When viewed in linear fashion, the colonization of the Americas by Europeans is brutally simple. Twenty-one years after Columbus's ships docked in the Bahamas, Juan Ponce de Léon arrived near Cape Canaveral and named it "La Florida," claiming the land and its resources for Spain. He was the first of many to travel across "the flowery land." In 1564 a small enclave of French Huguenots also established themselves near what is now Jacksonville. The Spanish, forming a temporary allyship with the native Timucua tribe, sacked the settlement only a year later, beginning the tumultuous path of establishing Florida as a colony.

Of course, this is one story of many. Powerful native tribes had lived in the region for nearly 10,000 years before the Spanish or French arrived. Many, including the Timucua and Apalachee tribes, responded forcefully against the invaders, but their populations suffered from foreign contagions and continual attacks. Eventually, many converted to Catholicism and joined missions established by Spanish priests. One mission, founded in 1633 by the Franciscans, was relocated to Tallahassee in 1656 and named San Luis de Talimali. It is still in existence today.

What does any of this have to do with music? Whether for good or for bad—probably both—the Catholic missions in the Americas were a fulcrum for cultural change. In them, the Iberian priests introduced polyphony, an "ordered" music that used western modes and intervals in note-against-note lines in praise of the Catholic god. Music manuscript collections and western musical instruments were sent to the Americas on ships. In the missions, indigenous communities learned to sing, play, and compose music in the European style. While Florida is the origin of our particular story, this cultural blending extended throughout the Americas. Today, it is a deeply ingrained musical tradition in these lands.

Musical Landscapes Across the Americas presents a small slice of this music with Florida as its starting point. While some of the composers presented on this program never stepped foot in the Americas, their music is representative of that which would have been performed here. Works by Guerrero and Encina were found in cathedral collections throughout New Spain, and Latin American composers Franco, Padilla, Lopez Capillas, and Sumaya wrote sacred polyphony and popularized the villancico, a stanzaic poetic song form with a refrain called an *estribillo*. Some pieces were written by composers that are yet unknown, including the stunning five-voice *Incipit Lamentatio Jeremiae Prophetae,* located in the Guatemala City Cathedral Archive (MS 4). In addition, refugees from France brought Marot's psalm translations as arranged by Claude Goudimel, settings which were reportedly sung on Huguenot ships on the way to Florida and learned by both French settlers and members of Native American tribes. A social dance is represented by the music of Claude Gervaise.

Incantare and The Mirandola Ensemble follow the traditional Renaissance and early Baroque performance practice of combining voices and instruments. The warm, highly articulate nature of Baroque violins and sackbuts make them ideal for imitating a vocal timbre. Our instruments, while certainly representative of what may have been available in the Spanish American colonies, reflect an idea not necessarily of what *would* have been done, but what *could* have been done. Many missions

employed organists who received regular salaries, and surviving texts reveal the existence of drums, trumpets, bells, guitars, violins, *bajónes* (early bassoons), *chirimías* (shawms, or the predecessors to the oboe), and even trombones; these were imported and eventually constructed by both European settlers and members of native populations. Violins and guitars frequently accompanied plainchant and polyphony in church services. The specific ensemble of sackbuts, violins, and organ may not have been seen—or perhaps it would have, somewhere or other! Scholars agree that musicians often simply played the instruments that were available. Our combined forces accordingly provide one possibility among many of what it may have been like to hear this music performed by the musicians in the Spanish Americas.

Finally, it is important to draw attention to the power of music to both uplift and conquer. As John Koegel wrote, music was a tool of evangelization and, simultaneously, "a powerful and positive force, one that was often willingly embraced by local peoples." In Spanish Florida, as in other parts of the Americas, western music was taught as part of a conversion method. Europeans were shocked and scandalized by indigenous music, which celebrated cultural practices—such as the veneration of women and unashamed eroticism—that threatened European hierarchies. Polyphony had no such presumption, and it was used as a tool to draw indigenous tribes away from their native religions, albeit with varied success. On the other hand, it was sometimes welcomed into indigenous musical culture, where it was adopted and honed alongside traditional musical practices. To listen to this music requires a willingness to acknowledge this paradox. As with all truly great art, we are left not only with the gift of its aesthetic beauty, but with the deeper questions it beckons us to explore.

–Liza Malamut, with Incantare