

PROLOGUE

The introductory scene is full of mysticism and its important to know how Falla uses it in the scene. One of the scene's most atmospheric elements is conflict. Conflict is also an ancient Andalucian mystical element that Falla assigns to one of his three motifs that of Fate.

At the outset we are aware of conflict. In the storyline that is assumed two gypsies have already been engaged in a deadly knife fight that leaves one mortally wounded and dying over our heroine Candelas.

We hear this conflict transferred to the two piano parts through the differences in rhythm. Piano I has a deliberate dotted rhythm that is heavily accented while Piano II has a stormy, raging motif that ends each time in an element of ancient Andalucian guitar technique called the Attack of the Appoggiatura.

In addition Piano II's left hand rhythm after the first few bars expands into a rhythm that is totally unmatched to the rhythm in the R.H. that we did hear at the beginning. Falla has introduced yet another primitive element that evokes conflict pitting two different rhythms against each other. This was a popular ancient Andalucian musical technique.

MYSTICAL SIGNIFICANCE OF CONFLICT

It was the mystical belief of the ancient Andalucians that the Soul was required to enter into some kind of conflict at some point in its existence where it had to struggle between good and evil. The struggle most often took place between a human and non human entity. Our best example of this is Candelas and the Spectre of the Murdered Gypsy. The purpose of the struggle with conflict was to help the Soul to face the actions of its tragic Past and to accept its Fate or Destiny that was unalterable.

The last element of conflict that we find in the Prologue is the Attack of the Appoggiatura. In this ancient Andalucian guitar technique, the octave eight note found on beat 3 literally attacks the chord note the distance of the attack. It is usually more than an octave. The technique reflect the deadly conflict (knife fight) that has taken place between the two gypsies.

INTERPRETATION

Piano I - full value should be given and allowed by Piano II to each part of the beat. The accent needs time to be heard because this represents the exchange of blows with the knives.

The two note phrases indicate the action of the knives and the fiery emotion of the fight itself. The climax occurs at bar 16 when one of the gypsies is mortally wounded. The movement ends with the wounded gypsy's blood seeping into the ground (not unlike that of a gored matador).

Piano II has the set up for the Appoggiatura Attack. The chord must be viciously attacked. The attack is preluded with a broken chord in the RH. Shape is more authentic if the sound can be taken off at the highest point of the chord thus allowing the descending 3 notes to erupt into the attack.

In the opening bars the 3 notes should sound ominous. In other bars if the ascending pattern in the L.H. can reflect a decrescendo the impact of the appoggiatura attacking the final chord of the bar will be greater.

ELEMENTS OF CANTE JONDO IN EL AMOR BRUJO

The original Andalucian songs in El amor brujo provide a lyrical climate and portray a lonely and anonymous wasteland for the soul that must plod along its path (destiny) to its tragic end.

Falla chose the Andalucian gypsy as the embodiment of the soul and set it in a hostile atmosphere where there would be a lot of conflict (found in most of the scenes) no compassion to speak of except from Candelas friend, Lucia and no appeal as to its condition. (Even dancing the powerful fire dance was not successful in freeing Candelas from the Spectre's power).

Guided only by its instincts, the impoverished soul is always encountering opposition. Falla describes this through opposing nuances in the music, accents, etc. The three main songs betray chaos and violence and these are also expressed through various primitive and medieval musical elements.

The soul's quest for life (portrayed by Candelas) is acted out against the dark and negative powers of the duende (portrayed by the spectre) on a symbolic landscape of hostility that translates into a profound expression of tragedy known as *pena negra*.

Pena negra is one of the forces that is at the heart of *cante jondo*. It is impossible to define yet it is a visible symbol in the music. It will never be found in the aesthetic perfection or formal excellence of the presented art. It is only ever found in the passion and intensity with which it is authentically performed.

ESCENA BETWEEN CANDELAS AND THE SPECTRE AND WILL O' WISPS

Following the Ritual Fire Dance, the Spectre returns to the Cave accompanied by mischievous Andalusian sprites called Will o' Wisps. The Spectre continues to tell Candelas that she is in his power and to confirm this, he calls down the Will o' Wisps who surround her and begin to harass her. A poignant passage follows in which Candelas expresses her despair and the hopelessness of her situation. The Spectre reappears and suddenly the moon fills the Cave with its light causing the Spectre and the Will o' Wisps to disappear.

MAIN MOTIF – CONFRONTATION WITH DEATH

The Spectre is signified through the serpentine like construction of the solo passage for the viola. Oriental musical influences support this. The passage should be played with great flexibility, continually gravitating back to the F# Indicative of the Spectre drawing Candelas deeper into his web of enchantment by reminding her of his power over her. Hypnotic idea needs delicate shaded dynamics and use of the flexible.

At Bar 6 the Will o' Wisps surround Candelas to harass her. At the command of the Spectre they stop. This section is followed by a poignant passage that expresses Candelas's despair and hopelessness of her situation. Should be played freely and with great expression.

The Spectre reappears and as the scene ends the moon suddenly fills the Cave. Its ominous appearance causes the Spectre and Will o' Wisps to disappear. The last note should be played with an ominous sound.

MYSTICAL SYMBOLOGY

The Spectre in the guise of the snake continues to cause conflict in the Soul casting doubt and insinuation.

The moon means Death its presence indicates that death is at hand. Has strong meaning for the Gypsy.

CANCION DEL FUEGO FATUO

After their fierce argument and the mysterious disappearance of the Spectre Candelas languishes in the Cave. She feels the bewitchment of the Spectre's spell overcoming her. She begins to imagine past loves hovering around her like malevolent will o' wisps and thoughts that take the form of foreboding bats flying around into the darkness of the cave. Her friend Lucia comes to find her. When she sees how upset Candelas is, she tries to comfort her. Lucia also brings good news. Carmelo, Candelas's current lover, believes that he has found a way to break the Spectre's evil spell over Candelas.

Carmelo was once the close comrade of the murdered gypsy. He remembers how faithless and jealous the dead gypsy was. And he remembers the Spectre's fondness for beautiful women. He could never resist them. It has come to Carmelo that perhaps the Spectre might still retain his taste for beauty even in his death state.

Carmelo has revealed his plot to Lucia and has persuaded Candelas's young and enchanting friend to be part of it. Carmelo's plot is to somehow divert the jealous attentions of the dead gypsy away from Candelas so that she may exchange the perfect kiss with Carmelo against which his Spectral sorcery cannot prevail.

Lucia is eager to help her friend. Out of the love she has for her friend and pure feminine curiosity, she agrees to have a flirtation with the ghost. Although she knows that she is putting herself at great risk, since the Spectre could in a twinkling of an eye cast his spell over her, the idea of a flirtation with a ghost is appealing and attractive to her. Aye ee ! he was such a mirthful fellow in life, revenge would be so sweet!

PANTOMIMA

Pantomima is based on the Cadiz tango which further substantiates the tie of the legend to Cadiz. Its opening bars recall the theme heard in the introductory scene. Its outstanding characteristic is its 7/8 time.

The Cadiz legend says that in a last attempt to free herself from the spell of the Spectre, Candelas decides to dance for him. In the Andalucian culture especially amongst the gypsies dance was a way of life and was used to express every facet of life. It influenced beliefs, attitudes, customs and philosophies. Involvement is total, emotionally and physically.

In her dance, Candelas expresses her despondency and despair over the mess she is in. She expresses her profound melancholy that comes when one has been acquainted with tragedy such as she has known.

Associated with the philosophical and mystical beliefs of the Andalucian gypsies is the element of seduction. To the gypsies, seduction is the elemental truth that the sum total of life is birth, mating and death. Seduction is the embodiment of the teasing, the first flirtation and the final fatal impact when one succumbs to overwhelming desire. It is the climb to passion and the plunge to destruction.

In Candelas's dance of seduction for the Spectre her feet pray with consuming desire. The knees bend, the hips sway under the surge of passion. Arms reach out seeking, undulating. Fingertips beg for sanctuary. Teeth and eyes flash, shoulders entice.

Los Sortilegios

It is now midnight. In the distance a village clock strikes twelve. Some gypsy women are coming down the path to the cave. They are coming to carry out the midnight rites with Candelas. The women are carrying oil lamps, small cauldrons and tambourines.

Candelas begins the ritual of the Fire Dance by throwing a handful of magic herbs and incense on the flames. She goes into a trance and falls to the ground. In her transcended state she sees an ancient Iberian high priestess rise from the smoke as it billows towards the top of the cave. As she dances before the Fire god Candelas sees herself as the high priestess who also through the ritual of the dance must break the spell of evil lest it destroy the tribe and her power. She hears the voices of the past calling to her luring her to a realm that reveals her tragic life and the effect her actions have had on others. Finally the ritual dance ends and Candelas revives to find herself alone in the cave.

The Spectre returns with some bad spirits called Will o' wisps. Like the serpent that slithers along the ground seeking out his prey, he confronts Candelas and they have a terrible argument. He reminds her that she is not free of his spell and will never be free of him. He commands the will o' wisps to terrorize her which they do. Suddenly the moon illuminates the inside of the cave making the Spectre and the will o' wisps disappear instantly.

Escena – The Spectre and Dance of Terror

Some time has passed. It is now Spring and with its return, love, in the person of Carmelo. Carmelo is a handsome young gypsy, totally enamoured by Candelas and very gallant. He makes love to her but she cannot return his love because the obsession of her past still weighs heavily on her mind. Her memory of the wicked, jealous gypsy and the very unhappy life she had with him still haunts her. It is like a hypnotic dream, in which she is caught in his morbid, gruesome and maddening spell. Also, she is terrified that perhaps he really is not dead and that he may return. In spite of Carmelo's endeavours to have her share his passion he is unsuccessful.

Candelas has returned to the Cave where she languishes and droops. She feels bewitched and her past love flutters heavily around her like malevolent and foreboding bats. Suddenly the cave is filled with a mysterious light and the Spectre appears.

He tells her that he knows about Carmelo and he will never allow them to exchange the kiss of perfect love. He will keep her separated from her lover and continue to love her in his fierce, shadowy and faithless way. He begins to terrorize her by chasing her all around the Cave.

Atmosphere muffled. Black keyed glissando suggests the spectre appearing. Falla's use of the black keys in this manner as well as in other ways was to denote the presence of the duende. In this case, the spectre is represented by the glissando which is a true glissando and should be played in the manner of a glissando on white keys if possible (running the fingers over the keys). Otherwise it can be played by the fingers individually on the keys. For the two pianos the opening theme of the Spectre is mostly on the black keys again signifying the presence of the duende through the Spectre and is developed in the Dance of Terror that follows.

Atmosphere for the dance - spasmodic to express the terror of Candelas as she is being chased around the cave by the spectre. Careful attention should be given to the accented notes and the short phrases as well as the staccato notes. The downward crescendo (notes descending get louder) is also very effective in certain passages.

DANZA DEL JUEGO DE AMOR

Unfortunately for Candelas, her seductive bid for freedom fails. She is reminded in the closing bars that she will never be free to love another.

Meantime, the plot in place, Carmelo asks Candelas, now beside herself with despair, to meet him in their special place in the Cave. Lucia takes Candelas's place where the lovers usually met and as expected, the ghost of the dead gypsy appears, having learned of the secret tryst.

Finding the charming little gypsy girl instead of Candelas, the Spectre knows he will not let this opportunity pass by. Unable to resist temptation in life or death and unable to withstand Lucia's alluringly beautiful face, the Spectre begins his conquest. He is no match for Lucia. In spite of all his coaxing and implorings, her coquettishness drives him to despair and forgetfulness. While Lucia is fending off the Spectre's advances, Candelas goes to meet Carmelo in their other trysting place deep in the Cave. Carmelo finally convinces her that he truly loves her with all his heart and that he is not like the other dead gypsy lover who was little more than a jealous gallant.

LAS CAMPANAS

As the lovers at last exchange the kiss of perfect love, the Bells of Dawn ring out. The evil influence of the Spectre has been defeated and Candelas has been victorious against his sorcery. All has been conquered by Love.

Just as dawn starts to break the lovers leave the Cave where they had decided to meet and walk along the path that leads to the entrance. Sunlight floods their path as the bells peal out joyfully. Love has triumphed not only over Death but also over the Past.

LAS CAMPANAS

In the center of the Labyrinth of Life, death lurks everywhere, ready to swallow the soul in its climate of mysterious signs and premonitions. Yet a light glows. In spite of the intensity of the suffering the soul has had to undergo there is a momentary glimpse of a realm where life mingles with death and the soul can embrace its fate with dignity. It is in that place where the terror of the night gives way to the dawn that returns to illumine the sorrowing earth. In the silence of the hour at the crossroads of life and death, the distant, ageless song can still be heard through the bells.

THE DUENDE

The duende has been defined by Lorca as the “hidden spirit of Disconsolate Spain.” All through Andalucia one hears constantly about duende. “All that has black sounds has duende” quoted Manuel Torre when he heard Falla play his own Nocturno del Generalife.

The “black sounds” are the mysterious power of duende which is sensed but cannot be explained. Duende is a power, not a work, it is a struggle not a thought. It is dark and shuddering, a demon, not an angel or a muse. Every artist climbs the steps of his or her Tower of Perfection only by fighting the duende. The angel dazzles man and he effortlessly realizes his work and its charm. The muse dictates and sometimes prompts the artist. The muse awakens the intelligence but intelligence can be the enemy of art by its very limitations. The angel and the muse come from within – the duende must be awakened in the “remotest mansions of the blood.” No emotion is possible unless the duende is present. Ability, skill and technique are nothing without the duende.

The arrival of the duende always means a radical change in form. It brings to the old familiar things unknown feelings of freshness as if the old thing was newly created. Like a miracle it brings with it a kind of religious enthusiasm.

In Arabic music the duende is greeted with Allah! In Spain Viva Dios.

The duende finds its greatest range in music, dance and poetry because a living body must interpret them. Sometimes the duende of the composer will pass to the interpreter’s duende and the interpreter is able to find something new and unprecedented in the work. Spain is ruled by the duende because it is a country of ancient music and dance and because it is a country of death. In most parts of the world death is an end. It comes and curtains are drawn. Not so in Spain. It is not uncommon for a Spaniard to live all his life indoors until the day he dies then he is taken out into the sunlight. Death and its silent contemplation are familiar to all Spaniards.

Here is a poem about a 17th century lady who lays dying of childbirth in the middle of the road.

La sangre de mis entranas,
abriendo el caballo esta.
Las patas de tu caballo
Echan fuego de alquitran.

The blood of my insides
Is covering the horse.
The horses hooves
Throw off black fire.

And another poem about a young man gored by the bull.

Amigos, que yo me muero;
Amigos, you estoy muy malo.
Tres pañuelos tengo dentro
Y este que meto son cuatro.

Friends, I am dying;
Friends, it is pretty bad.
three handkerchiefs inside me
And this makes a fourth.

It is no accident that Spanish art is tied to the land – it represents the Triumph of Death. Consider the dirges sung by the Asturian women with flame-filled torches on a November night (November 2 – All Souls Night). Or the memorable rites of Good Friday and the bullfight.

It is said that when the muse sees Death arrive, she promendae in the garden with her urn and waters her laurel bushes. When the angel sees Death arrive, he flies in slow circles. And the duende? The duende does not come at all unless he sees that Death is going to arrive. The magic in any art is when it is possessed by the duende and remains thusly, no matter who touches it.

In Spain because dance is such a profound religious expression, the duende comes more easily. For this reason, neither dance nor the bullfight are to be enjoyed when the duende is present. Under its powerful spell it can change the body of a dancer from an old paralytic into a young girl or paint adolescent blushes on the face of the old man in the wineshop. Above all else, the duende works on the arms of the dancer which are the mother of all expression of all dances of all ages.

The duende never repeats itself. It is at its most impressive during the bullfight. One may have the muse with the muleta and the angel with the banderillas but in the capework and at the moment of the kill, one must have the duende to achieve the artistic Truth.

The muse of Catalunya and the angel of Galicia must give way to the duende of Andaluca. Spain has three arches. One for the muse, one for the angel, - the empty one is for the duende who comes unbidden like the wind blowing relentlessly over the landscape in search of newly created things.

MYSTICAL INFORMATION

SPLIT FINGERS – being one with God.

CIRCLE – INFINITY ETERNAL LIFE SYMBOL

PYRAMID – represents the three states of MIND, BODY AND SOUL. 7
IN A ROW INDICATE THE CHAKRAS.

SIGNIFICANCE OF THE SNAKE – life and death. Unifying principle
between them.

METATRON CUBE was the most perfect geometrically and used by Enoch
to communicate to the people messages from God. God's voice was so
powerful that they could not bear to hear it.

SLOPE THE HALF MOON SHAPE – energy moves from one point to
another and acts as a connecting flow.