

## COVER

Please use same format as for poster image on the left side details on the right side of the cover page.

Inside page of cover – two dedications

1. Douglas Voice as in enclosed program
2. and “In loving memory of Tristen  
Janayea Solis (February 4, 1983 – July  
26, 2005)”
3. Artists pages Barbara Solis (okay)  
Kevin James (okay)  
Joan Milliken  
Gloria Jean Nagy (to be  
forwarded)
4. Music Director Steven Gellman

Program itself could follow design of the enclosed program. A flowing style is preferred for printing.

## Special Thanks Page

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Stage set Pierre  
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Tickets Alice Charron  
Hairstyle and make-up for Ms Solis Sylvia Arse  
Page Turner Ann Babin

## PATRONS

Joan Milliken  
Norman Miles  
Steven and Cheryl Gellman



10. Cancion del fuego fatuo  
11. Pantomima

12. Danza del juego de amor  
13. Las campanas del Amanecer

\*\* Arranged by Barbara Solis  
\* Choreographed and danced by Barbara Solis

## Program notes for el amor brujo

1. **Introduccion y Escena**  
There has been a *reyerta*, a deadly knife fight between two gypsies over the gypsy woman, Candelas. One of the gypsies has tried to steal her from the other through a passionate declaration of love. Jealous rage erupts and now one of the lovers is mortally wounded. As his blood seeps into the earth, he tells Candelas to kneel down. He grabs her arm and with his last agonizing breath he whispers to her that she will never be free from him.
2. **Night in the Cave of the Gypsies**  
Candelas has come to a cave hidden in the wild terrain of the Andalucian hillside. Magic potions and special herbs are being prepared. An old gypsy crone starts to sing an ancient song. As she sings an air of witchcraft and mystery fill the cave. Outside the cave dark clouds pass over the moon.
3. **Song of Anguished Love**  
Seated on the floor of the cave Candelas begins to read the cards. As she does so an unseen force creeps through the cave bringing with it an atmosphere of sorcery. She knows this is the spell that has been cast over her by the dead gypsy. She is being forced to love him and realizes that unless she can break his spell she will never be free to love another. Her song expresses her anguish and deep conflict over her tragic situation.
4. **The Spectre**  
It is now spring and a new love has come into Candelas's life in the person of Carmelo. But her memory of the wicked, jealous gypsy still haunts her. And too, she is terrified that perhaps he really is not dead. Candelas returns to the Cave where she languishes and droops. She feels bewitched and images of her past love flutter heavily around her like malevolent and foreboding bats.

5. **Dance of Terror**  
Suddenly the cave fills with a mysterious light and the Spectre of the dead gypsy appears. He tells her that he knows about Carmelo and will keep her separated from him so that they can never exchange the kiss of perfect love which would break the Spectre's spell over Candelas. He begins to terrorize her by chasing her all around the Cave.
  
6. **The Magic Circle**  
After the Spectre leaves Candelas realizes that his evil spell has to be broken. She decides that she will try with magic spells, sorcery and witchcraft all of which she is well acquainted to free herself from this dissolute influence. The other witches are seated in a circle and as Candelas makes her preparations they begin to hum an old gypsy tune which in reality is an ancient mystical incantation.
  
7. **Midnight in the Cave**  
In the distance a village clock strikes twelve. Its sound is eerie and out of tune. Some gypsy women can be seen coming down the path to the Cave. They are going to join the witches and carry out the midnight rites that have been prepared with Candelas. They carry oil lamps, small cauldrons and their tambourines.
  
8. **The Firedance**  
Candelas throws a handful of magic herbs and incense into the fire that has been lit to begin the ritual of the Firedance. She immediately goes into a trance and falls to the ground. In her transcended state she sees an ancient high priestess dancing before a Snake God who must through the ritual of the dance break the spell of evil lest it destroy the tribe and her power. During the dance Candelas hears the voices of the past calling to her, luring her to a realm that reveals her tragic life and the effect of her actions on others. As the smoke ascends to the top of the cave and the Firedance ends Candelas revives to find herself alone in the Cave.

9. **The Spectre and the Will o' wisps**  
The Spectre returns to the Cave 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 never will be. He commands the will o' wisps to terrorize her which they do. Suddenly the moon illuminates the inside of the cave forcing the Spectre and the Will o' wisps to disappear.
10. **Cancion del fuego fatuo**  
After their fierce argument and the mysterious disappearance of the Spectre Candelas feels that the bewitchment of his spell has overcome her. Her friend Lucia comes to find her and tells her that Carmelo believes he has found a way to break the Spectre's evil spell over Candelas. Carmelo was once a close comrade of the murdered gypsy and remembers his fondness for beautiful women. Perhaps the jealous gypsy's taste for beauty even in his death state might be used to advantage.
11. **Candelas has not given up either. In a last attempt to free herself from the spell of the Spectre, Candelas decides to dance for him.**  
Dance was after all a way of life for herself and her people. It was used to express every facet of life why not her freedom. Her dance of seduction portrays the elemental truth of her philosophical and mystical belief system – the sum total of life is birth, mating and death.
12. **The Dance of Love**  
The plot in place, the Spectre finds himself with a charming little gypsy girl instead of Candelas with whom he was to meet. Not willing to let this opportunity go by he begins his conquest. But he is no match for Lucia. In spite of all his coaxings she fends off his advances to the point of despair. Meanwhile Candelas has gone to meet Carmelo.
13. **Just as the lovers 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. The lovers**

leave the Cave where they had decided to meet and walk along the path to the entrance. The bells peal out joyfully as sunlight floods their path. Love has triumphed not only over Death but also over the Past.



## *El amor brujo*

### PROLOGUE

*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*.

Falla's three main motifs, Fate, Love/ and Tragedy are personified through his three main characters, the Spectre of a murdered Gypsy, Candelas, a beautiful Gypsy woman and Lucia, her best friend. Just as the motifs are inextricably interwoven throughout the musical score, so are the three 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. 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 the 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 exsoticism of *cante jondo*. For the Ritual Fire Dance he calls forth the primordial elements of incantation, dance and the three instruments that were closely associated with ancient Andalusian ritualistic mysticism.

Barbara Solis

## EL AMOR BRUJO

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Manuel de Falla written in 1915 at white heat. First performance presented by the famous and beautiful gypsy Pastora Imperio and her family. The small ensemble had less than six players in order to accommodate the limited space in the *Teatro Lara* in Madrid.

Falla enjoyed composing this work immensely because Pastora was one of the best Andalucian dancers of the time and despite no training had a flawless voice to match. Her dancing was authentic and deeply serious. The work captures the essence of Andalucia – fatalism – and exudes all the elements associated with the Andalucian Gypsies, magic, mysticism, conjurations and witchcraft.

### TEMPOS

With regard to tempos the uppermost thing to remember is that they have to be able to be danced. Time must be given for the intricate hand and arm movements and foot movements that are a part of the dance. Every note in the score represent something in the dance. There are no fillers. When even a small phrase begins to take the right shape and can be heard in its proper authentic context it starts to have meaning and its own life.

Also with respect to tempo indications. Although Falla may have indicated a furious allegro often he also penciled in, at a moderate tempo thus accommodating the dance element. In the opening scene, the furious allegro pertains to an emotion or atmosphere intended to set it up. It is my humble opinion that since we have serious conflict throughout between our heroine and the spectre, this would be the effect or atmosphere Falla wanted.

### PRIMITIVE ELEMENTS EMPLOYED BY FALLA

Modal passages abound particularly the gypsy mode which wanders between flattened or sharpened notes and their natural forms. Provides the sinuous element when sound is correctly interpreted meaning that we try to get a bit louder on the lower sound and soften when sound moves up. Associated also with incantation used in ritual worship as well as snake worship. Subtle they do reveal themselves over several passages.

Strong rhythm was essential to the trance like states that were induced as part of the ritual worship provided atmosphere and was used to conjure up

the duende that unseen mysterious force unique only to Andalusia. The duende will not be shy about making itself known if it likes what we do. Especially if the atmospheric elements are all in place and authentically presented.

Instruments that Falla imitated were the guitar, drums and tambourine. In some parts of the work, these are fairly clear. Staccato is not generally sharp and short as in some European work it is more like the pluck of a guitar string.

Accents are most important and must be adhered to as Falla has written them in. Sometimes in one voice or hand and not in the other, this is not a mistake it is intentional. Has to do with the rhythms of the dance.

The dotted eighth followed by a sixteenth the last note is not too short has to be counted a full 4 and louder part of the sound is given to this note less to the upper note.

Crescendos and decrescendos are generally reversed as to what we know and learn in European music.

The cante jondo sound triplet followed by one note accent is on the first note immediately this is followed by soft and last note is accented. Follows the flamenco way of singing.

Long trills mark the appearance of the duende. Not necessary to play them as fast as you can or get in as many notes as you can. More important is the sound should be a humming always making lower notes where trill changes and its possible loud. The lower sound is the dominant one. Conjures up spells the duende should have a mysterious quality to it and be spine tingling.

## ELEMENTS OF CANTE JONDO IN EL AMOR BRUJO

The original Andalusian 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 Andalusian 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 Candela's friend, Lucia and no appeal as to its condition. (Even dancing the powerful fire dance was not successful in freeing Candela 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 Candela) 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.

## *A GYPSY TALE*

### *El amor brujo*

#### THE STORY

The story of *el amor brujo* is about the tragic love between the Spectre of a Murdered Gypsy and a beautiful gypsy woman named Candelas. The fatality of that love, its catastrophic results and inevitable outcome are shrouded in a cloak of magic and witchcraft.

#### Scene I *Introduccion*

There has been a *reyerta*, a deadly knife fight between two gypsies over the gypsy woman, Candelas. One of them has tried to steal her from the other through a passionate declaration of love.

Jealous rage has erupted and now one of the lovers is mortally wounded. As his blood seeps into the earth, Candelas comes to him. He tells her to kneel down and grabs hold of her arm. With his last agonizing breath he whispers to her that she will never be free from him.

Interpretation – the two pianos depict the jealous rage and the knife fight between the gypsy men. At bar 16 the knife of one of them finds its mark. At bars 17-20 the murdered gypsy falls to the earth where his blood slowly seeps into the ground and reminds Candelas that he will never let her go even in death.

Score Indications – downward arrow with an 8va – play indicated notes in octaves an octave lower than written in the score.

Broken chords with wavy line – imitates guitar technique called *rasgeudo*. Attack viciously.

Pause important feature in Spanish music. Hold for double the usual time (in  $\frac{3}{4}$  time pause is held for count of 6).

## 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 RIH 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.



My Copy

## INTRODUCCION

The main motif for the introductory scene is TRAGEDY. This is because of the senseless knife fight and murder that has occurred. The main element of the motif is CONFLICT. This provides the opening escena with its background and atmosphere.

At the outset we are already aware of conflict. The storyline based on an ancient Andalucian legend called The Fisherman's Tale informs us that two gypsies from different clans have engaged in a deadly knife fight that leave one of them mortally wounded and dying. The knife fight has been over our heroine Candelas.

We hear the conflict transferred to the two piano parts through the differences in rhythm. Piano I has a deliberate dotted rhythm that is sparsely noted and heavily accented while Piano II has a stormy, raging motif that provides even more background conflict. Each time the raging motif is heard it ends in a brutal attack – an octave preceding a chord. This is based on an element of ancient Andalucian guitar technique called the Attack of the Appoggiatura. The chord is played in the manner of another element of ancient Andalucian guitar technique called the rasguedo.

After a few opening bars the left hand rhythm changes. Falla has introduced yet another ancient element that evokes conflict by pitting two different rhythms against each other in either hand.

El amor also has a unique duality. Its universal appeal is through the centuries old legend as well as the fact that to begin with the story was set off the coast of Cadiz and told by ancient fishermen who sought to catch the great bluefin torpedo tuna that migrated to those shores once a year.

The other part of this duality is its mysticism. Falla was a mystic. His spiritual guide was Salvador Madariaga who lived in the 12<sup>th</sup> century. The legend became a mystical symbol for Falla.

#### MYSTICAL SIGNIFICANCE OF CONFLICT

The mystical significance of the element of conflict is that the soul is required to enter into some kind of conflict at some point in its existence where it must struggle between good and evil. The struggle most often takes place between a human and non human entity. The purpose of the struggle with conflict is to help the Soul face the actions of its tragic past and to accept its Fate or Destiny that is unalterable with dignity. This is still the mystical belief of Andalucians today.

Mystical significance of the rasguedo chord – the five fingers of the hand are swords that mortally wound as they viciously pass over the notes of the chord. The symbology is likened to the heart of the Beloved that was wounded for the world's transgressions.

## INTERPRETATION

Piano I – the sixteenth note that follows the dotted eighth note needs to be given full value. The accented note should be louder than the non accented since this represents the exchange of blows with the knives. The two note phrases indicate the actual action of the knives and contribute to the fiery passion of the fight itself. The climax occurs at bar 16 when the knife of one of the gypsies finds its mark. The movement ends softly indicating the blood of the wounded gypsy seeping into the ground (symbolic reference to the gored bullfighter ).

Piano II – the chord must be viciously attacked and full value given to the attacking appoggiatura (counted off in sixteenths for eg.). In the opening bars the 3 notes in the left hand should have an ominous quality. If the second beat is shaded slightly at the top then allowed to roar downward this will help provide the stormy, raging background. Same for the run upward that starts in left hand at bar 5.

## Scene 2 Night in the Cave of the Gypsies

Situated somewhere in the wild terrain of the Andalucian countryside, there is a cave known only to the old crones and witches of the clan of Candelas. An air of witchcraft and mystery fill the cave. Magic potions and special herbs are being prepared. One of the old gypsy crones starts to sing as she prepares her potion. Her song is ancient and filled with the melancholy and sadness of life.

Outside the cave dark clouds pass over the moon. Suddenly the moon appears free from the black shroud that has hidden her and lights up the entrance to the cave. Her silvery light reveals the beautiful gypsy woman, Candelas, seated on the ground. She is dealing out some cards in order to read her fortune. Some of the other old gypsy women are murmuring spells. An unseen force creeps through the cave permeating it with an atmosphere of sorcery and witchcraft.

Candelas gets up from where she has been reading the cards. They are not good. She goes deep inside the cave and starts to sing Song of Anguished Love. The song depicts the conflict of her love stricken heart. The Spectre has cast a spell of love over her. Under his power she is forced to love him while he has no intention of returning that love. His object is to keep her from loving anyone else. Tragically, Candelas knows that unless she can break the spell of love he has cast over her, she will never be free to love another.

**ATMOSPHERE** – cloaked in the supernatural, muffled, foreboding, the occult, mysterious.

**INTERPRETATION** – tremolo must be played ppp and in the lower register of the keyboard as indicated in the score. Otherwise the foreboding aspect of the atmosphere is lost. The tremolo represents the sinister unseen force of the murdered gypsy as it creeps through the cave like a fog, murky, obscure.

Middle register where notes of tremolo appear in single form represents the murmuring spells of the old gypsy women while the viola part represents the ancient song that the old crone sings.

For the Song, Falla carefully noted the emotions he wanted for most of the lines.

## LA NOCHE EN LA CUEVA

Main motifs are Fate and Conflict. Candelas has gone to the secret cave known only to a few and is reading the cards to determine her what her Fate will be. She is still in terrible conflict see notes on scene 2.

Specific ancient musical element Falla uses is the murmurando. Associated with sorcery and secret rituals it was used for imagery and its role is to provide a trembling background that evokes the forces of darkness, destiny and the duende that were all such a part of ancient Andalucian cante andaluz and pertained to another of Falla's main motifs, Fate. It was actually played on the guitar and that is the sound he wanted guitar and trembling.

Downward turn of melody at ends of phrases –sobbing represents mystically the human sorrow and the soul that is lost (Candelas lost in her conflict of emotions between still loving the murdered gypsy and his spell over her).

Another primitive element is its modality gives an archaic flavour to the sound adds mystery and allows primitive exotic elements to inform its earthiness.

Viola is asked to play on the heel of the bow for the pizzicato passages. According to Falla, this indication was seldom carried out.

Piano II has the biggest challenge because the sound has to be so ominous, barely perceptible., ppp. Here also the delicate shadings that Falla indicated need to be considered. For eg between bars 1 to 4 the harmonic resonance of the A flat is established the sound drops to the sol and is a shade more intense comes back to the A flat and becomes less intense as it moves on to the B flat. It returns to the original dynamic again for the A flat.

Because the dynamic shading is so subtle it all indicates the presence of death. Spectre of the murdered gypsy.

## SONG OF ANGUISHED LOVE

An original song of the Andalusian gypsies that has a strange primitive quality and oriental flavour that acknowledges the oriental derivation of many aspects of true flamenco.

Motif is that of Fate with the main element again being the conflict Candela feels and the resulting anguish from the love she still has for the Spectre whose dark force keeps her under his spell (Fate).

The ancient musical elements that will be found in the musical motifs are opposing nuances, again the dynamics, parallel 5<sup>th</sup> modal melody and harmony changes of time signature 7ths and 9ths. Death is represented by a persistent subtle rhythm or dynamic.

## SONG OF ANGUISHED LOVE

MAIN MOTIF – FATE

ELEMENTS OF CONFLICT

ATMOSPHERE – FEAR AND ANGUISH

PRIMITIVE ELEMENTS FALLA USES

- Rasgeudo
- Shaded dynamics
- Parallel fifths
- Opposing nuances
- Subtle rhythmic motif depicting presence of death (the allusion to the murdered gypsy in the song)
- 9ths
- Modality

Motif I begins with piano I in bar 1 and goes to bar 22. Characteristics are the rasgado effect given to the chords in both hands with special attention to playing R.H. chord with a staccato and L/H. with a legato touch.

Motif II starts in bar 3 and is first heard in the viola. O/s characteristic is the accented note followed by unaccented note which should be shaded with some level of p.

Motif III begins in bar 1 with Piano II sets up the atmosphere of fear. O/s characteristics are the parallel 5ths going to sixths. Should open in bar 1 softly and fearfully. Staccato on these intervals when they appear in either R.H or L.H. feeling of heart beating when afraid. Between bars 2 and 7 delicately shaded dynamics of the interval changes. Demonstrate. Death motif appears in the L.H. with subtle appearance of legato rhythmic figure played legato and with intensity again dynamic p followed exactly by rests. A touch of pedal may enhance the nuance but is not necessary if beat is held for full value in the L.H. Motif III can be heard at bar 9 in the viola.



Motif IV is first heard in the viola at bar 5. Best interpretation is the backward crescendo starting with *f* and moving up to a *p* for top note reverse coming down. Rhythm is triplets.

Motif V starts at bar 27- 30 and is heard in Piano II. Continual shading from *f* to *pp* and back to *f* relates to passion and rage Candelas is feeling over her situation.

Voice part reflects Falla's modal element which he favoured over tonal because it was more flexible. Same dynamic shading is preferable using the backward cresc as described above. Other *cante jondo* indications are inflection of the little melismas (demonstrate) and the downward turn at end of phrase, last note is always sung louder than preceding note. Earthy, sensual sound and emotional expression at singer's liberty.

## BREAKDOWN OF MOTIFS

### PIANO I

Bars 1-22 motif 1  
Bars 27-28 motif IV  
Bars 29-34 combination of motifs II and IV  
Bars 35-43 combination of motifs III and II  
Bars 44-50 shades of V and motif II  
Bars 51-61 recalls motif V

### PIANO II

Bars 1 - 10 motif III  
Bars 11-17 motifs II and III  
Bars 18-22 motifs III and IV  
Bars 27-43 motif V  
Bars 44-60 motif III and shades of it

### Viola

Bars 3-5 motif II  
Bars 5-6 motif IV  
Bars 7-8 shades of I and II

## Viola motifs continued

- Bars 9-18 motif III
- Bars 19-21 motif II
- Bars 23-25 shades of motif III
- Bars 27-35 motif III
- Bars 37-43 combination of II and IV
- Bars 44-47 echoes death theme in piano II
- Bars 53-60 recalls motif III

## Manuscript of Song of Anguished Love

Aaay! (with anguish)

I don't know what I feel

I don't know what's wrong with me

When he's manly I need that gypsy... (approach the candle)

Ay! (with fear)

Candle that burns... (with wrath)

Hell burns more hotly

Burns my blood

Searing with jealousy!

Ay! (with anguish)

When the river speaks

What does it say (with bitterness)

For want of another

He forgets about me !

Ay! (raving)

When the fire sears...

When the river speaks... (with anger)

If the water kills not the fire

My sorrows will kill me!

My sorrow condemns me!

My desire poisons me!

## 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.

Reason for  
anoint rituals  
1 stamp  
step - make  
sure person  
was dead  
& couldn't  
return

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 TERROR

Dance of Terror was inspired by an ancient gypsy dance whose rhythm is almost forgotten. The dance symbolizes the overwhelming brute force of the ghost power of the former gypsy lover and its confrontation with Candelas. It is likened to the bullfight where the brute force is symbolized by the bull and the confrontation is between the animal and the bullfighter. As with the bullfighter, Candelas must face death head on since this is part of the Andalucian mystical belief system. Only as one can face death and confront it as a reality of life can one find the inner courage to live and accept one's destiny. The experience can be as it was for Candelas and some bullfighters, one of sheer terror hence the name given to the dance.

MAIN MOTIF – CONFRONTATION WITH DEATH.

Elements of the Duende and its dark forces.

ATMOSPHERE – AGITATION AND FEAR

Using the musical dialect of ancient *cante andaluz* offbeat rhythm and accents, Falla conveys the terror Candelas feels in the Cave as she is being chased by the Spectre of the murdered gypsy. Her greatest fear is rooted in another ancient Andalucian mystical belief system that goes back to Paleolithic times. Then as with her own reality, the fear was that when someone had died naturally or not, they would return and take vengeance on the living either because there was an outstanding revenge issue or the dead person was not happy with the burial arrangements. During the rituals for the dead the earth that covered the burial place was stamped upon to make sure they couldn't come back and that the spirit of the dead person stayed in the ground.

As in Cave, the viola is exhorted to play on the heel of the bow to produce a feeling of morbidity and the macabre where there is the indication of staccato passages.

There are 3 musical motifs all taken from ancient *cante andaluz*. They will appear in their natural form, transposed or transposed and expanded or as a fragment of the original.

The hypnotic, rhythmic motif heard at the beginning in the viola and enriched by the two pianos represents the Spectre's ghost power. Its quality is obsessive and dates back to ancient ritualistic practices when a particular sound or rhythm was repeated over and over and was often assigned to an instrument which was thought to be a spirit good or bad depending on the circumstances. It invoked fear. Viola take interpretive liberty to obtain sound needed.

The trill heard notably at Bars 73-76 and again at bars 81-84 in the viola part also indicates the presence of Death in the form of the Spectre.

## MUSICAL MOTIFS IN THE INSTRUMENTS

### Piano I

Motif (a) Bars 6 - 8 heard in part

Bars 13-16

Motif (b) Bars 37-40 transposed

Motif (a) Bars 69-72 outlined

Bars 73-74 transposed

Bars 77-80 outlined

Bars 81-85 transposed and expanded  
Motif (c) Bars 85-96  
Motif (b) Bars 97-100  
Coda new material

## Piano II

Motif (a) Bars 5-8 part of  
Bars 9-11 transposed  
Bars 17-20 transposed and expanded  
Motif (b) Bars 21-24

Motif (b) Bars 29-32  
Bars 37-40 transposed  
Bars 45-49 transposed  
Bars 52-55 part of motif  
Motif (a) Bars 67-73 with appoggiatura  
Bars 77-81  
Bars 81-85 transposed  
Motif (b) Bars 97-100 transposed  
Bars 105-108 transposed

Coda new material

## ADDITIONS TO SCORE

### Viola

Bar 6 add an accent

Bar 22 note should be staccato

Bar 26 long accent mark \_



## The Fisherman's Ballad

After the Spectre leaves, Candelas realizes that his evil spell has to be broken. She decides that she will try with magic spells, sorcery and witchcraft with which she is well acquainted, to free herself from this dissolute influence. While she begins her preparations she hums an old gypsy tune that is in reality, an incantation. Evocative and mysterious it calms her mind as she makes ready, the ritualistic rites she must follow if she wishes to break the cursed spell of the murdered gypsy.

## 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.

## RITUAL FIRE DANCE

Candelas as the incarnation of the High Priestess. She is caught in a web of jealous and passionate love with the Spectre of a murdered gypsy who has her in his control. She decides to dance to the Fire god who is the mysterious Andalucian force known as the duende, in an effort to exorcise the Spectre's control over her and end the conflict between them so that she can experience the true love she has found with another gypsy.

Her dance is earthy and primitive. She is so desperate that she is going to use magic even though she knows that this is not really the right thing to do. The fire for her is symbolic of purification and cleansing that she seeks for a love affair that has gotten out of control. It will burn away the dross, impurities and conflict. Her offerings to the firegod are magic herbs and potions that have been prepared by the older wiser witches of the clan and her dancing with which she hopes to find favour with the firegod. The potions she throws on the fire create billows of smoke that rise to the top of the cave and are like the incense a sensor gives off in the church and are intended to purify and set her free from the Spectre.

The High Priestess also dances before a Firegod and just as the spectre is Candelas's lover so the firegod is the high priestess lover. The high priestess represents the ancient tribe but is not of the tribe. The dance is the ritual. It is meant to placate the Firegod and to exorcise the misdeeds and faults the tribe has committed and to resolve any conflicts the tribe might have with the Firegod, living or dead.

The snake she uses in the dance brings all the components air, earth, fire and water together. In its many mediums the snake can swim, jump from tree to tree, slither along the earth and go through fire. It is the important go between in the ritual. The snake is also, like the duende, dangerous and would kill the High Priestess through its poisonous bite. She knows this yet she dances without fear.

Her dance too is earthy and primitive. The snake like movements of body and arms and hands are meant to please the Firegod, her lover. If she can summon the Firegod and please him she can save the tribe from annihilation. She may have to be the sacrifice but she knows this and accepts it. She also knows magic and will use it to intercede for the tribe.

Fire for her has a cleansing power. It burns away the dross and like the  
sensor in the Church it purifies.

9. DANZA DEL FUEGO (EL AMOR BRUJO)  
MANUEL DE FALLA

Falla worked closely with Lorca to preserve the true essence of the ancient arts of Andalusia. In our closing piece, Falla creates an atmosphere that evokes the deep mysteries of the ancient Ritual Fire Dance. The dance is both earthy and mystical. Primitive elements inform it through Falla's use of accents, authentic ancient Andalusian rhythms and the imitative sounds of the tambourine, drum and guitar.

## ESCENA BETWEEN CANDELAS AND THE SPECTRE AND WILL O' WISPS

Following the Ritual Fire Dance, the Spectre returns to the Cave accompanied by mischievous Andalucian 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 SYMBOLOLOGY

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.



## *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.

## DISCUSSION AT REHEARSAL FEB 18/06

Thanks to everyone for coming today. Before we get started I just wanted to say a couple of things as they pertain to what we are about to undertake this afternoon and which we might like to discuss with respect to EL AMOR BRUJO.

Falla had never heard a work of his performed by an orchestra so when the opportunity presented itself to have *La Vida breve* performed by a full orchestra he became very agitated and exceedingly nervous about how it would sound. His agitation was so great that he sought out both Debussy and Paul Dukas. Dukas gave him the following advice:

“One must give the impression of complete faith in what one is doing and uphold one’s authority amid interpreters en masse and their interpretations even if one is inexperienced.”

I must admit that I feel very much like Falla especially in the light of so much professional experience and beautiful talent. It has been a soul searcher for sure to try to decide on the best approach to *El amor brujo* and my own agitation was further compounded when I could not make the dynamics written into the score, work as I had perceived them in my mind, nor could I reconcile the tremendous volume of sound with what I was also hearing in my mind.

I am happy to say that part of the dilemma was solved when I realized that the score we are working from is an expansion of the original that Falla had written for a small group of four players. The expansion of course was intended for orchestra and was first published by Eschig.

I also discovered that the dynamics were not all Falla's and had been added more out of convenience than not. It was not at all out of character for Eschig who was always badgering poor Falla about the difficult passages he had written and wanted solved like yesterday and threatening him both artistically and politically to take liberties. We do not know exactly how much liberty Eschig did take although we do have a wealth of personal information written by Falla himself about his life and works and approach to the latter.

The end result of Eschig's liberty taking was deterioration of this great work. Where it had begun well it became over powerful soundwise not helped by an incompetent orchestra who did not understand at all what Falla wanted and the exquisite details of both Falla's technique and dynamics were lost.

The original score on the other hand was immensely successful largely because it was performed in the true Andalucian gypsy style which essence Falla had so beautifully and authentically captured.

Since we are a small group I would like to suggest that we interpret the work in the true Andalusian style as opposed to the orchestral. This will mean observing Falla's dynamics which were really p and f but with delicate shadings in between, observing small details re phrasings and accents and at times providing a soft, lush carpet of atmosphere when it is needed.

The Andalusian gypsy style reflects the four arts of flamenco whereby musician, dancer, singer and poetry all have same beat with greatly varied rhythmic content. Specific interpretation is attached to the different motifs and as each motif is presented it will be imitative but with its own voice according to instrument or singer.

This is my personal choice. There is no doubt that the orchestral approach is very powerful and even mesmerizing but frankly in a short time I would find it boring and mundane, the ordinary, plus it is too easy with the orchestral approach to get into a competition of sound without one even realizing it.

## ELEMENTS

Falla drew on little known and very ancient musical elements for this work. Some of these also have a profound mystical significance that will be explained as we go along.

It is well to remember in dealing with elements that Falla himself, was a mystic. His spiritual guide was a priest named Salvador Madariago who lived in the 12<sup>th</sup> century. The most outstanding characteristic of his compos-

ition what that of natural resonance shown to him by his spiritual guide.