JACK DÉLANO’S (1914-1997)
BURUNDANGA OR CANTATA ANTILLANA: AN ART-MUSIC PORTRAYAL
OF LUIS PALÉS MATOS’S (1898-1959) BLACK CARIBBEAN

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ABSTRACT

This is an analytical study of Burundanga or Cantata Antillana by Jack Délano (1914-1997). One of Délano's most ambitious choral-orchestral compositions, Burundanga was completed in 1989 in response to a commission from the Institute of Puerto Rican Culture and is based on Luis Palés Matos's (1898-1959) extravagant and elaborate poem Canción festiva para ser llorada (A Festive Song to be Wept).

Burundanga stands at the foreground of Puerto Rican art-music in the twentieth century. With its neoclassical language and integration of Caribbean folkloric material, it emerges as a unique reflection of the highly complex geographical, social, cultural and musical reality of Puerto Rico and the Antilles. The analysis underscores the relationships between the textual images and the musical resources employed in their setting, focusing on the composition's formal, melodic, harmonic, rhythmic, orchestrational and expressive elements. It also discerns particular methods by which the composer utilized and adapted Afro-Antillean idioms and combined them with art-music components to portray idiosyncratic aspects of Caribbean culture in a universalistic musical language.
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## Table of Contents

**Preface** ........................................................................................................................................... 1  
**Introduction - The Antillean Experience Through the Eyes of Luis Páls Matos’s Poetry (1898-1959) and Jack Délo’s (1914-1997) Burundanga or Cantata Antillana** ................................................................................................ 3  
**Chapter 1 - From Jacob Ovcharov to Jack Délo:** 
A Ukrainian-born Puerto Rican Composer ................................................................................. 8  
**Chapter 2 - The Life and Poetry of Luis Páls Matos** ................................................................. 28  
**Chapter 3 - Canção Festiva Para Ser Llorada and the Ideology of Its Poetic Discourse** ................................................................................................................................. 41  
**Chapter 4 - A General Overview of the Form and Musical Resources in Jack Délo’s Burundanga** .......................................................................................................................... 59  
**Chapter 5 - Jack Délo’s Burundanga-Movement One:**  
Cuba- Ñañigo y Bachata- Haití- Vodú y Calabaza-  
Puerto Rico- Burundanga ............................................................................................................... 76  
**Chapter 6 - Jack Délo’s Burundanga-Movement Two:**  
Las Antillitas Menores, Titís Inocentes ...................................................................................... 106  
**Chapter 7 - Jack Délo’s Burundanga-Movement Three:**  
Mira que te coge el Ñañigo, Niña, no salgas de Casa ............................................................... 121  
**Chapter 8 - Jack Délo’s Burundanga-Movement Four:**  
Antilla, Vaño Pastoso de Templo Recién Cuaizada ................................................................. 136  
**Conclusion - Burundanga: Jack Délo’s Musical Metaphor of the Caribbean’s “Coherent Mishmash”** ............................................................................................................................ 150  

**Bibliography** .................................................................................................................................. 152
This dissertation is devoted to an in-depth examination of the genesis and content of the choral-orchestral work *Burundanga* (1989) by Puerto Rican composer Jack Délano (1914-1997). This composition, the title of which translates roughly as “mishmash,” takes its text from a lengthy poem, *Canción festiva para ser llorada* (A Festive Song to be Wept) by Luis Palés Matos (1898-1959). Since Délano and his music are not widely known outside of Puerto Rico, it is necessary to begin with a brief synopsis of his career and musical style as well as a discussion of the cultural context of the geographic area known collectively as the Antilles. Following this general introduction, the study shall engage in an extended discussion and analysis of Palés Matos’s poetry. Palés Matos wrote *Canción festiva para ser llorada* in response to Luis Lloréns Torres’s poem, *Canción de las Antillas*, which celebrates the natural beauty and culture of the region in a discourse that emphasizes formalized Eurocentric poetic conventions and cultural norms. Conversely, Palés Matos constructed a poetic language that deliberately contradicts Lloréns Torres’s perspective, insisting that the cultural unity of the Antilles is far more beholden to their shared African roots than to any colonial value system.

The next part of the dissertation seeks to explain the numerous ways in which Délano responded to these often chaotic poetic images. On the one hand, Délano composed music that, for the twentieth century, must be regarded as
traditional, even conservative; however, it is the central hypothesis of this study that in *Burundanga* Délano deliberately sought to inject non-conventional musical elements that are equivalent to the satirical, disruptive verbal juxtapositions that Palés Matos contrived to conjure up his own unique poetic point of view. In Chapter 4 the author will provide an overview of the composition’s musical form and language in order to orient the reader to the structural design of Délano’s musical realization of the poem. Chapters 5 through 8 examine the musical components of each separate movement to determine how successfully Délano synthesized a portrait of the poem’s vivid imagery.
INTRODUCTION- THE ANTILLEAN EXPERIENCE THROUGH THE EYES OF LUIS PALÉS MATOS’S POETRY (1898-1959) AND JACK DÉLANO’S (1914-1997) BURUNDANGA OR CANTATA ANTILLANA

The isles of the Caribbean region consist of the Greater Antilles: Cuba, Jamaica, the island of Hispaniola (divided into the countries of Haiti and the Dominican Republic) and Puerto Rico, and the Lesser Antilles: thirty-seven small islands lying to the east and south of them. This extensive geographic area, southeast of North America, east of Central America and north of South America, encompasses an enormous topographical, ecological, linguistic, ethnic and cultural diversity. Politically, the Caribbean islands include 13 sovereign states, 14 dependent territories and 2 overseas departments.

Discovered by Columbus in 1492, the Antilles feature the two oldest European settlements in the New World (Santo Domingo in the Dominican Republic and San Juan de Puerto Rico). Cherished for their natural resources and for the military value of their geographic location, the Antillean islands were invaded and colonized, from the early fifteenth to the early twentieth century, by a diverse group of European nations that included Spain, France, Holland, England, and Denmark, amongst others, and by the United States of America. European colonization brought the social and economic displacement of the indigenous inhabitants of the region. This original population was mostly exterminated or racially integrated by intermarriage to European colonists and/or West African
slaves, which were brought after the early sixteenth century to work in the sugar, coffee, tobacco, and cotton plantations on the islands.

In the course of their history, the Antilles were populated by a diverse array of Europeans. In the Spanish islands of Cuba and Puerto Rico, for example, immigration included not only the first Spanish colonists and African slaves (both of which intermixed with the islands’ Native American inhabitants) but also Irish, French, Catalan, Canarian, Corsican, Italian and Dutch immigrants who settled there as the result of the Real Cédula de Gracias of 1815, a law encouraging European entrepreneurs of various nationalities to establish commercial activities in these territories. For both islands, yet another layer of immigration and influence ensued after the Spanish-American war (1898) and the subsequent American military occupation.

The cases of Cuba and Puerto Rico are examples of the hybrid cultural reality that remains present, in one way or another, throughout the Caribbean. A privileged natural setting, combined with centuries of immigration, colonization, exploitation and racial integration, produced a veritable plethora of mixed cultures. This diverse population includes Caucasians, blacks, indigenous Americans, and various mulatto and multi-racial inhabitants. They still form part of a highly complex, contemporary social fabric that is not without its tensions and turmoil. The Haitian Revolution (1791), the Lares Coup in Puerto Rico (1868), the Ten
Years' War in Cuba (1868), as well as the brutal twentieth-century dictatorships of Trujillo (Dominican Republic) and Duvalier (Haiti) are ultimately reflections of the socio-economic complexities associated with the historical processes of conquest and colonization. The same social fabric, nonetheless, has provided a fertile ground for the development of various unique art forms. Amidst these, negrista\textsuperscript{1} poetry, achieved high prominence in the voices of poets such as Cuba’s Nicolás Guillén (1902-1989), Martinique’s Aimé Cesaire (1913-2008) and Puerto Rico's Luis Palés Matos (1898-1959).

The negrista poetry of Luis Palés Matos presents an exuberant, perplexed, satirical at times and deceptively incongruous perspective on Caribbean history, society and culture. Palés Matos perceived the Caribbean as an open ensemble of diverse intercrossed ethnicities, with the mulatto as the most significant result of the plurality of such a hybrid heritage. To Palés Matos, his native Puerto Rico is “the most symptomatic metaphor of this radical incoherence that is the Caribbean: an archipelago that savagely resists cosmic organization through the hegemony of a single language, be it Spanish, English, French or Dutch, or by a

\textsuperscript{1} Negrista is a style of poetry that underscores the mulatto nature of Latin American and Caribbean cultures, through an emphasis on the pervasive influence of their African ancestry. Negrista poetry opposes the official historical portrayals of numerous cultures; portrayals which have, for centuries, attempted to minimize the importance and transcendence of black heritage, and which have concurrently exalted influences of European provenance. Negrista poetry utilizes vocabulary of African origin and often capitalizes on the natural sonority of language to create rhythmic effects. Important exponents of this style include Nicolás Guillén (1902-1989), Luis Palés Matos and Fortunato Vizcarrondo (1895-1997), in the Spanish Antilles, and Aimé Césaire (1913-2008) in the French Caribbean, amongst others.
single national image or government system”. Nonetheless, he maintained that “the Antilles have developed a homogeneous spiritual type and are therefore psychologically pointed in the same direction”. He also argued that the black influence goes beyond a shared landscape, climate and products, acting as a catalytic agent for a spiritual connection that gyrates around the orbit of North American industrialism.

Luis Palés Matos’s poem *Canción festiva para ser llorada* (A Festive Song to be Wept), is representative of his *negrista* poetry. In its entirety, it serves as the basis for Jack Délano’s (1914-1997) composition, *Burundanga* or *Cantata Antillana* (1989). Délano, a prominent photographer, film producer/director and composer, settled permanently in Puerto Rico in 1946, a country he grew to call his own. His large and diverse musical output stands at the foreground of Puerto Rican art-music of the twentieth century. With its neoclassical language and frequent integration of Puerto Rican nationalistic and folkloric material, his music emerges as a unique representation of the highly complex geographical, social, cultural and musical reality of Puerto Rico and the Antilles.

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3 Luna, 244.
Scored for soprano, tenor and baritone soloists, SATB choir and orchestra, *Burundanga* ranks amongst Délano’s most ambitious compositions. Completed in 1989 in response to a commission from the Institute of Puerto Rican Culture, it brought musical life to Palés Matos’s unique literary language. Moreover, in *Burundanga*’s integration of art-music and Afro-Caribbean elements, Délano created a universalistic work of that effectively reflects Luis Palés Matos’s Pan-Antillean experience.
Photographer, filmmaker and composer Jack Délyano was born Jacob Ovcharov in 1914 in the small village of Voroshilovka, outside Kiev, the capital of Ukraine. In 1923, he and his family immigrated to the United States, settling in Philadelphia, Pennsylvania. From an early age, Jacob studied viola, composition and photography at the Settlement Music School in Philadelphia. In 1932, he was admitted into the Pennsylvania Academy of Fine Arts, where he pursued photography, illustration and music. Towards the end of his schooling (1935), he was awarded a Cresson Traveling Scholarship, which allowed him to purchase a camera and embark on a photographic journey through Europe. This voyage proved to be a pivotal event in his future career path. He returned to the United States, graduating from the Pennsylvania Academy of Fine Arts in 1937. Around this time, he adopted the artistic pseudonym Jack Delano (originally spelled without the acute accent), which eventually became his legal name in 1940.

In 1938, Délyano submitted a proposal to the Federal Art Program, his employer at the time. Upon his project’s approval, he embarked on a photographic study of a community of miners in Pottsville, Pennsylvania. These photographs became part of a highly successful study and exhibit of their living and working conditions. Délyano sent a portfolio from this exposition to the Farm Security Administration (FSA), which consequently hired him as a photographer in 1940. It
was the Farm Security Administration that first sent Délano to Puerto Rico in 1941. As a result of this initial visit, he and his wife, Irene, decided to settle permanently on the island in 1946. Having already established a reputation as a documentary photographer, Délano assumed various posts in governmental programs in radio, television, and rural community education. To avoid the mispronunciation of his last name amongst the Spanish-speaking Puerto Rican population, he altered the orthography to include an acute accent on the first syllable (Délano).

Under the administration of Governor Luis Muñoz Marín and his economic development and industrialization project *Manos a la obra* (Operation Bootstrap), Délano was first put in charge of DIVEDCO (División de Educación de la Comunidad), the Community Education Division. Délano wrote, produced and directed several educational films for DIVEDCO to which he added his own originally-composed soundtrack music. As a result, his compositional output gradually garnered greater public recognition. His foremost position in local government was as director of the island’s public broadcasting station WIPR-TV.

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5 According to Spanish accentuation rules, the word Delano, as spelled in English, would have the stress on the second syllable (De-LAH-no) and not on the required first syllable (DEH-la-no); this explains the necessity of the graphical accent.
His original compositions were commonly featured in WIPR-TV’s educational films, documentaries and mini-series.

Mass programming brought notable increase to his musical notoriety. As a result, Jack Délano became one of Puerto Rico’s most sought-after contemporary academic composers. He collaborated extensively with the Puerto Rico Symphony Orchestra, the Institute of Puerto Rican Culture, the San Juan Children’s Choir, the University of Puerto Rico Chorus, the Choir of the Puerto Rico Conservatory of Music, and Ballets de San Juan (along with other prestigious local and international organizations). His output included chamber and solo instrumental pieces, a cappella choral compositions, vocal music, ballet music, symphonic works and large choral-orchestral compositions. Délano considered himself Puerto Rican, an affirmation he repeated in numerous interviews and evidenced in the title of his celebrated book Puerto Rico mío (My Puerto Rico).

His works are best characterized by their integration of the rhythms, melodic elements and native instrumentation of Puerto Rico into the “classical” medium. Except for some initial experimental film scores, Délano’s style is neoclassical, leaning decidedly toward the conservative aspect of this style. His compositional output falls largely within the realm of Western tonal music, yet is frequently

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colored by dissonant, chromatic, modal, pentatonic and whole-tone sonorities. In this respect, Délano’s works relate to compositions such as Igor Stravinsky’s (1882-1971) *Symphony of Psalms* (1930), amongst those of other composers whose music has served to define the neoclassical style.

Modal sonorities, coloristic dissonance and chromaticism occur in most of Délano’s tonal choral works. *Un pétalo de rosa* (A Rose Petal, 1993), a suite for children’s (or women’s) chorus based on poems by a number of Puerto Rican authors, is typical of this approach. The opening second alto line of its first movement *Lección* (Lesson) outlines the A Dorian mode (m. 3-5). The piece’s initial antecedent phrase is answered by a second one that begins with an unprepared a minor seventh chord, followed by a series of chromatically altered progressions that cadence in the A Phrygian mode (see figure 1.1, p.12).
Figure 1.1: Excerpt from *Lección*, the first movement of Jack Délano’s suite *Un pétalo de rosa*. The alto 2 line is based on A Dorian. The ensuing chromatic writing leads to an A Phrygian cadence (m. 8). Such chromaticism and modal coloring are common to most of Délano’s compositions. All excerpts from Jack Délano’s compositions are reprinted by kind permission from Laura and Pablo Délano, copyright owners for all of Délano’s music.
The first two sections of the suite’s third movement, *El zumbador* (The Hummingbird), alternate chromatic Phrygian mode passages with others based on the whole-tone scale, both of which feature A as the tonal center. This movement also contains two other traits commonly found in the composer’s output: word painting and frequent modulation. Délano uses rapid chromatic motion as well as the voiced consonants “z” and “m” (*zumbador*) to portray the sound the hummingbird makes in flight. The frequent key changes serve to further enhance the composer’s depiction of the bird’s rapid movements (see figure 1.2, pp. 14-17). Such pervasive modulation is not limited to the task of specific tone-painting, but often used by Délano to provide different colors to reiterations of similar musical material. Pieces such as *Borinquen* from *Un pétalo de rosa* and the final movement of the suite for *a cappella* mixed-chorus *Me voy a Ponce* (I Leave Towards Ponce, 1965) consist of multiple short sections that feature variations on repeated thematic material. These are cleverly woven together through continual and often sudden modulations,
Figure 1.2: Excerpt from *El zumbador*, the third movement of Jack Délano’s suite *Un pétalo de rosa*. The composer alternates highly chromatic Phrygian mode passages with others based on the whole-tone scale (m. 14-18). The chromaticism and frequent modulations along with the voiced consonants are meant to represent the hummingbird’s sound when in flight.
El Zumbador

S1
sobre la miel de la flor ___ bai-la tu paso de pico ___ sobre la miel de la flor ___

S2
sobre la miel de la flor bai-la tu paso de pico sobre la miel de la flor

A1
sobre la miel de la flor bai-la tu paso de pico sobre la miel de la flor

A2
sobre la miel de la flor bai-la tu paso de pico sobre la miel de la flor

S1
zum-ba, zum-ba, zum-ba-dor zum-ba-al ai-re zum-ba-al Sol zum-ba, zum-ba, zum-ba-dor,

S2
zum zum ba-dor zum ba-dor

A1
zum zum ba-dor zum ba-dor

A2
zum zum ba-dor Zum Zum ba-dor
El Zumbador

S 1

ZzZ

S 2

ZzZ

A 1

o-yen las a-las tem-blor la-ten-te del zum-ba-dor

A 2

o-yen las a-las tem-blor la-ten-te del zum-ba-dor

del zum-ba-dor

del zum-ba-dor

S 1

zum-ba, zum-ba, zum-ba-dor zum-ba'al ai-re zum-ba'al sol.

S 2

zum-ba, zum-ba, zum-ba-dor

A 1

Zum-bu zum-ba-dor

A 2

zum-bu zum-ba-dor

zum-bu zum-ba-dor
which feature no transitory phrases between key centers (see figure 1.3, pp. 19-22).

A large portion of Jack Délano’s choral output is scored for female voices. These, as well as several of his mixed-choir works, often make use of the extreme high and low ranges of the soprano and contralto voices, respectively. Representative examples of this particular aesthetic choice include Un pétalo de rosa’s second and fifth movements: Noche (Night) (see figure 1.4, p.22) and Porompompón, as well has his earliest choral composition Esta luna es mía (This Moon is Mine, 1962).
Figure 1.3: Excerpt from the fourth movement of Jack Délano’s *Me voy a Ponce* suite. It presents a single eight-bar phrase theme which the composer repeats four times, each in a different key center (G- E♭-B-F♯-G). The modulations are sudden, with no transitional phrases between keys. Note the strikingly abrupt chromatic shift that leads from F♯ major to D major for the ensuing V-I cadence in G major (measures 58-59).
Me Voy A Ponce

S

ya remonta da la sierra La la la la la la la la la

A

la la la la la la camino a Ponce voy como quien

T

Que ne pas dulces que-

B

voy a Ponce me voy. Camino a Ponce

S

la la la la la la la la la la la

A

busca una estrella livianos todos mis pasos ya.

T

Que ne pas dulces que-

B

voy como quien busca una estrella, livianos todos mis
Me Voy A Ponce

mf

S

la la la la la la Quinientos rosas de espuma, la

A

ya re-mon-ta da la sierra me voy a Ponce me voy la

T

ne pas. Camino a Ponce voy como quien pasos ya, ya re-mon-ta da la sierra. Que ne pas

B

pasos ya, ya re-mon-ta da la sierra. Que ne pas

busca un amante llia, liviano to dos mis pasos ya,

que ne pas que ne pas
Figure 1.4: Excerpt from Noche the second movement of Jack Délano’s *Un pétalo de rosa* suite. Note the interval span of more than an octave between the soprano and alto parts in measures 4-6. This is a common trait in Délano’s works for female voices, which frequently feature the high and low extreme of vocal tessituras.
Amongst Délano’s principal contributions to art-music in Puerto Rico is his incorporation of native subject matter, and rhythmic and melodic patterns into the forms, styles, and instrumentation of standard concert music. This practice established him as a central figure in the Puerto Rican Nationalistic School of composition, alongside composers Héctor Campos Parsi (1922-1998) and Amaury Veray (1922-1995).

Puerto Rican musical and cultural idioms are integral to a large portion of his output. A notable example is the stylized reference to the second portion of the Puerto Rican danza rhythm pattern in Esta luna es mía’s piano accompaniment and in the principal rhythmic motive of Me voy a Ponce’s first movement (see figure 1.5, p. 25). Other, more direct, quotations of popular rhythms include the rhythm commonly called “café con pan” (coffee with bread)a, a rapid variation of the habanera pattern so prevalent in various Afro-Caribbean genres. This distinctive rhythm dominates the fourth movement of Un pétalo de rosa:

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7 Thompson, (accessed February 1, 2011).

8 The Puerto Rican danza is a popular dance originally favored by the nineteenth-century local aristocracy. Its rhythm consists of a two measure unit most often transcribed as (♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♫
Porompompón (see figure 1.6, p. 26). Here, Délano utilizes it to represent a grasshopper’s jumping motions. Another allusion to popular culture is his incorporation of two pregones: phrases commonly spoken loudly by market vendors to advertise their produce, in the first and fourth movements of Me voy a Ponce. Délano transforms these popular street cries into a graceful theme for the soprano and tenor voices to represent a boy and a girl selling tropical fruit on the street (see figure 1.5, p. 25).

Folk themes and subjects also permeate instrumental compositions like the Sonata in A Minor for viola and piano (1953). This work was amongst the first in Puerto Rico to incorporate folksong into the sonata genre. The first movement makes use of the tónica andaluza (Andalusian tonic), a harmonic progression (i – b VII – b VI – V or i – VII – VI – V) commonly found in Puerto Rican country music. In the second movement, Délano introduces a popular mestizo10 musical genre known as the seis con décima. Likewise, the last movement has a popular basis in its use of the guaracha, an Afro-Caribbean genre based on an accelerated habanera rhythm (♩♩♩♩ ♩♩♩♩).11

10 Mestizo: A person of mixed racial ancestry.

Figure 1.5: Excerpt from the first movement of Jack Délano's *Me voy a Ponce* suite illustrating the Puerto Rican *danza* rhythm in the alto, tenor and bass parts (m.14-18) and Délano's transformation of a *pregón* (street cry) into a soprano solo (m. 15-19).
Figure 1.6: Excerpt from Porompompón the fifth movement of Jack Délano’s Un pétalo de rosa suite. The rhythm for the soprano 2 and alto 1 parts is derived from the Café con pan pattern, used here to represent grasshopper skips.
La Bruja de Loíza (The Witch of Loíza, 1955), a symphonic ballet score commissioned by Ballets de San Juan, provides yet another example of Délano’s predilection for nationalistic subject matter. The theme for the ballet is a Puerto Rican folktale of African origin, in which a young woman takes off her skin at night (while her lover is asleep) and reveals herself to be a hideous witch who spends the night in frenzied dancing. At daybreak, she puts her beautiful skin back on before her lover awakes. 

In 1989, Délano came across Luis Palés Matos’s extravagant and elaborate negrista poem Canción festiva para ser llorada, which became the inspiration for his Burundanga or Cantata Antillana. A highly descriptive composition, this “cantata” derives much of its dramatic effectiveness from Délano’s artistic interpretation of Palés Matos’s unique poetic style.

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CHAPTER 2- THE LIFE AND POETRY OF LUIS PALÉS MATOS

Luis Palés Matos was born on March 20, 1898, in Guayama, a city on the southern coast of Puerto Rico. He descended from a family of plantation owners, who succumbed to economic hardship. His father, Vicente Palés Anés, his mother Consuelo Matos Vicil, and his brothers, Vicente and Gustavo Palés Matos, all wrote poetry that dealt with liberal political and social ideals. Palés Matos’s father worked as a French teacher to support his family. After his death in 1913, Luis Palés Matos was forced to become his family’s primary provider, a task that caused him to abandon school at age seventeen to join the labor force.

In 1915, Palés Matos published Azaleas, a collection of poems that constituted his first serious incursion into the genre. During his life, Palés Matos held numerous jobs, as secretary, teacher and bookkeeper, to support himself. He also wrote for several local newspapers and worked for various government agencies. In 1917, he authored Danzarina Africana (African Dancer), generally acknowledged as the first negrista poem in the Spanish Caribbean.

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13 The life and works of Luis Palés Matos have been the object of thorough research by specialists and respected literary critics such as Margot Arce de Vázquez, Mercedes López-Baralt, Noel Luna and Jorge María Ruscallada Bercedóniz. The analytical perspective in this dissertation’s brief survey of Palés Matos’s literary style and in its exegesis of the poem Canción festiva para ser llorada, relates directly to Jack Délano’s recreation of the poet’s literary devices in Burundanga, as is necessary for a comprehensive musical analysis of this composition. The biographical data that served as basis for the present chapter’s initial section is derived from:

In 1918, Palés Matos married Natividad Suliveres, his girlfriend since adolescence; their marriage produced a son, Edgardo Palés Suliveres, but their life together was cut short by Natividad’s tragic death from tuberculosis in 1919. In the following two years (1919-1920), Palés Matos wrote a second collection of poems, *El palacio en sombras* (The Shadowed Palace) through which he expressed the personal anguish of his wife’s premature death.

In 1921, Palés Matos moved to San Juan to work first for the Consulate of the Dominican Republic and later for the Sanitation Department. He continued to write for such local newspapers as *El Mundo* and *El Imparcial*. He met and befriended the writer José I. de Diego Padró; their collaboration led to the creation of one of the first avant-garde literary movements in Puerto Rico; dubbed Diepalismo. This style, the name of which derives from the combination of both writers’ surnames (Diego+Palés + ism), emphasized the sonority and natural musicality of language, specially its onomatopoetic aspects. The movement’s mission-statement (*Manifiesto del Diepalismo*) and its first and only published collaborative poem (*Orquestación Diepálica*) appeared in the November 7, 1921 issue of *El Imparcial*.

In 1923, Palés Matos met María Valdés Tous, who was to become his second wife (1930). In collaboration with Juan José Llovet, Luis Muñoz Marín (who later became Governor of Puerto Rico), Bolívar Pagán, Antonio Coll y Vidal and José I.
de Diego Padró, he founded the literary newsletter *Los seis*. In 1925, he wrote the poem *Pueblo negro* (Black People), which was published under the title *África* in the daily, *La Democracia*, on March, 1926. *Pueblo negro*, his first published *negrista* poem, served as the early paradigm of what eventually became the highly influential, avant-garde literary movement, *negrismo*. This artistic movement challenged the Eurocentric perspectives that dominated Latin American modernist literature. It recognized the important formative role that the African element played in contemporary culture, combining rhythms, folklore and African/Afro-Caribbean idioms into the Puerto Rican Spanish verse. *Negrismo* also often deliberately flouted the traditional literary aesthetics of its day by juxtaposing Neo-Romantic lyricism with *prosaísmo/feísmo*: an avant-garde Spanish poetic technique that uses vulgar, sexually explicit and deliberately anti-aesthetic imagery in literature.

In the late 1920’s, Palés Matos’s body of poetry grew substantially, forming the basis of the unpublished collection, *Canciones de la vida media* (Songs of Mid-life). His association with progressive, socially-realistic styles of poetry earned Palés Matos an international literary reputation. In 1927, an article published in the *Gaceta Literaria de Madrid* (Madrid Literary Gazette) placed him at the “zenith of Puerto Rican lyric poetry”\(^\text{14}\). Over the following years, his poetry gained increasing notoriety through publications in dailies and literary newsletters

\(^{14}\) José Robles Pazos. “Un poeta borinqueno”. *La Gaceta Literaria* (Madrid, Spain), September 15, 1927.
from México City, Havana, Buenos Aires and Madrid. He continued to collaborate with local newspapers and in 1937, published his first book, *Tuntún de pasa y grifería* (Drumbeats of Short Afro-Style Hair), which was reviewed in the daily *El Imparcial* in December of the same year. It is a compilation the majority of his *negrista* poetry.

In 1944, he was declared Poet in Residence at the University of Puerto Rico by its then Academic Rector Dr. Jaime Benítez. In 1948, he suffered a first heart attack; during a period of deteriorating health, he worked on a poetic cycle dedicated to who would be his last love, a mysterious woman immortalized in his poems under the fictional name *Filí-Melé*. He also published *Litoral*, an “installment” novel that appeared in the daily *El Diario de Puerto Rico*, but remained unfinished at his death.

In 1950, Palés Matos travelled to New York to receive an honorary distinction awarded by the Hispanic Institute at Columbia University. That same year, he published a second, revised edition of *Tuntún de pasa y grifería*. In 1957, the University of Puerto Rico Editorial House published the first anthology of his poetry, compiled by Federico de Onís Sánchez. In 1958, he made a final voyage to the islands of Saint Martin, Saba, Dominica, Martinique, Guadeloupe and Les Saintes alongside Luis Muñoz Marín, then Governor of Puerto Rico. Until his death in 1959, he served as a lecturer on the Faculty of Humanities at the
University of Puerto Rico. Luis Palés Matos is widely considered one of the most important lyric poets of Puerto Rico. His literary style transcended national borders and has been the object of academic study in various countries that include Cuba, the Dominican Republic, Panamá, México, Colombia, Ecuador, Uruguay, Argentina, Venezuela, Spain and the United States of America.

Palés Matos’s works have been the source of considerable controversy amongst literary critics. Mercedes López-Baralt points to several problems common in conventional critiques of his work. The first is the evaluation of his poetry exclusively from the perspective of negrismo when, in fact, such Afro-Caribbean poems constitute a relatively small portion of his literary output. Moreover, she criticizes simplistic analyses of his negrista poetry that have refused to go beyond the related issue of whether Palés Matos considered himself black or white, whether his poetry is racist or not, and whether or not the African element is in fact significant or predominant in Puerto Rican racial composition and culture.¹⁵

The detractors of Palés Matos’s negrista poetry have tended to either disregard the literary merits of this style or attempted to label its virtues as European. These critics include Palés Matos’s friend, José I. De Diego Padró, who in the

¹⁵ López-Baralt, 13.
daily *El Mundo*, (November of 1932) wrote that *negrismo* “is nothing but an exotic experiment validated only through the depuration that the stylish white artist imposes”. In the same issue, Luis Miranda asserted that black art has “little or no relation to Puerto Rico”. Critics on the other side of the spectrum have accused Palés Matos of racism for his crude and hyper-sexualized portrayal of black culture.

According to López-Baralt, such perspectives have failed to take into account Palés Matos’s avant-garde aesthetics in which, irony, caricature and satirical humor play fundamental roles. African subjects in Palés Matos’s poetry tend to satirically reinforce the black stereotypes of Puerto Rican culture as historically narrated through a European perspective. The ironically farcical, occasionally violent and often hyper-sexualized depiction of black characters and themes in Palés Matos’s poetry seeks to counteract, through exaggeration, these stereotypes through which Europeans have sought to diminish the significance of black culture. By these specific means, Palés Matos’s *negrista* poetry transforms what are perceived as negative traits, from the traditional European cultural standpoint, into empowering elements. In Palés Matos’s poetry, dance, rhythm, sex, closeness to nature and magic become positive attributes of the black race,

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the absence of which has contributed to the decadence of white society.\footnote{López-Baralt, 19.}

Moreover, Palés Matos himself has repeatedly denied affirming a black, white, or mulatto poetry in Puerto Rico. He believed in Antillean poetry, a literature that specifically conveys the Caribbean people as distinct from other Latin American countries, Europe and North America.\footnote{Luna, 244.}

As a fierce advocate of political independence for Puerto Rico, a significant portion of Palés Matos’s works openly defy the colonial presence of the United States in the Island. For some of his poetic works, he even appropriated novelist Sinclair Lewis’s satirical character Mr. Babbitt as a vulgar representation of North American imperialism and expansionism in the Caribbean. His poem \emph{Plena del menéalo} (Shake-your-body Plena\footnote{Plena: A musical genre in duple meter from the south of Puerto Rico. Traditional \emph{plena} instrumentation features a percussion section composed of hand drums called \emph{pleneras} or \emph{panderos de plena}, similar to jingle-less tambourines of different sizes. The \emph{güiro} (scrape gourd), the button accordion or \emph{concertina}, and the \emph{marimbola}, an instrument of the lamellophone family, complete the traditional ensemble used to accompany one or several singers.}), written in 1952, the year that saw Puerto Rico’s current commonwealth status with the United States of America established, views this political reality as a new example of North American colonialism. In the final verse, the poetic voice incites the main character, a
female mulatto dancer, to “vigorously shake her body, from here to there, and back, to anger Uncle Sam”.

Aside from its subject matter, Matos’s *negrista* poetry has understandably elicited careful analysis from both technical and stylistic points of view. His innovative output effects a transition from the established modernist aesthetics of early twentieth-century Latin American literature to an avant-garde style influenced by post-modernist and ultra-modernist trends, all the while retaining the aforementioned tendencies as individually viable options. On this subject, the Hispanic literature specialist Dr. Federico de Onís Sánchez gives the following synopsis of this complex issue:

“Palés’s poetry as a whole is, by its own value, one of the most representative of its times. At the end of the great revolution we called *modernism*, from which were born Palés and all poets of this century; a new one started which has been called by various names or *isms*, historically grouped in two: post-modernism and ultra-modernism. Poets in general have followed either one of these schools, of divergent and contradictory trends; the best of them have chosen not to follow any particular one and have combined all in diverse ways by means of their own personality. Amongst these, Palés is highly significant.”

“In Palés’s poetry all post-modern tendencies, which developed as a reaction to modernism, and the ultra-modern ones, which sought to supersede the
latter, notably coexist. One sees a lyric intimacy in his poems of love, pain and longing, which are as simple as they are metaphysic; also the return to Romanticism, in poems of transcendental, religious or exotic nature, in which he travels through mysterious and far away worlds such as those of ancient times or Africa. Moreover, one sees an ironic reaction towards sentimentalism in his *Canciones de la vida media*, his *negrísta* poetry and in diverse ways throughout most of his works.”

His early *negrísta* poem *Danzarina africana*, still exhibits the modernist aesthetic within a European Neo-Romantic style. This connection is evident in the poet’s choice of the Spanish sonnet structure with the rhyme scheme ABBA ABBA CCD CCD. The work’s exotic oriental imagery includes textual allusions to King Solomon, to the desert and, by extension, to heat and the incitement of passion; a heat also present in the metaphorical red fireworks (red hair) of the dancer’s head. The poem’s exotic mood is further enhanced by the poet’s choice of an African, as opposed to a Black-Antillean, dancer. Nonetheless, Palés Matos shortens the spatial distance between his dancer and Caribbean reality by comparing her beauty to Jamaican rum.

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*Danzarina africana*  
*Tu belleza es profunda y confortante  
como el ron de Jamaica, tu belleza*  
*Your beauty is profound and comforting  
as the rum of Jamaica, your beauty*

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23 Luna, 283.

24 Reproduced by kind permission from Ana Mercedes Palés, daughter of Luis Palés Matos and copyright owner for all of his literary works. English translation by Daniel A. Tapia-Santiago.

25 López-Baralt, 118.
tiene la irrevelada fortaleza
del basalto, la brea y el diamante.

Tu danza es como un tósigo abrazante
de los filtros de la naturaleza,
y el deseo te enciende en la cabeza
su pirotecnia roja y detonante.

¡Oh negra densa y bárbara! Tu seno
esconde el salomónico veneno.
Y desatas terribles espirales,
cuando alrededor del macho resistente
te revuelves porosa y absorbente
como la arena de tus arenales.

Later poems such as Majestad negra (Black Majesty), evince a very different artistic concept, marked by the progressive intrusion of avant-garde aesthetics in his writing:

<table>
<thead>
<tr>
<th>Majestad negra</th>
<th>Black Majesty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Por la encendida calle antillana</td>
<td>Through the fiery Antillean street</td>
</tr>
<tr>
<td>va Tembandumba de la Quimbamba</td>
<td>goes Tembandumba de la Quimbamba</td>
</tr>
<tr>
<td>---rumba, macumba, candombe, bámbula---</td>
<td>---rumba, macumba, candombe, bámbula---</td>
</tr>
</tbody>
</table>

26 See footnote 24.

27 The italicized words are less common Africanisms integrated into the Spanish language. These words have definitions that vary from country to country. Some of the accepted definitions are: macumba: a religious ritual of African origin practiced in some areas of Brazil; candombe: an Afro-Brazilian/Uruguayan musical genre of Bantu origin; bámbula: a dance of African origin popular in nineteenth-century Uruguay; gongo: a percussion instrument similar to a cowbell; bomba: a popular Afro-Puerto Rican dance/music genre; náñigo: a member of certain black secret societies in Cuba, and cocolo: a word derived from the African tribe of the same name, used in early twentieth-century Puerto Rico to generally refer to a black person. The poem also includes such common Africanisms as rumba (a dance/music genre of Afro-Cuban origin), conga
entre dos filas de negras caras.
Ante ella un congo---gongo y maraca---
ritma una conga bomba que bamba.

Culipandeando la Reina avanza,
y de su inmensa grupa resbalan
meneos cachondos que el congo cuaja
en ríos de azúcar y de melaza.
Prieto trapiche de sensual zafra,
el caderamen, masa con masa,
exprime ritmos, suda que sangra,
y la molienda culmina en danza.

Por la encendida calle antillana
va Tembandumba de la Quimbamba.
Flor de Tórtola, rosa de Uganda,
por ti crepitan bombas y bámbulas;
por ti en calendas desenfrenadas
quema la Antilla su sangre ñáñiga.
Haití te ofrece sus calabazas;
fogosos rones te da Jamaica;
Cuba te dice: ¡dale, mulata!
y Puerto Rico: ¡melao, melamba!

¡Sús, mis cocolos de negras caras!
Tronad, tambores; vibrad, maracas.

Por la encendida calle antillana
---Rumba, macumba, candombe, bámbula---
va Tembandumba de la Quimbamba.

---drum, and The Congo, which refers to a region in central Africa, its inhabitants or their descendants.

Source: Diccionarios de Variantes del Español (http://www3.unileon.es/dp/dfh/jmr/dicci/007.htm)
Tembandumba de la Quimbamba, the black dancer in Majestad negra, is no longer an idealized, exotic woman from the distant African deserts, but an Antillean woman in an everyday Caribbean street scene. She embodies the vibrancy of black culture in Puerto Rico, expressed by Palés Matos through a poetic language that is notably different from the modernist, stylized, European aesthetics of Danzarina Africana.

*Majestad negra’s* poetic style defies established modernist conventions through its abundant use of explicit erotic metaphors that are intentionally shocking and rather vulgar. The text juxtaposes profane descriptions of Tembadumba’s beauty and sensuality with such lyrical, Neo-Romantic images as “Flower of Tortola” and “Rose of Uganda”. It thusly exemplifies the effective combination, through opposition, of post-modernist and conventional modernist values.

The language also abounds in Africanisms included not only for the evocative images they portray, but also for their inherently sonorous and rhythmic pronunciations. Accentuation, verse length and rhyme scheme no longer conform to established forms such as the sonnet, but are rather combined with repetition, alliteration and onomatopoeia to portray the sounds of Afro-Caribbean drumming. Indeed, because of its innate musicality when recited, Palés Matos’s negrista poetry became famous in oral form much earlier than in written versions.
Other elements in his poetic style include an abundance of visual and olfactory images, evocations of history and caricaturization.

Through poems like *Majestad negra* Palés Matos became the first writer to openly and defiantly celebrate the black component of Puerto Rican society and culture. *Canción festiva para ser llorada* dates from 1929. Chosen by Délano as the text for his choral-orchestral composition *Burundanga*, the poem embraces Caribbean unity in an artistic portrayal of what Palés Matos perceived as the bittersweet socio-historical reality of the Antilles.
CHAPTER 3—CANCIÓN FESTIVA PARA SER LLORADA AND THE IDEOLOGY OF ITS POETIC DISCOURSE

*Canción festiva para ser llorada* first appeared in the June 14, 1929 edition of the Puerto Rican daily *La Democracia*. It was written as Palés Matos’s response to a poem by friend and colleague Luis Lloréns Torres: *Canción de las Antillas* (Song of the Antilles). While both poetic works affirm values of Pan-Antillean unity and embrace the concept of an all-encompassing transnational Antillean identity, Lloréns Torres’s Eurocentric Neo-Romantic discourse in *Canción de las Antillas* effectively omits the African element in the Hispanic Caribbean, in favor of an identity that is, first and foremost Spanish. Aligned with the precepts of conservative official culture, his poem only recognizes Puerto Rico’s interracial heritage as deriving solely from the intermingling of the Spanish with the Native Taíno Indians. Its poetic language, as the excerpts included below illustrate, reflects a traditional, Eurocentric modernist aesthetic using various metaphorical allusions to the classical mythologies of Greece and Rome.

*Canción de las Antillas* (extractos)

¡Somos islas! Islas verdes. Esmeraldas en el pecho azul del mar. Verdes islas. Archipiélago de frondas en el mar, que nos arrulla con sus ondas y nos lame en las raíces del palmar.

*Song of the Antilles* (excerpts)

We are islands! Green islands. Emeralds in the sea’s blue chest. Green islands. An archipelago of foliage in the sea, which lulls us to sleep with its waves as it laps our palm grove’s roots.

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We are old! Either fragments of Plato’s Atlantis or crests of the giant white corals, or perhaps the daughters of a Cyclone. Old, old!: we witnessed Columbus’s resonant Epic.

We are Indian! Brave, wild, naked Indians bronzed by the Equatorial sun. Indians from the Indian bohío,\(^{29}\) of the shady primrose trees by the river’s shore, within the tropical jungle.

We are the Antilles! Daughter of the mythical Antilia,\(^{30}\) The Hesperides loved by the gods, The Hesperides of the heroes’ dreams The Hesperides of the bards’ songs of Pre-Christian Rome and mythological Greece.

A reading of Luis Palés Matos’s *Canción festiva para ser llorada*, included below in its entirety, immediately reveals the divide between both poets’ visions of Pan-Antillean socio-historical reality, and the stylistic choices they use to portray it.

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\(^{29}\) *Bohío* is the term for the traditional house structure used by the native Taíno inhabitants.

\(^{30}\) *Antilia* is the name of a mythical island which fifteenth-century explorers believed to exist in the Atlantic Ocean. The modern term “Antilles” is derived from this name.
<table>
<thead>
<tr>
<th><strong>Canción festiva para ser llorada</strong></th>
<th><strong>A Festive Song to be Wept</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cuba---ñáñigo y bachata---</td>
<td>Cuba---ñáñigo and revelry</td>
</tr>
<tr>
<td>Haití---vodú y calabaza---</td>
<td>Haiti---Voodoo and calabash---</td>
</tr>
<tr>
<td>Puerto Rico---burundanga---</td>
<td>Puerto Rico---mishmash---</td>
</tr>
<tr>
<td>Martinica y Guadalupe</td>
<td>Martinique and Guadeloupe</td>
</tr>
<tr>
<td>me van poniendo la casa.</td>
<td>are tidying up my house.</td>
</tr>
<tr>
<td>Martinique en la cocina</td>
<td>Martinique in the kitchen</td>
</tr>
<tr>
<td>y Guadalupe en la sala.</td>
<td>Guadeloupe in the salon.</td>
</tr>
<tr>
<td>Martinica hace la sopa</td>
<td>Martinique makes the soup</td>
</tr>
<tr>
<td>y Guadalupe la cama.</td>
<td>and Guadeloupe the bed.</td>
</tr>
<tr>
<td>Buen calalú, Martinica,</td>
<td>Good calaloo, Martinique,</td>
</tr>
<tr>
<td>que Guadalupe me aguarda.</td>
<td>as Guadeloupe is waiting for me.</td>
</tr>
</tbody>
</table>

¿En qué lorito aprendiste ese patuá de melaza, Guadalupe de mis trópicos, mi suculenta tinaja?
A la francesa, resbalo sobre tu carne mulata, que a falta de pan, tu torta es prieta gloria antillana.
He de traerte de Haití un cónsul de aristocracia: Conde del Aro en la Oreja, Duque de la Mermelada.

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31 See footnote 24.

32 The ñáñigo, as a member of one of the black secret societies in Cuba is used by Palés Matos in this poem as a figure akin to a bogeyman.

33 Calaloo is a Caribbean stew dish of African origin made from a mixture of various root vegetables and meats.
Para cuidarme el jardín
con Santo Domingo basta.
Su perenne do de pecho
pone intrusos a distancia.
Su agrio gesto de primate
en lira azul azucara,
cuando borda madrigales
con dedos de butifarra.

Cuba---ñáñigo y bachata---
Haití---vodú y calabaza---
Puerto Rico---burundanga---

Las antillitas menores,
titís inocentes, bailan
sobre el ovillo de un viento
que el ancho golfo huracana.

Aquí está San Kitts el nene,
el bobo de la comarca.
Pescando tiernos ciclones
entretiene su ignorancia.
Los purga con sal de fruta,
los ceba con cocos de agua,
y adultos ya, los remite,
C.O.D. a sus hermanas,
para que se desayunen
con tormenta rebozada.

To care for my garden
Santo Domingo suffices.
His continuous chest-voice high C (cry)
keeps intruders at a distance.
His sour, primate-like gesture
sugarcoats his blue lyre,
when he emborders madrigals
with sausage fingers.

Cuba---ñáñigo and revelry
Haití---Voodoo and calabash---
Puerto Rico---mishmash---

The Lesser Antilles,
innocent little monkeys, dance
over the wind's tangled yarn ball
which the wide gulf turns into hurricanes.

Here is, Saint Kitts, the baby
the shire's simpleton.
Picking-up tender cyclones
to entertain his ignorance.
He purges them with fruit salts,
he fattens them up with coconuts
and once adult, he sends them
C.O.D. to his sisters,
so that they may have
batter-dipped storms for breakfast.
Aquí está Santo Tomé, de malagueta y malanga cargado el burro que el cielo de Su Santidad demanda… (Su Santidad, Babbitt Máximo, con sello y marca de fábrica.) De su grave teología Lutero hizo una fogata, y alrededor, biblia en mano, los negros tórtolos bailan cantando salmos oscuros a Bombo, mango de África.

¡Hola, viejo Curazao! Ya yo te he visto la cara. Tu bravo puño de hierro me ha quemado la garganta. Por el mundo, embotellado, vas del brazo de Jamaica, soltando tu áspero tufo de azúcares fermentadas.

Cuba---ñáñigo y bachata--- Haití---vodú y calabaza--- Puerto Rico---burundanga---

Mira que te coge el ñáñigo, niña no salgas de casa. Mira que te coge el ñáñigo del juegoito de la Habana.

Con tu carne hará gandinga, con tu seso memelada; ñáñigo carabalí de la manigua cubana.

Here is Saint Thomas, a burro loaded with bay-rum and tannier root which his Sanctity in the Heavens demands… (His Sanctity, Babbitt Maximus, sealed and branded from the factory.) Of his grave theology Luther made a bonfire, and around it, Bible in hand, the blacks of Tortola dance singing dark psalms to a loose drum from Africa.

Greetings, good old Curaçao! I have already seen your face. Your fierce iron fist has burnt my throat. Around the world, sealed in a bottle, you go arm-in-arm with Jamaica, exuding coarse fumes from your fermented sugars.

Cuba---ñáñigo and revelry Haiti---Voodoo and calabash--- Puerto Rico---mishmash---

Watch out, the ñáñigo will catch you, little girl, do not leave your house. Watch out, the ñáñigo from Havana’s revelry will catch you.

With your meat he will make an entrails stew and from your brains he will make marmalade; the ñáñigo from Africa’s Calabar region and from Cuba’s bush.
Me voy al titiringó
de la calle de la prángana.
Ya verás el huy-huy
que enciendo tras de mi saya,
cuando resude canela
sobre la rumba de llamas;
que a mi no me arredra el ñáñigo
del jueguito de la Habana.

I am off to the party
at the extremely poor street.
You will see the great excitement
that I will fire-up behind my robes
when I start sweating cinnamon
over the inflamed rumba;
I am not intimidated by the ñáñigo
from Havana’s revelry.

Macandal bate su gongo
en la torva noche haitiana.
Dentaduras de marfil
en la tiniebla resaltan.
Por los árboles se cuelan
ariscas formas extrañas,
y Haití, fiero y enigmático,
hierve como una amenaza.

Macandal34 beats his drum
in the fierce Haitian night.
Ivory teeth
stand out in the darkness.
Unfriendly strange forms
are visible through the trees,
and Haiti, ferocious and mysterious
boils with menace.

Es el vodú. La tremenda
hora del zombí y la rana.
Sobre los cañaverales
los espíritus trabajan.
Ogún Badagrí en la sombra
afila su negra daga...
---Mañana tendrá el amito
la mejor de las corbatas---
Dessalines grita: ¡Sangre!

It is Voodoo. The dreadful
hour of the zombie and the frog.
Over the sugarcane fields
the spirits work.
Ogún Badagrí35 in the shadows
sharpensthisblackdagger...
---Tomorrow my little master shall have
the best of all neckties---
Dessalines36 shouts: Blood!

34 Macandal- A slave leader credited for the first revolt against French domination in Haiti.

35 Ogun Badagrí- The Haitian Voodoo loa, or deity, of iron, politics, hunting and war.

36 Jean-Jacques Dessalines (1758-1806)- A black Haitian revolutionary leader whose army defeated troops sent by Napoleon Bonaparte. Haiti’s first ruler after independence, he later proclaimed himself Emperor Jacques I of Haiti.
L'Ouverture ruge: ¡Venganza! mientras remoto, escondido, por la profunda maraña, Macandal bate su gongo en la torva noche haitiana.

Cuba---ñáñigo y bachata--- Haití---vodú y calabaza--- Puerto Rico---burundanga---

Antilla, vaho pastoso de templad recién cuajada. Trajín de ingenio cañero. Baño turco de melaza. Aristocracia de dril donde la vida resbala sobre frases de natilla y succulentas metáforas. Estilización de costa a cargo de entecas palmas. Idioma blando y chorreoso ---mamey, cacao, guanábana---. En negrito y cocotero Babbitt turista te atrapa;

L'Ouverture roars: Revenge! while remotely hidden, in the deep jungle, Macandal beats his drum in the fierce Haitian night.

Cuba---ñáñigo and revelry Haiti---Voodoo and calabash--- Puerto Rico---mishmash---

Isle of the Caribbean, paste-like vapor of recently settled malt The daily hassle of the sugar-cane plantation. A Turkish bath of molasses. An aristocracy of rough denim where life slides over custard phrases and succulent metaphors. A stylized coastline created by sickly palm trees. A language, supple and gliding ---mamey, cacao, guanábana--- Babbitt the tourist entraps you in an image of a little black man gathering coconuts;

---37 Toussaint L'Ouverture (1743-1803)- A Hatian national hero and military leader. His campaigns provided the foundation for Haiti’s eventual victory over the French colonial regime and the island nation’s establishment as the world’s first independent black republic.

---38 Mamey, cacao and guanábana are various tropical fruits.
Tartarín sensual te sueña
en tu loro y tu mulata;
sólo a veces Don Quijote,
por chiflado y musaraña,
de tu maritomería
construye una dulcineada.

Sensual Tartarín dreams of you,
of your mulatto man and woman;
only sometimes Don Quixote,
a madman with a wondering mind,
transforms your Maritomes-like quality
into an image of lovely Dulcinea.

Cuba---ñáñigo y bachata---
Haití---vodú y calabaza---
Puerto Rico---burundanga---

Cuba---ñáñigo and revelry
Haiti---Voodoo and calabash---
Puerto Rico---mishmash---

The first captivating element in Palés Matos’s poem is its paradoxical title. Unlike Luis Lloréns Torres’s idealistic exaltation of the Caribbean, Canción festiva para ser llorada is structured as a voyage through the Antilles describing a socio-historical reality that is both festive and tragic. In adherence to one of Mercedes López-Baralt’s laws of Palesian negrista poetry, the text ironically and mockingly inverts the fundamental western values assigned to the perception of

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39 Tartarin of Tarascon- A novel by French author Alphonse Daudet (1840-1897). Its main character travels to Algiers to find a reality very different from the fantastic and exotic orientalist images he had first created in his mind.

40 Maritornes- A local, kind wench in Miguel de Cervantes’s (1547-1616) novel Don Quixote de La Mancha. Don Quixote, in one of his delusions, mistakes her for the innkeeper’s daughter.

41 In the eighth chapter of her book El barco en la botella: la poesía de Luis Palés Matos entitled “Irony as the poetic key to the understanding of Tuntún de pasa y grifería”, Mercedes López-Baralt cites four literary laws which operate in Palés Matos’s negrista poetry. These are translated as: The law of rhythm and sonority, the law of precise nomenclature, the law of the inversion of official cultural values and the law of a pluralist subject.
women and the human body, to Christianity and to European hegemony.\footnote{López-Baralt, 177-178.} According to José María Ruscalleda Bercedóniz, the poet’s unique personification of each island presents the Antilles as an ensemble which, despite its diversity, has enough common elements to conform a coherent world; a world in which the black culture constitutes the unifying distinctive element of the Caribbean realm.\footnote{José María Ruscalleda Bercedóniz. Palés Matos en la hora del negrismo (Aguadilla, Puerto Rico: Editorial Mester, 2005), 61.} Palés Matos’s poetic voice travels through the various isles, presented both individually and in groups, underscoring common aspects between specific islands which include particular geographical locations within the Caribbean and shared colonial metropolises.

The poem begins with a refrain, composed of three verses that recur five times throughout the poem. Palés Matos uses it to frame the work’s four thematic sections. The refrain assigns particular characterizations to the three major islands of the Greater Antilles: Cuba geographically located in the westernmost position, Haiti closest to the center and Puerto Rico, at the easternmost point of the Greater Antilles, serving as geographical markers within the region. Through caricaturesque stereotypes, Cuba is identified with “secret society and revelry”,

Haiti with “malefic cult and ignorance”, and Puerto Rico as “mishmash”: a random combination of various disconnected elements. Given the ironic discourse of Palés Matos’s *negrista* poetry, his intention is not to offend but rather to be humorously self-critical. Through an exaggerated farce, he highlights those cultural traits within the Caribbean that, in the poet’s opinion, have shaped the region’s social and historical evolution. Moreover, he wittily underscores the Antillean peoples’ responsibilities in this evolutionary process. Aside from the refrain’s organizational function, its recurring appearances satirically emphasize the stereotypical “driving forces” of Caribbean society, applicable to all of the Antilles, irrespective of individual particularities. In this way, revelry, dark secrets, religious syncretism, ignorance and the disorganized amalgamation of diverse cultural elements become both the common denominators and the engines of the region’s socio-historical development.

Palés Matos’s cynical initial characterization of Cuba, Haiti and Puerto Rico momentarily gives way to pleasing domestic images of the French Lesser Antilles Martinique and Guadeloupe. Through personification, Palés Matos transforms these islands into diligent and refined mulatto housewives who tend to the “residence” that is the Caribbean. Palés Matos’s avant-garde style becomes evident in the ensuing verses, the increasingly explicit sexuality of which stands in stark contrast to this domestic tranquility.

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44 The popular expression *calabaza* (calabash) in Spanish is used to denote a person of limited intellectual ability.
Guadeloupe, now personified as a voluptuous “clay-vase shaped” mulatto woman, soon becomes the focus of this erotic desire, as the poem’s speaker invites the island to engage in sexual intercourse. Palés Matos emphasizes the obscene nature of this metaphor by using the word “torta” (baked dough), a vulgar Antillean Spanish expression for the female genitalia. Guadeloupe’s affections are, however, reserved for a different Black-Caribbean male: Haiti’s aristocratic consul, the Count of the Ring on the Ear, the Duke of Marmalade.

The Duke of Marmalade, or more correctly Marmelade was one of the titles awarded to a member (presently unknown) of the artificial black and mulatto nobility Henri Christophe (1767-1820) created when he crowned himself Henri I, King of Haiti in 1811. Upon completion of his Sans Souci palace, near the present city of Cap-Haïtien, Christophe desired for a court of nobles, in imitation of the European kingdoms. He was not the only ruler to do so; Jean-Jacques Dessalines (1758-1806) and Faustin-Élie Soulouque (1782–1867) also established monarchical governments in Haiti.

Marmelade is the name of an actual territorial division within Haiti; hence, the title Duke of Marmelade is no more or less comical than, for example, a Prince of Orange in Holland. Nonetheless, the historical failure to acknowledge this fact made this nobiliary appointment the object of much ridicule amongst the European courts of the time. Palés Matos uses this situation to caricaturize
Haitian rulers’ creation of government systems based on the same oppressive monarchical precepts of France. The ideals of human equality that fueled the Haitian Revolution were quickly forgotten by the oligarchs of the independent black nation, the literate blacks and mulattos of a higher caste who abused those they regarded as inferior. Palés Matos’s satire is evident in the mock-grandiloquent appellation: “Count of the Ring in the Ear”. The Duke’s earring actually designates him as a former slave since, in colonial times, a single gold earring was a public symbol of the newly-freed slaves.

From the French Lesser Antilles, the text moves to the eastern part of Hispaniola-Santo Domingo. Alluding to Dominican nationalism and the country’s struggles against foreign invaders, Palés Matos’s depicts this island as the zealous garden keeper who keeps potential intruders away with his fierce continuous cry. The verses describing “him” oscillate between delicate and grotesque images (“His sour, primate-like gesture sugarcoats his blue lyre, when he emboiders madrigals with sausage fingers.”), a masterful juxtaposition of neo-romantic and post-modernist images. The reprise of the opening refrain brings the first section of the poem to a close.

_Canción festiva para ser llorada_’s second section is devoted to the smaller islands that comprise the Lesser Antilles, focusing on Saint Kitts, Saint Thomas, Curaçao and, by extension, Jamaica and Tortola. Of these, all are English-
speaking with the exception of Curaçao. This segment of Palés Matos’s poetic voyage begins in St. Kitts. Palés Matos portrays the Lesser Antilles as playful little monkeys who, due to their geographical location, consistently receive the initial impact of incoming hurricanes. Saint Kitts is presented as the neighborhood’s simpleton since, as part of the Leeward chain, it is commonly the first target of developing weather systems. Here they gain further strength before passing-on to other parts of the Caribbean, a fact to which Palés Matos also alludes in his verses.

Next comes Saint Thomas, part of United States’ Virgin Islands. Palés Matos views Saint Thomas’s relation to the United States as a provider of agricultural products, portraying the island as a burro loaded with tropical vegetables destined for the table of His Holiness, Babbitt Maximus. This is the first of two appearances of Sinclair Lewis’s satirical character Mr. Babbitt in Canción festiva para ser llorada. Here he is represented as the all-powerful “Babbitt Maximus”, an icon of North American economic and political imperialism in the Caribbean. In the poem's fourth section he reappears as “Babbitt the common tourist”. The stanza now abruptly jumps to Tortola, a nearby British Virgin Island. The island is the scenario for an Afro-Caribbean cult, descended from the religious syncretism of Protestantism and African religions. In Palés Matos’s Caribbean, Luther’s austere European theology becomes a ritual of drumming and dancing “Bible-in-hand” around a great bonfire.
The second section ends with a visit to Curaçao, the rum producer. Palés Matos portrays the island as an old, drunken friend, walking arm-in-arm with Jamaica, an island to which it is linked by virtue of their mutual economic dependency on rum production. Curaçao’s inebriated state is conveyed by a strong smell, not of alcohol *per se* but of the fermented sugars used to distill the spirit. This stanza again concludes with a reiteration of the initial refrain.

The poem’s third part describes the islands of Cuba and Haiti. The ſñáñigo of Cuba’s secret societies appears as a terrifying criminal figure from which children are to be protected. Even the ſñáñigo’s threat does not serve to persuade the poem’s speaker against attending a nearby celebration taking place on “Extreme Poverty Street”. The musical allusions to a boisterous Cuban street party, as well as, the menacing images associated with the dark and frightening ſñáñigo, create a liaison to the subsequent Haitian scene.

The drumming in Haiti does not take place in the context of joyful celebration, but suggests Vodooist rituals, similar to the Tortolan bonfire, but intricately linked, in this case, to the Haitian Revolution. As the poem’s most violent segment, the verses vividly describe a terrifying scenario that involves Ogún Badagrí (the Haitian deity of war), Voodoo spirits, Jean-Jacques Dessalines and Toussaint L’Ouverture. The latter two were Hatian military leaders and the principal
enactors of the Hatian Revolution, who Palés Matos portrays as blood thirsty and vengeful.

This fictional caricature of Haitian Voodoo and of the events preceding Haiti’s struggle for independence does carry within it some degree of underlying truth. Voodoo, as Haiti’s predominant religion, constitutes an important element of Haitian culture and national identity. As such, it has exerted a powerful ideological influence over Haiti’s population throughout its history. A popular Haitian proverb states: “Haiti is eighty percent Catholic but one hundred percent Voodoo”45. This statement gives voice to the disconnection between official Eurocentric portrayals of Caribbean cultures and those that acknowledge the transcendence of the African culture in the Antilles. Palés Matos unmistakably favors the latter position. He also recognizes violence and bloodshed as elements that have shaped Haiti’s tragic history and which continue to threaten its social stability.

A return to the refrain marks the transition to the poem’s fourth and final section. According to Ruscalleda Bercedóniz, of all segments within Canción festiva para ser llorada this one is most allusive to Puerto Rico. In it Palés Matos provides a

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representation of the collective psychological character of Puerto Rican society.\footnote{46 Ruscalleda Bercedóniz, 61.} The verses describe the culture of the sugar cane plantation, in which a nonchalant, politically indecisive, false aristocracy, not unlike that of Haiti, presides over a society of vacillation. Thus, Puerto Rico is destined to be the object of false interpretation. Babbitt, representing the common American tourist, sees Puerto Rican society as nothing more than a group of black coconut gatherers. Others, in their Hispanophile delusion hyperbolize and idealize Puerto Rican reality. But in this last stanza the Spanish singular-form noun, *Antilla* is not just Puerto Rico but a general invocation to “the Antille”, a symbol of a shared reality amongst islands as reinforced by a final iteration of the refrain.

\begin{verbatim}
Cuba---ñáñigo and revelry
Haiti---Voodoo and calabash---
Puerto Rico---mishmash---
\end{verbatim}

Cuba’s dark secrets and revelry are also present in Tortola’s black dance, and in Haiti’s Voodoo ritual. Haiti’s fierce struggle for independence is reflected in Santo Domingo’s intimidating roar. Haiti is also linked to the French Lesser Antilles, Guadeloupe and Martinique, by virtue of their common colonial past, as represented by the Duke of Marmalade. The calabash, Haiti’s symbol for ignorance, reminds as well of Saint Kitts’s characterization as the simpleton of the Caribbean. The hurricanes’ destruction is shared, nonetheless, by other
islands as a result of their geographical proximity. Jamaica and Curaçao, the inebriated rum Antilles smelling of fermented sugars, parallel Puerto Rico’s numb and indecisive “mishmash” society of sugarcane plantations which, in turn, hovers alongside Saint Thomas, dependent on North American political and economic interests. In such a way, *Canción festiva para ser llorada* effectively bridges the diversity that is the Caribbean recognizing a higher historical, cultural and social and geographical commonality.

*Canción festiva para ser llorada*, along with other representatives of *negrista* poetry, is not only expressive from a contextual point of view, but also by virtue of the various poetic resources and techniques it employs. First, the poem abounds in visual, aural and olfactory images. Palés Matos achieves this panoply through a masterful use of adjectives. Textual rhythm also plays an important role since *negrista* poetry is first and foremost destined for oral recitation. Palés Matos’s integration of natural word stresses and punctuation creates specific patterns meant to recall Afro-Caribbean drumming. This technique is evidenced in the refrain, in which the combination of brief pauses (implied by the long hyphens) with the accents applicable in standardized Spanish pronunciation of the stanza produces very definite durational patterns. The text-driven rhythm warrants that the intended percussive delivery fluctuates very little between individual reciters, a subject further discussed in the following chapter. Alliteration and onomatopoeia (“malagueta y malanga”, “bombo, mongo”) also play a crucial role in the poem’s highly rhythmic character.
Délano came upon *Canción festiva para ser llorada* shortly after he received his commission for *Burundanga*. He was impressed by the images and sonority of Palés Matos's powerfully descriptive verse. These noticeably influenced his choices of form, harmony, orchestration and expressive indications, utilizing the various textual resources to create a unique evocation of the essence of *negrismo*. 
CHAPTER 4- A GENERAL OVERVIEW OF THE FORM AND MUSICAL RESOURCES IN JACK DÉLANO’S BURUNDANGA

A significant key to better understand the compositional resources used by Jack Délano in Burundanga appears on the work’s title-page, which reads: “Jack Délano-Burundanga [Antillean Cantata]-Work based on the poem Canción festiva para ser llorada by Luis Palés Matos”. A fairly literal exegesis of the information contained here yields a broader, more meaningful title: Jack Délano’s Mishmash (i.e., confused mess; hodgepodge; jumble)-A cantata of Antillean identity based on Luis Palés Matos’s poem, A Festive Song to be Wept.

Upon careful consideration, the implications of these three germinal concepts provide deep insight into the musical structure of this unique choral-orchestral composition. At one level, some of the title-page’s information implies a contradiction: a composition that according to its primary title is a confused mess but which, nonetheless, possesses enough musical organization to represent the musical genre of cantata; a term which, even when used freely, still carries connotations of a structure derived from the Western art-music tradition. But other elements within the same statement provide an important clue towards the reconciliation of this apparent contradiction: a cantata qualified as “Antillean”, whose fundamental structure and essence derive from Palés Matos’s conception of Caribbean reality in Canción festiva para ser llorada. The title page thus reveals how Délano’s profound understanding of Palés Matos’s work influenced
the creation of *Burundanga*, as well as his desire to mirror in music the poet’s vision of the Antillean experience.

When discussing structural elements within *Burundanga*, the first question that might arise is: in what sense is it a cantata? The score reveals that Délano’s notion of the genre does not correspond to the formal conventions of Baroque cantatas, such as those of Johann Sebastian Bach (1685-1750). There are no recitatives, arias, chorales or any sections that one might reasonably argue are derivative from said compositional models. Nevertheless, the work does recall cantatas more closely related chronologically to Délano’s life and culturally resonant to his Slavic origins, such as Sergei Prokofiev’s (1891-1953) *Alexander Nevsky* (1939). Both *Burundanga* and *Alexander Nevsky* are multi-movement, non-staged, works for chorus, orchestra and soloists, based on poetic texts and approximately one half-hour in length. They also share an additional ideological link in their nationalistic subject matter. Nonetheless, both compositions have considerably different orchestration and movement structure that conform to each individual composer’s artistic and aesthetic ideas, rather than to some inherited historical form. This statement reflects the wide textual and musical diversity found within twentieth-century works identified as cantatas, a fact that greatly hinders any rigorous intent of classification.47

In regards to orchestration, *Burundanga* is scored for soprano, tenor and baritone soloists, SATB chorus and an orchestra comprised of:

<table>
<thead>
<tr>
<th>2 flutes</th>
<th>4 timpani</th>
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<tbody>
<tr>
<td>2 oboes</td>
<td>clave</td>
</tr>
<tr>
<td>2 clarinets</td>
<td>maracas</td>
</tr>
<tr>
<td>2 bassoons</td>
<td>güiro</td>
</tr>
<tr>
<td>4 horns</td>
<td>cajita drum</td>
</tr>
<tr>
<td>3 trumpets</td>
<td>tambourine</td>
</tr>
<tr>
<td>3 trombones</td>
<td>2 tom-toms</td>
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<tr>
<td>tuba or bass trombone</td>
<td>2 congas</td>
</tr>
<tr>
<td>strings</td>
<td>2 bongos</td>
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<tr>
<td></td>
<td>bass drum</td>
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<tr>
<td></td>
<td>cymbals</td>
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<td></td>
<td>marimba</td>
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</table>

The large array of percussion includes several folk instruments which are not part of the standard makeup of the modern symphony orchestra (congas, clave, maracas, güiro, cajita drum, and bongos). This correlates directly to Palés Matos’s poetic text and its frequent allusions to drumming and Afro-Caribbean dancing. Moreover, it also relates to the percussive quality of *Canción festiva para ser llorada*’s text in itself.

Percussive rhythm patterns in language play an essential role in all of Palés Matos’s *negrista* poetry as this particular style is first and foremost a spoken art. The poet’s clever combination of natural word stresses and punctuation create specific patterns reminiscent of Afro-Caribbean drumming. This is immediately perceptible in the third movement’s initial text (m. 41). Its pronunciation according to standard Spanish syllabic division is:
“Mí-ra que te co-ge el ñá-ñi-go, ñi-ña, no sal-gas de ca-sa.”

Said division, along with the word-stresses applicable to standard Spanish pronunciation (marked in bold) and the pauses implied by the comas, virtually requires the following rhythm, the individual motives of which are reminiscent of various percussive patterns featured in Afro-Caribbean dances such as those of Puerto Rican bomba music.⁴⁸

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This text driven rhythm assures that the intended percussive delivery varies very little between individual reciters.

Having lived in Puerto Rico for the majority of his adult life, Délano was undoubtedly aware of the oral tradition associated with Palés Matos’s negrista poetry. His poems are amongst the first texts memorized by Puerto Rican children because of specific requirements within the Island’s public education system. Their recitation is common through the entire spectrum of public events, from popular folkloric festivals to academic literary gatherings. Conscious of rhythm’s essential role in this particular poetry, Délano decided to reproduce Palés Matos’s rhythm carefully in Burundanga’s music. With very few exceptions, rhythmic patterns throughout the work’s vocal parts closely mimic those that

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would naturally happen in an oral recitation of *Canción festiva para ser llorada*. He clearly understood that any significant deviation from patterns inherent to the poetry would lead to the disintegration of one of the text’s crucial constructive elements.

The poetic text also informs Délano’s formal decisions for *Burundanga*. *Canción festiva para ser llorada* is structured as an episodic descriptive text which juxtaposes elements of order and chaos. The poetic voice jumps from island to island, assigning each a unique personification. The resulting structure at first seems a mere succession of apparently disconnected events, a true “mishmash”. But the underlying discourse (underscored by the repetition of the refrain “*Cubañáñigo y bachata-Haití-vodú y calabaza-Puerto Rico-Burundanga*”) affirms that the apparent chaos that results from the islands’ hybrid Afro-Caribbean cultural heritage constitutes in fact the region’s social and cultural backbone. Palés Matos’s challenges Eurocentric notions of order, logical reasoning and adequate social conduct by stating that the Caribbean is governed by a different type of order resulting from the islands’ common African background: a social organization which allows for chaos, spontaneity, exuberance, mystery, violence and sensuality.

The aforementioned discourse does raise a second textual issue that also directly relates to *Burundanga*’s form: How does Palés Matos emphasize the
Antilles’ “mishmash” African heritage, when writing poetry in his mother tongue, Spanish? How does he minimize Western European notions of logic and order automatically imposed by Spanish vocabulary, grammar and syntax?

Palés Matos achieves this by various means. First, through his initial presentation of the refrain “Cuba-ñáñigo and revelry-Haiti-Voodoo and calabash-Puerto Rico-mishmash” he establishes a poetic universe immediately distant from mainstream Western culture. The refrain situates the reader in a world where characters and situations like Cuba’s ñáñigo, Haiti’s Count of the Ring in the Ear, the Duke of Marmalade, dancing monkeys, drumming, Voodoo and zombies seem perfectly in place and in which, by contrast, Don Quixote’s dreams of Dulcinea do not fit. Secondly he incorporates Africanisms to the Spanish text such as bombo, gandinga and gongo which further distance the language from its European context. Thirdly, the poem’s irregular metric and rhyme structure also alienate the poem from traditional European models.

Jack Délano’s *Burundanga* mimics this Anti-Eurocentric discourse in its structure which cleverly juxtaposes apparently unrelated musical episodes superimposed on elements of conventional formal structure and harmonic organization. The form is often cleverly concealed so as to privilege an illusion of disconnection and disorder. In this sense, Délano’s formal resources parallel Palés Matos’s use of the Spanish language. As an academically trained conservative twentieth-
century composer, conventional form and harmonic progression are part of Délano’s intrinsic musical language. But in accordance to Palés Matos’s discourse, Délano keeps Burundanga’s Western formal structure mostly in the background. He conceals it under a prominent “mishmash” foreground in which sudden modulation, abundant diminished and augmented intervals, dissonance and impetuous changes in dynamics and orchestration recreate Canción festiva para ser llorada’s chaotic heterogeneous juxtaposition. The result is a piece which is initially perceived by the listener as a series of unrelated episodes. Délano, nonetheless, provides brief moments where the form becomes evidently audible to metaphorically represent the Caribbean’s apparent contradiction of collective “chaotic order” and to give a functional level of cohesion to the work as a whole.

Burundanga is organized into four movements. Of these, the first and the last make use of recapitulation, whereas the two middle movements are through-composed (see figure 4.1, p.66). The first movement begins with an introduction, followed by a series of independent musical episodes for soloists, chorus and orchestra; these in themselves create two closed forms, one within the other. The result is an overall structure of: Introduction + A (BCDB’) A’.
It is the only movement where similar musical settings of Palés Matos’s poetic refrain, “Cuba-ñáñigo y bachata-Haití-vodú y calabaza-Puerto Rico-Burundanga” (here represented by the letter “A”), are used to create a closed form. In all other
movements the refrain appears as a coda. The text for the first movement’s sections B, C and D references particular Caribbean islands.

The second movement consists of five individual sections plus the refrain coda. The first two sections constitute an introduction in which the Lesser Antilles are collectively presented. This is followed three independent musical episodes dedicated to St. Kitts, Saint Thomas and Curaçao (C, D and E in figure 4.1, p.66), respectively, followed by the refrain.

The third movement consists of an introduction and two larger sections, each of which contains two smaller sections within. The text for the first large section is dedicated to Cuba. Its more delicate orchestration and predominantly major tonality provide a lighter emotional affect. This in contrast to the ensuing large section which references the events of the Haitian Revolution (1791) in a darker affect which features full orchestration and an abundance of minor and diminished chordal constructions.

The final movement is in binary (ABA’B’) form with a coda, “A” representing an orchestral introduction (repeated later as an interlude), and “B” a choral-orchestral section, subsequently reprised in a more opulent scoring. It restates characteristic motives from all previous movements, thus summarizing some of
"Burundanga"s principal elements. The final coda quotes material from the first movement to provide a loosely cyclic structure to the entire work.

Equally important to understanding "Burundanga"s overall formal structure is analyzing how Délano places musical form in the composition's background or foreground, at different moments, to create illusions of either random juxtaposition or cohesion. The issue is essential to a musical analysis that truly portrays the composition's sonorous effect on the listener, as revealed in a closer scrutiny of its first movement's formal elements.

Upon observation, the diagram for "Burundanga"s first movement (see figure 4.2, p. 69) might give the false impression that its closed form provides for a structure that is immediately audible to the listener. Such types of composition include conventional da capo arias, where the closed structure is so overtly present that it indeed forms part of the manifest expressive discourse of the piece. Many Baroque rondeaus, for example, use rhythmic and melodic motives from the recurrent refrain in the couplet sections. This reminds the listener of the importance of the refrain's musical material and foreshadows the recapitulation to follow. In contrast, through more than 80 percent of the first movement, the listener receives no clue of an eventual recapitulation.
From the first movement’s introduction to section D, Délano obscures the underlying form through frequent abrupt key modulations, altered chord progressions, sudden variations in dynamics and changes in orchestration. As a result, each section features different key areas and instrumentation. Harmonic modulation is approached either by simply juxtaposing the new tonality (see m. 101-102 in figure 4.3, p. 70) or by very brief modulatory passages, which may often be just as abrupt (see m. 113-116 in figure 4.4, pp.71-72). Such changes are not capricious. They respond to Délano’s desire to musically recreate the text’s jumps from island to island and its description of different scenarios and
Figure 4.3: Excerpt from Jack Délano’s *Burundanga* (First movement, m. 101-105). Measures 101 and 102 showcase Délano’s sudden modulation by third from E♭ major to B major. The change of key is achieved by juxtaposing the new tonality without any harmonic transitional passage.
Figure 4.4: Excerpt from Jack Délano’s *Burundanga* (First movement, m. 112-119). This modulation occurs within a brief transitional passage (m.113-116), which nonetheless does not prepare for the sudden chromatic change of key from A major to G♯ Dorian in measures 115-116. The Dorian quality of the new key is not evident from the four sharps in the key signature but is established by measure 126 (not included in this example).
characters. Moreover, through the aforementioned resources and the absence of recurring motives, the listener has been effectively encouraged to perceive
that the piece will continue to juxtapose disconnected episodes in accordance with *Burundanga*’s title.

Given Délano’s treatment of the musical material comprising from the introduction to Section D, the first movement’s initial recapitulation (B’ in diagram) strikes the listener unexpectedly. His choice to make the inner closed form apparent with an unprepared varied reprise of section B (see figure 4.2, p. 69) is a musical metaphor for Palés Matos’s ideas on an Antillean chaotic cultural unity and organization, a subject detailed in the ensuing chapter. The poetic discourse is further reinforced by the closing of the outer form with a return to the material from Section A (A’ in figure 4.2). It is important to note that the sudden juxtaposition of the two recapitulations validates the duality of chaos and order. Chaos is affirmed in the abrupt presentation of two successive musical reprises (B’ and A’), while a degree of structural order results from the eventual closing of the forms.

The first movement exemplifies Délano’s play on musical form, used throughout *Burundanga* to represent varying degrees of chaos. Moreover, the music contained in measures 1 to 83 (labeled as Introduction and Section A in figure 4.2) serves as an “exposition” of the melodic and harmonic frameworks for all of *Burundanga*. In the introduction, Délano presents a pentatonic melody in the horns in the tonality of A♭ major. Both the pentatonic melody and the A♭ key
center recur at various points within *Burundanga* and symbolically represent African influence in the Caribbean, as further explained in Chapters 5 to 8. Subsequently, Section A’s vocal-orchestral writing is also expository in its establishment of the third, the tritone and the second as the intervals that will govern most harmonic progressions in the composition. The third and the second also govern *Burundanga*’s overall tonal scheme. The first movement begins and ends in A♭ major. The second movement starts a major third higher in C major but ends in b minor, a minor second lower. The third movement starts with a dissonant chord built on G (a major third lower from the previous b minor) and ends in f♯ minor, a minor second lower from its own initial tonic. The final movement’s key center begins a minor second down in F and ends in D♭ major, a major third lower (see figure 4.5). All these aspects, as well as others pertaining to the significance of the first movement’s expository material to the overall work, are detailed in the following chapters.

Figure 4.5:

<table>
<thead>
<tr>
<th>Movement Number</th>
<th>First and Last Key Centers and Their Intervalllic Relation</th>
<th>Relation of Each Movement’s Last Key Center to the First of the Following Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A♭-A♭ (unison)</td>
<td>major third</td>
</tr>
<tr>
<td>2</td>
<td>C-b (minor second)</td>
<td>major third</td>
</tr>
<tr>
<td>3</td>
<td>G-f♯ (minor second)</td>
<td>minor second</td>
</tr>
<tr>
<td>4</td>
<td>F-Db (major third)</td>
<td></td>
</tr>
</tbody>
</table>

But Délano’s desire to faithfully represent the spirit of the text extends far beyond the aforementioned resources. At the smaller episodic level, he combines rhythm, harmony, dynamics and orchestration to aurally recreate the abundance
of sensory images: visual, auditive and even olfactory, present in the text. Moreover, through a masterful use of these elements, Jack Délano's *Burundanga* effectively captures *Canción festiva para ser llorada*'s satirical avant-garde idiosyncrasies, as the ensuing descriptive analyses will demonstrate.
CHAPTER 5- JACK DÉLANO’S BURUNDANGA-MOVEMENT ONE:
CUBA-ÑÁÑIGO Y BACHATA- HAITÍ- VODÚ Y CALABAZA- PUERTO RICO- BURUNDANGA

A truly representative musical analysis should not merely portray the theoretical aspects of a composition’s musical elements. It should also convey as closely as possible the music’s sonorous and emotional effect on the listener. As previously discussed, Délano’s deep understanding of Palés Matos’s text for Burundanga prompted him to create a musical discourse that audibly privileges an impression of apparently disconnected episodes over the appreciation of the overall musical form. This is achieved not through an absence of form, but by purposefully choosing to either minimize or to underscore its effect at different moments. To provide an analysis that best communicates Burundanga’s sound, the ensuing study emphasizes the narrative description of successive musical episodes over a discussion of their role in the overall musical form. The latter analytical approach is employed, nonetheless, for moments in which Délano chose to highlight structural relationships, and formal diagrams are provided to facilitate their understanding. The present study includes brief musical excerpts to aid the visual comprehension of particularly complex passages. Measure numbers provide reference to the full score. For textual explanations without musical examples the reader may consult the manuscript score, available upon formal request at archives of the Luis Muñoz Marín Foundation in San Juan, Puerto Rico.

49 Please refer to Chapter 3 (pp. 43-48) for a full English translation of the poetic text for Burundanga.
In *Burundanga*’s first movement an orchestral introduction leads to a series of vocal-orchestral episodes that create two closed forms, one within another (see figure 5.1). The large outer form is defined by the initial presentation of Canción festiva para ser llorada’ s refrain: “Cuba- ñañaigo y bachata- Haití- vodú y calabaza- Puerto Rico- Burundanga” and its final modified recapitulation (m. 57-83; m-229-251), represented as “A” in the diagram. Indeed, the first movement is the only one in the entire composition that uses Palés Matos’s refrain to create a closed configuration. The inner form is created out of four individual musical episodes, each for a different soloist, accompanied by the chorus and the orchestra (m. 84-117; m.118-150; m.151-204 and m.205-228) of which the first and fourth consist of similar musical material (B and B’ in diagram). The resulting composite structure may be described as: Introduction + A (BCDB’) A’.

Figure 5.1: Formal Diagram of *Burundanga*’s first movement:

*Cuba- ñañaigo y bachata- Haití- vodú y calabaza- Puerto Rico- Burundanga*
The first movement presents several melodic and harmonic elements which will recur throughout the entire composition. In this sense it serves as an “exposition”. These motives are presented within the first eighty-three measures of the piece, which comprise the orchestral introduction and the initial refrain (Introduction and Section A in figure 5.1, p. 77). Sections B to D represent the poetic voice’s Caribbean voyage through the islands of Guadeloupe, Martinique (B-C) and Santo Domingo (D). Délanо represents the change of scenery at each port of call by varying the soloists and instrumentation. Nonetheless, Délanо includes different Afro-Caribbean percussion instruments throughout all the first movement’s musical voyage to underscore the Antilles’ common African heritage.

The instrumental introduction (m. 1-56), is set in a moderate (♩=112) 3/4 meter in the key of A♭ Major. Throughout Burundanga, all returns to A♭, whether major or minor, are invariably linked to texts that describe Afro-Caribbean cultural heritage, particularly in the form of drumming and/or dancing. The introduction’s key center thus becomes musically symbolic of African influence in the Caribbean. Throughout this section brass and strings take turns in presenting a theme in parallel octaves, fifths or fourths, constructed on an anhemitonic pentatonic scale (A♭, B♭, C, E♭, F, A♭). Délanо juxtaposes this primary theme against a string (violas, cellos and basses) motive based on descending and ascending minor thirds (see figure 5.2, p.80).

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50 The term anhemitonic refers to the lack of semitone intervals within the scale, as opposed to hemitonic pentatonic scales which contain one or more semitones.
Throughout this section, the pentatonic theme is presented in rhythmic variations by means of diminution, fragmentation and rhythmic displacement (see m. 24-28 in figure 5.3 pp. 81-82). The timpani’s reiteration of the first and fifth degrees of A♭ major serves to reinforce this tonality. Délano uses the bass drum to establish metric organization by having it play downbeats (occasionally preceded by anacrases).

Délano’s use of the anhemitonic pentatonic scale in the introduction serves a two-fold purpose. First, it references the common occurrence of this scale in Afro-Caribbean music; a direct result of the importation of the Yoruba and Ibo slaves transplanted to the Caribbean region who brought this modal musical tradition with them. These exotic scalar configurations are prominently featured in the folkloric music of various West African cultures and, by extension, in Afro-Antillean music. 51 Secondly, Délano’s pentatonic melodies in the introduction establish the third as the primary interval for Burundanga’s harmonic framework, a fact that becomes increasingly evident as the work progresses. Indeed, the

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Figure 5.2: Measures 1-9 of the introduction to *Burundanga*’s first movement featuring a theme based on the anhemitonic pentatonic scale in the brass and minor thirds in the lower strings.

**Burundanga I.**

Jack Délano
Figure 5.3: Measures 23-28 of *Burundanga*’s first movement. Notice the fragmentation and rhythmic displacement of the introduction’s pentatonic theme in measures 24-28.
initial tonalities of the composition’s first three movements are related to each other by thirds (see figure 5.4).

Figure 5.4: Third relationships between the key centers of Burundanga’s first three movements

<table>
<thead>
<tr>
<th>First Movement</th>
<th>Second Movement</th>
<th>Third Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>A♭</td>
<td>(A♭)</td>
<td>(b)</td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>G</td>
</tr>
<tr>
<td>Third</td>
<td>Third</td>
<td>f♯</td>
</tr>
</tbody>
</table>

Moreover, within the four movements (particularly in the third and fourth), Délano uses the third as the primary building block for a great number of highly significant melodic and harmonic constructions.

A gradual *diminuendo* leads to the introduction’s closing with an unresolved minor seventh chord on f minor. This effect is highlighted by a *tremolo* on the maracas, first of the various Afro-Caribbean percussion instruments that play a prominent role in this composition. The ensuing section (Section A: m. 57-83, in figure 5.1) establishes a faster *Allegro* (♩=144) 4/4 meter with an *ostinato* for marimba, featuring a descending five-note motive in A♭ Mixolydian which begins on the third degree of the scale (C, B♭, A♭, G♭, E♭). This is superimposed over a timpani part that repeats the tonic and dominant degrees of A♭ major (see m. 57-58 in figure 5.5, pp. 85-86).
Délano’s use of the marimba is yet another reference to West African influence on Caribbean music. The affinity for instruments of the metallophone and lamellophone family, so common in African music, was also imported to the Caribbean by Yoruba and Ibo slaves. This predilection led to the invention of indigenous folk Antillean instruments such as the *marimbola*: a variant of the African thumb piano. Widely used in Afro-Caribbean music, this unique instrument produces a sound similar to the marimba.\(^{52}\)

Section A is also where Délano initially establishes *Canción festiva para ser llorada*’s poetic refrain: “Cuba- ñáñigo y bachata- Haití- vodú y calabaza- Puerto Rico- Burundanga”. He does it by first imposing a *forte* tenor entrance on the word “Cuba” (m. 61) over the marimba’s tranquil *piano* motif. Then follow abrupt, rhythmically accented choral texture acclamations to complete the rest of the verse: (“ñáñigo y bachata”). The choir enters on a dissonant A♭ seventh chord which leads to an augmented G♭ seventh chord. The passage is punctuated by *marcato* entrances from the strings and brass that repeat the choir’s initial chord with an added tritone in the bass, cello, third trombone and tuba parts (m. 62-64) (see figure 5.5, pp. 85-86).

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Figure 5.5: Burundanga’s first movement Section A, measures 57-78. Here Délano first presents Palés Matos’s poetic refrain “Cuba-ñáñigo y bachata- Haití- vodú y calabaza- Puerto Rico-Burundanga” over a marimba ostinato.
Over the A♭ sonority continuously outlined by the marimba and timpani, and reinforced by the soprano soloist’s “Haití” entrance on the melodic fifth A♭-E♭ (m. 65-67) (see p. 86), Délano modulates the choral, string and brass passage by means of a ascending harmonic sequence by half-step (m. 66-68). Next comes the baritone’s interjection: “Puerto Rico” in C major (m. 70-72) (see p. 86). To this harmony the composer adds orchestral polyphonic built on C major and F♯ major. The chorus then uses the same complex dissonant harmony to proclaim “Burundanga” reinforced by a large orchestral crescendo (m. 72-74). The passage climaxes with an emphatic spoken exclamation of the same word by the chorus, followed by a vigorous Afro-Caribbean percussion segment that serves as a transition to Section B (see m. 75-78 in figure 5.5, p. 86).

The importance of Section A’s setting of Palés Matos’s refrain, previously described, is that it completes the “exposition” (begun in the introduction) of Burundanga’s various structural components. First, it establishes the two other primary intervals that, along with the third, govern the composition’s harmonic language: the tritone and the minor/major second. The tritone is first heard on the strong beats (C-G♭) of the descending marimba theme (m.57). It is later repeated in the marcato chords by the lower strings and brass (m. 62-71) and underscored by the C major/F♯ major polichords from the orchestra and chorus towards the final crescendo (m. 72-74). The minor second governs the ascending harmonic sequence in the choral parts (m. 62-74), whereas the major
second is the principal interval in the melodic construction of the choral soprano and bass, emphasized all the more by the contrary motion between these voices (m. 62-70). The third, first established in the instrumental introduction (m. 1-56) (see figure 5.2, p.80), marks the overall harmonic movement from the A♭ major tonality at the movement’s beginning to C major in measure 75.

The “exposition” comprised from the introduction and section A is also a microcosm of the duality between organization and chaos, connection and abrupt disconnection, used by Délano to musically represent Canción festiva para ser llorada’s portrayal of both cultural and social heterogeneity and homogeneity in the Caribbean. Said duality is represented, for example, in the continuity of the A♭ tonality, established in the introduction and prolonged by the marimba’s ostinato, while its destabilization through the juxtaposition of various dissonant harmonies and the prominent use of the tritone represents chaos, as prompted by the word “Burundanga” (mishmash).

The vibrant percussion passage at the end of section A (m.75-83) (see figure 5.5, p.86) also serves to musically recreate the aforementioned duality. It references three distinct dance rhythms of African influence. The clave part has the Afro-Cuban tresillo rhythm which consists of repeated triplets; the tom-tom has a pattern derived from the Afro-Brazilian lundu dance (\(\begin{array}{c} & \hline \\
    & \end{array} \)), whereas the conga’s rhythmic writing stems from Puerto Rico’s bomba music
These patterns, native to diverse geographical regions, would not under normal circumstances operate simultaneously in a piece of music. Jack Délano brings them together in a rhythmic hodgepodge which, upon first impression, confuses the ear by the sheer exuberance and complexity of this passage. Nonetheless, upon closer inspection, the rhythms (all of which share a common West African origin) do operate well in alignment, by virtue of their complementary accentuation patterns.

A *diminuendo* through the final bars of the percussion passage helps demarcate the end of this section. The ensuing musical episodes (Sections B, C and D of figure 5.1) recreate the poetic voice’s island voyage. Each features a different soloist whose singing alternates with that of the choir. To project the unique personification that Palés Matos assigns each port of call, Délano presents each island in a different key center, and varies the scalar constructions and the orchestration in each episode. Nonetheless, the African cultural connection amongst the islands is represented by the continuous appearance of Afro-Caribbean percussion instruments throughout these sections.

The first islands visited are the French Antilles Guadeloupe and Martinique, the lovely housewives lusted after by the poem’s narrator (Section B). Délano sets them in the soprano voice in the E♭ major key, which represents yet another

53 Floyd, pp. 1-38
shift by third from C major established at the end of the previous section. The sudden key change contributes to the illusion of discontinuity referenced in *Burundanga*’s title. But Délano, like in the introduction, crafts Section B’s melody from the anhemitonic pentatonic scale, prolonging the introduction’s reference to West African music. This musically parallels Palés Matos’s discourse: the Caribbean, in its disconnection and chaos, features a connection between its islands resulting from a common African cultural background. The light orchestration features a flute doubling the soprano soloist, conga and *güiro*. The choir echoes the soprano melody in harmonized reiterations of the final motives of each of the soloist’s phrases.

Nonetheless, a proper recreation of “mishmash” mandates sudden interruption. This is achieved through an abrupt entrance from the strings which, alongside the choir and soloist, suddenly shifts the key center (again by third) from E♭ major to B major (m. 102) (see figure 5.6, pp. 92-93). The text “*Buen calalú*” features angular skips of ascending fifths in the soprano and choral parts and an immediate change to forte. The melody’s angularity and loud dynamic heighten the disjointed atmosphere by contrast to the delicate flowing quality of the previous pentatonic theme, constructed exclusively from minor thirds and major seconds. The brusque effect is underscored by the combination of superimposed C major and F♯ seventh harmonies in the next measure. A sudden appearance of the horns (m. 106) and a final cadence on combined A
major and A♭ seventh chords (m.110) complete the effect. A descending sigh by the soprano, constructed on an octatonic scale (m.110-113), and an ensuing passage for horns and strings chromatically shift the key to the Dorian mode in G♯ (m. 113-116), a major third lower than the previously established B major tonality at measure 102.

This change in key, as well as a change in tempo (♩=160) and orchestration mark the end of the female personification of Guadeloupe and Martinique (Section B) to their lover’s (the male poetic narrator) following discourse (Section C). This segment, scored for baritone doubled on oboe, double bass, tambourine and tom-tom, also features an abrupt modulation by third to E Aeolian led by the choir (m. 129). Moreover, in Section C Délan’s understanding of Palés Matos’s humor becomes clear through his setting of the word “Gloria”. The poetic text uses this word not in the religious sense, but rather to quite mundanely comment on the graces of Guadeloupe’s metaphorical female genitalia. Délan juxtaposes the conclusion of the baritone’s rendition of this highly erotic statement to an angelical piano cadence by the choral sopranos and altos, satirically imitating a religious musical setting of the word “glory” (see m.136-137 in figure 5.7, pp. 94-95).
Figure 5.6: *Burundanga*: Measures 95-105, first movement Section B. Depiction of “mishmash” by means of a sudden change in key and character from the delicate pentatonic melody in E♭ major to the angular skips in B major at measure 102.
Humor is also evident in his mock-grandiloquent exaltation (scored for tutti orchestra) of Haiti’s aristocrat: the Count of the Ring in the Ear, Duke of Marmalade (m. 144-150).
Figure 5.7: *Burundanga*: first movement, measures 133-139. Délano’s recreation of Palesian satirical humor becomes evident in the mock-religious angelical *piano* chords on the word “*gloria*”, over the baritone’s overtly erotic text.
A half-step relationship brings the key center to F major for the start of Section D, where arpeggios in the marimba and timpani juxtapose this tonality to its relative d minor key. The third relationship resulting from said harmonic juxtaposition is reinforced by the upper strings parts which feature harmonics in quartal chords constructed on the progression from F to D. This passage, dedicated to Santo Domingo, is assigned to the tenor soloist on a melody also constructed on pentatonic sonorities. He is doubled by the clarinet and accompanied by the maracas (see figure 5.8, p. 97). The tonality shifts to G major and continues the arpeggiated material in the marimba and timpani, now a major second higher in the tonalities of G major and e minor (m. 173-190).

Following a sudden modulation to D major by the choir and a forte transitional passage for winds and strings (derived from the soprano soloist’s “Buen calalú” theme of measure 102) (see figure 5.6, pp. 92-93), the tonality is returned to E♭ major for a modified reprise of the initial soprano soloist’s pentatonically colored episode (Section B′ in diagram). The tempo gradually slows down to $J=132$. The return of the theme is now developed in a canon for choir, marimba, bass drum and strings over which the soprano soloist sings consecutive descending minor thirds on a text that summarizes all the islands visited: Guadeloupe, Martinique and Santo Domingo (see figure 5.9, pp. 99-103).
Figure 5.8: *Burundanga*, first movement. Facsimile of manuscript score. Juxtaposition of F major and d minor keys, related by thirds in the tenor passage dedicated to Santo Domingo.
This section marks one of the few occasions in which the composer departs from a strict rendition of Palés Matos’s text, as the poetry features no such review of the visited ports of call. This departure, nonetheless, actually underscores Délano’s understanding of Palés Matos’s vision on a Pan-Antillean Afro-Caribbean cultural connection. The composer chooses to close the poetic voyage with a metaphorical textual and musical recapitulation that revisits the West African-influenced pentatonic sonorities and the marimba’s emulation of African lamellophone instruments. In this way, Guadeloupe, Martinique and Santo Domingo’s hybrid Afro-Antillean commonality and connection are unmistakably affirmed.

Nonetheless, towards the end of the movement, the Caribbean’s “mishmash” characterization imposes itself, as declared by the sudden closing of the movement’s outer form and the return to the poetic refrain (Section A’ m. 229-251) (see figure 5.10, p. 104-105). Its effect is heightened by a clear drive to the home tonality of A♭ major and the use of a higher tessitura from the soloists: notably the b♭” on the soprano’s exclamation “Haití” and the A♭’ on the tenor’s “Puerto Rico”. The image of the Antilles, and particularly of Puerto Rico, as a cultural hodgepodge is asserted with multiplied repetitions of the word “Burundanga”: six by the choir, two by the baritone and soprano soloists (over the tenor’s sustained “Puerto Rico”) and a final spoken exclamation from the choir, following an Afro-Caribbean percussion session, even more exuberant
than that featured at the end of Section A. The movement ends with a whole-tone scalar flourish from the violins and woodwinds, leading to accented repeated orchestral chords on the tonic.

Figure 5.9: Measures 205-228 of *Burundanga*’s first movement. Reprise of the soprano soloist’s pentatonic melody from Section B, now presented in a canon for soprano solo, choir and orchestra. The solo’s text (m. 213-225) summarizes all islands visited in this segment of the poem.
¡San - to  Do - min - go!
Figure 5.10: *Burundanga*, first movement. Facsimile of the manuscript score. Sudden reprise of the poetic refrain, juxtaposed to previous pentatonic canon without any transitional passage.


Las antillitas menores, titís inocentes is a through-composed movement in Allegro moderato ($J=120$). The movement’s formal structure (see figure 6.1) begins with an instrumental introduction (m. 1-26) which culminates in a choral orchestral (27-39) passage. Then follow three separate episodes for solo voices and orchestra (Sections C, D and E in the diagram) ending with a coda (m. 121-135).

Figure 6.1: Formal Diagram of Burundanga’s second movement: 
Las antillitas menores, titís inocentes

The text, derived from the second section of the poem, continues the poetic voice’s excursion through the Caribbean, now presenting the small islands that comprise the Lesser Antilles. The text’s ports of call include Saint Kitts, Saint
Thomas, Curaçao and, by extension, Tortola and Jamaica. In conformity with these islands’ smaller geographical dimensions, a fact emphasized by Palés Matos’s use of the Spanish diminutive for Antilles (“antillitas”), this is the shortest and most lightly orchestrated movement of the four.

The text Délano uses for Burundanga’s second movement contains one of the most direct declarations of idiosyncratic Antillean commonality found in Canción festiva para ser llorada. In the first stanza of the poem’s second section, Palés Matos clearly treats the Lesser Antilles as a collective unified geographical conglomeration. Only after this statement do the text and music turn to individual descriptions for each of the Lesser Antilles. The islands’ unity is mirrored in the musical structure, where Délano highlights formal elements and uses motivic material in the strings and woodwinds to create some of the most coherent and least contrasting transitions within all of Burundanga.

The movement begins as a C major dance in 2/4 meter that playfully establishes a melodic tritone in the pizzicato motif of the double bass. The dance is continued with rapid passages for the violins and cello (see figure 6.2, pp. 109-113) whose writing features various diatonic, chromatic and octatonic constructions (m. 8-27) as well as sequential passages governed by third (m. 17-20) and minor second relationships (m. 21-22). This section constitutes one of several examples of text painting in Burundanga, as it depicts the Lesser Antilles’
lighthearted dance amidst the Caribbean’s frequent hurricane winds. The maracas (later güiro and tom-tom) have a variation of the Puerto Rican danza\textsuperscript{54} rhythm (\mid\cdot\dot{\cdot}\mid\cdot\dot{\cdot}) underscoring the musical discourse’s allusion to Antillean popular dance, as prompted by the text.

The introductory dance continues with the movement’s only choral passage which sets the text: “The Lesser Antilles, innocent little monkeys, dance over the wind’s tangled yarn ball which the wide gulf turns into hurricanes” (m. 27-39). These verses present the Lesser Antilles as the larger collectivity to which belong the various ports of call to follow. Délnano’s madrigalism also permeates this choral verse in the sopranos’ setting of the word “huracan”, a Spanish verb meaning “to transform into a hurricane”. Here, Délnano depicts the hurricane’s rapid winds with sudden descending chromatic scales. A change into 4/4 meter and a transitory four-measure phrase marks the start of the poetic portrayal of each of the islands of the Lesser Antilles. For these descriptions, Délnano uses different vocal soloists (soprano: Saint Kitts, tenor: Saint Thomas and Tortola, baritone: Curacao and Jamaica), keys, and orchestration.

\textsuperscript{54} Please refer to footnote eight (p. 23) for a definition of the Puerto Rican danza.
Figure 6.2: Introduction to *Burundanga*'s second movement, measures 1-28. The bass’s melodic tritone is followed by an orchestral dance-like passage featuring various diatonic, octatonic and chromatic scalar constructions preceding the movement’s only choral segment which collectively presents the Lesser Antilles.

**Burundanga II.**

*Jack Délano*

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*Allegro Moderato*  \( \frac{\text{dotted}}{\text{eighth}} \) = 120
The first is Saint Kitts (Section C in figure 6.1, p. 106) represented by the soprano voice, in a chromatic melody accompanied by strings. The orchestral writing is of similar style to that of the movement’s introduction in its chromatic passages for upper strings and the cello’s walking bass line that provide a musical continuity for our travelogue. Palés Matos’s caricaturization of Saint Kitts as the “simpleton of the shire”, who “entertains his ignorance” by playing with the hurricanes, is musically realized by Délano’s increasingly angular writing for the soprano after measure 50.

A modulation to G major, firmly established at the cadence in measure 63, marks the move to Saint Thomas (Section D) (m. 63-80). The textual change of locale is manifest in a new tonality (G major) and a change from strings to woodwinds accompanied by cajita drum. The musical representation of the text’s playful nature leads Délano to compose a chromatic ostinato in the oboe, clarinet and bassoon (see figure 6.3, p.115). Délano alters the ostinato to allow the music’s progress through various related keys. A flute solo accompanies the tenor voice with scalar constructions that vary with successive tonal centers, mirroring the strings’ writing in the preceding solo. Towards the segment’s end, Délano captures Palés Matos’s satirical tone by suddenly hushing the orchestra to make way for a grandiose unaccompanied exaltation of Babbitt Maximus, the character who metaphorically represents North American imperialism.
A modulation to F major (m.79-80) marks a change of poetic venue to the island of Tortola. Délanos underscores this change of locale by replacing the flute solo with an oboe. As the text describes a climactic scene of African drumming and dancing (m. 91-101), highlighted by the entrance of timpani and horns, the music returns to A♭ (now in minor) for the first time since end of the first movement. Returns to this key center in the second, third and fourth movements are reserved for climactic sections where the text consistently references African heritage narrating scenes of ritualistic drumming and/or dancing. A♭ as a key center thus becomes symbolic of Africa’s influence in Caribbean culture (see figure 6.4, p. 116).
Figure 6.4: Burundanga: second movement m. 91-95. Note the a♭ minor tonality for the word “Africa”. Returns to A♭ (Burundanga’s initial key center) have texts which invariably reference African identity and cultural heritage.

Another abrupt modulation by third (from a♭ minor to B major) precedes the baritone’s greeting of his old friend Curaçao (Section E in figure 6.1). This new solo segment elicits a string flourish in the form of a unison descending B major scale. The flourish leads to a string accompaniment of repeated eighth-note triplet and quarter-note patterns, the rhythm of which is emphasized by congas, bongos and maracas. The baritone is joined by a florid trumpet solo in another journey through various related key centers. For the final coda the piece moves to the parallel key of b minor for a symbolic reinstatement of the poetic refrain: “Cuba- ñáñigo y bachata- Haití- vodú y calabaza- Puerto Rico- Burundanga” (m. 121).
In contrast to its exuberance in the first movement, this reprise of the textual refrain becomes a plaintive exclamation (highlighted by the sudden change to b minor), recognizing the emotional duality implicit in the poem’s title, *A Festive Song to be Wept*. This affective change is accomplished by the trumpets minor third theme in parallel fifths (see figure 6.5, pp. 118-120). The soloists each softly present their verse of the refrain, their final notes coalescing into a b minor triad to which the violins add both major and minor sevenths. The soft b minor seventh chords are colored by tremolos from the maracas. While the soloists continue their lament in a delicate *bocca chiusa*, the strings finish the refrain (left incomplete by the baritone soloist) by articulating a theme which rhythmically references the word “Burundanga” (♩♩♩♩♩).
Figure 6.5: *Burundanga*: second movement, measures 121-135. Plaintive setting of Palés Matos’s poetic refrain. The strings’ rhythm in measures 130-135 references the word “*Burundanga*.”
Burundanga’s third movement begins allegro moderato in 4/4 meter (\(\textstyle{\frac{J}{2}}\)=112).

Like the second movement, it is through-composed. In contrast to its predecessor, however, a large portion of the third movement is quite heavily orchestrated. Délano’s orchestration responds to the third section of the poem’s presentation of violent imagery related to the dark menacing figure of the Cuban ñáñigo and to the bloody events of the Haitian Slave Revolt of 1791.

The movement is musically divided into the following sections (see figure 7.1, p. 122) delineated by changes in meter, tempo and orchestration, and the appearance of significant thematic material:


2) Measures 29-85 (Section A in diagram). 2/4 meter: Transitional passage for brass and strings followed by an episode for chorus, cello, double bass and conga.

3) Measures 86-98 (Section B in diagram). 4/4 meter (\(\textstyle{\frac{J}{2}}\)=110): Tenor solo accompanied by oboe, horns and tom-tom.

5) Measures 125 to the end (Section D in diagram): Scored for STB soloists, chorus and full orchestra. It features the return of the pentatonic theme from the first movement’s introduction.

Figure 7.1: Formal Diagram of *Burundanga*’s third movement:

*Mira que te coge el ñáñigo, ninia, no salgas de casa*

<table>
<thead>
<tr>
<th>Section</th>
<th>Initial Text:</th>
<th>Text related to Cuba (lighter affect)</th>
<th>Text related to Haiti (darker affect)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forces</td>
<td>N/A</td>
<td>“Mira que le coge el ñáñigo, ninia, no salgas de casa”</td>
<td>“Macandal bate su gongo en la torva noche haitiana”</td>
</tr>
<tr>
<td></td>
<td>Strings and Woodwinds.</td>
<td>From m. 29-40: transition passage for Strings and Brass. From m. 41-85: Chorus, Cello, Double bass and Conga</td>
<td>T Soloist, Oboe, Horns and Tom-Tom</td>
</tr>
<tr>
<td></td>
<td>E-D</td>
<td>Rapid chromatic harmonic sequences in the Chorus, Double Bass, Conga section.</td>
<td>Dissonant combination of E♭, C, Cs, B♭, G♭ and E polychords. Key center mostly around C for orchestra (with minor and diminished harmonies) and C♭ minor for chorus.</td>
</tr>
<tr>
<td></td>
<td>E♭ major-G major-B major</td>
<td>B major-G major-E♭ major</td>
<td>Reprise of diminished triad theme for strings</td>
</tr>
<tr>
<td></td>
<td>2/4</td>
<td>(♩=100) 4/4</td>
<td>(♩=112)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Allegro moderato (♩=112)</td>
<td>Tempo I</td>
<td>(Same tempo)</td>
</tr>
</tbody>
</table>

The five sections, create two unequal larger divisions: a shorter segment, comprising from the introduction to Section B (m. 1-98), which deals textually with Cuba and does not employ full orchestration; and a longer one incorporating
sections C and D, which refers to Haiti and features the full instrumental forces in a darker affective setting.

The movement’s introduction immediately sets the somber tone that will govern the majority of the piece. It opens with densely dissonant half-note chords in the strings, which sound over an ominous timpani pedal point. At the vertical plane, Délano creates these chords by superimposing fourteen different semitonal, quartal or quintal constructions, mostly separated by either a major or a minor second. These cells are achieved by means of a *divisi* of the string body into twenty-one different parts. Melodically, the individual instrumental lines move in parallel motion through consecutive ascending and descending melodic minor thirds that outline simultaneous arpeggiated diminished triads (see figure 7.2, p. 125).

The opening sonority in the lower strings expands from the note G to outline an e diminished triad by measure four, establishing E as the initial tonal center but also reinforcing the tritone as an important tension-producing interval that appears throughout *Burundanga*. The ensuing four-bar phrase outlines a g diminished triad before returning to E (m. 5-8). Throughout the introduction, the dynamics (which start at *pianissimo*) demarcate various arch forms through successive *crescendo-diminuendo* effects.
After the first eight measures, the harmonic ambiguity of this passage is heightened by the entrances of oboe and bassoon playing chromatic parallel tritones (see figure 7.3, p. 126). As in the first movement, the intervals governing the principal harmonic relationships of the composition: the third, the tritone, and the minor second, once more appear an introductory exposition (m. 9-16). Measure 17 brings a change in tonal center from E to D. At this point Délano modifies the oboe and bassoon’s passage to play parallel minor thirds (m. 17-20) and later a series of diminished arpeggios (m. 21-28) which lead to the end of the introduction.

Section A begins with a suddenly contrasting passage (m. 29-40), featuring an abrupt modulation to E♭ major on the strings and prominent tritone entrances on the brass. The passage modulates by third relationship to G major for a choral setting (accompanied by cello, double bass and conga) of the following verse:

Watch out, the ñáñigo 55 will catch you,  
little girl, do not leave your house.  
Watch out, the ñáñigo  
from Havana’s revelry will catch you.

With your meat he will make an entrails stew  
and from your brains he will make marmalade;  
the ñáñigo from Africa’s Calabar region  
and from Cuba’s bush.

55 Please refer to footnote 32 (p. 43) for an explanation of the term ñáñigo.
Figure 7.2: Introduction to Burundanga’s third movement. Facsimile of manuscript score. Délano superimposed fourteen different semitonal, quartal or quintal constructions in a twenty-one part string *divisi*. The various instrumental lines move in parallel motion to outline diminished triads.
Figure 7.3: Parallel tritones in oboe and bassoon over the strings’ dissonant constructions and the timpani.

Délano conveys the urgent warning of Palés Matos’s verse through rapid harmonic sequences and chromaticism, over a running *pizzicato* line from the strings and sixteenth-note percussions from the conga. He also paints the gruesome text, “*con tu seso mermelada*” (and from your brains he will make marmalade) (m. 60-62) by using a descending chromatic line on the word *mermelada*. The repeated sixteenth-note patterns in the choral and conga parts at the text “*mira que te coge*” (Watch out he will catch you) arguably depict the ñáñigo’s pursuit of the girl (see m. 73-76 in figure 7.4, p. 127). The section, with its clever modulations featuring harmonic sequences by thirds as well as
progressions with altered or substitute dominants, eventually concludes in B major, a major third above the previous tonality.

Figure 7.4: Third movement of *Burundanga*, measures 73-76. Chromatic repeated sixteenth-note patterns which arguably depict the ñañigo’s chase after the girl.

The following section (B in figure 7.1, p.122) for solo tenor, oboe, horns and tom-tom (m. 86-98) continues the chromaticism of its predecessor. The tenor soloist, as the poetic voice, sings an unaccompanied triadic theme relating the bold decision to attend the revelry at Havana’s Poverty Street in spite of the ñañigo’s threat. The ensuing chromatic progressions initially move the key center back to G major before eventually resolving to Eb major.
An unexpected tremolo from the timpani marks the change to from the first to the second large division (Sections C and D) of the movement. Moreover, it foreshadows the significantly darker and heavier orchestration Délano uses to interpret Palés Matos’s affect. The abrupt move into Section C (m.99-124) provides one of the greatest affective contrasts in the entire composition. It conforms to Délano’s express intent to juxtapose order and chaos, continuity and disconnection, mirroring the turbulent textual discourse of the poem. The text narrates the violent events associated with the first slave revolt which ignited the Haitian Revolution of 1791.

Palés Matos’s poetry describes how, according to legend, Macandal, a slave brought to Haiti from the Congo region in Africa, organized the first slave insurrection in Haiti in the midst of an occult Voodoo ceremony. Délano brings this frightening text to life by suddenly using the tutti orchestra to play a forte reprise of the introduction’s diminished triad theme. This reinstatement features three different dissonant polychords (see m.100-102 in figure 7.5, p. 130) in the strings and brass:

- E♭ major- c♯ minor- e♭ minor
- C major- b♭ minor
- G♭ major- e minor
While harmonically, this reprise is somewhat less dissonant than the introduction’s original theme, a sense of climax results from the large percussion section (timpani, tom-tom, congas and bongos), the dissonant juxtaposition of the woodwinds’ thematic material in C# Dorian, and the *forte* dynamics. The choir delivers the text as an austere unison passage on c♯ minor (anticipated by the woodwinds Dorian entrance) that clashes against the double bass’s c diminished sonorities (m. 102-108).

The tonal center moves to A by way of two ascending chromatic modulations (m. 108-109 and m. 111-112) that are countered by descending chromatic motion in the choral parts. The passage features another instance of word painting: augmented triads depicting the word “*hierve*” (to boil), an allusion to the threat of Haiti’s “boiling” insurrection (m. 114-115). Délano highlights this effervescent image with maraca tremolos. A cadence in B♭ major brings the music to a brief pause (m. 124), rapidly followed by a V-I resolution to E♭ major for the movement’s final section.

Section D (m. 127-233) describes details of a Voodoo ceremony using an emblematic return to the pentatonic theme from the first movement’s introduction. Initially played by the cellos and basses over Afro-Caribbean rhythmic patterns in
Figure 7.5: Polychords in the strings and brass against a C♯ Dorian theme in the woodwinds and the start of the c♯ minor unison in the chorus.
the congas and tom-tom (m. 127), the reprise’s pentatonic theme is transformed into an ostinato for choir on the words “Es el vodú” (It is Voodoo); the lower strings outlining minor thirds, also recalling first movement’s introduction. This choral-orchestral ostinato continues as an accompaniment for soprano and tenor solo melodies comprised of diatonic and whole-tone sonorities. Délano captures Palés Matos’s caricaturesque depiction of the terrifying Voodoo ceremony in the soprano’s repeated octave jumps to $b^\flat$” on the word “vodú” (m. 156-160) (see figure 7.6, p. 132). The harmony progresses to C major via sequential passages by third for chorus, soloists, and orchestra on the words “Ogún Badagrí/Es el vodú”. An episode for baritone soloist (later joined by the other soloists) leads the tonal center to $f^\#$ minor, ending this section on a dry polychord comprised of C major and $f^\#$ minor sonorities (m. 187).
Figure 7.6: *Burundanga*, third movement. Facsimile of manuscript score. Pentatonic *ostinato* in the strings and chorus over solo melodies for tenor and soprano. The latter part features caricaturesque skips to $b^\flat$” which add humor to Délano’s rendition of Palés Matos’s farcical Voodoo ceremony.
Following an Afro-Caribbean percussion passage, Délano dramatizes Jean-Jacque’s Desalinnes and Toussaint L’Ouverture’s battle cries\textsuperscript{56} with heavy \textit{fortissimo} unisons from the choir, leading to minor triads (m.190-198). The segment’s chromatic sequences bring the harmony to a minor, at which point Délano reinstates the diminished triad theme (m.199-204) from the third movement’s introduction in the woodwinds and strings. Over these sustained diminished triad arpeggios, the individual choral entrances construct an f# minor 7 chord which abruptly resolves to a climactic full orchestra V-I \textit{forte} progression in A♭ major (m. 205). Like previous occurrences, this return to A♭ major coincides with direct poetic to references Afro-Caribbean drumming (“Macandal beats his drum in the fierce Haitian night”) (see m. 203-206 in figure 7.7, p. 134).

A unison passage (m. 212) restores the tonality to f# minor as the movement draws to a close. In this tonal area Délano restates the choral refrain “Cubanáñigo y bachata- Haití- vodú y calabaza- Puerto Rico- Burundanga” over a thirds motif in the cellos and basses, a semitone motif in the first violins and quartal harmonies in the second violins and violas. The West African pentatonic

\textsuperscript{56} Please refer to footnotes 36 and 37 (p. 46-47) in Chapter 3.
Figure 7.7: Measures 203-206 of *Burundanga’s* third movement. The image of Macandal (the African slave who initiated Haiti’s revolt of 1791) drumming is also set to the symbolic “African” key of A♭ major.
theme is once again heard in the marimba. As in the second movement, the f♯ minor seventh-based setting of the refrain sets a plaintive interpretation of the verses, prompted by the dark subject matter of this movement’s textual discourse.
**Chapter 8- Jack Délano’s Burundanga-Movement Four: Antilla, Vaho Pastoso de Templo Recién Cuajada**

*Burundanga*’s fourth movement is in a binary (ABA’B’) + coda form. “A” designates an orchestral opening (m. 1-23) later repeated as an interlude (m. 72-83) and “B” a choral-orchestral segment (m. 24-71), subsequently revisited in an expanded version (soloists, choir and orchestra) (m. 84-161). Like the three preceding movements, Délano provides a final restatement of the poetic refrain: *Cuba- ñáñigo y bachata- Haití- vodú y calabaza- Puerto Rico- Burundanga*” to conclude this fourth and final movement (see figure 8.1).

Figure 8.1: Formal Diagram of *Burundanga*’s fourth movement:

*Antilla, vaho pastoso de templo recién cuajada*

In *Antilla, vaho pastoso de templo recién cuajada*, Délano sets Palés Matos’s concluding summary of Caribbean reality. It provides completion to *Canción festiva para ser llorada*’s poetic text as it embraces the diversity that is the
Caribbean affirming a higher historical, cultural and social and geographical commonality. This unity is immediately declared in the stanza’s initial invocation: “Antilla”, the Spanish singular version of the word “Antilles”, (i.e. one “Antille”), which Palés Matos uses to represent the single shared African-influenced identity of all the islands that comprise the Caribbean as an ethno-cultural unit. In accordance with Palés Matos’s ideological summary of the Caribbean, Délano reprises musical material from all three previous movements to parallel the poet’s compendious poetic discourse.

The final movement begins in 4/4 meter in Allegro (♩=144), the fastest tempo employed anywhere in Burundanga. The orchestral introduction begins with more sixteenth-note scales for unison strings (the double bass outlines the pitches for the strong beats). These combine various octatonic and chromatically altered scales that, upon closer analysis, reveal a shared emphasis on the work’s primary melodic building blocks: the tritone, the third and the second.

Measure three provides a representative example (see figure 8.2, p. 138). Its scales present various whole and semitone combinations. The first notes of beats one, two and three (E, G, A♯) conform to a melodic cell [0,3,6] that comprises two minor third relationships and outlines a tritone between the first notes of beats one and three (E to A♯). The energetic effect of this precipitous
passage is punctuated by *forte* cymbals and bass drum strokes occurring at irregular rhythmic intervals. The string scales ultimately reach the note G (m. 12), over which Délano imposes an E♭ major brass chord followed by a *tutti* g minor sonority two measures later.

Figure 8.2: Measures 3-4 of Burundanga’s fourth movement

A series of chord progressions by thirds (see figure 8. 3) eventually arrives on E major to conclude the first orchestral section (m.23).

Figure 8.3: Chord progressions by third in measures 14-23 of Burundanga’s third movement

<table>
<thead>
<tr>
<th>g</th>
<th>eb</th>
<th>f#(g♭)</th>
<th>D</th>
<th>b♭</th>
<th>D</th>
<th>f</th>
<th>g#(a♭)</th>
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Délano slows the tempo to *Allegro moderato* (♩=120) for the first choral-orchestral segment (m. 24-71) (Section B in figure 8.1, p. 136). The choral-instrumental chordal writing is characterized primarily by harmonic progressions by semitone or third. These lead the tonal center to A by measure 58. Towards the end of this segment (m. 61-65) ascending and descending parallel whole tone scales in the strings, brass and woodwinds, over repeated unison E♮ notes from the chorus, reinforce A as the tonal center, later confirmed by a modal cadence to the tonic (m. 66-71) (see figure 8.4, pp. 140-141).

A return to *tempo primo* marks the start of a modified recapitulation (A’ in diagram) of the orchestral introduction. As before, the strings passages ultimately arrive at G, whereupon the choir enters on the vowel “u” in a *sotto voce* E♭ major chord above the strings (m.84).

The descriptive choral parallel minor third harmonies which follow (m. 84-94) foreshadow the ensuing text’s depiction of the paste-like vapor that results from the refining of sugar-cane. The music continues to a recapitulation of the B section, expanded to include the three vocal soloists in the choral-orchestral statement.
Figure 8.4: Measures 61-71 of *Burundanga*’s fourth movement. Note the ascending and descending parallel whole tone scales in the strings, brass and woodwinds, over repeated unison E♮ notes from the chorus. These reinforce A as the tonal center, later confirmed by a modal cadence to the tonic (m. 66-71).
From measure 104 onwards Délano engages a systematic review of the thematic material from the preceding movements, a musical process that mirrors Palés Matos’s poetic discourse and brings the composition to a similar logical
conclusion. First Délano reprises the diminished triad theme (m. 104) from the third movement. Next, he references the third movement's introduction, presenting an augmented version of the original chromatic oboe/bassoon theme in the second violin part (m. 128). Two more literal statements of this theme occur in the flute (m. 136) and, again, in the second violin (m. 154). Délano’s descriptive abilities come into play at the segment’s end, where he cadences to a pianissimo $B^\flat$ major triad to portray the idealized beauty of Don Quixote de la Mancha’s Dulcinea: Palés Matos’s metaphorical critique of the idealized view of the Antillean reality. A tremolando timpani, in a continuous crescendo from pianissimo to fortissimo, and a rapid octatonic scale announce a sudden shift in musical affect for the final reprise of the poetic refrain (see figure 8.5, pp. 145-149), the effect of which is heightened by an unprepared modulation by tritone to E major.

Délano’s final setting of the verse “Cuba- ñáñigo y bachata- Haití- vodú y calabaza- Puerto Rico- Burundanga”, truly summarizes Palés Matos’s bittersweet “mishmash” as the reality that encompasses all Caribbean identity. Délano first represents this by an abrupt juxtaposition of the dissonant fortissimo refrain to the preceding “Dulcinea” music. He thus musically validates the former as a false idealization of the Antillean identity, one that eventually succumbs to Palés Matos’s satirical refrain. Secondly, the grand reappearance of A$^\flat$ major (Délano’s tonal embodiment of West African cultural influence) over the words
“Puerto Rico” underscores Palés Matos’s belief in the triumph of an Afro-Puerto Rican cultural identity over the traditional Eurocentric characterization. Finally, Délano cleverly takes advantage of the identical number of syllables and accentuation patterns of the words Puerto Rico and Burundanga (a relationship intentionally created by Palés Matos) in his reprise (m. 171-182) of the second movement’s final orchestral rhythmic motive (\(\begin{array}{c} \text{\LARGE \text{\texttildetilde}} \end{array}\)). Said motive, previously a musical transliteration of the phonetic rhythm of the word Burundanga, now becomes Puerto Rico, as it continues to be echoed by the strings alongside of the marimba’s pentatonic theme. This percussion theme (again an Afro-Latin American link) combines with a varied reprise of the soprano’s octatonic theme (m. 182-188) from the first movement\(^57\), to close the loosely cyclic structure of the entire work.

Délano’s last iterations of the refrain create a weeping affect, underscoring the second of the emotions contained in the poem’s title, A Festive Song to be Wept. This is achieved through the solo soprano’s entrance on a raised fourth degree of D♭ major, the works final tonality. This entrance creates a tritone relationship against the tonic pedal in the double bass (m. 191). This Lydian-like dissonance is enhanced by the second violins’ chord constructed on E♭ major to which the

\(^{57}\) Please refer to page 91.
first violins play the augmented fifth of $D_b$ (A$\flat$). The overall plaintive effect of this sonority is reinforced by a gradual *decrescendo* to a triple *piano*. 
Figure 8.5: Délano’s abrupt juxtaposition of Burundanga’s final setting of Palés Matos’s poetic refrain validates the Caribbean’s “mishmash” identity against false idealizations poetically represented by Dulcinea.
CONCLUSION - BURUNDANGA: JACK DÉLANO’S MUSICAL METAPHOR OF THE CARIBBEAN’S “COHERENT MISHMASH”

A large part of what makes choral music successful is the composer’s ability to convey his or her perceptions of the text using a wide variety of musical resources based on its imagery, punctuation and sounds. It is in this sense, above all, that Jack Délano’s (1914-1997) Burundanga excels as a composition.

In Burundanga, Jack Délano captures the essence of Palés Matos’s complex poetic contradictions on many different levels. By juxtaposing coherent and seemingly disconnected musical elements, Délano created a fluid musical form that embodies the poet’s views. The resulting Gestalt is, at the same time, collective and individual, congruous and incongruous, harmonious and chaotic. This overarching form also accommodates the contradiction between festivity and weeping found in the poem’s title. Without concern for audible formal continuity, Délano moves easily from the composition’s initially boisterous representation of the poetic refrain, “Cuba-ñáñigo y bachata-Haití-vodú y calabaza-Puerto Rico-Burundanga”, to its final lament over the same text. At the medial level, Délano also succeeds in conveying the Caribbean voyage of Palés Matos’s poetic voice. His clever use of modulation, as well as changes in orchestration and dynamics provide the listener with the sensation of arriving at unique ports of call.
But it is at a smaller level of musical detail that Délano’s profound understanding of the poetic text truly becomes evident. The music’s various motives capture the subtle nuances of Palés Matos images, from the humorous depiction of the Lesser Antilles’ dance in the second movement, to a caricaturesque portrayal of Haitian Voodoo in the solo soprano’s octave jumps to $b^\flat$” in the third. Jack Délano creates an art-music composition that cleverly integrates academic devices and folkloric components and, in a truly universalistic spirit, conveys Luis Palés Matos’s discourse on the Pan-Antillean experience, in all its deliberate contradictory images.
On Jack Délano’s biography and compositions-


(The original manuscript full score and parts are preserved in the archives of the Luis Muñoz Marín Foundation (San Juan, Puerto Rico). Permission from copyright owners Laura and Pablo Délano is necessary to access the scores).


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On Twentieth Century Music and Analysis:


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