



Juan Bautista de Anza



National Historic Trail
Arizona and California



About the CD and Music

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

In addition to the individual tracks referenced from the county pages, all of the tracks are assembled together in a single playable list on the [Trail Guide Audio Files](#) page.

Santa Cruz (Tracks 1 and 2)

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

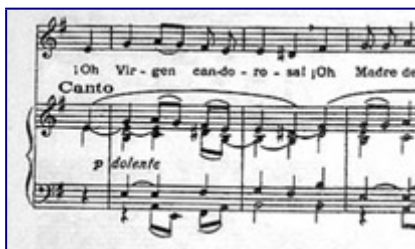
rough in audio quality.

The **Alabado** is specifically mentioned by Father Font as one of the songs sung by the colonists. This track has been put together from a recording of a chant version made by John Warren of the New World Baroque Orchestra, as well as a choral and instrumental version made by Calicanto. Lance Beeson provided the hauntingly beautiful solo guitar. See the sheet music (musical score) for the [Alabado](#) in printer-friendly pdf format. [Hear these audio tracks](#) and learn more about the recordings for Santa Cruz County.

Pima (Track 3)

Birth and Death combines the sound of a newborn baby with the song chanted by the group after the death (at La Canoa) of the infant boy's mother, María Ignacia Manuela Piñuelas Félix. Father Font says the name of the song was the **Salve de la Virgen de los Dolores**, but it is uncertain which song this actually was at the time. Lance Beeson played a guitar version of "**A la Virgen de los Dolores**", and John Warren sang a version of [Salve Regina](#) that comes from the Mission music book at San Juan Bautista. Both these melodies have a link to what Font referred to in his diary while he was in today's Pima county. While burying Manuela Feliz at Mission San Xavier del Bac, the **Tohono O'odham Language** was likely to have been heard. The "**Sunrise**" song, performed by Lance Beeson, is from a book by Frances Densmore (Frances Densmore, *Papago Music*, Smithsonian Institution Bureau of American Ethnology Bulletin 90, Washington, D. C.: Government Printing Office, 1929). Linguist David Shaul and John M. Ignacio (of the Tohono O'odham) recorded the native words heard in the track. Rupert Encinas of the Tohono O'odham provided tapes made from wax cylinder recordings corresponding to Densmore's book so the musical validity of the music could be checked. The kindness, generosity and patience of the O'odham people, both in Anza's time and in our own, cannot be overstated. [Hear this audio track](#) and learn more about the recordings for Pima County.

Virgen de los Dolores transcription



Click to see enlarged image and learn more about the [Virgen de los Dolores](#).

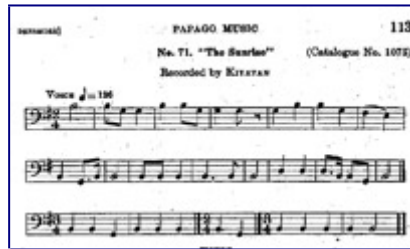
View Lance Beeson's transcription of the [Virgen de los Dolores in pdf format](#).

Salve Regina transcription from Santa Clara University Archives



Click to see enlarged image and learn more about the [Salve Regina](#).

View Dr. Keith Paulson-Thorp's transcription of the Santa Clara University [Salve Regina in pdf format](#).



Click to see enlarged image and learn more about the [Sunrise song](#).

Pinal (Track 5)

The Casa Grande was visited (and measured) by Father Font and Captain Anza during a side trip made while the rest of the expedition rested nearby. The "**Song After the Inhabitants of Casa Grande were Killed**" is related to the legend that they were told by an O'odham interpreter. It is performed (flute) by Noel Milburn. This song was also found in Densmore's book, *Papago Music*.

Music for Fandango - Violinist Ron Kiel of the New World Baroque Orchestra performed **La Merlequina** from the Joseph María García manuscript (Chalco, Mexico 1772). This manuscript includes extremely popular tunes known throughout the Old and New Worlds. The manuscript is in the Special Collections of the Braun Research Library in the Autry/Southwest Museum, Los Angeles, California. (Joseph Maria Garcia, ca 1772 is found in the Eleanor Hague Collection, Southwest Museum, MS 203. It is a copybook containing 298 melodies, 76 with figures of country dances in a manuscript of 100 lvs., Chalco, Mexico, 1772.) While the exact songs played during the *fandangos* are unknown, those written down by Joseph María García were certainly known to members of the Anza Party, just as music of The Beatles or Elvis Presley is known to everyone today. [Hear this audio track](#) and learn more about the recordings for Pinal County.

Maricopa

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

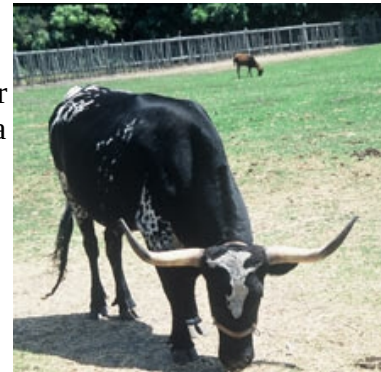
Yuma (Track 6)

Yuman music and history includes **Singing Braying Burros and Mule** and a **Yuma Memorial** song (on flute), performed by Lance Beeson. The music comes from a book by Frances Densmore (Frances Densmore, *Yuman and Yaqui Music*, Smithsonian Institution Bureau of American Ethnology Bulletin 110, Washington, D. C.: Government Printing Office, 1932). In his diaries, Fr. Font mentions that the members of the Quechan liked to hear the mules and burros bray, and, because of this, he thought of these people as "simple". It is exactly this underestimation by the government of the Spanish Empire that led directly to the closure of the Anza Trail. The Quechan at Yuma, so friendly and helpful to Anza and his expeditions, were angered by the treatment they received from Spanish subjects that came after Anza, and they revolted. They destroyed a presidio and two missions, and killed Father Garcés, three other priests, and many others including Fernando de Rivera y Moncada. Rivera y Moncada was in the process of bringing settlers, soldiers and 1000 head of livestock (from Sonora) for the founding of the Pueblo of Los Angeles

(1781) and the Presidio of Santa Bárbara (founded in 1782). During his first expedition (1774), Anza had been invited to a Quechan funeral. It is therefore fitting that a Quechan Memorial (funeral) song is used on this Audio Track to represent a foreshadowing of the death of Anza's Trail and of Rivera y Moncada. The mules were recorded at the San Francisco Presidio during an Anza reenactment, and are owned by Mr. Jack Wilding of the Mellow Mule Company in Hayward, California. He patiently explained how he breeds, manages and packs these animals, and how critical they were to the success of Anza's expeditions. [Hear this audio track](#) and learn more about the recordings for Yuma County.

Imperial County (Track 7)

Desert Fandangos includes **Cattle on the Move**, **Chacona**, **"To the Good Life"**, by Juan Arañés, and **El Minuet de Quattro (Cuatro)**, both performed (guitar solo) by Lance Beeson. The Minuet is from the Joseph María García manuscript, ca. 1772. The cattle were recorded on November 5, 2003 during an actual cattle drive in the village of la Playa de Ocoroni in the Mexican state of Sinaloa near Villa de Sinaloa (Sinaloa de Leyva), the town where Anza recruited many of the expedition's families. After an introduction was made to modern-day Vaquero Paul Rivera, by Rina Cuellar Zazueta (Archivo Histórico, Culiacán, Sinaloa), he kindly helped me to record the Audio Track. In many places in Sonora, Sinaloa and along the Juan Bautista de Anza National Historic Trail (in the U.S.) the human drama, so familiar to Anza, is still being played out. It is there for those who take the time to look and listen. [Hear this audio track](#) and learn more about the recordings for Imperial County.



Perhaps this is a descendant of Anza's Cows.

Photo: Greg Smestad

San Diego and Riverside (Track 8)

Santa Catarina Springs (The Springs and Coyote Creek) is combined with the audio track for Riverside County. This was a field recording at the creek that Anza and the colonists followed northward. **Fandango and Nativity** includes **La Xameico** (Joseph María García manuscript, 1772, performed on violin by Ron Kiel), and **Pedida de la Posada** (performed by Calicanto). [Hear this audio track](#) and learn more about the recordings for San Diego and Riverside Counties.

Los Angeles (Track 9)

The Morning Hymn of the Missions was **El Cántico Del Alba**, which is often confused with the **Alabado**. Both were performed by the multi-talented Anza Expedition descendant Lance Beeson on the Psalterio (Psaltery), the type of instrument actually carried on the expedition and played by Father Font. Both songs are described in a book by Owen da Silva (Owen da Silva, *Mission Music of California: A Collection of Old California Mission Hymns and Masses*, Los Angeles: Warren F. Lewis, 1954). [Hear this audio track](#) and learn more about the recordings for Los Angeles County. See the sheet music (musical score) for the [Alabado](#) in printer-friendly pdf



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

Photo: Greg Smestad

format.

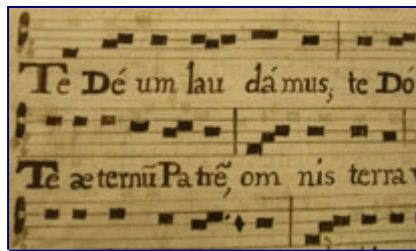
Ventura and Santa Barbara (Track 10)

Listen to **Chumash** descendant Michael Phillips as he describes his people, their technology and way of life and their music. Anza and Fr. Font were as impressed as you will be. [Hear this audio track](#) and learn more about the recordings for Ventura and Santa Barbara Counties.

San Luis Obispo and Monterey (Track 11)

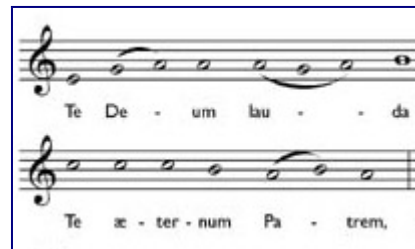
Carpenter Birds (Woodpeckers) are from a field recording in Santa Barbara (in the park in back of the Mission). An excerpt of the **Te Deum** chant (song of thanksgiving and praise) was sung by John Warren of the New World Baroque Orchestra. The version here is from a book at the Mission Santa Clara Archives containing the writing of Fr. Florencio Ibañez. (See a [biography of Father Florencio Ibañez](#), opening in a new window.) [Hear this audio track](#) and learn more about the recordings for San Luis Obispo and Monterey Counties.

**Te Deum page from the Mission Music Book,
Santa Clara University Archives**



Click to see enlarged image of the [Te Deum](#) from the Santa Clara University Archives.

Te Deum transcription from the Santa Clara University Archives



Click to see Dr. Keith Paulson-Thorp's transcription of the Santa Clara University [Te Deum](#).

View Dr. Keith Paulson-Thorp's transcription of the Santa Clara University [Te Deum in pdf format](#).

San Benito (Track 12)

The Mutsun recording was made by Quirina Luna-Costillas of the Mutsun Language Foundation. We are grateful to this dedicated tribal leader, mother and linguist. [Hear this audio track](#) and learn more about the recordings for San Benito County.

Santa Clara (Track 13)

About **Henry Coe State Park** includes actual **Sounds of Horses Crossing Coyote Creek** there and **Crickets** in the park. State Park Ranger, Barry Breckling was interviewed at the park. Anza knew the Coyote Creek at Henry Coe and the one at Anza Borrego State Parks. [Hear this audio track](#) and learn more about the recordings for Santa Clara County.

San Mateo (Track 14)

Alan K. Brown tells the **Story of the Bear of San Mateo**. The **Flintlock Rifle Gunfire** was authentic and was provided by Sargento Jim Martínez and Soldado Mike Hardwick of Los Soldados of the Royal Presidio of Santa Bárbara. The sounds of the Bear came from

the display at the Monterey State Historic Park (at the Pacific House). [Hear this audio track](#) and learn more about the recordings for San Mateo County.

San Francisco (Track 15)

Waves crashing at Fort Point, and **Sea Lions** in the bay, was an authentic field recording made on location. **Marcha Real** was performed by Calicanto. The **Mission Bells** were those of Mission San Antonio, as rung by John Warren. ¡**Ay Susanita!** was performed by Calicanto. **Cable Car Bells** is an actual bell at the gracious home of Mrs. Robin G. Mitchell in Calabasas. See the sheet music (musical score) for [Marcha Real](#) and [¡Ay Susanita!](#) in printer-friendly pdf format. [Hear this audio track](#) and learn more about the recordings for San Francisco County.

Alameda

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

Contra Costa (Track 16)

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

Finale (Track 17)

A song about the 1775-1776 expedition (**To Alta California**) written and performed by Don Garate can be heard on this track. Though it is a “new” and contemporary piece, it is certainly useful in inspiring further learning about history. See the [sheet music \(musical score\) for the song To Alta California](#) in printer-friendly pdf format. Hear this audio track, as well as all the other tracks, in the playable list available on the [Trail Guide Audio Files](#) page.

Download pdf versions of related pages from the printed Trail Guide:

- [Historical Background](#)
- [Bibliography](#)
- [CD Track List](#)

To listen to the separate components of the tracks, go to the [Anza Junior Ranger website](#).

Music Related Excerpts from the de Anza Expedition Diaries

Below are some music-related excerpts from the expedition diaries written by Father Pedro Font.

Sunday, October 22, 1775. I [Font] said Mass for the success of the journey of the expedition, all the people attending, and Father Garcés assisted because in the presidio there were no other **singers**....Each day the Commander would say, "Everybody mount. " Thereupon all mounted horses. Then we began to march, [Font] intoning the **Alabado**, to which all the people responded; and this was done every day both going and coming. At night the people said the Rosary in their tents by families, and afterward they sang the **Alabado**, the **Salve**, or something else, each one in its own way, and the result was a pleasing variety. The number of people was so large that when we halted the camp looked like a town, with the barracks which the soldiers made with their capotes, blankets, and branches, and especially with the field-tents....

Tuesday, October 24.-...Set out from La Canoa and halted at Punta de los Llanos...On the way the people and I went saying the Rosary for the deceased, and I finished by **singing** the **Salve** of the Virgin of Los Dolores....

Tuesday, November 28.- ... Beach of the Colorado River, Crossing the Gila a third time. The Yumas entertained the expedition with Captain Palma. The soldiers were ordered to fire a few shots to reciprocate the pleasure manifested by these people at expedition's coming. This pleased the Yumas greatly and they responded to the musket-shots with a great shouting and hullabaloo. "Queyé," which means "fellow citizens."At night the Yumas and the Opas remained until late around the fire, ... **singing** in their funeral fashion, and **playing on the drum with a corita**....To all of this Palma listened so pleased that he began to **sing** the **Alabado** with Font....

Friday, December 1.-...Building a cabin at the village of Captain Palma, as a habitation for Fathers Garcés and Eixarch.This captain is called Palma because of his friendship in times past with a mayor domo of the mission of Caborca called Palma, whose name he took; and he is called Salvador because this name was given to him by the Indian Sebastián Tarabal when he came out from California to Sonora and stopped at the house of this captain for several days....Ever since he passed through my mission of San Joseph de Pimas he [Anza] had insisted that Font should carry the **musical instrument**, trying to persuade Font that the **psalterio** would be very useful for attracting the Indians, and especially the Yumas. He did not play it here. The commander finally said that with the two fathers there should remain three interpreters, two muleteers, and their two servants. One of the two muleteers was the Indian Sebastián Tarabal, the person who served and accompanied Father Garcés in his journeys, as he says in his diary.

Friday, January 5, 1776.- [Mention of rebellion of the Indians of San Diego.] At San Garbiel, the Christian Indians who compose this new mission.... They raise hogs and have a small flock of sheep, of which on our arrival they killed three or four wethers which they had. They also have a few hens....the converted Indians of this mission, who are of the Beneme tribe, and also of the Jeniguechi tribe. The routine for every day is as follows: In the morning at sunrise Mass is regularly said; and at it, or

without it if none is said, they assemble all the Indians. The father recites with all of them the Christian doctrine, which is concluded with the **Alabado**, which is sung in all the missions and in the same key. Indeed, the fathers **sing**.... At sunset they again recite the doctrine and conclude by **singing** the **Alabado**. The doctrine which is recited in all the missions is the short one of Father Castañi.... is recited in Castilian even though the fathers may be versed in the native tongue, as is the case at the mission of San Antonio, whose father minister, Fray Buenaventura Sitjar, understands and speaks well the language of the Indians of that mission.

Saturday, March 2.- [Traveled from Village of El Buchón to Mission of San Luís Obispo.] ...Fathers welcoming them with peals of bells and the guard with volleys, we entered the church chanting the **Te Deum**. Indians of the Nochi tribe....

Monday, March 11.- Fray Junípero Serra sing the Mass. We sang the Mass, then, as an act of thanksgiving for our successful arrival. Font sang it at the altar, and the five fathers assisted, **singing** very melodiously ..., the troops of the presidio and of the expedition assisting with repeated salvos and volleys of musketry. Entering the church in a procession, they intoned the **Te Deum**

Tuesday, April 2, 1776.- ... Indians, who came to the camp very early in the morning **singing**...welcomed by the Indians of the village, **singing**, and dancing. Their method of welcoming us was like this: At sunrise the ten Indians came, one behind another, **singing** and dancing. One carried the air, making **music** with a little stick, rather long and split in the middle [**clapper** stick of Ohlones], which he struck against his hand and which sounded something like a castanet. They followed after them with their **singing** and dancing, Font chanting the **Alabado**. Continued their **singing** and shouting with great vigor and in a higher key, as if they wished to respond to our chant. Native woman was seen, dancing alone, making motions very indicative of pleasure. Other indians were seen and shared a fish.