

IN THE CAVES OF SACROMONTE
(Program Notes)

INTRODUCTION

SONG

2 $\frac{1}{2}$ min

Ancient Andalusian song was first known as cante andaluz. Simple, folkloric music, it was characterized by four distinguishing features and reflected the many cultural influences that had passed through Andalusia over several centuries.

With the coming of the gypsies to southern Spain, a new kind of Andalusian song began to evolve called cante gitano. Inspired by the melodies and rhythms that the gypsies had found and fusing these to the ones they had brought with them from India, the new song was more serious and more passionate. Unlike cante andaluz that had always been easy to sing cante gitano was very difficult. Its improvisational ~~quality~~ demanded great physical facility from the singer and its interpretation required a deep knowledge of gypsy life.

As a result of the terrible persecutions against the gypsies in the 15th and 16th centuries, cante gitano began to manifest an “outcast element.”

Born in the dark, subterranean caves of Sacromonte, just outside of Granada where Gypsies, Jews, Arabs and Xtn dissenters had been forced to hide from their tormentors, this most profound element began to be expressed and became known as cante jondo, ~~or~~ the Deep Song of the Soul.

Guarded with great jealousy even after the persecutions were over, this most profound element was fused to cante andaluz and evolved to become flamenco – a highly sophisticated musical form that was exclusively Andalusian and the Gypsy Declaration of Independence.

Through its motifs and themes, many of which had been rooted in Ancient Andalusian mysticism, flamenco expressed not only the deep song

of the soul but also the strong will and courage of the gypsies to survive and to continue to live as they had done so, for centuries.

from Portugal, the style
intolerant attitudes of those who opposed them.
determination
in spite of the

DANCE

115 As for flamenco dance, many of its elements are believed to have originated with the ancient oriental sacred temple dances of India. Fused to the Ancient Andalusian dances ~~it expresses~~ ^{result in flamenco dance} powerful emotion and the mysticism of Andalusia and India.

The main difference between the dances is that flamenco is freer and more spontaneous and is governed by that mysterious, unseen, power known only to Andalusia, ~~called~~ ^{is} the duende.

~~Another~~ ^{The other} major difference is its poetry ^{Flamenco poetry} which is deeply emotion and is expressed through song. Each song contains a motif or a theme that focuses ^{is based on a poem that} ~~on a particular aspect or philosophy of gypsy life.~~ ^{specific} ~~reflects~~ ^{which}

~~Its~~ ^{The} outstanding characteristic is the "exaggerated pose." The exaggerated pose found only in flamenco dates back to ancient Crete and emulates the same pose used by the bullfighter that had to be assumed if he did not wish to be gored by the bull.

1 min

SACROMONTE

Now come with me and let us go down into the darkness of the subterranean caves of Sacromonte. Hold your candle high and watch your footing and oh yes, look out for the bats. One wrong step and you could find yourself at the bottom of a black chasm.

Tonight there is a large gathering seated in a circle around the traditional bonfire. The air is charged with defiance and anger. The presence of the duende is unmistakable. Two young gypsy women have been badly beaten by the Guardia Civilia for being outside their barrio, at least according to the soldiers. But thanks be to God, they women are still alive. Some are not so lucky.



There is much murmuring and discussion about the event, yet another deliberate provocation and example of persecution against those gathered. Suddenly a gypsy woman leaps into the circle. Her eyes glow from the fire. She spreads her fingers and assumes the exaggerated pose of the ancient bullfighter of Crete. A guitar starts to strum and she begins a passionate dance that clearly expresses the pent up emotions of the evening.

1.5 *FARRUCA para canto y piano*

Originally the farruca was a dance that had been brought to the great Andalusian seaport of Cadiz, many centuries ago, by the Phoenicians. As with several of the ancient songs and dances of Andalusia, it was adapted by the gypsies and eventually became part of flamenco.

A courageous dance, accompanied by the guitar, the farruca was rarely sung. The farruca this evening is most interesting in that it will be sung. The song reflects one of the distinguishing features of cante andaluz through its simple, folkloric-like melody and as well, the improvisational character of cante gitano. It also alludes to a mystical element of ancient cante andaluz that later became a theme of cante jondo – the Moon.

It was the primitive Andalusian mystical belief that the moon had a tremendous influence over human destiny. Its ~~presence~~ ^{presence} had an ominous significance and it was the belief that the moon could actually take on a personality and assume a real life element. Whenever the moon appeared, it evoked fear and apprehension ~~in the hearts of those who happened to be in its path.~~

GRANADINA

1.5 mm
originally
It
The Granadina was known as a Song of Granada and was characterized by its discordant sound and oriental quality.

The influential distinguishing feature of ancient cante andaluz that we are going to hear in the accompaniment is the sound of the guitar.

For ancient Andalusians, the guitar was a symbol of untruthful love or Death. The rhythms and dynamics that were produced on the instrument

were of special significance since they too were associated with what was known as the Love/Death Motif.

Among Ancient Andalucians, the subject of Death was an extreme obsession. It dominated their thoughts on a daily basis, it coloured their actions and permeated their songs and dances. It brought to the ancient songs and dances a deep sadness and reflected on things of the Past that were very far away. *a characteristic "fatalism".*

In our song there is also a thematic element mentioned that had a powerful association with the Love/Death Motif and in time became a powerful theme of cante jondo poetry – the Knife. The Knife draws its association from the Love/Death Motif not so much because of what it is but rather for what it is intended. *Like the Moon, the Knife & the Love/Death motifs were powerful subjects for cante jondo poetry & truly evoked the essence of the Andalucian gypsy.*
TANGO ANDALUZA

Pride was an extremely important motif in both Ancient Andalucian song and dance and later in cante jondo. When the primitive peoples went out to meet their enemy, pride expressed through the dance, was one of their weapons. More often than not, it did frighten off their opponents. *They staked their lives on it. It was an important part of their culture. It was an important part of their culture.*

In cante jondo pride expressed the gypsy belief in their own superiority. Persecution and betrayal only served to intensify this belief in their superiority and heightened their fierce pride. *that*

EL VITO

A prominent characteristic of cante andaluz associated with the Bull was violence. This prominent characteristic also became a powerful motif of cante jondo in later centuries.

It was the ancient Andalucian mystical belief that the bull represented the Dark Forces of the Duende and that it was the Soul's unalterable Destiny to participate in a conflict with these Dark Forces. The conflict had to take place in order for the Soul to achieve the Dignity to accept its Fate.

In its original form, el vito was a dance accompanied by song and was one of the ancient dances that was adapted by the Gypsies. With their own passion and fire, the gypsies demonstrated through their version fo El Vito, the immense regard they had for one of Andalucia's long standing traditions – the bullfight.

Danced by a woman El Vito evokes the intricate movements of the bullfighter as he faces the bull in the ring while the accompanying music provides an atmosphere of danger and excitement that is always present on the day of a bullfight in Andalucia.

SPANISH DANCE NUMBER 1 – LA VIDA BREVE

3 min

Descanso breve

that she must face as a result of her appearance with the dead gypsy

EL AMOR BRUJO

elements El amor brujo was written in 1915 by the great Andalusian composer, Manuel de Falla. Mysterious, powerful and sensual, the work evokes the essence of the gypsy particularly through Falla's use of certain motifs and themes that had their roots in Ancient Andalusian mysticism and later became a part of cante jondo.

① Falla's 3 main motifs, Fate, Love/Death and Tragedy are *personified* represented through his 3 main characters, the Spectre of a Murdered Gypsy, Candela, a beautiful Gypsy woman and Lucia, her best friend. Just as the motifs are inextricably interwoven throughout the musical score, so are the 3 characters bound to one another throughout the story.

Falla also uses certain elements associated with the motifs that had their roots in ancient Andalusian mysticism to further portray his characters. One such element was the duende. In Ancient Andalusian Mysticism the duende was regarded as a mysterious powerful force that could be felt but was never seen and was linked to Fate.

② Falla also assigns a mystical element assoc with the duende the motif to each character. ③ For the Spectre of a Murdered Gypsy, the Dark Force of Destiny, for Candela the conflict between the Spectre and Lucia's love for her. ④ For Lucia, the conflict between her love for Candela and her love for the Spectre.

Descanso breve

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Falla also uses certain elements associated with the motifs that had their roots in ancient Andalusian mysticism to further portray his characters. For the Spectre he assigns the element of the duende, the Dark Force of Destiny. For Candelas he assigns the element of Conflict in which the Soul must participate in order to face its Past and its Destiny. For Lucia he assigns the acceptance of Destiny element. It was the ancient Andalusian mystical belief that once the soul had accepted its Destiny this would enable it to impart great love to others, live faithfully by the rules of life stand on principles and find the courage to take risks for others.

Falla evokes mysticism musically with a return to the ancient elements such as modal melodies, parallel fifths and primitive sounding instruments. In his songs he evokes the characteristic cante andaluz fatalism and exoticism of cante jondo. For the Ritual Fire Dance he calls forth the primordial elements of incantation, dance and instrument all of which were closely associated with ancient Andalusian ritualistic mysticism.

Referred to as a Dark Force the duende was something that had to be confronted by the individual and acceptance of it was mandatory.

In our story, the element of the duende is characterized by the Spectre of the murdered gypsy. Dark and negative, the Spectre appears musically in a dissonant context.

in Anc. And myst.
The TRAGEDY MOTIF is linked to another element of Andalusian mysticism, **CONFLICT**. *assoc with the conflict in*
In Peninsular mysticism, this conflict takes place *at the Soul level* between human and non human entities (usually the duende). The purpose of the conflict was to reveal to the Soul, its Past, the violent actions that were committed and the Tragedy of those actions. It was also the purpose of the conflict to give to the Soul once the Dark Places had been revealed and acknowledged, the dignity and self assertion to accept what had happened.

1) Tragedy Motif is personified thru Candela.
In our story, the Conflict takes place between Candela (the human entity) who is portrayed through the Tragedy motif and the Spectre (the non human entity in this situation). Throughout the story Candela struggles with her emotions between falling in love with this Gypsy in the first place and letting him go for another. The Spectre has no intention of letting her go thus setting the scene for this particular motif.

in which he can
to remind her of their passionate love affair & its consequences.
The 3rd element assigned to Lucia *was*
In Peninsular mysticism the LOVE MOTIF is linked to the **Love Motif**. *its the mystical*
~~Acceptance of Destiny~~. It was believed that once the Soul accepted the Past, *its Destiny* this would enable it to impart love to others, be faithful to the rules of life *love over come* and have the courage to take risks and stand for principles when necessary. *all.*

The LOVE MOTIF is portrayed through Candela's best friend Lucia, who does come to her aid and takes a very big risk in order to help her break the Spectre's spell over her.

To evoke mysticism, musically, Falla incorporates many ancient musical elements, such as modal melodies, & the sound of certain ancient instruments. parallel to

THE STORY

The story of el amor brujo is about the tragic love between the Spectre of the Murdered Gypsy and a beautiful gypsy woman named Candela. The

fatality of that love, its catastrophic results and inevitable outcome are shrouded in magic and witchcraft.

IN THE CAVE OF THE GYPSIES SONG OF WOUNDED LOVE

Our story begins inside a cave situated on the wild terrain of the Andalusian countryside. It is night. An air of witchcraft and mystery fill the cave. Suddenly the moon lights up the entrance to the cave. Seated on the ground is a beautiful gypsy woman. She is dealing out the cards in order to read her fortune. Some of the other gypsy women are murmuring spells. One of them begins to sing from deep inside the cave *Song of Wounded Love*.

From

Drink & cards pass over it

preparing magic potions

THE SPECTRE AND THE WILL O' WISPS SONG OF THE WILL O' WISPS

1 min

In our next scene, the spectre of the murdered gypsy appears, surrounded by some mischievous Andalusian sprites call will o' wispes. While they dance the Spectre confronts Candelas in the Cave. There is a terrible scene between them. Suddenly a ray of moonlight illuminates the inside of the Cave. The Spectre and the Will o' Wisps disappear. Lucia, Candelas best friend comes to her and puts her arm around her friend. She sings the *Song of the Will o Wisp*.

in the Cave

from the cave, humbirds

besting - he will never let her go

PANTOMIMA DANCE OF LOVE

1 min

In our next scene we hear the Spectre's motif and a fandango that Candelas has decided to dance for the Spectre in the hope that her sensual overtures will help break the spell he has placed upon her.

~~Candelas~~ of course, fails miserably in her attempt to break the obsessive spell the Spectre has put upon her, with her sensuous performance of the the fandango. Lucia now agrees to try to help her seeing how desperate Candelas is. She will enter into a game of dangerous flirtation with the Spectre, knowing full well that he may well place a spell over her and that he cannot resist beautiful women. Meantime Candelas arranges to meet her new lover so that they may exchange the perfect kiss of love and

she

the Spectre mocks her towards her she is his 2 his alone

thus break the spell of the Spectre over her, forever. *DANCE OF THE LOVE GAME.*

MIDNIGHT THE GYPSY WITCHES RETURN TO THE CAVE CARRYING THEIR CAULDRONS AND TAMBOURINES AND RITUAL FIRE DANCE

The Ritual Fire Dance contains two of Falla's motifs Fate and Tragedy and 3 elements of mystical ritualism, incantation, dance and an instrument that takes the form of a spirit that will either be worshipped or feared during the ritual rites.

Candelas finally realizes that she is never going to be able to break the Spectre's spell over her so she must take the drastic step of using witchcraft and sorcery to help herself.

The ritual fire is lit, the magic potions and herbs prepared. She is well aware that this desperate action will have a deep impact on the final outcome of her tragic love affair with the Spectre.

As the flames leap upward, Candelas rises from where she has been reading the cards. She tosses them aside. Reaching into her cauldron, she takes a handful of herbs and potions and throws them onto the fire. Thick smoke billows to the top of the cave. Trancelike, she begins the ancient ritual dance of exorcism.

A strange glow comes into her eyes as if in a trance,

As the village clock strikes midnight the other gypsy women return to the cave they are carrying their cauldrons which the magic potions & herbs have been prepared & their tambourines.

1.5 min

It is midnight the village clock strikes out the hour

In ancient ritualism, the instrument was believed to possess a spirit. The inc. mixed by step with a main on range while the dance reflected it with small steps with the material influence

She is well aware (here) witches bring in that have been placed in cauldrons. The ritual fire is lit.