

Timing of Program

✓ Welcome $1\frac{1}{2}$ minutes

37 ✓ Hike of Granada's $2\frac{1}{2}$ min

25 ✓ Tonadillas $2\frac{1}{2}$ min

62 ✓ Tonadillas - songs 31 minutes

$6\frac{1}{2}$

✓ 12 Spanish Dances - introduction 1 min

25 ✓ Oriental - introduction 1 min

Oriental 6

✓ Melancolico - intro 1 min

Piece 5

Waltz - intro 1 min

Piece $1\frac{1}{2}$

✓ Mezquita intro - $1\frac{1}{2}$

Piece

El Petate ?

Andaluzia - intro 1 min

Piece - 6 min

Changes to original text & new notes

For Oct 24/99

An Evening in Old Madrid II

Enrique Granados. Romantic quietness of Old Madrid during 17th, 18th, 19th centuries.

Changes Atlantic

perhaps most of all etc in the romantic music of Spain & US. The death of this fine composer & his lonely piano at the White House. a lifeboat

Felipe Pedrell who did much to revive interest in church music of Spain & the old Spanish songs of the people. His musical contribution written crossing to Spain later proved to have a profound influence on music of 20th century.

Graves Dictionary p 33

It is believed that the tonadillas were thought to have evolved from one of Spain's oldest song forms - the Tona

entirely possible / may also have been initially linked to the Minu & modulated verses of the tonadillas. The collection of tonadillas the first time in volume reflects many of the same as either to their like the earlier tonadillas, they are short.

10 of the 12 have been written for two voices - piano & voice while the remaining two of the collection have been arranged for 3 voices. Includes the viola.

tonic minor key

Else

The Twelve Spanish Dances

of which we shall hear 2 this evening

Each dance is based on an authentic national air & reflects the many cultural influences which were gradually fused to the Folk Music of Spain over the centuries.

and while some have a certain rusticity to their sound
and Spain 12 ENJOY the guitar 14, 18 & 19

As in the case of Andalusian dances are based on the old modes & each has its own unique harmony

Use

Oct 24/99

An Evening in Old Madrid

INTRODUCTION

Good evening ladies & gentlemen & Welcome. It is our real pleasure to share with you this evening some of the Romantic Music of Spain by Enrique Granados.

Our program this evening will take the form of a soiree & will feature a few of the Songs & Dances which were written by Granados.

~~SMITH has arranged a soiree in a place to present something new, tonight will be no exception. Arrangements for violin, voice & piano will be performed, some for the first time. In addition to original works by the composer we shall also hear some arrangements of other works.~~

The word soiree actually means Evening Party. The Evening Party or Night Festival was first introduced to Spain in the 8th century by the Arabs, who called it a Zambra. Some of the composer's works arranged for

In Spain, during the 14th & 15th centuries the Evening Party was very popular. It was the custom for example, in Old Madrid, as the night drew on, to stroll through the cobbled streets of the city or its great Plaza, take a glass of wine & a few tapas with one's friends then go on to the Evening Party which did not begin much before 10 or 11 at night.

Artists & musicians would gather at one of the wealthy homes & each would contribute something old or new to the evening's program. The atmosphere was most always intimate & relaxed, improvisational & very receptive.

Manuel de Falla
su Música
Andaluz
P.

El Amor Brujo

written in 1915. Sensual & austere exhibits true spirit of Spain.

Contains both characteristics & distinguishing features of Ancient music of Andalucía.

Characteristics - Fate & Love & tragedy
violence (in the lyrics)
total participation in life with all its aspects of success & failure

solitude
love
death

Ambival Ambivalence
very specific char.

mysticism

Distinguishing Features Main one.

music linked to poetry or dance - neither can function without the other. (Choe str 3)
guitar accompaniment

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①

Work is both so new Spanish & yet so universal universality due to F's deep interest in mysticism & metaphysical matters. ① Allowed him to compose unimpeded & thereby speak to the souls of many.

Story - a Spanish lover a gypsy girl. The fatality of their love, the inevitability & catastrophe which result in tragedy are perfectly expressed in the 3 songs that are always present throughout. Provides the ultimate linkage which is the dist. feature of Anc. And. music. Work would not function without link.

Destiny, Tragedy found in Ritual Fire Dance.

Fate personified as another cause for love, same mystical attitude of Anc. And. is based on total participation life with

Andalucian Dances (1) Songs &

Farruca

Dances of Spain (1)
1st dance learned by gypsy children. Embodies all the technique of other Andalusian dances - main difference of no message to impart. It is pure dancing.

Lucretia Borgia
Movements are proud & must fascinate the beholder. Rhythms are intricate. When danced with excitement it is most impressive. (1)

Ibid (2) Bolero - $\frac{3}{4}$ time 20-30 variants (2)
solo or couple

Ibid (3) Tango - no connection to SA tango & much older. $\frac{2}{4}$ time (3)

extraordinary heel & toe work
originated in CORDOBA

but plays an important part

Almost lost revived by Lucia

Ibid (4) El Vito - very old folk dance dance accomp. by song. appeared first in streets of Seville for a woman only parody of a bullfight pantomime quality Danced on a table (4)

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Bolero

(1a)

More on Farruca (1a) danced & played but ~~not~~ rarely sung

Like many songs & dances it came to Cadiz by ship travelers. It was adopted by the people of Cadiz & converted. Strongly influenced by the tango of Cadiz. (1a) Strong brave movements

but accents differ from those of tango. its rhythm follows the tango of Cadiz. (1a) Strong brave movements of dance movements are proud etc see above (1a)

Elements in Botta Song & Dance

Improvisation - also found in Arabic music plays a great part in Andalusian music ^{proves the merit & artistic imagination} of the artist

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Generally a cante is musical improvisation is employed. New elements or a new style may be introduced to the traditional baile or cante if its acceptable to the audience it becomes informally associated with its creator JUAN BRUNO MALA GUENA for example (Rapsodia Española). (10)

P. 44 (11)

Very few artists flamenco improvise, reason - its so difficult to keep the rhythm. Two kinds of rhythm danceable & non-danceable - latter is free & undetermined much like the Arabian ghna murtajab. (11)

Many cantes, toques & bailes share the same rhythm but ~~sound~~ different because of accentuation, inflection & mood. (11)

P. 48 (12)

CANTE - holds the rebel place in Flamenco. It is strongly characterized by oriental influences. Purest form of ancient Andalusian song were derived from ancient religious chants. ~~Most were~~ ^{with the gypsy influence they became} a lamentation in life.

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Some old wild, primitive cries from the past. Takes a certain kind of voice to sing them not learned must be born with it. (12)

P. 62

DANCE - Andalusian dance was the very essence of all their ^{was} terrace. Uses arms, hands, shoulder & fingers. Arms are raised & lowered slowly with fluently & gracefully. Curved elbows not pointed - Palms always face downward as does underside of arm. Hands move in a circular motion with 2nd finger middle & thumb touching - wrists move fluidly in other direction. (13)

Check this out

5

Boban

(14) History of Guitar - of oriental derivation, it was originally
an accompaniment instrument. Descendants of the Arabian
kithara (17)

More on Franco: Andalusian Song

On Music & Musicians
Falla

P. 101 (a) ^{remote musical} the oriental influence on And. songs was a result of the influence of the ancient Byzantine civilization upon ~~the Church of Spain~~. ~~up with~~

(b) ^(under songs) Sigurra - ancient And. song form following elements of Byzantine chant may be found: (1)
primitive mode
enharmonic intervals
absence of strict metrical rhythm
wealth of modulating inflexions

(c) These same elements were also present in Arabian melodies whose origin ^{development came} ~~was~~ much later than ~~Byzantine chant~~. However, ~~Byzantine chant~~ has been influenced by Byzantine & Oriental Persian musical systems. Arabs introduced upon some of the more ornamental features of this ancient music & eventually these features were ^{also} fused to Anc. And. music. (2)

(d) Gypsies who came to Spain in 15th cent. also came to And. song a new character.

Program Notes
for April 30th Concert

Program

3	Spanish Dance	Bilotti	Giustin
6	Melancolico	Granados	Dance
6	Oriental	Albeniz	Oriental
5	Bajo la Palmera	"	Arabic
$\frac{6}{96}$	Asturias	"	American Mexican

Intermission

3	Cancion Arabe	Granados	Andalucia
6	Granada	Albeniz	Arabic
7	Cordoba	"	Roman, Arabic
6	Malagueña	"	?
$\frac{5}{33}$	Estudiantina	"	Navarre (Jota)

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Program Notes - April 30th

Spanish Dance

If you have never been to Spain, one of the first sounds that you will hear is that of the GUITAR. Its lonely wail heard in the distance & especially late at night ^{strikes the heart} reminds one of ~~the Span's~~ ^{Spain's} past tragic past. Her ~~rich~~ & rich resources were sought ~~out~~ ^{after} ~~time after~~ ^{after} a while the lands were dominated by various invaders the spirit & the force national pride of the people was not.

In all of the music of Spain we hear this tragic quality & the pride & the influence of the guitar.

Melancholia

The second thing you will probably notice while you are in Spain is the DANCE. From the most ancient times on the Iberian Peninsula, dance has always been a form to express all aspects of life. The early Iberians actually used the element of pride in their dancing to scare off their opponents or to intimidate them. Dancing has always been synonymous with Spain.

The dance we shall hear this evening is based on ^{old} folk melody. Although it has a certain rusticity to its sound one can hear the nobleness & pride in it which were two of the characteristics of the ancient Iberians.

The Oriental -

The Oriental influence had been brought to Spain ^{in the 8th cent} through the Arabs mainly because they ~~absorbed~~ incorporated into their own culture the scientific & artistic elements they had found in the peoples of Western Asia, India & China. Paper for ex. ^{was imported from China & manufactured at Toledo & Jativa. Exclusive to Spain for 11 cent B.C.}

The Phoenicians had also brought to Cadiz oriental influences that can be seen in the exquisite silver & gold jewelry, ivory combs & beautiful green glassware one finds throughout Spain.

Music ^{too,} reflected the Oriental Arabian influences since Arabs not only imported musical elements but also contributed new ideas. ^{Some} of the ^{most} important Oriental elements ^{on Spanish} heard ^{today} are

the interval of the 4th, a chromaticism. Here is the Oriental

Bajo la Palmera.

With the coming of the Arabs to Spain ^{the Pomegranate} made their ^{appearance} ^{only} such and fruits such as figs, dates & pomegranates. The tiled plaza in Alicante is surrounded by palm trees dating back to the 8th century while the ^{new} ^{rows} of lemons, orange, ^{tree} & fig ^{tree} ^{etc} may be savoured as one passes through the countryside from one village to another on the Lemon Tree Express, an archaic train completely open & consisting of a few cars.

Bajo la Palmera reflects ~~the relaxed way of life off the white coast of Spain,~~ ^{through its} ^{cross rhythms} ^{not} ^{swirl} ^{like} ^{skies} beautiful & swaying palm trees ~~are~~ most inviting. ^{It} ^{is} ^{so} ^{much} ^a ^{part} ^{of} ^{the} ^{white} ^{coast} ^{of} ^{Spain.}