

THE MUSIC OF MYTHICAL ANDALUCIA

A visit to mysterious Andalucia with special stops at Cadiz, Malaga, Cordoba and a Gypsy camp in the hills outside of Granada. Selected music for piano and viola will reflect the influences left on the music and dances of Andalucia by two of the ancient, conquering civilizations and later, the Gypsies.

re 5 May / 02

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Do you have
this score?

NOTES TO ORIENTAL

Once upon a time there was a Mythical Kingdom called Tartessos. Tartessos was situated in the lower valley of the Guadalquivir River which was in Ancient Andalucia. The Tartessians were brilliant, kind and gentle and were one of the earliest oriental cultures to settle in Andalucia.

The Tartessians were the only culture in Ancient Andalucia at that time to have a King. King Arganthonius was kind a very just. He saw to it that his people welcomed and respected all their guests. He was also very generous and many times visitors left Tartessos with a ship's cargo full of gold.

The Tartessian culture was highly evolved and had its own music. Two elements of ancient Oriental music that later influenced Spanish music may be heard in our opening selection *Oriental* by Enrique Granados, the sadness of the melody and the use of double notes.

NOTES TO EN LA PLAYA

When the first ancient oriental peoples came from Africa to Andalucia, they had to cross the Pillars of Hercules known today as the Straits of Gibraltar. Once past the Pillars they found themselves in a vast, mysterious Sea.

Having navigated this huge expanse of water, they came to a land from where they watched the sun sink into the mysterious ocean they had just crossed, hissing as it disappeared. In the morning when the fiery ball rose again, they beheld golden yellow sands surrounded by a gorgeous green sea.

Here in this beautiful land that flowed with oil and wine, the ancient orientals put down their roots and imbued the already rich Andalusian culture they had found with their own exotic Eastern ideas.

NOTES TO TANGO

The Romans loved the beautiful temple dancers of Cadiz especially their Phoenician fandango. The Phoenician fandango was so intoxicating and so sensuous that it turned many a Roman soldier's head and made him quite forget his duty.

The Romans named the Phoenician fandango the tango. The Roman tango was characterized by certain Phoenician elements as well as its heavy Roman step on the last beat of each bar. Danced by a woman wearing a sombrero, the tango is both sensuous and majestic. Its dance patterns follow Roman designs such as the oblique line, wedge, circle and rectangle.

NOTES TO INVOCACION

Most of the Ritual Gypsy dances recall the primitive religious rites held in prehistoric cave temples. Barbarically religious, they focus on obscenity and the primitive worship of sex. They contain certain elements that may be found in the sacred oriental dances of India and are never, ever, danced before non-gypsies or in public.

The ancient ritual dances were always accompanied by music and the burning of a god. This sacrificial rite was later substituted with the burning of an effigy of a god by the Phoenicians whose custom it was, during their religious rituals, to burn the effigy of their Temple god, Hercules at Cadiz.

A MAGICAL NIGHT IN ANDALUCIA

PROGRAM NOTES FOR:

EL VITO

El Vito was a very old dance of Andalucia that originated in Sevilla. It was accompanied by song and was almost lost. Due to the efforts of the great Spanish poet, Federico Garcia Lorca, the dance was revived. As with many of the ancient dances, the gypsies took El Vito and adapted it to suit their own needs. Evoking the movements of the bullfight, it reflects the immense respect and regard the gypsies had for ancient Andalusian traditions and customs, among them the toreo (the bullfight). The guitar-like accompaniment reflects one of the ancient Andalusian guitar styles of playing that required the use of the "flamenco thumb".

FIESTA DE LAS CALDERAS (The Celebration of the Cauldrons)

Most of the ritual gypsy dances recall the primitive religious rites that were carried on in prehistoric caves and ancient temples throughout Andalucia. Barbarically religious, they focused on obscenity and primitive sexual worship. Gypsy ritual dances also contained many of the same elements found in the ancient, sacred oriental dances of India and the Snake Dances of Crete. Danced in secret and only on special occasions these dances were never, ever performed in public or in front of non-gypsies (they believed the viewer would drop dead!).

Small cauldrons were part of some of the gypsy ritual dances. They were associated with witchcraft and things of the occult. The cauldrons very often contained mysterious potions and special herbs connected with witchcraft that were used during the ritual dances. The rhythm of the dance you are going to hear strongly evokes the rhythms of the ancient temple dances at Phoenicia.

SERENATA ANDALUZA

Our closing selection is also a dance from Andalucia. It evokes the delicious and sensuous rhythms of the ancient temple dancers at Cadiz and the beautiful melodies that are such a part of Andalucia.

(Note to Kevin) two main rhythms are involved in this piece and like some of our other pieces they are so very evocative. We will sometimes be playing these two rhythms against one another, I hope you will find it as interesting as Steven and I did. Also hope the notes help you as you wend your way through this barrage of new arrangements. Thanks for the invite today it was such a treat to get out and listen to some music for a change. The wine is one of Spain's best whites, enjoy.

 Sarah Anne

