

## PROGRAM NOTES FOR SOIREE

October 24, 2009

There are two peculiarities that have marked the Andalucian culture profoundly. One is lack of change and the other is something called orientalism.

One can see in the smaller villages that traditions and customs have not really changed in spite of outward attempts to do so. They are deep in the mind and heart.

At Rhonda, high in the mountains and reached after a very scary drive on decent roads, a young woman is still chosen by her future mother in law. The choice is not based on how beautiful she is, how well she cooks or keeps a house. It is based on her ability to make the lace edging for her courtship underskirt. The lace may be discreetly displayed during the public courtship dance but there are unspoken rules as to how much of the handiwork can be exposed. And if the lace does not measure up to expectations the courtship cannot proceed.

As to the second peculiarity, the First Period of Orientalism came to Andalusia around 10,000 B.C. with the coming of the Phoenicians. Its precedents still permeate the culture.

Orientalism most definitely had nothing to do with the European concept that labeled everything and anything outside of European standards as “oriental.” Specific cultures were also included.

Orientalism had in fact had several interpretations. One interpretation was its strong link to ancient sorcery.

Another interpretation regarded orientalism as a mysterious force that could be evoked, especially in music. Today we know this same force as the “duende.”

A third interpretation has associated orientalism with the distinctive style of dance performed in the great Phoenician Temple of Hercules at Cadiz by beautiful black eyed maidens the Phoenicians had brought with them from India. Their dancing was so sensuous that it made many a man

“quite forget his duty.” It was also based on designs and patterns that had metaphysical connotations.

one is preparation phase  
2 - movement of the mind into a higher awareness  
transition

Keep for Reference

## ORIENTAL Enrique Granados

For me personally, Granados manages to reflect some of the influences of orientalism in his beautiful Oriental. Like the ancient patterns and designs one becomes aware of the opening theme constantly reappearing. In fact we hear it 7

times. ~~The constant reappearance of the opening theme is~~ intended to create a transcendental state whereas the initial presentation of the theme ~~lays down a boundary for the~~

~~mind~~ from which it ~~then~~ can prepare to transcend, to a higher state of consciousness, higher awareness

repeated 7x  
prepares the mind to become still & it can make its transition

③ In the central section we hear the influence of the ~~chosen instrument~~ (guitar-like) that will accompany the profoundly beautiful melody, ~~through which the mysterious force will speak if it so desires to those who have ears to hear.~~

① In his beautiful Oriental Granados manages to convey some of the influences of orientalism to us. Like the oriental patterns & designs of tone that were repeated over & over the we become aware of the opening theme constantly reappearing.

## THE PHOENICIANS AT MALAGA

In their travels up and down the southern coast of Andalusia, the Phoenicians eventually found Malaga.

At Malaga they established another seaport and built a huge fish factory for the purposes of processing the giant blue fin tuna that were abundant in the surrounding waters.

The factory also produced a fish sauce that was supposed to taste pretty awful but the Romans loved it almost as much as the Phoenician Fandango they often went to see at the Temple in Cadiz.

Catching these enormous fish was a yearly rite and was very dangerous. If a life was lost it was put down as a sacrifice to one of the gods. Happily the Phoenicians did not interfere with either the rite or the fish sauce and both may still be experienced today.

MALAGUENA by ISAAC ALBENIZ

SAVE

In their travels up and down the southern coast of Andalucia, the Phoenicians also found Malaga. At Malaga they established another seaport and as well a huge fish factory for the purposes of processing the giant blue fin tuna that were abundant in the surrounding waters. The factory also produced a fish sauce that tasted pretty awful but the Romans loved it and that meant revenue to the people of Malaga.

Keep

Catching these enormous torpedo shaped fish was also a yearly rite and very dangerous. The fishermen who participated in the rite had to signal the mysterious and sudden appearance of these giant fish. To keep up their courage they told one another stories. These became known in Andalucia as the Tales of the Fishermen. The fishermen would yell out to one another across the water from their place in the rocks near the Pillars of Hercules. This was where the big fish had to swim. Telling stories was not only a way of keeping up one's courage during the ancient rite, it was also a way of making sure everyone was accounted for. Happily the Phoenicians did not interfere with this rite or the making of the fish sauce. Both may still be experienced at some places in Andalucia.

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Malaga was known as well for a special dance known as the Dance of Malaga or Malaguena. Influences of the Phoenician Fandango were not long in being absorbed by the Malaguan dancers and these influences may still be seen in some of the ritualistic dances performed today by a few of the Andalusian Gypsies. The dances are a closely guarded secret and unfortunately anyone who is not a gypsy cannot see them.

called

Oriental

soon becoming

part

of Malaguena

Read

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ORIENTAL by ENRIQUE GRANADOS

Around 10,000 B.C., a highly evolved culture <sup>oriental</sup> known as the Phoenicians found Andalusia. <sup>These were the Phoenicians</sup> They were more than a little surprised to find this mythic land so beautiful, so abundant and so wealthy.

At the ancient city of Cadiz which was famous for its food and lascivious ladies, the Phoenicians established a seaport. They also built a great temple that they dedicated to their god Hercules and erected two bronze columns out in the beautiful harbor. Yearly rites were performed in the temple and these included music, dancing, singing and the sacrifice of children.

In addition to their famous purple dye, the Phoenicians had brought with them beautiful black eyed maidens from India. <sup>The maidens to become renowned</sup> They were temple dancers <sup>known as the Wicked Dancers of Cadiz</sup> and belonged to the cult of Astarte. Their dancing was said to be so beautiful and sensuous that it made many a man quite forget his duty. <sup>they eventually became known as the Wicked Dancers of Cadiz</sup>

long

<sup>especially the Roman soldiers</sup> <sup>Cadiz</sup> ~~with went to Cadiz to see them~~

Now come with me back in time. It is 10,000 B.C. and it is midnight. Tonight one of the yearly rites is being celebrated. It is the Festival of Dance.

Listen to the waves as they gently lap against the giant pedestals upon which the great temple sits. See the full moon as it bathes the temple in a mysterious, silvery light. Inside the darkened temple lighted braziers hang from the walls. The flames reflect the beautiful black eyed maidens wearing only diaphanous veils moving sensuously and slowly to the hypnotic music of the ancient harp and flute.

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In addition to their famous purple dye, the Phoenicians had brought with them beautiful black eyed maidens from India. The maidens were actually, temple dancers and earned such a reputation for their Phoenician Fandango that they became known as the Wicked Dancers of Cadiz. It was said that their dancing was so sensuous that it made many a man quite forget his duty, especially the Roman soldiers who went to Cadiz to see these beautiful young maidens perform.

The first piece I am going to play for you this morning is called Oriental written by a Spanish composer whose name was Enrique Granados. Its main characteristic is a profound sadness that over the centuries has become known as the Melancholy of Andalusia. This melancholy is exclusive to Andalusia and seems to touch everything in spite of the spirit of gaiety on the surface. So when you hear a piece of Spanish music and it sounds kind of sad this is the reason.



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The next piece I am going to play for you is a Malaguena by Isaac Albeniz. One of the Phoenician fandango influences you will hear in the music is a strong, hypnotic kind of rhythm which is repeated over and over.

The Phoenician fandango found its way to Malaga and imbued the Dance of Malaga with many of its oriental characteristics. One of these was the hypnotic like quality of the rhythm. Another was an actual dance movement called the Wrist Rotation. Perhaps you would like to try a few wrist rotations. You may sit or stand.

#### THE WRIST ROTATION

Hold arms out in front of the body. Slowly revolve the wrists towards the inside letting thumb and 3<sup>rd</sup> finger touch when the rotation is complete. Count to 3 on each count do a wrist rotation. Then reverse and do another 3 to outside.

Here is the Malaguena by Isaac Albeniz. Listen for this rhythm (play the rhythmic fragment) **SEE HOW MANY TIMES IT REPEATS ITSELF.**

## PLAYERA

There is much discussion after the fiery Sacromonte. Cups are refilled with the favorite golden manzanilla wine. Conversation is animated but suddenly everyone is quiet.

In the distance a lone figure dressed in black approaches. Her head is covered in a shawl. She holds a tambourine the mystical symbol for death.

Her shuffling step betrays the heavy burden of pain and sorrow she has carried for years. She still remembers and mourns the loss of a beloved husband and son torn from the family by the hated Guardia Civilia, never to be seen nor heard from again.

Her dance will express the ancient Gypsy Lament. Her beautiful arm movements will speak of her deep grief, her anger and her defiance against Fate. Yet they will at the same time express her resignation and acceptance of that which cannot be changed – DESTINY.....