

## **Music and the Exotic Other, 1500-1800: Some Methodological Considerations and Case Studies**

Ralph P. Locke, Eastman School of Music (University of Rochester)

[RLocke@esm.rochester.edu](mailto:RLocke@esm.rochester.edu)

[http://www.esm.rochester.edu/faculty/locke\\_ralph/](http://www.esm.rochester.edu/faculty/locke_ralph/)

- I. Style-Only and Context-Oriented Paradigms
- II. Before *alla turca*
- III. Five Enabling and Constraining Factors
- IV. A “Humorous” Song Ridiculing Native Americans
- V. The “Defilement” of the Jews, in a Sacred Opera
- VI. An Italian Secular Cantata Featuring an Islam-Defying Turkish Woman
- VII. A Love-Crazed Rajah on the Opera Stage
- VIII. Conclusion: Exoticism at Work, in Works

\* \* \*

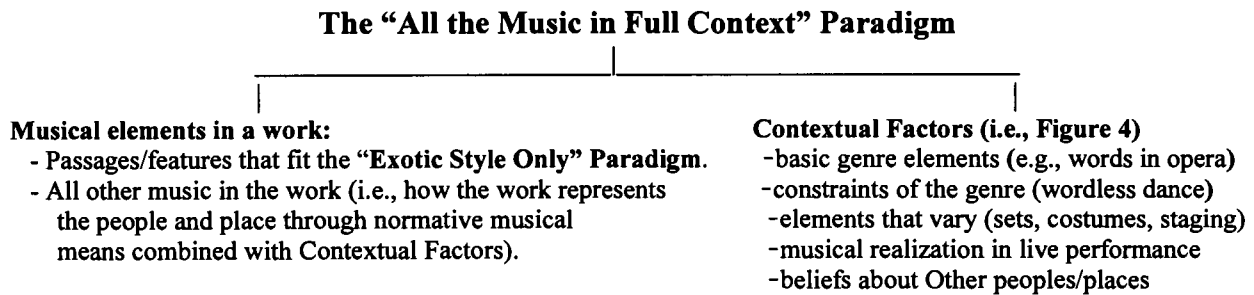
### **Figure 1: The “Exotic Style Only” Paradigm.**

The “Exotic Style Only” Paradigm sees exoticism only when a passage or work makes use of stylistic materials 1) that depart from currently prevailing norms *and* 2) that either derive from the musical traditions of the exotic locale being depicted or can be understood as somehow indicating that locale (through an invented style, or merely through touches of weirdness).

### **Figure 2: The “All the Music in Full Context” Paradigm.**

The “All the Music in Full Context” Paradigm sees exotic representation in music as involving any musical means, including ones that are stylistically normative. Often, in a vocal or dramatic work, the words and actions specify the locale (e.g., the ethnic identity of an operatic character), thereby freeing the composer to use a wide range of possible procedures to intensify the portrayal. The opening words—“All the Music”—mean just that: any and all musical elements and passages in a piece. The closing words—“in Full Context”—can include basic elements of genre but also non-musical concepts and cultural stereotypes that were more or less taken for granted: for example, widely accepted notions of what Turkish sultans, Turkish harem women, “American Indian” chiefs, or Chinese ministers were like. Thus, the “All the Music in Full Context” Paradigm often relates the music of a work to its non-musical elements (sung text, stage directions, costume designs) and to evidence from beyond the work (for example, contemporary reactions to it, and contextual evidence about the supposed traits and music making of the people in question).

**Figure 3: Component parts of the broad paradigm for identifying and understanding musical exoticism.**



**Figure 4: Major “Contextual Factors” that can shape the degree and nature of exotic portrayal in an exotically tinted work of the years 1500-1800. More specifically, Contextual Factors affecting what a composer could and could not do in a given genre, and also how an informed listener would “hear” the resulting music.**

- A. The expressive capabilities of the genre in which the work was written (e.g., opera’s ability to create vivid portrayals of rage, seductiveness, etc.—by combining music with sung text and acted drama).
- B. The inherent/“structural” constraints of a given genre (e.g., pre-existing tunes for ballads and popular songs; partial or entire wordlessness in danced works and in opera marches/processions).
- C. Any additional non-musical components in the work beyond sung words and dramatic action (e.g., exotic costume designs for tournaments, court ballets, operas).
- D. Various possible disparities between surviving notation and actual performance (e.g., added percussion).
- E. Contemporaneous beliefs about specific peoples and Europe’s relationship to them (e.g., colonization, empire, Barbary pirates) **and, very occasionally, about the music making and musical style of one or another people.** [The boldfaced words are the only element in this list of five Contextual Factors that gets considered under the “Exotic Style Only” Paradigm.]

Figure 5: Broadside print of "A New Humorous Song on the Cherokee Chiefs" (ca. 1762, Lester Levy Collection, Johns Hopkins University Library).



A NEW HUMOROUS SONG,  
ON THE  
CHEROKEE CHIEFS.

Inscribed to the LADIES of GREAT BRITAIN.

By H. HOWARD.

To the Tune of, *Cæsar and Pompey were both of them Horned.*

I.  
WHAT a Piece of Work's here, and a d—d Botheration  
Of Three famous Chiefs from the Cherokee Nation;  
Who the Duce wou'd ha' thought, that a People polite, Sir,  
Wou'd ha' stir'd out o' Doors to ha' seen such a Sight; Sir?  
Are M—rs so rare in the British Dominions,  
That we thus shou'd run crazy for Canada Indians.  
*Are M—rs so rare, &c.*

II.  
How eager the Folks at *Vauxhall*, or elsewhere, Sir,  
With high Expectation and Rapture repair, Sir;  
Tho' not one of them all can produce the least Reason,  
Save that M—rs of all Sorts are always in Season.  
If so, let the Chiefs here awhile have their Station,  
And send for the whole of the Cherokee Nation.  
*If so, let the Chiefs, &c.*

III.  
The Ladies, dear Creatures, so squeamish and dainty,  
Surround the great *Canada* Warriors in plenty;  
*Wives, Widows and Matrons*, and pert little *Misses*,  
Are pressing and squeezing for Cherokee Kisses.  
Each grave looking Prude, and each smart looking Belle, Sir,  
Declaring, no *Englishman* e'er kiss'd so well, Sir.  
*Each grave looking Prude, &c.*

VII.  
For Weapons, ye Fair, you've no need to petition,  
No Weapons you'll want for this odd Expedition;  
A soft Female Hand, the best Weapon I wean is,  
To strip down the Bark of a Cherokee *P—s*.  
Courageous advance then, each fair *English* Tartar,  
Scalp the Chiefs of the *Scalpers*, and give them no Quarter.  
*Courageous advance then, &c.*

IV.  
That Cherokee Lips are much softer and sweeter,  
Their Touch more resin'd, and their Kisses repleter,  
The fair ones agree—nay, I mean not to flatter,  
For who like the Ladies can judge of the Matter?  
Ye Nymphs then, who like 'm, indulge your odd Passion,  
Be sw—d by the Chiefs of the Cherokee Nation.  
*Ye Nymphs then, &c.*

V.  
Ye Females of *Britain*, so wanton and witty,  
Who love even *Monkeys*, and swear they are pretty;  
The Cherokee Indians, and stranger *Shimpanzeys*,  
By Turns, pretty Creatures, have tick'd your Fancies;  
Which proves, that the Ladies so fond are of Billing,  
They'd kiss even M—rs, were M—rs as willing.  
*Which proves, that, &c.*

VI.  
No more then these Chiefs, with their scalping Knives dread, Sir,  
Shall strip down the Skin from the *Englishman's* Head, Sir;  
Let the Case be revers'd, and the Ladies prevail, Sir,  
And instead of the Head, skin the Cherokee *T—l*, Sir.  
Ye bold Female *Scalpers*, courageous and hearty,  
Collect all your Force for a grand *Scalping Party*.  
*Ye bold Female Scalpers, &c.*

Sold by the AUTHOR, opposite the Union Coffee-House, in the Strand, near Temple-Bar, and by all the Print and Pamphlet-sellers.  
[PRICE SIX-PENCE.]

N. B. In a few Days will be published the *Political Bagpiper*. A new Song, with a Head-piece.

Figure 6: Broadside print of "Caesar and Pompey Were Both of Them Horned" (ca. 1760, Marshall Collection, Harvard University Library).

*Sung by M. Beard at the Theatre Royal in Covent Garden*

*Largo*

*He that a Cuckold is, let it not grieve him, For in his Wants there is one to relieve him,*

*He may sleep quietly while his Wife's waking, And maybe free from Care, void of Pains-taking.*

*And his Condition is not to be scorned, Cæsar and Pompey were both of them horned.*

*And his Condition is not to be scorned, Cæsar and Pompey were both of them horned.*

2  
*The Captain upon the Sea prays for fair Weather,  
 Whilst his Wife, and the Mait sail both together;  
 Star gazing on her Back, at the Moon's Motion,  
 Whilst the poor Cuckold is at his Devotion.  
 Yet his Condition is &c.*

3  
*The Merchant beyond y<sup>e</sup> Sea, searching for Treasure,  
 And tho' his Merchandize be out of Measure,  
 Yet if he kiss a Girl, while he is ranging,  
 His Wife repays him a Bill of Exchanging.  
 Yet his Condition is &c.*

4  
*The greatest Lawyer that ever was lent us,  
 Often returns his Wife, Non est Inventus.  
 And if he ever so wise in his Place is,  
 She will still find that a Flaw in his Case is.  
 Yet his Condition is &c.*

5  
*The greatest States-man that e'er was applauded,  
 Needs not to laugh at a Citizen horned,  
 For if it's true as in ancient Relations,  
 The City Dames do obey the Court Fashions.  
 Yet their Conditions are &c.*

6  
*Whilst the poor Parson with Zeal is expounding,  
 Telling the People their Sins are abounding;  
 Many a lusty Lad pay their Tythes to his Wife,  
 While he's a preaching Amendment to their Lives.  
 Yet his Condition is &c.*

7  
*You that are Cuckolds, let this be your Comfort,  
 There are few others between this and Rumford;  
 Brethren all in a row, shake Hands together,  
 Never disdain for to wear the Bull's Feather.  
 For your Conditions are &c.*

*For the  
 FLUTE.*

**Figure 7: “Palestine,” in rags and disheveled hair, as performed by countertenor Johnson Flucker in the 1991 revival of Kapsberger’s *Apotheosis sive Consecratio Sanctorum Ignatii et Franciscii Xaverii* (1622).**



**Figure 8: Text of Kapsberger’s *Apotheosis*, Act 2, tracks nos. 29, 30, 32, and 36 [track numbers from the Ensemble Abendmusik CD recording, disc 1].**

**India:** Quae tamen passis misere capellis / Varget aspectus lacrimosa nostros? / Fare quae nobis ades. / Vade tanti vena doloris?

**India:** But who with such wretchedly unkempt hair burdens our faces with tears? Tell us who attends us. What are the causes of such deep sorrows?

**Palestina:** Nulla cui sparsum sine lege crinem / Cogit intextis pretiosa gemmis / Vittas, nec curvo diadema frontem implicat auro. / Illa si nescis, Salyma est, beatis / Imperi quondam veneranda rebus / Haec tamen ventis nimium secundis / Docta fortunam male ferre tantam / Caedis heu magnae scelere impiata / Nunc catenato juga ferre discit aspera collo. / Paucus e tanta cinis extat urbe. . . .

**Palestine:** Who is this one whose disheveled hair no fillet—precious with interwoven gems—binds and whose brow no curved golden diadem embraces? She is Jerusalem, once worthy of veneration with the blessed trappings of power, who nevertheless was poorly trained (by too favorable a fortune) to bear so great a disaster. Once defiled by so great a slaughter’s crime, Jerusalem now learns to bear a harsh yoke on its chained neck. Few ashes survive from so great a city. . . .

**Palestina:** Huc Palestinis properate campis / Puberes messes Arabum beatas, / Dum sacrae Ignati melius resident / Ignibus arae. . . .

**Palestine:** Youths, blessed harvest of Arabia, hasten here from Palestinian fields while the sacred altars glow again more brightly with the fires of Ignatius [and bring incense, like goods from Saba—i.e., Yemen or Sheba]. . . .

**Chorus Palestinae à 4:** Ille vel castas celebrare cunas / Gaudet, aut caedis monumenta magnae, / Hic ubi sacrum rubicunda servant saxa cruorem.

**Palestine’s retinue (four-part chorus):** Whether Ignatius delights in chaste births, or monuments of great slaughter, here Ignatius stood, where the red rocks preserve the sacred blood. [Adapted from translation by T. Frank Kennedy, S.J.]

**Figure 9: Kapsberger’s setting of the opening of Figure 8.**

31

India

sol - ve - re cul - tus                      Quae ta - men pas - sis mi - se - re ca - pil - lis

b.c.

4 #3    #    #    (6)    4 #3

36

Var - get as - pec - tus la - cri - mo - sa nos - tros?    Fa - re    quae no - bis

7-6                      #                      #

40

a - des. Va - de tan - ti ve - na do - lo - ris.

(6) (6) 7-6 #

1

*Sudden turn from D major to A minor*

*dissonances against bass*

1 Palestine

Nul - la cui spar - sum si - ne le - ge cri - nem Co - git in - tex - tis pre - ti - o - sa gem - mis

5

Vit - ta, nec cur - vo di - a - de - ma fron - tem im - pli - cat au - ro. Il - la si nes - cis

10

Sa - ly - ma est, be - a - tis Im - pe - ri quon - dam ve - ne - ran - da re - bus Haec ta - men ven - tis

(6) # # # 4-#3 # #

15

ni - mi - um se - cun - dis Doc - ta for - tu - nam ma - le fer - re tan - tam Cae - dis heu mag - nae sce - le - re

# # # (6)

20

im - pi - a - ta Nunc ca - te - na - to ju - ga fer - re dis - cit as - pe - ra col - lo.

4-#3

**Figure 10: Text of Kapsberger's *Apotheosis*, Act 2, track no. 45.**

**Palestina:** Tu Palestinos Pater aequus audi / Ille si  
 terras tibi praeter omnes / Angulus risit, madidique  
 sacro / Sanguine colles.

**Palestine:** Heavenly Father, justly hear the  
 Palestinians [i.e., Jews and Muslims of the  
 Holy Land?], even if that corner of the  
 world—with its hills moist with blood—has  
 ridiculed you more than other lands.

**Figure 11: Kapsberger's setting of Figure 10.**

lament dissonance  
and dim. 4th

Palestine

Tu Pa - les - ti - nos Pa - ter ae - quus au - di Il - le si ter - ras praeter om - nes

b.c.

(b) (h)

5

An - gu - lus ti - bi ri - sit ma - di - di - que sac - ro san - gui - ne col - les.

# # 4-#3

**Figure 12: Luigi Rossi, *Spars'il crine* (ca. 1670?), excerpt of text by Fabio della Corgna.**

Predator insolente,  
che con croci di foco ardi ogni lido,  
senti, deh sent' il grido  
e ti mova il dolore  
d'una Mora che m[u]lore in man d'Amore.

Insolent plunderer  
who sets every shore ablaze with crosses of fire:  
may you hear, oh hear the cry of—  
and may you be moved by the sorrow of—  
of a Moorish woman who dies at the hand of Love.

**Figure 13: Luigi Rossi, *Spars'il crine*, setting of Figure 11, from Rome, Biblioteca Casanatense 2505 (kindly provided by Roger Freitas).**

anger on high notes →

Predator insolo lento che con croci di foco ardi ogni lido senti deh sent' il

grido e ti mova il dolore d'una Mora che more in man d'Amore

chromatic descent in voice and bass →



**Figure 14: Luigi Rossi, *Con occhi belli e fieri* (ca. 1650?), excerpt of text by Fabio della Corgna.**

Per te mia setta antica lascerò. . . :  
 se lo comandi tu,  
 con risoluta mano  
 arderò l'alcorano,  
 né all'arabo profeta io credo più.

For you [if you will love me,] I shall abandon my  
 ancient sect. . . .  
 [And,] if you so ordain, then with a firm hand  
 I shall burn the Koran,  
 nor shall I believe in the Arab prophet any longer.

**Figure 15: Luigi Rossi, *Con occhi belli e fieri* (setting of Figure 14), as reproduced in Luigi Rossi, *Cantatas*, ed. Francesco Luisi, *The Italian Cantata in the Seventeenth Century 1* (New York: Garland, 1986), 123-26, 265.**

The image shows a handwritten musical score for a cantata. It consists of five systems, each with a vocal line and a basso continuo line. The lyrics are written in Italian cursive below the notes. The lyrics are: "no- do sciog- lio per te mia setta an- tica lasce- ro ch'esser buona non puo se mi si toglie se lo comandi tu con riso- lu- ta mano arde- ro l'alco- rano ne all'arabo profeta io credo piu. Ecco mi di sua fe' e adora il".

**Figure 16: Costume design by Jean Bérain for a king from India or Ethiopia, in Lully's 1683 opera *Phaëton*. The striped puffy sleeves and striped turban are consistent with published costume designs by Bérain for characters from India, according to Jérôme de la Gorce. (Louvre, coll. Rothschild, 1713DR.)**



**Figure 17: Pietro Metastasio, *Alessandro nell'Indie* (1729), aria for Poro (Act 1, scene 9).**

Se possono tanto / due luci vezzose, / son degne di pianto / le furie [Hasse: "smanie"] gelose  
/ d'un'alma infelice, / d'un povero cor.

S'accenda un momento / chi sgrida, chi dice / che vano è il tormento, / che ingiusto è il timor.

If two charming eyes have such power, the jealous fury of an unhappy soul, a poor heart, is worthy of tears. \

Let him who cries out—saying, "Such torment is pointless, such fear is disproportionate"—suddenly catch on fire [and he will see!].

Figure 18: Handel, *Poro re dell'Indie* (1731), aria for Poro (Act 1, scene 7): "Se possono tanto / Due luci vezzose."

*Largo.*

Violino I.  
Violino II.  
Viola.  
Poro.  
Bassi.

senza Cembalo.

Se pos-so no-tan-to due lu-ci vez-zo-se, son de-gne di pian-to le fu-rie ge-

con Cembalo.

-lo-se d'un al-ma in-fe-li-ce, d'un mi-se-ro cor; d'un al-main-fe-li-ce, d'un al-main-fe-

senza Cembalo.

-li-ce, d'un mi-se-ro cor; se pos-so no-tan-to due lu-ci vez-zo-se, son

**Figure 19: Hasse, *Cleofide* (1731), aria for Poro (Act 1, scene 10): “Se possono tanto / Due luci vezzose”** (originally composed to different words for the opera *Attalo, re di Bitinia*, 1728, Naples, to a libretto by Francesco Silvani).

**Allegro**

Flauto I, II

Oboe I, II

Violino I

Violino II

Viola

PORO

Bassi

Tutti

Soli

Se pos- so- no tan- to due

lu - ci vez- zo- se, son de - gne di pian- to le - sma- nie ge- lo- se d'un' al - ma in - fe - li - ce, d'un'

al - ma in- fe- li - ce, d'un po - ve- ro cor, d'un po - ve - ro cor, d'un

16 Fl. II

Ob. I, II

po - ve - ro cor. Se

Tutti