libretto. This original vision was further clouded by his own skepticism. He recalls, "I had read about the difficulty of getting an opera produced – I wanted an opera, but I didn't think I'd ever be able to get it staged."²³

In the face of an indistinct original concept, and in spite of his uncertainty, DeMars persisted in his composition and *Guadalupe: Our Lady of the Roses* premiered as an oratorio in 2008. Since he decided to compose a piece that "focused on music," he naturally neglected aspects of staging and housed his piece in a genre in which he had already been successful. Yet, elements of his original operatic concept shone through the work although he chose to compose an oratorio. The large number of inter-character exchanges, the presence of dance numbers (such as No. 6, ¡CANTEN, CANTEN!), and the operatic nature of much of the singing betray an underlying operatic current within the oratorio's score.

²² Ibid.

²³ Ibid.

This “oratorio with operatic elements”²⁴ led to some disagreement about *Guadalupe*’s genre classification. Some of the oratorio’s reviewers referred to *Guadalupe* as an “opera” or “oratorio-opera.”²⁵ As time went on, this confusion grew until eventually DeMars himself began referring to the oratorio as an opera. The discrepancy of genre is reflected in the cover notes of the oratorio’s recording.²⁶ Released by Canyon Records in 2008, the album cover refers to *Guadalupe: Our Lady of the Roses* as both an opera (back), and a “Concert Opera in 2 Acts” (front).²⁷ Robert Doyle, DeMars’s long-time friend and colleague, notes:

The word “opera” really got attached to the oratorio because of one of the reviewers, [... who] actually called it “opera-oratorio” because I think he saw arias in the oratorio as being very operatic – we had Robert Breault, opera singer, Isola Jones, [Metropolitan] opera singer, so we had this big opera presence to it. [...]

So, it was very clearly [an oratorio in its presentation ...]. It actually became a bit of a controversy, at least, how to talk about it. After the 2008 performance premiered, and the 2009 performance in the Phoenix Art Museum [...] Jim [DeMars] at that point was starting to refer to this as an opera. I kept saying, ‘no, it’s not, it’s an oratorio with operatic elements.’²⁸

“An Oratorio with Operatic Elements”²⁹

As the owner and director of Canyon Records, Robert Doyle had previously produced a number of DeMars’s works, and the two shared a decades-long collegial

²⁴ Robert Doyle, interview by the author, June 19, 2017.

²⁵ Dimitri Dobatschewsky, “Guadalupe – Opera or Oratorio?” review of “Guadalupe: Our Lady of the Roses,” *Renaissance – Bulletin of the Art Renaissance Initiative*, no. 86 (July-August 2008), accessed May 24, 2017, <http://www.guadalupeopera.com/reviews.php>.

²⁶ The oratorio and opera score, published by PROULX publishing, are available online via: <https://jamesdemars.net/home>. A recording of the oratorio, published by Canyon Records is available online via: <http://www.canyonrecords.com/shop/index.php?sid=0699793na2pj8531g90zyd56eb791j45&app=ecom&ns=prodsearchp&ecom--prodsearch--string=guadalupe&SUBMIT=Go>

²⁷ James DeMars, *Guadalupe, Our Lady of the Roses*, recorded May 16 and 17, 2008, Mesa, Arizona, compact disc liner notes.

²⁸ Doyle, interview.

²⁹ *Ibid.*

relationship. With this project, however, Doyle was more than just a producer. As he helped DeMars transform the text of the *Nican Mopohua* into a working libretto for the oratorio, he became the first member of DeMars's Advisory Council. DeMars recalls that Doyle and Canyon Records provided the funding for the oratorio's composition, without which DeMars may not have begun working:

For a composer, having the means of production is necessary. I would say I never began writing unless I know where it's going. [...] And I've done that always. And in fact, I was actually paid for my thesis *and* my dissertation, because they were commissions.³⁰

In his own interview, Doyle commented on the initiation of their collaboration:

Firstly, Jim started the project. He said, 'I don't know who would ever stage this' [...] I've worked with him since '86, so I said, 'well, I'll do it,' never thinking what it meant, because that's what I do. And then, he wanted to sit down and talk about this idea based on *Guadalupe*, and I was glad to be a part of that original concept, but having been raised Catholic I [already knew] the story.³¹

Doyle was able to offer a distinctive view of the legend because of his Catholic upbringing and offered key perspectives that influenced the interpretation. In particular, he suggested that the presentation of the drama should focus on universal themes, such as the message of peace and the unification of different peoples, rather than offering an exclusively Catholic view of the story:

My first recommendations were to try and treat this universally, so it's more about universal subjects than Catholicism, or anti-Catholicism, or pro-Aztec or anti-. I wanted to make this about human beings. [...] So, we had this structure based on the story. [...] And this was maybe my most important role, was walking the fine line with respecting the *Guadalupe* tradition without making it a religious statement, but not ignoring the more dysfunctional aspects of Catholic history.³²

Doyle suggested to DeMars a way to approach the legend that would be most effective in delivering the power of its meaning. He was able to make this pivotal

³⁰ DeMars, interview.

³¹ Doyle, interview.

³² Ibid.

contribution in part because of his associations with the Native and Hispanic cultures in Arizona. He consciously worked to instill a sense of universality in the telling of the legend that would be meaningful to audiences from multiple ethnic groups and religious backgrounds.

Doyle also recognized the need for modern audiences to connect with the characters of the drama. He pushed for a focus in the libretto on *how* the events of the legend affected the characters, and in turn would affect the audience. Because *Nican Mopohua* is told from the Catholic perspective, it offers only a one-sided version of the miraculous event and does not address the historical context of violence between the Aztecs and the Spaniards in sixteenth-century Mexico. Additionally, *Nican Mopohua* is so concerned with the miracle of Mary's appearance that the characters within the story are left undeveloped. Doyle's counsel to make the retelling "about human beings" helped DeMars write a libretto that was more accessible to modern audiences. In his opinion, the legend was about a connection with the "Feminine Divine" – a universal spirituality whose influence breaches dogmatic boundaries set by one specific religion. His view of Mary as a symbolic representation of a "higher feminine power" influenced DeMars's attempt to portray the character of Guadalupe as both Mary and Tonantzin (the comparable Aztec goddess). With this interpretation, Guadalupe straddles both Aztec and Catholic perspectives, allowing the universality of her message of peace to emerge more clearly by departing from the exclusively Catholic origin, and to connect with audiences of varied religious backgrounds.

The most outstanding contribution Doyle made to the creation of the oratorio and the transition to the opera came from his understanding of drama and how it functions. For Doyle, it was most important to focus on the relatable aspects of the characters in the

midst of troubling circumstances, and how they affected the plot. In his own words, “My major contribution was [by incorporating] these thematic elements. All of the time keeping [the drama focused on] ‘a human searching for faith.’ Not within the Catholic tradition, not within anything else, but the human crisis, the existential crisis.”³³ As he and DeMars collaborated, the *Nican Mopohua* was elevated from a legend to a universal and powerful drama based on the profound influence of faith and belief.

“You Know, It’s Not an Opera”³⁴

The success of the oratorio and the confusion surrounding its musical genre encouraged DeMars to test *Guadalupe*’s viability on the operatic stage. To start, DeMars opened a dialogue with William Reber, the Director of Arizona State University’s Lyric Opera Theatre. In the Fall of 2012, DeMars asked Reber to schedule a performance of *Guadalupe* as part of the Lyric Opera season. Reber recalls:

I think James DeMars’s idea in the first place was to create an opera, create something that would be on stage. The problem is the original libretto didn’t support that. [...]

[It was] about five years ago now at this point when he first proposed that we do this piece, and I read the libretto, and said, ‘it’s not going to work because there’s nothing to stage in it.’ [...] And so, at that point I said, ‘this is going to take a major rewrite; are you willing to do that?’ and he said, ‘yes,’ he was willing to do it.³⁵

This interaction with Reber was the first concrete indication to DeMars that his oratorio as it stood would not function as an opera. For all of the exquisite music of *Guadalupe: Our Lady of the Roses*, DeMars’s initial inattention to the dramatic and visual elements was evident. Reber’s rejection forced DeMars to admit that significant

³³ Doyle, interview.

³⁴ William Reber, interview by the author, May 15, 2017.

³⁵ Reber, interview.

work in those areas was necessary. Without this interaction, the process of reworking *Guadalupe* into an opera might not have occurred. DeMars recalls:

And then Bill [Reber] said, ‘you know, it’s not an opera.’ And I said, ‘look, they do oratorios all the time. You were at Minnesota Opera, and I’ve seen them do all sorts of things, ... Handel.’ And he said, ‘no, we’re not doing it.’ ‘Then, what are we doing?’ Because this was getting fairly hostile. And I’m usually not aggressive in business; but I wanted this so bad I started being aggressive. And not in a rude way, but ‘if not, why not?’³⁶

As a result, Reber became the most pivotal addition to the Advisory Council because he convinced DeMars to examine critically for the first time his oratorio’s viability as an opera. These initial encounters were the decisive moments when DeMars recognized that his oratorio needed extensive revision, and as a result he set out to transform it into an opera. Reber showed confidence in the oratorio’s potential to be transformed and consequently made himself available as an advisor.

Reber’s presence influenced the direction of the transition in some fundamental ways. As an educator, he instructed DeMars on how operatic productions function, and introduced key characteristics of successful operas. In this way, he helped DeMars to become familiar with the fundamental dramatic and visual elements of opera. As an overseer, Reber occasionally monitored the progress of the oratorio’s transformation. Finally, as a networker, Reber introduced DeMars to other professionals who would later become members of the Advisory Council.

Reber invited DeMars and Doyle to attend rehearsals of Benjamin Britten’s *Owen Wingrave* during the spring 2015 semester at ASU. These rehearsals were used as instructional opportunities for Reber to teach DeMars and Doyle some of the particulars of opera production, both in the score and in the rehearsal room. Reber comments:

³⁶ DeMars, interview.

This is why in the year before, you may recall, I invited him and also Robert Doyle, to come in and sit in some of our [Owen] *Wingrave* rehearsals. Both of them; because I had asked Jim at that point if he'd ever been around an opera production before, and the answer was, 'no.' And so, I said, 'you need to come see how this works. It will give you some clues as to what you need to do compositionally when you see what *does* work well for the singers, what doesn't, how a singer works in learning something,' because he's very used to working with instrumentalists, but instrumentalists are a whole different game. So, they did, and as you recall, they came two or three times. [...] It's called "training the composer."

I'm thoroughly convinced [that] the really successful theatrical composers [were] people who were around the theater a lot. You've *got* to understand the theatre before you can effectively create something for it. So, while the nucleus behind this whole [transformational process was that] the musical ideas [in *Guadalupe: Our Lady of the Roses*] were just spectacular. But then, how do you create a theatrical context for it? And you create that by seeing what needs to be done to make something work theatrically.

[...] And I thought *Owen Wingrave* was a good thing for him to look at in a way. Because it's a small piece, therefore, [DeMars] wasn't going to be lost in too many small details. But also, at that point, Ben Britten was so good at what he was doing, even though he was ill when he wrote it, that it gave [DeMars] a lot of ideas. I remember after one of the rehearsals he was commenting specifically in the scene of Act I of *Owen Wingrave*, [...] and he said how dramatically strong that was. And we talked about how that whole thing was set up and created here in the music.³⁷

These opportunities to witness the rehearsal process, to see Britten's operatic writing on display, and to have Reber's immense wealth of knowledge and experience available for one-on-one instruction were pivotal for DeMars during this time of adapting the oratorio. During their interactions, Reber was able to move beyond genre classifications to get to the fundamental operatic components missing from the oratorio. Together, he and DeMars were able to define the elements that make opera successful and also influence the transformational process through the study of other operas.

³⁷ Reber, interview.

As an overseer, Reber supervised the progress of the transition from oratorio to opera. He read updated versions of the libretto and conveyed his observations with DeMars as much as his schedule allowed.

Ultimately, Reber proved to be much more than an educator; he also facilitated key connections that were crucial for DeMars to make. Near the beginning of the transformational phase, Reber referred DeMars to the renowned Isola Jones for her expertise on opera and her unique insight into successful vocal writing. Prior to the oratorio, Jones had established an international operatic career as a mezzo-soprano, who, among numerous other accolades, had appeared in over 500 performances with the Metropolitan Opera. For a time, Jones functioned as something of a muse for DeMars, who wrote for her specifically, and premiered many of his works. Among other performances of DeMars's music, Jones was personally selected to sing the role of Guadalupe in both oratorio and opera (the only singer to premiere both versions), and also created the mezzo-soprano role in his *An American Requiem*. Regarding Jones's influence in the oratorio's transformation, Reber recalls:

One of the fun stories James likes to tell is that when he showed the opera version to Isola the first time, her comment was, 'you need to look at how operas are done, how they are actually created,' and gave him an assignment to go study *Turandot*, so he did, and began to discover that Puccini is an absolute theatrical master, and how you go about taking a story, translating it into music, [how he] makes the recitative verses set numbers versus how motivic structure gets involved, all this stuff that by 1925 Puccini, it was just second nature to him. [...] I thought that [*Turandot*] was a really interesting choice for her to make, and [DeMars] said it made a huge difference because until he did that, he never really understood the difference between what recitative is, or in a modern sense, what recitative/arioso is, as opposed to something more formal, and how to create forms for certain parts of it, and how to allow it to be free in other parts, and things of this sort.³⁸

³⁸ Ibid.

“You Need to Look at How Operas Are Done”³⁹

As DeMars wrote the role of The Virgin Guadalupe with Isola Jones in mind, she strongly influenced his composition of the vocal music. When asked in an interview about writing for specific singers, he replied:

Now, you said how does knowing the singers influence the writing? With Robert [Breault] I knew I got a guy that is a heroic tenor, I can write anything I want for him. In retrospect, I still shouldn't have done that. I was nonchalant about writing some high C's. It just makes it harder for other singers. It's harder to get other performances. [I had known Isola] for a long time. [...] She sang [...] the *Requiem* with me on various occasions. And, so I know Isola's voice.⁴⁰

DeMars's familiarity with Jones helped to shape the music he wrote for her – the themes, the melodies, and the tessitura, in particular.

During the course of the transition, DeMars and Jones developed a collaborative relationship. There were many instances in which the writing was challenging for the singer, and Jones would advise DeMars as to what those instances were and how to alter them to be more sing-able. Generally, she directed him toward what works well for the voice. DeMars recalls,

I pegged her tessitura rather low, and she was saying, 'I'm a soprano. I'm gonna be a soprano.' She started her career as a Mezzo, doing the other work, and then as I was writing for her, I wrote a Mezzo thing for her, and repeatedly she would say, 'no, no, up an octave!' And I would be sitting there playing the parts, and I was thinking, 'well, I want her to sing it.' [...] So, yeah, I took a lot of things up for her because she wanted it.⁴¹

Between the years of the oratorio's premiere (2008) and the opera's premiere (2015), Jones became more comfortable in a higher tessitura than most of the roles she had sung professionally as a mezzo-soprano. Consequently, he gave her permission to

³⁹ Ibid.

⁴⁰ DeMars, interview.

⁴¹ Ibid.

alter notes up in the vocal lines so that they would fit better in her voice. DeMars continues,

Well, with Isola, there were all sorts of issues, you know. Her voice had changed over six years, and we made a lot of changes, [...] and I just pointed out to her, ‘you can sing it this way, or you can sing it this way.’ [...] That’s fine with me. [...] And so, if there were discrepancies with the score, I just told her, ‘take liberties.’⁴²

The participation of a seasoned singer who had the added capability and courage to offer advice to the composer made an invaluable impression on the music of the opera. The composer’s humility and good-naturedness allowed him to both work with Jones and to focus on producing his opera. Through this collaboration, Isola Jones enabled DeMars to tailor his music to his singers, giving them opportunities to show their capabilities, and to create a more emotionally sensitive and vocally fluid work.

“Create Something That is Stagecraft Worthy”⁴³

The most significant addition to the Advisory Council was Graham Whitehead, who later staged the opera’s premiere in 2015. Reber introduced Whitehead to DeMars, who felt that he could offer expertise in the dramatic aspects of the work. Due to his experience as an operatic director, Whitehead immediately recognized the need for attention to the characters’ complexity, the organization of the plot, and the visual dimension.

DeMars and Doyle frequently met with Whitehead and would carefully sift through each line of the libretto to address where additions or alterations were necessary. Reber notes,

⁴² James DeMars, interview with the author May 3, 2017.

⁴³ Reber, interview.

I got him together with Graham Whitehead and they spent the best part of a year reworking the libretto. Several of the new scenes that were put in it, the really dramatic things that were put in it, were not in the original version, notably the beginning of Act II (but other things along that line). And as he worked on it, even after the new libretto was more or less completed, [...] he continued then to make changes to the music. We would meet over at his house, for instance, for a couple of hours and talk through things, play through things; and, ‘what can we do here to make this more dramatic? How do we cut scene change times down (to the point where we basically almost eliminated them)?’ and things of this sort, to create something that is *stagecraft* worthy. And of course, the whole idea was that Graham was going to then direct it. And so, while he was helping with the rewrite of the libretto, he was doing it from a directorial standpoint: ‘does this give me words that I can see a way to actually direct, and turn this into something that is going to actually work on stage?’⁴⁴

With Whitehead’s assistance, *Guadalupe* transformed from a work that focused solely on the music to one that is infused with the essential theatrical components of a developed drama and opportunities for visual effects.

From Oratorio to Opera

In the formation of his opera, DeMars relied on the input of experts in the operatic field to steer the direction of the transitional phase. He showed exceptional fortitude and adaptability as he accepted the Council’s criticism and direction during this process. His profound longing to realize his original operatic vision and to see the work staged fueled *Guadalupe*’s adaptation. Through the Council’s input, the opera gained in vocal quality, dramatic complexity, character development, and opportunities for stage scenery, physical motion, and dance. Due to the artistic contributions each member of the Council offered, DeMars better understood opera as a medium.

⁴⁴ Ibid.

CHAPTER 2

THE INPUT FROM THE OPERATIC ADVISORY COUNCIL.

From the initial conversations with William Reber in the fall of 2012, up to the opera's premiere in 2015, James DeMars met with his advisors periodically as he worked to transform his oratorio into an opera. During this time, Robert Doyle and Graham Whitehead frequently met with DeMars with the goal of transforming the libretto into something more "stagecraft worthy."⁴⁵ Meanwhile, Reber met with DeMars less frequently as he observed the transition's progress. Over the course of the transition, Reber read the libretto as it progressed, advised DeMars on how operas function, and familiarized him with the operatic production process.

The Operatic Advisory Council focused their advice on three broad areas that they felt kept *Guadalupe: Our Lady of the Roses* from functioning on the operatic stage. In the oratorio, DeMars had focused solely on the musical aspects of the work, with little consideration of the visual aspects of the story. Therefore, the Advisory Council felt that the score of the opera needed to be infused with music that would support stage action. They also observed that there were imperfections in the vocal writing that made the singing unnecessarily challenging. The Council also agreed that the work had many shallow dramatic elements that left the characters underdeveloped and its plot line lacking in tension.

⁴⁵ William Reber, interview by the author, May 15, 2017.

“You’ve Got to Have a Story There That You Can Put Good Staging To”⁴⁶

When writing the oratorio in 2006, DeMars focused on the music at the expense of visual elements. One of the most recurring critiques Reber had about the oratorio’s viability as an opera was concerning the lack of “stageable” material. DeMars’s preferences for musical aspects of opera steered him from making certain considerations in the beginning of the compositional process and discouraged writing a libretto that called for stage action.

One of the key factors that contributed to the static action of the oratorio came through DeMars’s reliance on a narrator. The presence of a narrator was due, in part, to his close following of the *Nican Mopohua*, and his desire to present it to audiences in an authentic way. DeMars created a strong tie to the legend by naming the narrator Antonio Valeriano, the Aztec Catholic priest who is credited with writing down the legend. In this way, the oratorio becomes a kind of “retelling” of the legend as Valeriano narrates between scenes. The use of the narrator inhibited the oratorio’s visual potential. Robert Doyle notes, “We have this [narrator] who’s telling the story, filling in the story, as opposed to showing the story.”⁴⁷ As in many oratorios, the use of a narrator was an easy solution to move the plot from location to location and offer some commentary on the emotional state of the characters. In an opera, however, scene changes and the characters’ emotional states are opportunities for stage action and visual intrigue that would be better for the audience to witness themselves.

⁴⁶ Ibid.

⁴⁷ Robert Doyle, interview by the author, June 19, 2017.

The presence of Valeriano in the oratorio implies some question about the reality of the vision, at least in the mind of DeMars, who said, “But whether or not it’s a mystical thing [...] we know [the legend] was created, and it was probably created by a guy by the name of Valeriano, who was one of the people that first told the story. He may have done the painting [on the tilma].”⁴⁸ While most scholars agree that Valeriano was the first to record the legend, skeptics believe that he may have fabricated the story and painted the image of the Holy Mother himself, rather than documenting a miraculous apparition.

The oratorio is static in its stage action also because of the large amount of solo numbers in the score. The arias and soliloquies are often useful for characters’ inner complexities to be revealed. The frequent solo moments in the oratorio offset the recitatives, where stage action usually takes place in an opera, and slow down the plot’s motion considerably. The dramatic motion in the recitatives is often slow as well, which leaves the action moving from slow to static to slow throughout the work. Although static stage action is not a significant issue in the oratorio, where audiences can focus on listening to the music without the visual element, to move the work onto the stage required some adjustment to the amount and frequency of actionable motion in the opera.

Initially, a fundamental lack of “stageable” material inhibited *Guadalupe’s* effectiveness as an opera, and the team saw this as a major flaw that needed to be rectified before it could be produced. Again, in the words of Reber: “You’ve got to have a story there that you can put good staging to so that the audience finds something interesting to see when they are there.”⁴⁹

⁴⁸ James DeMars, interview by the author, April 28, 2017.

⁴⁹ Reber interview.

“Can You Put it up an Octave?”⁵⁰

James DeMars’s highly-acclaimed oratorio is filled with exquisite music. In particular, *Guadalupe* features a masterful combination of Native American instruments, supported by the Western European symphonic tradition. These two musical languages combine to create a unique musical landscape in which the indigenous elements enrich the palette, adding to the work’s depth and meaning.

Yet, there were a number of instances in which members of the Advisory Council felt the vocal writing was unnecessarily difficult, and which needed to be addressed for the opera to be more sing-able. For instance, there were many logistical issues unique to opera that DeMars had not anticipated when writing the oratorio. One such issue comes with the change in the singers’ proximity to the orchestra. Placing an orchestra inside a pit can often inhibit a singer’s ability to hear entrance pitches, especially if the entrance pitches are played by less-prominent instruments or are in the midst of thick harmony and orchestration. Additionally, the demands of projecting the voice are often greater in an opera theatre than at the front of an orchestra in a concert hall. The need to project more magnifies vocal fatigue because there are fewer opportunities to rest during an opera. To compound this issue, the physical distance between the singer and the orchestra can often leave the singer feeling disconnected from the ensemble, which can encourage fatigue as well. The Council was particularly concerned with the pacing of the character of Juan Diego, who is cast to sing in many sequential numbers in the oratorio, which would induce an inordinate amount of fatigue on the singer if left unaddressed in the opera.

⁵⁰ Isola Jones, interview by the author, May 22, 2017.

DeMars and the Council agreed that many of the oratorio's high notes were inadequately prepared and needed smoother approaches. Particularly for the tenor playing Juan Diego, there are many high notes (B4 and C5) in the oratorio score, and their preparatory phrases did not always facilitate a natural approach to them. Abrupt leaps to high notes contribute to problems of endurance for singers in opera. The sheer number of high notes in itself presented something of a challenge for a full-lyric or spinto tenor role, as DeMars intended Juan Diego to be. DeMars wanted a heroic strength to Juan Diego's voice, and with the enormous orchestra under him, the tenor needs to have the ability to project. The tenor playing Juan Diego needs to have strength and projection in addition to facility with his extreme top range. DeMars himself admits in an interview:

The tenor part is too high, I think. I think because there aren't that many people that can sing it. [I originally wrote the music for Robert Breault to sing Juan Diego,] and I knew his voice, but I also knew I had been pushing him, you know, too high.⁵¹

The vast number of high notes in the oratorio is partly due to the limited keys in which DeMars could compose. These limitations were placed on the composer because of his inclusion of the Native American flutes (NAF as they appear in the score), played by the celebrated Native American flautist R. Carlos Nakai. While composing the oratorio, DeMars relied heavily on Nakai and his flutes to provide a Native American ambience in the orchestration. In fact, the use of indigenous instrumentation became one of the trademarks of the oratorio. Yet, during the transitional phase, DeMars and the Council discovered that one of the oratorio's greatest strengths became a trial for the singers. In an interview, Nakai notes:

Well, my main involvement was primarily taking the concert pitch of the flute parts and getting Jim to put them into a tablature format that I originated for

⁵¹ DeMars interview.

these particular instruments. And so that, of course, would on occasion lead to some problems, as we would restructure the chordal progressions that are involved. And, how much of this would be out of my range, and what could the vocalists who are involved carry, what I can't perform; because I'm limited to one octave, you know.⁵²

The highly-structured Western symphonic tradition and the more improvisational nature of indigenous music do not always allow a cohesive merger of the two styles. Yet, because of Nakai's wealth of experience and fluency in both the Western and Native American styles, DeMars was free to write abundantly for the Native American flutes in the oratorio. As Nakai points out, however, the one-octave range of his flutes combined with his limited number of properly-tuned flutes restricted the keys in which DeMars could compose. DeMars would naturally lead the singers to climactic high notes, but he later reflected that the limited key options resulted in the large number of high notes.

DeMars stated:

But I also had Nakai in the orchestra with not so many flutes. So, there were certain keys that I would favor so that I could have [him play with the orchestra]. And then, you, know, 'I want that note! ... I want that climactic note!' and by God, again, it's a high C.⁵³

No matter the reason, DeMars had to reconsider the frequency and preparation of the high notes, and rewrite many of the vocal lines in order to compensate for the increased demands on the singers in the opera theatre.

Conversely, the number and extreme range of the low notes also posed certain challenges for the singers. Even for mezzo-soprano Isola Jones, the expansive low notes inhibited good projection in the voice. During the process of transitioning the oratorio

⁵² R. Carlos Nakai, interview by the author, May 16th, 2017.

⁵³ DeMars interview.

into an opera, Jones would constantly advise DeMars to alter the vocal lines higher. In an interview, she stated:

As far as the transformation, or the expansion of the music from oratorio to opera, I think that Jim made some wonderful additions to the music. You know, when we were first working on it, he would write a phrase, and I'd say, 'that's very nice, but can we put it up an octave?' Because this was the first opera he'd ever written, and many times the vocal line was embedded in this very thick orchestration, and so you get lost. And so, it would just make it easier to just float above all the fray. And, so, we had this running joke, 'can you put it up an octave,' and that's why. Because I understood what he wanted to do, I just don't think he knew where the music was going. I don't think I have any creativity in terms of writing music, but I understand, you know, what the composer has in mind. So, I said, 'why don't we go in this direction?' And he would take my suggestion, 'okay, let's do that.' And we had this product that is quite remarkable.⁵⁴

As Jones points out, low notes are difficult to project over a large orchestra, which quickly brings on an extraordinary amount of fatigue. During the transitional phase, Jones became a significant resource for DeMars, as she was able to demonstrate the music to the composer and advise him. As composer and singer collaborated, Jones was able not only to point out many of the flaws in the vocal writing, but she would also show him capabilities in her voice that he did not previously consider. In one rehearsal, she showed him an alternate ending to an aria that encapsulated the sensitive, tender climax that DeMars had desired, yet had not known was in her capacity. DeMars continues:

And the end of her aria [No. 17 Pintádnos los tiempos venideros] she NAILED it the first time she did it in one performance, the first performance, which we got a recording of. And that's truly remarkable. I couldn't have written that. I would never have written that ... in fact, I actually had written it differently. And, it was in a rehearsal that she said, "I can do this." Because she had been around so many singers, and she'd heard these remarkable moments. What I'm talking about is: the climax is up on this very high note, very soft, and she comes down three-two-one, stepping down, you know, coming down, just... and lands it... And then I had to bring in the orchestra in as fast as I could before that note broke. But she held it.⁵⁵

⁵⁴ Jones interview.

⁵⁵ DeMars interview.

Jones, who had enjoyed an operatic career as a world-renowned mezzo-soprano, premiered both oratorio and opera. In fact, as DeMars notes, her expertise, superb capabilities as a performer, and her ethnicity made her ideal for the role of Guadalupe:

I have to admit, knowing her, I wanted her for that role. Because a very striking African-American woman singing this role, this unusual goddess... and with her acting skills and background, it was just I wanted that. Her voice is not what it was some years ago, but, she knows right from wrong. She knows what to do. And that was important.⁵⁶

Writing for specific singers, and the ability to interact with those singers, was simultaneously profitable and challenging for DeMars. Having composed so specifically for Jones in the oratorio created some issues for DeMars as he altered the piece for the opera, particularly as he had to adjust for the changes in Jones's preferred tessitura. In the eight years between oratorio and opera, her voice had changed considerably, and she preferred singing as a soprano rather than the mezzo-soprano range where she spent so much of her career. Due to Jones's vocal changes, many of the lines she might have been able to sing in the oratorio needed to be raised in the opera; and because she needed so many of the oratorio's lines to be raised, together they coined the term, "up an octave."

Another challenge for the singers arose in the way the piece was orchestrated. In the midst of complex harmonies and elaborate orchestration, the singers' pitches and timing of entrances were not always clear. When asked what was the most challenging to the singers about the music, Reber replied:

[The] harmonic structure. The rhythmic structure particularly. Every one of you guys, in your solos, we had to deal with those spots where all of a sudden, the bar has an extra beat, or an extra half-beat or something in it. [...] And that created some really interesting problems along the way.⁵⁷

⁵⁶ Ibid.

⁵⁷ Reber, interview.

In one of the opera's rehearsals, Reber took advantage of an instructional moment to help DeMars understand the particulars of vocal composition.⁵⁸ As DeMars was attempting to help a singer find his pitches by describing their place in the harmonic course of the phrase, "you go from the seventh of this chord, to the third of this chord, then the [...] sixth of this chord..." Reber interrupted and replied, "Singers don't work like this... you give them a melody and a starting pitch, and they run with it."⁵⁹ Such trials as finding a starting pitch or melodic pathway within complex harmonic progressions might be more easily overcome with a score in hand, as a singer would have in an oratorio; but, because DeMars was adapting his oratorio to a performance venue that prohibited the use of a score, such considerations as assisting the singers musically needed to be made.

"We Had This Skeleton of a Dramatic Outline; It Had No Theatrical Presence"⁶⁰

Much of the Operatic Advisory Council's effort was spent uncovering dramatic elements that made the plot and characters of *Guadalupe* potentially ineffective in the opera. From the perspective of a stage director, Graham Whitehead was particularly influential in identifying these problems to be overcome.

As he began to write his oratorio, DeMars was confronted by the rare task of converting a legend to a stage drama. Unfortunately, the original source material posed something of a dramatic trap for the first-time operatic composer. As with many such

⁵⁸ By producing the opera at Arizona State University, DeMars was able to attend many of the rehearsals and coaching sessions as the opera was in preparation for production. These sessions were instrumental for him to see firsthand what techniques worked easily for the singers, or what they found challenging. This educational opportunity, facilitated by Reber, revealed to DeMars the ways the voices functioned within his score.

⁵⁹ Reber interview.

⁶⁰ Doyle interview.

legends, *Nican Mopohua* is exceptionally direct in its presentation. The story is told as a sequential series of events that follows a unidirectional plot line and is lacking a description of the characters' inner motivations as an influence on the plot. Additionally, the legend does not offer much in the way of depth of character; it shirks away from confrontation between characters and offers little in describing the personalities of its characters through the spoken dialogue. While the legend contains a climactic point and follows the hero's journey, it lacks conflict and dramatic tension; the characters all behave in reasonable ways and are rather cordial to one another. These factors culminate in a lack of dramatic pressure due to the absence of an antagonist. In the legend, the only genuine obstacle to Juan Diego's mission is that the Bishop, Juan Fray de Zumárraga (whom Diego instructs to build a temple for the Virgin, according to her mandate), needed proof that Diego is actually speaking with the Mother of God and said that Diego should return at a more convenient time. Additionally, the hero loses sympathy from the audience as he becomes overly-emotional with every setback in the mission. Finally, from a dramatic standpoint, the legend places far too much importance on the miracle of the vision. Juan Diego's only motivation to follow Guadalupe's mandate comes because it came from a heavenly messenger. While such an encounter might be monumental in reality, modern audiences often require more logical or emotional reasoning to connect with the characters onstage.

As DeMars converted the legend into an oratorio, he and Robert Doyle worked to make a more interesting drama out of the legend. Instead of portraying the Virgin as only a Catholic entity, they incorporated Aztec religious traditions to make her figure more universally meaningful. By broadening her scope in this manner, the two librettists were

able to focus more on the universal message of peace they felt was essential to emerge from the opera.

A shallow treatment of the drama is fairly typical in oratorio repertoire. Works such as Bach's *Passions According to St. Matthew* and *St. John* rely heavily on narrators, or Evangelists, and present events already known to the audience. Even more dramatic oratorios, such as Mendelssohn's *Elijah*, do not delve into the characters' complexities.

Reber elaborates on the nature of drama in oratorios:

[In an opera] you've got to have a story there that you can put good staging to so that the audience finds something interesting to see when they are there; as opposed to oratorio which is primarily something to listen to. You have to remember too that oratorio, if you go back to the historical roots of it, what oratorio was about; it was about telling a story, but telling a story that people knew already. [...] They knew this history well enough that it was sort of, 'oh, okay, we knew about what happened [...], let's see how this is portrayed musically.'⁶¹

As Reber admits, operas require a plot and characters with depth and conflict. In the end, in spite of the oratorio's success, the Advisory Council agreed that the dramatic components needed to be renovated before the work was fit for the operatic stage.

There were several areas in which the drama needed attention: the principal characters were too simplistic; there was an absence of strong supportive cast members to add dimension to the principal characters and lend tension to the story; and the plot itself lacked friction. These areas of concern subsequently forced a reworking of the libretto.

The three principal characters in the oratorio, the Virgin Guadalupe, Juan Diego, and Bishop Zumárraga, were somewhat one-dimensional. In the oratorio, the characters behave in much the same way as they do in the legend: they follow the predetermined plot, rather than propelling the plot forward with their individual motives. Juan Diego, the

⁶¹ Reber interview.

character on whose shoulders rests the pivotal direction of the plot, is particularly deficient. He follows the Virgin's mandates without resistance or motivation; and as he is rejected by Zumárraga, he sheepishly departs without argument, weakening his stance. Zumárraga is similarly portrayed, rejecting Juan Diego simply because he does not have time – evidence of DeMars's close adherence to the legend's text.

In many operas, a highly complex but small group of principal characters make choices partly based on the pressures placed on them by the secondary, one-dimensional characters. Secondary characters typically provide a myriad of functions dramatically: they counsel with principals, exposing the leading singer's inner dialogue; they advise; they pressure the principals into behaving one way or another; or they force the principals to act because of their unbending will.

In the oratorio *Guadalupe: Our Lady of the Roses*, there are only two secondary characters: the narrator, named Antonio Valeriano, and Malinche. The presence of the narrator reduces the action, but he compensates by offering commentary on the state of the characters instead of forcing the audience to arrive at conclusions themselves. The character of Malinche (who does not appear in the legend) has the utilitarian role of translating Juan Diego's message for the Bishop, bridging the bilinguality of the oratorio. Malinche's echoing of Juan Diego's speech as she translates for the Bishop produces a haunting, multi-layered effect in the music. Dramatically, she has almost nothing to offer. The only dramatic point for her worth mentioning comes at the oratorio's climax, the moment when Zumárraga is doubting the validity of Juan Diego's visions. It is here that Malinche joins with the chorus in pleading for the Bishop to believe Diego. This action in the oratorio is the only time she creates pressure on the plot by siding with Juan Diego.

A major dramatic challenge existed in the oratorio because there was little resistance to the hero's quest. For proper dramatic tension to exist, there must be a strong potential for failure. In the *Guadalupe* story, the plot rests on Juan Diego's ability to accomplish the Virgin's mandate and convince Bishop Zumárraga to build a temple at the place of Tonantzín, in Tepeyac. Yet in the oratorio, the motivation from the Virgin to accomplish this task comes only with her sacred presence. As in *Nican Mopohua*, there is an enormous reliance on the miracle of the heavenly vision itself, however, there are some fundamental reasons that modern audiences might not be as affected by this premise. Today, the merit of a vision alone is not credible. Due to the technologies of television and film, portrayals of heavenly or other-worldly messengers have inundated the entertainment world and become commonplace. Modern audiences generally need characters they can relate to, with issues and problems that mirror those in their own lives. Additionally, there is no speech from Juan Diego to support how the vision altered his perspective. The power of the apparition might carry more weight with the audience if Juan Diego revealed the vision's gravity for himself in the oratorio.

Similarly, there was little resistance to the accomplishment of Juan Diego's task in the oratorio. The Virgin offered no punishment if he failed, and there was no antagonist to threaten his plan. The greatest resistance to the mission's success came from Zumárraga, who in the oratorio appeared to be the most sympathetic character because of the audience's ability to relate to his response to Juan Diego's request. When first approached by Juan Diego, Zumárraga sends him away because he is a busy man. Rather than rejecting Diego's claim outright, the bishop behaves rationally and offers an opportunity for Juan Diego to return at a better time. At the second meeting, the Bishop hears Juan Diego's account and asks for proof that Juan Diego indeed was speaking with

a heavenly messenger. Finally, at the oratorio's climactic moment, Zumárraga resists Juan Diego's quest because he does not believe that the roses were proof of a heavenly vision. Ultimately, Zumárraga's demand for proof provides little resistance to the accomplishment of Juan Diego's quest and leaves the audience wanting a more diabolical antagonist.

Ready to Adapt

During the course of the transition, the Operatic Advisory Council was able to show DeMars the areas in which the oratorio needed improvement to function as an opera, and thus they aided him in regaining his original idea of creating an opera. It would have been easy for the Advisory Council to simply allow or reject DeMars's request to stage the oratorio and leave his vision unrealized; but his colleagues recognized the potential of the message and the music, and they played a supportive role in giving him the assistance he needed. Insofar as the Council was concerned, if DeMars was able to redirect his oratorio to focus attention on what the audience is meant to view on stage; to compose or adjust material to facilitate less-taxing and expressive singing; and to alter text, music, and characterization to elevate the tension of the drama, his work would be not only fit for the stage, it would also elevate the powerful meaning of the legend. As Reber stated, it was the exquisite music and the message of peace and solidarity in the story that warranted this enormous effort; and to present *Guadalupe* in operatic form was the next phase.

CHAPTER 3

TRANSFORMING *GUADALUPE* INTO AN OPERA

DeMars made adjustments and additions to his oratorio that were in direct response to the specific issues raised by the Advisory Council. The compositional methods he employed vary in scope and function – from large-scale alterations (including the addition or removal of characters and/or numbers), to the minute changes of correcting misspellings in the text.⁶² The overarching goals DeMars was working to achieve fall into three categories: adding visual components absent in the oratorio, adjusting the vocal parts to be better heard and less taxing on the singers, and enhancing the drama to be more intriguing. These three dynamics represented DeMars’s desire to make the work more operatic. As his fluency with operatic composition developed through the course of the transitional process, his efforts evolved beyond a simple reaction to the Council’s advice. Each alteration took on a vitality of its own, resculpting the opera’s visual and dramatic shape.

The Overture⁶³

To those who were familiar with the oratorio, the shift to a dramatic genre was apparent from the very first notes of the opera. The opera’s overture is emblematic of *Guadalupe*’s evolution, because it makes evident the composer’s efforts to recast the

⁶² A full treatment of the alterations can be found in Appendix A: A Number-by-Number Illustration of Alterations and Additions Made to Form the Opera.

⁶³ Figures 3.1 and 3.2 below compare the overtures from oratorio and opera. The versions displayed came from personal copies given (with permission to use) to the author by DeMars and are the scores that the performers used in the oratorio and opera’s premieres. Published version of the opera’s score is now available through PROULX publishing and can be found at: <https://jamesdemars.net/vocal-scores>.

music, right from the start. A comparison of the two overtures will reveal the musical, visual, and dramatic transformation that DeMars was attempting to make over the course of the rest of the opera.

In the opera's overture (Fig. 3.2 below), it is clear that DeMars began shifting *Guadalupe* from a re-telling of a narrative into the operatic genre by the removal of the narrator character, Antonio Valeriano. The narrations, which were sung in the style of a cantor by Father Gorge Rodríguez Eagar, opened the oratorio with a translation of the opening lines of the *Nican Mopohua*. The presentational nature of the text, which will be discussed further below, establishes the oratorio as the telling of a story, rather than a vibrant, visually captivating, dramatic performance. In DeMars's words, "First thing, all of the narrations, gone"⁶⁴ and with that, all six of the narrator's "Intonations" were removed from the opera. While a narrator is frequently an effective dramatic device in oratorios, Valeriano's presence supplanted opportunities for staging. Robert Doyle noted:

So, originally the oratorio, while we had this, you know, this skeleton of a dramatic outline; it had no theatrical presence. And [...] we have this [narrator, Valeriano] who's telling the story, filling in the story, as opposed to *showing* the story.⁶⁵

Not only did DeMars remove the narrator from the oratorio, he replaced the oratorio's overture with new music that elicited some intriguing staging opportunities from the opera's director, Graham Whitehead. In an interview DeMars recalls a conversation he had with Robert Breault, the tenor who created Juan Diego in the oratorio:

When we did the oratorio, I remember Robert Breault saying, "you know, this thing really needs an overture. It's starting with Native Flute, and it's okay, but why not spice it up?" I thought about it and forgot about it; and then as I

⁶⁴ James DeMars, interview by the author, May 28, 2017.

⁶⁵ Robert Doyle, interview by the author, June 19, 2017.

talked to Bill [Reber], he said, “you’ve got to jack this thing up, get some real drama for it to be an opera.”⁶⁶

The oratorio opens with the sounding of a conch shell, as if an indigenous trumpet were heralding the telling of the *Legend of Guadalupe*. After the tones of the shell resound away, they are replaced by melodious improvisations from R. Carlos Nakai’s flute. With these indigenous instruments, DeMars creates an aural field apart from a typical Western symphonic sound, creating a musical home for the telling of Guadalupe’s legend, unusual yet familiar. The Native American flute winds its way through the oratorio’s musical theme, which DeMars titled, “Nican Mopohua”. Tranquil and serene, the flute lays the foundation for the other prominent feature of the overture, the announcement of the telling of the legend. The Aztec Drummer, played by Xavier Quijas Yxayotl, shouts the opening lines of the *Nican Mopohua*, the legend of Guadalupe:

TEXT CUE No. 1

Nican Mopohua, motecpana in quenin yancuican hueytlamahuizoltica
monexiti in cenquizca Ichpochtli Sancta maria Dios Inantzin
tocihuapillatocatzin, in oncan tepeyacac motenehua Guadalupe.⁶⁷

After another parlay of Nakai’s flute, this time improvising on the melodious theme, “The same will come, the same will continue...,” the Nahuatl text is repeated, “Nican Mopohua...” Shortly after this repetition begins, it is interrupted by another voice shouting the same text, this time in Spanish:

TEXT CUE No. 2

Aquí se narra, se ordena, como hace poco milagrosamente se aparecio la
perfecta Virgen Santa María de Dios, nuestra reina, allá en el tepeyac, de
renombre Guadalupe.

Here it is recounted, how recently the Virgin Mary, our queen, Mother of God,
miraculously appeared in Tepeyac now known as Guadalupe.⁶⁸

⁶⁶ DeMars interview.

⁶⁷ The author’s translation to both the Nahuatl and Spanish text is found below Text Cue number 2.

⁶⁸ Author’s translation of the Spanish text.

The two speakers compete against each other as they recite the text simultaneously; and shortly after their proclamations cease, Valeriano begins his narration, ending the first part of the oratorio's overture.

The second part of the overture begins at measure 31 with the first of Valeriano's "Intonations." Father Gorge Rodríguez Eagar chants his text in responsorial fashion, with Nakai's flute responding between segments of chant. Finally, the tranquil, timeless tones end as the orchestra reasserts its presence and crescendos into Juan Diego's opening aria.

The oratorio's overture, while beautiful, lacked the dramatic and emotional content necessary for the beginning of the opera. Its tranquil opening with its melodious, unaccompanied flute solos offers a calm moment outside of time, but it lacks the necessary motion to propel the music into Juan Diego's first number. It does not give a clear dramatic and emotional context for Diego's plight – the massacre of his people before his eyes. As can be seen in Figure 3.1 below, the oratorio's stage directions also suggest such a dramatically and visually weak overture: "Antonio Valeriano is seated in shadowy darkness writing his book, *Nican Mopohua*."

In contrast, the opera's overture (Fig. 3.2 below) is a pronounced departure from the serene and tranquil. The violins open the overture with a twisting, snaking sound while a screeching Eagle Bone Whistle, played by Xavier Quijas Yxayotl, pierces through the high-pitched violins. This writhing opening erupts into a pulsing African Drum section underscoring the recent battle portrayed on stage. This savage music crescendos into accented chords played by the strings, then the music climbs higher and higher toward the end of Scene 1a. As displayed in Figure 3.2 below, the melodious improvisation of Nakai's flute have been replaced with a ravenous, driven rush of music. Since these newer forceful musical statements in the opera overture now exist, the need

for the proclaimed text in the oratorio's overture is obsolete. DeMars's new focus transformed a simple narrative into a brutal description of the effects of war. An overt sense of drama accompanies this new overture.

In the opera, the curtain opens to a striking red background behind an Aztec Temple. Bodies, some alive, some dead, are strewn across the temple steps as Spanish Conquistadors walk about, killing the survivors and pilfering valuables from the slain. Each beat of the drum in the pit and each accented chord from the orchestra give the actors something the oratorio lacked in its overture: music to *act* to.

As with the oratorio, the opera's overture is separated into two parts; in this case, DeMars titles them distinctly. The titles, in fact, represent a move into a more dramatically stage-able work. From "No. 1 NICAN MOPOHUA" (in the oratorio) the title evolves into, "Scene 1a: Memories of Defeat" (in the opera). From the onset of the opera, even in the titles, there is dramatic and emotional content that is not present in the oratorio. Additionally, the opera's overture is tremendously larger than its counterpart; it tripled in length, from 42 measures in the oratorio, to 127 measures in the opera.

The second part of the opera's overture, "Scene 1b: Silent Omens," mirrors the oratorio's overture. It could be argued that the oratorio's overture was not entirely removed and rewritten, but that it had been relegated to another scene in the opera (Scene 1b).

Figure 3.1 Oratorio Overture (in entirety), piano/vocal reduction.

GUADALUPE

PART I: Resonance-Tonantzin

PROLOGUE: In Tlatloco at the desk of Don Valeriano; winter, 1549

#1 NICAN MOPOHUA (NAF, VAL)

JAMES DEMARS
5.5.2008

VAL. Lento ♩ = 47 [Antonio Valeriano is seated in shadowy darkness writing his book, *Nican mopohua*.]

Moderate tempo - Independent of others, ad lib. (ornamented)

NAF *mf* (Ni - can - mo - po - hua - ich - poch - ti San - ta Ma - ri - a - a.)

Perc. 1a Tam-tam *mf* 7ⁿ l.v. *p* 7ⁿ l.v. Ocean Drum

Perc. 2a B. Dr. *f* 7ⁿ *pp* *mf*

9 **Bass Cue**

NAF (Ni - can mo - po - hua, thus SHE has spo - ken; *tr*)

Perc. 1a Continue waves through CUE #1

Perc. 2a *pp* *mf* Rainstick

16 **TEXT CUE #1**
(20th) "Nican Mopohua,
Ichpochtli Sancta Maria ...

NAF *p* (The same will come)

Az.Dr. Nican Mopohua, motecpana in quenin yancuican
hueytlamahuzoltica monexiti in cenquizca
Ichpochtli Sancta Maria Dios Inantzin
tocihuapillatocatzin, in oncan tepeyacac,
motenehua Guadalupe.

Perc. 1a Rainstick *mf*
Continue to roll R.S. - ad lib.

Perc. 2a

22

NAF the same con - tin - ues on the face of earth it pass - es by.)

Perc. 1a Continue to roll R.S. - ad lib.

Perc. 2a Log Drum: sparse improvisation:
without tempo *mp*

Figure 3.2: Opera Overture, Scene 1a, measures 1-37, piano/vocal reduction.

GUADALUPE

ACT I: Resonance-Tonantzin

Scene 1a: Memories of Defeat

Male Actors [behind a scrim in silent combat]

JAMES DEMARS
July 8, 2015

The musical score is divided into four systems, each separated by a double bar line. The first system (measures 1-5) is for Piano, with a tempo of 128 and a 4/4 time signature. It includes instructions for 'Conch shells on D and G (or Hns.)', 'Ambient forest sound', 'Drums', 'Orch.', and 'Eagle bone whistle' (8^{va}). Dynamics range from *f* to *ff*. The second system (measures 6-8) is for Pno. and Didgeridoo. The Pno. part has 'indefinite pitch' in the left hand and '(drums)' in the right hand. The third system (measures 9-11) is for Pno. and includes 'wvs.', 'str. 7', and dynamics *mf*, *f*, *fp*, and *sim.*. The fourth system (measures 12-14) is for Pno. and includes 'Hns.', 'Drums', and dynamics *sfz* and *ff*. A circled '1' is placed above the staff at measure 11.

2

15 Eagle bone whistle indefinite pitch *8va*

Str. *p* Hns. *ff* *p*

Pno. Orch. Drums *sfz*

19

Pno. *fp* *f* *mf*

20 2

Pno. Hns. *mf* *sfz* *sfz*

29

Pno. Hns. *sfz* *sfz* *sfz* *sfz* *mp*

30 3

Pno. *mf* *f* *mp* 1st only

In this section, Nakai’s flute plays the musical themes just as in the oratorio, unaccompanied and responsorial with a pre-recorded poem played overhead. In the musical examples above (Figures 3.1 and 3.2), the musically dramatic shift is particularly apparent in DeMars’s use of percussion. In the oratorio, a gentle rolling of the bass drum is replaced with accented, percussive African drumming in the opera. DeMars elaborates:

[For the opera, I] added really intense drumming, and I think, sort of a motive of these two drum lines, where one is five strokes answered by four strokes, because that would just ... you can’t miss that: Wham bang bang bang! And so, [in the opera] it was percussion versus the orchestra and that gets it started. And they kind of hover after those exchanges back and forth and then go, “dika-dum, dika-dum, dika-dum,” into the [same] African drumming [that I had written into (Opera No. 21) ¡Sigan!]. And then I made it as tense as I could.⁶⁹

The new text of the opera’s overture also raises the emotional level by focusing on the pathos of the fallen. It also establishes the relationship of the characters on the stage with the gods with whom they will interact throughout the rest of the opera. In the opera version, this new poem is read by Xavier Quijas Yxayotl, the Aztec Drummer (who performed in both the oratorio and the opera). The poem does not appear in the score due to a decision made in final rehearsals leading up to the premiere. A comparison of the two texts in Fig. 3.3 reveals that the poem directly describes the scene on the stage, giving it immediacy and emotional impact.

Oratorio	Opera
Intonation No. 1 Valeriano	Scene 1b: Silent Omens
Here is told in harmony, the Apparitions of the Mother of God, At Tepeyac, now known as Guadalupe. Now, ten years since the conquering of Tenochtitlan, when arrow	Nothing but flowers and songs of sorrow are left in Mexico and Tlatelolco where once we saw warriors and wise men. We wander here and there in our desolation.

⁶⁹ James DeMars, interview by the author, May 3rd, 2017.

<p>and shield are still, there is he who walks like an Eagle, Cuauhtlatohuac, Juan Diego, On the path of times to come;</p>	<p>We are mortal men. We have seen bloodshed and pain where once we saw beauty and valor. We are crushed to the ground. Have you grown tired of your servants? Are you angry, with your servants, O giver of life?</p>
---	--

Figure 3.3: Comparison of the texts from the oratorio and opera overtures.

More than the simple proclamation found in Intonation No. 1, this new poem more vividly portrays the despair and humiliation felt by the Aztecs. The components of this staged scene with the pathos of the poem changes the melodic content of Nakai's flute, seeming to alter it into a more mournful, bitter tone, though the two versions are musically similar. Accompanying it this time are echoes of the drums in the pit, and high-pitched descending slides in the violins evoking the sound of falling stars, or perhaps the cries of the massacre's survivors.

Opera No. 22 "The House of the Butterfly"

Throughout the transitional process, DeMars altered the text and music to create more acting opportunities. In general, the text became more emotionally energetic and called for more visually involved acting choices for the singers, which often meant that the amount of confrontational text was also increased. By offering more emotionally evocative text and music, the singers are provided a greater number of acting choices through which they can raise the opera's visual appeal. For instance, in oratorio No. 9, when Juan Diego makes his first request to the Bishop, Zumárraga responds, "I'm teaching savages to sing. I'm important to [the Indians]! It's not an easy business! I don't

have time for these problems.”⁷⁰ In the opera, the text is changed to “I’m teaching savages to sing, to pray to one god... and he asks me for a temple at the place of Tonantzin! Does he take me for a fool?”⁷¹ Because of the higher level of emotion expressed here, the singer is given an opportunity to show more agitated gestures. This example is representative of many of the small-scale alterations that DeMars made to give the characters more vitality and motion.

The oratorio was not entirely without stage worthiness, although much work was needed to add music and text that summoned a more visual response in performance. The inclusion of dance-like numbers, such as oratorio No. 6, “Canten Canten,” reveals the threads of DeMars’s operatic intentions as he composed the initial work. But, with the advice of Graham Whitehead, much of the oratorio’s deficient visual element was rectified. DeMars did so by removing visually static material and characters, adjusting the text and music within numbers, and adding more visually stimulating large-ensemble numbers. For this purpose, Graham Whitehead was a most valuable addition to the Advisory Council. In Reber’s words:

While [Whitehead] was helping with the rewrite of the libretto, he was doing it from a directorial standpoint: ‘does this give me words that I can see a way to actually direct, and turn this into something that is going to actually work on stage?’⁷²

Perhaps the most visually exhilarating number in the opera is No. 22, The House of the Butterfly. This number opens Act 2 in much the same way the opera’s new overture opens Act 1 – with carnage. In the opera’s overture, the audience is able to see how the slaughter at the hands of the Conquistadors affects Juan Diego emotionally and

⁷⁰ James DeMars, *Guadalupe, Our Lady of the Roses*, score, 2008, page 85.

⁷¹ James DeMars, *Guadalupe: An Opera in Two Acts*, score, 2015, page 74.

⁷² Reber interview

sets the stage for his search for peace. To mirror it, Act 2 opens with its own scene of carnage, but in this case the bloodshed is on the part of the Aztecs. In an elaborate human sacrifice scene, two young men are disemboweled as an offering to the goddess Tonantzin, in an attempt to send Juan Diego a message and dissuade him from following Guadalupe's request. The visual spectacle in this number is a startling departure from the oratorio's static action, with the full chorus bobbing in bloodlust, the Second Woman ululating, and the Aztec High Priest wearing an enormous feathered headpiece and gold robes. DeMars recalls:

There were criticisms of the opera: [like] the inclusion of a sacrifice scene. I felt that [the scene] was legitimate, necessary, that it ups the ante. It's not just "oh gee, no one believes [Juan Diego]" it's, you know, bad things are going to happen. And there were things that I didn't [originally] think of. When Graham staged it where they had someone with [Juan Diego] by the back of the head, like, "you look at that!" And [Diego's] sitting there next to someone getting their heart cut out, surrounded by natives in some weird ritual.⁷³

With plenty of action on the stage, the visual aspect in this number functions dramatically by placing pressure on Juan Diego (figuratively and literally) to abandon his quest.

Robert Doyle continues with this idea:

Jim [DeMars] came up with the idea, "let's do a sacrificial scene." His approach was always more interested in the Aztec side of the culture. And, I said that's a great idea from a dramatic standpoint. It's like a formula up there... And [...] Graham did a great thing of having the Aztec Priest mimic a Catholic Priest's gestures, you know, raising [the sacrifice's heart as a priest would raise] the Host. If you think about the liturgy of the eucharist of the Catholic Church, it's about eating flesh. The reality of a Catholic – I don't know your background, so I might be telling you things you already know – but we're supposed, we're taught that we're literally eating flesh and drinking blood. [...] So, I just love that parallel. And Graham deliberately did that.⁷⁴

⁷³ DeMars interview.

⁷⁴ Doyle interview.

The addition of No. 22 generates more stage action than any other alteration or addition to the opera. By witnessing the staged version of the human sacrifices, the audience witnesses the effect that the brutal murders have on Juan Diego. In this way, tension is added by using a visual device to increase the pressure on Juan Diego. Neither music nor text can substitute for the violence seen by the audience. It is for this reason that No. 22 is the most *operatic* of the additions DeMars made, from a visual perspective.

Opera No. 2 “¡Ah, Mi Alma!”

One of the more exceptional qualities of James DeMars, and his commitment to “making [*Guadalupe*] work,”⁷⁵ as Reber said, was his willingness and ability to adapt his writing by listening to others. In the case of the vocal composition, the performers themselves provided him with helpful commentary when the singers’ parts were challenging. While the more successful vocal lines in the oratorio remained unaltered during the transition, rewriting opportunities revealed themselves as DeMars witnessed the singers struggling with their parts during the opera’s rehearsal process.

Throughout the transitional phase, DeMars made several adjustments to the vocal writing, such as occasionally raising and lowering vocal lines or rewriting the approach to many of the singers’ high notes. These adjustments were often small in scope, rectifying the moments that the singers were having difficulty within their parts.

Although many years had passed between the oratorio and the time DeMars began transitioning it into an opera, he was able to maintain continuity in the style of writing as he added new material. In particular, the way he wrote the vocal lines did not vary

⁷⁵ William Reber, interview by the author, May 15, 2017.

significantly from the way he wrote the oratorio, which was particularly helpful to Jones, who sang both oratorio and opera. Because of the changes he made to the opera, the vocal lines could be projected more easily, with less fatigue, and the singers had more opportunities to be dramatically involved.

Voice part alterations were made while the opera was in rehearsal. In particular, DeMars made alterations to the part of Guadalupe to accommodate Isola Jones. During the transition, no character's lines were altered as much as Guadalupe's. As singer and composer were frequently moving vocal lines up in pitch throughout the rehearsal process, the role of Guadalupe was essentially converted into a soprano role from its original mezzo-soprano conception. While these alterations were helpful for Jones, such inconsistency in the rehearsal process often created additional challenges for the other singers who shared the stage with Guadalupe. Juan Diego, who relied on consistency in her lines for cues and entrance pitches, was especially affected.

Vocal lines were changed to better project the voice and to apply more drama to the proceedings. An example is found in Juan Diego's opening aria in the opera, "No. 2 ¡Ah, mi alma!" He sings it when he awakens in the midst of the carnage after the overture's slaughter scene. Although he was witness to the death of his people (including the slaughter of his family), his heart is calm: he wonders if he has died and gone to paradise. DeMars was attempting to musically treat a rather abstract subject, tranquility amidst terror, the essence of Juan Diego's heavenly vision. DeMars stated:

The thing that attracted me most was [Juan Diego's] first aria. That was the first thing that came to mind [in writing the oratorio]. The fact that I could express an almost euphoric state, because, there is the thing: in the midst of this horror and the killing, there is this sense, intuitive sense, of potentially joy, you

know. [...] The idea of a vision, a euphoric vision really intrigued me. I wanted to make that moment.⁷⁶

Awakening from his meditation, Juan Diego recounts his last remembered moments. The serene opening of the aria dissolves as Juan Diego begins to re-tell the vision he saw – the priests with bloody knives, the rivers of blood, and the horrific appearance of the goddess, Tonantzin. At the climax of his confusion and despair, Guadalupe’s voice is heard behind him as she instructs him to be calm. Immediately he returns to his opening lines as he sings, “¡Ah, mi alma! ¿Ah soñando? ¿Como calma mi corazón?” (Oh, my soul! Am I dreaming? How is my heart calm?).⁷⁷

At the climactic moment leading up to the return of the main theme, DeMars made a pivotal decision in re-voicing Juan Diego’s line. The musical excerpts found in Figures 3.4 and 3.5 below show how the composer altered No. 2 to intensify the dramatic declamation for the singer in the opera. A comparison of these two examples reveals the adjustments made within the same number; particularly by extending the duration and agitation of the crescendo in measures 183-196 in the oratorio as compared to measures 268-293 in the opera.

In the oratorio’s version, Juan Diego’s ascending line continues to its apex in measures 190-191 (Fig. 3.4). The central note of the melody, beginning with G3 (measures 183-186), moves upward to A-flat3 (measure 187) and then to B3 (measure 188). The climb continues with a C-sharp4 (measure 189), finally reaching D4 (measures 190-191). Rather than allowing the line to realize its climax on the dominant (E4) and release into the return of the main theme, the oratorio’s crescendo collapses here, in

⁷⁶ DeMars interview.

⁷⁷ James DeMars, *Guadalupe: An Opera in Two Acts*, score, 2015, pages 7-16.

measure 191. As the orchestral accompaniment disappears, the accelerated motion of the music slows with a *ritardando*, the rising tenor line drops to a G-sharp³, and the strength of the downbeat in measure 192 is diminished when the G-sharp is held across the barline.

In the opera, DeMars completes the climactic ascent, intensifying the tenor part and reaching the musically dramatic moment just before resolving. By ending on a climactic E4 in measures 288-289 (Figure 3.5), the tenor emphasizes the return of the “Ah mi alma” theme beginning on an A3. Because of its placement in the tenor voice, the singer can project the dominant tone in a way that emphasizes its resolution to the tonic at the return of the theme, making a more satisfying ending than the lower G-sharp-to-A resolution in the oratorio.

Figure 3.4: Oratorio No. 2 “¡Ah mi alma!” measures 183-196.

The musical score consists of three systems of staves:

- System 1 (Measures 183-187):**
 - Juan Diego:** Melodic line with lyrics: "Vi - sa - cer - do - tes en el tem - plo con pu - ña - les, pu - na - les, man - cha - dos con mi".
 - Piano:** Accompaniment with dynamics *pp*, *mf*, and *pp*.
- System 2 (Measures 188-192):**
 - V.G. (Violin/Guitar):** Rests in measures 188-191, then a final chord in measure 192.
 - J.D. (Juan Diego):** Melodic line with lyrics: "san - gre. Cuan - do vi - no To - nan - tzin Y yo que no soy na - da...".
 - Pno. (Piano):** Accompaniment with dynamics *mf*, *f*, *sfz*, *p*, and *f*. Includes performance instructions: *rit.* (ritardando) and *accel.* (accelerando).
- System 3 (Measures 193-196):**
 - V.G. (Violin/Guitar):** Melodic line with lyrics: "Cua - - - tla - to - huac,". Includes the instruction *serene*.
 - J.D. (Juan Diego):** Melodic line with lyrics: "¡Ah! ¡Ah! Mi al - ma. ¡Ah!". Includes the instruction *in awe*.
 - Pno. (Piano):** Accompaniment with dynamics *mp*. Includes the instruction *Più mosso*.

Figure 3.5: Opera No. 2, “¡Ah mi alma!” measures 268-293.

Juan Diego

268 269 270 271 272 273 *cresc.*

Vi sa-cer-do-tes en el tem-ple con pu-ña-les, pu-na-les, man-cha-dos con mi san-gre.

Piano

268 269 270 271 272 273

J.D.

274 275 276 277 278 279 280

Vi-a mi-les de per-so-nas, ri-os de san-gre, y lle-gó To-nan-tzin Sal-

Pno.

274 275 276 277 278 279 280

J.D.

281 282 283 284 285 286

va-je, ham-brien-ta, her-mo-sa, o-scu-ra, O-li-la fra-gran-cia de las ro-sas yo re-spi-

Pno.

281 282 283 284 285 286

V.G.

287 288 *rit.* 289 *accel.* 290 *mf* *serene* 291 292 293

Piú mosso

Cua - tla - to-huac,

J.D.

287 288 289 290 291 292 293

é su fra-gran-cia de de-se-o! ¡Ah! ¡Ah! Mi al-ma. ¡Ah!

Pno.

287 288 289 290 291 292 293

f *mp*

Additionally, the text in this expansion (Fig. 3.6 below) displays the heightened emotional level for Juan Diego that Juan Diego wrote in the opera, and this overt emotionality affords more acting opportunities for the tenor. The location of the priests and Tonantzin, the knives held high, and the rivers of blood, are all elements of the aria's text that afford opportunities for sweeping gesture. This newer treatment allows for a strong visual crescendo to accompany the crescendo in the music. The text of the opera's version expresses outward discoveries and inward anxious conflict, leading to a stronger musical climax and a greater release of tension as the dissonance is resolved with a return of Juan Diego's euphoric vision (especially in comparison with the collapse of the tension in Juan Diego's line, "I who am nothing" in the oratorio).

Oratorio	Opera
No. 2 ; AH, MI ALMA! (aria, JD)	No. 2 ; AH, MI ALMA! (aria, JD)
<u>Juan Diego:</u> [...] Vi sacerdotes en templo con puñales, puñales, manchados con mi sangre. Cuando vino <i>Tonantzin</i> , Y yo que no soy nada [...]	<u>Juan Diego:</u> [...] Vi sacerdotes en templo con puñales, puñales, manchados con mi sangre. [Vi a miles de personas, rios de sangre, y llegó Tonantzin Salvaje, hambrienta, Hermosa, oscura, Oli la fragancia de las rosas yo respíe su fragancia de deseo!]
English	English
<u>Juan Diego:</u> [...] I saw priests in the temple with knives; knives stained with my blood when <i>Tonantzin</i> came. And I who am nothing [...] ⁷⁸	<u>Juan Diego:</u> [...] I saw priests in the temple with knives; knives stained with my blood. [I saw thousands of people, rivers of blood. And Tonantzin arrived savage, hungry, beautiful and dark. I smelled the fragrance of the roses;⁷⁹ I breathed the fragrance of desire!]

⁷⁸ Author's translation.

⁷⁹ "Roses" in the opera have multiple meanings. They refer to the red flowers that are a symbol of the love of Christ. These are used by Guadalupe as Juan Diego's sign to the Bishop of the reality of his vision.

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Figure 3.6 Comparative textual excerpt from Oratorio and Opera No. 2, “¡Ah, mi alma!”

Most of the vocal adjustments were made based on the individual capabilities of the singers. The singers struggled with entrance notes and high tessitura fatigue and it was suggested to DeMars that alterations might be made. Reber commented to the author in an interview:

[I] also did find working with James when we first started talking about the range problems you were having [in] a few places, [and] the fact that once we cast [soprano Katherine Thilakaratne] as the other Guadalupe, she and Isola, there’s no way that they could have sung the same notes in several parts of it... And he was perfectly comfortable with that. The idea is, “okay, when Isola sings it, she should sing what notes work best for her; when Katherine sings it, she should sing what note’s best. [...] That high C doesn’t work all that well for Andrew, find something else.” And, so, we did some of that.⁸⁰

Reber, with his wealth of operatic knowledge and experience with singers, proved to be an excellent resource for how changes could be made to highlight individual singers’ capabilities. In “No. 8 ¡Canten, Canten!” (a large-ensemble number, with dancers and the chorus singing one of the traditional Aztec “Ghost Songs”), Reber suggested that the two sopranos playing Second Woman should be allowed to add their own improvisations to mimic the improvisational stylings of Native American singers. Reber continues:

That also paid positive dividends because when it came to our two high coloraturas competing with each other, I just turned them loose: “go do something. Here, we’re in D Minor here. Go play with it and see what you can find.” And they were, “Okay, so you sang a G yesterday, well I’m gonna do an A today.”⁸¹

To the Aztec natives, the roses also symbolically refer to blood spewing from the mouths of the slain, either in battle or as sacrifices. It is unclear whether DeMars was referring to the scent of the flowers, or the smell of blood from the slaughter scene in the oratorio; but, given its context, the latter is the probable option. In either case, “roses,” being the sign of Guadalupe/Tonantzin, an argument could be made for the former.

⁸⁰ Reber interview.

⁸¹ Reber interview.

In this instance, Reber introduced options to DeMars because he had singers with more capabilities than DeMars had originally considered.

Opera No. 18 “Soliloquy”

To convert the literary account of the legend into an intriguing stage drama, DeMars was faced with the rare challenge of diverging from it in certain ways while keeping the foundational plot points, characters, and the general “spirit of Guadalupe” intact. Consequently, as he worked to enhance the dramatic elements of his opera, he made literal alterations to the text and music to give the singers more opportunities to display the complexity of their characters. Robert Doyle summed up the purpose of addressing the oratorio’s drama when he stated, “so, these were the transformations dramatically. To move it from the static-ness of an oratorio, which has its musical value, to a staged play.”⁸² To accomplish this, some of the principal characters underwent major evolutions to deepen their inner conflicts and tighten the plot. Secondary characters were also added to provide foils for the principals and add dimension to the story. Lastly, DeMars made other alterations and additions to add conflict to the success of Juan Diego’s mission.

Under the advisement of Graham Whitehead, DeMars made changes that revealed character motivation and inner conflict of the principal characters. Whitehead used the term “mood” to describe the inward emotions that motivated character’s actions and dialogue. DeMars remarked:

We needed to develop Zumárraga, why he would feel the way that he does, ... all of that became apparent. So, we started writing [...]. What would happen is we would get together and sort of ‘ballpark’ these things around.

⁸² Doyle interview.

[Graham would say,] “Well, his mood is like... you know Zumárraga is saying this because, his mood” and he’d start giving ideas for the mood of it. And I’d sit down and write it out, and bring it back, and we’d go through it, and he’d say, “well this doesn’t work, and that doesn’t work, and cut it out...” And then I’d take it again and write it.⁸³

The principal character of Zumárraga (the Bishop), received most of the attention during the transition. A major dramatic weakness in the oratorio was the absence of an antagonist – one who works to thwart or resist the success of the hero. In both the legend and the oratorio, Zumárraga was hesitant to grant Juan Diego’s request and build a temple. In the libretto, the reasons underlying Zumárraga’s hesitance were left unexplained. To Whitehead, the motivations behind the Bishop’s words and actions were essential for the opera’s drama. Taking that suggestion, DeMars added an aria to the opera for Zumárraga. Figure 3.7 shows the new text.

No. 18 Soliloquy (Zumárraga)
<p><u>Zumárraga</u>: Who is this man, Juan Diego? Why does he still trouble me? Could his story be true? What has he seen? What does he know? Why would God speak to this migrant, this <i>mexica</i>... and not one word for me?</p> <p style="padding-left: 40px;">I gave my life to the church, I kept my vows and I prayed, but never a response, no echo of compassion not one word for me only silence, no breath of comfort; only silence... my God, am I forsaken? Why won’t you speak to me?</p>

Figure 3.7: Text from Opera No. 18, “Soliloquy”

This solo comes directly before Juan Diego confronts the Bishop a second time to ask for the building of a temple. At this crucial moment in the plot, the audience is made aware of Zumárraga’s position. The Bishop’s jealousy is clear: he resents Juan Diego’s claim that the Virgin has spoken to him, a peasant from another race who has not given his life to the Church.

⁸³ DeMars interview.

With the addition of this number, Zumárraga becomes more relatable as a character. His “mood” affords some insight into who he is, and his rejection of Juan Diego is more understandable. The potential for Juan Diego’s failure is heightened due to the character flaws presented by Zumárraga. The Bishop holds Diego in contempt based on the race and class disparities between the two men. He denies the younger man an answer saying that he is too busy to hear his case. Robert Doyle comments on this character as he also reveals his tremendous influence on the creative process. He reflects:

I didn’t want to demonize the Catholic church, so I didn’t want to demonize Zumárraga. But on the other hand, we had to have an antagonist. He had to be serious. So, the whole threat quotient to Juan Diego became much higher. [The] writers have to be brutal to the hero. But we didn’t want to just present [Zumárraga] as, you know, “I’m just this racist bad guy” which is why we have the one monologue, where he has his own doubts; and [...] in the end he reacts to Juan Diego out of egotism. Out of, ‘why should this dirty little man receive the wisdom of, ... you know, I’m supposed to be it! I’m the prince of the Church!’ He was a political leader, yes. I’m glad that came through because that was the goal, just not to say, ‘He’s just this bad guy,’ so I’m really glad those came through.⁸⁴

The fleshing out of Zumárraga’s character introduced a solid antagonist into the opera, one who applies direct resistance to the accomplishment of the hero’s quest, and a palpable threat to Juan Diego’s life. In oratorio No. 22, at the crucial moment when Diego is offering Guadalupe’s roses as proof to Zumárraga, the Bishop’s response is: “This man is a liar! This man, Juan Diego. Such a wretched Indian!”⁸⁵ In the comparable number in the opera, No. 31, Zumárraga says: “Can I believe this? Who can I believe? Malinche or that liar Juan Diego? His sign is nothing but roses! This man is a danger, ... No! Roses are not enough! Burn him! Burn him! Burn him!”⁸⁶ Here, the Bishop moves through an intense thought process and arrives at a more terrible conclusion for Juan

⁸⁴ Doyle interview.

⁸⁵ James DeMars, *Guadalupe, Our Lady of the Roses*, score, 2015, pages 204-205.

⁸⁶ James DeMars, *Guadalupe: An Opera in Two Acts*, score, 2015, pages 170-172.

Diego. DeMars describes the time when he, Robert Doyle, and Graham Whitehead discussed this crucial moment in the opera:

And, [Graham Whitehead] says, “there’s got to be a moment there.” And I said, “well, what would he say” And Graham says, “*Scourge him!*” And I remember Robert [Doyle] and I looking at each other, like, “scourge him?” And I said, “Graham, what does ‘scourge’ mean?” “Oh my God, you people... you don’t understand anything” Well, any rate, he was adamant, “Yes! That’s what it will be!” And, we just said, “we’ll see... but I don’t think so” ... I mean, no way. I know jokes about operas that have done bad things like that. So, anyway, I can’t remember if I came up with it... somebody came up with it... ‘Burn him!’ And then Graham relented. And I think it absolutely brought everything home with the Spanish. That’s the way they killed people back then, they burned them at the stake. Not so pretty. Anyway, so that’s why that was there for that critical moment.⁸⁷

With the alteration of Zumárraga’s response to Juan Diego’s “proof,” there is a direct threat to Juan Diego’s life; the dramatic quotient is raised and the pressure on Juan Diego is heightened. In this scene, guards were directed to physically abuse Diego and prepare him for the stake. This created even more action on stage for the audience.

Opera No. 3 “Recitative”

Juan Diego’s character underwent only a few changes from oratorio to opera, but the pressures on his character were increased due – in part – to the development of his antagonists. As Doyle put it, he and DeMars were not willing to be “brutal” to their hero in the oratorio, and the drama was subsequently shallow.⁸⁸ As the threat to his success increased, Juan Diego was perceived through a new dramatic lens and his plight drew more sympathy.

⁸⁷ DeMars interview.

⁸⁸ Doyle interview.

In the opera, the composer heightened intra-character conflict revealing each character’s internal struggles and agitating the dialogue between them. No. 3 in the opera exemplifies this addition of new material which included heated exchanges between Diego and the other characters. In the oratorio, Juan Diego was easily persuaded by Guadalupe to go to Tlatololco to speak to the Bishop. He resists her only temporarily with some condemnation of her as a goddess; yet the largest opposition to his obeying her mandate is that he feels unworthy. Still, Juan Diego needs little persuasion before he submits to Tonantzin’s request. In the opera, however, DeMars altered the text to portray Juan Diego as a more concrete hero, a man who acts of his own volition, not bowing to the will of everyone around him. Figure 3.8 displays the evolution of the hero through a comparison of the texts of the oratorio and opera, revealing the changes in the operatic version and the effects of the alterations on the two characters:⁸⁹

Oratorio	Opera
No. 3 RECITATIVE: (JD, VG, NAF)	No. 3 RECITATIVE: (JD, VG, NAF)
<p><u>Virgin Guadalupe:</u> Juanito. <u>Juan Diego:</u> What do I see? What do I see? Are you here? <u>VG:</u> Peace, sweet peace, <u>JD:</u> My soul. <u>VG:</u> Sweet peace for you. <u>JD:</u> I am in your presence. <u>VG:</u> I am the true Mother of God, and like each bird, all the flowers are loved, <u>JD:</u> I who am nothing? <u>VG:</u> Beloved, you are under His sight. Sweet... peace.</p>	<p><u>Virgin Guadalupe:</u> [Cuatlatohuac.] <u>Juan Diego:</u> [Who is it? Where are you?!] <u>VG:</u> Peace, sweet peace, <u>JD:</u> My soul. <u>VG:</u> Sweet peace for you. <u>JD:</u> [Who goes there? How can this be?!] <u>VG:</u> I am the true Mother of God, and like each bird, all the flowers are loved, <u>JD:</u> [I can’t believe it! This isn’t possible!] <u>VG:</u> [Cuatlatohuac] I came in your sleep and my song fills your heart with... peace.</p>

⁸⁹ Due to the length of the following selection, only the author’s English translation is provided. The original Spanish libretto can be found in Appendix D.

	<p><u>VG</u>: [You have to believe in that which is invisible, when everything else is lost.]</p> <p><u>JD</u>: [But why are you asking this of me?]</p> <p><u>VG</u>: [This is your charge, in order to find peace.]</p> <p><u>JD</u>: [Why should I believe her?]</p> <p><u>VG</u>: [Have faith in me.]</p>
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Figure 3.8: Comparison of the text between Oratorio Opera No. 3 “Recitative.”⁹⁰

Clearly, Juan Diego is at a heightened emotional state in the operatic version, which draws the audience into the drama. Instead of a slight reference to the slaughter at the temples, he accuses Tonantzin of abandoning her people and sending the Spanish to kill them with “steel and disease.” In the opera, he is obviously much angrier with the gods and has apparently lost his faith in them.

In observing Juan Diego’s profound pain, anger, and resentment, we see a greater depth to his character. He is not easily convinced by Tonantzin to ask Zumárraga to build a temple. In the oratorio, the libretto hinted that a heavenly vision alone carried enough weight to propel Juan Diego into action. In the opera, DeMars has fleshed out his protagonist’s emotional state and presents his hero as less submissive and more decisive. Even at the end of this number, Diego still is not convinced of Tonantzin’s instruction; it takes more effort from Tonantzin to persuade him. Her climactic line emerges from a response to Diego’s resistance: “From the rocks of Tonantzin will spring forth the new temple. This will put an end to the slaughter, to the spilling of blood. This shows the power of my love. Do this and I will bless you. Do this and I will concede peace.”⁹¹ At

⁹⁰ In Fig. 3.8, the bold and bracketed text displays altered or added text in the opera.

⁹¹ James DeMars, *Guadalupe: An Opera in Two Acts*, score, 2015, pages 23-24.

this point in the opera, Juan Diego is told why he had to follow the gods who abandoned and deceived him, forcing Tonantzin to offer a promise of peace. He is recast from a character who simply does what he is told into a man who is convinced because of Guadalupe's appeal to his deep emotional and psychological conflict.

In the oratorio, Tonantzin/Guadalupe's "love" is never mentioned, nor is her motive for desiring that a temple be built. She simply instructs Juan Diego, "Tell [the Bishop at Tlatololco] how much I desire a temple in this place," and she never reveals *how much* she wants a temple built. In the opera, "how much [Tonantzin] desires a temple" is absent, but in its place is a description of what good a temple would do for him and the people. Through this narrative, he (and the audience) has a better understanding of *why* she wanted a temple. Tonantzin's role is broadened here from a character who simply arrives with a mandate, into a character whose wishes come out of need and love.

Without this addition to the plot, a pivotal dramatic conflict would never have taken place. The depth of a stage character is often revealed through resistance to and conflict with the other stage participants, and how they each respond to that conflict. With multi-dimensional characters, the plot carries more weight because the objectives of the hero are complex and deep. As desperation and resistance are increased within the characters, the plot becomes more vivid and the goals more precious.

Opera No. 12 "Recitative"

To add dimension to the principal characters, and tension to the plot, DeMars added roles and altered existing solo parts. The absence of a cast of secondary characters in the oratorio contributes to the shallowness of the drama and weakens the leading characters. The omission of secondary characters from the oratorio is evidence of its

close connection to the legend itself. It also suggests that DeMars approached the oratorio from a musical rather than a dramatic standpoint. Doyle comments:

And, I did say to Jim, “this could be an opera, however – there’s no dramatic structure in the original story. There’s no antagonist, there’s no subsidiary development of characters.” So, in a way that subject of opera was always a part of this, but it never was “the goal of it.” That is, we didn’t start with a dramatic libretto, the three-act structure of protagonist, antagonist, subsidiary characters. So, the way Jim approached the writing, [was] from the musical standpoint. And opera is from, you know, the [dramatic].⁹²

Reber adds:

[...] Then James went back through and started adapting the music, and writing new music, making changes, added a couple of characters of course. That made a big difference. The character that plays the priest that Vassili [Makavos] played in the production [the Friar], was one of the two new ones; the high coloratura role [Second Woman] was the other new one. And I think both of them made the piece more interesting.⁹³

In the oratorio, Malinche appears only occasionally and her sole dramatic function is to translate Juan Diego’s text for Zumárraga. Aside from the musical effects of her “echoing” Juan Diego, she is little more than dramatic ballast in the oratorio.

The character of Malinche is based on the historical woman, who was sold to Cortés as a slave shortly after he arrived from Cuba in 1519.⁹⁴ Something of an opportunist, Malinche initially won Cortés’s favor when she became the only one who could directly translate Nahuatl, the Aztec language, into Spanish. She was his primary translator and constant companion throughout the conquest. Her skills as a translator proved most useful when she mediated the crucial meeting between Cortés and Moctezuma, and she was influential in Moctezuma’s capture and interrogation, leading to

⁹² Doyle interview.

⁹³ Footnote, Reber.

⁹⁴ Esquivel, Mestre-Reed, Castells, Mestre-Reed, Ernesto, and Castells, Jordi, *Malinche* (1st Atria Books Hardcover ed., 2006).

the final stage of the conquest as Cortés defeated the remaining tribal leaders in Aztec land.

For DeMars, Malinche became an easy solution for the issues arising from his desire to display a language barrier between Aztec and Spanish – particularly between Juan Diego and Zumárraga (and to symbolize the language barrier between Spanish-speaking migrants and English speakers in the United States today). The fact that she was an actual historical character who lived around the time of Juan Diego’s vision was particularly convenient for DeMars. In the legend, however, Malinche does not make an appearance because there is no need for a translator: Juan Diego and the Bishop communicate directly (historically speaking, Zumárraga had a translator named Juan González⁹⁵ who probably would have translated Juan Diego’s words for the Bishop, if the peasant did not speak Spanish). Using Malinche as a character in the oratorio and opera was accompanied by controversy because of how she is viewed in Latin-American cultures. Due to the fact that she bore the first “mixed-blood” Mestizo, Cortés’s son Martín, sympathizers consider her to be the mother of the Mexican race, a victim of circumstance, and a survivalist.⁹⁶ Others see that she used her knowledge of the region, the tribes, and the religion to assist Cortés in the demise of the Aztec empire and the slaughter of its people.⁹⁷ DeMars admits:

[Incorporating Malinche in the oratorio] was whimsical and naïve both on my part. I knew about Malinche and [...] I know that within the Spanish culture there’s a mixed feeling in there. A lot of people say, “she sold us out,” and there’s anger at Malinche. There are other people who say, “she saved us from annihilation,” and that she’s a benevolent figure. So, there are both sides on this, and she herself, from what I’ve read, was a woman caught in an incredibly

⁹⁵ “Nican Mopohua: Here It Is Told,” UC San Diego, accessed October 10, 2018. <http://pages.ucsd.edu/~dkjordan/nahuatl/nican/nican7.html>.

⁹⁶ Esquivel, Mestre-Reed, Castells, Mestre-Reed, Ernesto, and Castells, Jordi, *Malinche* (1st Atria Books Hardcover ed., 2006).

⁹⁷ *Ibid.*

difficult situation. [...] I just thought, “well, sure, why not [...] I needed someone, a translator.” Well, Malinche’s perfect: everyone knows she’s a translator, so it was this common figure, but I didn’t understand the depth of what I was getting into. And so, it was kind of a mistake.⁹⁸

The need for antagonists in the opera expanded beyond Zumárraga through to Malinche. In the opera, she becomes a foil, a self-serving villain who truly wants to see Juan Diego and Zumárraga fail in an effort to gather power to herself. While Zumárraga’s resistance to Juan Diego’s request came from a jealous desire to maintain order in the community, Malinche’s worked to maliciously thwart Juan Diego’s efforts, although her inner motives are not evident in the opera.

In opera No. 12 “Recitative (ZUM, Fr, MAL, JD),” Malinche’s evolution is clearly displayed. In both opera and oratorio, the previous unaltered scene features the account of Juan Diego’s vision translated (accurately) by Malinche, yet in the opera she uses Diego as a tool to agitate the Bishop, and she asserts a dominant position over Juan Diego. This example also introduces the character, “The Friar,” who was created for the operatic version, and will be discussed in detail later.

Oratorio	Opera
VICTIMAE PASCHALI LAUDES (Zum, Mal, JD, Chor)	No. 12. Recitative (ZUM, Fr, MAL, JD)
<u>Zumárraga:</u> I understand... Another Indian, another problem! Why can't he see that I'm a busy man? I'm teaching savages to sing. I'm important to these people! It's not an easy business! I don't have time for these problems. [...]	<u>Zumárraga:</u> I understand[, a]nother Indian, another problem! [That man who is nothing to me!] Why can't he see that I'm a busy man? I'm teaching savages to sing[, to pray to one god... and he asks me for a temple at the place of Tonantzin! Does he take me for a fool?] <u>Friar:</u> [But Holy Father, the spirit of these people has been shattered.] <u>Malinche:</u> [Juan Diego,]

⁹⁸ DeMars interview.

<p>[...] Juan Diego, Juanito, Come again another time, when I'm at my leisure. I'll consider your request, this foolish plan of yours. Do you understand me? Juan Diego?</p> <p><u>Juan Diego</u>: ¿Que? <u>Zum</u>: Malinche, tell him! <u>Malinche</u>: Juan Diego, <u>JD</u>: ¿Si? <u>Mal</u>: otra ves vendrás.</p>	<p><u>Zum</u>: [He could start an insurrection!] <u>Mal</u>: [Juan Diego, le pregunto de Nuevo.] (<i>Juan Diego, ask again</i>) <u>Fr</u>: [The people are suff'ring. The people are sick,] <u>Juan Diego</u>: [Señor Obispo,] (<i>Lord Bishop</i>) <u>Zum</u>: [Peasant! Don't pester me!] <u>Mal</u>: [le pregunto de Nuevo.] (<i>ask again</i>) <u>JD</u>: [Señor Obispo,] (<i>Lord Bishop</i>) <u>Fr</u>: [the children are dying, the people are frightened, the devil has their soul!] <u>Zum</u>: [Friar, mind your place!] <u>Mal</u>: [The people may follow Juan Diego, and start a revolution!] <u>JD</u>: [Señor Obispo, Señor Obispo,] <u>Zum</u>: [Don't pester me! Stop!] Juan Diego, [little "king of the Mexica!"] Come again another time, when I'm at my leisure. I'll consider your request, this foolish plan of yours. Do you understand me? Juan Diego? <u>JD</u>: ¿Que? (<i>What?</i>) <u>Zum</u>: Malinche, tell him! <u>Mal</u>: Juan Diego, <u>JD</u>: ¿Si? (<i>Yes?</i>) <u>Mal</u>: [Te llama el "Rey do los mexas," se ríen de usted; vete a casa!] (<i>He called you the "King of the Mexica." They laugh at you. Leave the house!</i>)</p>
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Figure 3.9. Comparison of the texts from Oratorio's "Victimae Paschali Laudes," and Opera No. 12.⁹⁹

In this musical number, we see how Malinche has evolved from a simple servant in the oratorio to a major character in the opera. She sews the seeds of conflict by preying on the Bishop's need to maintain order and total control. She pits herself against the Friar

⁹⁹ As in Figure 3.5, the bolded, bracketed text indicates altered/added text, while the parenthetical, italicized text displays the authors translation of the Spanish.

by directly arguing with him, and by encouraging Juan Diego to pester the Bishop with repeated questions. Malinche establishes herself as a character who lacks empathy, who enjoys chaos and conflict, and who cynically plays people against one another. Malinche's malevolence is most revealed with her final spiteful line to Juan Diego, "they laugh at you;" and the oratorio's mild line, "come back another time," is changed to, "leave the house!" In spite of her enormous alteration, Malinche still remains rather one-dimensional, revealing little inner conflict herself. The motivations behind her cynicism and desire to sow discord are not evident in the opera, except in her aria, No. 6, "It's That Time of Day" one may infer that she desires to gather power to her at the cost of helping to establish peace between the Spanish and the Aztecs. The major alteration for her character comes through the enormous pressure she places on the other characters around her, particularly Zumárraga.

This operatic expansion provides a clear example of DeMars's attempt to add more turmoil. The stage participants are more volatile and more in opposition to each other. Malinche and the Bishop view Juan Diego as a greater threat than he was in the oratorio, which makes Juan Diego's efforts in convincing the Bishop to build a temple far more difficult. The drama is raised when the challenge before Juan Diego is made more elusive and dangerous.

Opera No. 26 "Recitative"

DeMars also added a second baritone role, the Friar, to deepen the dramatic conflict, and whose presence worked to maintain the universality of the opera's message of peace. Throughout the opera, the Friar works to balance Malinche's malice and Zumárraga's jealousy by constantly arguing for compassion and impartiality. The Friar is

the only character willing to listen to Juan Diego’s account unbiased: he challenges Zumárraga’s authoritarian leadership and pleads for mercy, especially on behalf of Juan Diego. Reber notes, “Without the younger priest contesting the power of the Church, there was nothing there to contrast what was going on.”¹⁰⁰ Through these arguments, the Friar provides a dramatic vehicle to reveal Zumárraga’s inner motives and turmoil, and in doing so, adds dimension to Zumárraga’s character. The Friar also directly challenges the malicious motives of Malinche, who constantly encourages Zumárraga to be more brutal, more unbending. As shown in Figure 3.6 above, the Friar pleads for peace and for the welfare of the natives while Malinche plays on the Bishop’s fear of an insurrection and a loss of power. In this way, Malinche and the Friar become positive and negative shoulder angels, so to speak, as they counsel Zumárraga in opposite ways.

In the opera’s No. 26, newly-added recitative provides an example of how Zumárraga’s thoughts are revealed through an argument with the Friar. In this exchange, the Bishop’s callousness, brutality, and grip on authoritarian rule are exposed. Figure 3.10 displays the text of the Recitative.

No. 26. Recit. Friar and Zumárraga after midnight prayers
<u>Friar</u> : Father, are you restless at this hour?
<u>Zumárraga</u> : I fear an insurrection... I fear danger in their “ghost songs”
<u>Fr</u> : It’s just a call to worship.
<u>Zum</u> : I fear hatred in their hearts. I fear danger in their blood lust, in their devil gods!
<u>Fr</u> : But these people are friendly, they sing of roses and butterfl[ies].
<u>Zum</u> : Don’t be a fool! They must stop!
<u>Fr</u> : They are harmless Those are harmless songs.
<u>Zum</u> : Stop the singing! You fool! That Indian could be a problem.
<u>Fr</u> : He’s a simple man, just a peasant... a peasant
<u>Zum</u> : He could lead a revolt, more bloodshed, he must go, he must burn!
<u>Fr</u> : But consider his request, could it be a message from God?

¹⁰⁰ Reber interview.

Zum: I carry the message of God, I demonstrate his pow'r.
Fr: Why not demonstrate his love?
Zum: Friar! Don't lecture me! These people are dangerous.
Fr: Juan Diego is a gentle soul.
Zum: He promised a sign from God, and if he fails, we will burn him at the stake!
Fr: No! Please, no!
Zum: Friar! Friar! Friar, you will do as I say, or you go back to Spain!
Fr: Father Please,
Zum: To the silence of the abbey, to ponder your actions, your insolence your subordination...
Fr: He may bring a message...
Zum: Friar! You don't know the mind of God! Be silent now, or silent forever.
Fr: Father, Father!
Zum: No, No! We will never speak of this again. I am the priestly chieftain! I am protector of the Indians. Let no one question my judgement. Let no one challenge my rule. I'll bring order to this chaos. I will do what must be done, I will do what must be done.

Figure 3.10. Text from Opera No. 26.¹⁰¹

Here, the Friar adds balance to the portrayal of the Catholic Church in the opera. Without him, Zumárraga would be the only presence of the Church on the stage. In that case, only the Church's more barbarous practices, authoritarianism, and a cynical view on the value of human life would be portrayed. Reber discusses the dichotomy of the power-grabbing of the 16th-century Catholic Church as compared to the doctrine taught in the Holy Bible:

One of the things I enjoyed about [*Guadalupe*] too, is that in some ways Juan Diego and of course also [the Friar] are to some degree the conscience of the Church, who preaches one thing and is doing something else. And in both cases, they're trying to pull [the Church] back to what they ... it's a little bit like what the Pope's going through right now, saying, 'we are the Church, we need to do *this*. If you're going to claim to be following Jesus' teachings, we need to follow Jesus' teachings.' Well, you know, slam-dunk on that one. But how many people overlook that?

And it gets into one of my favorite discussions I get to have about religion generally, which is something my mother used to talk about all the time: the problem in religion that once people get hold of it, it then becomes a source of power for them. And the minute it becomes a source of power, the belief structure

¹⁰¹ This is a corrected version of the text. Appendix D, displays the text as it appears in the original score.

is then altered so that the power will not be interrupted. And that's a lot of what the conflict with Juan Diego and the Catholic Church was about – that *power*, the young [Friar] sees that, and then finally at the end, fortunately so does the High Priest.¹⁰²

The portrayal of the Church was also one of Doyle's important concerns, and he was sensitive to the implications of their interpretation in the opera. He states:

So, as I put it, Zumárraga [represents the] Church Imperial. The Church that's always been this empire. As a good Jesuit friend of mine once said, "the Pope is the last Roman Emperor." The Diesis structure comes from the Roman Empire. The Friar, who's totally invented in this story, is the Church Spiritual. That is the side of the Church who's always been concerned for social justice, that's always been concerned for the powerless, that's always been concerned for fairness; to stand up against the worst impulses of European society. [...]

I didn't want to paint the Church blackly. I wanted to say, "there's always been these traditions of people standing up against it." It still exists. So, that's why we created this friction between the Friar and the Bishop. Is because, in essence, the Friar becomes our second hero. He grows with Juan Diego from this. [...] And I really liked how Graham showed him being mocked by the people, being mocked by Malinche, because he's kind of picking him. She can tell he's really wet behind the ears. Frankly, he's a fool. But he grows, he decides, 'wait, this isn't how I was taught. Let's listen. This guy, this Juan Diego guy is somebody I understand.' So that's why [the Friar is] constantly pushing against the Bishop even though he could be sent back to Spain, or kicked out, or put [into] a monastery. So, he had his own challenge to defend the "Church Spiritual" from the "Church Imperial." And because he does that, he's part of the force that transforms the Bishop, because he's constantly pushing on him, 'keep listening, keep listening, keep listening.' And that's why the Friar brings the roses to the top of the pyramid [at the end of the opera]. You're thinking, 'well, why didn't Juan Diego do that?' Juan Diego's mission was to come down, the Friar's was to rise up to the future.¹⁰³

The Friar argued against Malinche as she stirred discord and he questioned Zumárraga's imperial grasp of power at the cost of compassion. He supported Juan Diego with a faithful and open-minded approach, pursuing the possibility that Juan Diego's mission could actually be positive for the Church. His role brings a measure of hope to the opera's story.

¹⁰² Reber interview.

¹⁰³ Doyle interview.

Opera No. 33 “Concédenos Paz”

The Second Woman’s character was generated out of more utilitarian and musical purposes, rather than the enhancement of the drama that the Friar’s addition provides. In the oratorio DeMars had attempted to incorporate a Native American singer in the score, but due to the improvisational traditions of Native vocalists, many of them could not read music. After a few unsuccessful attempts at recruiting singers, DeMars moved on without the Native American singer in the cast. Yet, he still wanted some of the “plainchant” style to resound in the music, and some lines for a Native American singer still appear in the oratorio’s full score. As he was working to transform the oratorio into an opera, DeMars was confronted with the opportunity to incorporate these native sounds in the music once again, but this time through the female voice of a new character, Second Woman.

Another purpose for creating the role of Second Woman was to add a female character who could also compensate dramatically for Malinche’s new function as antagonist. In his interview, DeMars comments:

Malinche’s role really did change [...] between the oratorio and the opera. In the oratorio she was still singing at the end [No. 33 Passacaglia]. In the opera, [she threw her] crucifix at [Juan Diego], and leaves, and so she’s gone. And I was very concerned that I had lost my high soprano for that closing Passacaglia. So, that’s when we created – we needed – the second woman somewhere in there [...]. And so that role came along [and I said], “I don’t know what to call her, I just need a soprano. And I’d like it to be a high soprano.” [...]

Once, when I had her, I had a high voice for the Passacaglia at the end, and I thought, “well that’s going to be fun.” And then I thought, “well, you know it would be interesting to have her singing [...] a line that wasn’t sung in the oratorio.” I had wanted to bring in a Native American tenor, and I wrote out a plainsong, and it... actually it was *in* the style. So, we’d anticipate teaching the guy the song, and then we’d bring him in and plug him in, and he’d be able to do it. Completely failed. The guy froze and left. It was okay, but it just couldn’t possibly work, but the line was still there. And so, when I went back and now I had Second Woman, then I took what had been a high tenor part and made it into a high soprano part. So that she could be singing and dancing during the *Canten*,

Canten. [...] I added her in the “Sigan,” the “Passacaglia,” and in the sacrifice scene, that was all new.¹⁰⁴

As DeMars made alterations to Malinche’s character, he inadvertently created complications that called for further alterations. In this instance, the change in Malinche’s character left a vacancy in the final number of the opera. As DeMars noted, Malinche was present in the oratorio and she was supportive of Juan Diego. She pleaded for Zumárraga to believe him and rejoiced when she saw the portrait of Guadalupe on Juan Diego’s *tilma*. In the opera’s final number, however, Malinche leaves the stage. She had been pleading with Zumárraga *against* Juan Diego, calling for Diego’s life to be sacrificed. When Diego reveals the portrait, she hurls her rosary at him and exits.

DeMars utilized the two new characters, Second Woman and the Friar, to fill the vacancy left by Malinche’s departure. In the revised No. 33, the closing Passacaglia that DeMars referred to earlier, the two new characters alternate singing Malinche’s lines, joining the chorus, or singing their own material. Table 3.1 includes a measure-by-measure breakdown of the scene and shows how DeMars filled the void and inserted the Friar and Second Woman into the score.

Opera No. 33 CONCÉDENOS PAZ		
The re-ordering of vocal lines, division of Malinche’s material between the Friar and The Second Woman. Measures 783 to the end of the opera.		
Measures	The Friar	Second Woman
783-804	The Friar sings Malinche’s material (in his own octave). At times, the pitches differ, and there is a slight re-voicing of his and Zumárraga’s lines in the opera, but the role in the passacaglia, the entrances and rhythms match Malinche’s.	(silent)

¹⁰⁴ James DeMars, interview by the author, May 3rd, 2017.

805-810	The Friar and Second Woman share Malinche's line, in their respective octaves, though their text differs.	The Friar and Second Woman share Malinche's line, in their respective octaves, though their text differs. The Second Woman emerges as the highest voice in the number.
810-813	The Friar and Second Woman have their own unique lines. The Friar sings "Grant Peace" on two "D's" from the last beat of measure 810 to the first beat of measure 811.	The Friar and Second Woman have their own unique lines. The Second Woman sings "Concédenos Paz" on D's beginning at the last beat of 811 and ending in the first half of measure 813.
813-823	The Friar joins the Tenors.	Second Woman joins the Sopranos.
823-827	The Friar sings new material.	Second Woman joins the Sopranos.
828-837	The Friar joins the Tenors.	Second Woman joins the Sopranos.
838-841	Here, the Friar takes Zumárraga's line from the oratorio, and Zum. is given a new, lower-pitched line.	Second Woman sings Malinche's music.
842-end	The Friar joins the chorus. He vacillates between singing the Tenor line (842-847), then the baritone line (848-852), and then back with the Tenors until, essentially, the end of the opera. At times, the pitches differ, but the rhythms and entrances are the same.	Second Woman sings Malinche's music.

Table 3.1. Breakdown of the measures in Opera No. 33.

The alterations that DeMars made to the drama were all focused on either hindering or supporting the accomplishment of Juan Diego's quest. As a result, the dramatic quotient was raised, the characters were more complex and relatable, and success for Diego became costlier. Guadalupe also adds pressure on Juan Diego, through her profound connection to the hero, and in so doing reveals some of herself as well. She plays upon his sympathies as a father and connects more intensely with him emotionally

by describing the similarities in their lives (they are both poor and have both have lost children). This insight into her character provides a way for Juan Diego to sympathize with her. She also gives him a concrete reason to accomplish his goal: to bring peace for himself and his people. Having a deeper emotional connection to the goddess, Juan Diego has an increased motivation to follow her counsel, revealed as a renewed urgency to ask the Bishop to build a temple.

The rampant bloodshed, combined with threats on Juan Diego's life in the opera, adds to his resolution to accomplish his mission, but at the same time encourages him to turn away from it. The massacre during the overture establishes a backstory for Juan Diego to seek peace for himself and his people. The human sacrifice scene at the beginning of Act 2 shows a betrayal on the part of his people in that they would participate in the massacre of their own kind and blame him for it. This background encourages him to abandon his quest while creating a deeper need for the peace Guadalupe promised. To further the conflict with his people, Malinche sent the citizens living in the city to follow Diego and kill him – mirroring the sending of spies in *Nican Mopohua*. Now, Diego's life is in danger from multiple sides: from the Conquistadors, from the people of Tlatelolco, from the Aztecs who performed the sacrifices, and finally from Zumárraga, who threatens to kill him if he cannot provide proof of Guadalupe's reality.

The input from the team of advisors coupled with DeMars's mastery as a composer yielded an operatic version of *Guadalupe* that is suited to the stage. With the addition of new musical numbers and alterations to the text and music, the composer provided the singers with more opportunities to act. As a result, the operatic version of *Guadalupe* presents the visual spectacle that was lacking in the oratorio. With the help of

his singers, DeMars adeptly adjusted the music, making the opera much more vocally accessible. With the indispensable assistance of William Reber, Robert Doyle, and Graham Whitehead, the drama of the legend was fleshed out with greater character delineation and a highly-charged plot line.

The extent of the transformation affords *Guadalupe* a unique place in the operatic repertoire. The oratorio's 24 numbers grow to 33 in the opera. As a result of this transformation, approximately half of the opera is either altered or newly-composed material. As Reber noted earlier, most composers would be completely uninterested in transforming their works in such a way,¹⁰⁵ and many lack the temperament to accept such thorough criticism and rectification as the Advisory Council offered.

With the assistance of the Operatic Advisory Council, James DeMars was able to realize his original vision of an operatic treatment of the *Nican Mopohua*. After more than a decade of development, *Guadalupe* the opera premiered at Arizona State University's Lyric Opera Theatre in November 2015. After years of adjustment, criticism, and hard labor, DeMars was finally able to witness the birth of his opera.

As performer and author, I had the unique privilege of performing the piece and interviewing the composer afterwards. DeMars was pleased by both the success of his work and the process of writing an opera. Having never composed an opera before, DeMars was somewhat unprepared for the profound emotional effect watching his opera would have on himself. Speaking directly to myself in an interview, DeMars recalled:

[During rehearsals of the opera,] I went on that stage [...], and I went up to the top of the pyramid, and just stood there, and looked at what the audience would see – empty hall, you know; and looking down and seeing that pit, and it really hit me, “I don't know how you do what you do! Wow!” You know, it's got to take so much nerve to just stand up there and, “I think I heard a cue, and here it

¹⁰⁵ Reber interview.

is!” [...] I wish I had spent much more of my life writing opera, I just thought it was fantastic. I mean the experience of seeing this come to life is amazing. [...]

There’s something about a person like yourself, in fact, *you* at the time, opening and singing from the center of your being with such power and emotion. My God. That’s something, Andrew, that is *something*. And it just brings tears of thrill to people.¹⁰⁶

The transformation of the oratorio affected more than the musical work alone, clearly DeMars himself underwent something of a transformation throughout the process as well. From a performer’s perspective, I can attest that the transformative power of the opera was felt profoundly. From the initial read of the score, through learning this challenging role, to performing this opera while contributing my own convictions of need for peace and the power of solidarity – this experience was transformative for many in the cast – on multiple levels.¹⁰⁷

The Message of Peace

Perhaps more miraculous than the legend of the Virgin’s apparition was the effect this event had on the relations between Spanish and Aztec in Mexico at the time. The symbolic joining of the two goddesses, Mary and Tonantzin, in the one image of a dark-skinned Virgin, was representative of a period of peace that ensued after the miraculous event occurred. As Reber noted:

So, you’re talking also about a story that lies at the heart of the establishment of Christianity in the Americas. It’s always struck me as interesting [... that] to do so, they had to somehow get past Hernando Cortés, and this whole armada that had come from Spain to establish Christianity in the Western World but didn’t [because] it’s really hard to establish Christianity when you’re going around killing people. [...] Had [the vision of *Guadalupe*] not happened, who knows what would have happened. The Conquistadors probably would have killed thousands or maybe even millions more.

¹⁰⁶ DeMars interview.

¹⁰⁷ A video was made by ASU’s Lyric Opera Theatre to promote the opera, and it features interviews by many prominent figures in the creation and production of the opera. It can be accessed via: <https://www.youtube.com/watch?v=c9pdgT02doA>.

In this way, the legend of Guadalupe became a vehicle for DeMars to deliver a plea for peace and an awareness of those immigrants who perish in the deserts as they attempt to enter the United States in a pursuit of a better opportunity for life. While the legend's overarching miracle is the apparition of the Mother of God, to DeMars, the great miracle is for people like Bishop Zumárraga to see Juan Diego, not as a peasant, an Aztec, or a pagan, but as an equal. The real miracle is that Zumárraga was able to look past social roles, economic stations, or racial differences and see Juan Diego's humanity. DeMars believes such a message is necessary for peace to thrive in our day, as it did in Valeriano's time.

The message of peace was central to DeMars's desire to compose the oratorio in the first place. In his words, this message was "integral" to the genesis of the composition.¹⁰⁸ Doyle confirms this in his own interview by saying that an effort to preach peace was "One hundred percent Jim's goal. One hundred percent."¹⁰⁹ Reber also recognized the underlying message of peace as the genesis of the work:

A good part of the motivation behind [writing the oratorio was] a Catholic Priest who was concerned about the people who were coming into this country who were dying in the desert. And he wanted something to address the fact that the racial tensions and national ethnic tensions, etc. which are so strong in the US right now and in so much of the rest of the Western World for that matter, a piece to address it, to kind of remind people of what these stories are all about, and the idea of common background, and things of this sort. And so that was one of the motivations. [...]

[The legend happens] in a period not unlike the one we're in right now; where you take a look and you wonder if there's any way out of [the immigration crisis besides] killing a few million people. And that's exactly where they were. [...] Albeit on a sixteenth-century scale.¹¹⁰

¹⁰⁸ James DeMars, interview by the author, April 28th, 2017.

¹⁰⁹ Doyle interview.

¹¹⁰ William Reber, interview by the author, May 2nd, 2017.

Isola Jones comments at length on the principle of peace that DeMars was hoping would come out of the legend's retelling:

Well, if you look at the underlying causes of violence, that hasn't changed. That's people. We see it on different levels – it may not always be bloodshed, but you see this kind of “strong man trying to control everything.” [...] So, you see the inhumanity of man all along [...] It's the same issue, different players. Always the same issue: it is suppression and control and resentment, opposed to freedom and self-expression. Now, those people who are instruments of peace, have been met with assassination, sometimes with just hate-speech, but it's always the same, and I don't know when that will end. [...] [Consider Jesus] I mean, he was the one. He was the harbinger of peace. So, in a way, [Guadalupe] talks peace. She inspires peace, she implores people to be peaceful, but the real peace comes from her Son. [...]

But, this idea of peace and calm and brother love, was always – it's always the same thing, whether it's Mary or whether it's, you know, the Israelites killed all the prophets, except for Elijah, they killed all the prophets. So, people who came with a voice of peace, or “y'all need to stop doing what you're doing” all kind of met a very sticky end. It's people. It is changing people's hearts, and people's minds. And this is not an easy thing. You have our forces that are evil, that have their own agenda. And for people to hear the voice of peace, or the voice of God, and to know the difference, it is the struggle of humanity. I think that's the big picture. The struggle for humanity to find peace and understand who or what is going to bring you peace. Cause everybody, “I'ma bring you peace,” and they bring you war. I mean, they don't ever really have peace in mind, they want a piece of something. [...] So, the struggle goes on. From that period on, humanity is still looking for the voice of peace, they're still looking for the voice of God, or the voice of peace, or the voice of whomever. That's not going to end any time soon.¹¹¹

Throughout the oratorio and opera DeMars relied on the use of different languages, English, Spanish, Latin, and Nahuatl, as a means of both symbolically displaying the chasm between peoples who cannot achieve peace and imparting a multi-cultural view of the work from the perspective of all sides – Spanish and Aztec (or metaphorically White-American and Latino in modern times). In the opera, the English-speaking Bishop cannot make peace with the Spanish-speaking Juan Diego for many reasons: socio-economic differences, cultural roles of power and servitude, religious and

¹¹¹ Isola Jones, interview by the author, May 22nd, 2017.

ideological differences, and so on. DeMars uses the two languages to be indicative of the schism between the two men, which prevented peace.

By the end of the opera, DeMars employs languages to reveal two subtle manifestations that peace has been made. Throughout the opera, Zumárraga and the Friar have relied on Malinche to translate Juan Diego's Spanish text. But, by the end of the opera (No. 31), the Friar, who is discouraged by Malinche's malicious mistranslations, delivers Juan Diego's words directly to Zumárraga. As displayed in Figure 3.11 below, Malinche abandons translating to persuade the Bishop to disbelieve Juan Diego.

Opera No. 31, "El Milagro" (aria, JD, Chor, ZUM)
Juan Diego: Por Sus manos estas rosas fueron recogidas en la escarcha de Diciembre. Por Sus manos estas rosas fueron puestas en el dobléz de mi sarape. Por Sus manos se las doy a usted. Permitame mostrarle.
Malinche: He is saying, "let me show you." This man is a danger! This man, Juan Diego, Such a wretched Indian! Only roses, you can't believe this! It's a lie! You can't believe this!
Friar: From her hands come the roses fragrant flow'rs of heaven, from the heart of deep December. From her hands the sacred gift of roses,

Figure 3.11 Text from Opera No. 31 "El Milagro."

After Zumárraga sees the sign he is looking for, the portrait of the Virgin on Juan Diego's *tilma*, he is able to trust the peasant and see Juan Diego for who he really is: an honest man. The unification of their faiths is symbolically evident through the unification of their languages. In the final number of the opera, both priest and peasant kneel to offer a prayer in Latin, and the two men begin to sing "Dona Nobis Pacem," a unified plea for peace. The closing Passacaglia, which begins as a duet of symbolic solidarity between Zumárraga and Juan Diego, spreads to the other singers on the stage until the entire cast adds their voice in the entreaty of peace.

While DeMars may have struggled with knowing *how* to write an opera, he knew *why* the legend should be treated operatically from the instant he heard it. At the center of the legend of Guadalupe, whether from Valeriano's original account, or DeMars's musical rendition, the message of solidarity and unity rings clear: no matter the social, cultural, or religious backgrounds, people *can* set aside their differences, they *can* learn to trust one another, and they *can* see the common humanity shared by all. "Dona Nobis Pacem" at the end of the opera is as relevant and universal today as it was five hundred years ago: "Grant us peace!"

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APPENDIX A

A NUMBER-BY-NUMBER ILLUSTRATION OF ALTERATIONS AND ADDITIONS

MADE TO FORM THE OPERA

A Number-by-Number Illustration of Alterations and Additions Made to Form the Opera

In the process of altering the oratorio into an opera, a procedure that lasted from Fall 2012 until the opera's premiere in November 2015, DeMars utilized the same four large-scale methods with which he adapted the legend, *Nican Mopohua*, into an oratorio: 1) he streamlined the drama and music by removing superfluous or non-dramatic material; 2) he enhanced the text to be more emotionally evocative; 3) he altered old music and wrote new musical material that was better suited for the voice; and 4) he added characters to enhance character complexity, to resist the accomplishment of Juan Diego's goal, and raise the overall dramatic enrichment of the opera. These alterations necessitated a large expansion of the material of the opera, not only within existing numbers in the oratorio, but with the addition of nine newly-composed numbers. With these alterations and additions, about half of the opera's score consists of altered or newly-added material (in fact, the number of measures altered or added to the opera's Act II is larger than the oratorio's Part 2). It is this enormous amount of re-writing that affords *Guadalupe* a unique position in the operatic repertoire.

To properly interpret the comparison between the oratorio and opera versions, one is obliged to compare numbers, rather than scenes. DeMars segmented both his oratorio and opera in three similar divisions: Acts (or "Parts" in the case of the oratorio), scenes, and numbers. According to DeMars's delineations, scenes most commonly refer to the action and music that take place in a particular physical location. A comparative analysis of scenes is challenging because it is unclear at times what constitutes a "scene" in DeMars's work because in both opera and oratorio, scenes are unequal in size and content, and unconventionally formed. For instance, the overture to the opera contains

two separate scenes: “SCENE 1a: Memories of Defeat,” and “SCENE 1b: Silent Omens.” Conversely, in the opera some scenes were added that contain only one number. For this reason, a comparison of scenes would be too broad a focal point and would not adequately examine specific trends or examples in the adjustments DeMars made to the oratorio.

Numbers, on the other hand, are often separated along dramatic, musical, and characterization lines: the addition of another character, change in location, the ending of a segment of plot, and change in musical form (e.g., from aria to recit) all conclude their respective numbers. In the case of No. 14 and No. 15 in the opera, the same characters remain on stage in the same location, yet No. 14 is a recitative with Juan Diego and Guadalupe, and No. 15 is an aria for Guadalupe. The delineations of the 24 numbers found in the oratorio change little from the 33 numbers in the opera, though the content may have been altered within each number. The table below compares comparable numbers from the oratorio and opera; identifies the subtractions, alterations, and additions that DeMars made to form his opera; and defines, in short, the result to the drama and music. It also compares the difference in measures within each number, thus indicating how greatly each number was altered.

From an initial examination of the opera as compared to the oratorio it becomes clear that DeMars removed some sections of the oratorio (and in some cases entire numbers), kept certain of the oratorio’s numbers unchanged, made multiple alterations to particular numbers, and added a significant amount of new material. The numbers of the opera, therefore, can be categorized into four distinct types according to the amount of alteration:

1. Omitted Numbers (ON) – This category is comprised of numbers that were entirely removed from the oratorio. Reber notes that if the oratorio were to be performed as an opera, it would be “too short for a full evening’s theatre entertainment.”¹¹² The bulk of the work that lay before DeMars in the transition wasn’t the removal of ineffective numbers as much as the need for more material. Consequently, he omitted only two numbers as part of the transition to create the opera.
 - The two numbers that were removed from the oratorio are:
 - The Overture, and No. 19
2. Unaltered Numbers (UN) – Several numbers in the oratorio were directly transferred to the opera without any alteration, and these fall under the category of “Unaltered Numbers.” As DeMars intended to write an opera in the first place, his original concept for the oratorio was already quite dramatic. To him, this initially meant that the majority of the oratorio could stay intact for the opera with an infusion of new “stage-worthy” material and characters. A significant portion of the opera is comprised of numbers that DeMars transported directly from the oratorio. Because these numbers were transferred directly from the oratorio, no examination of or commentary on the alterations from oratorio to opera is necessary
 - The five numbers in the opera that comprise this section are:
 - 11, 15, 16, 27, 32.

¹¹² William Reber, interview by the author, May 2nd 2017.

3. Slightly Altered Numbers (SAN) – Nearly a third of the opera’s numbers are included in the Unaltered Numbers/Slightly Altered Numbers categories combined; they are numbers in the opera with only minor alterations made to them: slightly altered text or music, a small expansion or subtraction of a few measures, and so forth. Often, the alterations in the Slightly Altered Numbers are so small as to make them indistinguishable from their oratorio counterparts.
- Generally speaking, the Slightly Altered Numbers are the more lyrical numbers: duets, arias, choral numbers, etc.; none of the formally-labeled “recits” are found in this category.
 - All of the Virgin Guadalupe’s music except for numbers 3 and 14 are found in this category (both numbers 3 and 14 are Greatly Altered Numbers).
 - The numbers in the Slightly Altered Numbers category do not include new characters; with the exception of numbers 8, 10, and 33. (The aforementioned numbers include Second Woman singing over the chorus, and often she is given lines originally intended for another character, such as the Native American Singer or Malinche, as in No. 33 “Concédenos Paz.” A more expansive treatment of Second Woman’s character, and the impact her character had in the transformation from oratorio to opera is found in Chapter 3.)
 - There is a wide variety in the kinds of the alterations made in the numbers of the SAN category, ranging from no changes, to slight

textual corrections, to re-wording text for more affective lyrics, or an expansion of a few measures to accommodate deeper development of the scene's characters.

- The eight numbers in the opera that comprise this section are:
 - 2, 4, 5, 8, 10, 24, 25, 33.

4. Greatly Altered Numbers (GAN) – Another third of the opera's numbers, 10 out of 33, fall into the Greatly Altered Numbers category. This category includes a far less broad array of the types of altered numbers than the Slightly Altered Numbers category. This section is comprised of those numbers that contain expansive segments of new material, usually including new characters that were not in the oratorio. These numbers indicate where DeMars placed most of his efforts at alteration.

- In general, the Greatly Altered Numbers received such expansive treatment because they include newly-added characters. As mentioned previously, a number of characters were added to enhance the drama of the opera, and DeMars labored to insert them into already existing material, thus greatly altering each of their respective numbers.
- Six of the opera's nine "Recits" fall under this category, and, unlike the Unaltered Numbers/Slightly Altered Numbers categories, none of the opera's more lyrical numbers are found here. In operas that have been segmented in similar ways, the recitatives are comprised of little musical material, and few major plot-enhancing points, i.e., the "dramatically potent" material,

traditionally speaking. Since DeMars and his team worked to develop the characters and thicken the plot, it is understandable that the recitatives would be the vehicle to do so, and therefore they received the bulk of the alterations. Consequently, none of the Greatly Altered Numbers are arias or duets.

- Ten of the opera's 33 numbers comprise this section. They are:
 - 3, 12, 13, 14, 19, 20, 21, 29, 30, 31.

5. Newly Added Numbers (NAN) – As the title indicates, these are numbers composed after the oratorio was completed, and written exclusively for the opera. This enormous addition makes *Guadalupe* unique in operatic repertoire. Generally, these numbers exhibit DeMars's greatest efforts to deepen character complexity, add material that is visually striking, and raise the pressures on the plot with new dramatically and emotionally vibrant music and text. Compared to the Slightly Altered Numbers, and the Greatly Altered Numbers, the NAN's cover a broad range of musical forms within the opera, both recitative (three) and lyrical (three). The Newly Added Numbers appear infrequently throughout the opera, in both Acts, and in all scenes; in fact, there are two instances where Newly Added Numbers form one-number scenes. Therefore, it is difficult to ascertain a specific "function" of the Newly Added Numbers, in the same way as the Slightly or Greatly Altered numbers. Some of the Newly Added Numbers, such as No. 22 "House of the Butterfly," the opening to Act II, add a striking visual component to the opera with full ensemble participation; others, such as No. 23 "Soliloquy," are more intimate, yet

remain visually static. In fact, Juan Diego, Zumárraga, and Malinche each sings a newly-added aria or soliloquy in the opera. These additions deepen characters' complexity but yet are visually static.

- Ten of the opera's 33 numbers comprise this section. They are:
 - 1, 6, 7, 9, 17, 17, 22, 23, 26, 28.

Opera nmr	Ortorio nmr	Measures altered	Description	Difference in measures	Class
Act I					
1a	1	All	The first section of the oratorio's overture is replaced with Scene 1a: "Memories of Defeat" in the opera.	-# mm. in oratorio: 46 -# mm. in opera: 127 -Difference: 81	NAN
1b	-		Essentially, the entirety of the oratorio's overture is compressed into opera #1b, "Silent Omens." The text is removed and replaced with a new poem. Much of the instrumentation is changed, such as the Conch Shell opening.	-	SAN
2	2	274-290	Added text/music for Juan Diego. Text and music borrowed from Oratorio #3, as well as some additional expansion.	-# mm. in oratorio: 171 -# mm. in opera: 187 -Difference: 16	SAN
3	3	329-343	Added text/music for Guadalupe.	-# mm. in oratorio: 66 -# mm. in opera: 128 -Difference: 62	GAN
		348-382	Expansion – new dialogue and music adding heightened conflict between Guadalupe and Juan Diego.		
		398-end	Expansion – new dialogue and music increasing Guadalupe's efforts to persuade Juan Diego to obey her mandate and begin the quest.		
4	4	-	Only slight textual changes, no noteworthy alterations.	-# mm. in oratorio: 44 -# mm. in opera: 44 -Difference: 0	SAN
5	5	345	Intonation #2 and Valeriano removed, the rest of the number remains the same.	-# mm. in oratorio: 20 -# mm. in opera: 18 -Difference: -2	SAN

6	-	All	An entirely new number: Aria for Malinche This number introduces Malinche and the Friar, and displays the new, diabolical, portrayal of Malinche.		NAN
7	-	All	An entirely new number – Recit. for the Friar and Malinche. A dramatic exposition of the nature of their characters.		NAN
8	6	681-710	Added line at beginning for Malinche. Added Second Woman obbligato above chorus. Removed the spoken/sung lines for the Aztec Drummer. Slight textual alterations including spelling/grammatical changes.	-# mm. in oratorio: 103 -# mm. in opera: 113 -Difference: 10	SAN
		735-743	New material for Second Woman. An opportunity for her to improvise. This includes a literal quote of the famous theme from “Der Hölle rache” from Mozart’s <i>Die Zauberflöte</i> in measures 739 and 740.		
9a	-	All	An entirely new number for Juan Diego, Malinche, and the Friar. This establishes the language barrier between Juan Diego and the Friar, it also establishes Malinche as Juan Diego’s translator. This number also displays Malinche’s attempts to establish herself as the official mediator between Juan Deigo and Zumárraga – an attempt to consolidate power within herself.		NAN
9b	-	All	An entirely new number for Juan Diego, Malinche, the Friar, and the Chorus. Juan Diego’s unfamiliarity with the city’s social heierarchy is displayed. Dramatically, the chorus is shown to be somewhat antagonistic to Juan Diego, though the purposes of doing so are unclear.		NAN
10	7	-	Part of Oratorio #7 was transferred to the end of Opera #9.	-# mm. in oratorio: 55 -# mm. in opera: 48 -Difference: -7	SAN
		969-71	Added line for JD and chorus		
11	8		Only slight textual changes.	-# mm. in oratorio: 53 -# mm. in opera: 47 -Difference: -6	UN
			Native American Flute interlude is removed.		
12	9	All	Multiple textual changes. This number is almost entirely new, textually. The Friar is added, and Malinche’s character is altered immensely.	-# mm. in oratorio: 50 -# mm. in opera: 74 -Difference: 24	GAN

13	-	-	Oratorio number 9 is divided into opera #'s 12-13.		GAN
14	10-11	1108-1117	Compare to Oratorio #10 – The oratorio’s #10 “Scene Change” music was incorporated into number 14 in the opera. Oratorio numbers 10-11 merged together, and Valeriano removed.	-# mm. in oratorio: 88 -# mm. in opera: 129 -Difference: 41	GAN
		1130-1152	New material for Juan Diego and Guadalupe. The new text alters the way the Virgin is perceived by Juan Diego, and a different connection to the “Feminine Divine” as Doyle phrases the relationship between Juan Diego and the Virgin.		
15	12		No major changes.	- # mm. in oratorio: 50 -# mm. in opera: 50 -Difference: 0	UN
16	13		Slight textual alterations.	-# mm. in oratorio: 32 -# mm. in opera: 32 -Difference: 0	UN
17	-	-	An entirely new number – “Scene change” music.		NAN
18	-	-	New aria for Zumárraga. Dramatically, this soliloquy displays the conflict within the Bishop’s character: his hesitance and cynicism are displayed.		NAN
19	14	All	#19 is taken from the NAF line from Oratorio #14, mm 1-12.		GAN
20	14	-	Oratorio #14 has been significantly altered: The piece was dissected and separated. The NAF line was placed in Opera #19, and all the spoken chorus parts went to Opera #21. The remainder of the text has also been significantly altered. This number features the addition of the Friar and Malinche, including numerous textual additions.	-# mm. in oratorio: 43 -# mm. in opera: 43 -Difference: 0	GAN
		1434-1455	New material: an expansion of the introductory music, as well as an argument between Malinche and the Friar.		
		1462-1474	New material: another argument between the Friar and Malinche, juxtaposing their two opposing positions in an attempt to persuade Zumárraga to join their side.		
21	14-15	-	A combination of the last 15 measures of Oratorio #14, and all of Oratorio #15 – Major textual changes- Addition of	-# mm. in oratorio: 100	GAN

			Second Woman. Native American Singer removed.	-# mm. in opera: 109 -Difference: 9	
		1488-1512	Equal to Oratorio mm 819-834		
		1510-1512	New pitches for Zumárraga		
Act II					
22	-	-	An entirely new number. The “human sacrifice” scene that was so controversial. This scene involves the chorus, Second Woman, Juan Diego, and a new role of the Aztec High Priest (who only appears in this number).		NAN
23	-	-	An entirely new number that works to bridge Juan Diego’s dramatic and emotional states after witnessing the newly-added human sacrifice scene (op. #22), and his desire to die.		NAN
24	16		Oratorio measures 1-28 removed – Slight textual changes. – Removal of Valeriano and orchestral accompaniment.	-# mm. in oratorio: 57 -# mm. in opera: 42 -Difference: -15	SAN
25	17		Slight textual changes with one small expansion.	-# mm. in oratorio: 100 -# mm. in opera: 105 -Difference: 5	SAN
		160-168ish	Extended orchestral interlude.		
26	-	-	All new recit. for Zumárraga and the Friar. The Friar attempts to persuade the Bishop to be more compassionate, to look more mercifully on Juan Diego’s claim. Zumárraga’s resistance to mercy and reason, and the quickness with which he is ready to burn Diego at the stake strengthen the Bishop as an antagonist.		NAN
27	18		Totally the same	-# mm. in oratorio: 74 -# mm. in opera: 74 -Difference: 0	UN
-	19		Oratorio #19 was omitted entirely		ON
28	-		An entirely new scene change number.		NAN
29	20		Significant textual changes – Addition of JD, Fr, Zum, Chor, Malinche. Fr, JD, added as obbligato over chorus.	-# mm. in oratorio: 108 -# mm. in opera: 102 -Difference: -6	GAN
			Introduction before Choir sings is reduced 5 bars		
30	21		Significant expansion in the beginning – Friar and Malinche interject lines into the recit -	-# mm. in oratorio: 44	GAN

		532-581	New introduction to the number, adding to the conflict between Malinche and the Friar, with Zumárraga in between to decide which side to choose.	-# mm. in opera: 95 -Difference: 51	
		589	Expanded measure. In this measure, the time signature is broken, and the phrase “recit” appears above, indicating that Zumárraga have as much time as he needs to deliver the line as he contemplates Juan Diego’s fate.		
		591-605	New material for JD, Mal, and Fr. The Friar warns Juan Diego of imminent doom, Malinche torments Juan Diego by relishing over his oncoming death.		
		605-end	Old material – with some minor alterations.		
31	22		Major changes – major contributions by Friar and Malinche – Major portions removed and replaced.	-# mm. in oratorio: 119 -# mm. in opera: 123 -Difference: 4	GAN
		623-697	Same material – with new lines for Malinche and the Friar added over the orchestra.		
		698-701	Zum has new lines, his were given to Mal.		
		702-705	New material – expanding the dramatic suspension before revelation.		
		706-end	Same for Chor and Orch, new lines for soloists – Mal. Lines given to Fr.		
		750-751	Malinche’s line in Or. Given to Soprano 1		
32	23		No noteworthy changes.	-# mm. in oratorio: 30 -# mm. in opera: 30 -Difference: 0	UN
33	24		No changes in the text – addition of the Friar – Malinche’s lines given to the Friar – Basically, it’s all the same piece with added characters sewn into the number.	-# mm. in oratorio: 100 -# mm. in opera: 100 -Difference: 0	SAN
Total for Act I: -# mm. in oratorio: 919 -# mm. in opera: 1597 -Difference: 678			Total for Act II: -# mm. in oratorio: 640 -# mm. in opera: 883 -Difference: 243	Total for Opera: -#mm in oratorio:1559 -# mm. in opera: 2480 -Difference: 921	

APPENDIX B
INTERVIEW TRANSCRIPTS

Interview Transcripts.

The following are excerpts from the interviews of the composer, performers, and members of the Operatic Advisory Council, conducted by the author between April and June 2017.

- James DeMars, First Interview Pg. 98
- James DeMars, Second Interview Pg. 107
- William Reber Pg. 116
- Robert Doyle Pg. 132
- R. Carlos Nakai Pg. 142
- Isola Jones Pg. 151

James DeMars – the Composer of the Oratorio and Opera.

First Interview: April 28, 2017.

AP - What I really want to focus on, are the steps that you took, dramatically and musically, to transition from the oratorio to the opera. That’s going to be the main focus of it all. *Guadalupe* is really unique in the world of opera, because there are a lot of oratorios that are staged, *Elijah*, *Samson* and others, but they’re inherently oratorios that people have slapped costumes on. But to take an oratorio, and transition it, and to add musical material to make it into an opera, that’s a different animal. That’s very rare, and, in fact, I don’t know of any other circumstances off-hand, where that’s happened. And so, being such a unique phenomenon, I’d like to dig in a little bit more, and see what was the work that went behind it and things.

[...]

I was hoping today to cover the genesis of the oratorio, in brief. Most importantly, I’d like this paper to be a place where you have a chance to say what you want said, in this format.

[...]

JD - The oratorio itself has an interesting beginning. I’ll go through that briefly. The first thing is, I had written a Requiem, “American Requiem.” The fellow who commissioned it asked me, “I want you to write another requiem.” And I said, basically, “I don’t want to. Why compete with myself” ... it just wasn’t that interesting. But he was pushing it, and he teamed up with another fellow, Richard Romero, who I’d known for years, and he’d commissioned other works in the past; and the whole commissioning thing was just shaky, I didn’t like the text they were pushing on me and so forth. And it was going nowhere, and the meeting, that meeting was one of several, it finally just broke

up, and I thought, “I’m not doing this.” And Richard said, “let me talk to you,” he said, “whatever you do, please understand that this Prayer to Our Lady of Guadalupe is so important that if you’re writing a requiem, to commemorate all of the people dying in the desert with this mess of immigration that we have (where we need labor, but we treat them like dirt) if you’re going to do anything, this song is so important to us that you must use it.”

I said I’d never heard of this, what is the ‘Prayer to Our Lady of Guadalupe’? He said, “come on, let’s go for a walk.” And so, we went down to a local park, and I sat in the park and he told me the story, and I could see how much it meant to him. But he told me the *whole* story. About, “and he picks the roses,” you know, “he has the three visions, he picks the roses, he comes up and the roses aren’t going to do it, they’re not *enough*, you know, and that’s not really a big sign. And then when he opens his tilma, here’s this portrait; magically there. And the portrait still exists. It’s still in Mexico City. It absolutely proves the miracle has happened, and so forth.” And when I heard that, I thought, “you know, that could be an opera. It’s got a climactic moment, it’s got a lot of reason to be.” The thing that attracted me most was [Juan Diego’s] first aria. That was the first thing that came to mind. The fact that I could express an almost euphoric state, because, there is the thing: in the midst of this horror and the killing, there is this sense, intuitive sense, of potentially joy, you know. Whatever that is, or whatever it meant. The idea of a vision, a euphoric vision really intrigued me. I wanted to make that moment. I get very tired of music that moans and groans. I just don’t feel it. I’ve been through that mud. I find the other is more interesting if it’s intelligently done.

Anyway, that was the focus point, and then building around that. Of course, I had to do a lot of reading, and so forth. An event did happen, in all likelihood, I mean, there’s sort of a supernatural side to this that we embrace, and I enjoy, and I like. But the reality is, in fact the painting was made, and it probably was made about 35 years after Montezuma and Cortés were there. There was a point, it seems they built a church, they wanted the church to have this painting in it. And they arranged for an event. And Cortés, I think may have been there at some point. It’s been ten years since I did all that reading... But whether or not it’s a mystical thing or not... we know it was created, and it was probably created by a guy by the name of Valeriano, who was one of the people that first told the story. He may have done the painting... he certainly created the story in the sense that he wrote it down. And those are the first words ever of the Nahuatl language ever written down. Their language was a hieroglyphic type of thing. And in fact, they had the Spanish teaching them Spanish language. And they would transliterate their words into this Spanish alphabet. So, for the first time, “Nican Mopohua” is what they would have said, which is, basically, “Our Lady” but they used the Spanish structure to create that. So, that was the first time we have any record of it. And along with that, not only was this story the first thing written, you know because the Church is controlling everything, they’re trying to coordinate this, and they are forcing the natives into this, and they’re justifying this because, ‘they did human sacrifice’. But it was important also to realize that any culture that would burn people alive, like Joan of Arc, etc. has some pretty serious issues as well. And ultimately, we stressed that in the opera that there’s this inherent violence, and whatever happened, it ended that violence. That was the most critical thing. And it parallels today, that we have this violence of racial integration, and what is the key to resolving that, is, right at the end, when you’re on your knees right next

to the priest, and he's saying, "I believe you – I know that you're a decent human being." That to me was the answer. So, that's what was embraced in the genesis for the oratorio.

AP - So, would you say then that this idea of trying to use the piece to help bridge cultural barriers, was that...

JD - That was integral.

And the idea for the multilingual side of it came from an earlier commission, I don't know how long ago. It was an interesting project... I'll bet it was twenty years ago... for the Phoenix Boys Choir. They said, "we want the boys to experience a foreign language, and can you write it so that it's in two languages at once?"

Interesting

Yeah. Sure. Because they wanted the Boys to learn that way, and I thought, "well that's great." And so, I, I think I wrote the poetry for that and then sent it out to a translator, a guy in Portugal at the time, and he set it. I liked the experience, and I realized I could play with things when I was translating them, so I could make the words fit what I wanted to do musically, it was more freedom.

Sure.

So, the first thing then was to start writing the libretto; and that wasn't *that* hard because there were so many different versions of the story. So, I read the different versions, and, you know, I had written librettos before, and I always thought they were kind of fun. I love writing things because you get to do whatever you want. It's fun. Usually if there's another person, but this one I didn't really have anybody, just myself. It's, "well then, *he'd* say, (you know) ... and then *she'd* say," It's great fun, it's hilarious. And you know you're going to go through different drafts, so you're just pushing this stuff out. But I had these remarkable resources. Now, in these resources, a variety of things were quite interesting. One: the "ghost songs." Now the ghost songs were written in Nahua, transliterated Nahua. And those songs were the secret songs that the Natives sang when they... how do I put it... they were songs that would invoke their gods that they could sing when the Spaniards were around because the Spaniards didn't know what they were singing about. So they would sing about... I think there's... let me think for a second... is this right... When they invoke certain things, it would imply other things. I *do* think that when they invoked the roses, that was reference to their gods. So there was that equivalency, of course. Then you start thinking, "good Lord, the roses are this heavy-duty Catholic representation of the rose... of the Virgin and things" and now we see it also in the Nahua language. And then we realize that there are two kinds of roses. There are Mexican roses and there are Spanish roses. Spanish roses blossom in the winter, you know, and so that was the whole thing: "I found these roses, these magical people are allowing roses to grow in the winter," so that was big news to the natives. Not so impressive to the priest.

So, any rate, I was seeing in the texts these multiple things, and then used the song "Canten Canten" is drawn from one of the Ghost Songs... Bocca saltandos ...

“From your mouth spring the roses” so, your singing is invoking the Gods, and that’s what they’re doing in that song. It just looks like a fun song, but they’re invoking the gods. And it’s a ritual, and they’re doing it this way. Any rate, it also gave me a chance to write a more upbeat piece.

Now I have to step back a bit from this story and tell you a little bit about the evolution then. And this is the business end of it. For a composer, having the means of production is necessary. I would say I never began writing unless I know where it’s going. If I don’t know who’s going to sing it for a premiere, I’ll write for someone that I do. And I’ve done that always. And in fact, I was actually paid for my thesis *and* my dissertation, because they were commissions. And that wasn’t because I was a great writer, it was because I grew up in Minneapolis where they taught us the business of music. You know, you make your business.

So, I came out here, and I knocked those things. And I knew that the one fellow wanted to commission things and that he didn’t have much money. But he gave me connections with a good artist, I like this guy’s art; he’s selling now: James Corvo-Rubius. And the Corvo-Rubius family is an old family, an old Mexican family, and they’re up here now, and Jim is a good painter. Interesting guy. I hope he makes it, I’ve got four of his paintings now. The other one was Father Gorge Rodriguez. He was very helpful because he is a renegade priest. The Catholic Church was... oh my God, ... I knew nothing about Catholicism... I don’t know much about religion actually... what I’ve studied of course, but ... so, I haven’t learned much about the Church and the Church has these different divisions in it, and there are so many that I can’t remember them. But I know that this priest, he’s on the outside, and he’s formed his own kind of group; very different, working in [Salt Lake City]. And he also could translate things. So, within this group they were kind of into it, and everything’s going along fine, but no money; and I was getting to the point... I knew if I wrote something, I wanted access to really unusual instruments, you know. And I’d worked with Canyon Records for thirty years. And so they have this whole group of musicians. And I’m on very good terms with the guy who’s the president there. And, so, he’s, you know, “this will cost money, but if you want to do it, I’ll make sure it’s performed,” and once I heard that, I said, “It’s a deal,” and I laid it out fine. So, I could write it then and know it would be performed. Then I started working with Canyon Artists, and we tried a variety of things. We tried bringing one guy in as the solo tenor, and so I wrote it very free, an extra tenor part for some of these songs; wanting him to do his plainsong stuff with it. And we flew the guy in for rehearsals, and he just froze. Boy, we’re dealing with artists now that to a degree they read music, most of them don’t... it’s very foreign. They’re not used to singing [in a studio], they’re used to singing in Pow-Wows. And we’re bringing in really *different* people. And so, that completely failed, it was money gone. Sweet guy. Then another one, Louis Gani came in, and I really liked some of his writing and stuff, wanted to use it. And he was saying, “maybe, maybe not. I don’t know.” And I thought, “well, what’s the issue?” And anyway, I went in and said, “I have to know, are you going to be there or not, I want this song sung,” and that’s when he said, “no.” He’d talked to the Elders and they told him not to associate with me, and to not work with any Christians. Well, that’s kind of a problem. And this is one of those taped business interview kind of things, at the record company, and I just about lost it. I was furious; because I felt it was very racist on his part. And, Robert, the president, came racing into the room and ended the interview right then, and he said, “well, we’re just moving on now.” Because it was getting hostile.

I didn't know why I had to accept that. So, racism runs in all sorts of different directions. And it was right, there was no reason for confrontation.

So, anyway, there I sat. I didn't have much to work with; and Nakai came around, and then Xavier was one we started working with, and his resource of instruments was wonderful. So, between those two fellows, we brought in all sorts of different instruments. And the orchestra became more involved.

Back to the Oratorio. Then I had the means of production. I knew from what I had read about the difficulty of having an opera produced. I wanted an opera, but I didn't think I'd ever be able to get it staged. I remember reading about Gershwin, and the fact that in his production, he led with the music, not with theater. And this is something that I really disagree with in the modern movement in opera where theater dominates. And I just don't like it. I go to hear singing and it doesn't matter... I mean, if you want a "theater" production, it's probably better if they don't sing. I just... it doesn't work for me. Now, it does for a lot of people. So, I opted then to go with a creation that did focus on music knowing that there were clearly opportunities to add music. But I wanted to keep it moving along so I used a narrator. So, we did the songs, and then he would narrate, "these things transpired." And we went on. And I thought the narration would be read. And I gave it to Father Gorge, and he said, "well, do you want this read or sung?" So, I said, "well, uh, sung...? Why don't you sing it for me?" And he sang beautifully. He's a wonderful singer. He did it the way he would do it for ... what do you call it? ... Cantoring? ... Any rate, he did that. It was very, very nice. And, we kept it. The goal was to make a recording. And so, we got the ball across the plate. It wasn't easy, but my colleagues at the University filled the Orchestra. And I got my buddy Robert Breault to come in, he kind of owed me a favor, and Isola came in. And we did it, we got our recording, *just barely*. Robert [Doyle] did fourteen, this is true, fourteen mixes to be able to salvage what came out of those concerts. Because it was a concert recording, there were acoustical problems, there were out-of-tune problems that needed to be literally fixed in the mix, there were horn lines that were buried and had to be brought out, but they could do all that because the record company could do it.

So, we were able to get that out, and then have a marketable CD and break even. So, that's what happened with the Oratorio.

So, you wrote with specific singers in mind, it seems. What does that mean, musically to you?

Well it means that I put the... Well, there are two different stories here: The tenor part is too high. I think. I think because there aren't that many people that can sing it. I think when I knew that if ASU did it, Breault wasn't going to be singing because that's, you know, that's a no-no. And I knew his voice, but I also knew I had been pushing him, you know, too high. But I also had Nakai in the orchestra with not so many flutes. So there were certain keys that I would favor so that I could have that. And then, you, know, "I want that note! ... I want that climactic note!" and by God, again, it's a high C. How many high C's are in there? You would know, because you could do it. But when I start finding... you, I think that held us up for a year. It was just "Bill, can you do this?"

[...]

Well, thank God that [you were able to come to ASU], because I wouldn't have an opera now if we couldn't have gotten you to do it. And that was because Bill said, "I've got a guy. I hope we get him. And if we can get him in here, he'll do it." And, you came in, and we thought, "Hooray! We've got a guy." And, then you said on Facebook, "I've got this part" Well you DID have this part. And then the powers that be said, "you can't do that before this," and then another blow up.

[...]

Well, angry as I was about some other things within the School of Music, I was relieved that our chair was willing to work with Bill and get you in here. We don't have anyone else that can sing it now. It's too hard a role. And it's for a voice that's generally more mature than you're going to get in an educational system. So that was a blessing.

Now, you said how does knowing the singers influence the writing? With Robert [Breault] I knew I got a guy that is a heroic tenor, I can write anything I want for him. In retrospect, I still shouldn't have done that. I was nonchalant about writing some high C's. It just makes it harder for other singers. It's harder to get other performances. The other thing that happened, though, was this ongoing back and forth-ness with Isola. I had known her for a long time; well, she sang ... both of them sang the requiem with me on various occasions. And, so I know Isola's voice, but I pegged her tessitura rather low, and she was saying, "I'm a soprano. I'm gonna be a soprano." She started her career as a Mezzo, doing the other work, and then as I was writing for her, I wrote a Mezzo thing for her, and repeatedly she would say, "no, no. Up an octave" And I would be sitting there playing the parts, and I was thinking, "well, I want her to sing it." I have to admit, knowing her, I wanted her for that role. Because a very striking African-American woman singing this role, this unusual goddess... and with her acting skills and background, it was just I wanted that. [...] She knows right from wrong. She knows what to do. And that was important. So, yeah, I took a lot of things up for her because she wanted it. And the end of her aria [...] she NAILED it the first time she did it in one performance, the first performance, which we got a recording of. And that's truly remarkable. I couldn't have written that. I would never have written that, in fact, I actually had written it differently. And, it was in a rehearsal that she said, "I can do this." Because she had been around so many singers, and she'd heard these remarkable moments. What I'm talking about is: the climax is up on this very high note, very soft, and she comes down three-two-one, stepping down, you know, coming down, just... and lands it... And then I had to bring in the orchestra in as fast as I could before that note broke. But she held it... I think it did break and we fixed it, if I recall. But the real point was being, so, that wound up being more difficult than I intended ... a little higher than I intended, but she could sing it. She had to work hard to get it back. She was several years [older], Let's see, we did it in 2016... I think...

November '15

November '15. But we had made that recording in May of '09. That's five years difference in the aging of her voice. But she did it. And, I'm glad she did it. And we're still using the earlier recording.

So, what happened there... when I sent it out to [Dominick] Argento, I sent him this, and said, "what should I do with it?" And he said, "well, I think some opera houses might do it. I don't know if you can call it an opera or not." And then Bill said, "you know, it's not an opera." And I said, "look, they do oratorios all the time. You were at Minnesota opera, and I've seen them do all sorts of things, ... Handel." And he said, "no, we're not doing it." Then, "what are we doing." Because this was getting fairly hostile. And I'm usually not aggressive, in business; but I wanted this so bad, I started being aggressive. And not in a rude way, but "if not, why not." And I remember a conversation where I was sitting here, and I was upset because Bill said we can't do it this year. It was the year that you didn't come in. And, I said, "well, have you even looked at the score?" And he said, "well..." "I'll bet you didn't! I don't believe you looked at the score!" This was going on here back and forth... and Robert [Doyle] was here, and he was just, "cool it." And we did. And so forth. But... why was I telling you that? At any rate, Bill was pushing for an opera, and said, "but you need someone to guide you on this," and that's when he brought in Graham. And, Bill said, "If it's good enough for Graham, it's good enough for me." Okay, so, he kind of put me in a spot then, I had to deal with this. And I thought, "oh my God, who is Graham, and how is this going to work?" Turns out Graham was very charming, and a really nice guy. Wonderful background. Very English. I was going to say British, but English is a better word. He was very knowledgeable, and a great actor. And then we sat down, and I worked with he and Robert and we sketched out the opera.

First thing, all of the narrations: gone. How do we account for that time? We originally had four roles, Robert Barefield played Zumárraga, Breault was you, was Juan Diego, Guadalupe, and a very minor role for Malinche. In the oratorio, a very small, minor role for Malinche. So, anyway, there was just the four of them, and Malinche's part was, you know, here and there. But I remember thinking it would be fun to have a translator that didn't quite... you know, translation was part of it. The two languages became part of it as well, and then the incorporation of the other languages I think helped. Any rate, then the next stage was, we'd like to expand that. Can we have another male role? We need someone... why was that? You know, I had forgotten...

It was the Friar...

Well, it was the Friar, but I can't remember why he became ... we needed to develop Zumárraga, why he would feel the way that he does, ... all of that became apparent. So, we started writing... *we*... what would happen is we would get together and sort of 'ballpark' these things around. "Well, his mood is like... you know Zumárraga is saying this because, his mood" and he'd start giving ideas for the mood of it. And I'd sit down and write it out, and bring it back, and we'd go through it, and he'd say, "well this doesn't work, and that doesn't work, and cut it out..." And then I'd take it again, and write it, and then ... I think we did all the writing, and then one summer I set all of the new music. Which was then, fine... So, in that, then we created Malinche's role, and I think if it's done again, we may develop even further... you know, why is she the way she is, and that sort of thing.

Just to briefly talk about La Malinche: what prompted her in the first place to be there? I know historically she lived at the same time, but she may or may not

have been involved at any point in this; but you used her, and quite a one-sided version of her, from my remembering. I wondered if you just needed a villain, or someone to just help push the story along. Could you talk about that a bit?

Yeah. That was whimsical and naive both on my part. I knew about Malinche and have always been struck by the Maria Kaylo painting of Malinche, where she's speaking out of both sides of her mouth. And I know that within the Spanish culture there's a mixed feeling in there. A lot of people say, "she sold us out" and there's anger at Malinche. There are other people who say, "she saved us from annihilation" and that she's a benevolent figure. So, there are both sides on this, and she herself, from what I've read, was a woman caught in an incredibly difficult situation. There is an opera in Malinche herself. She's such a complicated figure. And, that's where I was naïve. I just thought, "well, sure, why not... we'll put... I needed someone, a translator. Well, Malinche's perfect: everyone knows she's a translator, so it was this common figure, "but I didn't understand the depth of what I was getting into. And so, it is kind of a mistake. There were criticisms of the opera: the inclusion of a sacrifice scene. I felt that was legitimate, necessary, that it ups the ante. It's not just "oh gee, no one believes you" ... it's, you know, bad things are going to happen.

On both sides. Juan Diego is stuck with the Bishop, because the Bishop is going to kill him if it doesn't work, and he's stuck with the natives because he's a traitor to them, too. He's sort of tied between the two of them, and kind of became what Malinche seemed to be in actuality. Stuck between her people and the Spanish as well.

Juan Diego kind of became an allegory of Malinche's plight; stuck between her people, and the conquering Spanish.

And there were things that I didn't think of. When Graham staged it where they had someone with [Juan Diego] by the back of the head, like, "you look at that!" And [Diego's] sitting there next to someone getting their heart cut out, surrounded by natives in some weird ritual. Which we wanted to go ... I don't know if you know this story: we wanted to go much further with that ritual. We had contacted a man known for his bizarre mask making. And it would have been incredible. That would have put everyone in masks with this fiery scene, and we had it all planned. And, my God, it was probably August, I get the message: the mask maker refuses to work with us because there is a human sacrifice scene, and the only reason we would ever do that is to malign Latinos. Which I felt was so ridiculous at the time. First point: Latinos themselves are mixed group. Many of them probably were killed by Aztecs, why would you embrace the Aztecs. But, there was a movement in the '60's that, "they're teaching history wrong, they're distorting it. It's all the Catholics making the natives look bad, so they can manipulate them." That's a true statement. Also true, is in fact, there were the sacrifices, and they were rather hideous.

And you can find the bodies next to the temples, and you can dig them up,

And there's a lot indicating that the preferred people were young males. Preferably if they were screaming and in tears when they were killed. There's plenty to up the ante; there's plenty to indicate it was horrible. And I don't take pleasure in that, but it demonstrated the violence of the times, the violence of this interaction, the necessity of Juan Diego to succeed. We are, in fact, worried when [Zumárraga] says, "burn him!" and there's another thing. Originally, Graham... God, Graham came up and said, "well, you know, so he's got this whole thing going, now here he's going in to this whole structure, and it's going to counter..." And, he says, "there's got to be a moment there." And I said, "well, what would he say" And Graham says, "*Scourge him!*" And I remember Robert and I looking at each other, like, "scourge him?" And I said, "Graham, what does 'scourge' mean?" "Oh my God, you people, you don't understand anything" Well, any rate, he was adamant, "Yes! That's what it will be!" And, we just said, "we'll see... but I don't think so" ... I mean, no way. I know jokes about operas that have done bad things like that. So, anyway, I can't remember if I came up with it... somebody came up with it... 'Burn him!' And then Graham relented. And I think it absolutely brought everything home with the Spanish. That's the way they killed people back then, they burned them at the stake. Not so pretty. Anyway, so that's why that was there for that critical moment. And Graham, the other thing I remember him saying, "you know, you have in the oratorio, this butterfly. You're talking about the House of the Butterfly. What is the House of the Butterfly?" In fact, it's not a big deal, it's simply one of the many temples. There's nothing to indicate that it would in fact be a sacrificial place. But, because it was already integrated in the *Canten*, *Canten* Ghost Song, I thought about "what can it become?" And that's when I decided that we'd have a sacrifice scene to open the second half to parallel the first half. And then the House of the Butterfly... you know how it is on the internet, and I was going from one place to another and somehow came across the most violent means of death, where people would be executed. And there is a very violent method of killing, where they would "butterfly" someone. They would rip their lungs out and lay them on their chest. But the fact that it was a butterfly and so forth, gave the impetus to create that and then, to generate/twist what *Canten*, *Canten* had been, using some of the images: let the blood flow, let the roses from your mouth. The roses are blood. And there's a line where [Juan Diego is] ... at the early part ... [Juan Diego is] kind of naïve. And, they're saying, the Friar is saying, "oh how lovely, they're singing a song about roses." And then Malinche says, "those aren't the roses you think, my friend." So, those changes were happening.

AP - So, I wanted to talk today a little bit about the music of *Guadalupe*, the music of the oratorio, the music of the opera. Tell me some of the harmonic fields you chose, and maybe the rhythmic patterns and motifs and things that you developed. How did Native American, and particularly Aztec music influence the soundscape of *Guadalupe* if at all...

JD - Yeah. Well, what we know of the Aztec music is simply notated and things like “tiki-tiki-ton,” you know, there were words that they would give, and of course that would probably be “daka-daka-dom,” you know, that sort of thing. So, we kind of know that. People have taken guesses at what it could be. So, I had some interest in that, but I’ve got a lot of work writing – or, I’m asked to write music that involves other cultures. And that creates this question, “is it appropriate for me to write in the style of what I think another culture is?” That’s appropriation of culture, and of course I, I really don’t think it is, so much. So that in writing this, I wasn’t trying to imitate what I thought Nahua or Aztec music would be. Rather, I used the instruments. Xavier was sort of a specialist in terms of what *he* thinks Aztec music is, he puts on shows as if it was, but we have *no* way of knowing the accuracy. But he does have good instruments, and they’re modeled after original instruments, so those instruments were there.

The second thing that was interesting between the oratorio and the opera was the death of my close friend and associate, Mark Sunkett. Because originally, he and I worked very closely together for thirty years on projects, and when I went to do the opera, I just said, “Mark, I’m doing this opera,” and he was saying, “well, you know there was a lot of African influence in there.” And I had said to him, “I want to use *all* the instruments that I’ve used over the course of my years, so using African drumming.” And I used it. There are passages in *Canten Canten*, has African drumming, sort of. But, you know, it’s, again, not trying to do it, but to use those instruments, and give it a driving beat, and something more general. So, I don’t ever take ownership in that sense. But, nonetheless, I went ahead and used that as one of the many resources to apply sort of a “pan-American” approach to this. So, it wasn’t just these two cultures, but it was what I suppose in a sense has become *my* musical language, in that I’ve written an awful lot for these instruments. For me to write for Nakai now, has nothing to do with my trying to write a Navajo tune, whatever that might be. I know who he is, I know how he works, I know I can write and use that instrument effectively in one place or another. And I wanted to include him to build the prestige of the performance. Just to gain things. So, in terms of the influence then, none of it really is appropriation of what we might guess Aztec music was. The instruments, yes, and somewhat at times improvisational passages or, you know, percussion writing is... in a stage band, you don’t write everything the guy’s going to play. He knows how to play, you get him started... And I feel that’s a much more effective thing than so called “orchestral” writing. So, in this orchestration, I have a lot of percussion. I can’t remember, at least four percussionists I think. And I used some of them orchestrally and some of them more like a stage band. In other words, people improvising in the language. You know, we get them started, turn them on and turn them off.

Yeah. In choosing which instruments to play, was that largely Xavier? Did you sort of just give him “free reign” over the instruments, or you ...

No, I worked with him. We met, and I tried to figure out what instruments I would want. So, we used his Conch shells, because those are very evocative. Many of his instruments were used in the film, *Apocalypto*. Which, when I first saw that film the first time, my heart sank. I thought, oh man!

[...]

This story’s been done many, many times; and, you know, *Apocalypto* is sort of this strange thing anyway. But any rate, those instruments were used, so they have those characteristics things. So, the instruments of his I used were the conch shells, the log drums, the death whistle, and wind flute. And bird calls ... what else did he use? I think the bird calls had water in them. But those sorts of things. I think bird calls, I’m *very* happy with those. [...] I just met with him once and he said, “you know, I can make the sound of a bird.” And I said, “well, let’s listen to this.” And then he had the flapping wings with it and everything. It was just amazing! But that was just a part of the Native music is the sounds of the animals and everything else. So, that was there. How it changed from the oratorio to the opera... not much that I recall. Most of this stuff that used Native instruments was set, and in the opera most of the changes came with the development of Zumárraga, the Friar – which didn’t... that was pretty traditional scoring...

One of the scenes in particular that relies on Native American sounds was the scene right after the sacrifice scene. Where it’s just me and the flutes, which was *so* exposed as a singer. I didn’t have anything to hold on to. And there was a lot of fear that I felt, that it wouldn’t be right, that it wouldn’t be what I needed it to be in the opera. Which, I think played very well into the character at that dramatic moment of the opera of, “here it goes.”

You pulled it off beautifully, I knew you could do it. The other element there, the only pitched element there was the women’s chorus singing underneath you in the background. I don’t even know if you could even hear them singing there.

I couldn’t hear anything. It was just me and the stick...

But you did it. And it was one of those things that could be free range, and I knew that, and it came off just how I’d hoped, I’ll put it that way, it was right on target. Who were the instruments there? They were evocative things: whistles, death whistles, the women’s voices, there were other things in there. One of the instruments in there that’s odd, I’ll probably never be able to use it ever again, was the “serpent.” I don’t know if you knew about that. We had a guy here, a trombonist, very well-known in the field, and he *loved* the serpent. And he said, we’ve got to use it. And I saw it, and I just knew I just wanted to see it in the pit. You know what I mean? To look down in the pit and to see all of those instruments there, and see this *serpent* in there, and it really could do very little. It’s a very awkward instrument, but it gave us a lot of groaning wind sounds, very

indeterminate pitch. I didn't know what I was doing when I wrote for it but I got started, and it became, "just play the instrument here," you know, "stop here."

Green light – red light.

Yeah "Green light – red light," because the pitch is so obscure. But it added a lot of interesting qualities.

[...]

Just that I thought the orchestration was more interesting in the oratorio. I was able to tweak a lot of things, improve things, but the orchestration was a lot weaker than what we had in the oratorio. In the oratorio, I had faculty for 2/3's of it. And they were just nailing it. And [in the opera] I thought, "my God," I was sweating bullets, I mean there were so many errors going on. We needed two conductors in the pit, it was chaos down there, and it didn't need to be. It was immature players, horn players, I'm not going to get into it, but many problems.

Well, and Bill Reber was absolutely essential to making the pit work there. I do remember the day when [another person] conducted, it was one of the dress rehearsals, that just fell to pieces and things. It is a complex piece, from my perspective particularly, rhythmic, and finding myself in the field of harmony was unusual. But it was – once I got it here, into the voice it fit, you know. And it was good, and I knew how I was supposed to work, and things.

I went on that stage once, and I went up to the top of the pyramid, and just stood there, and looked out at what the audience would be – empty hall, you know; and looking down and seeing that pit and it really hit me, "I don't know how you do what you do! Wow!" You know, it's got to take so much nerve to just stand up there and I think I heard a cue, and here it is! Man! I ... so impressed. I wish I had spent much more of my life writing opera, I just thought it was fantastic. I mean the experience of seeing this come to life is amazing.

Well, and for want of a better term, it's *dressed* more. As you immerse yourself more into the world of the piece, visually as well. Did you have to make a lot of changes for the orchestra with the pit size? Of course, you can't have 26 violins...

We covered it. I'm trying to think. Actually, everything fit. There was one... I was going to use effects from piano without the lid on it, and we didn't want to bring a grand piano into the pit. It would have really complicated things. There really wasn't room. So, we just used the upright piano, and let it go at that. The use of the piano itself is debatable. It could have easily been synthesizer with guitar stops because your, the one, entreaty, the first one, ... The one when you're asking Zumárraga. [...] Because, that really is guitar music. I would have done that, but things were so complicated and touchy that I didn't... But, you know, in the future I hope to make changes on stuff.

As you were writing for different characters especially such strong characters as Zumárraga, Malinche, Juan Diego and Guadalupe, did they have their own themes? Did you say, “this is music for Guadalupe” and what did that mean as opposed to the writing that you did for the other characters?

Yeah. That’s a good question. I’d really have to think if there were strong themes for each character, but I really don’t think there were other than [Juan Diego]. I mean, Juan Diego’s “Ah mi alma” carries through many layers. I mean, it almost goes beyond [his character] to a sense of hope in the piece, and then coming back at the end. It’s embedded in many layers. Other themes that were embedded throughout include “Nican Mopohua.” That one’s even embedded in the overture. So that any time I had an opportunity for a low bass thing, I probably touch on that theme. Usually it was kind of foreboding, the “Nican Mopohua” theme, and then the singers sing it, and they actually hear it, you know the offstage chorus. And so [Juan Diego’s] theme uh, someone like Malinche had a nature to her voice, so that her lines were intentionally very angular. They were almost atonal at times, I mean I was bouncing around all over the place. And she’d become agitated, and it would become more so. Zumárraga, it really had to do with what would have been his mood at the time. The use of the “Victimae Pascali Laudis” I think that’s sung in various places. Some of the scene change music may or may not have used... so, there were those themes. I think that’s kind of it. Malinche’s role really did change; it was strange, that, between the oratorio and the opera. In the oratorio she was still singing at the end. In the opera, she’s fired the crucifix at [Juan Diego], and leaves, and so she’s gone. And I was very concerned that I had lost my high soprano for that closing passacaglia. So, that’s when we created – we needed – the second woman somewhere in there, kind of pushed it, “we need someone.” And so that role came along and then Bill Reber ... [and I said], “I don’t know what to call her, I just need a soprano. And I’d like it to be a high soprano.” And then Bill Reber said, “Well,” some opera, it was like Orfeo and Euridice... Monteverdi. That’s Orfeo right? Somewhere in there, there’s a role for Second Woman in that, I think that’s the right opera. ... But once, when I had her, I had a high voice for the Passacaglia at the end, and I thought, “well that’s going to be fun.”

And then I thought, “well, you know it would be interesting to have her singing – this is interesting for you – a line that wasn’t sung in the oratorio,” I had wanted to bring in a Native American tenor, and I wrote out a plainsong, and it... actually it was *in* the style. So, we’d anticipate teaching the guy the song, and then we’d bring him in and plug him in, and he’d be able to do it. Completely failed. The guy froze and left. It was okay, but it just couldn’t possibly work, but the line was still there. And so, when I went back and now, I had Second Woman, then I took what had been a high tenor part and made it into a high soprano part. So that she could be singing and dancing during the Canten Canten. And then I was talking to the singer herself, and I said, “you know I’d really like you exploring that high stuff.” And she said, “oh yeah,” she had kind of a high range. And, “but can you improvise?” “I *love* to improvise!” So, I gave her a part that had the freedom to improvise. And so, then the other Second Woman started doing the same thing, and they were kind of, you know, they could ping in that upper register as they were able. And so that was what made a difference. I added her in the Sigan, the Passacaglia, and in the sacrifice scene, that was all new. And that goes way up. Yeah, it’s really bizarre. I really enjoyed that.

Yeah. I think it's very interesting how the Second Act – well, in both acts, – you sort of begin with this very dark, heavy, death scene. You know, we open with the [Conquistadors] finishing off the Aztecs on their temple. And then we open the Second Act with the Aztecs making sacrifices to their gods to make it all stop, which is again, is bloody and very violent.

And show [Juan Diego his] potential fate.

Exactly. Did you intend for those to be mirror images of each other when you were developing this? Did you do anything musically to bring those two together?

Absolutely. The oratorio has neither of those movements. And when we did the oratorio, I remember Robert Breault saying, “you know, this thing really needs an overture. It's starting with Native Flute, and it's okay, but ... oops ... why not spice it up?” I thought about it and forgot about it; and then as I talked to Bill, he said, “you've got to jack this thing up, get some real drama for it to be an opera.” And I think I told you before about the Butterfly, and the sacrifice scene, and all that. So that was the ... The overture is actually the same as “Sigan” and if you go through those, what I did was I took music from “Sigan” and did a variation on that, and added really intense drumming, and I think, sort of a motive of these two drum lines, where one is five strokes answered by four strokes, because that would just ... you can't miss that: *Wham bang bang bang!* And so, it was percussion versus the orchestra and that gets it started. And they kind of hover after those exchanges back and forth and then go, “dika-dum, dika-dum, dika-dum,” into the African drumming from Sigan. And then I made it as tense as I could, hopefully, that there would be connection with the beginning of Act I and the end of Act I. And then the music for the sacrifice is all new, and I used just a very modal, you know like a V to a flat-VII to a I, however you want to look at it, a modal melody for them to drone on, a simple form, ABAB or something. But, the thing that should be noted from day 1, the first movement is, “Resonance, Tonantzin,” that's what I called it, because it's a sounding width, but it was important to be “Tonantzin,” because the way I viewed the whole opera was this transformation from “Mother Earth Goddess” to another “Mother Earth Goddess” essentially. Sort of from Goddess to Goddess. And so there was an equivocalancy that could be shown, and that's what I was trying to do; and there you go.

Good Good. So, we created the Friar, we created the Second Woman for the opera. We *heavily* expanded the Malinche character, as well as Juan Diego's character received a lot of expansion for the opera... Well, it was necessary for the drama, you know, there's a lot more exchanges happening. Tell me about Guadalupe's expansion. Did we add a lot for her?

Almost none. Almost none. I was trying to think what would have changed for her. Nothing was necessary. Her role was primarily the same. Let me think if that's completely true... the ending was the same... Oh, I rewrote her aria, “Pentados” just fixed some things that were bothering me, I think I nipped out some material and that's about it ... and there were some really strong dissonances that I didn't like. It might be interesting to see the changes in her part. They came early on in her part. That

“Pintandos” aria is interesting in this sense that it starts highly dramatic, and I always felt the opening was a little weak. I took a shot as best I could, for the opening of that, and when it was in the oratorio, it was too strange at the opening. So, I mellowed that out a little bit. But the end of it, the whole thing is a transformation for her. So it starts out, you know, pretty strong and dissonant and becomes inspiring as she moves into the Santa Maria’s which [Juan Diego] then echoes in [his] mourning music, which a lot of 4-3 suspensions, which were fun. So, very little for her role, a lot that I didn’t change, except a few edits to fix a few things.

Yeah, and it seemed that the composition process was still sort of going on as you worked with the singers. As you particularly Isola, dealing with ...

Well, with Isola, there were all sorts of issues, you know [...]. The fatigue was getting to her much more than we realized [...]. And so, she’d have her good nights and bad nights, and I just pointed out to her, “you can sing it this way, or you can sing it this way.” And so, she knew that if she was going to have trouble, she’d flip into a simpler version of it. That’s fine with me. What difference would it make, you know, I had her on recording. She’s not going to do better than that. So that was fine, that’s what happened there. And so, if there were discrepancies with the score. I just told her, “take liberties because I don’t want to listen to you strain.”

And I don’t want to put you in a place where you feel like you’re straining the whole time.

Yeah, yeah, just relax about this, you know. Life goes on, so let’s enjoy the process a little bit.

[...]

Would there be other things you would alter, or add?

Me personally, no. I’d like to move on to something else. But Robert and Graham will probably want some things. So, that needs to be done. And some of my scoring for the – There was a point where I really felt I had... I was exhausted in writing some of the recitative for Zumárraga and the Friar. What it needs, I made sketches of it when it was fresh in my mind. It’s really just, you know, a full, full music. Thematic music going on in the background while they’re doing recitative on top of it. And I put them on top and was doing, like a 16th Century copy with it as well. So, there were weaknesses there.

I was going to say, with the recit., there are times when it functions more like Wagner, and there are times when it functions more like Mozart. That’s just the nature of the piece...

Well, it’s because I wasn’t good enough. I mean, I would have moved away from the Mozart toward the Wagnarian style; that’s what my intention would be. Maybe I’ll get a chance to do it again, you know, it’s always fun to dive back into a piece. I’ll have to do that a few times. [...]

I can imagine. What was the process of... when you committed to altering it, or expanding for the opera version. Did you sort of “put on the oratorio clothes” so to speak, how did you do that, to get yourself to add this?

I remember, I’ve forgotten all of this, Andrew, but I remember I had to listen to the oratorio, I listened to the recording. Because it had been years since I let go of it. And, listened to it, and started to relearn it, you know, and then felt comfortable, you know, “these are the themes...” You know, nothing outstanding.

Yeah, because I assume that you and others develop compositionally over time, the same way a singer develops the voice as years go. A potential pitfall may be that once you come back to a piece five or six years later that they’re thinking, “well, I do *this* now” and how do I make it work for what I was doing back then?

There’s a little bit of that. You’re right there’s some of that. On the other hand I found it interesting that, you know, when we teach theory we’re going, “okay, now the composer is using sets, and that,” And I’m looking at these piece that are not very interesting pieces, but they’re using things consistently, and I just don’t think, if you’ve been writing for a while, for most of your life, you just know – you don’t even think about it. There’s this chord, and it goes here. And you use it, and it does this, and this does that, and you just have your own language. And to think about it in analytical terms would be silly. It would be like checking your grammar before you speak, you know, it just doesn’t work.

So, going back to our last conversation, you said that the spark for all of this was writing a requiem for the immigrants who died in the desert trying to make it to prosperity and things. How is this born from that desire, how did we get to here from there?

That is an important question. I think I spoke of it last time, but just to make sure I’m clear: That was important to me, the whole idea of immigration and integration. Both of those issues are at hand. So, critical to the opera was, first of all, two languages. So, we’re going to hear Spanish, and we’re not going to quite understand it, but after a while we’re going to start feeling like we’re starting to understand it. And then we’ll switch into English and, “oh yeah, everything’s fine.” And so, it creates this, I don’t know how to describe it, I think it’s self-evident. Your mind gets in a certain place where you’re hearing both interchangeably. For instance, for [Juan Diego] everything’s in Spanish, and then [he’s] starting to talk to Guadalupe and all of a sudden, [he’s] singing in English, you know, and “why is that? Why does he do that? And this sort of thing.” But that was in there for that reason. Let’s embrace the Spanish culture, the Latino culture, let’s get in there and mix a little bit, so that is an issue. Of course, the choice of Guadalupe because it’s so iconic of that. But in the opera, that being one issue, and then the second one that’s critical from day one was this resolution when [Zumárraga] sings, “I believe you.” You know, that, that was *his* realization that this person I didn’t know, didn’t trust, was ready to kill, is in fact another human being with human sensitivities, with human empathy, there’s no reason to demean them. In fact, you demean yourself with distrust and hatred,

you know, rather than embracing and believing with some confidence that you can find a way. So, and it actually has worked. I mean, the whole orchestra the first time we did this, of that whole orchestra I had, mostly ASU professors, and then groups of students and so forth; I would say probably that only five out of fifty knew the story. And I had a hunch that would be the case because I didn't know the story until this Catholic Priest sat down and said, "this is very important to me."

I as well. I didn't know the story.

Didn't you? Yeah. It's a *big* deal!

And then I started seeing it everywhere. I'd go on a walk with my family or a bike ride or something, and somebody's got a statuary in their front yard of it. And then somebody's got these candles, and I mean, it's everywhere.

It's everywhere, you didn't see it. And it is amazing. I remember my mother long ago, I'd said something, "what is this," you know, "that's that brown-faced Virgin Mary," was the way she put it, you know. That's all we know. "What's that about?" "Oh, nothin'." I had no idea. So, I do think it's been good that way. Also, I don't know if you ever read the reviews that came. Certainly, the ones from our production, which were very glowing for you. But prior to that were a couple that were very touching. The first time we revealed this piece. Reuben Hernandez – I met him. Very nice guy – but he was writing for Latino perspectives, and wrote a review of this, where he said, "I couldn't believe it. I've never seen Classical music reach out to me, you know," He's Hispanic-American, you know, Latino-American. And he's saying these things. At the end, he said, "The end of the show came, and I just sat there in silence, knowing that I'd heard something that has not been done before." I'm paraphrasing, but it was a kind observation. And I was thrilled, because I thought, "in our own small way, maybe we did make a difference." I don't know.

Well, it certainly did in my life, and I think the lives of most of the other performers. What it did was raise an awareness, an awakening within me of how rich this culture is inside our own culture. It's not that *those* people have come and invaded my land. Nor do I see, necessarily, the opera an effort to convince the Latino culture of anything. Rather to raise an awareness and awakening in those that didn't realize how poignant and how real this story is, and how the joining of two cultures through faith, through miracles, through trials, you know the sacrifices and things...

Embrace of the spiritual...

Yeah. Exactly that these bridges *can* be built, and that we *can* find common ground.

You are going to enjoy seeing the – we interviewed a number of people, Bill and Brian DeMaris, and Isola and others and Xavier. And when Xavier speaks, he tells about his friends who came to the opera. And he said they couldn't believe it. They had tears in their eyes, they were so moved. And I have to tell you I did too. There's something about

a person like yourself, in fact, you at the time, opening and singing from the center of your being with such power and emotion. My God. That's something, Andrew, that is something. And it just brings tears of thrill to people.

Good. Well, thank you. I was exhausted during and after the piece, and it wasn't just a physical exhaustion. Like I said before, I really connected with Juan Diego, and I felt – I feel still, and it's very real for me personally, this desire to build peace around me. I'm in love with the Prayer of St. Francis, "Lord, make me an instrument of thy peace. Where there is hatred, let me sow love." This is something that's very real to me. [...] This was spiritually wearing in me, as I bore a witness every night in performances of this message, which was very powerful.

AP - In this paper, I’m really going to focus on the transition from oratorio to opera. I realize that Guadalupe is maybe completely unique, if not, almost unique in that there’s a lot of oratorios that have been staged, right? Samson, Elijah, but there aren’t a lot of oratorios that have been altered or added to by the composer himself to move to an opera. So, being such a unique phenomenon, I think my paper would dig into it a little bit more to see what was required, and what was successful about it. I think some of the opera felt like an oratorio on a stage, especially the last 20 minutes or so, when we’re all just standing in place so to speak; but in other places it functions better as an opera. But I wanted to focus on that in the paper, and with you I’d like to talk about your perspective on the music and the drama. Particularly of the piece, and the things that make it unique. Was it successful? In which ways? So on and so forth.

WR - Yeah. Actually, I can’t think of another piece that’s gone that route. There are numerous examples of pieces that are sort of hybrids: Saint-Saëns *Samson and Dalilah* comes to mind instantly. It’s really more of an oratorio than an opera.

Is it?

Oh yeah. Nothing happens in Act I. People stand around and sing a lot. Act II is very active, Act III is fairly static again. It’s not the only example, but there are a lot of interesting examples of that sort of thing. But where a composer has completely, I would say “reversed field,” isn’t what happened here, because I think James DeMars’ idea in the first place was to create an opera, create something that would be on stage. The problem is the original libretto didn’t support that. And so... oh, I don’t even remember the year any more... but about five years ago now at this point when he first proposed that we do this piece, and I read the libretto, and said, “it’s not going to work because there’s nothing to *stage* in it.” This was after he had done the original performances of the oratorio after the CD had been made, all this kind of stuff. And so, at that point I said, “this is going to take a major rewrite; are you willing to do that?” and he said, yes, he was willing to do it, so I got him together with Graham Whitehead and they spent the best part of a year reworking the libretto.

Several of the new scenes that were put in it, the really dramatic things that were put in it, were not in the original version, notably the beginning of Act II; but other things along that line... And as he worked on it, even after the new libretto was more or less completed, as he worked on it he continued then to make changes to the music to ... we would meet over at his house, for instance, for a couple of hours and talk through things, play through things; and, “what can we do here to make this more dramatic; how do we cut scene change times down (to the point where we basically almost eliminated them),” and things of this sort to create something that is *stagecraft* worthy. And of course, the whole idea was that Graham was going to then direct it. And so, while he was helping with the rewrite of the libretto, he was doing it from a directorial standpoint: “does this

give me words that I can see a way to actually direct, and turn this into something that is going to actually work on stage?”

Is this text something I can do something with as a director?

Yeah. Which is, of course, what makes good music theater. You've got to have a story there that you can put good staging to so that the audience finds something interesting to see when they are there; as opposed to oratorio which is primarily something to listen to. You have to remember too that oratorio, if you go back to the historical roots of it, what oratorio was about; it was about telling a story, but telling a story that people knew already. And so basically, it was ... one of the Handel oratorios that really tells a story or something like ... Judas Maccabeus, which was his last one. But most of the others are there to tell a story, but the audiences already knew them. And in fact, for the Italians, during that period, the same thing was true of the operas, these historical dramas, the *Coronation of Poppea* and things of that sort. They knew this history well enough that it was sort of, “oh, okay, we knew about what happened to her, let's see how this is portrayed musically,” whether it's in the opera house, or the concert hall.

So, I think part of what his interest in this was, is also that the story... Of course, Guadalupe, if you're Catholic, is the Patron Saint of the Americas. And it's a story that *everybody* knows, and you can't get anywhere near the Mexican communities, or other Latin American communities for that matter, in this country or any of the Latin American countries without running into pictures of her, and things of this sort. It's a significant, big deal. So, you're talking also about a story that lies at the heart of the establishment of Christianity in the Americas. It's always struck me as interesting... you think of that as establishing Christianity, and to do so, they had to somehow get past Hernando Cortés, and this whole armada that had come from Spain to establish Christianity in the Western World, but didn't...

And it wasn't [the Spanish] that really did it

Well, it's really hard to establish Christianity when you're going around killing people. So, That's a good part of the motivation behind it, and I think DeMars has probably told you that another one of the motivations behind it ... because the whole motivation came from – you'll want to check this with him, because I'm not actually sure of the facts, because I wasn't part of it – but a Catholic Priest who was concerned about the people who were coming into this country who were dying in the desert; and he wanted something to address the fact that the racial tensions and national ethnic tensions, etc. which are so strong in the US right now and in so much of the rest of the Western World for that matter, a piece to address it, to kind of remind people of what these stories are all about, and the idea of common background, and things of this sort. And so that was one of the motivations. Whether it really works that way or not, I don't know. It's hard to say, because one of the problems you have is when you're addressing people when you are addressing things where they have strong beliefs the other direction, your ability to get through to them tails off really rapidly.

Well now, so, the real question with Guadalupe... I see such a great effort on Jim DeMars' part to write a piece that's going to help establish bridges – and the story of Guadalupe is totally appropriate for it – is *the* story of building bridges across cultural barriers ...

And in a period not unlike the one we're in right now; where you take a look and you wonder if there's any way out of this short of killing a few million people. And that's exactly where they were... and that kind of thing. Albeit on a Sixteenth-century scale, but even so, had [the vision of Guadalupe] not happened, who knows what would have happened. The Conquistadors probably would have killed thousands or maybe even millions more.

And peace might still not have been gained. But, the real question, I think, with all of it is: is opera the right genre to be able to elicit the kind of change that we want... In other words, I feel that people who would already be sympathetic or aware of cultural issues, and maybe some solutions to them are the kind of people who would attend the opera anyway; and would opera reach the masses, where the message needs to go?

Well, good question. You know, you look at most of the big Broadway musicals since the Big Book era, and even some during, have been advocacy pieces.

***Hamilton* being the “latest and greatest”**

Yeah. But, you know, *West Side Story*. Whether how effective they are as advocacy pieces probably depends on the eye of the beholder. I think in big terms, not so much, but they do serve to help raise a consciousness, and that's the first step in making a change. It goes back to what I was saying a minute ago, if you want to make a quick change, a theater advocacy piece probably isn't the way to do it. But if I want to get you to start *thinking* about something, that is a way to do it; even if you flatly disagree with what I put out there. That's what Hollywood tries to do a lot of the time. I think the danger in what Hollywood does, the danger in what Theater can do, is that in trying to present the story, sometimes you can overkill it and end up defeating the very point you're trying to make. Hollywood is very good at that. On the other hand, if, in the longer term, questions raised by a theatrical piece, or a film or some sort, and people start thinking about it, then they may very well have played a role in the kind of change that people want. So, I think that's a hard one to address in terms of whether it's really all that successful or not. I like the idea of *West Side Story* because, as someone pointed out; I think it was Irene (Cara?) or someone like that... The revival of *West Side Story* in the 70's or the 80's, and people were going “well, this show's outdated, that kind of a thing doesn't happen anymore” then the night before it opened, there was an interracial couple that committed suicide together... Sorry, it's still as relevant as it ever was.

And it probably will be for the rest of time. It goes down to our very cores as human beings, and a common sense of charity.

It sounds like you were pretty well involved in the “conversion” ... that's what we'll call it...

At the second level. At the first level, I just got them introduced, and then just let them go, and the idea was that we would meet at the end of a year and see where we were. And I got copies of the first libretto they came up with, and we began to play with that, and then after that was done, then James went back through and started adapting the music, and writing new music, making changes, added a couple of characters of course. That made a big difference. The character that plays the priest that Vassili played in the production, was one of the two new ones; the high coloratura role was the other new one. And I think both of them made the piece more interesting. Because without the younger Priest, contesting the power of the Church, there was nothing there to contrast what was going on. And one of the problems we have in dealing with things like that is that ... it's just human nature again. If you believe in something, you tend to take that organization, that political structure, that company, that religion, whatever it is, you tend to take their word for what the truth is. Not because it's the truth, but because something you believe in is *saying* it's the truth. It's very different.

[...]

Well, let me get into the musical development of it a little for you. One of the things we were looking at: One of the things is that the oratorio itself ran a little bit more than an hour. And one of my comments early on was that the piece was a little bit too short to be a full evenings' theater entertainment. But by adding the extra scenes, we knew we were going to add time to it. And then the question became what role does the music play in this, and of course that's when James had already gotten into the whole Aztec music thing with Carlos Nakai and Xavier, which from my standpoint, musically, having those two guys there is what made the experience really something interesting. Because having those sounds in the orchestra helped to focus in the piece about what it was really all about. The flip side of that being all of the movie ... for instance, 30, 40, fifty years ago, the cowboys and Indians movies, were all the actors were normal white guys in some sort of make up, and nothing was ever done to actually evoke the culture you were dealing with.

One of the fun stories James likes to tell is that when he showed the opera version to Isola, the first time, her comment was, "you need to look at how operas are done", how they are actually created, and gave him an assignment to go study *Turandot*, so he did, and began to discover that Puccini is an absolute theatrical master, and how you go about taking a story, translating it into music, makes the recitative verses set numbers versus how motivic structure gets involved, all this stuff that by 1925 Puccini, it was just second nature to him...

... it was. And it was so thorough for Puccini it was just often times, you don't know when you're sliding into one or another...

And of course, what *Turandot* is, is the best single example of all of Wagner's opera principles translated into Italian. And that's exactly what he was after. Because Wagner was his favorite composer. And he knew the Wagnerian stuff inside and out, and the idea of how to use the music, because of course with Wagner, all of it was intended to simplify it way down, and to find more ways to let the music itself tell the story: no

words needed. And the late Wagner pieces basically do that in a way. You can sit and listen to them, in a way, and know exactly what's going on. The words aren't all that important. Puccini never went that far, and yet Turandot is a major move in that direction, and it's something he had been playing with. You see, other attempts at that in his earlier pieces, *Trittico* particularly, which immediately precedes Turandot. So, I thought that was a really interesting choice for her to make, and he said it made a huge difference because until he did that, he never really understood the difference between what recitative is, or in a modern sense, what recitative/arioso is, as opposed to something more formal; and how to create forms for certain parts of it, and how to allow it to be free in other parts, and things of this sort.

Working with the Native American instruments was a very interesting move for him. It makes a lot of sense that he wants to make it authentic. But one of the challenges is that Native American instruments are very improvisatory. And I thought he drew an interesting barrier between letting the instruments do what they want yet providing structure for them.

And, of course, this has been a major part of his compositional thing all his life. I did a piece, he wrote a piece called Native Drumming that was for orchestra and a Native American Drum Ensemble. By definition, Native American Drum Ensembles are improvisatory. Now, all of a sudden, you've got this with an orchestra in the background; you know. You know, how improvisatory can it be?

Exactly.

And, he's written several things for Carlos to do. So, the idea of indigenous sounds – and what's interesting in the score of Guadalupe is that it's not just Native American sounds, but the use of other sounds that are just “indigenous” like the didgeridoo and stuff of that sort.

It certainly colors the soundscape, doesn't it?

It does, and it creates a sound aura that's not “normal,” which can help actually elucidate the story a bit more because you know you're looking at something that isn't “okay... love triangle set in New York City” not with *that* orchestra.

Was it difficult or challenging for you, in some way, as a conductor to allow the improvisation to live, yet keep the structure?

Given that Xavier and Carlos were so good, not really. But it did have its challenges. Neither one of them had ever really worked with a conductor before. Xavier doesn't read music. And so, we had one of James' students who was with Xavier during the rehearsals and performances, and this was to help him to know when he was supposed to play. Because, the idea of sitting there and counting measures for five minutes and then playing was not something he knew how to do.

You know, that idea of sitting and counting measures is really ... it's almost so utilitarian that it takes you out of the music making... you become a cog in a machine; yet to somebody who is used to being improvisatory knows how to listen to the music, and know how he himself can fit into it, and he volunteers that himself. Whereas the other way, it's just: you sit, you shut up until it's time to play, and you play.

Yeah.

Yet, they both work.

Well, and we had Vanya sitting next to Carlos, and, same thing. Carlos is an excellent musician and once he started playing, he just got carried away with what he was doing. The problem then was that he wasn't sure when he was supposed to come in. He had done some recordings with conductors and that, but he had never played in a pit before. And even for normal orchestral musicians, playing in a pit is difficult until they get used to it.

What's difficult about it?

All the starting and stopping. Herbert von Kajran said many years ago that the thing young conductors don't realize is that once the music starts, unless you get in the way it goes to the end and stops. The problem is, in an opera, that's not true. It's is constantly starting and stopping. For whatever, the recitative breaks and the like. And so, being as everything in the pit has to be coordinated with everything on stage, and the way the score was written, *major* sections of it are wrapped around what either Carlos was doing, or Xavier was doing. And those things have to happen at the right time, particularly Xavier's stuff because there's specific action things that went with a lot of the Aztec instrument sounds that were going on.

Most notably, that moment in the Second Act where ... yeah, it's right after the sacrifice scene, where it's just me and them... That was very difficult for me to be left so naked on stage, so revealed, yet it was interesting to see how much he had stripped down everything besides Juan Diego's emotions, what he was feeling, at that moment. Thank heavens there was a conductor. But, as a performer, one gets into this feeling of: well, I'm just going to do my thing... I hope the conductor understands what I'm doing so that we can all stay together. But that was very challenging. That scene was not in the oratorio. But I think it worked.

We found all the way through the process, even within about a month of starting the rehearsals, that James or Graham would still want to make changes to things because something wasn't working quite right or something. And, it had to be difficult for James because of course, anybody falls in love with their creations to some degree, and this was already being successful as an oratorio. Now, we're completely rewriting it and throwing out sections of it and adding new things. And all in the name of creating something that will work on stage. And for him as a composer it's got to be a problematical thing to go

through, which may be why I couldn't think of any other examples of somebody taking this on. There probably are, but I can't imagine...

They'd be so obscure that ...

Yeah.

I'm reminded of one particular rehearsal where I was struggling. And I was struggling because I found I often would precede key changes, and so forth, and so I would be in a new key, and the orchestra would still be following in the old key, and it was strange aurally. There were many issues with the music that made it difficult for the singer, myself particularly. And Jim DeMars admits that there were too many high notes for the tenor, and I think that might be a small part of it. But I remember in that rehearsal where he got involved, and he said, "Andrew, you need to start thinking of – right now, you're on the Seventh of D, and then you're moving to the Sixth of this chord, and then you're moving to here of that, and here of that..." And you turned to him and said, "you know, singers don't think like that, right?" We're not analyzing the music as we go, you give us a line, and we sing it...

This is why in the year before, you may recall I invited him, and also Robert Doyle, to come in and sit in some of our Wingrave rehearsals. Both of them, because I had asked Jim at that point if he'd ever been around an opera production before, and the answer was, "no." And so, I said, "you need to come see how this works. It will give you some clues as to what you need to do compositionally when you see what *does* work well for the singers, what doesn't, how a singer works in learning something, because he's very used to working with instrumentalists, but instrumentalists are a whole different game. So, they did, and as you recall, they came two or three times.

They did. And, I always thought that was part of a "pre-audition" for myself, so to speak.

It's called "training the composer." I'm thoroughly convinced... you look at the history of people, the really successful theatrical composers; they're all people who were around the theater a lot. You've *got* to understand the theatre before you can effectively create something for it. So, while... the nucleus behind this whole thing was the musical ideas were just spectacular. But then, how do you create a theatrical context for it? And you create that by seeing what needs to be done to make something work theatrically. And I thought Owen Wingrave was a good thing for him to look at in a way because it's a small piece, therefore he wasn't going to be lost in too many small details. But also at that point, Ben Britten was so good at what he was doing, even though he was ill when he wrote it, that it gave him a lot of ideas. I remember after one of the rehearsals he was commenting specifically in the scene of Act I of Owen Wingrave, where basically you were dishonoring Owen and giving him the white flowers, etc. and he said how dramatically strong that was. And we talked about how that whole thing was set up and created here in the music.

One of my motivations behind wanting to do the piece, other than the fact that I thought it was an interesting idea, one of the things I did while we were at ASU was start

the performance of opera that requires Spanish. There is no Spanish-language standard rep opera. None. Part of that is that, up to this point, most of them had been nationalistic pieces, and nationalistic operas generally don't move too well to other countries. So, when you take a piece like ... the most performed Spanish-language opera in the world is *Vita Breve* by Manuel De Falla; and it's an amazingly good piece. And although you need a Flamenco troupe to do it well, things of that sort. But in an Italian theatre, or in a German theater, or something, it gets very difficult because the nature of the story and things of that sort is harder to translate to non-Spanish speaking culture. Ina De Mar is still being performed. A lot. That piece...

***Florencia de las Amazonas* is another one that is getting performed a lot.**

Yeah, so ... one of these pieces will make it. Ainadamar just went through its thousandth production. Which isn't bad for fifteen years of existence. It was performed in Tokyo a couple of years ago.

Huh. Yeah, well, that's precisely why operas like *Susannah* don't really work well outside the United States. They don't communicate...

Or, Bartered Bride, coming in the other direction.

[...]

So, tell me a little bit more about working with a living composer. What were some of the challenges? What were some of the benefits of working with somebody that's able to sit in on the rehearsals?

First off, a general statement: The same thing can be a challenge or a benefit depending on the attitude of the composer. That's not the first world-premiere I've done, and I've done a couple where the composer didn't want to make any changes, and anything that was suggested was dealt with as though it was somehow a violation of the creative process, or whatever.

An affront to them personally...

Very much so. So much so that it led to a couple of rather nasty verbal spats over, "well do you want this to work or not." "Well, I think it works better my way." "Okay, you're the composer, we'll do it your way." The great thing about James was that he was open to all of these ideas. Ultimately, it still was his decision, whether he use them or not. But because he was open to them, if Graham or I felt we needed a change or some sort, he would at least examine the possibility. And that kind of flexibility, you don't always get. And so that was a positive thing. And because he was able to get ... while it was developing. [...] because that's where some of the rewrites that Isola sang in the production came from, was him hearing her, what she was doing, and what he needed to do to accommodate. Where she was vocally at that point. Good composers do that all the time. That's one of the interesting things I found about working with him. He was the kind of composer where making the piece work was the primary thing he was interested

in. And that's the attitude you want. Because if everybody's primarily interested in making the piece work, and you and I arguing over whether or not what needs to be done, but we'll find a solution that works. If, on the other hand, you are the composer and you put your foot down and say, "no, it must be this way," you may have just created a problem that will not go away, no matter how you try.

And it becomes the stumbling block that destroys the piece, ultimately. That's like a marriage. The success of the relationship is forefront then...

Gilbert and Sullivan and Strauss and Hofmannstahl both talk about that. In ways, it's worse than a marriage. And as you well know, marriages can be more than a little difficult sometimes.

Sure. Well, thank you. So, he said he wrote for particular singers, and he liked listening to Isola, and Bob Breault, and others work on the music as well. What did that mean, though, that he was "writing for a particular singer." Did that mean passaggio issues, or tessitura issues, or that he's thinking color? What do you think he was thinking about?

I don't know what his answer to that question would be. You know, the best example of a composer writing for a singer in all of music history is Ben Britten and Peter Pears.

Because Pears would do a lot of the writing himself more or less...

Yeah, and it was a matter of: they knew each other so well, that as Peter's voice changed over the years, the way Ben wrote for him changed with it. I don't know, it would be a good question for him, whether his writing for Isola and Bob was because their voices happened to fit whatever he was after, or whether it was an acting or tone color thing, or what exactly the attraction was. Certainly, the high tessitura of the part that you sang has everything to do with Bob Breault. [...] I remember the first time I saw the score, my reaction basically was, "you've got to be kidding!"

You don't know how many times I thought that during the process, "you've got to be kidding!"

We got rid of some high notes while we were doing various revisions of it...

Thank you! It surprised me that some of my high C's would even function at all. That last performance, you were unaware of it because the curtain fell, but after the [final] curtain fell, I stayed kneeling for a good long time because I was done. My body would not move. But, the voice stayed... And it took two people, the two guards had to tap me on the shoulder and say, "Andrew, you've got to get up to take your bow" and they helped pick me up and get me stumbling off the stage.

But I think part of that was also speaks to how draining that role was, and how draining those performances were. That was quite an emotional thing, and the piece

wasn't that long. Also, [I] did find working with James when we first started talking about the range problems you were having a few places, the fact that once we cast Katherine as the other Guadalupe, she and Isola, there's no way that they could have sung the same notes in several parts of it... And he was perfectly comfortable with that. The idea is, "okay, when Isola sings it, she should sing what notes work best for her; when Katherine sings it, she should sing what note's best... For you, that high C doesn't work all that well for Andrew, find something else." And, so, we did some of that. That also paid positive dividends because when it came to our two high coloraturas competing with each other, I just turned them loose: "go do something. Here, we're in D Minor here. Go play with it and see what you can find." And they were, "Okay, so you sang a G yesterday, well I'm gonna do an A today." You know.

Yeah. Which makes the piece come alive, and that instance, the piece will never be the same from performance to performance. That was particularly challenging for me as a singer, though, to work with two different, not just casts, but scores almost. Especially when I relied on other singers for notes, which is very difficult as a singer... We're trained not to ever trust the other singers for our ...

Well, and you can't because the whole nature about opera is that you never know when the person next to you is going to do something wrong.

Exactly. What were some of the other challenges for the singers in working on Jim DeMars' music do you think?

Harmonic structure. The rhythmic structure particularly. Every one of you guys, in your solos, we had to deal with those spots where all of a sudden, the bar has an extra beat, or an extra half-beat or something in it. And, in ways, some of the hardest part of that was the choral part, and some of the things they were doing. With the solos not necessarily relating directly with what the chorus was doing. And that created some really interesting problems along the way.

Interesting.

And yet, I felt one of the things that fascinated me about it, there have been a few composers in opera history who have done a successful job of putting "the People" on stage. This was a standard part of Russian opera, for instance. Most of the big successful Russian operas were historical dramas of one sort or another, and the Russian people are always on stage somewhere. *Boris Gudonov* is the single best example, but *War and Peace*, *Eugene Onegin*, etc. All of them have this presence of the Russian People, and what it does is create a framework for the story. In certain pieces like *Boris Gudonov*, the people are actually the most important character in the drama. *Peter Grimes* is along that same line. And I thought actually in many ways, that's what James was doing with *Guadalupe* so that the Aztecs were the most important people in that story; even though you did so much work.

Well, it's who it's written for. Not necessarily the Aztecs, it was written for the people to see themselves in this situation, in that it's a very real message that needs to be carried to today.

Well and to see themselves, I think is critically important to that. Because, if I'm coming to a story like that, I'm much more likely to identify with the position the people are in than I am with the position that Juan Diego was in.

Sure, sure. Well, and it's just such an unusual position: how do you relate to somebody who's had a vision?

Yeah. Exactly.

Though, I felt like, in many ways, I did relate to Juan Diego: his fervor for religiousness, his desire for peace, the love and loss of his family; though I haven't lost any family, God forbid. The struggle with people who don't see there's a better way. These are all very real aspects of my character.

One of the things I enjoyed about the piece too, is that in some ways Juan Diego and of course also the young Priest part that Vassili did are to some degree the conscience of the Church who preaches one thing and is doing something else. And in both cases, they're trying to pull them back to what they ... it's a little bit like what the Pope's going through right now, saying, "we are the Church, we need to do *this*. If you're going to claim to be following Jesus' teachings, we need to follow Jesus' teachings." Well, you know, slam-dunk on that one. But how many people overlook that? And, the whole thing with Juan Diego, the reason why the High Priest fought off Juan Diego so much, part of it was maybe belief structure, although it's always fascinated me that people... Christianity is a religion that believes in miracles, and believes in visions and things, and yet summarily rejects anybody who claims to know either. There's a bit of a dichotomy in that one. And, ...

That is a fantastic point. [...] Certainly, Guadalupe is an example of that; where they believed that the Virgin had visited so many other people at this point in history, that it was a real struggle to believe that it actually happened to someone who wasn't one of them.

And yet, Catholic history is replete with that. The Church tends to say there are "true" sightings of the Virgin Mary over the centuries. Many of them have been people who were not church hierarchy, in fact, I'd say *most* of them were just common people. I.E. The Joseph Smith thing. The common person... And it gets into one of my favorite discussions I get to have about religion generally, which is something my mother used to talk about all the time: the problem in religion that once people get hold of it, it then becomes a source of power for them. And the minute it becomes a source of power, the belief structure is then altered so that the power will not be interrupted. And that's a lot of what the conflict with Juan Diego and the Catholic Church was about – that *power*, the young [Friar] sees that, and then finally at the end, fortunately so does the High Priest.

This is Caiaphus all over again, though.

Oh, very much so. I've often wondered, of course the young Priest, those two new characters are not historical characters. They're sort of representative of people – there had to be a young priest like that around there ... But the position the High Priest was in, when you consider it, he was almost put in a “no-win” situation because he's trying to represent the interests of the Church in the new world. He was also trying to keep the faith true, pure, whatever that means. So, on the one hand, he was talking about Truth, Love and Brotherhood, and on the other hand supporting the Inquisition. There's a dichotomy there somewhere.

There really is.

But if you look at the history of most churches, excepting the fact that I hate making generalized statements that group everything together because *maybe* there's an example – but almost every church I've ever met, at some point in its history makes that move from “this is what we believe” to “this is what we need to do to stay in power.” And that's when they all get in trouble. And that's kind of ... the interesting lesson there, is when the High Priest makes a decision to accept what's going on, *that's* when the right answer comes along. You know, he could have put his head down and said, “no,” executed Juan Diego, and who knows what would have happened in Mexico. Wouldn't be what it is now.

[...]

The world is replete with examples of the person who has refused to go along starting the change that brings down, whatever. Was it Ghandi or somebody who made the comment about how the Truth being whispered ultimately is stronger than anything that a despotic regime can do. And it's true, because once people start to believe it, ultimately the seed has been cast, and it will take a while to evolve, but it will evolve. And that's world history. Even though sometimes it seems like every time we take a step forward, we take one or two backwards for a while, and that's part of world history, we go forwards and backwards.

[...]

That's the thing... if the piece works well, the message it communicates, and you don't have to have an audience that's predisposed to it. Predisposition, when you're talking about a piece that's done well, is not all that important. You don't have to have been a part of the Second World War to understand the War Requiem. ...

[...]

One of the questions you had asked me, and we haven't talked about it yet, “how effective do I think [*Guadalupe*] was.” And I think, I was very aware every night that when we get to the last part, that nothing that happened on that stage from the part of the miracles to the end, nothing happens. And, is this a problem? What I found for me, first

off, I tried to think, “what can we do to help this?” then I came to the conclusion that that was the wrong question. And so, what we did for the performance was to “buy into” it completely. If we’re doing to do a big multi-layered church text that basically evokes, and James, I think, was being very deliberate about this, basically, if he evokes the Bach Passions, or the Heinrich Schütz Passions, let’s evoke the Bach Passions, and we ended up performing it that way: “Okay, opera’s over, here’s the big Gloria Patri that comes at the end.

[...]

But the point is, so you have these pieces, and I think this is what James is doing as well, and that’s the reason why that whole final choral sequence, which in many ways goes back to old Baroque polyphony in the way it’s put together... more of a 19th Century thing, but has its roots in, as I said a few minutes ago, Schütz and Bach and so forth, is a very standard Christian format for laying out, “here is the story we have told to you. Thanks be to God.” And that’s the part that if you’re going to be patently religious and that, you can’t help but think that that’s part of what irritated the people protesting the show. And that’s actually one of my favorite parts of doing it, actually, was that it was happily religious at the end... unashamedly. These days, finding new works that are unashamedly religious is very difficult to do. When you look at most of these movies in particular, but even choral works, songs, whatever, there’s always a sense of “well pardon us for saying this.” And if you believe something, whether you believe it or not, it fits in because when we perform something, the idea is to believe in the piece, and put out there what the creators of the piece were trying to do. You don’t have to believe it. I’m sure you’ve played a lot of things on the stage who are not who you actually would be.

Yeah sure.

But in this case, you’ve got this story that it is such a natural thing, that after the miracle, and all of a sudden, you’ve got a thousand, two thousand people, however big the Aztec nation was in those days, who are suddenly no longer under the threat of being killed. Either by the Conquistadores or by their own sacrifices, because of course, this also brought those to a screeching halt. And it’s a little bit like talking about every time I’ve done Carmelites. How the sixteen women who were executed in 1794, how it served to bring the end of The Reign of Terror, which it did. It was the seminal event that stopped it. Ten days. And this is what these stories are about. So, whether you believe in it – quote unquote belief – or not is irrelevant. Because when you do these things, you do them that way and for a person like a Juan Diego or these others having found the solution, what is more natural than those last five minutes. Particularly the Catholic Church and how integral “ceremony” has always been – or at least how integral it’s been in the last thousand years, counting religious observance, and you get these big ceremonial observances finishing it... absolutely appropriate. Setting up what the story is about. And one of the things I appreciated about this piece was that it was unapologetically it went there. And I don’t think it would have been nearly that strong if

it had not. Even if that is what part of irritated the people protesting it – which I honestly think it was.¹¹³

I think so. Yeah. The protest was highly misguided. It was people that were uninformed, who didn't come to the show, they were arguing about things they didn't really understand, for instance not having a Hispanic singing Juan Diego and so forth, you just can't do that in opera at Universities...

You can't do that in opera anywhere.

But do you think that is in some way a representation of “unsuccess” of Guadalupe?

No, I think the fact that they were protesting it suggests the piece was having success.

Agreed.

Unsuccessful things don't generally get protested. I think some of what they said in the protest was valid. On the other hand, I thought some of the... they don't understand production. I remember an exchange I had with one of them talking about that very thing. How you can't wait to do these pieces until somebody of the right ethnic group gets there. And for me this opens up things like: Are we now going to only have Asian Sopranos sing Madame Butterfly? It's silly.

Then it would never happen...

Or all of the things about the *Mikado*. Which, people do a little historical study and they discover how stupid all of it is. I don't know if you remember, the Emperor of Japan actually came to visit England, Gilbert and Sullivan were nervous about what he would think of the *Mikado*, and so they cancelled all performances of the *Mikado* at (Guadeley?) Park when he was there. To which his comment was, “but one of the reasons I wanted to come was because I wanted to see it.” Because the Japanese people recognized that it was all parody. And these days, a lot of our people don't seem to understand that. And yet, you know, as I said to several people, “did they even read the libretto?” The very first thing that libretto says was, “You want to know who we are, we're gentlemen of pan appearing on every lamp and fan.” It's a parody, it's not attempting to portray Japanese people as Japanese people are. And as I tried to explain to them, “yes, there are many different versions to Guadalupe story. No, nobody knows what the true one is, and in all likelihood, what really happened isn't in one of the stories because they've all been changed. So, who knows where truth lies. And that's not the point. The point is, this is “a” telling of the story. We did another opera a few years ago about Malini who is Malinche. Very different viewpoint, it was the negative Malinali.

¹¹³ At the Saturday November 14th, 2017 performance, a group of individuals who claimed to represent some of the Hispanic and Aztec community in Tempe, Arizona protested the performance of *Guadalupe*. In their opinion, they were respectfully protesting the “misrepresentation” of the *Nican Mopohua* legend, the caricature-like presentation of the Aztecs on the stage, the presence of an Aztec human sacrifice scene (which they thought was not historically accurate), and the fact that non-Hispanics were playing the lead roles (that whites were taking job opportunities from Hispanics).

The positive Malinali stuff. Because depending on which group you're in in Mexico, she's either a villain and there's no mix in there anywhere, whereas "truth" is undoubtedly somewhere in the middle there, and given that she was a teenage girl trying to fight off Cortés, whether she was a heroine or a villain is kind of silly. She was who she was.

Well, it's sort of apparent ... I don't think Jim DeMars was quite aware of the can of worms he was opening by having her be involved in the story at all, certainly not in the role that she's in.

Well, to some degree, though, if you're going to tell *that* version of the story, it needs to be there. Even though historically as far as we know, she's probably dead before the thing happened. But we're not sure because nobody's quite sure when she died. Early on when this story began to be developed, the folktale version of it put her in the middle of it. Whether she was actually there or not... That's not something they made up for the libretto. And historically, that's *probably* not accurate, but notice the qualifier: nobody knows. She was *probably* dead by the time it happened. Best thing I saw said she died somewhere around 1520, somewhere in that ballpark. And the actual date I've now forgotten when it actually happened, I've forgotten when it all... Although we're closing in on the 500th anniversary of it, just like later this fall, is the 500th anniversary of Martin Luther tacking the Theses to the Church Door in Wittenberg. It's in October or November ... Yeah, we're coming up on a lot of these, because you figure 500 years ago, a lot of changes were going on. That was the really heavy part of the Renaissance: The Council of Trent, the 500th anniversary will be in 2034, the Don Carlo Story, that's the 1560's, so there's a lot of interesting stuff coming up in the next half-century. The 500th anniversary of a whole bunch of things. But whether Malini was around for it or not, hard to know.

Sure, and she served a solid purpose in the [opera] story.

And part of it, unfortunately, she was put into the story primarily by the people who didn't like her which is why she's such a villainess in this story. The other opera we did, *Malinali*, was about her and was trying to portray her from the other side, and particularly as the teenage girl who simply was in over her head, and knew no way out of it, and was used and discarded by everybody, and ... the point where Cortés says, "okay, I'm finished with you." And the Church probably told him he needed to. He was getting ready to go back to Spain, and of course, he had a wife and kids already over there that he had to go back to. And, "you've got to cut this out, even though you've started this whole new generation of people in Mexico," because of course, that's where all of the Mexican background with Spanish blood comes from, is from Cortés and Malinali. And, so he literally throws her out, and then marries her off to one of his assistants and gives her no choice about it. And, I see both sides of it. When we did the opera *Malinali*, we had a lot of our Mexican students involved in the cast, and there was one rehearsal one night where they almost came to blows, and I said to my DMA conducting student at the time who was from Hermosilla, "this is still that strong a thing?" And he said, "yes." 500 years old almost, still every bit as strong as the day it was created. The Pro-Malinali, the Anti-Malinali group, they still come to fights over it. It's a fascinating thing. And so, I think, I

don't know if James was aware of *that* when he got involved in this process, but the protest by the students didn't surprise me at all. And, of course, also the revisionism thing about the "sacrifices at the pyramids didn't really happen" ... yes, they did. We've got archaeological evidence of that.

[...]

AP - Right now, what I’m focusing on with the dissertation, is the transition between oratorio to opera. To my knowledge, and a lot of other people’s knowledge, this kind of thing has never really happened in the world of opera – where something started as an oratorio, and then the same composer transitions to opera. There are a lot of oratorios that are staged, like Handel’s *Samson* or [...], but it’s very rare that the composer would make major alterations to a piece. And while they’re very similar, they’re both dramatic works, opera and oratorio, they are very different in poignant ways. So, anyway, that’s sort of the focus of the dissertation, is “what happened, what led to the change between the two, and sort of the process of how that went.”

Now, I understand you were quite involved in the whole thing...

RD - From the very beginning. Firstly, Jim started the project. He said, “I don’t know who would ever stage this...” at that point, we were not thinking opera, but just some choral work; and of course I’ve worked with him since ’86, so I said, “well, I’ll do it” never thinking what it meant because that’s what I do. And then, he wanted to sit down and talk about this idea based on *Guadalupe*, and I was glad to be a part of that original concept but having been raised Catholic I had heard the story. Being a non-believer at this point, I also take a ‘back off’ perspective on it – being caught up in religious fervor... But, my first recommendations were to try and treat this universally, so it’s more about universal subjects than Catholicism, or anti-Catholicism, or pro-Aztec or anti. I wanted to make this about human beings, [...] So [that explains] the three encounters. Each one is a greater crisis. He has this relationship with, how I put it, the “Feminine Divine.” Not that Mary is a Goddess, she’s a sanctified human being within Catholic Mythology. But it is how people relate to the Feminine Divine, is through these images, and she’s very important for that. Which is why ... as you experienced on stage, these three stages. And, I did say to Jim, “this could be an opera, however – there’s no dramatic structure in the original story. There’s no antagonist, there’s no subsidiary development of characters.” So, in a way that subject of opera was always a part of this, but it never was “the goal of it.” That is, we didn’t start with a dramatic libretto, the three-act structure of protagonist, antagonist, subsidiary characters. So, the way Jim approached the writing, ... from the musical standpoint. And opera is from, you know, the [dramatic].

So, we had this structure based on the story, a bit backed-off the religious aspect, without being – and this was maybe my most important role, was walking the fine line with respecting the Guadalupe tradition without making it a religious statement; but not ignoring the more dysfunctional aspects of Catholic history. And I can go into it later, why the character of The Friar was added. It addresses the question.

So, originally the oratorio, while we had this, you know, this skeleton of a dramatic outline; it had no theatrical presence. And Jim put it together, and you’ve heard in that, we have this Cantor who’s telling the story, filling in the story, as opposed to showing the story. And the word “opera” really got attached to the oratorio because of one of the reviewers. I forget which, it was one of [The Arizona Republic] reviewers, actually called it “opera-oratorio” because I think he saw arias in the oratorio as being

very operatic – we had Robert Breault, opera singer, Isola Jones, [Metropolitan] opera singer, so we had this big opera presence to it. Robert Bearfield has a very operatic presence to him too. Whether he’s trying or not, he’s doing that image.

Yeah. And the size and scope of the orchestra, and the music and things, that all encouraged this major dramatic music, but like you say, we weren’t *showing* you the story we were narrating, and showing vignettes of the story.

Yeah, so it was very clearly more of that stand-off presented “oratorio” you know, going back to Handel. And it actually became a bit of a controversy, at least, how to talk about it. After the 2008 performance premiered, the 2009 performance in the Phoenix Art Museum. And running up the promotion on it, which I produced the concert – my company was the production company, promotion for it – was how to talk about it. Jim at that point was starting to refer to this is an opera. I kept saying, “no, it’s not... it’s an oratorio with operatic elements... let’s not use that word.” But it still popped in and out, here and there. Our promotion was always as this as an oratorio. And of course, you have to explain that. And frankly, from the role of a marketer/promoter, I wanted to avoid the word ‘opera’ because that tends to ... general audience.

Sure. It locks it into a tighter corner, I think.

To these preconceptions about “the fat lady sings,” these long arias. Until somebody’s experienced this, they don’t really know how violent, sexual, exciting opera can be because they’ve only experienced it through cartoons. So, we actually voiced that word. And there it sat. We had the 2009 performance in the Phoenix Art Museum, it was very well received, doing an oratorio in an art museum setting. Again, Robert Breault, Isola Jones were our leads; again, Nakai was there, Xavier was there, and it resulted in Jim getting the Governor’s Artist Award, was that performance which led to that energy.

And so, there it sat. and, really what happened at that point... because I had more theatrical background than Jim, I knew we couldn’t call it an opera. There was no dramatic structure to it...

And, sorry to interrupt, you assisted in writing the libretto, too.

Yep. And you know, I have to say that I created the original “three-tone” structure to Juan Diego. Three different aspects of the Feminine Divine: First, the Feminine Divine as this other-worldly figure who can be terrifying the first time you saw it; then this interaction with the [Feminine] Divine as a young girl. I really wanted to emphasize her humanity, and also her Jewishness. And as far as I understand even within Catholic theology she never converted to Christianity. So, my joke, which annoys my very conservative mother, “Mary is the Jewish Godmother of all Christians.” She doesn’t like hearing that... So, I wanted that – because one of the things that impact these aspirations that go through history is that, generally, these are lower-class people, these are peasants. And I think they react to Mary in terms of the fact that she was also a peasant. She was, as we state, illiterate. She was a woman who was a very young woman. She was, essentially, a teenager...

And a human being that this “divine” event happened to.

Exactly.

And that’s something we can relate to. Being born as the Son of God, how do we relate to that? How do we communicate that?

Yeah, and in fact there’s ... what we’ve done needs to be revised, which I will do some revisions, because one of the things that we really do not do in the opera is show her human suffering at seeing her Son crucified. That’s where we really want to connect Juan Diego and Mary is that they both had this huge suffering. He’s lost his children, he’s seen this devastation – she watches her son die the most terrific death. This to me is an important element of connection. And we didn’t, like, do it.

Yeah, he needed a reason to follow her, and they cracked the door on that a little bit...

That’s a good way of putting it. They opened it, there was one sentence, and the minute I saw it on stage, I go: “that’s not enough!” We just didn’t see it. That was the moment... she has suffered too. She’s not some “other-worldly goddess,” ... do this. We opened the door a tiny bit, but we don’t go through it, and frankly we didn’t achieve the emotional connection that we needed. And you lived it, so you might have been going, “there’s something missing here.”

That was something I could grasp on to as a character, actually. And I felt Juan Diego’s plight: he’s suffered, he’s lost his faith, he doesn’t know what way is up any more, everyone’s murdered around him, this huge death scene before – then he’s met by this divine person, and he’s saying, “why should I follow you? I don’t believe in you anymore. Look what just happened!” And there was a connection between them in that one sentence, and I went, “yes! Good! I can see that you’re suffering too. I can equate to that.” I agree with you.

It needs more. And then, of course, the third section is that she becomes the Eternal Living Mother. You know, “yes, I need you to be my messenger, but I will always love you.”

And comforting my son as I care for you.

Yes. I told Jim, “think of the image of the Pieta, of the great... you know, if we can do that physically,” which that’s an impossible code, you know, the Pieta, a small woman holding a grown man, but it is such a resonant image. I said, “think of that as you’re working into this third section.” This was my major contribution, was these thematic elements. All of the time keeping it “a human searching for faith.” Not within the catholic tradition, not within anything else, but the human crisis, the existential crisis: “what do I believe in? Why should I go forward? I’m nothing.”

To be or not to be, the great existential question.

That's great. I hadn't thought of that. It really connects to it. And so that's where the oratorio, in a way, stops. We kind of set up the bishop in the oratorio a little bit as, 'The Heavy.' But, Malinche's kind of on the fringes, she's there to kind of fill in the words as we go from one scene to the next. And the Bishop, not a very threatening bad guy, you know, he's just there, and he's all mad, and "I have a big." You know, his beautiful closing. We have the big reveal, and this Passacaglia. I mean, it's all incredibly moving, but the drama was lacking. So, when we finally got the meeting with Bill Reber a couple of years later. And Jim was frustrated because he thought he had an opera. And Bill committed to it, he said, "but it's not an opera."

Was this about 2013, would you say?

Let's see, I need to back it up. It might have been '14... no, it was '13 because Jim wanted to do it and Bill said we won't have the singers until the following year. We have to wait. And so, the response was, "okay what do we need to do?" And then he connected us with Graham Whitehead who is a professional theatrical person, and we set about putting it into dramatic structure, and the three things that I really pushed on were, number 1, I didn't want to demonize the Catholic church, so I didn't want to demonize Zumárraga. But on the other hand, we had to have an antagonist. He had to be serious. So, the whole threat quotient to Juan Diego became much higher. Even the line, "burn him," burning someone at the stake is a really horrific death, but it's not in the original. So, the hero has got to be...

There has to be a crisis, yes.

The writers have to be brutal to the hero. But we didn't want to just present him as, you know, "I'm just this racist bad guy" which is why we have the one monologue, where he has his own doubts; and he really in the end he reacts to Juan Diego out of egotism. Out of, "why should this dirty little man receive the wisdom of, you know, I'm, I'm supposed to be it! I'm the prince of the Church!"

Quite Pharisaical isn't it. And I actually saw Zumárraga as a three-dimensional character. He was trying to hold onto power, keep order, this is a very hard situation to be in, and he represents the Word of God to these people. When that begins to be in doubt, I can see that that's beginning to be a real threat to order, perhaps the loss of the war, the conquest...

He was a political leader, yes. I'm glad that came through because that was the goal, just not to say, "He's just this bad guy," so I'm really glad those came through.

The two things that I wanted to see expanded was Malinche's role. And I know that historically she's out of time; that is, she actually predates the Juan Diego story. And unfortunately, I didn't think of the solution until, again, I saw it on stage. And there's a whole section that I very much want to see in there. But I wanted, number one, we needed a female role to be expanded. That comes from the dramatic need that we had this other-worldly Guadalupe and nothing else. And I thought [Malinche] would make a very good conflicted character. Somebody who is protecting herself: a woman of conflict. We

didn't do this; we were short on this. And actually, one of the protestors, Saturday night when I went out to talk to all of them, she brought this up, and I said, 'honey, you're so right. We blew it; because we didn't bring out the conflict of, "why is she gaining this so much? Why is she disrespectful to everyone? Why is she so Machiavellian?"' And her back-story is, at least in my notes, that she is the daughter of the original Malinche, and her father is Cortés; and so in our retelling she becomes a mixture of the Aztec Woman, who is essentially considered a sex-slave of Cortés, plus this butcher. How do you live with that conflict? You go on nowhere, and everything you do is self-protection. That's part of the re-working. I always wanted her to be a tragic character, defeated because of this central flaw of her birth. It just wasn't in there. But she's in there as a troublemaker, somebody stirring it up; again, frankly, it got too hammed-up in performance. The actresses really loved it, and got caught up in kind of, "I'm this powerful, manipulating woman," but it really paints her as one-dimensional. We never got to see, what I perceived as her suffering: "my hatred comes from a real place. My hatred for everybody, you know. I'm going to go after the bishop when he's not looking, I'm going to go attack that little friar, this fool Juan Diego, who the hell is he? You know, these people are a bunch of fools." It's all about "what I can do for myself," but not because she's evil...

Right. It's got to come from something.

That. I'm showing you the gap. And you might have even... I think people kind of felt it, because she was a bit one-dimensional and then the singers were allowed to go a little too much of playing it up. But it was also entertaining, and there wasn't anything wrong with that. So that was the second goal for it.

[...]

I viewed her as the antagonist, to be honest, because she was the one that was putting pressure on everybody else to do things; and that's what one-dimensional characters often do, they put pressure on the three-dimensional characters who are conflicted and have to make choices. You think of *Carmen*, and in my opinion, *Carmen* is incredibly one-dimensional. She says in the beginning: "this is who I am, I will love who I love, and one day I'll leave you." You've got Escamillo and others, and poor Don José is in the middle, stuck between this rock and a hard place. Other characters are like that. That's what they sort-of do. They put pressure on deeper characters. I wonder if she *was* going to be one-dimensional, why the choice, then, of such a complex historical figure as Malinche, who people feel so passionately about; and on opposite spectrums. You know, she's the Mother of all Mexicans, she is this traitor to her people; so, it's an interesting choice.

That was Jim's choice when he heard... After he and I met, I presented to him some lines, and he basically went off on his own and put the oratorio structure together. The Cantor was his, actually bringing in Malinche was his idea – I probably would have not considered it myself because she was a-historical, but I have no problem with that. I actually got heat from some people about that, acquaintances and others saying, "well, she's not..." And I said, "you know, it's an opera... it's a story." We're making a point, we're not relating history. This is our version of it, rightly or wrongly. Yeah, he did it for

musical reasons because he wanted this bilingual aspect. So, he wanted the ability to go back and forth between the languages. And there's this one point where she's translating for the Bishop, and so there's a nice mirroring thing going. And so, he's actually probably motivated by musical reasons. You know, solving a musical challenge he set for himself. And I think there's a lot of that through there. So, I don't know if you have an opportunity to talk to him about his choice of a passacaglia at the end, and the whole choral structure.

[...]

And then the two other main additions were one, totally came from Jim; the inspiration came from Graham who said it would be totally great if we could start the second Act with a scream in the utter dark of the stage, and just shock people. And, so we didn't know what to do with that since we had opened with the idea of the war at the front, was really mine, because I wanted to present the context that: if you stick to the story of *Guadalupe*, it's all pretty-ness. The Catholic Church bestowed this ... let's face it, you know, come on

But not dramatic...

Not just that, it's not historical. There's an important book called *Constantine's Sword*, I think the writer is Paul Carroll who talks about the anti-Semitism in the Church through the generations. And, I'm not devout Catholic, but I still have a lot of affection for the church. But the reason the Conquistador holds his sword in a cross comes from that book. Because Constantine's sword, he literally used the sword's shape to rally troops. Constantine was never converted until his deathbed. The Roman Empire really waited for a few more emperors to become officially Christian. But I always liked that idea that the crucifix was also the shape of a sword. And the whole point is with the Conquistador doing it, is that it mocks Calvary. Here's the heart of all Christianity: the sacrifice, the death, and how we're supposed to be transformed by that sacrifice into loving creatures; and here's the exact opposite.

And you're using Christ who said, "love everyone, love your enemies" – as now your rallying-cry at the tip of your sword to do the opposite of what you're supposed to do.

Yeah. And in fact, one element that got lost in all the work, was, that I actually wanted there to be three Conquistadors with their swords up, as on Calvary. But still, you know, that was to show that kind of destruction. And so, Jim came up with the idea, "let's do a sacrificial scene." His approach was always more interested in the Aztec side of the culture. And, I said that's a great idea from a dramatic standpoint. It's like a formula up there...

And it puts so much pressure on Juan Diego. And we begin to see that, and I love the opera for this, this is going to be a major point in my paper, is that the dual nature of everything: the Spanish and the Aztecs, the Tonantzin and Guadalupe,

you've got Juan Diego stuck in the middle of it. Even the music is oratorio and opera sort of mixed together because we never really left the oratorio.

No.

It's so very present in the opera, and in fact, many people say that many of the best moments of the opera were when we just stood on stage and sang that beautiful passacaglia and things.

And, you were too busy on stage, but Graham did a great thing of having the Aztec Priest mimic a Catholic Priest's gestures, you know, raising the Host. If you think about the liturgy of the eucharist of the Catholic Church, it's about eating flesh. The reality of a Catholic – I don't know your background, so I might be telling you things you already know – but we're supposed, we're taught that we're literally eating flesh and drinking blood.

Sure. Well, if you've read John 6: "he who does not eat of my flesh and drink of my blood has no place..."

Well, they're describing cannibalism. And here... So, I just love that parallel. And Graham deliberately did that.

Yeah, well, opening both acts with these major scenes of horror, of evil on both sides coming in on Juan Diego is very poignant.

We can go into, if it's of interest to you, the protestors; who I went out and talked to. But, I don't want to lose track of this. That was a great – I give Jim full credit for that, and it will always create controversy. As we go forward to promote it, I don't know if we want to put a warning sticker on this: "Guaranteed to get you into trouble. If you want controversy (which I'm not against) book this." That was a great decision. It upped the theatrical quotient.

Talking about doubles, or duals, is ... I also have a great admiration for people in the Catholic Church who have done tremendous things for social justice and education. If you ever saw the movie *The Mission*, you saw the priests who died in defense of their native parishioners against Catholic soldiers. And even their own church was against... It was in Paraguay where this, it was the Jesuits who went in and worked really hard to be a part of this community, and then Spain wanted that land to give to aristocrats. It closes with priests being gunned down by their own soldiers, with the approval of the Bishop of the area. SO, it's not all this monolithic story.

So, as I put it, Zumárraga presents this Church Imperial. The Church that's always been this empire. As a good Jesuit friend of mine once said, "the Pope is the last Roman Emperor." The Diesis structure comes from the Roman Empire. The Friar, who's totally invented in this story, is the Church Spiritual. That is the side of the Church who's always been concerned for social justice, that's always been concerned for the powerless, that's always been concerned for fairness; to stand up against the worst impulses of European Society.

Well, and mankind in general, sure.

And mankind in general. So, I didn't want to paint the Church blackly. I wanted to say, there's always been these traditions of people standing up against it. It still exists. So, that's why we created this friction between the Friar and the Bishop. Is because, in essence, the Friar becomes our second hero. He grows with Juan Diego from this really ... And I really liked how Graham showed him being mocked by the people, being mocked by Malinche, because he's kind of picking on him. She can tell he's really wet behind the ears. Frankly, he's a fool. But he grows, he decides, "wait, this isn't how I was taught. Let's listen. This guy, this Juan Diego guy is somebody I understand." So that's why (...) constantly pushing against the Bishop even though he could be sent back to Spain, or kicked out, or put to a monastery. So, he had his own challenge to defend the Church Spiritual from the Church Imperial. And because he does that, he's part of the force that transforms the bishop, because he's constantly pushing on him, "keep listening, keep listening, keep listening." And that's why the Friar brings the roses to the top of the pyramid. You're thinking, "well, why didn't Juan Diego do that?" Juan Diego's mission was to come down, the Friar's was to rise up to the future.

And to take this story to the people, to bring the peace that they're all praying for.

And also, we needed Juan Diego downstage.

Oh gosh, yes, we did!

We had to have him downstage center. Because that's where we had it...

Well, to sing over the orchestra at that moment was... Well, I was so tired.

Oh! Jim wrote a lot of music for you... well it's all [Juan Diego].

Well, and the rehearsal schedule was what killed me more than anything else. There were so many politics that got in the way of me learning this role in a comfortable time... anyway, it was just crazy.

Well, you did a great job. It's a lot of time to be out there. And I know that even Robert Breault with the score in his hand, his comment was, "this is a lot." And in the recording, you can hear his very last passage, he was really tired. When we edited that together, the other take was even more tired. And we thought, well, this is kind of character appropriate.

So, these were the transformations dramatically. To move it from the static-ness of an oratorio, which has its musical value, to a staged play.

The addition of the second woman, can you tell me a little about her?

Well, that didn't quite develop quite the way... I proposed the idea of the Second Woman as a member of the community that we would see. Again, I didn't want to present anybody as black and white. We were creating the crowd, the populace as this

mob, but can we speak in generalities for anybody? So, my idea was to have one woman from the crowd constantly reacting to Juan Diego. That is, as the crowd is rushing toward Juan Diego, or brushing him off, or ignoring him, she would be reaching out to him. It didn't work out quite that way. That characterization ... we ran out of time... none of us a full-time writer, there's a lot of weaknesses in that system. Especially when some of us are rookies. So, that was the concept. To, again, give the dual nature to the so-called mob. It just didn't quite come out. It really became more of an opportunity for Jim to do some musical things with. And, that's fine too. It really became an entertaining element to it. It just got away from... and it probably at that point would have been extraneous anyway, so maybe one too many things. Or whatever she was doing stage-wise would not have been noticed. My idea was not to even present it as something, but one of those characters that's moving out of the focus of action. But, when he falls, there's somebody there to pick him up. There's symbolism to that. It just got lost, and it might not have been necessary. So, that's where that began, was this attempt at a character and then it became a musical position, and that's my memory of it.

Yeah. Okay. This is wonderful. So, we've talked so much about not trying to paint people a certain way or be fair, and to not get too enamored with the spirituality of the Catholicism of it, so to speak. But I think what happened with all of that was it gave way for this message of peace, which is this universal message.

That was 100% Jim's goal, was to talk about that. 100%

[...]

Were you pleased with the piece in the end, do you think?

Oh, I'm simply amazed that it was on stage. Because when we went from what we had... Jim didn't believe it would happen, and I said, "well, we've just have to keep asking until..." just like any sales job, you just keep asking until there's not any door... (...) And Bill Reber said, "Yeah, I wanna do this, I'm committed to it. But you've gotta do the way I want to do it." But I was just surprised it was done. And, it came very close to – there were some things that I would have like to have seen done, but I wasn't a part of the directing of it. And there was elements, for a production company with more time, not with students who are torn in a bunch of ways, where you can sit down with a director and say, "these are the themes behind what we're doing; it's not just Step A, Step B, Step C, there is a progression that we want to see. So, no, I was very pleased. In my conception of the set, I always just saw it as steps going up. Simple block steps. So, what Alfredo did was great – multi-tiered thing, I never conceived of that...

It was really cool.

It was.

It was hard to be on, to be honest, but such distance from the orchestra, and the voice gets lost because it travels up into the curtains, and it's just gone.

Yeah, I've done enough concerts to know about the sound absorption that goes straight up. You know, you did a great job with that. You were so far away ... I didn't know how you were doing it, except by feel. I didn't know what you could hear up there.

Sure. And, well it was opening night, I couldn't hear a thing up there and I didn't get my cue, you know, and he had to give me a big fat one up there. I didn't get it, so for the first few bars I just stood, and then I came in when I recognized the music, but hey, you, you do it; you make it work. I wish I had more time with it.

[...]

No, it's a tough role. I'm glad you were there. I'm glad they did whatever it took to get you there.

I'd love to do it again in the future, and I'd love to work with Jim in whatever he wants to work on in the future.

Well, and you brought up... You know, I've looked at both the cast videos, and the photos too because we're doing a video together. ... And you could really see your acting in it. You really did the role.

Good, well, thank you.

It was just some things, and it was part the writer's responsibility, we could have done a better job. The costumes and the wigs were a huge disappointment, but I wasn't involved, and I don't know what the issues were, so I just let it go.

[...]

Well, that's what you've got. But, thank you. Is there anything else you wish to say about the opera?

No, thank you. Thank you for allowing the opportunity for me to share this with you. I'm available for more questions. I look forward to reading the final copy. We're continuing to promote it, with whatever... I'm not in the world of opera, but I'm in sales where you just do it, and do it, and do it, and don't worry about rejection.

[...]

AP - So, the dissertation that I'm writing is about the transformation that James DeMars did from the oratorio version of *Guadalupe* that was done in 2008, and then some of the changes that he made to put it into an opera for the 2015 production at ASU. And you're one of the few performers that was involved in both productions. Since I'm doing a performance degree, I thought I'd try to get a performer's perspective, or at least try to pose the paper from a performer's viewpoint. Can you tell me a little about your involvement in the writing of the piece, if there was any? Or, some of the differences between the oratorio and the opera that you might be able to remember, and sort of your character, or your role with the flute in the opera?

CN - Well, my main involvement was primarily taking the concert pitch of the flute parts and getting Jim to put them into a tablature format that I originated for these particular instruments. And so that, of course would on occasion lead to some problems, as we would restructure the chordal progressions that are involved. And, how much of this would be out of my range, and what could the vocalists who are involved carry, what I can't perform; because I'm limited to one octave, you know. And my extended scale is only 12 pitches. So that was probably my major involvement in the pieces. The original part of course, or the original piece was quite a bit longer. And it was more of a – let's say a historical rendition of a much larger story about Guadalupe or Tonantzin, as she's known, and when the piece was, I think submitted for performance, and people wanted something shorter. And it wasn't in a standard form for voices and for opera to use, and so all of that had to be changed significantly. So many of the parts were shortened quite a bit. Jim attempted to retain as many of the Native Flute solos as he could, as well as the introduction by the Nahuatl speaking person. And so, all of that was somewhat retained, but the piece was changed a little bit in the foreshortening. Then we had to pay very close attention to what was going on from one moment to the next with the conductor. And what was happening with the chorus and the vocalists that were involved, how it all worked together. It was all confusing at times, because many of the parts that many of us relied on, you know to say, "my part's coming up after this" weren't there anymore, so we're totally at the behest of the conductor of, "now you're on." And, "where am I supposed to be?" So that all makes it very difficult, especially for me because, "is he giving me a cue for the beginning of the bar, or is he giving me a cue for exactly where I'm supposed to come in on Four, Three, Two," you know. So, all of that changed when it was redone.

And I'm sure you've worked with conductors in the past, but is that something that you frequently do? Work with conductors?

Well, quite a bit. Because when I began performing professionally on these instruments, they were arbitrarily tuned. And when I began applying the arbitrary tuning system to the existing scales of the Western European discipline, I found that many of them work, but some of them are a little out of tune; which is what you find with all indigenous instruments anywhere. And so, I determined at that point that I needed to get

something that a maker could tune to A440. So, I found two that I work with extensively today, and those are the only instruments that I use any more now. And so, with that understanding in mind of course, coming from the arbitrarily tuned, to the discipline, that was not a lengthy process because I already had a background in music. But it did help quite a bit because I didn't have to transpose endlessly, which helped me quite a bit. And the original gist of your question was,

Well, working with conductors... but you talked about it a little bit...

Oh yes. And then, so when I sit down with a conductor like I've been doing recently, I have to tell them what the tablature system is, and how it's basically the scale in E major, c-sharp minor. But when the shift comes, then I'm either going up or down, and since they usually do not have a concert score, or an actual pitch score, then they're having to go and translate what I'm doing by transposing the notation. That's really hard, because he's got to pay attention to what the orchestra's going to do, and what everyone else is going to do. And so, I try to make it easy for everyone, and right now, I'm rewriting stuff, and adding a flute part; both tablature and in concert pitch, so they can forget the top line, and just read from 2 down to the bottom, and understand what's going on. So, in that sense, it's very clear to me, but the only thing that changes is the pitch tuning of the instruments I work with, which is sometimes difficult for conductors because, you know, you hear relative pitch, but it's tuned to the system. And when the orchestra's playing an A, and I'm playing an F, and it's, "there's something wrong here..." but the pitches are all right. Because each one of the flutes will accommodate the pitch variations within the piece, but I have to physically change to an instrument. And so, that's the only problem with that. Many conductors go, "is that all?" "Yeah, I hope so! Let's get through the first rehearsal and then we'll see."

I understand that a lot of what you do, and a lot of indigenous playing is very improvisatory. Was it difficult working within the score? You talk about needing to know when you enter, and relying on the conductor, especially in the pit. Pit playing is so different than regular orchestra playing. And with that, was it restrictive to work with a score, and did Jim DeMars give you a lot of freedom to elaborate on certain lines and things within the score?

No. No. I'm a brass technician, so that was my major at Arizona State College in Flagstaff, but I got drafted, and so all of that kind of went out the window. And it really did, when I suffered a traffic accident and split my embiture up. And so, that sort of ended any brass music work that I would do seriously. And since I read [music], the tablature system really helps me, because everything is there. All the rules of music are there, except for the pitch tuning. So, I count, and I keep timing and everything. And with *Guadalupe* it's exactly what was written. There's no freedom to improvise and "do something here," it is out of the realm of what the song is all about at the moment; which is very much unlike the *Two-World Concerto* where I had the freedom to improvise on occasion, you know, on a piece where the orchestra is either vamping or playing a part where an improvisatory passage will work here; and "I'm not going to write it down," you know "you play something." And then I had to call on my theory background and my performance background, and I always tell people, you know, then the rules are going

here up in my mind, and I play accordingly. But there's no guesswork which is kind of unusual for an indigenous musician, because I have the added facility of speaking in the other language of music, too.

Good. I'd like to talk with you a little about the content of *Guadalupe*. The legend is so much about solidarity and about peace between the two cultures. Even if one believes or doesn't believe the event actually happened, the result was this unity and peace that seems to have been brought around about, to some degree, between Aztec and Spaniard. And I think Jim DeMars was trying to go for a similar result with this piece. Did you feel you were a part of this message of trying to cross cultural barriers, or to tell this story?

Yeah, I think the intention was to include the indigenous instruments, although they're plains instruments, where I think it would have been difficult to find a ("Cana") player, or somebody who plays all of the panpipes from South America, or Mexico, and many of the whistles that are used in the primary Mexican culture, don't have that range and they're only used as accompanying instruments, they never solo, you know with three finger holes, you can't do very much. And so, he included this flute with that intention in mind, but also trying to retain the tie to the older cultural system, so the flute didn't get carried away [like] on a Mozart piece, you know. Which worked really well, but I don't know. I know he had trouble trying to bring together the two very differing cultural philosophies that were extensive throughout the whole piece. And he asked me about *Guadalupe*, and I said, "you know, it's a very old story, but it comes from the older indigenous community of Mexico and other American Indian tribes here in the North. That there are two women, there's a woman of day time, and she's represented by the sun, and there's a woman of night time, which is represented by the moon. And so in that sense, the white corn woman is the one who belongs to the day, and for us it's the Moon Goddess, they call her, but it's just a sacred deity. Which is a philosophy that follows. And so, any time," as I said to him, "you see Guadalupe, she's always standing on the moon. That's a quarter-moon she's standing on, and it's the whole focus is still on the older indigenous philosophy; and there's always a child by her, or what they call an angel, a little cherub beside her. And so, she's on the moon with a little child beside her, and she's wearing a cape of stars and then when the change came with the Catholics, and all of that, the story came about, they kept Tonantzin in her original form, but they changed it to the lady of Guadalupe, which is where they say the story started. Where the man saw this woman that came out of the sky and gave him a cape that had roses in it, and the rose form was imprinted on the cape." So that whole story is all, you know, hyperbole from that time. Because there has been no actual, you know, let's say location, or fabric with the rose imprint on it. And, you know, every Mexican community you go into today, they have something on cloth. And you say, "Is this the original?" And they say, "oh no. The original is gone." So, well how can you say that Tonantzin is the *Lady of Guadalupe*? Well, Guadalupe is the region where she came from, but we retain that because she's a major deity in the older culture. And so, I think he understood that a little bit, but also wanted to get a perspective from people; and more times than not, it was always the same that she's the Queen of the Night. She represents all women, because she stands on the moon, and the moon is what governs what women do. And she carries the children, and she represents the sky at night, the stars. And they just put a crown on

her head, and change all of the indigenous, connections into, “Okay, she’s a Catholic deity. She kind of represents Mary, but not really, because if you’re still holding to the indigenous Mexican community, then, yeah, she’s Tonantzin in reality, but she lives in two worlds, let’s say. So that’s kind of a neat allusion too because many indigenous people live in two worlds now. Of course, you see the contemporary Native community where there was extensive colonization going on. Well, the Jesuits came and wanted to meld the cultures and change the Catholic philosophy. But they were quickly pulled out because the Pope at that time didn’t want to hear that. They were only supposed to proselytize, and have them abandon all of the old stories, and take on the new, so they brought the Franciscans in who enforced that philosophy of change and that’s when Tonantzin became the Lady of Guadalupe. And that continues even today you’ll hear Mexicanos or other Latinos talk about Tonantzin and their way, and it’s – well, it’s a process of change, redoing the tradition. But it’s also an understanding of living in two worlds at the same time. Kind of neat.

Wonderful. Well thank you for sharing that. It was a short interview today. I didn’t have much more than try to understand what it was like for you to work in the piece of *Guadalupe*, to hear if you felt a part of the bigger story, and things. But thank you for your time. I really appreciate it.

Well, you know, working in the presentation it always reminds me, of course, as we usually do, because many indigenous cultures don’t have any written history, so one has always to reflect on, “there is an older story.” Which is what I do a bit as I’m performing older pieces. And listening to the opera as it’s going because each one of the voices that are speaking, you know, are imparting part of the story. And so, the way it works with the Western European orchestra, and the indigenous languages and the verse and choral information that’s going on, it all sort of is again a re-blending of, in this case, two very old cultures in music. An indigenous one, and a more contemporary one that comes from the need to have harmonization, and louder music, per se.

Well, as an opera singer, I don’t mind loud! ... well, and he wrote it originally as an oratorio which is not a staged work, and at it’s core it is very static, dramatically. Its characters will emote on something that’s happened, or something, and there’s a narrator will come by and say, “well, here’s more stuff,” and they’ll emote further. Whereas, changing it over to an opera became very difficult because the audience needs to see the action. And so, again, you’re talking about two different styles, the fact that he’s done this in this way is very unique. I don’t think it’s ever happened in the world of opera before, where an oratorio was converted by the same composer. And so, again, just another layer of this blending of the two cultures, it seems to be the same theme.

Which is what I think we should be doing in this country anyway. Because, the country is made up of ... it’s a multicultural fabric that we have. And the center, of course, is still the Western European style of music, because we have control. It’s not arbitrary. And so, we can fit things into the control mechanism, but we can also include the variations and the variability of cultural concepts and begin to do our own music, instead of (basing it?) on an older tradition.

You know, I agree with you. It seems the more we try to force other parts of these musical cultural aspects to fit the Western mold, the less we will get the true “American” sound, because it’s, as you say, this amalgam of so many different cultures. There’s a friend of mine talking about, “American culture, American culture,” and I said, “well, what *is* American culture? American culture *is* European, and indigenous, and this, and that, and all of this put together.” That’s what America is, it’s a melting pot.

Yeah. But we’re not voicing that.

We’re not unified.

Yeah, we’re not unified in that perspective at all. And I keep arguing for it, but...

It’s hard.

It is, it’s quite difficult, and I’m having to rewrite some pieces now, and I’ll say, “well, I’ll include a sound that the violins and violas will do that harkens to some Athabaskan song.”

Interesting

They start with cries and things, and how do I get them to do that, but still stay in the vein of chamber ensemble. You know? So, “okay, I’ll try it.” I keep asking Jim to help me with it, but he won’t do that now because he’s working on his own stuff for his own program. And I think it would influence him too much. And I don’t see very many other Americans working on it. There are Natives, but it falls right back into the discipline. It never stays just one or two steps out, just gets right back in there. I have an extensive piece I’m payed an arm and a leg for, and the indigenous flute is lost. I’m just “flute 1.” And the orchestra’s all over me, you can’t hear what I’m doing. “That was the intention,” they said, “I told you that I would include you in the orchestra.” And I said, “no, no. There should be some solo parts too.”

It’s got to be present that we’re together.

Yeah, yeah. That we’re attempting to mix and blend this instrument into what exists already.

I felt like he did pretty well with that in Guadalupe, though, to say it. Especially the moment where I’m singing – it was in Act II, right after the sacrifice scene where Juan Diego was on top of the temple, and it was just me, and I don’t remember if it was you, but certainly Xavier was playing as well and things. Which was very exposed as a singer. But I felt that by doing so, he was making a real effort to get at the core of Juan Diego’s emotions, and at the core of his character at those moments. A lot of moments that were just sort of open to present the indigenous instrument, and things.

Yeah, well, you know, that, I think for him, for DeMars, that was difficult to do because it's really not an instrument of any orchestrated music. And it works primarily as a solo instrument. And with all of the inflections and different kinds of activities that I do with the instrument, he's always saying, "do more! I need more of that!" So, okay. I said, "but I don't want to get so carried away that it takes it right outside of its own realm of expression." I said, "It would be like asking the people in the orchestra, or even the vocalists to do something totally out of context. It wouldn't work too well." You have to study what the context is supposed to be, and how you can do that, you know.

So, yeah, I guess the only thing that I might have a critique of is that there should be a blending with the panpipes maybe in such a way that the Native Flute, and maybe a double-bore native flute can work together. Because when I ... I have a friend in Chile, and Peru. I met a Peruvian the other day who had his instruments with him, and I thought, I wish I had mine here, and we could see what would work. That would really give it that, the older cultural context, and it would blend really well with the vocalists, because they're slightly out of tune, and they can stay where they are, but it adds another level of aural variability to the whole piece, and it would just open it up.

A little authenticity too, it sounds like.

Oh yeah.

One of the challenges of a vocalist, and one of the benefits of being a vocalist is that we don't have keys and we can fit sort of within whatever key structure that we need to fit into. So, if working with the Native American Flute, and if the flute were a little flat, or pitched differently to the orchestra, the vocalist should be able to fit within that pretty easily. Then again, that's one of the challenges with Guadalupe was that often times I would be in a different key from the rest of the orchestra completely, and it was hard aurally to know where to fit vocally into the piece; because you can't just play an "F" with your voice, you know. [...]

Well, even in that, there's so much that we all need to learn about things. But I thought it was a very interesting departure from all of what I've been hearing – all of the different variations on what Tonantzin represents in the different areas. And then, here's this presentation that takes it and puts it in a contemporary vein, while still retaining some of its tradition. And I thought, "oh, that works."

And quite dramatic, too. He really played on the drama of it; expanding on the Zumárraga character, expanding the Malinche character to add a little heat to Juan Diego and his decisions.

I think if it was polished up a little more, then it would *really* work. Because, right now, it felt like it was cobbled together at the last. And then when we began performing it, it's a little rough at points. And Some of the parts are a little too long. If it was shortened, it would bring it right back into its contextual feeling, you know, rather than giving someone this huge piece that you're on. You're on it.

I felt that way too, especially with the orchestra. This piece more than almost any other piece I've worked with, the orchestra was such a force to work with as a singer. Normally we just work with the piano, and I felt I understood it, but the piano sounds a whole lot different than the violin, or the flute, or the whatever. And it was difficult for me to connect with the orchestra and understand what I'm supposed to be doing. There were parts that were very clear in the piano that were just missing, parts that I relied on vocally, and things. I think you're right, I think a little more polishing in that regard would have been very helpful. And yeah, I think a little more, maybe, conciseness with the story, streamlining it a bit.

Yeah, there are parts that I thought, we were going through it and I thought, "this doesn't need to be in here. It's of no consequence to what happened later." It was sort of like a movie, you know. Only put the major portions in there, and make it work because we've got time, and time has to be foreshortened a little bit. But, anyway, those are my observations.

Well thank you. I felt overall that it was quite successful. There was some controversy surrounding the piece, and I think that those who were protesting were misguided in a lot of aspects of it. As unique as any of the instruments, each person's voice is so unique, and to find a singer who can do it was difficult for the school in the first place, and to find one that wasn't Hispanic seemed to be a problem. But when you're in a university, you work with who you've got, you know, it's not like a play where you can have any "guy" play this one role.

Right. Well, that's always a body politic all of its own. I mean, I run into that all of the time, you know, "Why do you play the other people's music? When we have our own?" I said, "yeah, but there's no orchestrated pieces I can play." There are no American Indian composers. There are people who say they are, but they're just writing music for the outside world. But we're not doing our own stuff. And I keep harping on it, but I keep playing to deaf ears. Yeah, I think a lot of the Mexicanos and other Latinos there protesting didn't understand that it wasn't taking something and marketing it, but it was taking something and putting it in a context that people outside of the culture might have a little bit more understanding of. Because we all have the same problems that everyone else has of trying to make your voice heard, you know, in this huge panoply of mixed philosophies and cultures and politics and religion – which is always a big one. Yeah, but I'm glad they finally left though. It wasn't as bad as they thought it was.

I wish they had come.

Yeah, they should have. They should have been there. Because the philosophy of Musashi's Five Rings is, well, if it doesn't work, maybe you should try to understand it a little more. And then you'll like it, and you'll help bring it out more, too. Get Jim to go down to Mexico, talk to people, and see what goes on down in the churches where there's no long – well the priest is always in his house, and there are exceeding amounts of, let's say, incense and things going on in the churches, and there's no altar, there's just one big room because that's how they do it. Especially in Guatemala, "well, where does the priest

do his mass?” “Well, he doesn’t. It’s over here in his house, but we do our traditional thing in this big room.”

Interesting.

And all of the incense that’s burning, and all the cupola. “Oh yeah, that’s good stuff. We do it all the time.” “So, you’re Catholics, huh?” “Oh yes, we are very good Catholics.” “Okay. All right.”

If you say so...

Yeah, you’ll have to wrap your mind around it a little bit, and just... “okay.”

Well, that was a challenge for the Catholic Church wherever they expanded. Sort of, part of the Roman expansion, you start appropriating the other cultures into Catholicism. That’s how I view Tonantzin from the Catholic perspective. It was, “well, yeah, we can make that work. She’s one of our Saints. That’s Mary there. And this guy, that’s Saint So-and-so; and this guy’s saint So-and-so.” They did that all over the place. Yeah, it’s their effort to maintain the peace.

Well, they should have kept the Jesuits. That would have been really really good. I mean, Pope Adrian when he came out of Morocco, you know, said that it would be good to mix and blend the communities. Because now, in Morocco, they all say they’re Jewish, and they all have all the major religion there in their little country, little tiny country. And it’s like, “well, that’s one of the oldest ones, but we just feel that it’s right to be like this, but we feel like we should accept everyone.”

Interesting.

Yeah, Jesuits were saying that. Then the Franciscans came. I call them the Storm Troopers. The SS.

Sure, sure. How did you feel about the portrayal of the Conquistadors at the beginning of the opera?

Yeah, it was a little soft, though. It could have been a little more militaristic, maybe, and some of the military music from that period, you know, to make it “this is how strong the onslaught was.” There’s still people here in the 21st Century are still suffering that. And so, it was a major impact, which is what colonialism does *anyway* to cultures all over the planet. And even the colonizers were colonized themselves. Do we learn from this, or do we do it too?

Do we just keep going on?

Yeah, the ball keeps rolling. Don’t get in the way.

It's the ultimate version of 'might makes right' because in the end, you're going to follow my culture because I'll kill you if you don't. That never really leads to truth or solidarity or unity with people, does it? And I think you're saying that I think we still see the brokenness, the the shattered pieces of culture that came from the Conquistadors and the Aztecs, it's all just sort of broken up still because it's not healed and unified yet.

But the Spaniards were set upon by actually the Southern Spaniards were set upon by many different tribal communities around them.

Sure. And the Moors particularly, maybe foremost.

So, yeah, that effected their perspective on being in the world, too. But it's a good story overall, I think. It has its merit, but we just need to polish it up a little more, and really get it out there.

Well, I think it's a great effort on his part to tell the story, to share it, to spread the word. To show the value of it, especially to the "Western Culture", we'll call it, to show the value of the Native stories.

Well, we all have Native stories. That's the thing about multiculturalism, it's not that \$24 novel called American History, you know, and like they critique Tom Brokaw for going home and writing about a bunch of nobodies, in his home town. And "who cares, he should have written his book about the well-known politicians, and that." And you go, "well, wait a minute, he's writing about his life and the people who've influenced it." So, we're still out there.

[...]

Isola Jones – Operatic Mezzo Soprano Who Sang the Title Role in Both Oratorio and Opera, May 22, 2017

AP - I wanted to talk to you about Guadalupe the character, in your impression of her. Who is she? What does she mean for the plot? What does she mean, maybe, for the Mexican people, as a whole, assuming the story is true? And, how does she transform throughout the opera, and between opera and oratorio? Sorry, it's a pretty complex question, but tell me about Guadalupe.

IJ - Well, Guadalupe is, sort of, the patron Saint of the Americas. Not just of Mexico, but throughout Latin America, and any Catholic country. Guadalupe specifically is that force throughout, maybe throughout Catholicism, you know, there were these apparitions, one at Fatima, one at Lourdes; and so, Guadalupe, the Mother of God, coming to humanity to warn them, to guide them, to educate them. And so, I was talking with, actually, a few weeks ago my students gave a final concert, and there was a guy that was a photographer who was an expert on Guadalupe as I understood it. And he says that the tilma from the apparition is on display, we all know it's in Mexico City, he says, "that (and I should look this up before, you could too) the image is not imbedded on the cloth, it is floating above the cloth." I thought, "wha-?" That's what he said, so maybe that will be something too. To look up.

As far as the transformation, or the expansion of the music from oratorio to opera, I think that Jim made some wonderful additions to the music. You know, when we were first working on it, he would write a phrase, and I'd say, "that's very nice, but can we put it up an octave?" Because this was the first opera he'd ever written, and many times the vocal line was embedded in this very thick orchestration, and so you get lost. And so, it would just make it easier to just float above all the fray. And, so, we had this running joke, "can you put it up an octave," and that's why. Because I understood what he wanted to do, I just don't think he knew where the music was going. I don't think I have any creativity in terms of writing music; but I understand, you know, what the composer has in mind. So, I said, "why don't we go in this direction?" And he would take my suggestion, "okay, let's do that." And we had this product that is quite remarkable. I think very moving, and I would just like to see Jim take the training wheels off, take the brakes off, and just go for something. But I think that he's done that. And considering that this was his very first attempt at opera, I think that it was just a resounding success. I think that he needs to be inspired. He needs to be inspired by the story, he needs to be inspired by the text – otherwise he's really not interested. That is the catalyst for him. And so, he'd probably do well with something that is from literature that he found compelling.

What do I think of the Virgin Mary? I think it's a mistake to call her the immaculate conception, but she wasn't immaculately conceived, Jesus was. But that's a whole other conversation. So, I think that faith is something that everyone needs, and whatever faith, whatever guides you to be the best person you can be, God bless you. [...]

But as far as the oratorio and the opera, I think that Jim just expanded, amplified, what he wanted to do. I think there could have been more. I think there could have been a lot more. But since there was restrictions in terms of maybe budget, or what they could do theatrically on stage. I don't know there are lots of possibilities. As I said before, Jim wanted his music to be heard. And what you needed is cooperation, perhaps, with people you're working with, to have the same vision you do. And I think that's, if anything, that

is a problem at the University level. Because you have all of these politics, and there's a fiefdoms, and "how dare you go over my head and talk to my boss," and not give me the respect that I deserve. And so, this is kind of short-sided in terms of that plays. But, I think the music is moving, I think that it's exciting, it's thrilling to sing, and I would like to see, I'm sure Jim would like to see more performances. And, maybe even go back, that's what other composers did, specifically Verdi. [...] And, maybe this is what James decided to do with Guadalupe, if he doesn't write another opera. He could go back and give it more. Maybe add more characters. I don't know.

So, Guadalupe herself is this image of peace, and the opera ends with this Dona Nobis Pacem, praying to her for peace for the people. And she helped unite the Aztecs and the Spaniards, back in the 16th Century. And it's a message of bringing cultures together, about uniting peoples,

And stopping human sacrifices.

And stopping human sacrifices is a big part of it, and stopping the Conquistadors killing as well. Did you feel you were a part of this message of peace as you were performing it, as something pertinent for today as well, to share this message?

Well, if you look at the underlying causes of violence, that hasn't changed. That's people. We see it on different levels – it may not always be bloodshed, but you see this kind of strong man trying to control everything, we see this in our government, we see this in our president. [...] So, you see the inhumanity of man all along [...] It's been forever, in the Old Testament. So, it's the same issue, different players. Always the same issue: it is suppression and control and resentment opposed to freedom and self-expression. Now, those people who are instruments of peace, have been met with assassination, sometimes with just hate-speech, but it's always the same, and I don't know when that will end. [...] [Consider Jesus] I mean, he was the one. He was the harbinger of peace. So, in a way, she talks peace. She inspires peace, she implores people to be peaceful, but the real peace comes from her Son.

Who paid the sacrifice for it, too. Yeah. Guadalupe herself, in the opera, is this weird combination of Tonantzin and Mary, sort of all thrust together, and that's sort of how the painting on the tilma becomes as well, there's so much of the old Aztec imagery in there, she's standing on the moon, she's covered in stars, these are all Tonantzin, Mother of the Earth sorts of things. Did you find that quarrel within yourself, trying to decide who to portray with her? Or was it all just one person, as you were singing there?

What I thought, as far as Juan Diego was concerned, it was just a case of mistaken identity. He thought she was one person, because they had never heard of the Mother of God. They were familiar with this Earth-Mother person, who was not all that nice. I mean, she could jack you up. So, that's kind of the basis of their reverence, because they didn't want her to turn on them.

But, this idea of peace and calm and brother love, was always – it’s always the same thing, whether it’s Mary or whether it’s, you know, the Israelites killed all the prophets, except for Elijah, they killed all the prophets. So, people who came with a voice of peace, or “y’all need to stop doing what you’re doing” all kind of met a very sticky end. It’s people. It is change in people’s hearts, and people’s minds. And this is not an easy thing. You have our forces that are evil, that have their own agenda. And for people to hear the voice of peace, or the voice of God, and to know the difference, it is the struggle of humanity. I think that’s the big picture. The struggle for humanity to find peace and understand who or what is going to bring you peace. Cause everybody, “I’m bringing you peace,” and they bring you war. I mean, they don’t ever really have peace in mind, they want a piece of something. [...] So, the struggle goes on. From that period on, (?) humanity is still looking for the voice of peace, they’re still looking for the voice of God, or the voice of peace, or the voice of whomever. That’s not going to end any time soon.

Jim DeMars wrote this piece with you in mind. He said he wrote it for you. What does that mean for you?

Well, I’m very flattered because I’ve sung a lot of his music, and the very first thing I think I sang was his American Requiem. Now that – I think he was nominated for a Pulitzer Prize, I even think he got it.

Really?

Oh yeah. He’s gotten the Governor’s Award for Arizona, you need to check up on my boy. His American Requiem is, I think is on par with the Verdi Requiem. His Recordare duet, I think, is actually better than Verdi’s. It’s better. And, I’ve done that many times with him. And he’s so funny. The last time I sang with him was about ten years ago. And he was conducting he, and he was – you know, he’s so self-effacing; he has no idea of how wonderful he is. And he said, “oh this is not going to go well, it’s not gonna...” And I said, “Jim, repeat after me: this is going to be good. This is going to be a wonderful performance.” And he said it, begrudgingly, you know, sort of kicking and screaming; and it was wonderful. Of course. [...]

You know, he just likes me, he just likes my voice. And I really like the way he writes music, because it’s wonderful to sing, *and* he’ll let me change it if I want to change it. He’s very flexible. And, he’s very open, and again he’s very humble, you know, he has no idea how wonderful he is. You know, I say to him that he’s a genius, and he laughs; and his wife *really* laughs, “he’s a genius!” He loves what he does, he has integrity, and he is, just good people. He’s good people. I don’t think he’s particularly religious, but I think that he’s just a good person, because he understands good from the alternative. So, you don’t have to be religious. Sometimes, the religious people are the worst people. They’re the most judgmental, crazy...

Well, they’re not letting their religion do what it’s supposed to do, to change them. Religion is supposed to alter who we are.

Well, but they use religion as an excuse and as a weapon to oppress people. I mean, they used the bible to justify slavery, they used the bible to justify, you know, their manifest destiny. [...] So, peace, we're always looking for peace, and we always have enemies of peace, and it's always for the same reasons. I mean, so you can make this bigger than Guadalupe. [...]

It's always, this: people want what they want, and they'll do whatever's necessary to do it, start wars, kill folks, kill their own family. [...]

So, peace? You're talking about peace? One of these girls at these beauty contests, "I want world peace."

Sure. It comes at a price. Almost impossible to.

Well, I mean, but I think we need to continue to try.

Of course.

We have to try, and those people who don't want to hear, who don't want to be rational, then ... something might happen to them, I don't know. [...]

Peace? What's your definition of peace? But that's the point, isn't it? What is anybody's definition of peace? So, I mean, you can start with Guadalupe, but then the universal question is, "peace." [...]

APPENDIX C
LIBRETTI COMPARISON

Libretti Comparison

A comparison of the oratorio and opera libretti displaying the differences between the two, and subsequently displaying the alterations DeMars made to the text of his opera. Discrepancies in the operatic libretto are bracketed and bolded to highlight the alterations that were made. The text of the comparison appears exactly as it does in the orchestral score of the oratorio and the piano/vocal score of the opera. Misspellings and so forth, remain in this comparison to present the material as it appeared to the performers at the time of the opera’s premiere in 2015.

No.	Oratorio Libretto	No.	Opera Libretto
	PART I: Resonance-Tonantzin PROLOGUE: In Tlatloco at the desk of Don Valeriano; winter, 1549		ACT I: Resonance-Tonantzin
1	NICAN MOPOHUA (NAF, VAL)	1	Scene 1a: Memories of Defeat Scene 1b: Silent Omens
	<p><u>NAF:</u> (Nican mopohua ich pochtlī Santa María. SHE has spoken. <u>Aztec Drummer:</u> Nican Mopohua, motecpana in quenin yancuican hueytlamahuízoltica monexiti in cenquízca Ichpochtli Sancta María Dios Inantzin tocihuapíllatocatzin, in oncan tepeyacac, motenehua Guadalupe. <u>NAF:</u> The same will come the same continues on the face of the earth it passes by.) <u>Aztec Drummer:</u> Nican Mopohua, motecpana in quenin yancuican hueytlamahuízoltica monexiti in cenquízca Ichpochtli Sancta María Dios Inantzin tocihuapíllatocatzin, in oncan tepeyacac, motenehua Guadalupe.</p>		<p><u>NAF:</u> (<i>The same will come ... the same will continue ... the face of the earth, it passes by ... Nican mopohua thus SHE has spoken.</i>) <u>Pre-Recorded:</u> “Nican Mopohua, motecpana in quenin yancuican hueytlamahuízoltica monexiti in cenquízca Ichpochtli Sancta María Dios Inantzin tocihuapíllatocatzin, In oncan tepeyacac, motenehua Guadalupe. ... Aquí se narra, se ordena, como hace poco, milagrosamente se apareció la perfecta Virgen Santa María madre de Dios, nuestra reina, allá en el tepeyac, de renombre Guadalupe.” With repetition of the previous “Nican</p>

	<p><u>Men (chorus):</u> Aquí se narra, se ordena, como hace poco, milagrosamente se apareció la perfecta Virgen Santa María madre de Dios, nuestra reina, allá en el tepeyac, de renombre Guadalupe.</p> <p><u>Valeriano:</u> Here is told in harmony, the Apparitions of the Mother of God, at Tepeyac, now known as Guadalupe. Now, ten years since the conquering of Tenochtitlan, when arrow and shield are still, there is he who walks like an Eagle, Cuauhtlatohuac, Juan Diego, On the path of times to come; and in tranquility, already, the Dawn is rising there is a blossoming faith on the hills over Tepayac.</p>		<p>popohua, motecpana in quenin yancuican...”</p>
	<p>SCENE 1: First Apparition at Tepeyac</p> <p>Dawn, at Tepeyac Garden, above the city; Saturday, December 9, 1531</p>		
2	<p>#2 ; AH, MI ALMA! (aria, JD)</p>	2	<p>#2 ;AH, MI ALMA! (aria, JD)</p>
	<p><u>Juan Diego:</u> ¡Ah, ah Mi alma. ¡Ah! Ah! ¿Soñando? Como calma mi Corazon. ¡Qué animada esta canción! ¡Ah! ¡Ah! mi alma. ¡Ah! ¡Ah! mi corazón.</p> <p>La canción de Coyotlo, la canción de <i>Tzinishcahn</i> la canción de la <i>Cuica</i>, y cada pájaro de la canción. ¡Ah! ¿Soy digno? Ah, ee. ¿Que estoy oyendo? ¿He caminado a <i>Shoshilapahn</i>? ¿He caminado esa tierra siempre'allá? ¿Estoy soñando?</p> <p><u>Virgin Guadalupe:</u> <i>Cuatlatohuac</i>, Juan Diego, Juanito, <i>Cuatlatohuac</i>.</p> <p><u>Juan Diego:</u> Soñaba, soñaba que yo que no soy nada, ofrecími corazón a <i>Tonantzin</i>. de tal manera qu'el sol regressará, y las estrellas no caeran.</p> <p>Yo que no soy nada, ofrecími corazón a <i>Tonantzin</i>. Está vivo y rojo, tal como las rosas, vivo y rojo y latiendo. Vi sacerdotes en templo con puñales, puñales, manchados con mi</p>		<p><u>Juan Diego:</u> ¡Ah, ah Mi alma. ¡Ah! Ah! ¿Soñando? Como calma mi Corazon. ¡Qué animada esta canción! ¡Ah! ¡Ah! mi alma. ¡Ah! ¡Ah! mi corazón.</p> <p>La canción de <i>Coyotlo</i>, la canción de <i>Tzinishcahn</i> la canción de la <i>Cuica</i>, y cada pájaro de la canción. ¡Ah! ¿Soy digno? Ah, ee. ¿Que estoy oyendo? ¿He caminado a <i>Shoshilapahn</i>? ¿He caminado esa tierra siempre'allá? ¿Estoy soñando?</p> <p><u>Virgin Guadalupe:</u> <i>Cuatlatohuac</i>, Juan Diego, Juanito, <i>Cuatlatohuac</i>.</p> <p><u>JD:</u> Soñaba, soñaba que yo que no soy nada, ofrecími corazón a <i>Tonantzin</i>. de tal manera qu'el sol regressará, y las estrellas no caeran.</p> <p>Yo que no soy nada, ofrecími corazón a <i>Tonantzin</i>. Está vivo y rojo, tal como las rosas, vivo y rojo y latiendo. Vi sacerdotes en templo con puñales, puñales, manchados con mi sangre. [Vi a miles de personas, rios de sangre, y llegó Tonantzin</p>

	<p>sangre. Cuando vino <i>Tonantzin</i>, Y yo que no soy nada...</p> <p>(Repeat “Ah mi alma – corazón”)</p> <p><u>Virgin Guadalupe:</u> <i>Cuatlatohuac</i>, Juanito... Juan Diego, Juanito.. <i>Cuatlatohuac</i>.</p>		<p>Salvaje, hambrienta, Hermosa, oscura, Oli la fragancia de las rosas y respíe su fragancia de deseo!</p> <p>(Repeat “Ah mi alma – corazón”)</p> <p><u>VG:</u> <i>Cuatlatohuac</i>, Juanito... Juan Diego, Juanito.. <i>Cuatlatohuac</i>.</p>
3	#3 RECITATIVE: (JD, VG, NAF)	3	#3 RECITATIVE: (JD, VG, NAF)
	<p><u>Virgin Guadalupe:</u> Juanito. <u>Juan Diego:</u> ¿Qué veo? ¿Qué veo? ¿Esta usted aquí? <u>VG:</u> Paz, dulce paz, <u>JD:</u> Mi alma. <u>VG:</u> dulce paz, parati. <u>JD:</u> Estoy en tu presencia. <u>VG:</u> Soy la verdadera Madre de Dios, y coma cada parajo, todas las flores son amadas, <u>JD:</u> ¿Yo, que no soy nada? <u>VG:</u> amado eres tu bajo su vista, dulce... Paz. <u>JD:</u> ¡Te conozco, <i>Tonantzin!</i> Te conozco, <i>Tonantzin</i>. Yo estaba sobre las grandes piedras. Y los sacerdotes, con grandes puñales y con las manos ensangrentadas. ¡Gran Madre <i>Tonantzin!</i> <u>VG:</u> Juan Diego. <u>JD:</u> Salvaje hambrienta, hermosa, oscura. ¡Respiro la fragancia de deseo! <u>VG:</u> ¡Juan Diego! Juan Diego!</p> <p><u>JD:</u> ¿Qué quieres de mí? <u>NAF:</u> (<i>Father Priestly Chieftan I kneel in your presence...</i>)</p>		<p><u>Virgin Guadalupe:</u> [<i>Cuatlatohuac</i>.] <u>Juan Diego:</u> [¿Quién es? ¿Dónde estás?] <u>VG:</u> Paz, dulce paz, <u>JD:</u> Mi alma. <u>VG:</u> dulce paz, parati. <u>JD:</u> [¿Quién va? ¿Como puede ser?] <u>VG:</u> Soy la verdadera Madre de Dios, y [como] cada [pajaro], todas las flores son amadas, <u>JD:</u> [¡Esto no puedo ser cierto!] <u>VG:</u> [<i>Cuatlatohuac</i> entro en tus sueños y mi canción llena tu corazón de]... Paz. <u>JD:</u> ¡Te conozco, <i>Tonantzin!</i> Te conozco, <i>Tonantzin</i>. Yo estaba sobre las grandes piedras. Y los sacerdotes, con grandes puñales [<i>Levantaban corazones latiendo a Tlaloc, y con las manos ensangrentadas, dan la comida de la sangre, par adios eternamente hambriento!</i>] <u>VG:</u> [Paz, dulce paz,] <u>JD:</u> [Te conozco, Gran Madre, <i>Tonantzin!</i>] <u>VG:</u> [Paz, dulce paz,] <u>JD:</u> [Nos abandonaste. Nos castigaste. Dejaste que “dioses del agua” subieren del mar. Su magia negra es ponderosa! Sus espadas derramen la sangre, su enfermedad, come nuestros cuerpos ... No somos nada, nosomos nada, nada... y la mantanza nuca termina.] <u>VG:</u> [Paz, dulce paz, dulce pas parati, y para tu gente yo soy el Nuevo s endero. Despréndete del pasado y d´jame mostrarle el camino.] <u>JD:</u> ¿Qué quieres de mí? <u>NAF:</u> (<i>Father Priestly Chieftan I kneel in your presence...</i>)</p>

	<p><u>VG:</u> Va al palacio, Va al palacio de commando.</p> <p><u>JD:</u> ¿A Tlatololco?</p> <p><u>VG:</u> Va a Tlatololco y diles... diles cuanto deseo un templo este lugar,</p> <p><u>JD:</u> ¿Yo que no soy nada?</p> <p><u>VG:</u> el lugar de su vision. Este lugar para mis seres queridos.</p> <p><u>JD:</u> ¡Mujer del cielo allá voy! Cuando el sol regrese a casa, regresaré, regresaré,</p>		<p><u>VG:</u> Va al palacio, Va al palacio de commando.</p> <p><u>JD:</u> ¿A Tlatololco?</p> <p><u>VG:</u> Va a Tlatololco y diles... diles [que construyan] un templo este lugar,</p> <p><u>JD:</u> ¿Yo que no soy nada?</p> <p><u>VG:</u> [de las piedras de Tonantzin que surja el Nuevo templo. Esto pondrá fin a la manzanza al derrame de sangre. Esto muestra el poder de mi amor. Haz esto y yo te bendiciré, Haz esto y les concedo la paz.]</p> <p><u>JD:</u> [¿Pero como puedo confiar en ti? Me han engañado antes.]</p> <p><u>VG:</u> [Tienes que creer en lo invisible, cuando todo est perdido.]</p> <p><u>JD:</u> [¿Perro por que me lo pides a mi?]</p> <p><u>VG:</u> [este es tu engargo, Para encontrar la paz,]</p> <p><u>JD:</u> [¿Por que debo creerla?]</p> <p><u>VG:</u> [Ten fe en mi]</p>
4	#4 SABE ESTO (duet, JD/VG)	4	#4 SABE ESTO (duet, JD/VG)
	<p><u>Virgin Guadalupe:</u> <i>Cuatlatohuac</i> Cuatlatohuac, Juan Diego, sabe esto seguro en tu corazón tu eres mi gente. ¿No estoy aquí? Juan Diego.. ¿No estoy aquí?</p> <p><u>Juan Diego:</u> ¡En el jade Esmeralda, en cEascara de la turquesa, salida en enjambre, en el oro de los dioses en las hojas del jardín! Estoy en presencia tuya.</p> <p><u>VG:</u> Que soy la verdadera Madre de Dios, y nada te puede hacerdaño... Sabe esto, seguro en to corazón. Yo soy de to tipo. ¿No estoy aqui? Seguro en tu corazón, en tu corazón de su alma, Cuatlatohuac, te bendigo.</p> <p><u>JD:</u> Allá voy, allá voy. Cuando el Sol regrese, regresará. Mujer del cielo, mujer del cielo allá voy cuando el Sol regrese a casa, regresaré, regresaré,</p>		<p><u>Virgin Guadalupe:</u> <i>Cuatlatohuac</i>, Juan Diego, sabe esto seguro en tu corazón tu eres mi gente. ¿No estoy aquí? Juan Diego ¿No estoy aquí?</p> <p><u>Juan Diego:</u> ¡En el jade [Esmeralda], en [cascara] de la turquesa, salida en enjambre, en el oro de los dioses en las hojas del jardín! Estoy en presencia tuya.</p> <p><u>VG:</u> Que soy la verdadera Madre de Dios, y nada te puede hacerdaño... Sabe esto, seguro en [tu] corazón. Yo soy de [tu] tipo. ¿No estoy aqui? Seguro en tu corazón, en tu corazón de su alma, [Cualatohuac, serás bendicedo.]</p> <p><u>JD:</u> Allá voy, allá voy. Cuando el Sol regrese, regresará. Mujer del cielo, mujer del cielo allá voy cuando el Sol regrese a casa, regresaré, regresaré,</p>
5	#5 INTERLUDE (ORCH, VAL)	5	#5 SCENE CHANGE
	Intonation #2: Val "JD. went at once toward the sun..."		
	<u>Valeriano:</u> Juan Diego went at once toward the sun, to the city, to Tlatololco.		

	“The poor Indian went to the heart of the City, to find the palace of the new ‘Priestly Chieftan, Don Fray Juan du Zumárraga.”		
	Scene 2: At Tlatelolco Saturday morning, December 9, 1531		Scene 2: At Tlatelolco Saturday morning, December 9, 1531
		6	#6. “It’s that time of day” (aria, Malinche)
			<p><u>Friar</u>: Good morning, Malinche <u>Malinche</u>: Good morning, Friar”</p> <p>It’s that time of day, time for the gathering, I watch them ev’ry day, in their mis’ry passing by. Hiyayah,</p> <p>Ev’ry noon fools gather, I watch them ev’ry day, in their mis’ry passing by. ah __</p> <p>Hiyayah, ah, yah, __</p> <p>Soon the <i>Mexica</i> will call to the gods who have failed them, and left them rotting in disease.</p> <p>Soon the <i>Mexica</i> will dance in their confusion; begging fools, hands in the air to silent gods who never answer! ... ? ...</p> <p>It’s that time of day, time for the gathering, I see him ev’ry day, the little Friar passing by. __</p> <p>ah, yah,</p> <p>Soon the man of god will play with the children, filling them with fantasies of heaven. Soon the man of god will tend to the poor healing wounds at the price of conversion.</p> <p>Little Friar don’t turn your back, that cross will not protect you, when the serpent and the eagle will rise.</p> <p>I cast a cold eye on life, and I’ll have no master, whoever wins this war, I will survive.</p> <p>These gods mean nothing to me, and with a cold eye on life I pass them by. Haya haykah.</p>
		7	#7. Recitative, Friar and Malinche
			<p><u>Friar</u>: Malinche, Malinche, can you help me? <u>Malinche</u>: Yes, what is it?</p>

			<p><u>Fr:</u> Please tell them I want to bless them, in the name of the Father, the son and the Holy Ghost.</p> <p><u>Mal:</u> Hace la señal de la cruz, una señal de poder, una maldiccion!</p> <p><u>Fr:</u> How strange! I'm glad to see you wear the sign of the cross, the sign of God's mercy.</p> <p><u>Mal:</u> Like a noose around my neck, its a blessing and a curse, and my key to the trust of the Bishop!</p> <p><u>Fr:</u> I rejoice. You've been saved!</p> <p><u>Mal:</u> Yes, I've been saved...</p> <p><u>Fr:</u> Now tell me, Please tell me; ev'ry day people gather, of what do they sing?</p> <p><u>Mal:</u> Just songs, Just "ghost songs," peasants calling to the gods.</p> <p><u>Fr:</u> We must teach them sacred prayers.</p> <p><u>Mal:</u> They sing praise to the House of the Butterfly. and roses.</p> <p><u>Fr:</u> They must sing of roses the Sign of Our Lady?</p> <p><u>Mal:</u> My friend, these roses are different,</p>
6	#6 ¡CANTEN, CANTEN! (Chor)	8	#8 ¡CANTEN, CANTEN! (Second Woman, Chorus)
	<p><u>Chorus:</u> ¡Canten, canten! De tu boca saltan las rosas! ¡Canten, canten! Ofrendamos las flores, de su alegría soltad vuestra cancion o¿Cual es tu pena? ¿Cual es tu ansia? ¿Cual es tu deseo? Que me revista de nuevo con flores. Dejenme ir a <i>Shosh 'lapahn</i>. Un campo de rosas de mi corazón, el mundo, la rosa, <i>Tonantzin</i>. ¡Canten, canten! De tu boca saltan las rosas! ¡Canten, canten! Ofrendamos las flores, de su alegría soltad vuestra cancion o_(n) Desde la casa de la mariposa, Trae de Nuevo el gozo aqui. Oler las flores de su aletría; el mundo, la rosa, Tonantzin! Huay-a, hey-a, he-ya! ¿Cual es tu pena? ¿Cual es tu ansia? ¿Cual es tu deseo?</p>		<p><u>Malinche:</u> [They burst from the mouth.] <u>Second Woman:</u> [Huya, huaya, ah__ etc. (indiscriminate chanting syllables)]</p> <p><u>Chorus:</u> ¡Canten, canten! De tu boca saltan las rosas! ¡Canten, canten! Ofrendamos las flores, de su alegría soltad vuestra cancion o¿Cual es tu pena? ¿Cual es tu ansia? ¿Cual es tu deseo? Que me revista de nuevo con flores. Dejenme ir a <i>Shosh 'lapahn</i>. Un campo de rosas de mi corazón, el mundo, la rosa, <i>Tonantzin</i>. ¡Canten, canten! De tu boca saltan las rosas! ¡Canten, canten! Ofrendamos las flores, de su alegría soltad vuestra cancion o_(n) Desde la casa de la mariposa, Trae de [nuevo] el gozo aqui. Oler las flores de su [alegría;] el mundo, la rosa, Tonantzin! Huay-a, hey-a, he-ya! ¿Cual es tu pena? ¿Cual es tu ansia? ¿Cual es tu deseo?</p>

		9a	<p>#9a. Recitative (MAL, JD, FR)</p> <p><u>Juan Diego</u>: Déjame hablar con el Jefe. Le tengo un mensaje, <u>Friar</u>: Who is that stranger? <u>Malinche</u>: I don't know, but he's coming this way... <u>JD</u>: Su señoría, Le tengo un mensaje, <u>Mal</u>: No! Este no es el Obispo, este hombre no es nada parati. Yo conozco al Obispo y el me escucha Malinche. <u>Women Chorus</u>: (whispered) Esta Malinche? <u>Mal</u>: ¿Que deseas? <u>JD</u>: Yo vivo en las Colinos del Tepeyac, donde radica Tonantzin <u>Mal</u>: ¿Pero que es lo quires? <u>JD</u>: Tengo un recado para el Obispo. <u>Mal</u>: ¿Pero que es lo quires? <u>JD</u>: No te puedo decir, este recado es solo para su señoría. <u>Mal</u>: ¡Di me; <u>JD</u>: La mujer celestial desea que el Obispo le construya un templo. <u>Mal</u>: ¿Una mujer te habló a ti? Hah! <u>JD</u>: Si, la diosa me hablo este mañana. <u>Mal</u>: ¡Di me mas! <u>Fr</u>: What did he say? What is he telling you? <u>Mal</u>: He spoke of a heavenly woman <u>JD</u>: Ella quiere un templo donde está el hogar de Tonantzin. <u>Fr</u>: A heavenly woman? <u>Mal</u>: He wants the bishop to build a temple at the home of Tonantzin. <u>JD</u>: Déjame hablar con el Jefe. Le tengo un mensaje, <u>Fr</u>: Who is this man? <u>Mal</u>: ¿Quien eres? <u>JD</u>: Cautlatohuac <u>Mal</u>: Cautlatohuac, el Obispo querrá escuchar esto... pero usa un nombre castizo. <u>JD</u>: ¿... un nombre castizo? Que me llama Juan Diego. <u>Mal</u>: Juan Diego, sigue me.</p>
		9b	<p>#9b. Recitative (CHOR, MAL, JD, FR, ZUM)</p> <p><u>Juan Diego</u>: Malinche <u>Malinche</u>: I find him amusing <u>Friar</u>: What did you tell him? <u>Mal</u>: This fool We will take him to the Bishop. <u>JD</u>: Malinche estoy agradecido</p>

			<p><u>Fr</u>: But the Bishop is busy. <u>Mal</u>: He will find him amusing <u>JD</u>: Malinche, eres muy amable, <u>Fr</u>: He's busy with prayers. <u>Mal</u>: Sigue me. Sigue me. <u>Fr</u>: What was that? What did you say? <u>JD</u>: ¿Que fue lo dijo? <u>Mal</u>: Sigue me. <u>Fr</u>: What did he say? What was that? <u>JD</u>: ¿Que fue lo dijo? ¿Que fue lo dijo? <u>Mal</u>: Never mind! ¡Olvidalo! Look, They're gathering! <u>Chorus</u>: (whispering, murmuring) Malinchista, otro malinchista ... traicionando a nuestra gente. <u>JD</u>: Déjame hablar con el Jefe. Déjame hablar con el Obispo.</p>
7	¿QUIÉN ES ESE HOMBRE? (Chor, JD, ZUM, MAL)	10	#10. ¿QUIÉN ES ESE HOMBRE? (Chor, JD, ZUM, MAL)
	<p><u>Juan Diego</u>: Déjame hablar con el Jefe. Déjame hablar con el Padre. <u>Chorus (Men)</u>: ¿Quién es ese hombre? <u>Chorus (Women)</u>: Cualatohuac. <u>Men</u>: ¿Quién es ese tonto, Aquel indio, ese patín? <u>Wom</u>: aquel péon, Cualatohuac. <u>Chorus (both)</u>: Vete, vete, vete, etc. ¡Aquí no tienes nada que ver! <u>JD</u>: Déjame hablar con el Jefe. Déjame hablar con el Padre Chor: Vete, vete, etc. <u>JD</u>: Déjame hablar con el Señor Obispo. <u>Zumárraga</u>: No! Let him in. Expose him. <u>Malinche</u>: Dejadlo entrar. Dejadlo entrar, en esta casa.</p>		<p><u>Choir (Men)</u>: ¿Quién es ese hombre? <u>Choir (Women)</u>: Cualatohuac. <u>Men</u>: ¿Quién es ese tonto, [aquel peon,] Aquel indio, ese patín? <u>Women</u>: aquel péon, [aquel patín!] Cualatohuac. <u>Chorus (both)</u>: Vete, vete, vete, etc. ¡Aquí no tienes nada que ver! <u>JD</u>: Déjame hablar con el Jefe. Déjame hablar con el [sacerdotal.] <u>Choir</u>: Vete, vete, etc. <u>JD</u>: Déjame hablar con el Señor Obispo. [Traigo buenas nuevas!] <u>Zumárraga</u>: No! Let him in. [Let him speak.] <u>Malinche</u>: Dejadlo entrar. Dejadlo entrar, en esta casa. <u>Chor</u>: (speaking) [Malinchista]</p>
8	#8 RECITATIVE (Nican mopohua) (Duet. JD, MAL)	11	#11 Nican mopohua (duet. JD, MAL)
	<p><u>Juan Diego</u>: Padre, Jefe, me arrodillo ante su presencia. <u>Malinche</u>: Father, Priestly Chieftan I kneel in your presence. <u>JD</u>: Fui enviado por la Santa Madre, para revelar Su comisión a usted. <u>Mal</u>: I was sent by the Heavenly Mother, to reveal her commission to you. <u>JD</u>: Ella nos ha mostrado el lugar de Su templo.</p>		<p><u>Juan Diego</u>: Padre, Jefe, me arrodillo ante su presencia <u>Malinche</u>: Father, Priestly [Chieftain] I kneel in your presence. <u>JD</u>: Fui enviado por la Santa Madre, para revelar Su comisión a usted. <u>Mal</u>: I was sent by the Heavenly Mother, to reveal her commission to you. <u>JD</u>: Ella nos ha mostrado el lugar de Su templo.</p>

	<p><u>Mal</u>: She has shown me the site of Her temple. <u>JD</u>: Padre, construya un templo para la gente. <u>Mal</u>: Father, build a temple. for the people... <u>JD</u>: Que yo he reconocido su voz en el jardin <u>Mal</u>: For I have known her voice in the garden, <u>JD</u>: He visto el santo rostro <u>Mal</u>: I have known the heavenly face, <u>JD</u>: Ella nos ha mostrado el lugar de Su vision <u>Mal</u>: for she has shown the site of her vision. <u>JD</u>: Padre, construya un templo para la gente, para la Madre de Dios. <u>Mal</u>: Build a temple, for the people, for the Heavenly Woman. <u>Both JD/Mal</u>: Ah Madre de Dios. <u>JD</u>: Que ella ha dicho, <u>Mal</u>: And thus SHE has spoken. <u>JD</u>: “<i>Nican mopohua, ishpotli</i> Santa Maria. <u>Mal</u>: Aqui se narra <i>Nican mopohua</i>.</p>		<p><u>Mal</u>: She has shown me the site of Her temple. <u>JD</u>: Padre, construya un templo para la gente. <u>Mal</u>: Father, build a temple. for the people... <u>JD</u>: Que yo he reconocido su voz en el jardin <u>Mal</u>: For I have known her voice in the garden, <u>JD</u>: He visto el santo [rostro.] <u>Mal</u>: I have known the heavenly face, <u>JD</u>: Ella nos ha mostrado el lugar de Su [vision] <u>Mal</u>: for she has shown the site of her vision. <u>JD</u>: Padre, construya un templo para la gente, para la Madre de Dios. <u>Mal</u>: Build a [Temple,] for the people, for the Heavenly Woman. <u>Both JD/Mal</u>: Ah Madre de Dios. <u>JD</u>: Que ella ha dicho, <u>Mal</u>: And thus SHE has spoken. <u>JD</u>: “<i>Nican mopohua, ishpotli</i> Santa Maria. <u>Mal</u>: Aqui se narra <i>Nican mopohua</i>.</p>
9	VICTIMAE PASCHALI LAUDES (Zum, Mal, JD, Chor)	12	#12. Recitative (ZUM, Fr, MAL, JD)
	<p><u>Zumárraga</u>: I understand... Another Indian, another problem! Why can't he see that I'm a busy man? I'm teaching savages to sing. I'm important to these people! It's not an easy business! I don't have time for these problems. [...]</p>		<p><u>Zumárraga</u>: I understand[, another] Indian, another problem! [That man who is nothing to me!] Why can't he see that I'm a busy man? I'm teaching savages to sing[, to pray to one god... and he asks me for a temple at the place of Tonantzin! Does he take me for a fool?] <u>Friar</u>: [But Holy Father, the spirit of these people has been shattered.] <u>Malinche</u>: [Juan Diego,] <u>Zum</u>: [He could start an insurrection!] <u>Mal</u>: [Juan Diego, le pregunto de Nuevo.] <u>Fr</u>: [The people are suff'ring. The people are sick,] <u>Juan Diego</u>: [Señor Obispo,] <u>Zum</u>: [Peasant! Don't pester me!] <u>Mal</u>: [le pregunto de Nuevo.] <u>JD</u>: [Señor Obispo,] <u>Fr</u>: [the children are dying, the people are frightened, the devil has their soul!] <u>Zum</u>: [Friar, mind your place!] <u>Mal</u>: [The people may follow Juan Diego, and start a revolution!]</p>

	<p>[...] Juan Diego, Juanito, Come again another time, when I'm at my leisure. I'll consider your request, this foolish plan of yours. Do you understand me? Juan Diego?</p> <p><u>Juan Diego</u>: ¿Que? <u>Zum</u>: Malinche, tell him! <u>Malinche</u>: Juan Diego, <u>JD</u>: ¿Si? <u>Mal</u>: otra ves vendrás.</p> <p><u>Zum</u>: (to crowd) Indians, for him who sacrificed for you, sing like this: Victimae paschale laudis immolent Christianae, victimae paschale laudes <u>Chorus</u>: (repeats)</p>		<p><u>JD</u>: [Señor Obispo, Señor Obispo,] <u>Zum</u>: [Don't pester me! Stop!] Juan Diego, [little "king of the Mexica!"] Come again another time, when I'm at my leisure. I'll consider your request, this foolish plan of yours. Do you understand me? Juan Diego?</p> <p><u>JD</u>: ¿Que? <u>Zum</u>: Malinche, tell him! <u>Mal</u>: Juan Diego, <u>JD</u>: ¿Si? <u>Mal</u>: [Te llama el "Rey do los mexas," se ríen de usted; vete a casa!]</p> <p>#13 VICTIMAE PASCHALI LAUDES (ZUM, MAL, JD, CHOR)</p> <p><u>Zum</u>: (to crowd) Indians, for him who sacrificed for you, sing like this: Victimae paschale laudis immolent Christianae, victimae paschale laudes <u>Chorus</u>: (repeats)</p>
10	#10 INTONATION #3: VAL. (Scene Change)		
	<p><u>Valeriano</u>: Having failed with the Bishop Zumarraga Juan Diego left the city. He walked with a heavy heart, and at noon he returned to Tepayac, to the hills high above the city, to the Place of the Heavenly Woman.</p>		
	<p>Scene 3: Second Apparition at Tepeyac At noon on Saturday December 9, 1531</p>		<p>Scene 3: Second Apparition at Tepeyac At noon on Saturday December 9, 1531</p>
11	#11 RECITATIVE (JD and VG)	14	#14 Scene Change and Recitative (JD and VG)
	<p><u>Virgin Guadalupe</u>: ah__ alya mana na nal ya ama na na nal ya a-alya__ <u>Juan Diego</u>: My Lady!</p> <p><u>VG</u>: Cualatohuac.</p>		<p><u>Virgin Guadalupe</u>: ah__ alya mana na nal ya ama na na nal ya a-alya__ <u>Juan Diego</u>: [Young woman, Young woman, what are you doing in the wilds of Tepayac?] <u>VG</u>: Cualatohuac. <u>JD</u>: [What! Do you know me?]</p>

	<p><u>JD</u>: I did your bidding and well I could see from his reatment of me that he thought this was all my creation!</p> <p><u>VG</u>: What happened?</p> <p><u>JD</u>: I failed. They laughed at old Juan Diego! The called me a senile drunk, who talks to the “mother of god.” “Go back to the fields,” they say.</p> <p><u>VG</u>: I walk’d the fields Cualatohuac My feet knew the feel of the earth</p> <p><u>JD</u>: But you know I’m a peasant. With my back bent from work and the dirt on my hands, I’m not the picture of success!</p> <p><u>VG</u>: Neither was I.</p> <p><u>JD</u>: I can’t even read!</p> <p><u>VG</u>: Neither can I.</p> <p><u>JD</u>: Every day is the same. I work and return to house of mud.</p> <p><u>VG</u>: My home was like yours, cool nights, with a changing moon...</p> <p><u>JD</u>: Look at me! Who am I? All haunches and elbows. My skin is dark from the sun.</p> <p><u>VG</u>: So is mine, and yet you must rise; You must try again.</p> <p><u>JD</u>: Not again!</p> <p><u>VG</u>: Juan Diego</p> <p><u>JD</u>: In this suffering life nothing changes!</p>		<p><u>VG</u>: [And you don’t know me? We spoke this morning. I gave you a mission.]</p> <p><u>JD</u>: [That was you, Tonantzin?]</p> <p><u>VG</u>: [Cuatlatohuac, I am what you make of me; now tell me your story.]</p> <p><u>JD</u>: I did your bidding and well I could see from his [treatment] of me that he thought this was all my creation!</p> <p><u>VG</u>: What happened?</p> <p><u>JD</u>: I failed. They laughed at [me, Cuaulatohuac.] The called me a [liar,] who [“talks] to the mother of god.” “Go back to the fields,” they say.</p> <p><u>VG</u>: I walk’d the fields Cualatohuac My feet knew the feel of the earth</p> <p><u>JD</u>: But you know I’m a peasant. With my back bent from work and the dirt on my hands, [at the end of the day I have nothing!]</p> <p><u>VG</u>: Neither [do] I.</p> <p><u>JD</u>: I can’t even read!</p> <p><u>VG</u>: Neither can I.</p> <p><u>JD</u>: [My children have died.]</p> <p><u>VG</u>: [I know your suff’ring, I lost my son He died as a crimnal a painful death, hanging from a tree.]</p> <p><u>JD</u>: [Ah! I understand.] Every day is the same. I work and return to house of mud.</p> <p><u>VG</u>: My home was like yours, cool nights, with a changing moon...</p> <p><u>JD</u>: Look at me! Who am I? All haunches and elbows. My skin is dark from the sun.</p> <p><u>VG</u>: So is mine, and yet you must rise; You must try again.</p> <p><u>JD</u>: [No!]</p> <p><u>VG</u>: [Life is hard, face your days and life will continue]</p> <p><u>JD</u>: In this suffering life nothing changes!</p>
12	<p>#12 IT PASSES BY (aria, VG and NAF)</p> <p><u>Virgin Guadalupe</u>: You see...</p> <p><u>Juan Diego</u>: You seem so strange and frightening...</p> <p><u>VG</u>: the same will come, the same will continue, on the face of the earth it passes by the same will come, the same will continue, on the face of the earth it passes by. A long life, happiness goes by.</p> <p>By the tip of my eyes the same will come, in the rain it passes by. By the palm of my</p>	15	<p>#15 IT PASSES BY (aria, VG and NAF)</p> <p><u>Virgin Guadalupe</u>: You see...</p> <p><u>Juan Diego</u>: You seem so strange and [fright’ning...]</p> <p><u>VG</u>: the same will come, the same will continue, on the face of the earth it passes by the same will come, the same will continue, on the face of the earth it passes by. A long life, happiness goes by.</p> <p>By the tip of my eyes the same will come, in the rain it passes by. By the palm of my</p>

	<p>hands the same will come, a long life passes by, long life, happiness goes by.</p> <p>By the red of my cheeks the same will come in the pollen it passes by.</p> <p>By the red of dawn the same will come in the water it passes by.</p> <p>By the red of the earth the same will continue, I come in the dawn you see, you see, a long life passes by, a long life, happiness goes by.</p> <p>The same will come, the same will continue, on the face of the earth it passes by the same will come the same will continue, on the face of the earth it passes by.</p>		<p>hands the same will come, a long life passes by, long life, happiness goes by.</p> <p>By the red of my cheeks the same will come in the pollen it passes by.</p> <p>By the red of dawn the same will come in the water it passes by.</p> <p>By the red of the earth the same will continue, I come in the dawn you see, you see, a long life passes by, a long life, happiness goes by.</p> <p>The same will come, the same will continue, on the face of the earth it passes by the same will come the same will continue, on the face of the earth it passes by.</p>
13	#13 TRAVELING MUSIC (scene change, VAL, MAL, JD)	16	#16 TRAVELING MUSIC (VG, JD)
	<p><u>Virgin Guadalupe</u>: You see, mm hm __</p> <p><u>Juan Diego</u>: The same will come, The same will continue. I'll tell the priestly chieftain of your vision.</p> <p><u>VG</u>: mm hm __</p> <p><u>JD</u>: I'll bring the sacred signal of the roses, I'll tell the priestly chieftain what I've seen!</p> <p><u>VG</u>: You see, mm hm __</p>		<p><u>Virgin Guadalupe</u>: You see, mm hm __</p> <p><u>Juan Diego</u>: The same will come, The same will continue. [You've given me the courage to continue.] I'll tell the priestly chieftain of your vision.</p> <p><u>VG</u>: mm hm __</p> <p><u>JD</u>: I'll tell the priestly chieftain what I've seen!</p> <p><u>VG</u>: You see, mm hm __</p>
	Intonation #4: Val (scene change)		
	<p><u>Valeriano</u>: and again inspired, and in the heat of the mid-day sun, Juan Diego sallied forth from the high hills of Tepayac, straight on the Road of Return. Again at Tlatelólco, before Señor Obispo, frightened with confusion, he spoke of the mysterious woman, and opened his heart, in the voice of a bird.</p>		
	<u>Scene 4: At Tlatelolco, Bishop Zumarraga's Palace</u>		<u>Scene 4: At Tlatelolco, Zumarraga's Palace</u> Saturday Afternoon, December 9, 1531

	Saturday Afternoon, December 9, 1531		
		18	#18 Soliloquy (Zumarraga)
			<p><u>Zumárraga</u>: Who is this man, Juan Diego? Why does he still trouble me? Could his story be true? What has he seen? What does he know? Why would God speak to this migrant, this <i>mexica</i>... and not one word for me?</p> <p>I gave my life to the church, I kept my vows and I prayed, but never a response, no echo of compassion not one word for me only silence, no breath of comfort; only silence... my God, am I forsaken? Why won't you speak to me?</p>
		19	#19. Scene Change (NAF and Strings)
			Native American Flute: (<i>"Father, priestly Chieftan, I kneel in your presence. "yes, I have talked to the Heavenly Woman. Thus, She has spoken, Thus she has spoken."</i>)
			<u>Scene 5: Outside the palace</u>
14	#14 RECITATIVE (NAF, ZUM, MAL, JD)	20	#20 Recitative (F, M, JD, Z)
			<p><u>Friar</u>: [Let me see if the Bishop is in. Father, do you hear me?] <u>Malinche</u>: [¡Te dije que no regresaras!] <u>Fr</u>: [What was that? What are you saying?] <u>Juan Diego</u>: [Le prometí a la Senora Celestial.] <u>Fr</u>: [Malinche,] <u>Mal</u>: [No interfieras en mis asuntos.] <u>Fr</u>: [What is he saying?] <u>JD</u>: [Debo intentarlo de nuevo. <u>Mal</u>: [¡Zumárraga es mio, y solo mio. ¡No interfieras! ¡No interfieras! ¡Si lo intnetas te destruiré!] <u>Fr</u>: [What are you saying? Malinche, Malinche, I don't understand!] <u>JD</u>: [Debo intentarlo de nuevo... Debo intentarlo... intentarlo... debo inten...]</p>

	<p><u>Zumárraga:</u> There are so many questions. Who is this woman? Where did you meet her? Can you be trusted? Are you an honest man?</p> <p><u>Malinche:</u> ¿Eres hombre de confianza? <u>Juan Diego:</u> Sí Señor Obispo. Sí. <u>Zum:</u> Juan Diego, “trust, but verify” <u>Mal:</u> Confía, pero verificalo... <u>Zum:</u> Bring me a sign, <u>Mal:</u> ¡Da me una señal, <u>Zum:</u> or never return! <u>Mal:</u> o nunca vuelvas, jamas! <u>Chorus:</u> (spoken) ¡Juan Diego! Él e un embustero, es un traidor a los dioses. Ese tonto soñador. ¡Juan Diego; <u>Zum:</u> People of this house! <u>Chor:</u> Jefe! <u>Zum:</u> I command you, <u>Mal:</u> Les ordeno, <u>Chor:</u> ¿Cuál es tu deseo? <u>Zum:</u> You must follow that man, <u>Mal:</u> Sigán a ese tonto. <u>Zum:</u> Tell me where he goes. <u>Mal:</u> ¿Dime a donde va? <u>Zum:</u> Tell me what he sees. <u>Mal:</u> ¿Dime lo que ve? <u>Zum:</u> Follow him, follow that man! <u>Mal:</u> ¿Dime a donde va? <u>Chor:</u> (yelling) ¡Descubran a donde va! Expongan sus mentiras milagrosas. Ese tonto es un embustero.</p>		<p><u>Zumárraga:</u> There are so many questions. Who is this woman? Where did [he see] her? <u>Mal:</u> Can [he] be trusted? <u>Fr:</u> [This man is risking his life!] <u>Mal:</u> [He’s breeding revolution.] <u>Fr:</u> [He’s been branded “Malinchista” if he works with us they will kill him!] <u>Mal:</u> [and if he doesn’t we will burn him at the stake!] <u>Zum:</u> [just ask him one question, is he an honest man?] <u>Mal:</u> ¿Eres hombre de confianza? <u>JD:</u> Sí Señor Obispo. Sí. <u>Zum:</u> Juan Diego, [my trust needs proof.] <u>Mal:</u> Confía, pero verificalo... <u>Zum:</u> Bring me a sign, <u>Mal:</u> ¡Da me una señal, <u>Zum:</u> or never return! <u>Mal:</u> o nunca vuelvas, [jamás!]</p>
15	#15 ¡SIGAN! (Chor, MAL, ZUM, NAS)	21	#21 ¡SÍGAN! (Zumarraga, Malinche, Chorus)
			<p><u>Chorus:</u> (spoken) ¡Juan Diego! Ése tonto es un embustero, es un traidor a los dioses. Ese tonto soñador. ¡Juan Diego; [¿Por qué debemos creer Malinche? Ella es un traidor a nuestra gente.] <u>Malinche:</u> [El Obispo quiere encontrar los templos secretos. Juan Diego le mostrra le manera, de la casa de la mariposa!] <u>Zum:</u> People of this house! <u>Mal:</u> [¡Gente!]</p>

<p><u>Chorus:</u> ¡Sigan a ese hombre! ¡Sigan a ese tonto soñador, un imbécil impostor! (spoken) ¡Tiene visiones peligrosas, ideas peligrosas! ¡Dice que vivimos errados! ¡es un traidor a los dioses. Descubran a donde va. Etc. (sung) ¿Descubran lo que ve, Es que vivimos una mentira?</p> <p><u>Native American Singer:</u> Descubran lo que ve hey hey.</p> <p><u>Chor:</u> Expongan sus mentiras milagrosas. Tiene visiones es peligrosas. Diganle al Obispo. É les un embustero; etc.</p> <p><u>Malinche:</u> ¡Sigan; a ese tonto. ¡Sigan a ese tonto soñador. ¿An, es que vivimos errados? Ese tonto embustero,</p> <p><u>All:</u> Ese tonto, Ese tonto es un embustero se ha burlado de todos nosotros! ¡Embustero!</p>	<p><u>Chorus:</u> Jefe!</p> <p><u>Zum:</u> I command you,</p> <p><u>Mal:</u> [Él le ordena,]</p> <p><u>Chor:</u> ¿Cuál es tu deseo?</p> <p><u>Zum:</u> You must follow that man,</p> <p><u>Mal:</u> Sigan a [Juan Diego,]</p> <p><u>Zum:</u> Tell me where he goes.</p> <p><u>Mal:</u> [Él quiere saber a dónde él va.]</p> <p><u>Zum:</u> Tell me what he sees.</p> <p><u>Mal:</u> [Juan Diego los llevará a la casa de la mariposa]</p> <p><u>Zum:</u> Follow him, follow that man!</p> <p><u>Mal:</u> [Sígalo y mátele! ¡Ese tonto es un embustero! ¡Ese tonto es un traidor, un imbécil impostor! ah,]__</p> <p><u>Chorus:</u> (yelling) [El Obispo quiere saber a dónde él va! Él los llevará al templo, Juan diego es un traidor. Él los llevará a la casa di la mariposa. El Obispo quiere encontrar nuestro templo! Sigan a ese tonto. Mátele. Dé su sangre a Tonantzin. Muerte, Muerte, Muerte a Juan Diego]</p> <p><u>Chorus:</u> (sung) ¡Sigan a ese hombre! ¡Sigan a ese tonto soñador, un imbécil impostor!</p> <p><u>Second Woman:</u> [¡Tiene visiones peligrosas, ideas peligrosas! ¡Dice que vivimos errados!]</p> <p><u>Chor:</u> (spoken) ¡Es un traidor a los [dioses! errados! ¡Dice que vivimos ideas peligrosas! Descubran lo que ve.] Etc.</p> <p><u>Chor (Men):</u> [Descubran lo que ve hey hey. Descubran a donde va, ha! ha!]</p> <p><u>Mal:</u> [Descubran a donde va. Descubran a lo que ve. ¡Dice que vivimos errados! ¡Es un traidor a los dioses]</p> <p><u>Chor:</u> [¿Es que vivimos una mentira? Descubran a donde va, ha ha,] Expongan sus mentiras milagrosas. Tiene [ideas] peligrosas. [¡Dice que vivimos errados! É les un traidor un] embustero; ¡Sigan a ese hombre! ¡Sigan a ese tonto y traidor, ¿Es que vivimos una mentira? ¿Es que vivimos errados?] Ese tonto es un embustero se ha burlado de todos nosotros! [Muerte a Juan Diego! Muerte, Muerte!]</p> <p><u>Mal:</u> [Expongan, Expongan, sus mentiras miligrosas. Descubran a donde</p>
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			va. ¡Sigán, a ese tonto. ¡Sigán, a ese tonto y traidor. Él les llevará a la casa de mariposa. Muerte a Juan Diego. Dé su sangre a Tonantzin!]
	Part II: Resonance – Guadalupe		ACT II: Resonance- Guadalupe
	<u>Scene 1: Third Apparition at Tepeyac</u> Midnight, Sunday December 10, 1531		<u>Scene 1: Third Apparition at Tepeyac</u> At the Temple of Tonantzin, Midnight, Sunday, Dec. 12, 1531
		22	#22 THE HOUSE OF THE BUTTERFLY
			<p><u>Tlatoani:</u> (shouted) Quita al veneno de Cuatlatohuac. Del latido del corazón viene el susteno de los dioses!</p> <p>Que fluya la sangre. ¡Tonantzin, ... bebe esta comida de vida. Que fluya la sangre. Hi-yah!</p> <p>Estiren los pulmones del pecho. Que las alas de la mariposa broten tu pecho! Que fluya la saangre, despiega las alas dela mariposa. Tonantzin, bebe esta comida, esta comida de vida.</p> <p>Tonantzin, déjà que la lluvia consuma esta regalo e se reponga. ¡Vengan a la morada de la mariposa! Purifícate en la lluvia... de Tonantzin. Que las rosas de sangre... revietenten de tu boca. Deja que la lluvia consuma este regalo. ¡Que fluya la sangre! De tu boca saltan las rosas. Que fluya la sangre. Las flores pulsando con sangre. Que fluya la sangre. De la boca saltan las rosas. Del latido del corazón viene el susteno de los dioses! ¡Tonantzin... bebe este comida de vida, y bendice a tu pueblo.</p> <p>Purifícate en la lluvia de Tonantzin y quita el veneno de Cuatlatohuac. Vé ya, la oblación es ofrecida. Manten el secreto de nuestra pueblo. El culto ha termindado.</p> <p><u>Second Woman and Chorus:</u> (spoken)¡Vengen, ¡Vengan a la</p>

			<p>morada de la mariposa! De latido del corazón viene el susteno de los dioses!</p> <p>(Sung) Que fluya la sangre, estiren, pulmones; Que fluya la sangre despliega las alas de la mariposa.</p> <p>(Spoken) ¡Vengan a la morada, morada de la mariposa! ¡Vengan a la morada de la mariposa.</p> <p>(Sung) Que fluya la sangre. las flores pulsando. Que fluya la sangre De la boca saltan las rosas.</p> <p>(Spoken) Mantén el secreto (repeated, etc.)</p>
		23	#23 Soliloquy (Juan Diego)
			<p><u>Juan Diego:</u> ¡Tonantzin, take me! I'm a poison to my people, Let me go to Shoshlipan, and wash away my poison.</p> <p>Tonantzin, pull the lungs from my chest, Tonantzin, pull the roses from my mouth, drink the blood of my beating heart.</p> <p>¡Tonantzin, take me! take me! take me!</p>
	Intonation #5	24	#24 Changing Woman Transformation of the Goddess Soliloquy (Juan Diego and women's offstage chorus)
	<p><u>Valeriano:</u> And thus, Juan Diego escaped to where the road leads off beyond the hills of Tepeyac, on the side of the Homing Sun, and in the midnight darkness, on cool earth, he falls in meditation.</p> <p><u>Women's Chorus:</u> Nican mopohua, ishposhtli Santa Maria, etc.</p> <p><u>Juan Diego:</u> What have I done? What have I seen? Who is that woman? Why is my mind so confused? Who is the goddess who sees in all d'rections? Strange woman, do you hear me? I will turn to the Sun, in your compassion let me go. Strange woman let me go...</p>		<p><u>Women's Chorus:</u> Nican mopohua, ishposhtli Santa Maria, etc.</p> <p><u>Juan Diego:</u> What have I done? What have I seen? [Am I forsaken?] Why is my mind so confused? Who is the goddess who sees in all d'rections? Strange woman, do you hear me? [This task I cannot do.] in your compassion let me go. Strange woman let me go...</p>

	<p align="center">PINTÁDNOS LOS TIEMPOS VENIDEROS (aria, VG)</p>	25	<p align="center">#25 PINTÁDNOS LOS TIEMPOS VENIDEROS (aria, VG)</p>
	<p><u>Virgin Guadalupe:</u> Juan Diego. <i>Cualatohuac</i>, sé los ojos de tu pueblo. Juan Diego, a tu gente danos la voz. encuentra el amor de los cielos, píntadnos el rostro de la Madre, y guíalos por el sendero de la Paz, la Paz. Pintádnos los tiempos venederos. Píntádnos los tiempos de la paz. Pintádnos el rostro de la Madre, Píntádnos la señal de las rosas. Juan Diego, desde tu mente, el espíritu, el espíritu de la diosa fluirá. <i>Ichpochtili Santa María</i>. <i>Ichpochtili Santa María</i>. Encuentra el amor de tu Madre, el amor de la Madre de Dios, y conoce, y conoce, y sabe el rostro de Santa María, el milagro de Santa María. Santa María... etc.</p>		<p><u>Virgin Guadalupe:</u> <i>Cualatohuac</i>, [Juan Diego, Hay una nueva manera, hay una nueva forma;] sé los ojos de tu pueblo[, y desde tierra estéril de diciembre, muéstrales el milagro de los rosas, píntalos] el rostro de la Madre, y guíalos por el sendero de la Paz, la Paz. [Píntálos] los tiempos venederos. [Píntálos] los tiempos de la paz. [Píntálos] el rostro de la Madre, [píntálos] la [señal] de las rosas. Juan Diego, desde tu mente, el espíritu, el espíritu de la diosa fluirá. <i>Ichpochtili Santa [María]</i>. <i>Ichpochtili Santa [María]</i>. Encuentra el amor de tu Madre, el amor de la Madre de Dios, y conoce, y conoce, y sabe el rostro de Santa María, el milagro de Santa María. Santa María... etc.</p>
			<p align="center"><u>SCENE 2: At Tlatelolco, Bishop Zumarraga's Palace</u> Midnight, Sunday, Dec. 10, 1531</p>
		26	<p align="center">#26. Recit. Friar and Zumarraga after midnight prayers</p>
			<p><u>Friar:</u> Father, are you restless at this hour? <u>Zumárraga:</u> I fear an insurrection... I fear danger in their "ghost songs" <u>Fr:</u> It's just a call to worship. <u>Zum:</u> I fear hatred in their hearts. I fear danger in their blood lust, in their devil gods! <u>Fr:</u> But these people are friendly, they sing of roses and butterfly(s). <u>Zum:</u> Don't be a fool! They must stop! <u>Fr:</u> They are harmless Those are harmless songs. <u>Zum:</u> Stop the singing! You fool! That Indian could be a problem. <u>Fr:</u> He's a simple man, just a peasant.. a peasant</p>

			<p><u>Zum</u>: He could lead a revolt, more bloodshed, he must go, he must burn!</p> <p><u>Fr</u>: But consider his request, could it be a message from God?</p> <p><u>Zum</u>: I carry the message of God, I demonstrate his pow'r.</p> <p><u>Fr</u>: Why not demonstrate his love?</p> <p><u>Zum</u>: Friar! Don't lecture me! These people are dangerous</p> <p><u>Fr</u>: Juan Diego is a gentle soul.</p> <p><u>Zum</u>: He promised a sign from God, and if he fails we will burn him at the stake!</p> <p><u>Fr</u>: No! Please, no!</p> <p><u>Zum</u>: Friar! Friar! Friar, you will do as I say, or you go back to Spain!</p> <p><u>Fr</u>: Father Please,</p> <p><u>Zum</u>: To the silence of the abbey, to ponder your actions, your insolence your subordination...</p> <p><u>Fr</u>: He may bring a message..</p> <p><u>Zum</u>: Friar! You don't know the mind of god! Be silent now, or silent forever.</p> <p><u>Fr</u>: Father, Father!</p> <p><u>Zum</u>: No No! We will never speak of this again.</p> <p style="padding-left: 40px;">I am the priestly chieftan! I am protector of the Indians. Let no one question my judgement Let no one challenge my rule. I'll bring order to this chaos. I will do what must be done, I will do what must be done.</p>
			<p style="text-align: center;"><u>SCENE 3: On the hill at TepeyacSunrise</u> Sunrise, Sunday, Dec. 10, 1531</p>
18	#18 SUNRISE SONG (duet, JD, NAF)	27	#27 SUNRISE SONG (duet, JD, NAF)
	<p><u>Juan Diego</u>: I see. I see. I see. At the tip of the garden, at the top of the hill, at the place of the vision, the roses of Santa María. This is my sign, red roses in December, these pearls of the Santa María,</p> <p style="padding-left: 40px;">On em'rald jade, swarming in the glow of the rainbow.</p> <p style="padding-left: 40px;">On turquoise shell in the gold of the Gods, in the leaves of the garden.</p>		<p><u>Juan Diego</u>: I see. I see. I see. At the tip of the garden, atthe top of the hill, at the place of the vision, the roses of Santa María. This is my sign, red roses in December, these pearls of the Santa María,</p> <p style="padding-left: 40px;">On em'rald jade, swarming in the glow of the rainbow.</p> <p style="padding-left: 40px;">On turquoise shell in the gold of the Gods, in the leaves of the garden.</p>

	<p>Ah, __ the face of the heavenly woman. My soul breathes the fragrance of heaven. Ah, __ let the joy of the song surround me, surround me, Ah, __ Ah! Santa Maria ¡Ah Ah! Santa María.</p>		<p>Ah, the face of the heavenly woman. My soul breathes the fragrance of heaven. Ah, __ let the joy of the song surround me, surround me, Ah, __ Ah! Santa Maria ¡Ah Ah! Santa María.</p>
19	#19 THE ROAD OF RETURN (VAL.)	28	#28 Scene Change
	Intonation #6		
	<u>Valeriano:</u> And thus, with the flowers of proof and the image of his vision, Juan Diego followed the Road of Return to his people and the Bishop at Tlatololco.		
	<u>SCENE 2: El Milagro En Tlatelólco</u> Dawn, Sunday, Dec. 10, 1531		<u>SCENE 4: El Milagro En Tlatelólco</u> Dawn, Sunday, Dec. 10, 1531
20	#20 ¡DESDICHADO INDIO! (NAR, ORCH, NAF)	29	#29 ¡DESDICHADO INDIO! (NAR, ORCH, NAF)
	<p><u>Chorus:</u> Es él Juan Diego! desdichado Indio.</p> <p>Es él ese tonto. Es él desdichado Indio.</p> <p>¿Qué se ha robado, qué es lo que tiene? ¿Por qué, es que anda por aquí?</p> <p>¿Qué es lo que tiene? ¿Qué se ha robado? ¿Por qué es que anda por aquí? ¿Qué es lo que lleva en las espaldas? Es él Juan</p>		<p><u>Chorus:</u> Es él Juan Diego! desdichado Indio. <u>Friar:</u> [Get away. Leave him alone! Get away] <u>Juan Diego:</u> [The same will come.] <u>Fr:</u> [Get back!] <u>Chor:</u> [Es él Juan Diego!] Es él ese tonto. Es él desdichado Indio. <u>Fr:</u> [Leave him alone! In the name of Zumarraga Get back!] <u>JD:</u> [I will show them, the goddess of mercy,] <u>Chor:</u> ¿Qué es lo que tiene? ¿Qué se ha robado? ¿Por qué es que anda por aquí? <u>JD:</u> [The same will come... Yo tengo la seña, tengo la prueba, me urge ver al Obispo] <u>Chor:</u> [¿Qué es lo que tiene? ¿Qué se ha robado? ¿Por qué es que anda por aquí?] <u>Fr:</u> [Get back! Leave him alone! No!] <u>Chor (Men):</u> ¿Qué es lo que tiene? ¿Qué se ha robado? <u>Chor (Wom):</u> ¿Qué es lo que lleva en las espaldas? <u>Chor (Men):</u> Es él Juan Diego. Es él ese tonto. Es él desdichado Indio.</p>

	<p>Diego. Es él ese tonto. Es él desdichado Indio.</p> <p>¡Qué fragante! ¡Flores! ¡Las flores Castellanas! ¡Qué olorosas! ¡Las rosas milagrosas! Danos las flores, ¡Ah! ¿Qué magia es esta?</p>		<p>JD: [Yo tengo la seña, tengo la prueba, me urge ver al Obispo. Yo tengo la seña, tengo la prueba,]...</p> <p>Fr: [Leave him alone! in the name of Zumarraga, get back! Get back!]</p> <p>Chor: ¡Flores! ¡Qué fragante! ¡Las [rosas de dediciembre]; ¡Qué olorosas! ¡Las rosas milagrosas! ¡Las flores Castellanas! Danos las flores, ¡Ah! ¿Qué magia es esta?</p>
21	#21 RECITATIVE (ZUM, JD)	30	#30 RECITATIVE (ZUM, MAL, FR, JD)
	<p><u>Zumárraga:</u> I am the priestly chieftan. I am “Jefe sacerdotal.” I permit you to speak.</p> <p><u>Juan Diego:</u> Su mandato he hecho. Ella manda la señal, la señal de las rosas... doy a usted.</p> <p><u>Zum:</u> Juan Diego, bring it to me.</p>		<p><u>Zumárraga:</u> [Silence! Silence!]</p> <p><u>Malinche:</u> [Dear Bishop]</p> <p><u>Friar:</u> [Señor Obispo]</p> <p><u>Mal:</u> [I bring this man to you,</p> <p><u>Fr:</u> [that’s a lie! He came by himself!]</p> <p><u>Mal:</u> [as you requested.]</p> <p><u>Zum:</u> [Then let him speak and be judged.]</p> <p><u>Mal:</u> [But he lies to his People,]</p> <p><u>Fr:</u> [Father]</p> <p><u>Mal:</u> [he will lie to you.]</p> <p><u>Fr:</u> [Father Juan Diego is a simple man]</p> <p><u>Zum:</u> [I have the wisdom of the father, mine is the Will of God.]</p> <p><u>Mal:</u> [They say he found a sign,]</p> <p><u>Fr:</u> [Will you hear his story?]</p> <p><u>Mal:</u> [the proof that you requested.]</p> <p><u>Zum:</u> [I hold his fate in my hands]</p> <p><u>Fr:</u> [Could it be what we need?]</p> <p><u>Mal:</u> [I see the People gathering.]</p> <p><u>Fr:</u> [Father, wil you hear his story?]</p> <p><u>Mal:</u> [I see an insurrection]</p> <p><u>Fr:</u> [Let him show you!]</p> <p><u>Zum:</u> I am the priestly chieftan. I am “Jefe sacerdotal.” [Juan Diego, I warn you, give me proof or you will burn I command you to speak!]</p> <p><u>Fr:</u> [¡Ten ciudadano!]</p> <p><u>Mal:</u> [Si te alejas ahora escapas el fuego la meurte, la meurte lenta del fuego!]</p> <p><u>JD:</u> [!Mi alma!]</p> <p><u>Fr:</u> [Ten ciudadano! Juan Diego! Si él te duda, te quemandelahoguerra. ¿Deseas hablar?]</p> <p><u>JD:</u> Su mandato he hecho. Ella manda la señal, la señal de las rosas... doy a usted.</p> <p><u>Fr:</u> [Juan Diego, tell us your story... Cuéntenos su historia.]</p>

22	#22 EL MILAGRO (aria, JD, Chor, ZUM)	31	#31 EL MILAGRO (aria, JD, Chor, ZUM)
	<p><u>Juan Diego:</u> Por Sus manos estas rosas fueron recogidas en la escarcha de Diciembre. Por Sus manos estas rosas fueron puestas en el dobléz de sarapé. Por Sus manos se las doy a usted. Permitame mostrarle.</p> <p><u>Malinche:</u> Padre, let me show you. From her hands come the roses fragrant flow'rs of heaven,</p> <p><u>Chorus:</u> (Women's choir repeats Juan Diego's text.)</p> <p><u>JD:</u> Por favor recíbanlas. Déjeme enseñarle estas flores del Sol radiante.</p> <p><u>Zumárraga:</u> This man is a liar! This man, Juan Diego. Such a wretched Indian!</p> <p><u>Mal:</u> from the heart of deep December. From her hands the sacred gift of roses.</p> <p><u>JD:</u> Ah! __ Ella manda la señal, la señal de las rosas. Permítame mostrarle</p> <p><u>Mal:</u> Padre This is the sign Ah, __ Let me show you</p> <p><u>Zum:</u> I can't believe this, Such a liar! I can't believe this. This is magic! This sign is nothing but roses! Such a wretched Indian!</p> <p><u>JD:</u> Estas flores del Sol radiante.</p> <p><u>Chor:</u> Por favor, Recíbanlas</p> <p><u>Mal:</u> (Spoken Loudly, pleading) Padre, please take it; take the gift! Padre!</p>		<p><u>Juan Diego:</u> Por Sus manos estas rosas fueron recogidas en la escarcha de Diciembre. Por Sus manos estas rosas fueron puestas en el dobléz de [mi] sarapé. Por Sus manos se las doy a usted. Permitame mostrarle.</p> <p><u>Malinche:</u> [He is saying,] ""let me show you. This man is a danger! [This man, Juan Diego, Such a wretched Indian! Only roses, You can't believe this It's a lie! You can't believe this!]</p> <p><u>Friar:</u> ["From her hands come the roses fragrant flow'rs of heaven, from the heart of deep December. From her hands the sacred gift of roses,"]</p> <p><u>Chorus:</u> (Women's choir repeats Juan Diego's text.)</p> <p><u>JD:</u> Por favor recíbanlas. Déjeme enseñarle</p> <p><u>Zumárraga:</u> [Can I believe this? Who can I believe? Malinche or that liar Juan Diego,]</p> <p><u>Fr:</u> [Padré This is the sign. Ah, __ Let him show you]</p> <p><u>Chor:</u> Dejanos mostrarle. (<i>Continuing to repeat Juan Diego's text.</i>)</p> <p><u>Mal:</u> [This is magic! Bishop! Bishop!]</p> <p><u>JD:</u> estas flores del Sol radiante. Ah! __ Ella manda la señal, la señal de las rosas. Permítame mostrarle.</p> <p><u>Fr:</u> [Is this a miracle? These are roses of change.]</p> <p><u>Zum:</u> [Juan Diego, His] sign is nothing but roses! [This man is a danger,]</p> <p><u>Mal:</u> [They're turning against you, Juan Diego, such a wretched Indian!]</p> <p><u>JD:</u> recíbanlas,</p> <p><u>Fr:</u> [Father, I beg you! I beg you!]</p> <p><u>Zum:</u> [No! Roses are not enough! Burn him! Burn him! Burn him!]</p> <p><u>Chor:</u> Por favor, por favor!</p> <p><u>Mal:</u> [Quemenlo, Quemenlo, quemenlo. Ah ah]</p> <p><u>Fr:</u> [Dear God, Show mercy! Padre, show mercy! Take the gift! Padre!]</p> <p><u>Chor:</u> [Clemencia! Lo creemos, Clemencia! Por favor... Es la señal]</p> <p><i>[J.D. reveals the portrait to the crowd]</i></p>

	<p><i>[J.D. reveals the portrait to the crowd]</i></p> <p><u>Mal. & Chor:</u> ¡Ah! ¡Mi Alma! <u>Mal:</u> ¡Ah! Santa María. Madre. The face of the woman. The face of the heavenly woman. The poertrait of my soul. The radiant SUN of God. Santa Maria. <u>Chor:</u> El retrato de la Madre, la Doncella milagrosa. La señal de las rosas estas flores milagrosas El rostro de la Madre. El rostro de mi alma. El Sol radiante de Dios.</p>		<p><u>Mal:</u> [Hiyayah, I curse you! ah] <u>Fr. & Chor:</u> ¡Ah! ¡Mi Alma! [Santa Madre.] <u>Fr:</u> ¡Ah! Santa María. Madre. The face of the woman. The face of the heavenly woman. The poertrait of my soul. The radiant SUN of God. Santa Maria. <u>Chor:</u> El retrato de la Madre, la Doncella milagrosa. La señal de las rosas estas flores milagrosas El rostro de la Madre. El rostro de mi alma. El Sol radiante de Dios.</p>
23	#23 I BELIEVE YOU! (ZUM, NAF, NAS, JD)	32	#32 I BELIEVE YOU! (ZUM, NAF, NAS, JD)
	<p><u>Zumárraga:</u> I believe you, I believe you, this is proof. I am certain, most fortunate man. You fortunate man. <u>Aztec Drummer:</u> [spoken or sung] <i>Nican mopohua, ichpochtli Santa Maria.</i> <u>Zum:</u> Juan Diego. Juan Diego. You have seen the heavenly woman. You have seen the face of the Mother of God and you know, and you know, and you know. Juan Diego. Let us pray. <u>Juan Diego:</u> Padre, Señor Obispo...</p>		<p><u>Zumárraga:</u> I believe you, I believe you, this is proof. I am certain, most fortunate man. You fortunate man. <u>Aztec Drummer:</u> [spoken or sung] <i>Nican mopohua, ichpochtli Santa Maria.</i> <u>Zum:</u> Juan Diego. Juan Diego. You have seen the heavenly woman. You have seen the face of the Mother of God and you know, and you know, and you know [...] Juan Diego. Let us pray. <u>Juan Diego:</u> Padre, Señor Obispo...</p>
	CONCÉDENOS PAZ (passacaglia, tutti)	33	#33 CONCÉDENOS PAZ (passacaglia, tutti)

<p><u>Juan Diego & Zumárraga:</u> Dona nobis pacem. Magnificat, anima mei Santa Maria.</p> <p><u>Chorus:</u> Llevanos hoy, de la Madre de Dios Santa María concédenos paz.</p> <p><u>Malinche:</u> anima mei Show us the way to the heavenly Woman, Santa María.</p> <p><u>Chor:</u> Este lugar, un milagro de rosas Santa María.</p> <p><u>JD:</u> ... de la Madre de Dios Santa María</p> <p><u>Chor:</u> Enséñanos este lugar de su Madre de Dios. Enséñanos este lugar de su templo.</p> <p><u>Virgin Guadalupe:</u> ¿No estoy aquí? Seguro en to corazón tu eres mi pueblo. Que soy la verdadera la Madre de Dios. Y nada te puede hacer daño. ¿No Estoy aquí?</p> <p><u>Chor:</u> Señora Celestial, Guíanos por siempre Santa maria.</p> <p><u>Mal:</u> Show us the Heavenly Woman. Show us Señora Celestial.</p> <p><u>JD:</u> ¡Ah! ¡Ah! Mi alma. Como calma mi corazón que animado esta canción! ¡Ah ¡Ah, mi alma. ¡Ah, ah, mi corazón. Santa Maria, Santa Maria.</p> <p><u>Zum:</u> Señora Celestial. Magnificat anima mea.</p> <p><u>Mal:</u> Magnificat, magnificat, anima mea.</p> <p><u>JD:</u> Este es mi signo este es el milagro de las rosas.</p> <p><u>All:</u> Concedenos PAZ. Concedenos PAZ.</p> <p><u>JD:</u> Santa María</p> <p><u>VG:</u> ¿No estoy aqui? Te bendigo</p> <p><u>All:</u> PACEM.</p>	<p><u>Juan Diego & Zumárraga:</u> Dona nobis pacem. Magnificat, anima mei Santa Maria.</p> <p><u>Chorus:</u> Llevanos hoy, de la Madre de Dios Santa María concédenos paz.</p> <p>[Friar]: anima mei Show us the way to the heavenly Woman, Santa María.</p> <p><u>Chor:</u> Este lugar, un milagro de rosas Santa María.</p> <p><u>JD:</u> ... de la Madre de Dios Santa María</p> <p><u>Chor:</u> Enséñanos este lugar de su Madre de Dios. Enséñanos este lugar de su templo.</p> <p><u>Virgin Guadalupe:</u> ¿No estoy aquí? Seguro en to corazón tu eres mi pueblo. Que soy la verdadera la Madre de Dios. Y nada te puede hacer daño. ¿No Estoy aquí?</p> <p><u>Chor:</u> Señora Celestial, Guíanos por siempre Santa maria.</p> <p>[Fr]: Show us the Heavenly Woman. Show us Señora Celestial.</p> <p><u>JD:</u> ¡Ah! ¡Ah! Mi alma. Como calma mi corazón que animado esta canción! ¡Ah ¡Ah, mi alma. ¡Ah, ah, mi corazón. Santa Maria, Santa Maria.</p> <p><u>Zum:</u> Señora Celestial. Magnificat anima mea.</p> <p>[Fr]: Magnificat, magnificat, anima mea.</p> <p><u>JD:</u> Este es mi signo este es el milagro de las rosas.</p> <p><u>All:</u> Concedenos PAZ. Concedenos PAZ.</p> <p><u>JD:</u> Santa María</p> <p><u>VG:</u> ¿No estoy aqui? Te bendigo</p> <p><u>All:</u> PACEM.</p>
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APPENDIX D
BIOGRAPHIES

Biographies

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James DeMars (Composer)

Composer/conductor James DeMars belongs to a generation that is revealing a new integration of world music with the range, depth and stylistic variety of the classical tradition.

His works include:

- Intercultural Concertos; orchestra with African Drum Ensemble, Black Lodge Pow-wow Singers, Native American flute
- Classical Concertos for Violin, Piano, and Flute
- Choral cantatas, and Song Cycles
- An Opera and an Oratorio
- An American Requiem
- Chamber Music
- Music for R. Carlos Nakai
- Music for Zeitgeist and TOS Ensembles

Ensembles that perform DeMars' music include: The New York Choral Society, Brooklyn Philharmonic, Mormon Tabernacle Choir, Utah Symphony, Philadelphia Orchestra, Buffalo Philharmonic, Phoenix Symphony, California Symphony, Chicago Sinfonietta, Tucson Symphony, Anchorage Symphony, Memphis Symphony, Winston-Salem Symphony, Choer et Orchestre Francais D'Oratorio (Paris), Wuppertal (Germany) Orchestra, St. Petersburg (Russia) Chamber Philharmonic, I Solisti di Zagreb (Croatia), Army Band of China (Beijing) and others.

Commissions include: NEA, Heard Museum, Flynn Foundation, Art Renaissance Foundation, Phoenix Symphony, Canyon Records, European-American Foundation, Phoenix Boys Choir, I Solisti di Zagreb, and Arizona Commission on the Arts.

He is frequently involved in performances of his work as a conductor or pianist. These include the national premiere of his work, An American Requiem, at the Kennedy Center in Washington and nationally televised performances at Cathedral of St. John the Divine in New York. In 1998 he conducted the European premiere of the requiem in Paris at Église La Trinité with Choer et Orchestre Francais D'Oratorio and was inducted to the French Order of Arts and Letters. He has conducted performances with the symphonies of Memphis, Utah, and Phoenix and served as pianist

With Native American flutist R. Carlos Nakai, he has created four CDs for Canyon Records. Two World Concerto received two Native American Music Awards and led to the 2008 release of DeMars' inter-cultural oratorio, GUADALUPE. In 2010 he received the Governor's Arizona Artist of the Year Award and in 2016 two Arizona Theater awards for best opera libretto and music.

Aesthetic influences include the writings of Joseph Campbell and Albert Camus. He holds a doctorate from the University of Minnesota studying under Dominick Argento and is a professor at Arizona State University in Tempe.

- Biography found at: <https://jamesdemars.net/bio>

Robert Esteva Doyle (Producer/Librettist)

ROBERT DOYLE/CANYON RECORDS

GRAMMY® Award-winning record producer Robert Doyle has worked in the music industry for over 37 years. He started at Canyon Records in 1981 and purchased the company in 1992. He is recipient of two Gold Records and a Platinum Record as producer of R. Carlos Nakai's *Earth Spirit* and *Canyon Trilogy* albums.

Doyle earned a Bachelor's Degree in Music and a Master's Degree in Business Administration from Arizona State University. In 2015, he received the first Heard Museum Guild Community Partner Award as well as the Arizona American Indian Excellence in Leadership Award as Friend of the Community. In addition to the GRAMMY® Award for Primeaux & Mike's *Bless the People*, Canyon Records has received thirty-three GRAMMY® nominations in four different categories.

Canyon Records received the first Governor's Arts Award for Small Business in 2015. Additionally, three Canyon artists have received Governor's Arts Awards: R. Carlos Nakai (1992), James DeMars (2010), and William Eaton (2015).

Doyle's photography of Canyon Records artists was first exhibited at the Pueblo Grande Museum in Phoenix, Arizona from October 2016 to August 2017. Titled *One World Many Voices*, this multi-media presentation featured Doyle's photography of Canyon artists, items from Canyon's history, videos, instruments, concert performances by Canyon artists, and a commercial release of the gallery music. *One World Many Voices* exhibited at the Deer Valley Petroglyph Preserve Museum (Arizona State University) from October 2017 to June 2018 and the Arizona State Museum (University of Arizona) from September 2018 to March 2019. A traveling version toured the Chandler Public Libraries from April 2019 to June 2019.

In 2015 Canyon Records supported the ASU Lyric Opera Theatre in the presentation of the world premiere of *Guadalupe: The Opera*, composed by James DeMars with libretto by DeMars, Doyle, and Graham Whitehead. Canyon artists R. Carlos Nakai and Xavier Quijas Yxayotl were the first Native American artists in history to perform as traditional artists with an opera orchestra. *Guadalupe: The Opera* received Arizona Theater Awards for Best Composition and Best Script.

Doyle has edited and published *The Art of the Native American Flute* by R. Carlos Nakai and James DeMars and is editing, designing, and publishing a 300 page multi-media teacher's curriculum, *Native American Music for Grades K to 6* by Dr. Kay Edwards. He has produced and presented numerous concerts throughout Arizona including R. Carlos Nakai's *Platinum Concert* at the Musical Instrument Museum in Phoenix, Arizona.

Founded in 1951 by Ray and Mary Boley, Canyon Records is one of the oldest independent record companies in the music industry and for over 65 years has been at the forefront of the production and distribution of Native American music in a wide range of

genres ranging from traditional, pow-wow, round dance, Native American Church to rock, folk, new age, and classical.

Canyon has partnered with the Musical Instrument Museum, GRAMMY® Awards Museum, Heard Museum Guild, Phoenix Indian Center, Arizona State Museum, Pueblo Grande Museum, Western National Parks Association, ASU School of Music, ASU Lyric Opera Theatre, ASU School of Human Evolution and Social Change, Casa Grande National Monument, Mesa Arts Center, Scottsdale Center for the Arts, and Chandler Public Libraries.

James DeMars, R. Carlos Nakai & Canyon Records

In 2006, ASU composer James DeMars approached Robert Doyle, executive producer for Canyon Records, for assistance in a choral work DeMars was planning based on the story of Our Lady of Guadalupe. As part of his multi-cultural conception of the work, DeMars planned to include Native American flute, Mexicá flutes, drums and percussion, and Northern-style pow-wow vocal elements. Doyle agreed to assist in lining up artists such as R. Carlos Nakai for flute, Xavier Quijas Yxayotl for Mexicá instruments, and traditional singers (the vocal elements were later cut). In addition, Doyle agreed to produce and manage the premiere of the work and to assist with the writing of the libretto. Doyle had theater experience in college and reshaped the original story to provide greater dramatic structure and tension.

Raised and educated Catholic, Doyle was familiar with the story of Our Lady of Guadalupe. Doyle's maternal relations were Filipino, an Asian Hispanic culture with a strong tradition of devotion to Guadalupe (the middle name of Doyle's mother, Corazon Esteva, is Guadalupe). Doyle was credited as "Robert Esteva Doyle" and included his maternal name to demonstrate his cultural connection to the story.

Doyle and DeMars first worked together in 1986 when Doyle approached DeMars with a commission for the first concerto for Native American flute to be premiered by R. Carlos Nakai, who had expressed a desire to perform the Native American flute in a classical music setting.

The commission celebrated Canyon Records 35th anniversary and was premiered by the Nouveau West Chamber Orchestra with the title, *Spirit Horses*.

This groundbreaking composition would be the featured work on Canyon's first classical release in 1991, *Spirit Horses*, comprised of the works of DeMars for Native American flute and classical ensembles with Nakai as soloist. In 1993, this album was followed by a second classical production, *Native Tapestry*, featuring DeMars and Nakai.

In the 1990s, DeMars received two concerto commissions from the Phoenix Symphony for *Two World, Concerto for Native American Flute* and *Native Drumming, Concerto for Pow-Wow Singers*. To prepare for the latter recording, DeMars made two trips to pow-wows (in Lummi, Washington and White Swan, Washington) where Doyle was recording. In 1997, Canyon produced and released *Two World Concerto* featuring these

new concertos performed by R. Carlos Nakai, the Black Lodge Singers and members of the Phoenix Symphony. Canyon's three classical releases were commercially successful, selling a combined total of over 130,000 units.

In 2015, Canyon put into digital distribution an arrangement of *Native Drumming* for wind symphony, performed by the ASU Wind Symphony (Gary Hill, conductor) and recorded and produced by Canyon.

DeMars also contributed to Canyon's first publication as co-author with R. Carlos Nakai of *The Art of the Native American Flute*, which has sold over 60,000 copies.

Guadalupe, Our Lady of the Roses

In 2008, *Guadalupe, Our Lady of the Roses* premiered at St. Mark's Episcopal Church in Mesa, Arizona. Described as an opera-oratorio by one reviewer, this multi-lingual composition featured four soloists, cantor, chorus, and orchestra with a battery of African drums. Native American elements were provided by Xavier Quijas Yxayotl (Mexicá flutes, drums, percussion, and speaker) and R. Carlos Nakai (Native American flute) in a role as a "vocal" soloist instead as part of the instrumental ensemble

The organizational relationships were unique, connecting the ASU School of Music, St. Mark's (the church was provided without a rental agreement and the community was very involved providing volunteers and promotional support), and Canyon Records, a commercial entity, which would produce the concerts, record the performance for commercial release, and produce a concert video.

Without a formal agreement with the other organizations, Doyle decided to pay out ticket revenue (after paying church expenses) equally among all performers (most of whom were ASU faculty or students) with only the two leads received a guaranteed honorarium underwritten by ASU, and covering only a percentage of Canyon costs from product sales. Another unique feature of the production is that all musicians participated equally in royalty payments from the recording. Doyle's mother, Corazon Esteva, underwrote the reception for 100 artists and guests.

The premiere performances were sold out (660) and were well received by critics.

In 2009, a group of interested supporters of DeMars' composition made contact with the Phoenix Art Museum and scheduled a concert to take place the weekend of the feast day of Our Lady of Guadalupe on December 12. DeMars asked Doyle to produce and manage the event (Canyon would also underwrite the concerts). Doyle expanded the event to include a presentation of art by local Latino artists. Corazon Esteva again provided significant underwriting.

The concerts were held in the Great Hall of the Phoenix Art Museum and because the venue was not designed for concert presentations, 400 chairs were setup and stage lighting was rented as the hall's lighting was preset for art. The two concerts were split

due to a prior booking, which required taking down the concert setup after the first performance and resetting before the second.

Even in the middle of the Christmas season, attendance was strong (500) and the 2009 performance led to DeMars receiving the Governor's Arts Award in 2010. He is the first and only composer to receive this distinction.

In 2014, DeMars and Doyle met with William Reber, director of the Arizona State University Lyric Opera Theatre about the possibility of staging *Guadalupe* as an opera. Reber was interested, but felt the work needed revision to move from an "opera-oratorio" or "concert opera" to a theatrical production. Reber connected DeMars and Doyle with Graham Whitehead, a theater director, to assist them with revisions.

In several sessions, DeMars, Doyle, and Whitehead (whose service was underwritten by Canyon) reshaped *Guadalupe* into a two-act stage production. DeMars made significant alterations to the score as scenes were added and the libretto was extensively altered as the character of Malinche was given more prominence as an antagonist and a new character, the Friar, was added as a balance to Bishop Zumarraga, the key antagonist. DeMars opened Act 2 with an Aztec sacrificial scene, which would prove controversial, gathering protestors at one of the performances.

The four LOT performances of *Guadalupe: The Opera* drew larger than normal audiences and were critically well-received. Again, Corazon Esteva underwrote the performance, funding translation services and the appearance of Nakai and Yxayotl.

As of this writing, Doyle is promoting *Guadalupe* to other opera companies in the U.S.

Isola Jones (Guadalupe, Oratorio – Opera)

Isola Jones is internationally recognized as an extraordinary mezzo soprano. Making her professional debut in the Verdi Requiem with the Chicago Symphony Orchestra, Ms. Jones within two years made her Metropolitan Opera debut in the role of Olga in Eugene Onegin. Since then she has sung more than 500 performances as a leading artist at “The Met,” paired with such international artists as Luciano Pavarotti, Placido Domingo, Leontyne Price, Joan Sutherland, and performing under the baton of Richard Bonyngne and James Levine. Ms. Jones has performed many leading roles in her distinguished career including Giulietta in Les Contes D'Hoffman, Ulrica in Ballo in Maschera, Preziosilla in La Forza del Destino, Amneris in Aida, Suzuki in Madama Butterfly, Maddalena in Rigoletto, and Dalila in Samson and Dalila. But it is her portrayal of Carmen, her signature role, for which she is best known. This internationally acclaimed artist can be heard on a number of opera and concert recordings such as the “Flying Dutchman,” Mahler’s “Symphony # 8” and “Les Noces,” with the Chicago Symphony Orchestra Sir Georg Solti and James Levine, respectively; “Porgy and Bess” with Lorin Maazel conducting; RCA’s “Cavalleria Rusticana.” James Levine, conducting; and a solo recording titled "Music of Bach, Handel and Purcell." Ms. Jones has also appeared in 10 "Live from the Met" telecast productions including: La Forza del Destino; Manon Lescaut; The 100th Anniversary Gala of the Metropolitan Opera and Francesca DaRimini all of which are available on video. Ms. Jones has sung with the following opera companies: Arizona Opera, Baltimore Opera, Calgary Opera, Chicago Lyric Opera, Cincinnati Opera, Dallas Opera, Denver Opera, Greensboro Opera, Hungarian Opera, Metropolitan Opera, Palm Beach Opera, Seattle Opera, Spoleto Festival, and at the Kennedy Center with the Washington Opera. In 1984 Ms. Jones was presented with the prestigious Merit Award from her Alma Mater, Northwestern University in Evanston, Illinois. She earned a master's degree of science in education from Capella University in Minneapolis, Minnesota, and was awarded an honorary Doctor of Musical Arts from Providence College in Rhode Island. Ms. Jones is currently teaching voice as an adjunct faculty member at South Mountain Community College in Phoenix, Arizona, and has been inducted as an honored member of the United Who's Who of Executives and Professionals. You may also find Ms. Jones listed in “Faces of Arizona,” an art book of Arizona’s famous artists and patrons created and photographed by Michel Sarda. She was honored to participate in the world premiere of “The Blessingway Songs” by composer James DeMars. Ms. Jones opened the 2005-2006 season of the Arizona Opera in the title role of Carmen and in April 2006 she was heard as the mezzo-soprano soloist in the Mahler Symphony #2 performed at ASU in Gammage Auditorium under the baton of Dr. Timothy Russell. In January 2007, Ms. Jones was a celebrity dancer for The Arizona Kidney Foundation's first annual "Dancing with the Stars" fund raiser. Other celebrity dancers included Tony Dovolani from the popular reality series, "Dancing with the Stars," which airs weekly on the ABC broadcast network. Ms Jones is presently collaborating with ASU professor and composer James DeMars on an opera based on the legend of Our Lady of Guadalupe to be premiered in the Phoenix area in December 2007.

Biography found at: <http://www.southmountaincc.edu/directory/faculty-staff/isola-jones/>

R. Carlos Nakai (Native American Flute)

Of Navajo-Ute heritage, R. Carlos Nakai is the world's premier performer of the Native American flute. He began his musical studies on the trumpet, but a car accident ruined his embouchure. His musical interests took a turn when he was given a traditional cedar flute as a gift and challenged to master it. As an artist, he is an adventurer and risk taker, always giving his musical imagination free rein. Nakai is also an iconoclastic traditionalist who views his cultural heritage not only as a source and inspiration, but also a dynamic continuum of natural change, growth, and adaptation subject to the artist's expressive needs.

Nakai's first album, *Changes*, was released by Canyon Records in 1983, and since then he has released forty albums with Canyon plus additional albums and guest appearances on other labels. In addition to his educational workshops and residencies, Nakai has appeared as a soloist throughout the United States, Europe, and Japan, and has worked with guitarist/luthier William Eaton, composer James DeMars, pianist Peter Kater and "the late" Paul Horn among many others. The famed American choreographer Martha Graham used Nakai's second album, *Cycles*, in her last work *Night Chant*. Nakai contributed music to the major motion pictures *New World* (New Line) and *Geronimo* (Columbia).

Nakai, while cognizant of the traditional use of the flute as a solo instrument, began finding new settings for it, especially in the genres of jazz and classical. He founded the ethnic jazz ensemble, the R. Carlos Nakai Quartet, to explore the intersection of ethnic and jazz idioms.

Nakai brought the flute into the concert hall, performing with over 30 symphony and chamber orchestras. He was a featured soloist on the Philip Glass composition, *Piano Concerto No. 2: After Lewis & Clark*, premiered by the Omaha Symphony. Nakai also works with producer and arranger Billy Williams, a two-time Grammy® winner, in composing for and performing the traditional flute in orchestral works of a lighter vein.

In a cross-cultural foray, Nakai performed extensively with the Wind Travelin' Band, a traditional Japanese ensemble from Kyoto which resulted in an album, *Island of Bows*. Additional recordings with ethnic artists include *In A Distant Place* with Tibetan flutist and chanter Nawang Khechog, and *Our Beloved Land* with famed Hawaiian slack key guitarist and singer Keola Beamer. Recently, Nakai released *Voyagers* with Philadelphia Orchestra cellist Udi Bar-David which blends Native American melodies with Jewish and Arabic songs.

Nakai has received two gold records (500,000 units sold) for *Canyon Trilogy* and *Earth Spirit* which are the first (and only) Native American recordings to earn this recognition. In 2014, *Canyon Trilogy* reached Platinum (over 1 million units sold), the first ever for a Native American artist performing traditional solo flute music. He has sold over four million albums in the course of his career. His Grammy® nominations include:

Ancestral Voices (1994 Best Traditional Folk Album)
Inner Voices (2000 Best New Age Album)
Inside Monument Valley (2000 Best New Age Album)
In A Distant Place (2001 Best New Age Album)
Fourth World (2002 Best New Age Album)
Sanctuary (2003 Best Native American Album)
People of Peace (2005 Best New Age Album)
Reconnections (2008 Best Native American Album)
Dancing Into Silence (2009 Best New Age Album)
Awakening the Fire (2013 Best New Age Album)

A Navy veteran, Nakai earned a Master's Degree in American Indian Studies from the University of Arizona. He was awarded the Arizona Governor's Arts Award in 1992, and an honorary doctorate from Northern Arizona University in 1994. In 2005 Nakai was inducted into the Arizona Music & Entertainment Hall of Fame. Nakai has also authored a book with composer James DeMars, *The Art of the Native American Flute*, which is a guide to performing the traditional cedar flute.

- Biography found at: <http://rcarlosnakai.com/r-carlos-nakai-biography/>

Andrew Peck (Juan Diego – Opera)

Tenor Andrew Peck began study at Arizona State University in pursuit of a Doctor of Musical Arts degree in voice performance in the Fall of 2014. After completing a Bachelor of Musical Arts degree in 2007 at Brigham Young University-Idaho, and a Master of Musical Arts degree at the University of Houston in 2009, Mr. Peck began a teaching career at Sam Houston State University and returned to his alma mater, BYU-Idaho in 2010. After five years of teaching at the university level, he decided to pursue a doctorate degree.

As an operatic tenor, Mr. Peck has performed around the United States in various opera and concert venues. While teaching at BYU-Idaho, he simultaneously worked as the Artist-in-Residence at Opera Idaho. Since then, he has frequently performed with the company in various roles including Sam in Carlisle Floyd's *Susannah*, Alfred in Strauss's *Die Fledermaus*, Dr. Caius in Verdi's *Falstaff*, and most recently he sang Steve in Opera Idaho's production of Andre Previn's *A Streetcar Named Desire*. Mr. Peck also covered the roles of Pinkerton in Puccini's *Madame Butterfly*, and Rodolfo in *La Boheme*. While studying at ASU, Mr. Peck sang Juan Diego in the world premiere of James Demars's *Guadalupe*, and General Sir Phillip Wingrave in Benjamin Britten's *Owen Wingrave*. Off-campus, Mr. Peck covered the Duke in Verdi's *Rigoletto* with the Arizona Opera/ASU cover/study program and sang Hoffmann in Offenbach's *The Tales of Hoffmann* with Opera in the Ozarks while covering Alfredo in Verdi's *La Traviata*. Mr. Peck recently performed the tenor solo in *Beethoven's Ninth Symphony* with the Boise State Symphony and chorus, and with the Rexburg Tabernacle Orchestra.

William Reber (Conductor – Opera, Musical Director)

Dr. William Reber is Principal Conductor of the Corpus Christi Ballet (Texas), and Professor Emeritus of Opera and Music Theatre at Arizona State University where he was on the faculty of the School of Music for 24 years and served as Artistic Director and Principal Conductor of the Lyric Opera Theatre. He has been vocal coach, accompanist, and conductor for the Mittelsächsisches Theater in Germany. From 1993 through 2004, he was head of the vocal coaching program for the American Institute of Musical Studies in Graz, Austria. Since 2009, he has been on the faculty of the German Opera Experience/German Singer Summer advanced training program in Freiberg, Germany.

In addition to conducting symphony and chamber orchestra concerts in the United States and Europe, he has served as Music Director/Conductor for more than 150 productions of operas, musicals and ballets. Former Music Director of the Minnesota Opera Studio and conductor for the Minnesota Opera, he also served as conductor and vocal coach for the Altenburger Musiktheater Akademie in Altenburg, Germany, was Music Advisor to the StaatsOperette Dresden, Assistant Conductor for Arizona Opera's two productions of Wagner's *Der Ring des Nibelungen*, and a member of the music staff for the Minnesota Dance Theatre.

Dr. Reber also served as Music Director for both the Symphony Orchestra and Opera Theatre at California State University, Fullerton, and was a member of the conducting faculty of The University of Texas at Austin where he founded the Chamber Orchestra and conducted productions of the Opera Theatre.

As a collaborative pianist, he has presented recitals with singers and instrumentalists in Germany, Austria, Macedonia and throughout the United States. In 2014, he was the pianist and music director for the first AIDS Quilt Songbook performances in Phoenix, AZ. These benefit concerts have become an annual event with repertory including songs from the original 1992 AIDS Quilt Songbook and newer additions, including works specifically commissioned for the Phoenix performances.

A frequent lecturer on opera and symphonic repertory, he has presented lectures to audiences and classes in Macedonia, Austria, Germany, and throughout the US. For Arizona Opera, he created and presented introductory lectures for more than twenty different productions as well as a series of special topic lectures for their two productions of Wagner's "Ring." Dr. Reber earned his Doctor of Musical Arts degree in Opera and Conducting at The University of Texas at Austin.

Graham Whitehead (Stage Director)

Graham Whitehead, artistic director, university professor, actor, stage director, dramaturge, theatre consultant, and playwright, was born in Egypt, raised in England, lived in Canada for almost thirty years, and became a permanent resident in the United States in 1992.

He received a BA from Cambridge University in the UK in 1963; a MA in English from the University of New Brunswick in 1965, where he directed his first play, *The Bald Soprano*; and a PhD from the University of Toronto in 1970. His dissertation was titled "The Craftsmanship of Sean O'Casey."

Whitehead was an Assistant Professor at Dalhousie University from 1972 to 1976. He served as Drama Consultant to the Government of Nova Scotia from 1975 to 1979 and as the East Coast (Canada) correspondent for *Variety* in 1981. He regularly acted, developed scripts, and directed for radio, television, film and the theatre.

From 1982 to 1991 Whitehead was Artistic Director of The Mermaid Theatre of Nova Scotia, a professional puppet, mask, and theatre touring company for young audiences. During his tenure at this theatre, he wrote, adapted, and directed plays and helped it become one of the most respected theatres for young people in North America. Whitehead took part in an artistic director exchange between Canada and Belgium/Holland in 1989. The company toured productions to Japan, Australia, and Mexico. Two plays adapted and directed by Whitehead -- *Just So Stories* in 1986 and *Peter and the Wolf* in 1989 -- received Citations of Excellence in the Art of Puppetry from UNIMA-USA, the American Center of the Union Internationale de la Marionnette.

In 1989 Whitehead received funding from Canada's Department of External Affairs for a speaking tour to Mexico. In 1990 he received a grant from the Canada Council for a study tour to Japan. From 1991 to 1992 Whitehead was Artistic Director for the Magical Theater Company of Barberton, Ohio.

Whitehead was hired at Arizona State University (ASU) as an Associate Professor in the Department of Theatre from 1992 to 1994. He taught classes, directed plays and joint musical productions with the Department of Music, and adapted a play with Barbara Acker titled *Dokter in Spite uv Hissself*. In 1993-1994 he received a grant from the National Endowment for the Arts for a Professional Theatre Training Project.

Whitehead was employed full-time by Childsplay, a professional theatre for young audiences in Tempe, Arizona, in the following positions: Artistic Associate, 1998 to 2000; Associate Artistic Director/New Plays, 2000 to 2003; and National Theatre Artist in Residence, 1997 to 2000, a position funded by the Theatre Communications Group (TCG). While at Childsplay, Whitehead developed new plays and served as dramaturge, director, and actor for numerous productions. After 2003, he continued to work for Childsplay on various artistic projects.

During his entire career Whitehead worked as a freelance artist with companies such as the Arizona Jewish Theater Company, Phoenix Theater, Scottsdale Community College, Paradise Valley Community College, Arizona State University's Lyric Opera Theatre, California Theater Center, the John F. Kennedy Center for the Performing Arts, and the Dallas Children's Theater. He also directed tour performances throughout Canada, the United States, Mexico, Australia, Japan, and Europe. Among his best-known freelance projects are:

Playwright, director, performer for the Manitoba Theatre for Young People's production of *Comet in Moominland*, based on the book by Tove Jansson. This award-winning presentation toured extensively between 1990 and 1995 and was invited to perform at the New Victory Theatre in New York City in September and October 2004; Adaptor and director for *The Nutcracker*, a cooperative effort with Symphony Nova Scotia, Halifax Dance, and Mermaid Theatre in December 1991; Director of *Androcles and the Lion* for Free Space Theatre in Orel, Russia, in summer 1995; Director of The John F. Kennedy Center for the Performing Arts' Theatre for Young Audiences, productions of *The Reluctant Dragon* in 1991, *East of the Sun, West of the Moon* in 1992, and *Willy Wonka* in 2004. The latter show was invited to perform at The White House; Adjunct Professor for New York University's New Plays for Young Audiences, summer sessions 2005 through 2007.

Whitehead's career awards include the Canada Council Fellowship from 1968-1972, the Canadian Institute of Arts for Young People Award for *Comet in Moominland* in 1992, eight ariZoni Awards for directing, and the Maxie Award for Best Production for Young Audiences, *The Boxcar Children* for Childsplay in 2001.

Xavier Quijas Yxayotl (Aztec Percussion)

Xavier Quijas Yxayotl, is a prominent world music flutist, composer and instrument maker. He is known for his Aztec and Mayan recreations from the Pre-Columbian Americas. Xavier is also honored to have had 6 of his 7 CD releases nominated at the Native American Music Awards—two of them for *Flutist of the Year!*

Throughout the years, Xavier became one of Mexico's few artists who can make authentic Mesoamerican instruments by hand. Based on ancient manuscripts, these instruments are identical to those made, played, and taken into war by his Pre-Hispanic ancestors.

For years, Xavier has been the key performer at *The Heard Museum of Native Cultures*.

In addition, Xavier's musical ensemble *Indigenous America* performs at special events, including festivals, pow-wows, expos, amphitheaters, performing art centers, museums, universities, and even sports arenas. *Indigenous America* also appears on various public TV/cable broadcasts and interviews.

With unrivaled wisdom in the ways of his ancient ancestors, Xavier consults on the History Channel and presents lectures at schools and universities. He's worked with artists like R. Carlos Nakai, Robert Tree Cody, Verdell Primeaux, and Johnny Mike. Additionally, Xavier provides instruments to creators in the entertainment industry.

Career Highlights & Performances include:

- The opening ceremony at the Nobel Peace Prize, giving blessings to the Dalai Lama (Italy, 2001)
- The Grammy's (Los Angeles, California, 2002)
- The *Behind the Arts* PBS special for his patented "Fire Flute" (2002)
- The United Nations Gala Event (New York, 2005)
- The opening song in concert with Yanni to produce the DVD "Yanni Voices" for Disney (Acapulco, Mexico, 2009)
- Providing the indigenous instruments for Mel Gibson's *Apocalypto*

- Biography found at: <https://www.yxayotl.com/about-the-maestro>

APPENDIX E
ORATORIO AND OPERA CAST LISTS

Oratorio and Opera Cast List

Oratorio Cast – May 8th, 9th, 2008

The Virgin Guadalupe – Isola Jones
Juan Diego – Robert Breault
Bishop Zumárraga – Robert Barefield
Malinche – Carole Fitzpatrick
Antonio Valeriano (Narrator) – Father Gorge Rodríguez
Native American Flute – R. Carlos Nakai
Aztec Percussion – Xavier Quijas Yxayotl
Conductor – James DeMars

Opera Cast – November 19th, 21st, 2015

The Virgin Guadalupe – Isola Jones
Juan Diego – Andrew Peck
Bishop Zumárraga – Paul Gamble
Malinche – Arijana Lempke
The Friar – Vasili Makavos
Second Woman – Nicole Larsen
Tlatoani (Aztec High Priest) – Paul Gamble
Native American Flute – R. Carlos Nakai
Aztec Percussion – Xavier Quijas Yxayotl
Conductor/Musical Director – William Reber
Stage Director – Graham Whitehead

Opera Cast – November 20th, 22nd, 2015

The Virgin Guadalupe – Katherine Thilakarathne
Juan Diego – Andrew Peck
Bishop Zumárraga – Paul Gamble
Malinche – Kimberly Mumford
The Friar – Vasili Makavos
Second Woman – Lauren Berman
Tlatoani (Aztec High Priest) – Paul Gamble
Native American Flute – R. Carlos Nakai
Aztec Percussion – Xavier Quijas Yxayotl
Conductor/Musical Director – William Reber
Stage Director – Graham Whitehead

APPENDIX F
CORRESPONDENCE AND CONSENT



EXEMPTION GRANTED

David Britton
Music, School of
480/965-4003
David.Britton@asu.edu

Dear David Britton:

On 4/17/2017 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Guadalupe: From Oratorio to Opera
Investigator:	David Britton
IRB ID:	STUDY00005824
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• Sample Questions, Category: Measures (Survey questions/Interview questions /interview guides/ group questions);• Revised Consent Form, Category: Consent For• Revised Consent Form, Category: Recruitment materials/advertisements /verbal scripts/phone sc• Protocol, Category: IRB Protocol;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 4/17/2017.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

Consent Form from James DeMars

Guadalupe: From Oratorio to Opera

Andrew Peck, on behalf of David Britton, PI.

This Consent Form comes in regard to your involvement in the creation and/or performance of the opera, *Guadalupe* by James DeMars. This information gained from this interview(s) will help me ascertain necessary information to write a dissertation for my DMA degree at ASU. You are one of about 10 people who will be asked to interview.

The interview should not last more than an hour, and in some cases, multiple interviews will be necessary.

The interviews will be audio-recorded, and later transcribed, for my benefit as a researcher. The recordings will be stored on my personal computer, and will be erased upon completion of the paper; except in the few cases where transcriptions will be made into appendices.

By signing consent, you give consent to be interviewed and to be quoted in the paper by name. This is not a guarantee that your interview will be quoted, but consent is necessary in the instances that I will need to provide named quotes in the body of the paper.

You are free to decide whether you wish to participate in this study. You also are free to terminate the interview at any point without repercussion, should you wish to not participate. There is no foreseeable risk to your person or career by participating in this interview. No sensitive or personal information will be requested or collected by the study team as part of this interview. Measures will be taken to ensure that the study complies with federal and state regulations as overseen by the Institutional Review Board.

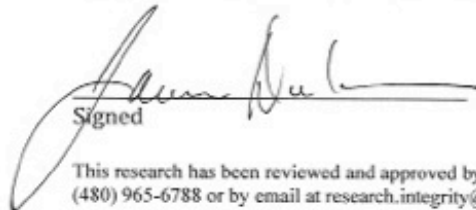
If you have questions, concerns or complaints, please contact:

Andrew Peck at apec2@hotmail.com

or

David Britton (PI) at david.britton@asu.edu

By signing below you are agreeing to be part of the study and be identified by name.


Signed

4-28-17
Date

This research has been reviewed and approved by the Social Behavioral IRB. You may contact them at (480) 965-6788 or by email at research.integrity@asu.edu if:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

Consent Form from Robert Doyle

Guadalupe: From Oratorio to Opera

Andrew Peck, on behalf of David Britton, PI.

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If you have questions, concerns or complaints, please contact:

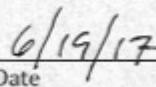
Andrew Peck at apecck2@hotmail.com

or

David Britton (PI) at david.britton@asu.edu

By signing below you are agreeing to be part of the study and be identified by name.

Signed 


Date

This research has been reviewed and approved by the Social Behavioral IRB. You may contact them at (480) 965-6788 or by email at research.integrity@asu.edu if:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

Consent Form from Isola Jones

Guadalupe: From Oratorio to Opera

Andrew Peck, on behalf of David Britton, PI.

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The interview should not last more than an hour, and in some cases, multiple interviews will be necessary.

The interviews will be audio-recorded, and later transcribed, for my benefit as a researcher. The recordings will be stored on my personal computer, and will be erased upon completion of the paper; except in the few cases where transcriptions will be made into appendices.

By signing consent, you give consent to be interviewed and to be quoted in the paper by name. This is not a guarantee that your interview will be quoted, but consent is necessary in the instances that I will need to provide named quotes in the body of the paper.

You are free to decide whether you wish to participate in this study. You also are free to terminate the interview at any point without repercussion, should you wish to not participate. There is no foreseeable risk to your person or career by participating in this interview. No sensitive or personal information will be requested or collected by the study team as part of this interview. Measures will be taken to ensure that the study complies with federal and state regulations as overseen by the Institutional Review Board.

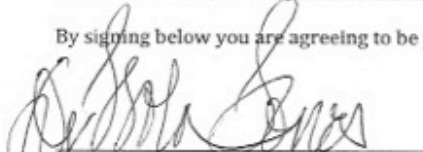
If you have questions, concerns or complaints, please contact:

Andrew Peck at apec2@hotmail.com

or

David Britton (PI) at david.britton@asu.edu

By signing below you are agreeing to be part of the study and be identified by name.


Signed

5.22.17
Date

This research has been reviewed and approved by the Social Behavioral IRB. You may contact them at (480) 965-6788 or by email at research.integrity@asu.edu if:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

Consent Form from R. Carlos Nakai

Guadalupe: From Oratorio to Opera

Andrew Peck, on behalf of David Britton, PI.

This Consent Form comes in regard to your involvement in the creation and/or performance of the opera, *Guadalupe* by James DeMars. This information gained from this interview(s) will help me ascertain necessary information to write a dissertation for my DMA degree at ASU. You are one of about 10 people who will be asked to interview.

The interview should not last more than an hour, and in some cases, multiple interviews will be necessary.

The interviews will be audio-recorded, and later transcribed, for my benefit as a researcher. The recordings will be stored on my personal computer, and will be erased upon completion of the paper; except in the few cases where transcriptions will be made into appendices.

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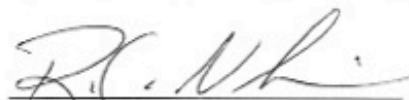
If you have questions, concerns or complaints, please contact:

Andrew Peck at apeck2@hotmail.com

or

David Britton (PI) at david.britton@asu.edu

By signing below you are agreeing to be part of the study and be identified by name.


Signed

05/16/2017
Date

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- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

Consent Form from William Reber

Guadalupe: From Oratorio to Opera

Andrew Peck, on behalf of David Britton, PI.

This Consent Form comes in regard to your involvement in the creation and/or performance of the opera, *Guadalupe* by James DeMars. This information gained from this interview(s) will help me ascertain necessary information to write a dissertation for my DMA degree at ASU. You are one of about 10 people who will be asked to interview.

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If you have questions, concerns or complaints, please contact:

Andrew Peck at apec2@hotmail.com

or

David Britton (PI) at david.britton@asu.edu

By signing below you are agreeing to be part of the study and be identified by name.



Signed _____

May 15, 2017

Date _____

This research has been reviewed and approved by the Social Behavioral IRB. You may contact them at (480) 965-6788 or by email at research.integrity@asu.edu if:

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- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

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MuleSoftFlow: Generic		
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SearchFields:		
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AutoNav: Enabled		1551 S. Rural Road
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Amy Holbrook
holbrook@asu.edu
Security Level: Email, Account Authentication (None)

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