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## Werner Jaegerhuber's "Messe Folklorique Haitienne": A Conductor's Guide

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The University of Southern Mississippi

WERNER JAEGERHUBER'S *MESSE FOLKLORIQUE HAITIËNNE*:

A CONDUCTOR'S GUIDE

by

Lauren Brandon Lindsey

Abstract of a Dissertation  
Submitted to the Graduate School  
of The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

December 2012

## ABSTRACT

WERNER JAEGERHUBER'S *MESSE FOLKLORIQUE HAITIËNNE*:

A CONDUCTOR'S GUIDE

by Lauren Brandon Lindsey

December 2012

Werner Jaegerhuber (1900-1953), a composer and leading ethnographer from Haiti, lived a life and career committed to bringing the folk music of Haiti to international recognition. His most significant work, *Messe Folklorique Haïtienne*, the background leading to its composition, performance of the work and a conductor's analysis is the focus of this study. The folk music of Haiti consists primarily of Vodou melodies which are performed in Vodou ceremonies. Haiti's long history of colonization, slavery, chronic economic struggle, African roots, and Catholic influence all play unique, but significant roles in the life of Werner Jaegerhuber and his passionate study. He spent his formative years in Germany studying composition, organ and conducting. After his return to Haiti, he spent several years collecting Vodou melodies as he attended ceremonies and transcribed the melodies for his future use. Jaegerhuber's musical output is primarily focused on the transformation of the melodies that he collected into pieces that are suitable for the concert stage. This study highlights the major historical events in Haiti, noteworthy elements of Vodou, and previous and original research available on Jaegerhuber and his *Messe Folklorique Haïtienne* that will aid in a conductor's analysis of the work. *Messe Folklorique Haïtienne* is a six-movement Catholic Mass that contains melodies that are derived from both

the Gregorian chant and Vodou traditions. The conductor's analysis will assist future performances of this work from a pedagogical standpoint through notated examples of the Gregorian and Vodou melodies; gestural suggestions for the conductor; and instructional suggestions for an accurate execution of the work. This piece has never been published, but has served this project as a significant demonstration of the religious culture in Haiti, both Catholic and Vodou.

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2012

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Special thanks to the faculty and administration of Alderson-Broaddus College for their financial support and encouragement to complete this project. I wish to thank Dr. Robert Grenier for his inspiration on this topic and for his commitment to the music of Werner Jaegerhuber. I hope this project will honor Werner Jaegerhuber and his contribution to art music and to his native country, Haiti.

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## CHAPTER I

### INTRODUCTION

The field of choral music has always encouraged conductors to stretch boundaries to find new and exotic literature for performance. In the United States, many choral conductors on both the collegiate and professional levels have stepped up to this challenge by guiding choral music research in other countries and performing newly-composed and unpublished pieces for the choral ensemble. Haitian composer Werner Jaegerhuber is a prime example of one who has not been noticed by many in the field of music performance. His *Messe Folklorique Haitienne*, completed in 1953, is a piece that demonstrates a compositional style that is saturated with cultural elements of the Catholic religion, Vodou practices and Haiti's rich heritage and tradition. Information regarding the piece's historical nuance and how a conductor should approach teaching this piece are not readily available.

#### Purpose of Research

The purposes of this study are threefold: first, to expose the most vital elements in Haiti's history from before 1492 to the present; second, to introduce the general concept of the Vodou religion; and third and most importantly, to provide a guide to the performance of Werner Jaegerhuber's *Messe Folklorique Haitienne*.

In chapters two and three, the impact of Haiti's profound history on Werner Jaegerhuber will be discussed. The events leading to Haiti's independence, its struggle to survive economically, and the results of the Vodou religious practices

will help support this document's purpose. In examining the history of Haiti's economy and culture, the understanding of the musical efforts of Haitian composers, most specifically Werner Jaegerhuber, will ensue. Many Haitian composers of the early twentieth century worked hard to preserve their culture through diligent research and passionate composition.

Chapters four, five and six will address the composer, the piece, the story of its original purpose, and express a conductor's point of view including limited performance and conducting suggestions. The Mass utilizes the "vodouesque" style using the Ordinary of the Mass as its platform. The unique style of combining Vodou musical practices and the formal structure and text of the Mass demonstrates Jaegerhuber's musical study in his German conservatory education and his research as an ethnographer of his birthplace.<sup>1</sup> Jaegerhuber, without question, carefully used Catholic and Vodou musical properties. He wanted to establish a national sound of Haiti which would revolve around both the Catholic and Vodou traditions. This analysis shows the most important musical rudiments of the piece and the suggested performance practices that will enhance the performance of *Messe Folklorique Haïtienne* .

Haiti is a small country with a growing population. About the same size as the US state of Maryland, Haiti houses a population of approximately eight million people (July 2006 estimate). It shares an island with the Dominican Republic. Most of the Haitian people make a living from small farm plots spread throughout the mountainous interior of the country. Most homes in this region remain

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<sup>1</sup> Charles Arthur, *Haiti: A Guide to the People, Politics and Culture*, In Focus (New York: Interlink Books, 2002), 2.

without electricity or running water. As a result of years of deforestation, the land is primarily exposed rock and naked hillsides, making quality farming virtually impossible. Port-au-Prince, the nation's capital "is a chaotic and anarchic sprawl, stretching from the coast up the mountainsides and out onto the Cul de Sac Plain."<sup>2</sup>

In general, the people are either very poor or rich. A middle class does not exist in Haiti.<sup>3</sup> The average annual income in Haiti is approximately \$250 (U.S.). More than half of Haitian children do not get the opportunity to go to school.<sup>4</sup> In many of the rural areas schools do not exist, and in other cases parents need all of their children to work in the fields, or care for siblings. To add to this hardship, schooling is expensive. A year of education can cost up to \$40, including tuition, books, and a uniform. Many families simply cannot afford school.<sup>5</sup>

Healthcare in Haiti struggles because of a lack of funding by the government and a widespread chronic need of care. "The shortage of safe drinking water, inadequate sanitation, and woefully inadequate levels of nutrition are reasons enough for the poor state of Haitians' health".<sup>6</sup> There is also an acute lack of trained healthcare professionals. Hindered by these conditions, malaria, diphtheria, tuberculosis and HIV/AIDS are prevalent.

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<sup>2</sup> Ibid, 11.

<sup>3</sup> Ibid, 6-11.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid, 30.

<sup>6</sup> Ibid, 31.

Creole is one of the two official languages of Haiti along with French. It is a mixture of French with a variety of West African languages. It is also influenced by Spanish, Portuguese, and Taino. There are two dialects of Creole, *plateau* and *fablas*. It wasn't until 1961 that Creole was recognized as an official language. Today, the government officials and all literary documents such as newspapers are written in French. The common person will use Creole.

Of all the Languages of this world, Haitian Creole stands among those that rely heavily on proverbs, metaphors, and great imagery. Surely, without proverbs, Creole would still survive as a language; however, the language owes its musicality and images, its cadence and strength to its proverbs. It must be understood that we are not talking of the Creole being spoken in Port-au-Prince. That Creole has been altered by too many foreign influences and is replete with French and English expressions. We are rather referring to a somewhat purer version of the language, one that is spoken in the still mostly unadulterated rural Haiti, or to some degree by members of the older generations.<sup>7</sup>

Haiti is the second oldest republic in the western hemisphere, after the United States of America. Its cultural roots run deep. The present state of Haiti is directly influenced by its complicated past.

Religion is a vital part of Haitian life. It serves as not only a spiritual guide, but also a way of life. Catholicism is recognized as the dominant religion. However, many Haitians practice Vodou as well. Catholic Bishops and Vodou priests are looked at not only as spiritual leaders, but also as moral authorities and community leaders. During the nineteenth century a few Protestant groups came to Haiti as missionaries, including Methodists, Baptists, Anglicans, and Episcopalians. After the US occupation, many more Protestant groups came and

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<sup>7</sup> Ibid, 35.

established orphanages, clinics, and schools. This work continues in Haiti. As a result of the missionary presence, there are many Haitian Protestants.<sup>8</sup>

Music is a large part of social and religious life. Like religion, the music in Haiti reflects the influences of several other cultures. The music heard in Haiti varies from rap to western art music. Most of Haiti's popular music mimics the pop music of The United States and the Caribbean. Haitian folk music is directly related to Vodou music. The music of Vodou has had great influence on Haitian dance music called *kompas* and vodou jazz, a fusion of American jazz elements and vodou drumming rhythms.<sup>9</sup>

Werner Jaegerhuber was the leading amateur ethnographer of his time and was also one of the most influential composers who tried to incorporate the world view of Haiti and Haiti's view of itself in their work. Although Jaegerhuber was met with much opposition from church authorities, his efforts were not in vain. Despite the fact that the Jaegerhuber's family was of German origin, and were not the average Haitian family in socio-economic terms, Jaegerhuber's attention to peasant songs helped foster an international interest in the vodouesque style. The research that Jaegerhuber conducted demonstrated his respect for his own culture, and placed artistic value upon the peasant life of Haiti. Jaegerhuber was able to not only conduct his research, but also to create arrangements of the melodies and rhythms that he transcribed. While many foreign depictions of Vodou were evil, his research and documentation reformed

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<sup>8</sup> Ibid, 34-35.

<sup>9</sup> Peter Manuel, Kenneth Bilby and Michael Largey, *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Philadelphia: Temple University Press, 1995) 117-140.

the view of Vodou into a more respectable tradition. He affected the international view of Vodou by taking these traditional Haitian melodies, rhythms, and practices and combining them with traditional genres and forms found in Western music.<sup>10</sup>

This document outlines the foremost events in Haiti's history, the noteworthy elements of Vodou, the life and career of Werner Jaegerhuber, and the specifics that make *Messe Folklorique Haïtienne* a significant representation of Haitian choral music. All of these elements play a key role in this discussion of this Mass, its role in Haitian culture and its role in Haitian choral music. The examination of the piece, its composer, and the history behind the purpose of the composer's writing will shed light on a country steeped in tradition that often has gone unnoticed. Without a discussion of the historical and cultural backdrop description, the piece cannot be fully appreciated or realized.

#### Review of Literature

A variety of pertinent unpublished and published sources related to this project were used to help support this study. They are broken into five categories: published books and journal articles from leading experts in (1) the field of Haitian history, (2) Vodou, (3) Werner Jaegerhuber, and (4) the unpublished score of *Messe Folklorique Haïtienne*, interviews with experts in the field conducted by this writer, and the writer's performance and thorough study of the piece.

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<sup>10</sup> Michael Largey, "Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber," *Latin American Music Review* 25 (2004): 1.

Michael Largey has particular knowledge of Haiti and the musical output of several composers who had previously gone unrecognized by even the general music population. Two of his books and a journal article are used to examine the historical reference and information specific to Werner Jaegerhuber, his life, and his ethnographic studies that contributed to his compositional style. Largey attributes much of what is considered to be the Haitian national sound to Jaegerhuber. His primary book, *Vodou Nation: Haitian Art Music and Cultural Nationalism*, addresses the country's political conflict and economic struggle, Jaegerhuber's ethnographic work, and the art music that has been and continues to be important in Haiti. Much of Largey's reports are from a cultural anthropological standpoint. He chooses to focus primarily on the overall picture of Haitian music, its affect on society, and how it fits into the realm of art music and folk music.

Peter Manuel, with Kenneth Bilby and Michael Largey, published *Caribbean Currents: From Rumba to Reggae* in 1995. This book touches on the music and culture of many Caribbean countries including Haiti. It specifically addresses annual celebrations associated with religious practices, Vodou music, and how Western art music was introduced to Haiti.

Interviews are vital to a document including a biography. Several interviews with Haitian musicians and Haitian music experts were attempted without success due to those individuals' reluctance to cooperate. Two were successfully executed. The purpose of the interviews were to gain information regarding Werner Jaegerhuber and the choral piece focused on in this document.

One interview was conducted in Creole and later translated into English. Dr. Robert Grenier and Dr. John Jost agreed to being interviewed about their knowledge on the subject. Much of the conversation with Dr. Grenier focused on what had already been documented on the subject, specifically by Dr. Grenier himself.

Dr. Grenier studied the music of Werner Jaegerhuber with particular focus on his *Messe Folklorique Haïtienne* because of the originality of mixing two religions and practices in one piece. Much of his research compares Catholicism and Vodou, in particular how the rituals, mysticism, and musical practice share so much. Dr. Grenier serves as Associate Professor of Music at South Carolina State University, where he teaches voice. His first experience with Haitians and specifically with this piece was at his previous post in Florida. Dr. Grenier has never performed this Mass.

Dr. Jost, on the other hand, takes more of an interest in Haitian music in general. He has spent the last forty summers in Haiti administering a music camp for Haiti's youth. This camp fosters learning of the Western music style and has inspired participants to become professional musicians in both The United States and Haiti. This camp includes annual directing of the world-renowned "Les Petites Chanteurs," the Haitian boys choir. Dr. Jost has conducted *Messe Folklorique Haïtienne* several times in his career at Hoten College in New York and in his current post at Bradley University in Illinois. He has also arranged an orchestral accompaniment for the work.

*Messe Folklorique Haïtienne* is the musical composition that is the primary reason and focus of this study. Dr. Robert Grenier, an assistant professor of visual and performing arts at South Carolina State University, shares a passion of Werner Jaegerhuber's *Messe Folklorique Haïtienne*. He has edited the surviving two manuscripts of the work and allowed this writer to use his score as a reference for performing the work in a lecture recital at The University of Southern Mississippi in the spring of 2005.

## CHAPTER II

### HAITI: A BRIEF HISTORY

#### The Taino Period

The Taino, a branch of the Arawak people, were the dominant Native American group that once inhabited the northern Caribbean islands, including the island now shared by Haiti and the Dominican Republic. They called their island *Quisqueya*. Christopher Columbus landed on this island in 1492, and named it Hispaniola, after Spain. He landed on the island just two months after entering the Caribbean and landing in America.<sup>11</sup> Soon the Spanish established the colony of Santo Domingo, which later became the capital of the Dominican Republic. At this time there were 400,000 to one million Tainos on the island. They had a diet that centered on meat and plants. They ate things such as snakes, rodents, bats, worms, birds and fish. They ate what was available to them.<sup>12</sup> They grew crops such as tobacco, sweet potato and cassava, a root that has a poisonous juice that was squeezed out. The root was flattened and baked into a type of flatbread. All of these crops were new to the Europeans. The Tainos understood the medicinal uses of various plants, roots and tree leaves.

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<sup>11</sup> Bob Corbett, "HIST 2450.03", available from <http://www.websterfl.edu/~corbetre/haiti/history/history.htm>; Internet; accessed 25 June 2007; Charles Arthur, *Haiti: A Guide to the People, Politics and Culture*, In Focus, 15; Peter Manuel, Kenneth Bilby and Michael Largey, *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Philadelphia: Temple University Press, 1995) 119.

<sup>12</sup> Bob Corbett, "HIST 2450.03", available from <http://www.websterfl.edu/~corbetre/haiti/history/history.htm>; Internet; accessed 25 June 2007; Charles Arthur, *Haiti: A Guide to the People, Politics and Culture*, In Focus (New York: Interlink Books, 2002), 15.

Within a few decades, abuse by the colonizers and the spread of European diseases to the indigenous people exterminated the Tainos. Today there are no easily discerned traces of the Arawak Tainos at all except for some of the archaeological remains that have been found.<sup>13</sup> Throughout Hispaniola and across the Windward Passage in Cuba, complete genocide was practiced on these natives.<sup>14</sup> By 1502, the Spanish began importing Africans to work the land and search for gold. From then on, the island was exclusively inhabited by the Spanish and the slaves.<sup>15</sup>

### The Colonial Period

The Spanish settlers' search for gold proved futile. They turned their attention to agriculture. Sugar cane, tobacco and coffee became the focus and were exported from the main port in Santo Domingo, making this colony one of the most successful of its time.<sup>16</sup>

With the main colonial focus concentrated on the east and south of the island, Spanish interests in the northern and western parts remained negligible. As a result, the coastline became the haunt of French and British pirates who preyed on ships plying the route between the New World colonies and Europe. During the seventeenth century, these pirates congregated in bases, first on the northern island of La Tortue, and then along the mainland coast. The small island, Ile-à -Vache, off the southwestern coast, served as a base for the famous pirate, and later, colonial governor of Jamaica, Captain Henry Morgan. In the 1660's, he sailed from Ile-à -Vache to attack the Spanish in Santo Domingo and Colombia in the name of the British King Charles II. When they weren't plundering and looting, these adventurers developed a nomadic way of life. They hunted wild boar and cattle, and smoked the meat over green

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<sup>13</sup> Bob Corbett, "HIST 2450.03", available from <http://www.websterfl.edu/~corbetre/haiti/history/history.htm>; Internet; accessed 25 June 2007.

<sup>14</sup> Ibid.

<sup>15</sup> Charles Arthur, *Haiti: A Guide to the People, Politics and Culture*, In Focus, 6-16.

<sup>16</sup> Ibid, 16-17.

wood fires on racks called *boucans*. The *boucaniers* – hence the name, “buccaneers” – eventually established more permanent settlements where they grew crops for their own consumption.<sup>17</sup>

Pirates were sent to the area by the British and French leaders and were given very basic instructions, and that was to steal as much gold as possible. They encouraged the French to fight for a portion of the land.<sup>18</sup> France took an interest in the lumber in the western third of the island in the late seventeenth century. In the Treaty of Ryswick,<sup>19</sup> Spain gave up this portion to the French in 1697. This divided the island into two colonies, French Saint Domingue and Spanish Santo Domingo, which is known today as Haiti and Dominican Republic. The next century brought fortune to the French. They brought in African slaves to work on their plantations. By comparison, the Spanish colony was not as successful and under populated. The slave population on Saint Domingue was more than 3,000 in 1690 and soared to 47,000 by 1720. Plantations in this colony yielded huge quantities of sugar, molasses, coffee, cotton, rum and indigo, making this colony the richest of all of France’s colonies, as much as the others combined.<sup>20</sup> It was called “the pearl of the Antilles”<sup>21</sup> by the other Europeans. The French would throw lavish parties on their successful

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<sup>17</sup> Ibid, 17.

<sup>18</sup> Bob Corbett, “HIST 2450.03”, available from <http://www.websterfl.edu/~corbetre/haiti/history/history.htm>; Internet; accessed 25 June 2007

<sup>19</sup> Peter Manuel, Kenneth Bilby and Michael Largey, *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Philadelphia: Temple University Press, 1995) 119.

<sup>20</sup> Charles Arthur, *Haiti: A Guide to the People, Politics and Culture*, 17-18.

<sup>21</sup> Ibid, 18.

plantations. They opened theaters for musical performances and sponsored productions of popular French operas.<sup>22</sup>

Slaves were treated shamefully by the French. Therefore they retaliated in a variety of ways ranging from working slowly, damaging machinery, poisoning their owners, and running away. The runaway slaves, called Maroons, would assemble in the mountains and plan raids on their plantation owners. Some raids were ineffective, and the raid leaders were burned at the stake. The French continued to bring more and more slaves to work the land causing the Africans to live in very inhumane conditions. Eventually, this would cause a rebellion.<sup>23</sup>

#### Haiti's Independence

A secret ceremony was held outside of the city of Cap-Français (now Cap-Haïtien) on August 14, 1791, in Bois Caïman. This meeting functioned as both a religious ceremony and political rally to band the slaves together and to create a plan of action. A black pig was sacrificed and the assembly drank its blood. All present pledged to overthrow slavery and win their freedom. This ceremony was a historical event for both Haiti and the Vodou religion. Many believed that the leadership of the Vodou priests and their belief in supernatural powers kept them from harm and death during combat. A popular opinion in Haiti still links Vodou and the success of the slaves' revolution.<sup>24</sup>

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<sup>22</sup> Peter Manuel, Kenneth Bilby and Michael Largey, *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Philadelphia: Temple University Press, 1995) 119.

<sup>23</sup> Charles Arthur, *Haiti: A Guide to the People, Politics and Culture*, 17-18;

<sup>24</sup> *Ibid*, 18-19.

“The slaves’ rebellion developed into a revolutionary war over the course of some twelve years, as first forces loyal to the French Crown, then the Spanish, the British, and finally, the French Republicans, tried to win control of the territory.”<sup>25</sup> The black ex-slaves and mulatto freemen entered into tactical alliances against their enemies. Even then, there were efforts by Toussaint L’Ouverture, a leader of the slaves, to break up these alliances causing the struggle for freedom to take a long time. Toussaint L’Ouverture was born in 1743 near Cap Français. He was able to read and write and led the slaves and Maroons as a fighting force. He was very well respected. The tactics that the Europeans used to fight did not defeat the slaves led by one who was skilled at guerrilla warfare. The Europeans were not used to the hot climate and could not withstand the local tropical diseases. Toussaint made alliances with the Spanish forces to the east. In 1793, when France abolished slavery, the black forces then sided with the French. Under Toussaint’s command, they fought and defeated the Spanish, and some 20,000 British troops between 1793 and 1798. He was appointed governor general of the whole island in 1801, after capturing Santo Domingo and liberating all of the slaves in the eastern region. The following year, Napoleon Bonaparte ordered 22,000 French troops to the island to bring it under control of the French Republic. On May 1, 1802, Toussaint approved a truce and was taken captive and sent to France, where he was imprisoned. He

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<sup>25</sup> Ibid, 19.

was found dead in his cell due to neglect and starvation ten months following his imprisonment.<sup>26</sup>

Jean-Jaques Dessalines was one of Toussaint's principal officers. He was an illiterate former Maroon who had escaped before the revolution began. After Toussaint's imprisonment, Dessalines took up the fight against the French. Dessalines met with Alexander Pétion, a leader of the mulatto forces, in April 1803. There the two men decided to band their forces together. They created the Haitian flag by tearing the white band from the French tricolor. This destroyed the symbol of the whites and joined the blue and red, representing only the blacks and mulattos.<sup>27</sup> These combined forces defeated the French and captured the capital, Port-au-Prince in October 1803. The final battle was fought a month later outside of Cap-Français. When all of the French forces had left, on January 1, 1804, Dessalines delivered the Proclamation of Independence, promising, "to renounce France forever and to die rather than live under domination."<sup>28</sup>

#### Political Warfare

Dessalines was assassinated in 1806 and was succeeded by Henri Christophe. Christophe was more limited in his power. By 1806, his rule was restricted to the north of the newly independent Haiti. He made himself king and built a massive fortress in the mountains to the south of Cap Français. He called

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<sup>26</sup> Ibid, 20.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

it Citadelle of La Ferrière. He was a brutal leader who used forced labor, making him not well-respected. In 1820, he was overthrown by his own subjects.<sup>29</sup>

The mulatto leader from the south, Jean-Pierre Boyer, reunited the country and was appointed President. In 1825 President Boyer agreed to pay 150 million francs in compensation for the French colonists' losses during the revolution. "In a manner that was to be repeated across the Third World over a century later on, Haiti became a creditor nation."<sup>30</sup> In return, France agreed to officially recognize Haiti's independence. "This massive amount represented ten times the country's entire national revenue, and it was only paid by borrowing from European bankers."<sup>31</sup> An estimated 80% of national revenue was dedicated to the repayment of debts by the end of the nineteenth century.

President Boyer sent forces to occupy the former Spanish colony of Santo Domingo. During the twenty years that followed, Haiti had control over the whole island. By 1843, the Boyer regime had collapsed and the Dominican nationalists achieved their independence. Haitian politics had become very unstable. Governments were elected and then quickly overthrown throughout the rest of the nineteenth century. "During this era, the minority mulatto elite exercised real political power by controlling and manipulating members of the black elite and black military officers, who were allowed to occupy only figurehead positions".<sup>32</sup>

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<sup>29</sup> Ibid, 21.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid, 21-22.

<sup>32</sup> Ibid, 22.

The United States finally acknowledged Haiti's independence in 1862 when the US Civil War created a demand for Haitian crops. Several regimes later, in 1915, following the overthrow and murder of Haitian President Sam, the United States sent 2,000 Marines to invade the country. The marines created labor gangs; this inspired a very unpopular view of the U.S. The Haitians rebelled but could not stand up to the firepower that the Marines used. The positive result of the American domination was the new sense of prevailing authority in Haiti. As a result, Haiti established both military and rural police corps to maintain the status quo.<sup>33</sup> Franklin D. Roosevelt wrote an article called "Our Foreign Policy: A Democratic View" in the journal called *Foreign Affairs*. This article defended the US occupation to the rest of the world by stating,

In Haiti a worse situation faced us. That Republic was in chronic trouble, as it is close to Cuba and the bad influence was felt across the water. Presidents were murdered, governments fled, several time a year. We landed our marines and sailors only when the unfortunate Chief Magistrate of the moment was dragged out of the French Legation, cut into six pieces and thrown to the mob. Here again we cleaned house, restored order, built public works and put governmental operation on a sound and honest basis. We are still there. It is true, however, that in Santo Domingo and especially in Haiti we seem to have paid too little attention to making the citizens of these states more capable of reassuming the control of their own governments. But we have done a fine piece of material work, and the world ought to thank us.<sup>34</sup>

Roosevelt was the first U.S. President to visit Haiti when on, July 5 1934 he came ashore at Cap Haïtien from the U.S.S. Houston. He met with Haitian President Sténio Vincent and signed an agreement that specified that the

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<sup>33</sup> Ibid, 22-23.

<sup>34</sup> Bob Corbett, "HIST 2450.03", n.p.

Marines would be out of Haiti by August of that year.<sup>35</sup> After the U.S. military left Haiti, the mulatto elites (who were in power during the US occupation), the noiristes (the black-skinned Haitians), and the socialists fought over who would act in control over the state. The mulatto elites continued to dominate their power of the state. Sténio Vincent served a full presidential term from 1930-1941.<sup>36</sup>

The events of 1915 and 1934 caused Werner Jaegerhuber to travel away from and back to Haiti. That is, the violence in 1915 led to the Jaegerhuber family fearing for their safety and thus sending Werner to Germany. Then, Roosevelt's visit suggested a calmer environment offering a safe return that would be permanent.

The fight between the racially-defined parties continued throughout Vincent's term. This argument persisted not just in Haiti, but now other parts of the world were involved including the U.S. and France. Bellegarde, the former ambassador to France, felt the primary goal of the mulatto elite leaders was to ensure the lower-class's submission to the government leaders. This idea articulated by some mulatto elites, who called the dark-skinned Haitians "French under the skin."<sup>37</sup>

There was a brief time in the 1940s and 1950s when Haiti was politically calm. The arrival of the François "Papa Doc" Duvalier (Mulatto elite) dictatorship proposed an alliance between all classes of Haitians. He was elected president

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<sup>35</sup> Ibid.

<sup>36</sup> Largey, Michael. *Vodou Nation*, 190.

<sup>37</sup> Ibid, 191.

in 1957 but quickly established a brutal dictatorship. He crushed all workers' unions and student associations and killed as many as 30,000 of his enemies. As a result, thousands of educated Haitians went into exile to North America, Europe and Africa. The US supported Papa Doc, as they wanted to remain allies because of the socialist revolution in Cuba.<sup>38</sup>

Papa Doc died in 1971. His son, Jean-Claude, continued the dictatorship. Haiti's economy continued to deteriorate. In the mid 1980s, an increasingly poverty-stricken society began to organize action against the government. Both the United States and the Haitian military decided to overthrow Duvalier before a revolution broke out. Giving up, he went into exile in France on February 7, 1986.<sup>39</sup>

The United Nations was forced to monitor elections in Haiti in December 1990, after a previous attempted election had ended in a blood bath. In the December election, the US candidate, Mac Bazin, a former World Bank employee, seemed likely to win. He was unexpectedly defeated by a radical Catholic priest, Jean-Bertrand Aristide, who entered the race late. He promised "justice, governmental accountability, and a chance for the population to participate in determining the nation's future."<sup>40</sup> He was not allowed to take office. Thousands attempted a coup, and took the streets to defend the election. On September 30, 1991, the Haitian military and the Mulatto elite forced Aristide into exile. For three years, executions, arbitrary searches and arrests, beatings,

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<sup>38</sup> Charles Arthur, *Haiti: A Guide to the People, Politics and Culture*, 23-24.

<sup>39</sup> *Ibid*, 24.

<sup>40</sup> *Ibid*.

mysterious disappearances and tortures were common. “An estimated 5,000 people were killed, some 400,000 were internally displaced, and tens of thousands attempted to escape the country by boat.”<sup>41</sup> In July 1993, the United Nations intervened, and stabilized the relationship between the Haitian military and President Aristide. This did not last long. In September 1994 the United Nations took action. They had complete control over the Haitian police force until November 1998.<sup>42</sup> The United Nations still have a presence in Haiti, but this continues to diminish.

In 1995, in a new election René Préval was elected President of Haiti, but could not take office for a year and a half. In 2000, another round of elections occurred and Aristide was victorious once again.<sup>43</sup> René Préval was elected for his second term in 2006. Michael Martelly was elected on May 11, 2011.

#### Recent Economic Decline

From the colonization of Haiti to now, the country’s economy has experienced an ever-declining economy. Until the 1950s, the crops that peasant farmers were able to grow were sufficient to feed the country. As a result of the gross deforestation, both in Haiti’s past and more recently, farming has continued to lose in production and profitability. Over the past few decades, farm plots have become smaller and smaller; they now average one to two acres in size.<sup>44</sup>

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<sup>41</sup> Ibid, 25.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid, 28.

<sup>44</sup> Ibid, 41-42.

During World War II and the Korean War, Haiti was a chief supplier of sisal, a fiber used to make ropes for the U.S. Navy. Exports have declined rapidly since because farmers have been forced to grow food for the starving people in their country. Haiti produced 90,000 tons of sugar in 1951. By the 1970s, they were no longer able to compete with other producers who had developed faster methods. In 1949, Haiti was the third largest coffee exporter in the world. Due to lowered coffee prices, poor soil quality, increased coffee bean disease, and lack of shade from tree cover; the coffee industry has declined drastically. Today, Haiti is forced to import over half of its food.<sup>45</sup>

Haiti was the premier tourist destination in the Caribbean in the 1950s. Many attractive hotels were built to house visitors for the 200<sup>th</sup> anniversary celebration of the establishment of Port-au-Prince as the capital. This celebration launched this tourist influx. By the 1970s, Port-au-Prince became a common vacation spot for many rich and famous Americans. Cruise liners began making Haiti a common stop. In 1979, over 173,000 people visited Haiti as part of cruises.<sup>46</sup> "...But in the early 1980s, this thriving industry was effectively wiped out by international media coverage of political violence, and the US Center for Disease Control's assertion which proved to be wrong that HIV/AIDS originated in Haiti".<sup>47</sup>

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<sup>45</sup> Ibid, 43-44.

<sup>46</sup> Ibid, 44-45.

<sup>47</sup> Ibid, 45.

## 2010 Earthquake

On January 12, 2010 Haiti was struck by the most catastrophic earthquake in the country's history. It left thousands dead and thousands homeless and living in tent cities. The Presidential Palace was severely damaged and the National Cathedral was completely destroyed. (The cathedral had housed material essential for research in Haitian music). As many as one million Haitians were left homeless.

## Present Day Haiti (2012)

More than a year after the earthquake disaster, there are signs of impatience with the incredibly slow pace of recovery even to the modest economic level that Haiti had attained previously. Many agencies and government programs from around the world have chipped in to help Haiti rebuild. However, the slow pace of recovery has caused countries like the Dominican Republic to begin deporting Haitian refugees.

According to the front page of online *The New York Times*, in March 2011, "two conservative rivals faced off in a runoff election for the presidency. In April, it was announced that Michel Martelly, a performer with the stage name Sweet Micky, had defeated Mirlande H. Manigat, a former first lady and college administrator."<sup>48</sup>

The March 2011 *New York Times* goes on to say,

When the earthquake leveled Port-au-Prince, a few planners and visionaries saw an opportunity to fix some of Haiti's chronic structural

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<sup>48</sup> Damon Winter, "Haiti: Breaking News," *New York Times*, March 2011. <http://topics.nytimes.com/top/news/international/countriesandterritories/haiti/index.html> (accessed March 21, 2012).

problems. An idea that won early support was to shrink the overcrowded, underemployed, violence-ridden capital and revive the desiccated, disused farmland that had long been unable to feed the country.

But the vision has run up against Haitian reality: myriad economic and infrastructure deficiencies, the lack of credible opportunity in rural areas and the fading of international interest and funds.

Reviving rural Haiti would wean the country off an overreliance on imported food while creating jobs in the countryside, helping to discourage mass migration to urban sinkholes like Port-au-Prince. Before the quake, nearly a quarter of the population lived in the capital, where two-thirds of the labor force had no formal jobs and overcrowding was considered a major contributor to the quake's estimated death toll of 300,000.

New factories are also part of the plan. A South Korean-run industrial park in the north, partly financed by the United States, is expected to open in 2012, providing at least 20,000 jobs.

But experts say agriculture is the nation's biggest need. Farming has declined to 25 percent of the economy today from 40 percent a decade ago, making Haiti more dependent on imported food. Today, the government says, 52 percent of the food Haitians eat comes from abroad, compared with 20 percent a few decades ago.

Yet there have been signs of a potential turnaround. In December 2011, the World Bank approved \$50 million for agriculture projects. Signature Haitian products like mangoes, coffee, cocoa and sugar are getting a burst of overseas attention.

But the challenges are staggering, and most concern money. Irrigation is lacking, and poorly constructed ports and roads disrupt the delivery of produce to domestic and international markets. Foreign aid has slowed to a trickle. Only 43 percent of the \$4.59 billion promised has been received and disbursed, according to the United Nations.

The Interim Haiti Recovery Commission, the body created to coordinate and prioritize aid, closed in October 2011, when its mandate expired, with little sign that it will be renewed. The panel, led by former President Bill Clinton, was set up to provide some assurance to international donors, wary of channeling aid to a historically corrupt Haitian government, that their money would be well spent. Its departure raises questions about whether the remaining pledges will ever be fulfilled.<sup>49</sup>

Despite the many years of slavery, the long fight for freedom, cruel

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<sup>49</sup> Ibid.

leadership, centuries of corrupt government, an extended decline in the economy, and a major natural disaster, Haiti still remains. Religion has been the instrument that has kept the culture from crumbling.

## CHAPTER III

## VODOU: A BRIEF HISTORY AND EXPLANATION

## Vodou

Vodou is Haiti's mirror. It reflects Haiti's past and the roots of the people of Haiti; a result of the only successful slave revolt in world history. To the uninformed, the word Vodou may bring to mind thoughts of sticking pins in dolls, zombies, magic and belief in ghosts. After all, most of what the average person knows about Vodou stems from misleading Hollywood horror movies and paperback thrillers. The main type of Vodou that is practiced in Haiti differs greatly from this misconception. It is a complex religion that uses symbols and practices that have developed over hundreds of years. The primary goal of a Vodou ceremony is to heal believers of illness. Like the Creole language, much of this religion reflects a combination of many religions from different geographical regions.<sup>50</sup> Vodou did not become an officially- recognized religion in Haiti until 2002,<sup>51</sup> making reliable information about this religion very difficult to obtain.

Like many other religions, Vodou has priests (male and female), ceremonies, altars, temples, and believers. It is primarily an oral tradition; many of the elements of the religion have never been documented partly due to widespread illiteracy.

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<sup>50</sup> Various Artists, *Angels in the Mirror: Vodou Music of Haiti*, Ellipsis Arts...CD4120, 1997, compact disc.

<sup>51</sup> Charles Arthur, *Haiti: A Guide to the People, Politics and Culture*, 75.

There are two rites of Vodou corresponding to its two sects, Rada and Petwo (also called Congo). Petwo is the type that has led to the stereotype of Vodou. Ninety-five percent of Vodou believers practice Rada. This document's focus is on the Rada rite.

Vodou is originally a Fon word, from the language of the African kingdom of Dahomey, now Benin. The word means spirit or deity and represents a philosophy for the Haitian people.<sup>52</sup> Like many religions, its practice is all-consuming. When thousands of African slaves were brought to the island by the French, they brought with them their own religions. These African animistic beliefs were drawn together into a single tradition that they called *voudoun*, often called "vodou".<sup>53</sup> Many other spellings have been used in literature including voodoo, vodun, vodoun, vaudox, and vaudoux.

### Beginnings

Vodou coalesced between 1730 and 1790, during the French colonial period. During this time, its practice was isolated and very secretive, since the slaves were not permitted to practice Vodou. Catholicism was forced upon them. It had a great impact on the development – or at least the outward appearance-- of this new religion. The slaves asserted correspondences between Catholic saints and African deities in order to remain connected to their spiritual powers

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<sup>52</sup> Various Artists, *Angels in the Mirror: Vodou Music of Haiti*.

<sup>53</sup> Various Artists, *Haitian Voodoo*,. Sounds of the World SOW90171, 1997, compact disc.

while appearing to pray to the saints.<sup>54</sup> Some slaves were in fact Christianized, but continued to practice Vodou too.

After the famous meeting at Bois Caïman, the religion became a driving force in the emotional survival of the slaves for the upcoming rebellion. During this revolutionary period (1790-1800) Vodou continued to develop into a cohesive belief system. By 1804, after the revolution was over, the Catholic religion was abandoned in Haiti. The next fifty years established Vodou as the country's dominant religion.

### Spiritual Nature

Devotees of Vodou believe that there is only one God, Bondye.<sup>55</sup> Those who practice Vodou believe that everything has a spirit. When humans die, their spirit continues to God. These spirits are called *lwa*, *loa*, and *mystè* (mysteries), *envizib* (invisibles), or *zanj* (angels).<sup>56</sup> These spirits inhabit the cosmos.<sup>57</sup> The twins are another category of spiritual beings in Vodou. The twins represent contradictory feelings; good and evil, happy and sad.<sup>58</sup> The last category of spiritual being is the dead. The dead includes family members who have died. It is vital to honor and care for the dead, because if you don't, that family member can make your life dangerous.<sup>59</sup> Vodou ceremonies (*dans*) are vehicles to

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<sup>54</sup> Various Artists, *Angels in the Mirror: Vodou Music of Haiti*

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

communicate with the spirit world. Behind each Vodou ceremony lays a melodrama, a story about human suffering and the longing to be healed.<sup>60</sup> Each person who is in attendance plays a role in the ceremony. There are spiritual leaders, singers, drummers, flag-bearers, and dancers.<sup>61</sup> Each person dresses in a color that invokes angels – white, red, and multicolored.<sup>62</sup>

### Music

On December 21, 1936, Alan Lomax sent a report to Herbert Putnam, the Librarian of Congress about his first impressions after arriving in Haiti.

I have looked about enough to be sure this is the richest and most virgin field I have ever worked in. I hear fifteen or twenty different street cries from my hotel window each morning while I dress. The men sing satirical ballads as they load coffee on the docks. Among the upper-class families many of the old French ballads have been preserved. The meringue, the popular dance of polite society here, is quite unknown in America and has its roots in the intermingling of the Spanish and French folk-traditions. The orchestras of the peasants play marches, bals, blues, meringues. Then mama and papa and kata tambours officiate at as many kinds of dances; the congo, the Vodou, and the mascaron. Then there seem to be innumerable cante-fables [oral tales punctuated by songs or rhymes performed by the audience]. Each of these categories comprise, so I am informed, literally hundreds of melodies; French, Spanish, African, mixtures of the three. The radio and the sound movie and the phonograph record have made practically no cultural impression, so far as I can discover, except among the petit-bourgeois of the coastal cities. And American jazz is hardly known here except among the rich who have visited America. Composition, by which I mean folk composition, is still very active. So I think I can say that unless a piece of sky falls on my head, this trip will mean some beautiful records for the Library's collection.<sup>63</sup>

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<sup>60</sup> Ibid.

<sup>61</sup> Ibid.

<sup>62</sup> Métraux, Alfred, *Voodoo in Haiti*. Translated by Hugo Charteris (New York: Schocken Books, 1972), 43-45.

<sup>63</sup> Wikipedia, "Vodou Music in Haiti".

A tremendous amount of artistry infuses each ceremony. Singing, drumming, and dancing are a large part of worship, as are drawings and cuisine that serve as offerings to the spirits.<sup>64</sup> The service is sung from beginning to end. Musical instruments are included in the ceremony, each carrying unique symbolism. The *ogan* resembles a flattened bell excluding a clapper.<sup>65</sup> It is struck in rhythm with an iron rod and enhances what the drummer is playing. It is also used as a call instrument for the rest of the ensemble. The triangle is also used as a significant part of the ensemble. This is a symbol of the abyss.<sup>66</sup> When it is present, it opens the door of the abyss for the spirits to come through.<sup>67</sup>

Significant for both the ceremony and to the music of Werner Jaegerhuber is the role of the chorus and song leader. The Vodou chorus consists of male and female singers. It is led by the *houn'guénicon* (song leader), who is usually a woman.<sup>68</sup> She leads the chorus in chants and dance movements, creating the sounds that lure the lwa into the service.<sup>69</sup> The color that the chorus is robed in depends on what type of spirit they want to invoke. Usually the singers are robed

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<sup>64</sup> Various Artists, *Angels in the Mirror: Vodou Music of Haiti*.

<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

<sup>67</sup> Métraux, Alfred, *Voodoo in Haiti*. Translated by Hugo Charteris (New York: Schocken Books, 1972), 177.

<sup>68</sup> Rigaud, Milo, *Secrets of Voodoo*. Translated by Robert B. Cross (San Francisco: City Lights Books, 1985), 120-122.

<sup>69</sup> Ibid, 122.

in white linen, but sometimes they wear red or purple.<sup>70</sup> The song leader will begin with a well-known chant. She may begin to improvise a new chant that is then translated in chant by the priest who is in charge of the whole ceremony. Sometimes these improvised chants do not make sense to the priest, but are significant nonetheless. Other times, the new chant quotes a proverb that warns those who are in attendance about the hardships and realities of life.<sup>71</sup>

The *houngan* (priest) and *mambo* (priestess) functions include: healing, performing religious ceremonies, holding initiations for new priests and priestesses, telling the future, translating dreams, creating protections, and casting spells.<sup>72</sup> Sometimes, the priests and priestesses will receive payment for their services. The term Vodou Doctor comes from the function of healing through the spirits and herbs.<sup>73</sup>

As a result of the secretive beginnings of Vodou, its practice was not initially uniform. Every region had its own liturgy, including significant rhythms.<sup>74</sup> Despite these differences, generalizations can be made. The vocal music of Vodou was always and remains almost always presented in call-and-response. The song leader calls and the congregation responds. The tonal structures vary

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<sup>70</sup> Ibid 122-123.

<sup>71</sup> Ibid.

<sup>72</sup> Ibid, 33-35.

<sup>73</sup> Ibid.

<sup>74</sup> Various Artists, *Rhythms of Rapture*, Smithsonian Folkways Recordings, SF40464, 1995, compact disc.

depending upon the origin of the song; however, most are constructed from a pentatonic scale.<sup>75</sup>

Cross rhythms are created between the chorus and those playing percussion instruments. The polyrhythm of the drums is played in rapid, repetitive patterns. Many rhythmic patterns are in 5/8 and 12/8 meter.<sup>76</sup>

Werner Jaegerhuber's *Messe Folklorique Haïtienne* uses elements that reflect the music of Vodou. The Vodou influences are not always direct or obvious. For instance, Vodou polyrhythm, rather than being replicated, may instead be symbolizing asymmetrical meters in ostinato patterns that are meditative. Jaebgerhuber uses a soprano soloist to parallel the song leader of Vodou worship.

#### Artistic Expression

Haiti has a long history of artistic expression through visual art. On the Vivant Art Collection's website, it is explained that during the Pre-Columbian period, the Tainos the indigenous people of the island were creating dolls, drawings, and signs depicting or representing a variety of deities.<sup>77</sup> Pots, sculptures and other artifacts demonstrate the respect and love for the island culture.

Philome Obin, the first well-known artist from Haiti, and has continued to

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<sup>75</sup> Bob Corbett, "HIST 2450.03".

<sup>76</sup> Various Artists, *Rhythms of Rapture*, Smithsonian Folkways Recordings, SF40464, 1995, compact disc.

<sup>77</sup> Florcy Morisset, "Vivant Art Collection," <http://vivantartcollection.com/> (accessed May 1, 2012).

be recognized as the greatest Haitian master ever.<sup>78</sup> Painting in the early twentieth century, Obin created works that depicted Haitian life in the northern town of Cap-Haitien and even historical scenes of the Haitian Revolution.<sup>79</sup>

Starting in the middle of the twentieth century, Haitian art began to display more of its African roots. This movement was known both as Indigenism and Modernism.<sup>80</sup> As a result, the elite of society became more and more intrigued by the Haitian culture and the art itself.

Partly as a result of the spiritual nature of the Haitian people, and partly because most citizens are illiterate, Haitians have developed a strong sense of imagery and imagination. Despite endemic poverty, the country is rich in flags, bright paintings, sculpture and crafts that center around the practice of Vodou. Since the 1940s, amateur artists have been encouraged to refine their craft which have made some Haitian art world famous as “naïve” or Primitive art.<sup>81</sup> This name is given to this genre because the artists are untrained and do not view themselves as artists. Primary contributors include André Pierre (c.1915-2005), Hector Hippolyte (1894-1948), Ceastera Bazile (1923-1966), Wilson Bigaud (1931-2010), and Rigaud Benoit (1911-1986).<sup>82</sup> Both Pierre and

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<sup>78</sup> Ibid.

<sup>79</sup> Ibid.

<sup>80</sup> Ibid.

<sup>81</sup> Charles Arthur, *Haiti: A Guide to the People, Politics and Culture*, 74-77.

<sup>82</sup> Ibid.

Hippolyte featured Vodou themes in their art because they were both Vodou priests.<sup>83</sup>

Haitian visual art's primary focus is on religious themes, especially ones drawn from Vodou. Artists' use of pure, bright and separate colors and the lack of shadowing or perspective also mark this genre. Vodou lends the pieces a fusion of the natural and supernatural, depicting stories and details of spirits that exhibit life experiences.<sup>84</sup>

One of the best and most famous pieces of Haitian art was a mural project (finished between 1950 and 1951) in the best known church in Port-au-Prince, Haiti. This monumental and historical place of worship was destroyed in January 2010 by the devastating earthquake that occurred taking this mural down with it.

The Vivant Art Collection website says:

The mural project of the Cathedral of SainteTrinite (Holy Trinity) is often cited as the cornerstone of the Primitive Art Movement. The creators of that mural, Obin, Benoit, Bazile and Bigaud placed traditional religious motifs and voodoo symbols such as the Ascension of Christ, drums and sacrificial animals. Vaudou and naïve artists proud and boldly expressed themselves using the backdrop of the Center D'Art.<sup>85</sup>

Werner Jaegerhuber's Mass, finished in 1953 demonstrates the same principles as the visual art period occurring simultaneously. The artists of Primitivism period fused European practices of artwork with the search for African roots through depictions of Vodou. *Messe Folklorique Haïtienne* draws

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<sup>83</sup> Ibid.

<sup>84</sup> Ibid, 76.

<sup>85</sup> Florcy Morisset, "Vivant Art Collection," <http://vivantartcollection.com/> (accessed May 1, 2012).

the two cultures similarly. It is no coincidence that the influential mural that portrayed Vodou elements was painted while Jaegerhuber was pursuing his passion for ethnography of Haitian folk music, Vodou music, in the writing of his *Mass*.

## CHAPTER IV

## WERNER A. JAEGERHUBER (1900-1953)

## Education and Formative Years

Werner Anton Jaegerhuber was born in the Turgeau district of Port-au-Prince, Haiti on March 17, 1900. His father, Anton Jaegerhuber, was a naturalized American of German decent. His mother, Anna Maria Tippenhauer, was from an elite German-Haitian family. The marriage of German businessmen and Haitian elite was quite common during this time and was considered to be an effort to keep German economic power in Haiti.<sup>86</sup> During the first years of his life, Jaegerhuber lead a life of the elite.<sup>87</sup>

The United States Marines invaded Haiti in 1915, just one year after World War I began. Many German families fled Haiti to avoid being seen as a political (military) and economical threat to the Americans.<sup>88</sup> At this time, Americans feared any German intervention in Haitian affairs. The Jaegerhuber family was in danger because Anton, Werner's father, worked in a Haitian bank. To ensure his safety, they decided to send Werner to Germany to be educated.<sup>89</sup>

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<sup>86</sup> Largey, Michael, *Vodou Nation* (Chicago: The University of Chicago Press, 2006), 189.

<sup>87</sup> St. Victor, Madame Nicole, interview by George E. Brandon, 26 April 2007, transcript, St. Trinite Episcopal School, Port-au-Prince, Haiti.

<sup>88</sup> Largey, Michael, *Vodou Nation* (Chicago: The University of Chicago Press, 2006), 189.

<sup>89</sup> Largey, Michael, *Vodou Nation* (Chicago: The University of Chicago Press, 2006), 189.

Jaegerhuber entered school at the Voigt Conservatory in Hamburg. It was here that he began his study in composition, organ and conducting.<sup>90</sup> Germany valued its folklore and it is likely that Jaegerhuber's interest in Haitian folk music was piqued during this time. It was in Germany that he would have been introduced to the practice of collecting folk songs. This practice is called *Volkskunde*<sup>91</sup> which was a trend in ethnographic methods in Germany<sup>92</sup> that theologian Johann Gottfried Herder began in the late eighteenth century. The concept was intended to grow an appreciation for German folk poetry.<sup>93</sup> This led the way for the nineteenth century fascination with German folklore as exhibited in composers such as Franz Schubert and Richard Wagner. It was undoubtedly *Volkskunde*, French studies of the urban poor, and long-term studies conducted by U.S. researchers that inspired his later study in Haiti.<sup>94</sup>

He returned to Haiti for several months in 1921.<sup>95</sup> Haiti was establishing military and police forces as a result of the US occupation. He came back to an evolving Haiti. During this brief visit, he developed more interest in Haitian

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<sup>90</sup> Ibid.

<sup>91</sup> Ibid, 204.

<sup>92</sup> Michael Largey, "Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber," *Latin American Music Review* 25 (2004): 1-31, <http://www.jstor.org/stable/3598699> (accessed March 15, 2012).

<sup>93</sup> Ibid.

<sup>94</sup> Ibid.

<sup>95</sup> . Victor, Madame Nicole, interview by George E. Brandon, 26 April 2007, transcript, St. Trinite Episcopal School, Port-au-Prince, Haiti.

folklore which became a passion that would inspire his entire research and musical output.<sup>96</sup>

Upon Jaegerhuber's return to Germany, he established employment as a professor and conductor. He became the professor of counterpoint at the Von Bermuth Conservatory, the director of the music schools of Sepetzgard and Salem, and conductor of the Hamburg Gesungsverein and the Euthymin Philharmonic orchestras.<sup>97</sup>

#### Re-emergence into Haiti's Culture

In 1937, Jaegerhuber was forced to return to Haiti to avoid Hitler's power over Germany. The National Socialists were gaining power in Germany and were persecuting persons of color.<sup>98</sup> He would remain in Haiti permanently this time. As a result of the nineteen-year US occupation tourism was thriving in Haiti. The arts had become valued culturally and economically. He soon planned two conferences at the Société Scientifique in Port-au-Prince to propose establishing a national music identity based on his folklore studies.<sup>99</sup>

“Jaegerhuber believed that only through a careful collection and examination of the musical folklore of the country could composers use folk music as a part of

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<sup>96</sup> Largey, Michael, *Vodou Nation* (Chicago: The University of Chicago Press, 2006), 190.

<sup>97</sup> Victor, Madame Nicole, interview by George E. Brandon, 26 April 2007, transcript, St. Trinite Episcopal School, Port-au-Prince, Haiti.

<sup>98</sup> Largey, Michael, *Vodou Nation* (Chicago: The University of Chicago Press, 2006), 190.

<sup>99</sup> Ibid.

their art. Jaegerhuber would lead the way by undertaking ethnographic research himself and using the transcribed melodies as the basis of his own works.”<sup>100</sup>

By the time Jaegerhuber returned to Haiti, German political influence had waned, but Haitians of German descent had regained some of the economic ground they had lost during the occupation. In addition, the U.S. occupation had encouraged an increased dependency on U.S. goods and services within the Haitian economy; the occupation thus had the effect of permanently eclipsing European economic power in Haiti. As tourism became an increasingly important part of Haiti's economy and Haitian culture assumed its place as an export commodity, artists found themselves in the unique position of having their work valued, especially if it is reflected newly fashionable Haitian subjects.<sup>101</sup>

### Ethnographic Transcription

Ethnography is a branch of anthropology in which the intent is to provide details about an individual culture and/or society. While Jaegerhuber was definitely influenced by the German *Volkskunde*, his method for obtaining the folksong of the Haitian Vodou ceremony and using them for his own compositions was borrowed from Georges Kastner, a nineteenth-century French composer.<sup>102</sup> Kastner's ethnographic study was an effort to preserve the Parisian-street song as he feared that they were a dying art. His transcriptions of the street songs were later used in his “*Les cris de Paris*,” a concert work with music quotations of his ethnographic collection.<sup>103</sup>

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<sup>100</sup> Ibid.

<sup>101</sup> Ibid, 190.

<sup>102</sup> Michael Largey, “Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber,” *Latin American Music Review* 25 (2004): 1-31, <http://www.jstor.org/stable/3598699> (accessed March 15, 2012).

<sup>103</sup> Ibid.

Jean Price-Mars, a Haitian writer and diplomat embraced Haiti's African roots and was the first prominent defender of the Vodou religion.<sup>104</sup> He dreamed of bringing the elements of the Vodou ceremony to an international audience. Werner Jaegerhuber's work helped this dream be realized. This work also was an attempt to transform Haiti's view of itself. The elite's view of peasant life was negative and Jaegerhuber envisioned fostering a better appreciation of Haiti's roots and the culture and economy of most of its people.

During the late 1930s through the 1940s, several Haitians worked to honor and preserve their roots. Jaegerhuber worked diligently from 1937 until 1948<sup>105</sup> collecting information on Haitian folk music by listening to the songs and rhythms and making transcriptions of what he heard. Although he observed rural ceremonies in the mountains above Port-au-Prince, he focused primarily of the Vodou presentations by the élite.<sup>106</sup> His efforts fostered the development of transforming single melodies into concert pieces.<sup>107</sup>

Jaegerhuber's analyses of Vodou songs focused on three musical elements: intervallic relationships, melodic phrase structure, and melodic modes.<sup>108</sup> His analysis of modes indicates not only his German education, but

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<sup>104</sup> Ibid.

<sup>105</sup> Ibid.

<sup>106</sup> Ibid.

<sup>107</sup> Largey, Michael, *Vodou Nation* (Chicago: The University of Chicago Press, 2006), 204.

<sup>108</sup> Michael Largey, "Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber," *Latin American Music Review* 25 (2004): 1-31, <http://www.jstor.org/stable/3598699> (accessed March 15, 2012).

also the true heritage of Haitian song – African and European. The overall understanding of bringing art and folklore together is apparent. Extracting the music from the Vodou ceremony and dissipating the superstition was not the goal for Jaegerhuber, but rather to try to be a “master of fusing popular sentiment with classical sensibility”.<sup>109</sup> Jaegerhuber felt that Bach, Mozart, Mahler, and Brahms had mastered this secret.<sup>110</sup>

The Haitian elite were ashamed of their Vodou antecedents and Haitian classical musicians felt that music from the Vodou ceremony was not sophisticated enough to merit compositions in the European style. As a result, these concert pieces, which were primarily for solo voice and piano, were used mostly as promotional material for Haitian tourism rather than music for the stage.<sup>111</sup>

### Music Ideology

By comparing Jaegerhuber’s studies to the ethnographic studies of language Michael Largey suggests that music ideology should be used when referring to Jaegerhuber’s composition. The notion of deciding what should be used and what shouldn’t, what information is more important than others was in fact what happened as a result of Jaegerhuber’s work. Taking any type of notation-less art form and choosing to notate it is removing some sense of its value and making it a scientific entity. The reason that Largey draws this

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<sup>109</sup> Ibid, 27.

<sup>110</sup> Ibid.

<sup>111</sup> Ibid.

comparison is to demonstrate the similarities between this type of study in Haiti and the debates that occurred over recording the Creole language of Haiti. Both systems were constrained due to the political and social circumstances in Haiti at the time.

Harold Courlander, another ethnographer at the time, was also focused on trends in the Caribbean.<sup>112</sup> Courlander was a novelist and folklorist from the United States and he also focused much of his work on collecting Haitian songs. He collected hundreds between 1932 and 1938.<sup>113</sup> Courlander shared the view that Vodou music was the gold mine of Haitian culture due to its clear link to African culture. During his study Courlander decided to focus primarily on music of the Vodou ceremony that appeared to be tied solely in Vodou's African roots.<sup>114</sup> He chose to ignore the more Catholic (European) elements.

Jaegerhuber's approach to ethnography, his careful collection method and recreation of his data was his effort to combine a nationalistic approach to art music while demonstrating an aesthetically pleasing universal appeal. Haiti's Vodou roots were not the gruesome, mystical pictures that the Haitian bourgeois had learned to believe. His work was a valiant attempt at bringing common ground to the social classes without embarrassment, but with pride.

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<sup>112</sup> Ibid.

<sup>113</sup> Ibid.

<sup>114</sup> Ibid.

### Impact on Haitian Society

Jaegerhuber's attempts at bringing the Haitian culture to an international understanding weren't always successful. Jaegerhuber wished to cultivate foreign interest in his music and the folk music of Haiti by performing public concerts for tourists primarily from the U.S. Showing the vodouesque style was an effort to disperse the notion of the dark and inhumane nature of Vodou. He was challenged by the foreign understanding of Vodou as evil. People were frightened to accept the themes of Vodou and thus its art. Jaegerhuber worked hard at showing not only the Vodou elements of Haitian art, but also the effects that West and Central Africa and Gregorian chants of the early church had on Haitian music. His efforts were met with resistance from both the Haitian élite who were ashamed of their Vodou heritage and other classical musicians who considered these melodies as too primitive for arrangements in the European style.<sup>115</sup>

In the 1940s the world view of Vodou transformed from fear into an interest in the form of entertainment. Vodou shows became a common place where Haitians could make money through presentations of their folk culture and foreigners could experience the Vodou religious practices.<sup>116</sup> After some time this entertainment became a "freak show." Despite this presentation's popularity, they solidified and emphasized the American view of Vodou.<sup>117</sup>

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<sup>115</sup> Largey, Michael, *Vodou Nation* (Chicago: The University of Chicago Press, 2006), 187.

<sup>116</sup> Ibid, 198.

<sup>117</sup> Ibid, 200.

The desire to take Vodou music to the concert stage required an effort from many amateur musicologists that had to develop an ethnographic method that would satisfy both professional ethnographers and composers who wanted to use this music in their own works. Werner Jaegerhuber was one of the pioneers in developing this study. He developed his own idiosyncratic ethnographic method to convert the songs that he had collected into concert works. It was not Jaegerhuber's goal to extract portions of the Vodou ceremony to display and flaunt them, but rather to do what many other composers' have done in Western music history – bring art and folklore together.<sup>118</sup>

During the early twentieth century, there were debates over Haiti's artistic culture. Many were not willing to accept Haitian peasantry as the foundation for artistry in their country. Jaegerhuber's amateur ethnography, his folk song transcriptions and choral pieces in the vodouesque style showed the value of Haitian peasantry. He considered his own work to be socially progressive. He created music that altered the rough folk song into a piece that could be performed on the concert stage.<sup>119</sup> Largey says, "in his own way, Jaegerhuber challenged the tendency of foreign observers to cast Haitian traditional religion as a dangerous and destructive force; his sympathetic use of melodies and

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<sup>118</sup> Ibid, 210.

<sup>119</sup> Ibid, 187.

rhythms from Haitian traditional music was in sharp contrast to foreign commercial depictions of Haitian music that presented Vodou as evil".<sup>120</sup>

Jaegerhuber suffered from a debilitating disease in the late 1940's which crippled him. After being ill, he spent the rest of his life in a humble cottage in a mountain village called Obléon.<sup>121</sup> It is likely that he did not travel much during this time to continue his work because of both his physical state and the bad travel conditions in the mountains. Even though Jaegerhuber was known for his ethnographic work, his focus on bring Haitian culture to a positive world-view and his musical compositions that demonstrated his passion for a nationalistic style; his true performing passion was conducting. Jaegerhuber never had the opportunity to conduct his own works.<sup>122</sup>

#### Musical Output

Jaegerhuber composed works for solo voice, choral works, chamber works, orchestral pieces, and collections of Haitian folk songs. Some of his works are not documented. The known choral works include *Oster Kantate* for chorus and orchestra (1932); *Boucle none* for SATB chorus; *Amerika* for chorus, orchestra and soprano soloist (1949); *Messe Folklorique Haïtienne* for SATB, organ and soprano solo (1949); and *3 scènes historiques* for SATB. His orchestral works include *Sinfonia Legba* (1943); and *Scherzo piccolo*. His chamber works include *Choralvorspiel* for 2 violins and cello (1934); *Praeludio* for

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<sup>120</sup> Michael Largey, "Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber," *Latin American Music Review* 25 (2004): 1-31, <http://www.jstor.org/stable/3598699> (accessed March 15, 2012). 22.

<sup>121</sup> Largey, Michael, *Vodou Nation* (Chicago: The University of Chicago Press, 2006), 219.

<sup>122</sup> Ibid, 220.

2 violins and viola (1934); *Trio in 1 movement* for 2 violins and cello (1934); *Fuga con variazioni* for 2 violins and cello (1942); *Grosses Trio* for violin, viola and cello (1948); *Petite suite* for string quartet (1951); *Agnus Dei* for violin, viola and cello; *Chorale Fugue* for 3 violins; and *Plaintes nocturnes nos. 5 and 8* for string quartet. His pieces for solo voice include: *Complaintes Haïtiennes* (1950); *Mon bras prenait ta taille frêle* (1951); *Meine liebe Mutter* (1935); and *Ave Maria*. His most known works include *Complaintes Haïtiennes*, a collection of six Haitian folksongs published for the Haitian Ministry of Tourism and *Messes Folklorique Haïtienne*, which was commissioned for the sesquicentennial celebration of the declaration of Haiti's independence.

Little of Jaegerhuber's music was ever published. As with the work of many Haitian composers, their masterpieces are left in the hands of trusted friends and family members and are passed down for safe keeping. Even today many Haitian composers do not like the idea of entering into a publishing contract due to the concept of giving up rights to the work.<sup>123</sup> Much of Werner Jaegerhuber's music is currently in the hands of Claude Dauphin, a Haitian musicologist who lives in Montreal, Canada. Dauphin has many of the original manuscripts of many of the pieces that will be mentioned in this project.

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<sup>123</sup> Jost, John. Interview by author. Phone interview. Philippi, WV, June 26, 2012.

## CHAPTER V

*MESSE FOLKLORIQUE HAÏTIENNE*

## Purpose of Composition

*Messe Folklorique Haïtienne* was commissioned to be performed for the 150<sup>th</sup> anniversary of Haiti's independence which took place on January 1, 1954 at the Roman Catholic cathedral of Gonaïves, just months after Jaegerhuber's death. Jaegerhuber started the piece in 1947, but didn't finish it until 1953 when Jaegerhuber's friend Louis Maximilien commissioned the work to be completed for the important celebration. Maximilien served on the planning committee for the festivities and thus had an influence on the chosen piece. Its original title was *Messe tirée de Thèmes Vodouesques* meaning *Mass based on Vodou themes*. It was rejected by cleric Monseigneur Jean-Marie Paul Robert after having heard the title. Paul Robert was a proponent of the 1940s movement of "anti-superstition" between the Catholic Church and Vodou. Many Catholic Church leaders in Haiti worked hard to purge the idea that Vodou influenced the celebration of mass. As a result of continued controversy, the work was cancelled for the momentous celebration. It was eventually premiered (date undocumented) in a theater in the army barracks behind the National Palace in Port-au-Prince called Casernes Dessalines.<sup>124</sup>

Despite the fear that the work would reinforce the idea of Vodou in the Catholic Mass, Michael Largey, an expert on Haitian music states that Jaegerhuber could not have done more to take Vodou out of the work. The music that Jaegerhuber decided to use only recalls Vodou melodies rather than

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<sup>124</sup> Grenier, Robert. Score.

directly quoting them. The piece is in Latin, not in Creole. Due to the fact that several movements have rhythms that resemble those found in a Vodou ceremony, the piece was seen as unacceptable for the event or any religious event. Regardless of Jaegerhuber's efforts to evade the obvious Vodou influence, the elites and church officials did not want this piece performed in the church.

Dr. Robert Grenier, a leading expert in Werner Jaegerhuber and his last major work *Messe Folklorique Haïtienne*, supports the idea of Jaegerhuber's synthesis of the Catholic Mass and Vodou practices.<sup>125</sup> Over his long study of Jaegerhuber's compositional output, Grenier claims that this major work is Jaegerhuber's most significant musical contribution.<sup>126</sup> It is his most complete work that dares to validate his Haitian roots and yet preserve his musical study of Classical art music.

#### The Use of 5/8

During Jaegerhuber's period of ethnography, his collections and recreation of the Vodou music forced him to face some music questions in regards to meter choice. Even when Jaegerhuber wasn't using verbatim Vodou melodies, as in this piece, he chose to accurately depict rhythms so as to not devalue or distort the feeling of Vodou music. Jaegerhuber wrote in his "Les origins de la musique folklorique haïtienne," "it is quite evident that if we exclude

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<sup>125</sup> Robert Grenier, "Werner Jaegerhuber's Messe Sur Les Airs Vodouesques: The Inculturation of Vodou in a Catholic Mass.," Heritage Konpa, <http://www.heritagekonpa.com/Werner%20%20Jaegerubers%20The%20%20Inculturation%20%20Of%20%20Haitian%20%20Vodou%20Inot%20a%20%20Catholic%20Mass.html> (accessed March 18, 2012).

<sup>126</sup> Ibid.

irregular and varied rhythms and imprison them in a rigid 2/4 measure, it will result in a false syncopation, invariably deceptive in modern usage, having no affinity with the ancient music of African folklore.”<sup>127</sup> Vodou music which is strongly derived from its African roots is a sound all its own. There is layer upon layer of rhythmic material that collaboratively creates a very complex sound. When the layers are stripped away and one rhythmic figure is more evident is, the simplicity is obvious. The numbers of rhythmic elements that occur simultaneously create a polyrhythm that serves as the rhythmic fabric for Vodou music. The foundational meter is duple, but has many rhythmic and metric layers that create the polyrhythm. Jaegerhuber decided to simplify the rhythm and meter as a way to allow foreign listeners to enjoy it and furthermore, understand the meter. It was this opinion and decision that caused some disagreement among Jaegerhuber scholars. In Jaegerhuber’s choice of using an additive meter (5/8 in this case) rather than showing a complicated polyrhythm (a conflict of 5 with a duple feel), he may be removing an accurate feel of the stressed and unstressed feel of Vodou rhythms. This uneven rhythmic structure is difficult to depict in rhythmic notation. Jaegerhuber then had to choose which notation would demonstrate this rhythmic feel rather than explicitly notate it. The decision to use 5/8 is a way for Jaegerhuber to simplify the rhythm, which is a common practice used by composers for whom folk music was the focal point in their compositions.

The discussed rhythmic feel is common among many other cultures

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<sup>127</sup> Michael Largey, “Ethnographic Transcription and Music Ideology in Haiti: The Music of Werner A. Jaegerhuber,” *Latin American Music Review* 25 (2004): 1-31, <http://www.jstor.org/stable/3598699> (accessed March 15, 2012), 29.

besides African Vodou. Hispanic Latin-American and Caribbean cultures also have this type of feel. An example of the Caribbean usage is found in the *meringue*, a popular dance genre. Aaron Copland also used this concept of simplifying *sesquialtera* to make it easier to both notate and hear. He chose to use 5/8 instead of the *sesquialtera*, which is a rhythmic feature that uses 6/8 and 3/4 meter simultaneously and usually repetitively. In Copland's ballet suite "Billy the Kid" a rhythmic substitution is used in the "Street in a Frontier Town" in order to make the complexity of the Mexican dance section more obvious to his audience. While Copland avoids the folk rhythm completely and uses an additive rhythm, Leonard Bernstein goes a slightly different direction when posed with the same dilemma. In Bernstein's *Westside Story*, "America" uses an alternating pattern of 6/8 and 3/4 meter. This alternation is possibly showing more trust in the musician and listener in replicating a polyrhythmic feel, but still doesn't use the *sesquialtera*.

Many composers who used folk elements as a unification method in their writing were most likely forced to face the question of rhythmic notation. How does one depict the rhythms with some accuracy without having to create a new notation system or confusing the audience? In some cases, rhythmic simplification is the answer. Vodou rhythms are not mathematically divisible (into equal parts) and thus Jaegerhuber had to devise a way to demonstrate this feel. 5/8 meter was his choice.

With Jaegerhuber's strong opinions about the utilization of 5/8 meter, he engaged in a real debate over the accessibility of that meter to foreign

audiences.<sup>128</sup> John Jost adds that during this debate, the front page of the Haitian newspaper contained discussion on this subject.<sup>129</sup> His knowledge of this article is proof to him of the level of musical sophistication that exists in the general literate population of Haiti. Remember, at this time Haitians were very interested in tourism, especially from the U.S. Many other Haitian musicians felt that 5/8 was too obscure and would detract from their interest in méringue and Haitian music in general. Jaegerhuber argued firmly that “Haitian musicians should not sacrifice their “rhythmic” connections to their African ancestry – especially the use of 5/8 meter – in order to make folk music-based Haitian classical music legible to foreign audiences”.<sup>130</sup>

The two most common characteristics in Vodou music, the music that Jaegerhuber transcribed and the melodies invented for *Messe Folklorique Haïtienne* are the use of 5/8 meter and the limited range of an octave. This level of simplicity best represents the Haitian qualities throughout the work. Many times this meter choice throughout Haitian music seems to symbolize psychological significance of rediscovery which spurs on joy in their African roots. Jaegerhuber even said that all good Haitian religious music is in 5/8.<sup>131</sup>

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<sup>128</sup> Ibid.

<sup>129</sup> Jost, John. Interview by author. Phone interview. Philippi, WV, June 26, 2012.

<sup>130</sup> Ibid.

<sup>131</sup> Ibid.

## The Piece

There are two surviving editions in manuscript, neither of which is printed fully in the composer's writing. One is a full score (23 pages) and the other a sixteen page choral score. Each score contains different score markings, but collectively allow for a performance of the piece. Dr. Robert Grenier used both scores to devise a clean edition to be used for future performance.

According to Largey's research, the parts were distributed to the choral members with a different name than that of the conductor's score. The chorus parts were labeled *Messe Folklorique Haïtienne* while the conductor's score remained *Messe Vodouesque*.<sup>132</sup> It is possible that either this was an attempt to hide the Vodou influence or it was an honest mistake of the person who wrote the manuscript.

The piece was composed for SATB choir with organ accompaniment and soprano soloist. The piece was not originally performed with organ because of the venue in which it was premiered. Instead a piano was used. Although it could seem coincidental, the use of the soprano soloist is definitely representative of the chorus master in the Vodou ceremony which always features a female leader.

The piece encompasses two monophonic traditions of religious nature: hymns of the Vodou ceremony and Gregorian chant. It contains all six parts of the Mass Ordinary in individual movements: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. Each movement has a unique form, rhythm, and

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<sup>132</sup> Largey, Michael, *Vodou Nation* (Chicago: The University of Chicago Press, 2006), 228.

melodic structure; some syllabic, some melismatic. A few movements contain an antiphon in which the soloist will sing the first line of the text, then the chorus will join in. Unlike the improvised antiphon performance practice of Gregorian chant, Jaegerhuber notated the antiphons into the score.

Jaegerhuber's *Messe* could be seen to parallel the practice that many Renaissance composers used with secular tunes such as "l'Homme armé." DuFay, Desprez, Ockeghem and Palestrina are just a few of the forty known Mass settings of this popular tune. In these examples, the secular tune is used as a unifying element in which many of the settings take the tune and transform it into a polyphonic setting which tends to obscure the melody. Jaegerhuber chose to use several recognizable tunes, both from the Catholic tradition and the Vodou tradition and uses a monophonic and homorhythmic setting so as to not obscure or hide the tunes.

It is apparent that Jaegerhuber was acutely aware of the similarities in the modal scales found in both Vodou and Gregorian chant. This understanding represents his unique take on composition in the combination of his roots of a folk tradition and a Western music education. While the first three movements of the Mass contain Gregorian-inspired melodies, the second half is more based on Vodou melodies.

There are distinctive elements throughout the work that are representative of parts of the Vodou ceremony. At one point, a bass soloist is asked to perform the antiphon. The score is marked "Le Prêtre," meaning the father or the priest over this bass solo. In the Sanctus movement, the marking of "Chœur filles"

meaning Choir of girls is used and contained in the Agnus Dei movement is marked “Chœurs d’Enfants,” meaning Choirs of children. The intentional use of young people is undoubtedly representative of the Vodou initiation ceremony that is similar to a rite of passage. This child moves from youth to adulthood.

Robert Grenier and Claude Dauphin conclude that “both in his selection and disposition of his musical forces, and in the manner in which words and music are linked in the individual movements, Jaegerhuber strove to construct a rational bridge from Vodou to Catholicism”.<sup>133</sup>

This piece could be performed in a worship setting, but is most suitable for a concert stage. It has all of the elements that suit an audience of all ages and musical understanding. It is accessible to professional, collegiate, high school, and church choirs. It can be performed with organ or piano. Also, John Jost’s orchestral transcription can be used for accompaniment as his thought is that Jaegerhuber may have actually wished for this type of ensemble accompaniment. Its unique historical perspective lends itself to a stimulating experience for the conductor, performers, and the audience. This piece offers an opportunity to educate musically, but also gives a true world perspective of a part of our world with which very few are familiar.

To the knowledge of this writer, only a handful of performances have occurred. The first performance was in 1954 and the next known performance was not until 1982 or 1983 in Haiti under the direction of Rex Rund who now

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<sup>133</sup> Robert Grenier and Claude Dauphin, “Werner Jaegerhuber's 'Messe sur les airs vodouesques': The Inculturation of Vodou in a,” *Black Music Research Journal* 29, no. 1 (Spring 2009): 51-82, <http://www.jstor.org/stable/20640671>. (accessed June 23, 2012), 74.

works as a church musician in Indiana.<sup>134</sup> Dr. John Jost has performed the piece three or four times with multiple choirs, including a performance in 1989 with Les Petits Chanteurs in Boston. Jost's most recent performance took place with the Bradley University choir in March of 2012. The writer performed this work in 2005 with The University of Southern Mississippi's "Southern Chorale." The next known performance will take place in Columbia, South Carolina in July of 2013 with Dr. Robert Grenier as the special guest.

At first glance, a professional musician may see only the simplicity of the work and dismiss it for what could seem to be a lack of depth. With more research and a gain in understanding of the work, the simplicity is exactly what the pieces needs to serve its purpose. Jaegerhuber composed this work for a Haitian choir. There is not a professional choir in Haiti – it needed to be simple. The repetitive nature of the rhythms and melodies are demonstrative of the Vodou tradition. Repetition not only serves as a meditational purpose, but also as a teaching tool. Most learning in Haiti is done by rote and repetition.

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<sup>134</sup> Jost, John. Interview by author. Phone interview. Philippi, WV, June 26, 2012.

CHAPTER VI  
DETAILED CONDUCTOR'S ANALYSIS OF *MESSE FOLKLORIQUE*  
*HAÏTIENNE*

General Performance Practices

Werner Jaegerhuber's *Messe Folklorique Haïtienne* is open to elucidation. The two varying manuscripts and the historical knowledge of its premier allows for personal interpretation on the part of conductor. The scores do not offer the conductor or performer specific performance or musical expressive directions. Each movement can easily stand alone, but the most effective would be to perform the piece as a whole.

The work in its entirety takes approximately twenty minutes to perform when following the tempo markings and leaving ample mental preparation time between each movement. Its overall composition makes the piece accessible to many sizes of choral ensembles. All movements are SATB except for the "Benedictus" and "Agnus Dei" movements where three-part women's voices are featured. The melodic structures can be sight read easily because of its stepwise motion and repeated pitches. Its homophonic rhythm and achievable vocal tessitura are conducive to even a young choir. The organ (or keyboard) part is extremely accessible requiring very little pedal work.

The choral ensemble that would have premiered this work would not have been a professional choir; however undoubtedly, Jaegerhuber most likely would have had a specific, refined tone in mind for the performance. His upbringing in Western music tradition would have guided his idea of sound that he had in mind.

The use of pure Latin vowels, proper vocal placement, and the execution of a rhythmic drive is what is required.

The soprano soloist should be one who is able to sing with beautiful tone and implement good rhythmic intensity and confidence, as she introduces each new melody. After all, many of the movements contain a call-and-response type of musical idea that imitates the Vodou role of the song leader. She must also be able to find starting pitches for new sections and opening passages of a new movement. She must be placed outside of the choral ensemble in a position that she will be able to both lead the choir and follow the conductor.

The most difficult elements of this entire piece are the asymmetrical (additive) meters and passages that contain a polyrhythm-like feel. There are instances of 5/8 meter, with the polyrhythm occurring between the voices and the accompaniment. In the "Benedictus" movement, the voices contain a 2 + 3 feel while the organ part has a 3 + 2 construction. The method of combining the two subdivisions of 5/8 gives the listener a disoriented sense of the strong beats. They will hear three strong beats instead of only two. This method is reminiscent of the use of a polyrhythm found in 14<sup>th</sup> century French secular songs called *isorhythms*. Isorhythms used color (repeated melodic patterns) and talea (repeated rhythmic patterns) as a unification method commonly found in motets but also used frequently in mass settings. The irony of comparing these two genres lies in the fact that isorhythm was such an advanced method while the method of meter choice and repeated patterns in this Mass was a way to simplify the rhythmic feel.

The conductor should begin preparing the piece by giving the ensemble background information necessary to understand the function and details of the work, describing some of the history of Vodou, its function in Haitian society, and its impact on Werner Jaegerhuber's ethnographic study. It will also serve well to share how this piece is representative of the religious culture in Haiti that still exists today. It remains very common to find a Catholic believer who still practices Vodou in Haiti. This pertinent information will help develop overall interest in the performance of such a work.

The pronunciation of the Latin should also be considered before performance. Many choral scholars advocate using the pronunciation that the composer would have used. Because Jaegerhuber was German and studied music in Germany, the Germanic pronunciation might be most appropriate. The decision of which pronunciation to use will affect both vowel and consonant placement. For instance, you will choose between using [s] or a [z] for the word "Jesu." There is no wrong answer when choosing your pronunciation as long as you are consistent throughout the work. Both pronunciations are considered correct. There are many different ways of pronouncing Latin which are now considered acceptable. Whatever way is chosen should remain throughout the work. Regarding vowel pronunciation; monophonic vowels remain throughout Latin. That is to say that there should be no diphthongs or changing of the vowel sound in the middle or end of the vowel as used in much of the English language.

The best way to approach teaching this piece is to invite physical movement and use an open approach to learning this style of music. Encourage

the ensemble to feel the rhythm physically rather than a robotic execution.

Dancing and swaying should be encouraged. Teaching conducting gestures to the ensemble is another wonderful way of fostering a grasp on the rhythmic and phrase structure concepts. Having the ensemble show the phrase with their hand is a far more effective way to experience the music than the conductor being the only physical participant.

One may choose to compare Jaegerhuber to Nationalistic composers in Western music. A strong comparison may be to Béla Bartók (1881-1945), a Hungarian composer and one of the first ethnomusicologists who collected and analyzed Eastern European folk music. Bartók also transformed the melodies into a new creation in his coining the term *polymodal chromaticism* or his use of melodic transformation using fourths, for example. These types of transformation were seen as controversial. The notion of comparing Jaegerhuber and Bartók would be given as opposed to comparing Jaegerhuber to Ralph Vaughn Williams. Vaughn Williams literally arranged English folk music rather than transforming the melodies or rhythms.

The following sections are intended to pinpoint specific conducting issues that should be addressed as well as discuss educational resources for the melodies used in this work. Much of what is found is either replicating or transforming Gregorian chant or Vodou melodies. All of the excerpts printed that are Vodou in nature come from Jaegerhuber's collection of 24 songs. He, like many other Western music composers used work(s) that were previously done in

new compositions. Despite the fact that the transcribed melodies weren't original, he used this common practice to compose this major work.

### Kyrie

The Kyrie is a mere 45 measures long. This movement replicated the ancient practice Gregorian chant, and contains the standard configuration of a Kyrie in a three-part form for which is "Kyrie eleison, Christe eleison, Kyrie eleison." The organ part demonstrates the opening melodic figure and then the choir joins restating that same passage. All four parts are in octaves for the three "Kyrie eleison" statements. This melodic figure is taken directly from the Kyrie section of *Missa Cructipotens Genitor Deus* (All-powerful Mother of God).<sup>135</sup> The Solemnity of Mary or the feast of The Blessed Virgin Mary, the Mother of Jesus, falls on January 1, the same day in which this work was to be premiered. Many countries observe this feast day as a holy day of obligation. Example 2 shows the Kyrie portion that imitates the Gregorian chant. One can notice the contour similarities between the two. The Kyrie found in Example 1 is a Franco-Roman chant that was often times troped.<sup>136</sup> A Kyrie trope functioned where new words were added to the current melody (chant). This practice would have taken a traditionally melismatic portion of the Mass and altered it to be syllabic.

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<sup>135</sup> Robert Grenier, "Werner Jaegerhuber's Messe Sur Les Airs Vodouesques: The Inculturation of Vodou in a Catholic Mass.," Heritage Konpa, <http://www.heritagekonpa.com/Werner%20%20Jaegerubers%20The%20%20Inculturation%20%20Of%20%20Haitian%20%20Vodou%20Inot%20a%20%20Catholic%20Mass.html> (accessed March 18, 2012).

<sup>136</sup> Todd Tarantino, "Anonymous (tuotilo?): Kyrie Cunctipotens Genitor," [toddtarantino.com, http://toddtarantino.com/hum/kyriecunctipotens.html](http://toddtarantino.com/hum/kyriecunctipotens.html) (accessed June 26, 2012).



Example 1. Kyrie (excerpt) from *Missa Cunctipotens Genitor Deus*<sup>137</sup>

Jaegerhuber transformed the Gregorian chant melody into “his” melody by making the rhythms slightly more syncopated and keeping the contour of the melody with the exception of a neighbor tone. The end result is a more rhythmic complex structure and a more simplified melody.

Soprano *f* Ky-ri - e - e - lei-son, Ky - ri - e - e - lei

Alto *f* Ky-ri - e - e - lei-son, Ky - ri - e - e - lei

Tenor *f* Ky-ri - e - e - lei-son, Ky - ri - e - e - lei

Bass *f* Ky-ri - e - e - lei-son, Ky - ri - e - e - lei

Organ *f*

Example 2. Kyrie measure 1-6<sup>138</sup>

<sup>137</sup> Ibid.

<sup>138</sup> Werner Jaegerhuber, “Messe Folklorique Haïtienne,” score, 1932, edited by Robert Grenier.

The entire movement is in d Aeolian which lacks the leading tone, C sharp. The indication is only given by the consistent appearance of the b-flat. The range of the movement is extremely limited as it is based on the Gregorian chant. The use of modal melody is from both Medieval and Vodou melodic practices

This typical ternary form utilizes both religious traditions. As the A section uses the Gregorian influence, the B section diverts to the Vodou tradition. When the “Christe eleison” passage begins, both the meter and tempo change. This change is immediate and requires the conductor to plan the tempo change accurately. The score requires the first section (the “Kyrie” text) to be performed as a quarter note equals 75 and this new portion (the “Christe” text) requires the eighth note to equal 192 in a 5/8 meter. Because these tempos are complex mathematical proportions, the conductor must be able to internalize the new tempo while continuing to conduct in four.

When the final “Kyrie” section returns, the score not only resumes to common time, but also requires tempo primo. This section is a direct quotation of the first statement creating a very symmetrical and predictable closing.

The conducting issues found in the movement are strictly gestural. The technical obligations of the conductor include the unconventional tempo change to the middle section and the few stop gestures that need to occur for rhythmic releases. There are instances throughout the movement that the musical line (the way that it is printed on the page) does not consider breathing for the choir. The stop gesture is a way for the conductor to control the ensemble’s timing for

the breath. Two examples of stop gestures that can be used are gesture of syncopation as named by conducting pedagogue Elizabeth Green and managed preparatory gesture as coined by Dr. Gregory Fuller, Director of Choral Activities at the University of Southern Mississippi. Both stop gestures will show a collective breath for the ensemble and will allow the rhythmic veracity of the piece to continue.

It would also be helpful for the ensemble to change the last note of the phrase to allow for a rhythmic breath. For example, in measures 15-18, the rhythm of the quarter notes can be changed to eighth notes to make the breath conducive to singing the three repeated “eleison.” Example 3 shows what is written in the score. Example 4 shows how the score can be altered in the singers’ parts to best execute the phrase.

The image shows a musical score for measures 15-18 of a Kyrie. The score is written for Soprano, Alto, and Organ. The time signature is 3/8. The Soprano part begins in measure 14 with the lyrics "lei - - - son," and ends in measure 18 with the word "e". The Alto part begins in measure 15 with the lyrics "e - lei - son, e - lei - son, e - lei - son," and ends in measure 18. The Organ part begins in measure 15 with the lyrics "e - lei - son, e - lei - son, e - lei - son," and ends in measure 18. The Organ part is marked with a piano (*p*) dynamic. The Soprano part is marked with a piano (*p*) dynamic. The Alto part is marked with a piano (*p*) dynamic. The Organ part is marked with a piano (*p*) dynamic.

Example 3. Kyrie measures 15-18<sup>139</sup>

<sup>139</sup> Ibid.

The musical score for Example 4, Kyrie (altered) measures 15-18, is presented in a 3/8 time signature. It consists of five staves: two for Soprano, one for Alto, and two for Organ. The Soprano part begins with the lyrics 'lei - - - son,' and the Alto part begins with 'e - lei - son, e - lei - son, e - lei - son,'. The Organ part provides accompaniment with a piano (*p*) dynamic marking. The score is marked with measure numbers 14, 15, 16, 17, and 18.

*Example 4. Kyrie (altered) measure 15-18*

It is imperative that the conductor show quick and accurate cues throughout this movement, particularly at the start of new sections. The cue's importance is emphasized as a result of the consonant sounds that begin both "Kyrie" and "Christe." Because the two consonant sounds are the "k" sound also called a velar plosive consonant, the conductor's attack gesture must be clear and concise to avoid more than one "k" attack.

The fact that this movement is structured around the Gregorian chant makes it lack any tertian harmony. Jaegerhuber not only chose to follow the melodic structure of the early church, but also the lack of harmonic structure. Although the movement does not contain specific organum, it does center itself around monophonic passages with occasional open fifths.

In this movement alone, Jaegerhuber successfully demonstrates the marriage of Vodou and Catholicism. He combines the use of Gregorian chant in a typical form with the use of a common Vodou meter.

## Gloria

The “Gloria” movement is also in a three-part form distinguished by tempo and meter. The first section begins with the soprano soloist and organist without an antiphon. This movement establishes g Aeolian, again with no key signature. Now using tertian harmony, Jaegerhuber writes the first phrase of the “Gloria” text for just the two instruments.

The choir enters on the “Laudamus” phrase of the text repeating the melodic structure that the soloist sang. The organ remains consistent with the first phrase with the exception of dropping down an octave in the left hand. The choir does not resume a featured part of the movement until “miserere nobis” and “suscipe deprecationem nostrum” meaning have mercy of us and receive our supplication. This response and appropriate setting of the response expresses a group effort.

The second thematic section is in a minor, an atypical relationship from the first and last sections. The organ texture changes from accompanying the vocal part(s) to have a pure accompaniment in an altered arpeggio pattern. The transition before this section and the final section uses the organ reverting back to the slower rhythmic accompaniment to both slow the harmonic rhythm and to foreshadow the upcoming return of the first melodic theme. A common tone transition based on an F major chord as a dominant chord from g minor’s relative key.

The conducting issues found in this movement include; subdividing to control the measures with a ritardando, stop gestures to allow for breathing,

tempo changes that are uncomfortable, and a caesura that isn't properly marked in the score. All of the issues can be managed with consistent practice and clear gesture.

There are five instances of a ritardando or rallentando that require methodical subdivision by the conductor. The subdivision is necessary to manage the transitions between sections, otherwise the ensemble could easily fail to observe the slowing expressive markings. The lack of the expression will reduce the new sections effectiveness for both the audience and the ensemble. Each instance is isolated and is used as a transition between the end of a section and the start of a new melodic idea or as an expressive gesture specific to the text. The transition that goes to new melodic material occurs three times and the slowing happens only in the keyboard part while the choir or soloist is either resting or holding a note. The other two transitional points with ritards occur when the text is offering another verbal address to "the father." In the middle of the text of Gloria, there are a few statements in a row where the speaker is repetitively addressing God in several different ways. In Jaegerhuber's setting, he chooses to use the ritard as a means to slow down the speech of the soloist which gives the sense of humbleness and honor.

The stop gestures serve the same purpose as found in the "Kyrie" movement, breathing. The stop gesture can enhance the performance with rhythmic releases and attacks for a clean performance. The timed stop gesture requires the conductor to literally stop all movement within the pattern. The

ensemble will hold until the conductor moves the hand. Once the hand has moved, the ensemble or soloist will breathe and attack the next entrance.

Awkward tempo changes occur throughout the movement which requires deliberate decisions of the part of the conductor. Most of the new tempos are clearly marked, however some are open-ended with the marking of “Adagio” or “Allegro.” The final statement of the movement is marked with “a tempo” and should strictly observe as it is a direct melodic restatement from the opening phrases.

One other element that the conductor should be aware of is the use of the word, Jesu. Because this sound is one that glides through the mouth, it should be pointed out that the first sound is actually an [i] vowel. Drawing attention to the bright vowel will create a clean attack from the choir and aid in potential intonation problems.

The unclear caesura occurs in measure 72. Notice how in the voices have the caesura marked right before measure 73 but the organ part has it one eighth note prior to the next measure. The issue can be easily made clear by choosing to subdivide measure 72, observing the caesura for the entire ensemble. Despite the score’s confusing marks in measure 73 in the organ part, the conductor should visualize two separate measures so that the organ anacrusis is performed solo. The conductor will also need to give verbal instruction to the choir ensemble so that the cue of a pick-up is clear for the choir’s beat one attack.

The image shows a musical score for Gloria measures 72-74. It includes parts for Soprano, Alto, Tenor, Bass, and Organ. The lyrics are: "te, Je - su Chris - te, Cum Sanc - to Spi - - - ri". The score includes performance markings such as *rit.* (ritardando) and *f a tempo* (forte, return to tempo). The organ part features a steady accompaniment pattern.

Example 5. *Gloria* measures 72-74<sup>140</sup>

This movement does not contain any discernible Vodou melodies or Gregorian chant. In the B section it contains an ostinato pattern that resembles Vodou drumming patterns (Example 6). This repetitive pattern is reminiscent and symbolic of the long hours of drumming that are a part of a Vodou ceremony and are a means of meditation. This movement reflects Gregorian chant through its syllabic text setting and stepwise melody. Despite using tertian harmony, the text of the “Gloria” is set by using Aeolian mode rather than the typical major (or Ionian) mode found in many other masses.

<sup>140</sup> Ibid.

Soprano

Qui tol - lis pec - ca-ta mun - di.

Organ

Example 6. *Gloria* measure 36-39<sup>141</sup>

### Credo

“Le Pêtre” opens with a bass soloist to begin this new movement.

Meaning the father, the marking represents the priest that officiates over the service in both Vodou and Catholic worship. It resembles an antiphon of the early church, and is *a cappella* during the antiphon passage. The organ and choral parts enter after just one measure of the father’s statement. The accompaniment is simple but far more dramatic than the earlier movements. The use of octaves resting on C and D in both the organ and choral parts make for an easy performance of this opening section.

This entire movement contains chant-like recitation tones, rhythmic speech-like patterns on a single pitch. This type of singing requires the conductor to show text stress throughout. The vast majority of Latin words have the stressed syllable first, which can be used as a general rule of thumb. The recitation tone melody may look easy on paper but can be relatively challenging to unify within an ensemble due to proper text stress in a very speech-like passage in unison. To overcome this challenge, practice these patterns in both

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<sup>141</sup> Ibid.

speaking and singing. Use the gesture of the right hand to show the stressed syllables rather than showing the pattern of the meter.

There are a few instances where the two known scores differ in rhythm. In Robert Grenier's score studies two rhythm options are presented and either can be chosen for performance. One is a straight eight note rhythm while the other is a dotted rhythm. The choice of the dotted rhythm provides more emphasis on the stressed syllable. However, either is found acceptable and Grenier shows both options in his edition.

The gestural obligations of the conductor are clear with the exception of the stressed and unstressed syllables. Most of the work done in this movement takes place in rehearsal with verbal explanation rather than gestural communication during its performance. Consistent with the former movements, tempo changes and meter changes need to be accurately implemented.

The Vodou melody that the Credo was adapted from is "C'est Jodi moin."<sup>142</sup> Examples 7 and 8 demonstrate that correlation. Jaegerhuber transforms this movement by inverting the melody and slightly altering the rhythm.

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<sup>142</sup> Robert Grenier, "Werner Jaegerhuber's Messe Sur Les Airs Vodouesques: The Inculturation of Vodou in a Catholic Mass.," Heritage Konpa, <http://www.heritagekonpa.com/Werner%20%20Jaegerubers%20The%20%20Inculturation%20%20Of%20%20Haitian%20%20Vodou%20Inot%20a%20%20Catholic%20Mass.html> (accessed March 18, 2012).

C'est jo - di moin nan la - mé A-goué Ta-ro-yo, c'est jo - di moin nan la mé bien -

6 | 2.

- près m'pa ça ri - vé. vé, m'pa ça ri - vé ouoh ça ri - vé ouoh.

*Example 7. "C'est Jodi moin"*<sup>143</sup>

Andante ♩ = 76

Soprano

Et in Spi ri - tum Sanc - tum, Domi - num, et vi - vi - fi - can - tem: qui ex Patre Fi - li - o - que pro - ce - dit.

Organ

*Example 8. Credo measure 81-87*<sup>144</sup>

Sanctus

The shortest of all of the movements, the Sanctus repeats some of the text to emphasis particular words. This movement is based on the Vodou melody "Dambalâ oh."<sup>145</sup> The text of Sanctus and of "Dambalâ oh" share the idea of the awe while in the presence of the Divine.<sup>146</sup> Both texts are repetitive to emphasize this idea.

<sup>143</sup> Ibid.

<sup>144</sup> Werner Jaegerhuber, "Messe Folklorique Haïtienne," score, 1932, edited by Robert Grenier.

<sup>145</sup> Robert Grenier, "Werner Jaegerhuber's Messe Sur Les Airs Vodouesques: The Inculturation of Vodou in a Catholic Mass.," Heritage Konpa, <http://www.heritagekonpa.com/Werner%20%20Jaegerhubers%20The%20%20Inculturation%20%2000f%20%20Haitian%20%20Vodou%20Inot%20a%20%20Catholic%20Mass.html> (accessed March 18, 2012).

<sup>146</sup> Ibid.

Dam - ba - lâ oh      Dam - ba - lâ      nom - sa - cré oh - - -

6  
Dam - ba - lâ - - - Dam - ba - lâ - ouè - do - - Dam - na - lâ nom sa - cré oh.

*Example 9. "Dambalâ oh"<sup>147</sup>*

The entrance of Sanctus resembles the tune and had to have been purposefully chosen to pair the two together as both melodies traditionally repeat the text for more emphasis.

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<sup>147</sup> Ibid.

Moderato  $\text{♩} = 92$

Soprano *f* Sane - tus, Sane - tus, Sane - - - - tus, *mf* Sanc - - -

Alto *f* Sane - tus, Sane - tus, Sane - - - - tus, *mf* Sanc - - -

Tenor *f* Sane - tus, Sane - tus, Sane - - - - tus, *mf* Sanc - - -

Bass *f* Sane - tus, Sane - tus, Sane - - - - tus, *mf* Sanc - - -

Organ *f* *mf*

6

S *f* tus Do - mi - nus De - us, Do - mi - nus De - us *mf* Sa - ba - oth.

A *f* tus Do - mi - nus De - us, Do - mi - nus De - us *mf* Sa - ba - oth.

T *f* tus Do - mi - nus De - us, Do - mi - nus De - us *mf* Sa - ba - oth.

B *f* tus Do - mi - nus De - us, Do - mi - nus De - us *mf* Sa - ba - oth.

Org. *f* *mf*

Example 10. Sanctus measure 1-10<sup>148</sup>

<sup>148</sup> Werner Jaegerhuber, "Messe Folklorique Haïtienne," score, 1932, edited by Robert Grenier.

As the conductor prepares this movement, rhythmic changes should occur for accurate and clean execution, especially in the first phrase. Changing the ending of each “Sanctus” can greatly aid in achieving cleanliness.

The image shows a musical score for the 'Sanctus' movement, measures 1-6. The score is in 3/4 time, marked Moderato with a tempo of 92. It features four vocal parts: Soprano, Alto, Tenor, and Bass, and an Organ part. The lyrics are 'Sanctus, Sanctus, Sanctus, Sanctus'. The organ part is in 5/8 time. The score shows the first six measures of the piece.

Example 11. *Sanctus* (altered) measures 1-6

### Benedictus

“Chœur filles” marks the exclusive use of woman (girls) for this movement. The organ plays in 5/8 throughout using a repetitive pattern that is mesmerizing. This was used to demonstrate the drumming patterns that are used in a Vodou ceremony. It is meditational. The three women’s parts are in harmony venturing through unique progressions. This movement is inspired by the Vodou melody “Vjing sou vling.” Example 13 shows the resemblance.



Example 12: “Vling sou vling” (portion)<sup>149</sup>

Example 13. *Benedictus* measure 1-4<sup>150</sup>

### Agnus Dei

The final movement of the work exhibits a commitment to the meaning of the text. The Agnus Dei text says, Lamb of God, who takes away the sins of the world, grant us rest. Lamb of God, who takes away the sins of the world, grant us peace. As found in the Gloria, the choral parts only contribute to the text have mercy of us and grant us peace. The soloist sings Lamb of God, who takes away the sins of the world as the call, and then the choir responds with their short phrases as a congregation.

<sup>149</sup> Robert Grenier, “Werner Jaegerhuber's Messe Sur Les Airs Vodouesques: The Inculturation of Vodou in a Catholic Mass.,” Heritage Konpa, <http://www.heritagekonpa.com/Werner%20%20Jaegerhubers%20The%20%20Inculturation%20%200Of%20%20Haitian%20%20Vodou%20Inot%20a%20%20Catholic%20Mass.html> (accessed March 18, 2012).

<sup>150</sup> Werner Jaegerhuber, “Messe Folklorique Haïtienne,” score, 1932, edited by Robert Grenier.

Agnus Dei contains two Vodou melodies, “Erzuli é” and “Laza oh.”<sup>151</sup> The uncanny choice of using these two melodies in this movement is ingenious. “Erzuli é” is a calling for the lwa Erzulie, the name given to a group of goddesses. Although the translation is a little tough to make certain of, it means Erzulie, please bring us food. “Laza oh” means Lazarus, be near us. All three texts are a plea for healing.

Er-zu lie é, Er - vu-li - é ça oh - - - - - Youne seul ti pe - tite moin ga-gnin M

7 pas jouéne man-gé pou li oh - - ér-zu lie - é, - Er - zu-li - é ça oh

Example 14. “Erzuli é”<sup>152</sup>

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<sup>151</sup> Robert Grenier, “Werner Jaegerhuber’s Messe Sur Les Airs Vodouesques: The Inculturation of Vodou in a Catholic Mass.,” Heritage Konpa, <http://www.heritagekonpa.com/Werner%20%20Jaegerubers%20The%20%20Inculturation%20%200Of%20%20Haitian%20%20Vodou%20Inot%20a%20%20Catholic%20Mass.html> (accessed March 18, 2012).

<sup>152</sup> Ibid.

Soprano  
Ag - nus De - i, Ag - nus De - i, - - - qui tol - lis, pec - ca - ta, mun - di,

Organ

Sop.  
qui tol - lis, pec - ca - ta, mun - di, oh! qui tol - lis pec - ca - ta - mun - di.

Org.

Example 15. *Agnus Dei* measure 1-8<sup>153</sup>

La - za - oh - - - qui - co - té - nou - yé - La - za - oh - qui - co - té - nou - yé -

7  
là - m'té yé o bel oh qui tem - péte qui l'o - rage qui mi - sé nou pas - sé.

Example 16. "Laza oh"<sup>154</sup>

<sup>153</sup> Werner Jaegerhuber, "Messe Folklorique Haïtienne," score, 1932, edited by Robert Grenier.

<sup>154</sup> Robert Grenier, "Werner Jaegerhuber's Messe Sur Les Airs Vodouesques: The Inculturation of Vodou in a Catholic Mass.," Heritage Konpa, <http://www.heritagekonpa.com/Werner%20Jaegerhubers%20The%20Inculturation%20Of%20Haitian%20Vodou%20Inot%20a%20Catholic%20Mass.html> (accessed March 18, 2012).

Soprano

Ag - nus De - i, - Ag - nus De - i, - - - qui tol - lis,

Organ

Sop.

qui tol - lis, pec - ca - ta, qui - tol - lis, pec - ca - ta, mun - di.

Org.

*Example 17. Agnus Dei measure 24-32*<sup>155</sup>

In tackling this movement the conductor should reevaluate the rhythmic figures in the “Miserere nobis” section. Having the choir mark eighth note rests will not only help the choir execute the phrases (and repetition of text) with proper breaths, but also help the soloist achieve her entrance on beat three. Examples 18 and 19 demonstrate what is written in the score and how it can be altered for best execution.

<sup>155</sup> Werner Jaegerhuber, “Messe Folklorique Haïtienne,” score, 1932, edited by Robert Grenier.

Soprano

Choeurs d'Enfants: mi-se-re-re-re no-bis, mi-se-re-re

Soprano 1 *pp* Mi-se-re-re-re no-bis, mi-se-re-re-re no-bis,

Soprano 2 *pp* Mi-se-re-re-re no-bis, mi-se-re-re-re no-bis,

Alto *pp* Mi-se-re-re-re no-bis, mi-se-re-re-re no-bis,

Organ *pp*

Example 18. *Agnus Dei* measure 10-16<sup>156</sup>

Soprano

Choeurs d'Enfants: mi-se-re-re-re no-bis, mi-se-re-re

Soprano 1 *pp* Mi-se-re-re-re no-bis, mi-se-re-re-re no-bis,

Soprano 2 *pp* Mi-se-re-re-re no-bis, mi-se-re-re-re no-bis,

Alto *pp* Mi-se-re-re-re no-bis, mi-se-re-re-re no-bis,

Organ *pp*

Example 19. *Agnus Dei* (altered) measure 10-16

<sup>156</sup> Ibid.

## Conclusion

Like any choral piece, *Messe Folklorique Haïtienne* has conducting issues that are all its own. The conductor must be able to show accurate attacks and releases, execute abrupt tempo changes, and guide their ensemble in an effective performance of the piece.

This work presents unique challenges for all of the performers involved. Like many other cultural choral works, the conductor should seek to possess a deeper understanding of the elements behind the making of the work so that one can inspire the performers in the ensemble. The history behind Werner Jaegerhuber's *Messe Folklorique Haïtienne*, what led to his interest in his country's folk songs, the Vodou religion and his relationship with Catholicism in Haiti, and the passion for bringing the Haitian social classes cause one to ponder the uniqueness of this work.

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