

Table of Contents

1. Art & Times of the Guitar - F. V. Grunfeld, 1969
2. Manuel de Falla - Burnett James, 1979.
3. Manuel de Falla - Pabissa 1954
4. Metrical Resonance (Falla) excerpt
5. Soul of Spain - Ellis, 1937
6. Prehistoric Religion - James, 1962
7. A Short History of Spanish Music ^{Lincoln} 1972
8. A History of Spanish Civilization Altamira, 1968
9. Song of the Outcasts - Robm Toller (a) (b) ²⁰⁰³

History of Pottery

Emmanuel Cooper
Longman, 1992
Group Limited, London

3000 B.C. Beaker pottery in Spain

2000 A.D. Phoenician pottery painted, style followed Greeks

1000 A.D. Coarse pottery - Roman style.

Chapter 1 - use of clay developed independently in different parts of the world - P. 13

Began with New Stone Age. Before this images made of men & animals used for magical & religious rites - P. 14. Mother Goddesses with enlarged sexual organs date back to prehistoric times. Part of the religious cult that encouraged fertility in women. P. 14. Likely these figures were used for trade.

(1000 B.C.) Discovered that clay could be subjected to a high heat & not disintegrate in water not known. Possibly two thoughts. (a) Fire was part of early man's existence. Holes made in the ground in which they put clay. Fire not allowed to go out & turned the clay into a pot. P. 14

(b) Baskets lined with clay as it dried out & contracted leaving a simple pot. A successful combo of social technical & economic factors has been assumed was the result of clay baskets turned into a pot. P. 15

Most early potters were women. As the

As an society evolved pots began to be made on a wheel establishing the more skilled workers ability to pot. P. 17

Limit of slow wheel made potting quicker. The new technique influenced shape of pots. The wheel turned out only round pots. Since the pots had to be made quickly to prevent collapse of the clay, the pots took on a new spontaneity. They began to be decorated with horizontal bands ^{became the} predominate decoration. P. 18

Earliest known pottery associated with cave dwelling cultures around 6500 B.C. Undecorated made from reddish brown clay.

Wares dating from 5000 B.C. were decorated. Generally designs were ^{geometric} hand painted on to cream background & pot was then burnished. P. 20

Basic style of pottery in Middle East followed this format up until 2000 B.C. when use of the wheel & glaze became widespread. The patterns remained simple & geometric. P. 20

Pots made between 5000 - 4500 B.C. were characterized by simple incised linear designs, or simple geometric designs painted on top of the pot. Sometimes natural motifs of human or animal figures were mixed in with the designs. P. 21

4500 - 4000 B.C. Two technological developments influenced the manufacture of pottery. (a) the kiln - at first simple - enabled pots to keep their clean colours after firing. Previously colours lost to smoke & flames of the bonfire. (P. 22)

Pottery (Asian)
London 1972

Synthetic reproduction of lapis lazuli. In these attempts origins of glassware & glaze began. P. 23

Pottery in this period took on new shapes. Some had rims. This started metal - bronze often used. P. 23

Oriental Designs included geometrical, floral & natural motifs. Developed into schematic patterns - Bullhead & Double Axe two prominent patterns P. 23

4000-3500 B.C. By this time the slow wheel & lathe had changed pottery. Led to a process called levigating important because it was basis of decorative technique used on Greek & Roman pottery. P. 24

In this period pottery was olive green in color. Shapes more uniform. Brushwork design more fluid designs intricate & ambitious. P. 25

3500-2800 B.C. During this period pottery painted with rich, complex designs. Colours black red & brown patterns ornate geometric & natural designs animals in a single colour or mixed with ornate geometric designs. (P. 25)

2000 B.C. - true glass made. It melted in its hot liquid state but cooled & polished. Between 2000-1000 glass worked while it was hot & coloured by metal oxides of copper to give turquoise & cobalt to make opaque white & translucent. Oxides led to colour glazes. P. 25

2500 B.C. Persian pottery similar to most from Susa in Persia. Shapes well thought out. Designs mixture to Iran related well to shape of pot. Combined geometric & some stylized natural forms. e leopard

thoraxes, imitative birds used for rituals. P. 28

Syria bold, swirling patterns dates to 4000 B.C. some pottery of 2500 B.C. showed Minoan Crete & mesopotamian & eastern styles. P. 29

Assyrian invasion 9-7th cent B.C. destroyed all style the long history of the decorated ware gave place to Islamic decorated pottery. P. 29

Egypt - pots with handles made in Egypt for the 1st time. Slow wheel introduced 2700-2100 B.C. from Mesopotamia (as supposition). Due to metal work shapes became finer spouts, lips in curving rims & libation vessels with tall stands for the ritual vessels all made. P. 32

Foreign influences began to appear in Egyptian pottery 2100 B.C. Minoan Cyprus & Crete. Small bottles with narrow necks & handles imported from the Med. - used for perfumes, oils etc. Egyptian potters imitated them. New pots with pedestal feet. imitation again from Med. P. 34

Painted pottery 1380-1350 B.C. Ritual pots - large & complex. 3 feet high ornate painted designs - motifs of animals & flowers symmetrical patterns & tomb scenes - colours used blue white & black painted on after pots had been fired. P. 34

Pottery - Cooper
1942 - London

Changes in burial customs changed nature of pottery. Pots placed in tombs. No longer made for burial purposes became dull & unimaginative.

30 B.C. Egypt became a Roman province. Romans introduced their own ways of making pottery. Ancient elements fused to classical. P. 36

Crete Minoan civilization thought to be 1st in Europe. Began 3000 B.C. Pottery made before this in Crete. Developed on an island, not a river valley. Sea protected them & established trade - their economy based on trade. Wine & oil imported in pottery vessels. Artistic style neither debilitated or heavy. Culture was free, much a individual. P. 37

Superior pottery - more variation & aesthetic work had to be chosen used even by the King at his table. Crafts people from other cultures welcomed & honored.

Chief characteristic - the painted decoration. Bot 2000 - 1500 B.C. nature decoration used. Stylized became more naturalistic. Colors were white red blue black. P. 37

Vivid pictorial designs - plants, lilies, octopus seaweed, marine life. Pots unglazed, free flowing. P. 38

With destruction of Minoan civilization 1400 trade diminished & pottery standard declined. P. 39
Hilroy

The Mediterranean 1500 B.C. - 500 A.D.

Chapter 2 - Mycenaes

Mycenaes was a city in southern Greece. Fewer warlike people built cities with strong fortification gold abundant metal work, & carving highly developed.

Pottery not regarded as important, Metal was where the money was. P. 43 What was polished lacked pretension decoration was limited & an influx of geometrical shapes appeared. The lozenge, chevrons & meanders. P. 44

Shapes began to evolve but forms lacked strength. Iron Age when Dorians greatly influenced and deadened it with their militaristic attitudes superior weapons & armour. Artistic achievement declined until 1000 B.C. P. 44

The Mediterranean - Greece

1000 B.C. classical Greek culture began to emerge.

Art was a way of life people closely linked to religion. State main patron. Art completely embedded in daily life of people not confined to wealthy only. Pottery held same esteem. Highly sophisticated & carefully painted. Some used for grave monuments, athletic achievement most of it had a function. Corinth & Athens two centres for painted pottery. Paintings on the pots ritual source of history. P. 45

Greek pots had 2 unique characteristics (a) form related to use of pot (b) decorative painting on the pot. Painting on pottery done first by Mycenaean's perfected by Greeks 6th cent B.C. P. 46

Pottery Cooper 1919

Main shapes evolved from Minoan, Mycenaean & Dorian. Most intended to hold liquid. were & water pre dominant P. 29

Forms remained unchanged because they were so practical. P. 29

Earliest Greek painted style - geometric 1000-750 B.C. completely abstract no naturalism of Cretons.

900 B.C. ^{this} style emerges fully. Characterized by severe defined shapes & ornamental bands covering whole pot. P. 50

ORIENTALISM

Mature geometric style was more balanced. Decoration incorporated into the bands of pot. Decorated motifs included concentric circles, chevrons, triangles zig zag, meander, quatrefoil & swastika. P. 51

700-550 B.C. Oriental- Black Figure style P. 51

Colonization of much of the Med brought Greece into contact with the Near East, and oriental ideas of decoration. Pottery decoration also influenced & led to period known as the oriental or black figure because of distinctive black figures painted on the surface of red pots.

Later, other colors were used - purple, yellow, red & white softened the austerity of the geometric style. P. 51

In addition to certain animals, mythological

animals began to be included. Poses peaceful not aggressive. P. 52

Corinthian potters using local yellow clay brought the animal style to perfection, 7th c. B.C. Work included detailed ridges & raised lines, converging designs that were imitated anywhere else. Bands of figures in complex arrangements also shown. P. 52

It was in the study & drawing of the human figure that gave Greeks greatest satisfaction. No oriental influence indigenous to Greeks. P. 52

Athenian potters brought oriental black figure style to its peak 550-530 B.C. Style was scheming, packed, light hearted view of real figure work. Charming alternative & necessary otherwise export markets would have declined badly. P. 54

Etruscans - 8th cent B.C. oriental influence evident in use of lotus flowers & mythological monsters. P. 57 Many ideas from Near East incorporated into their culture. Vaulter such as Babylon, Egypt - Faience; gold metal work. Assyria & silver from Phoenicia. P. 57

Etruscan pottery mainly influenced by Greeks & Athens but potters tended to copy decoration rather than try to understand its significance. P. 58

753 B.C. Rome - according to legend Rome founded 753 B.C. 5th c they freed themselves from the Etruscans & became greatest empire ever known. P. 58

Pottery in Islamic Countries

At end of 7th c A.D. Islam extended from India to Persia, Mesopotamia & north Africa into Spain. (P. 101) As the ancient civilizations declined so did the arts & crafts. (1st c) Further decline in 4th & 5th c & increase in monotheism. (P. 101)

Basis of Islamic faith - Mohammed & his teachings - eventually gave Arabs unity. Resulted in a new & cohesive spirit in which social, religious & political organizations were established. The Islamic language (Arabic) was introduced & this too unified diverse peoples.

Because some things were forbidden this affected design & decoration of pottery. Measurments & abstract patterns used in place of figures. P. 102

Engraving was adopted for use on pottery & attention given to manufacture of finely decorated pottery since no vessels could be made from precious metals. No wine jugs or wine also prohibited. P. 103

Pottery not used for religious purposes until 13th & 14th c. Tiles to decorate mosques used. Often decorated with Arabic script or calligraphic or cuspidal arabesque. P. 103

Establishment of ordered art opened up trade. Contact with China through central Asia had major influence on Islamic pottery - 3 periods of 103
1. 618-906: white ware, richly painted arabesque of Tang dynasty inspired Muslim potters in 9th c.

2. Sung porcelain of 11th & 12th c.

3. white ware of Ming China

Major differences between pottery of China & Islam

no court or royal pottery
no patronage
all pots had to use

China
made for aesthetic reasons

pots made simply for their beauty

pottery fired to earthenware temps

higher temps gave stoneware & porcelain

Arab potters imitated & developed these ideas
Results of their efforts spread to Spain & other parts of Europe. P. 104

Use of white tin opaque glaze with coloured paint decoration & lead glaze also went to Spain. P. 105

Beauty of Islamic pottery lies in its decoration.
Long tradition of oriental wares of Mesopotamia & Near East esp their paintings & decorative continued & developed by Islamic potters. Designs always well thought out & carefully arranged on the pot.

Potters of Islam made almost all the utensils needed for day to day living. Primary consideration was pot's function, its form was related to this. Islamic pottery is considered to be the most decorative & richest of all pottery. Vessels included water containers, water pots with long tapering spouts (ablutions) cups, beakers, jugs, P. 105

Paper 1942

3

Islamic Pottery

Pre-Islamic Pottery P. 106

Before growth of Islamic pottery there had been a long tradition of Near Eastern pottery with its oriental characteristics. zigzag patterns date back 3700 years.

1700 B.C. Dead buried with pottery. Geometric designs - zigzag & beak of a bird (P. 106)

1500 B.C. glaze used in Mesopotamia

Lead glaze Babylon 1750-1170 B.C.

Oxide added to specify it. glaze used on buildings bricks Assyria.

Lead glazes expanded colour range (P. 106)

Use of tin oxide - to imitate whiteness of Chinese porcelain.

632-1150 A.D. Through conquest (Arabs often seen as welcome liberators) the art of Greco Roman in Syria, Egypt Persia & Mesopotamia was all absorbed into Arab culture. (P. 107)

Oriental characteristics

Syria had been a Roman province.

Mixed Roman type of ornament naturalistic foliage, animals figures (P. 107)

Orientalism Assyria, Babylon

repeating symmetrical figures

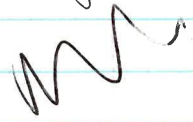
abstract designs

the two merged to become arabesque. P. 108

minute repetition of all over patterns.
abstract patterns contained flowers, foliage p. 108

750

Abbasid Dynasty
capital Baghdad
exotic & beautiful
arts & scholarship flourished in a colourful
oriental atmosphere.



Most pottery made at Baghdad.
4 main groups
unglazed
lead glaze
tin glazed
lustre ware. p. 108

Until Chinese pottery arrived in 9th c.
most pottery was unglazed & made in the
traditional way. Instead of buff clay, red
clay was used & covered with a white slip.
Covered with a transparent lead glaze - increased
range of colours.

Islamic potters added their own decoration
sgraffito - pattern scratched through to a clay
slip of contrasting colour. to show dark body
beneath the white slip. p. 109

Traditional patterns - palmettes & rosettes.
lozenge & ring kemp
Sgraffito technique used.

1000-600 BC white tin oxide used. Turned transparent
glaze opaque white. Not used on pots only tiles.
Belonging to red is covered in Mesopotamia
For reaching discovered for Islamic pottery p. 110

Cooper

5

Islamic Pottery

Taken to Spain became basis of Moorsque ware. Not content to leave pottery plain used various pigments. Cobalt oxide most popular found in Arabia gave a blue colour when used on or in a glaze. P. 111

major techniques - lustre indigenous to Near East not China. Thought to have been invented in Egypt for use on glass 700-800 A.D. Brought to Mesopotamia. Extremely difficult technique. P. 112

By end of 9th cent. yellow brown lustreware dominated made at Samarra. Characterized by absence of human figure. Floral & geometric motifs used. Found in Cordoba.

Lead glazed wares another major group. glaze over relief decoration. Rich green & yellow glazes used. 9th Egyptian potters came to Mesopotamia changed style of decoration. Kufic script popular. Alkaline glaze gave blue & turquoise. P. 113

Pottery. Cooper

1972

(P)

Chapter 5. Spain

Most distinguished pottery was made in Spain before the Roman conquest. Made by the Iberians in east part of Peninsula.

Celts had settled there in 6th B.C. & established a Celtic-Iberian culture. Trade with other countries brought Greek decorated wares. Attempts to copy these were made but not successful. Led to an indigenous style around 500 B.C.

Light colored clays, fine yellow or pink were used to make thin walled wheel made pots. Goblets, flat based jugs, low footed urns & bowls were produced.

Most distinguishing feature of Iberian pottery was the decoration painted on to smooth slip covered pots. Iron & manganese oxides were used that had a rich wine-red colour. Designs also rich & varied included geometric shapes & stylized birds, fish, plants & the human figure. (P. 139)

Romans introduced their own style of pottery & methods of manufacture into Spain during the time they were there. With their Roman with arrival 6th c. A.D. many technological improvements lasted. P. 140

756 A.D. Visigoths - invasion of Spain 6th c. A.D. established a kingdom that lasted until Arabs came 756. Not much known about their pottery but it seemed to reflect two influences. (a) low-fired, unglazed red earthenware decorated with impressed & scratched designs. Reflection showed continuation of Roman influenced decoration. (b) decoration was yellow or green glazed. It is thought that trade with the Byzantine countries responsible for

introducing glaze to Spain. P. 141

With the Moorish invasion of Spain an entirely new culture was ~~being~~ introduced. Under the influence of the Umayyads a new pottery style was developed & was to have its impact throughout the whole

Cordoba became the Umayyad intellectual centre 756-1031. Ideas were exchanged between scholars & trade extensive esp. with Islamic countries. Greatest importation of pottery lustreware from Mesopotamia. Very expensive difficult to get not produced in Spain at that time. P. 141

13th Spanish potters began to produce their own new & exciting style. Used a white tin glaze & decorated it with designs in such lustre as well as colours painted on to the raw glaze. Potters thought to have emigrated from Egypt during 12th c who knew how to make lustreware. P. 142

Abu Sa'ud (1214-86) writes about glazed & gilded earthenware ~~usually~~ made at Murcia, Almeria & Malaga. It was in Andalusia that this type of pottery was first made. Two reasons this happened (a) much of Muslim Spain had been conquered by 1248 only small southern area was left. (b) Iranians fleeing from Mongol invasion came to Malaga to settle bringing their detailed knowledge about lustreware & under glaze techniques necessary knowledge & skill in place & formed the basis of an industry that thrived for 300 yrs. P. 142

3 main groups of Hispano-Moresco pottery.
(a) designs predominantly Moorish made at Malaga & Valencia
(b) 15 & 17th c. made at Mareses suburb of Valencia, P. 143

Cooper Pottery
1979

(3)

Chapter 6 Spain

Known as mudéjar style.

(c) best interesting - show heavy French influence.

(a) Early wares bowls dishes pitchers storage jars
forms & designs Islamic influenced
designs two shades of blue on white ground
finished with copper golden lustre
kufic script & foliage great complexity - oriental
geometric designs

Most famous pottery of Malaga large
decorative vessels

Alhambra vase - named after palace
stood 4 ft high - high flat wing handles
make them as decorative objects

Painted decoration bands of kufic script
animals (deer popular).

Decorated with lustre. Reflected tremendous
wealth of Moors & the country.

(b) Hispano-Morisco - exhibited the cuerda-
seca technique (dry cord). Areas of dried
pigment usually black separated different colours/
shades & prevented them from running into one
another. Technique developed for flat dishes. 11-12 -
c. Valencia. Used again in 15th c with more
formal designs. P. 1434

After Catholic reconquest of Andalusia 1492
pottery industry lost its vitality. No lustreware made. P. 144

A change of trade routes from Malaga to Valencia revived the industry in the 13c.

Valencian pottery distinguished by ^{merging of} two major influences (a) Gothic from north (b) "Muslim" south. Style became known as *mudéjar*.
blue underglaze gold lustre

(a) Gothic influence characterized by use of heraldic devices & shields. And inscriptions of Xtn native using Gothic script.

Treatment of ornament evidenced Muslim influence designs continued to be intricate. ^{P. 145}
Arabic script used as stylized decoration.

Plants & foliage designs included berries, flowers, ferns, leaves & golden & blue vine leaves, Song birds, cocks, falcons & long legged water birds. Bulls, goats, pigs & hunting dogs - rarely the human figure. ^{P. 146}

SCHEIN
P. 145
Mudéjar

Heraldic devices - eagle, lion, dragon & armorial designs of royal families.

Gothic inscriptions " Ave Maria gratia plena "
" Señora Santa Catalina guarda nos "

Combo of arabesque ornament & animal motifs resulted in free decorative treatment & beautiful creations. Well known ^{Arabic} "tree of life" under which sits a deer. Exported in ships of Majorca to Italy became known as *majolica*. ^{P. 146}

Oriental
in influence
shapes

Shapes followed the oriental influence. Following

Spain Pottery

Jars were cylindrical with conical sides known as albarillos. Mostly used for apothecary jars. Gallipots. storage dried foods.

With the unification of Spain & absence of Muslim law that forbade use of precious metals lustre was lost its exotic appeal & was replaced by Venetian glassware. P. 147

Talavera de la Reina pottery different & separate group. 1484 not decorated with lustre but with underglaze colours that were painted on to, or under the glaze. Characteristic milky white glaze was painted with blue, emerald green, yellow & orange. Produced in many shapes. P. 148

Its shiny pearly enhanced savour of food was thought to

Talavera pottery is noted for its coarseness large white dishes or shapes vigorously painted with dark blue songbirds, deer, rabbits & heron enclosed in borders of rough foliage & tendrils. Later other colours added manganese purple & reddish orange. P. 149

NEOLITHIC & BRONZE

P. 147
SCAN = Beaker pottery named after Beaker people who originated in Southern Spain. Some had rims & shoulders. Simple raised chevron designs on the sides of the beaker pot helped to provide a better holding surface. Used for drinking & later ^{bringer pots} emergency wine.

The Art & Times of the Guitar

Fredaude V Grunfeld
Gilbert Macmillan Ltd
London, 1969

Chapter 1 - earliest instrument for which there is a pictorial record the hunting bow - doubled as a musical bow. (Paleolithic cave painting Trois-Frères S. France).

Screen or plectrum in some painting has a musical bow fastened to the mouth of his mark holds it with left hand, twangs it with right.

the mouth as a resonating cavity & skull as a sounding board. P. 6

Apollo god of music lyre based on same musical principle

Its real history begins where form of guitar takes on shape of a woman's body softly rounded at shoulders curving inward at waist & gently rounded curve at bottom of instrument. Guitar regarded as feminine because of shape. Old Spanish proverb for mujer, la guitarra, para usarlas, hay que templarlas. To use a woman or a guitar one must know how to tune them. P. 6

Also a symbol of physical fulfillment (down) like the bowstrings of Apollo the great hunter that stretched out over the vibrant body of a woman. P. 11

First cithara made when Apollo raped Daphne. She was changed into laurel wood from which guitar was made. P. 30

Chapter 2-

Guitar owes its name to ancient cithara. Kind of lyre earliest ancestor of guitar belongs to lute or pandoura.

In the ancient world 3 basic stringed instruments harp, lyre, lute. all evolved from musical bow.

Ancient harp extended the musical bow with addition of more strings & adding a sound chest. (empty tortoise shell). P. 33

Lyre invented by Hermes. Difference as to number of strings some say 3, 4 & that Apollo brought them up to 4

3- seasons

4 quarters of the year

Lyre traced back to citharah of Assyrians 2nd mill millennium B.C. Hebrew kinnura & Chaldean qitra. meant 3 strings. P. 37

Greek Cithara's origin - the Assyrian citharah small light version of the tortoise lyre.

new cithara heavier, more complicated imported from Asia. U shaped massive wooden sound chest produced greater volume of sound stood without a support. P. 38

7 strings P. 41

chief instrument of Greek & Roman games & religious festivals. P. 41

Art of Guitar
Grunfeld 1969

3

lute not much use to Greeks & Romans.
first lutes probably based on the tortoise shell
sound box 3 strings
short neck glued to the turtle carapace
which was covered with a piece of rabbit skin
stretched tight & perforated along the edge with
small sound holes. P. 45

lute & harp
Fingerboard represented technological break through.
produced one note per string
lute had few strings pressed against fingerboard
each player mainly tuned.

lute known to Greeks as the pandoura. P. 45
associated with music in the home P. 46

The major type of lute was brought to Egypt
by the Asian invaders time of Hyksos. P. 46
played a vital
Construction due to findings in tombs. Played an
important part in sensual musical scenes performed dancing
girls solo singers & other musicians. P. 48

lute
Egypt soon after Rome had swept away pharaonic religion
was to be new most musical in ancient
world. During the Coptic epoch of Egypt the first guitar
fitting the definition was produced. (13-8 cent). Found
in Coptic monastery of Apa & cemetery at Qarara. P. 49

Clearly defined flat back & top. Separated by
moulded sides neck meets body like heel of Spanish
guitar carved from single piece of wood. P. 51

However lute reigned supreme. Sculptures of lute

plains ladies (no men) found on pagan 2 Xth tombs. With fall of Roman Empire into a cithara disappeared, until Middle Ages.

Another family of Roman strings (fides) saw the evolution of the vihuela in Spain. Became inter changeable with the guitarra. P. 52

Not possible to say exactly when famous Spanish guitarra came into existence. Point of departure seems to have been development of the fiducula cithara. Arabic influence in Spain prepared the way for the guitar. Flower of arts & sciences under Arab rulers that created need for guitars & led to first great school of guitar music, the vihuelistas. P. 52

Arabic influence was beyond measurement. Whenever it touched was changed. Like a great torch it brought light where there had been darkness. This is most emphatically illustrated in architecture. Xth was heavy woodwork, Romanesque, betrayed the "swag mentality" with fat, rustic pediments. Arabic was elegant, airy, columns soared (suitwards & audience chambers) above gravity with their stucco ceilings. Bases adorned the palaces. In Cordoba there were 300,000. The caliph of Cordoba brought a vast array of literatures with them that covered Persian poetry, Arabian theology & Greek sciences. From Baghdad they brought singers & musicians. Dima (Splendor) Basbas (Lamb) Sibr (Chamber) Mutayyim (Enslaving) & others. P. 52 Both singers & players adorned the al-ud a wooden instrument. They also brought other instruments, the tambur, bowed rabab guitarra & plucked rabab (late). An Arabic treatise the Kitab al-tuhfa (Treasury of Gifts) there were

Art of Guitar
Crumpald 1969

directions on how to make rubabs. Specifically had to be carved from plum or apricot wood soaked in milk to make it supple then varnished with a mixture of ground glass & glue to bring out its "full tone". P. 55

It was known that the virtuosity of such instruments actually cast spells & enchantments P. 55

Ziryab

Details of lute construction were minute. Infinite pains taken with them. Story of the Persian minstrel Ziryab. At his audition with Harun-al-Rashid he insisted on his own lute that had to be sent for.

Harun- why don't you want to use your master's lute (Ishak, his teacher's lute).

3- If the Emir wants me to sing in my master's style I will use his instrument but if I am to sing in my own style I must play my own instrument.

Harun- I don't see any difference!

3- Perhaps at first glance but even if the wood & size are the same, the weight is not. Nor are my strings that are spun from silk not made from hot water which weakens them. The bass & 3rd strings are made from lion cuts because it is more sonorous than other animals. They are also stronger & can stand up to the plucking of the plectrum. P. 56

When Ishak's uncontrollable jealousy drove Ziryab from Basra he went to Cordoba. He became a man of wealth & influence founder of a great school of music whose theories are still taught in Andalusian Conservatories. The echoes of these influences can still be heard in Andalusia through the voices of cantantes. P. 56

It was in Al-Andalus that I added a 5th string to the lute & a plectrum made from the talon of an eagle. It was here that the twang was introduced that gave a perpetual quiver to the music heard in the narrow streets of Andalusia. Still can be heard in older villages.

Guitar source

Guitar sound - like a breath, tranquil &

Chapter 3 - The Guitana & the Vihuela

The finest illustration of medieval instruments is to be found in ^{part of the collection} the Cantigas de Santa Maria for 13th c. King Alfonso el Sabio of Castile & Leon. The ^{more than 400} Cantigas were songs of praise about the Virgin & her miracles recorded in 4 manuscripts. They are illustrated with hundreds of miniatures that cover almost every aspect of Middle Ages life as well as detailed pictures of instruments & instrumental music used at Court. They include the guitana morisca & the guitana latina. P. 69

For more than 200 years after this a distinction was made between the two instruments. The guitana morisca imported from Arabia was shaped like an almond & had a vaulted back, long neck & 8 strings. The guitana latina more nearly like of the guitar had a slightly incurved body with a flat back & 10 strings at most. P. 70 It acquired its name because it was the indigenous instrument of Med Europe whose nations & colonists had been ^{known as the indigenous population} over-run by the Carthagenians. ^{named by} The main difference was that ^{the} latina was accomplished by "ripping" the thumb across the strings P. 70

Guitar
1969

7

while on the *outawa morisca* it was performed
note by note *punteado* in a melodic style still
used ^{by} N African Arabs on the *kitra*. The poet
Juan Ruiz *Escobar*, epicurean & Archpriest of Hita
describes both instruments in rhyme in his *libro*
de buen amor (Book of Good Love). P. 70

Here comes the Moorish *outar* with its clatter,
Its strident notes & high-pitched chatter;
The corpulent lute that beats time for the dance
Joins the *lata* *outar*, and all 3 advance.

Moorish *outar* eventually disappeared but as late
as the 16th cent Sp. musicians were playing *a la*
morisca & *a la castellana*. P. 70

Lower versions of the *outar* was known as
a *viuelas*. The 1st *viuelas* applied to all stringed
instruments that had a neck & fingerboard. Then there
were those played with a bow, *viuela de arco*, or a
quill plectrum *viuela de paño*, when played by
frogs latter was known as *viuela de mano*. P. 72

Although there have been modern writers who have
classified late music with *viuela* music it must be
now ~~clear~~ that both instruments co-existed at ^{Spanish} court
& each had its own music. P. 72

Viuelas came in all sorts & sizes from
4-7 strings. 7 strings were preferred & if the
frets were evenly positioned the instrument was
said to be *perfectísimo*. Frets on the fingerboard
a genuine Arabic contribution. P. 75

Difference bet *viuela* & *outar* - range. P. 78
Viuela more for surrounding dances other for peasants
(2 strings less)

Custom was to keep a guitarra in the
household - client could strum while he waited.

Age of the vihuela saw many virtuosos
who could improvise elaborate counterpoint.
Luis de Narváez responsible for its flowering 16th c. P. 78
wrote a book of music called The Dolphin of Music
publ. Valladolid 1538 - based on god Apollo - lyre
virtuoso served from dawn to dusk as a dolphin their loved
music. Narváez, native of Granada became maestro
de vihuela to Philip II wrote magnificent counterpoint
first composer to publish diferencias - variations.
in pure instrumental style. P. 82

Another master of the vihuela school Alonso
Muciana of Sevilla. wrote in cipher style system of
tablature using numbers - indicated position of fingers
& where to play. Time values written above the cifras

Muciana & other vihuela masters (around 40) taught
Spanish nobility how to play the vihuela, with elegance
& clarity. P. 85

By the 17th c. the golden age of the vihuela
was over. New musical winds blew & the guitarra
replaced it; the great vihuela masters all but forgotten. P. 86

Chapter 4 - The Royal Guitar

Guitar started to make itself known in 16th c.
First complete book publ. Guillaume Costeley
Guitar began to climb ladder socially
P. 94 Futura books expensive made Jenson
become important in matters of lore.

The addition of a 5th string was next big step

Guitar
Ginsfield 1969

9

in its evolution. Credited to poet Vicente Espinel (1551-1624) but did not really invent or add a string in place long before his credit.

P. 98 Sant Sadonic, a romantic he was born at Ronca educated at Salamanca. Expelled from U entered military commissioned by Aleman pirates took holy orders & became a chaplain. P. 98 Became choromaster at Plasencia, wrote poems to inventions to be published - named were form of decimas & espinelas stanza of 10 lines & 8 syllables to each line.

End of 16th & guitar est. in Spain. Invention of frame it & plating favored designed by Dr. Juan Correas P. 98

The Castilian guitar had 9 strings - new decorative instrument included in paintings by several Spanish artists, Zurbarán's Temptation of St Jerome, Velasquez 3 Musicians.

P. 130 Although plucked instruments were common to a close in other parts of Europe (1100 circa) it remained the staff of life in Spain. More than 2000 could play it in Madrid. Considered to be a line work. P. 131

Spain's one of greatest court composers - Scarlatti (1685-1757) spent 40 yrs there. In 2 minutes he could elaborate on a musical idea compared to 20 m. for others. Fell deeply under spell of guitar. Some of his wildest dissonances imitate hand stricking belly of guitar & threaten to rip its strings out - harmonic structure that imitate the guitar based on guitar's open strings & Spanish modal music. P. 138

Goya's guitars not instruments of pleasure.
Only his "Mago de la Guitarra" (1780) conforms
to the conventions of the "caliente seated figure
with guitar" p. 139 Rest of his guitars belong to
objects blind man, the last rattle in the throat
guitars that scream chromatically instead of filling his
paintings with soft sounds. p. 140

guitar
symbology

Symbolic of Spain's passion & disorder
the also symbolized man's eternal attempt to
win comfort out of chaos. All thru work of
Goya (guitar) strums like a steady, unremitting accompaniment.
In Jewish mood Goya shows a guitar. p. 140

Before he became deaf like Beethoven he regarded
guitar as necessity of life. Sketched guitarists long
after he couldn't hear them. One of his last drawings
shows guitarist practicing his finger work. p. 140

In Goya's day guitar broke its 950 yr
tradition of chords & chord tablettes. 1799
instruction manual publ. to teach players how
to read notes necessarily - could more easily play
in an orchestra & imitate other instruments &
accompany singers in place of a piano.
(Fernandiere) author p. 140

Chapter 7 - Wine Cups at Daybreak

The best place to find a guitar is in its
native country. It is in Spain where it can
be observed & where new interest in it has
awakened. Composers & writers of 19th c. found
the guitar exciting because there was nothing else like
it in Europe, anywhere. p. all George Sand wrote

Art of Guitar 1969 Grunfeld

1

"the sound of the bolero bursts forth in the loneliest places & darkest nights". Grunfeld listened to Panduro's day & night all spoke of El Miguelano an untutored individual who ran his own wine tavern as the "best" guitarist in Granada." P. 212

Although the 19th c was a dangerous time in Spain the guitar was a safe passage for those who earned it. Ancient Andalusian tradition was that a man ^{with} was not shot with a guitar at least not until he had been heard. Even in prison life was tolerable if one played the guitar.

Spain is also a country that dances, where there are guitars there is dance, except in Basque & Galician north countries, provinces. (flutes & bagpipes) in many kinds of guitars. Village orchestra usually had ^a guitar, tambourine castanets by dancers & a bandurria. Various kinds bas de la ubia bass guitar with large ~~wide~~ body short neck & strings played with a plectrum called the do's ~~that~~ nail. Requinto (small 6 stringed guitar tuned 1 a 5th higher. The tiple, tiple & timple tiple guitars tuned even higher. Survives yet as the ukelele Charango small guitar 5 strings vaulted back, bright sound. Guitarron (bass guitar) the octavilla a Valencian 6 (course double) stringed of metal. Bajandi the gypsy guitar. P. 217 (known as sonanta)

Flamenco It was the Andalusian gypsy who took the most primitive rasp of the sonanta & turned it into the dazzling Flamenco sound that is instantly recognized as heartbeat of Spain. P. 217

Hilary

Old
some one
has it right

M.P.
A

Flamenco not a gypsy invention rather a continuation of most ancient music of Andalusia a compound of Moorish, Byzantine, Jewish Iberian & all the other potent cultures that passed thru Andalusia. Actual seeds of Flamenco thought to have been rooted in Roman Spain. Present evolutionary state came about in 15th c with gypsies who inherited the "oriental music of Andalusia & Moors & Jews who were being expelled from Andalusia.

It was Zoltan Kodaly & Bela Bartok who discovered that the oldest & most beautiful folk songs have a way of slipping down the social ladder to its lowest rungs & end up as "beggars' songs." P. 217

It is the folk

supposition. This is what happened to the melismatic chants of Granada. They were reduced to ^{music of under round} ~~music of under round~~ ~~of Spanish society~~ ~~nor this under round music was~~ ~~the vestige of Ziryab's~~ ~~music~~ ~~nor~~ ~~they~~ ~~were~~ ~~the~~ ~~remnants~~ ~~of~~ ~~the~~ ~~gorgeous~~ ~~songs~~ ~~they~~ ~~had~~ ~~once~~ ~~been~~ ~~played~~ ~~&~~ ~~sung~~ ~~by~~ ~~the~~ ~~beautiful~~ ~~captiv~~ ~~slave~~ ~~girls~~ ~~in~~ ~~the~~ ~~palaces~~ ~~of~~ ~~Malaga~~. ~~Traces~~ ~~of~~ ~~that~~ ~~legacy~~ ~~are~~ ~~heard~~ ~~in~~ ~~cante~~ ~~Jondo~~ - ~~the~~ ~~certain~~ ~~seemingly~~ ~~gone~~ ~~of~~ ~~the~~ ~~rich~~ ~~line~~, ~~the~~ ~~monochord~~ ~~wonderment~~ ~~of~~ ~~the~~ ~~voice~~ ~~like~~ ~~"smoke~~ ~~from~~ ~~a~~ ~~"ship's~~ ~~funnel~~ ~~welting~~ ~~away~~ ~~&~~ ~~rocked~~ ~~by~~ ~~the~~ ~~wind."~~

Legacy
of
Ziryab

What remained too were the whiplash dance rhythms the poor martial had admired in the Wicked Dances of Cadiz. And the habit of instantly composing verses about anything & everything. P. 214.

George Borrow meticulously noted in 1830 how "the musician stretched his voice & tugged at his guitar in the midst of a circle of ^{people} ~~some~~ & demanded their wild music". P. 218 Borrow was the first of the English aficionados of flamenco & the first of those who could speak the gypsy language fluently. He understood the fun & sardonic humor of primitive cante jondo. P. 218

Adventurous
Themes The themes of ~~the~~ its poetry are taken straight from Gypsy life - cattle stealing, prison murder revenge. A ~~guy~~ ^{guy} running down a hill calls to a Gypsy to steal him which he will want his intoxicating poison known as drao. A gypsy ~~lays~~ ^{lays} on the prison floor of his reel. He tells his wife to beg the jailkeeper to remove his chains because they are causing his body to ~~burst~~ burst. P. 218

The most risqué, two gypsies are just about to steal a fine horse when they see a Spaniard. They flee into the night. P. 218

Sometimes the themes are powerful & romantic. The swarthy love threatens to kill his betrothed or the fear of Jesus, yet, should she prove to have been unfaithful. Another gypsy has designs on a Spanish beauty that he plans to abduct by ^{P. 218} whispering ~~the~~ a few words of his language in her ear.

QJD
TITLE Cante jondo is regarded as a "fierce & bitter art." How the word flamenco came to be applied to it is a mystery. Some historians feel that it can be traced to the Flemings who accompanied

the Habsburg Emperor Carlos V to Spain. (16th c)
Others have suggested that it is a derivative of
the Arabic jellah-mano (fruitful peasant) or
jellah-mano (the smith's laborer). A more plausible
explanation goes back to its obvious root "the flame
or flama" in underworld 18th c Andalusia
a flamenco was a dozzler, swaggerer, swash bucker. P. 218

In time when gypsy music became evolved
to become "sophisticated" & artistic & refined
it was called flamenco (not gitano since the
word gitano carries the connotation of a curse).

Many of the musical & poetical elements of flamenco
have received their characteristic shape from the
gypsy. Most were blacksmiths & Andalusia was
famous for them. A fundamental form of flamenco
is the martinete. A hammer song it is sung
by a man ~~at the~~ ⁱⁿ a forge ^{the song} is punctuated by
the hammer meeting iron. P. 221

Fornea, yunque y martillo
rompen los metales;
el juramento que yo a ti te he hecho
no lo rompe nadie.

Forge, anvil and hammer
shatter these metals;
the oath I swore to you -
no one can break it. P. 221

Many of the so-called primitive forms of
flamenco (cante andaluz) were related to occupations
the serenas of mountaineers & smugglers, the
cantes de trillas, wheat threshers, nenas, mothers rocking babies
to sleep P. 221

Art of Guitan
1969 Grumfeld

15

caleseras of horse & buggy drivers
& carceleras of prisoners. Relations sacra
Some reflected song & dance patterns of a
particular city: granainas of Granada
malagueñas - Malaga
sevillanas Sevilla
murcianas - Murcia P. 221

The composer Chabrier a Parisienne through
a thorough hard occasion to visit Granada ^{during} the
epoch of the cafes cantante (1840's). He was
absolutely stunned to discover a way of life
described by two authors, a case of manzanilla
shown & a half dozen dancing women. The following
is ~~his~~ description of his first encounter with Flamenco at
Granada.

If you saw them wiggling their behinds, swaying
their hips & writhing bodies, you wouldn't want to be off
in a hurry. At Malaga things got so hot I had to take
my wife home.

This was the scene. One or two women start to
dance. Two droll fellows scrape out something on a
tiny guitar, 5 or 6 other women bowl out something
in seemingly funny voices, triplets that are impossible
to note down because they keep changing the tune.

you hear syllables, words, portamentos & then they ^{P. 221}
begin to clap & beat out 6 ^{or 8} notes accentuating the 3rd
& 6th. And then they shout Anola! Anola! La Sada!
Ess es la Maniquita! gracia, racionidad; Baila
la chiquilla! Anola! Anola! Consuelo! Ole! la fola!
ole la Carmen! que gracia, que elegancia! All this
is done to excite these young women. It's indescribable. P. 224

Pwr
in force

The flamenco guitar does sound funny to western ears because it is smaller & lighter than a Spanish classical guitar. Its back & sides are made from cypress, the head is kept very light for balance since the flamenco style of playing requires the instrument be held almost upright & resting on the right thigh. P. 224

The metallic sound is enhanced by attaching a cejuela (capstano) which shortens the strings & makes the playing of certain chord patterns easier. P. 224

In early flamenco the guitar had a subordinate role, marked the rhythm & followed the sound. But as force said "the personality of the guitarist is as deeply involved of that of the singer he too must sing out." Thus the fábata was born. A fábata is a guitar improvisation that when sincere is a thing of extraordinary beauty. In most cases it is false, foolish & full of parrot-like Italianism. The line must be pure & without the presumptuousness of virtuosity. P. 224
Two new famous guitarists who could play dazzling fábatas were The Barber & Kidney Bean.

In today's flamenco there are at least 50 ways to sing & 30 styles of dance. There are as well 30 kinds of solo playing. The guitarist as a soloist is relatively new. Still viewed with suspicion by those who knew flamenco before it became commercialized.

Although Kala felt the grave hieratic melody of ancient Gante analog had degenerated into the ridiculous style of flamenco, the elements that once stood for glory

A nobility had been adulterated & modernized
the art of flamenco has withstood the passage
of time. Important tacasos have expanded its
technical resources without sacrificing its strength
& austerity. Ramon Montoya, Javier Molina, Nino P. 227
Ricardo, Paco Lucena, Carlos Montoya to name a few.

Whether the new generation of gifted & dedicated
guitarists can hope to master the vibrant, profoundly
elusive idiom of toque jondo (deep playing) - the
soulful ^{heart} ~~base~~ ^{of} flamenco remains to be seen. It is
a music that has "to come up through the soles
of the feet" (Bodas de sangre - Lorca reference) P. 228

NB:

guitar
reference
Lorca
MOTIF
==

To Lorca whose poetry is full of images
of toque jondo the guitar sounds as though
it were the "sighs of lost souls" (SEE STANTON)
escapans through its round mouth.

In his poem La Guitarra he speaks of
its heart wounded by 2 swords.

Empiezo el llanto
de la guitarra.
Se rompen las copas
de la macabracela.
Empiezo el llanto
de la guitarra.
Es inútil callarla.
Es imposible
callarla.

llore monotona
como llore el agua,
como llore el viento

P. 228

The lament
of the guitar begins.
The winecups of daybreak
are shattered.
The lament
of the guitar begins.
It is useless to silence it.
It is impossible
to silence it.
At weeps monotonously
as the water weeps,
as the wind weeps

Sobre la nevada.
Es imposible
castarla.

Flora por cosas
lejimas.

Ahoras del Sur caliente
que pide camelias blancas
flora flecha sin blanco,
la tarde sin mañana,
y el primer pájaro muerto
sobre la rama.
¡Oh guitarra!

Corazón malherido
por cinco espadas.

over the snowfall.
It is impossible
to silenced it.
It weeps for things
far away.

Sand of the warm south
asked for white camellias.
It weeps ^{for the} arrow without a target
evening without morning,
and the first dead bird
upon the branch.

Oh, guitar!
Heart grievously wounded
by five swords.

P. 228

Chapter 9 - Six Maids Dancing

En la rotonda
en cruzada ~~six~~ ~~dance~~
six doncellas bailan

Tres de carne
y Tres de plata

Los sueños de ayer las buscan
pero lastime abnegadas
de el oro Polifemo

la guitarra

At the circle
of the crossroads
six maids dance
& are flesh &
3 are silver

They seek yesterday's
dreams
but they are the
captives of the
golden Polifemo
the guitar.

P. 229

During the 19th a revival of Spanish music took place. Suddenly there was a generation of composers who would interpret Spain to the outside world. P. 286 in its own idiom. These men were Isaac Albany (1860-1909), Enrique Granados (1867-1916), & Manuel de Falla (1876-1946). All 3 were aficionados of the guitar. However Albany was the only one of the 3 who learned to play the guitar. He arrived in Brussels as a student in the folds of a cape proudly draped over his entire body in which he had hidden an enormous guitar. In the intimacy of studios & salons of Brussels he would smugly play his guitar. Learning on a table or the arm of a chair, eyes wrinkled with laughter, he nimbly plucked chords evoking the ^{Spain of} dance. Often after a concert he would wander the nocturnal streets with serenades & songs of Andalusia. P. 288

Program Notes

Albany was to become one of the greatest pianists of the century & like Scarlatti he wrote for the keyboard as if it were a guitar. El Alcazar evokes the deep, declaiming sounds of a guitar that laments in the night. (La Guitarra) P. 288

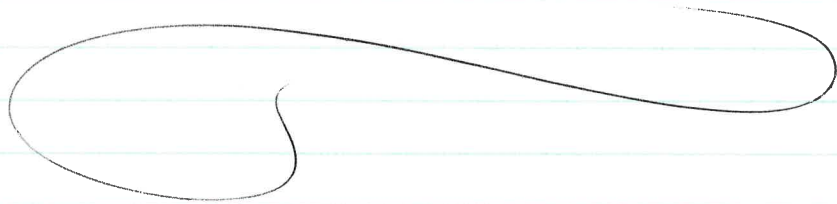
Granados too wrote some of his keyboard pieces & ^{Spanish} accompaniments for his songs as if they were guitar music. P. 288

But it was Falla who wrote for the orchestra as if it were a giant guitar - Nights in the Gardens of Spain, El amor brujo & Three Cornered Hat. In La Vida Breve he introduced an actual Flamenco guitarist on stage. Debussy was his only solo work for the guitar. Sums up all the guitar's possibilities for modern harmony. P. 288

Hommage a

For Falla the guitar was the instrument
that had always hung at the Spanish hearth.
It was a marvellous instrument austere
yet rich in sound. Powerful, gentle, full
possession of the soul. It evokes the virtues
of many noble instruments of the past, yet
retains its native qualities of its own, which it owes to
people themselves.

P. 295



Burnett James *Marmel de Falla*
London: Victor Gollancz Ltd
1999 And the Spanish Musical Renaissance

Chapter I The Spanish Heritage

To ^{understand} Spanish music one must know its history. ^{of Spain} its history is its sum total of its past. ~~This~~ In a culture like Spain with its specific characteristics this is particularly important for ~~traces~~ relevance. Throughout her long history, Spain has been isolated, physically by the Pyrenees & close proximity to Africa, & emotionally because of the Arabian occupation of ~~more~~ than for almost 9 centuries. ①

① The fact that the Arabs were forced to leave Spain in 1492 was continued on for another hundred years because of the unbelievably weak treaty made by Ferdinand & Isabella was to have dire consequences. ① The establishment of national unity could not take place for one thing. It took another hundred years to reduce Arabian (hegemony) so that Spain could take the role of defender against the invader. ① It was precisely this role that affected Spain's relationship with Europe. Spain in this role stood as a shield of ^{faith} & civilized values. ② Unfortunately, prejudice & propaganda (Black Legend) were often promoted & this also ~~more~~ added to Spain's feeling of isolation. ③

Pre-historic
into The African connection - not only is Spain linked to Africa but her history is reflected through this link. Not unusual for a child to have Spanish & African parents. Basques - highly individual customs & language - descended from Berbers which infiltrated aboriginal

P. 16 P. 17 P. 18 P. 19

②

History of Spain began long before Arabian invasion. Impact & legacy of the invasion decisive in forming subsequent history of Spain, Spanish character & sense of destiny. All forms of art bear witness to the invasion & its influence. ② especially in areas of detail & ornament that reflected much deeper influences.

③

The Arabs did not find a coarse & barbaric people to whom they left judgement & sensitivity. They enriched an already highly evolved civilization whose primary fact of life was the guardianship of Xth civilization. Spiritual unity against the infidel became their prime motivation. ③

P. 18

④

Much of the history of Spanish music is measured by the Church. Impregnated with African & Arabic influences. Arabian culture gave to it charm & sensitivity. ④

Folk song news

P. 19

The most potent expression of life view of Spaniards is through the folk song & dance. Vigorous individuality, dark drama, emotional pride, passion, spirit of independence. ⑤ Folk song has a long rich heritage. ⑤

Although intrusion of popular elements often resisted by Churches not so in Spain. Andalusia - Flamenco Mass (nearby) performed expression of religious feelings of Andalusian oppressed. Other regions have kept particular forms of music for worship based on local folk idioms. ⑤

Sacred & liturgical music often infused with spirit of Spanish folk song & dance. Represents more, the total culture, the whole of Spanish music. (Major difference) ⑤

P. 19 The Spanish Renaissance began in late 19th cent. reflected romantic nationalism - came as a result of discovery of folk song & music of national past. (5)

(6) folk music involvement very decisive yet hardly even used by new musical composers of various countries. Used as an infernal spirit as opposed to an immediate source. Falla believed that it was composer's job to transform spirit of folk idiom into something original & independent. Ex of P. 20 folk song incorporated into major work - Falla's Concerto Old Castilian song De los Alamos, Madra. (6)

P. 22 Too often Spanish music is composed & interpreted from a picture post card point. (7)

Roots went deep in national life largely agrarian. Industrialization was slow & not disruptive. (7)

P. 24 History of Spanish music consequent intermingling of disparate cultures. Mozarabic Rite abolished in Murcia until 1266. (8)

(8) Collections of songbooks that preserve this heritage
Cancionero Musical de Palacio
Cancionero de Upsala o del Duque de Calabria
Cancionero de Santa Maria
Codex Calixtinus - ops document of music of Middle Ages. (8)

P. 28 (9) Felipe Pedrell "father" of Spanish revival. Born in Tortosa 1841, died Barcelona 1922. largely self taught. As a choir boy he acquired close knowledge & practical experience of Spanish church music. Studied with Juan Ant. Rin, some for short time. One of his most important achievements - public. of complete edition (9)

of works of Victoria - included valuable research on to V's life. Another collection of compositions by 16th & 17th composers Morales, Cabezon Hispaniae Scholae musica sacra & Cancionero musical popular español.

In his advancing years he was said to have been difficult & disillusioned great scholar & teacher but his own works found no favour. Falla recognized his pioneer work. (9)

During the Golden Century Span. music rose to its greatest height. Gradual unification of nation marriage of Catholic Reforms Columbus's voyages conquests in S.A & spread of power to Italy & Netherlands saw art peak in various forms! (9)

However supremacy of music focused on one Sp. composer Tomás Luis Victoria (1548-1611) lived much of his life in Rome called Vittoria. Mother Italian about him - Spanish through & through. Only composed liturgical music. Polyvocal comps used 2, 3 choirs had great power & imagination. Vocal parts written out added to their power. Dark sense of drama, serious & sombre. ~~Profoundly mysterious~~ mystical spiritually passionate. Devoutly Catholic based on fanaticism. Of Castilian ancestry he was fiery & intense & proud. (10)

Most of Sp. ^{liturgical} music was under influence of Catholic Kings but there were some important secular & instrumental works being composed. (10) Blind organist Antonio de Cabezon leading instrumental composer of the time. School of Spanish vihuelistas led by Luis Milan Luis de Narvaez, Mudarra, Ponce & Esteban Daza who publ. last work before vihuela superseded by guitar. (11)

p. 30
 (11) Lute taken over by Spain from Arabs. It existed with vihuela eventually evolved into 5 stringed guitarra española (11) Music different for lute & vihuela.

p. 31
 (12) Most important figure in instrumental music Diego Ortiz. Italian inventive composer of Recercadas. Works beautiful & expressive & pioneer of genre. (12) Up to this time Sp. music kept its special character. Some foreign influences.

Spain one of leaders in revitalizing the arts during 15th & 16th cent. Ultimately the Renaissance was also the most significant & tragic failure ever experienced & struck Spain particularly hard. Why? (12)

p. 32
 (13) Reasons for Spanish decline took the national but not the popular music with it. Direct consequence of Inquisition activities. Spanish form set in 1478 by Pope Sixtus IV but some say it was not as severe as in other places. It had its Spanish characteristics, & some saw value in it for both political & religious ways led to dissension & decline. (13)

p. 33
 (14) Despite image it evoked of emetic tyranny repression the period saw peak of Spanish arts & world wide achievements. (14) In Spain Inquisition had an added disadvantage, it dragged on long after it was suppressed in other countries (1808). Followed by Tribunal of Faith (1834). Later stages of it the worst.

During final years Spain retreated into some kind of backwater but had little to do with decline of music. (14)

p. 34
While Spanish is not down the decline after the Golden Century, one must speak of it cautiously since most Spaniards retain old view of themselves in the true Spanish world the true forms can be found in its life view. (15)
Did not affect popular music because of its natural vitality, increased pride & passion. In spite of foreign rule Spain remained Spanish. It was then from this sturdy natural current that the musical revival was born. (15)

p. 35
The Spanish influence on Scarlatti's music is always recognizable. Sonatas full of guitar sounds clacking castanets echo of stamped feet specifically Spanish melodic turns & indigenous rhythms & dance measures. A great majority of the sonatas are based on authentic Spanish songs. (16)

p. 36
Although Scarlatti paved the way for the classical sonata form & exercised a huge influence on the art music of Spain as well as keyboard playing & composition, he did not change Spanish music. (16)

(17)
influence on specific field in Spain is remarkable & illuminating. (17)
Scarlatti's contribution to evolution of sonata form is general rather than specific (pairings) however his

One of his most gifted & famous disciples was Pedro Antonio Soler. 1739-1783. As a noted theorist & musical historian he enjoyed patronage of Infante Don Gabriel younger brother of Charles IV. His theoretical treatise publ. in 1762 Madrid important & influential. (his own rules of composition). (17)

Janner-Falla

7

As a composer he was prolific in vocal & chamber as well as keyboard concertos & sonatas. Show influence of Scarlatti.

p. 36

(14)

Scarlatto tradition of keyboard music survived into 19th cent. though often modified & weakened (Albeniz). (17)

Growth of ^{national} opera started thanks to Ital. influence began dancing. Zanghela yielded to the tonadilla escénicas, Combative theatrical entertainment 10-20 minutes long. Tonadilla solo song or tonadela (orig on Castile). Granados set represents extension of old form. (18)

p. 37

(15)

Juan Cristóbal Arriaga born 1806 died in Paris 1896 hardly 20. Composed 3 string quartets & a symphony. Influences of Beethoven & Haydn Weber & Schubert. Also wrote an opera (18)

p. 38

(16)

Very weak in health died of consumption came when Spain's music needed a native genius to set it on a new path. His death a tragedy but his influence far reaching. (19)

p. 39

(20)

The Spanish Ren had by Pedrell & consolidated by Falla. In works of Falla above all others, the true voice & spirit is recovered. Not quite a full circle from Victoria to Falla but nothing after V spoke for eternal Spain in real depth & power until the mature works of Falla. (20)

Chapter 2 - The Zangueña Syndrome.

- 3 most characteristic sounds of Spanish music
- organs of great cathedrals & their trompeta reales
 - sounds of flamenco esp. cante jondo
 - orchestra choros & aria of zangueña

Q. 40 last two frowned upon by idealists & propagandists who instigated the renaissance around turn of century.

- ① Zangueña has always been a local domestic musical form. Renaissance progenitors wanted to make it less local & parochial & to project a national air form esp into Europ. mainstream music. ①

The distinction bet folk art & national art is crucial. Folk is domestic localized has aim & appeal. National universal objective. Unless the two are properly distinguished it can lead to confusion. ① ②

- Q. 41 National artist is more attuned to national spirit & all its facets whereas folk artist is less obvious & less appreciated. National artist is more likely to produce musical counterfeitings & merely picturesque evocations when presenting the popular idiom. Easy to panlori. But when used in an artistic setting with genuine nationalistic intentions it is acceptable. ②

Both flamenco & zangueña helped the creative processes that informed & consolidated the Spanish musical renaissance, along with the re-discovery of the old liturgical music, the courtly & Romanesque art of the Middle Ages. ②

P. 42
(3)

However there were those "serious" musicians who considered the zarzuela frivolous & shallow & flamenco coarse & vulgar. (3) But at the heart of each was a genuine feeling & character that was Spanish & played an important role in making of new Spanish music. (3)

Drums interested few. Yet their new special character was their trompetas reales that produced a spectacular strident sound totally Spanish. Parallel to flamenco singer's nasal melismas.

Toledo - magnificent instrument known as The Emperor's Drum with its curved banks of trompetas fanning outwards width of building. Seville also has one. Recds & mixtures & mutations equally spectacular. In Spain the first advocate for equal temperament originated with Don Ramis de Pareja born in Baezca, Andalusia 1440. (3)

P. 43

(4)

The zarzuela began in 17th cent time of classic drama of Calderón. First work a mythological concoction entitled El asfo de Apolo de las Sirenas. staged in 1657. Early form serious entertainment like a court masque some comedy & satire. Most of its early music lost. With domination of Ital opera it lost its inherent character & direction. (4)

P. 44

(5)

Regeneration of zarz in mid 19th cent reaction against Ital. domination in opera. Went back to its early roots. Barberini 1851 Juan con fuego & El Barberillo de barajas 1874 - real beginning in mid 19th cent. (5)

The first pure phase of zarz revival marked by a strong castigo feeling (return to roots) & a precision of style linked to 18th cent concoctions of Modoleña

P. 44
⑤ life as depicted by Goya. ⑤ a musical punning of
Scarlatto.

P. 45
⑥ Despite efforts of Barb & others who worked
with him, total domination continued in musical theatre
of Spain. ⑥ It was Tomás Bretón who produced a
major classic The Festival of the Dove that achieved success
in Spain & S Amer. It is a masterpiece full of
authentic Sp. life & vitality in its ~~author's~~ depiction
of ^{Madrid's} customs & activities rich comedy & quick running
satire. Like Sullivan he wrote many other theatrical
works found his fame in comic lyric theatre. ⑥

La Verbena de la Paloma evokes around the
La Latina quarter of Madrid, with its Fiesta of the
Virgin of the Dove. (patron saint of Madrid). ⑥

The 3 great classic 2's - La Verbena,
Chopin's La Revoltosa (Lady Rebel) & Chueca's
Agua, azucillos or adwardiente (Water Candy & Brandy)
Falla greatly admired Chueca. ⑥

P. 46
⑦ Chueca's Fun & Games in the Orchard touches
a raw Spanish nerve more than some of the
sophisticated & highly polished other scores do not.
Considered coarse & bawdy but very authentic. ⑦

P. 48
⑧ Since the zarzuela was a vehicle for best
singers & orchestral musicians & not mediocre
music why did Falla despise it so much? ⑧

P. 49
⑨ Partly because it was seen as local & domestic
& perhaps needed a stronger foundation. ⑨

P. 49 One reason Spanish grand opera did not flourish was because of the enormous success of the zarzuela. (9)

P. 52 La Vida Breve - originality lies in the profound evocations of poetic atmosphere & in the authentic Andalusian setting. That goes beyond folk & local - projects the work into realm of ^{national} universal. Opening bars are at once authoritative & individual. Blacksmiths at work (in chorus) cursing harshness of their lot is dramatic & totally Spanish. (9)

P. 53 The two dance acts & beautiful Intermezzo magically convey up the stillness of a hot Andalusian night & its perfumed languor. (10)

Falla's creative powers were reborn by the historical & spiritual background against which the Spanish consciousness has ever continued emerged. His music is ~~not~~ ^{not merely personal} ~~impersonal~~ it reflects fierce pride, aristocratic independence of mind & inward passion. His values are spiritual rather than humanistic. (10)

P. 54 Most curious how Salud ~~is~~ ^{is} even for a gypsy. Salud according to Falla was Andalusian - typification of the southern Spanish woman. (10) Relationship bet (11) gypsies & Andalusians extremely subtle. Even Andalusians not clear ^{about} ~~on~~ it. Relationship linked to something in the past (first gypsies to arrive from Andia before recorded history). (10) my words ()

In Vida Falla sought an absolutely authentic style of Spanish melody & declamation. The curve & graph of the musical notation exactly matched that of the language. Clearly was to point the way, of his later style & spiritual development. (11)

Although atmosphere & background of Vida are localized the musical style reaches out towards universality & flow of European music. Not strong & imperative but takes a positive step in freeing Sp music from local & domestic world of the zarzuela. (12)

Zarzuela matured in 19th cent but its historical locality customs & scenery belong to world of Goya 18th cent. The influence of Goya on Sp music is incalculable so did that of Scarlatti. The influences provided an interaction in both art & music that seem to inform or be derived from. (12)

Granados Demonstrated clearly in works of Granados. Goyescas pure 18th cent distilled in 19th & composed in 20th cent. Yet his music reflects harder more earthy nearer to Spanish soul elements as well as romantic harmony. Often we hear the linear effects of the guitar via Scarlatti in his backgrounds. (12) (Tonadillas excellent beg.)
NB Should not be transcribed like F's 7 Songs transcription.
= doesn't work.

Granados write a lot of piano music in salon p. 56 style. Also wrote 5 operas only Goyescas heard outside of Spain. First came the set of piano pieces same name. Subsequently G turned them into an opera with text by Ferrnando Periquet who had difficult task of fitting words to existent music. Goyescas appeals universally & internationally - style is based on melodic structure derived from Chopin's cantilenas & its associated harmonies are bound in a Bizstian virtuosity of technique informed by accents & rhythm.
NB Thomas Rajna recorded all of G's piano music on 7 ERD LP's. (13)

of Spanish dance forms. Pures also apparent
in the 12 Danzas Españolas. (Representative his
level of achievement a piano style). (13)

P. 56
(13) Spanish music can be monotonous due to its
dependence on regional folk song & dance in its
rhythms & harmony. Over elaboration & excess of
decoration can bog it down. (English music certain
species name). (13) Falla's music not always exempt
either but is most remarkable for its precision &
economy.

Granados music was emotional & colourful.
His ^{sensitive} poeticism was genuine & distinct & his music
reflected Spanish pride, without being hard & arrogant. (13)
His contribution was distinguished but limited.

P. 57
(14) Sadly his life was cut short by WWI. He'd gone to
NY to supervise production of his opera at Met Jun 1916.
Bushed passage home but was called upon to play at
White House before he returned to Spain. Had to take a
later ship that was torpedoed. Saved himself but perished in an
attempt to save his wife. Army - Sussex ~~was~~ did not sink &
was brought into port. (14)

Deprivation of suffered by emerging Sp. music with
death of Granados (14) impossible to assess. His legacy was
Gongora on both forms. Opera a delight & like piano suite
defined a truly national style. Finished complete &
sophisticated. Technically it is unlike Vida. He had
a lot more to contribute. (14)

Albany also died at age 49 & had left a prolific # of works. He was not particularly profound or original until end of his life when he composed Iberia. In this he caught the true note & Tempo of Spain, esp. Andalusia. He was Catalan & approached Andalusian sabor objectively leaving out the "mistique" that has proved to be a fatal snake for many Sp. composers. (15) Spanish "effects" are assimilated into Iberia not eschewed, into an original & creative idiom. Echoes of the guitar, the Yana cry in the night of the winds smelt, the rhythm of the dance hot sun on parched earth, breeze off the sea inform Iberia without distorting it. Texture is harder than that of Granados yields only to F's Fantasia Bactica. (15)

Before Iberia, Alb composed in the conventional salon style. Excellent piano music, but nothing of distinction. Total Spanish ^{sure} are witty, characterful, local & domestic colour.

P. 62 Chapter III The Fruitful Years

(1) Although F lived for 70 yrs output can be written on a small sheet - unpubl. works take even less space. Each comp is a striking & individual contribution to 20th cent music & an important advancement in his own artistic evolution. Least prolific but most consistent of leading composers, as a result of his own self criticism & utmost fastidiousness. This was not deliberately cultivated it was a profound & integral part of his ~~attitude~~ innermost nature. (1)

His fastidiousness was part of his genius. Re working a nepotism of words perhaps impeded his exceptional talent because he needed to wait for inspiration & inspiration did not visit him easily or often. His lot was a hard one & he had to bear & accept it in order to remain true to himself. (2)

His habit of making the minimum amount of music do the maximum amount of work can be traced more internally than externally. In his most characteristic compositions one finds small figures & motifs & phrases used time & time again in one form or another subtly varied but substantially remaining the same. (3) Eg's internally Nights all 3 movements El amor & El Jor^o Retablo

His invariable practice was to derive his second & subsequent ideas from the initial theme.

This was the important one - not a germ but a prime mover. (4) & protagonist of whole composition. When Marcha was a great developer Falla was first. After he had worked out initial details idea he went into detail, colour & poetic evocation. (5)

Structurally F's music simple. Due to his impeccable taste & studied with Pachelbel, an exact balance between form & content & absolute artistic aim. Once he had set his course, he never miscalculated. (6) Possessed fine sensibility & sharp self criticism & never compromised. He paid a heavy price for this but it was one he was, by inner nature obliged to pay & willing to pay.

Falla's spiritual quest

F's temperament that of a mystic. A Franciscan spirit, Salvador de Madariaga called him. This set him apart. (7)

From the age he lived in, essentially viewed as a modern composer to understand him fully & penetrate his essence it is necessary to relate him back ^{spiritually} to the great tradition of Spanish mysticism in the 16th century & before. (5)

P. 19 The profound melancholy which is so prevalent in his music is religious not emotional, romanticism. (6)

And music Essence of surface is the Spanish sense of tragic destiny & dignity of death. (6)

Falla does not expound the individual in the typical romantic manner but instead voiced a constant striving from a passionate centre outward to a far & eternal consummation. (6)

And although attracted to Sp. folk music he was not a naive prole. Nature does not speak thru his music. Even his most earthly music is the human spirit & collective consciousness usually suffering & seeking their is dominant motif. (6)

For Falla there was no division bet sacred & secular. On the innermost spiritual plane it does not exist. For F the act of creation was the religious manifestation, a celebration of faith. He was incapable of artistic & creative profanity in his life or in his work. (6)

Falla was lonely. His loneliness was that of a saint & the ascetic in a day-busy world. (7) Music seldom lush. He could evoke the lurid consciousness of a hot Spanish night but was never involved in it on the human plane. He was emotionally & psychologically reticent to point of austerity.

The more intellectual his ^{style of} music became the more it grew in spirit. And the Concerto totally Spanish makes Vida & Nights seem tame by comparison.

James Falla

17

P. 71
④ In his search for a synthesis that would comprehend the Spanish consciousness totally Falla moved steadily away from vivid local colours & exoticisms of Andalusia.

Ascetic mysticism & passionate lyricism are characteristic of Spanish art. St John of the Cross & Luis de León. Lyric elements frequently marked by powerful images of drama & strong tensions as in the music of Victoria that contrasts sharply with serenity of Palestrina.

In the music of Falla the soul of Spain found its authentic expression. Although ^{there} is a great gulf of time that separates Falla from Victoria & Morales in spirit that gulf is bridged. ⑦

P. 72
⑧ In Spanish art two principles Gothic idealism & Moorish sensuality. ⑨ Gothic art potent & powerful, Castilian more picturesque & ebullient aspects due to Arabian heritage, esp. in Andalusia. ⑧ The commonness of these 2 is the dichotomy that is the paradox of Spain.

Falla's music reflects these 2 principles continually. Sensuous charm is never far from intellectual idealism & gradually gains the upper hand as Falla moves towards Castile spiritually from Andalusia. Fortunately his intellectualism never dominates his warmth & genuinely refined lyricism. ⑩

P. 73
⑨ Falla's career steadily moved towards the discovery of Spanish national idioms & Spanish history of a genuinely universal musical style. It was his definite ideal to fulfil. He immersed himself in the heritage of Spain's musical past & the results of this immersion were exceptional. ⑨

P. 73

(9)

Despite his great knowledge of folk music his themes are nearly all original. Falla took popular material & transmuted it into something new & strange. (10) (9)

His 7 years in Paris were of major importance. Although he had no great opinion of the many French "Spanish" compositions he greatly admired & was aware of the authenticity of Debussy's *Soiree dans Granada & Alhambra*. He felt Debussy had written better Spanish music than most Sp. composers who chose to remove & disguise the authentic effects of flamenco. However Falla alone, composed fine & authentic Spanish music. (10)

P. 74

(10)

P. 76

(11)

The 7 Songs was the first significant work in which Falla began to apply the technique of natural resonance which was to be cornerstone of his mature style. (11) His unique sound is derived from this systematic development.

P. 77

(12)

Writers on modern music theory have hardly paid scant attention to Falla. In all their analyses there is barely a mention of natural resonance. (12) Although Falla learned something from Debussy he did not follow him. Rather he enlarged & enriched the harmonic resources by a new simple & fundamental expedient he had learned from Ruckers. This is very important exp. since Falla's methods & intentions have been misunderstood. (12)

* Natural Resonance

The technique of resonance is based on the recognition of the harmonics of the fundamental note, as essential notes in the harmony. And then to treat the ~~new~~ harmonic as the new fundamental immediately expands harmonic resources. It then becomes possible to vary the changes on the harmonic status of the individual notes while remaining within a strictly controlled (12)

Compos - Falla

P. 77
⑫ musical knowledge & basic. His cadence harmonies were used in embryonic form & were simply the shifting of the emphasis & function from harmonic to fundamental within the series of natural resonance. (19)

Falla was not entirely original in this. The old church composers knew about natural resonance (brass instruments without valves function in this manner). Nat resonance always played some role in musical construction. (13)

With coming of tonality relevance of natural harmonics was overlooked. Tonality enriched Western music but it was not the only means at hand. It was Louis Lucas who rediscovered & formulated its basic principles & precise musical significance. (13)

P. 79
⑭ Falla's methods overlooked because they are mistaken for bi or poly tonality. Falla objected strongly to this illusion, it still persists. His ~~methods~~ ^{mus} can only be understood if methods he used are understood. (14)

P. 80
⑮ First major work - El amor brujo. Written in 6 months incredibly short for him. (14) Original version a failure in spite of Falla's initiation into Andalusian gypsy song, deep legends of race & heritage. (15)

Mysticism
El amor

El amor concerned with gypsy life custom & background. The mystical side of Falla informs El amor deeply. Based on an authentic legend that had a symbolic meaning for Falla. (15)

A young girl is courted by a young man but their love is constantly thwarted by ghost of a jealous

disappointed in lower. (15) Strategies used to exorcise ghost
& demons are wanted.

Facing
Death
The connotation & even wholeness of the human
forces are represented by ghost-power of former lover
by no state human mind & spirit is a manifestation
of Spanish mind & consciousness. Another interpretation
— real reason for the bullfight (15) Spanish are not
susceptible to romantic mistique of Nature. Life in Spain
is near to the bone a running fight with inhospitable
harsh landscape offers no romantic appeal (15)

P.S. (16)
Nature in Spain & art is hard relentless hostile (15)
yet it is mysterious & deep woven into texture of
human life. Spain does not feel indifferent or
impassible still there is no trace of Romantic
consolation of Nature. (16)

Influence of El amor arabi. More out of
background & songs & dances of Andalusian gypsies
has a strange, primitive quality contained
within highly sophisticated & stylistic case.

Frequent oriental flavour not surprising since
there is known & acknowledged oriental derivation
of many aspects of flamenco. It is a full
scale world of canto yondo for voice & orchestra. (16)
This is its real meaning & nature of the work.

Setting a gypsy camp outside of Marmarica.
Originally, setting on coast somewhere near Cadiz.
Presence of a form of the Cadiz tango supports
this. Subtitle The Fisherman's Tale (Circulo Magico) influence
of the sea. (16) Falla understood differences between
Andalusia & gypsy Andalusia, although not one time is

P. 81 (16) gypsy or Andalusian rhythms of dances. He preferred to feel the spirit of an essence of folk tunes & let them inform but not take over his compositions. (17)

P. 82 (17) In its final form El amor a masterpiece. Score subtle & effective, explains deep mysteries of the ritual dance the oriental melismas or rhapsody of cadenzas in its 7/8 time. (17)

P. 83 (18) El amor strongly modal - gives it the archaic flavor. (18) mysterious & mystical. (19) Primitive exotic elements inform it. Faithful

P. 84 (19) Falla's modality does not imply chromaticism. Basic harmony & harmonic clashes arise out of contours of melody. (19)

Three Corral not mystical or tragic romantic mostalera. Rustic comedy, a Spanish comedy full of private jokes & illusions not understood by most. Jota at end of work eg. many different things lie behind it. (19)

P. 86 (20) 3 corral is symbol of authority in Spain. Spanish love to debunk authority. Attitudes ambivalent. Corregidor who wields authority is pompous, muddle-headed, boisterous & stupid. Epitome of all that blunders schemes & tries to seduce another man's wife. Uses his authority to do this. (20)

P. 87 (21) No murders take place - he is drowned in a mill stream & blanket tossed & muddled, hanged out of court not trampled in hatred. (21)

Traditional Spanish faith in individual dignity & personal freedom vindicated. (21)

The 3 Spanish dances fandango, faruca & the jota brilliant. (22)

Q.88
(22) Falla advances his use of natural resonance of Spanish also comes out. Touch of the kept motif - Jota from Aragon represents Miller's Wife. (22)
Miller from Murcia his tune found in #1 of 7 songs.
Dances keep the action in Andalusia. (22)

Nights, Falla's most beautiful work. Impressionism influence of Debussy. Shows his method of composition & dual nature of his artistic temperament = Sp. Temperament.

The 3 sections grow out of a single motif heard at opening; many internal repetitions.

Q.89
(23) Falla's colour unusual. Instrumental colour treated as primary element of the composition. Used also as integral part of melody & harmony. Not an additional element used for embellishment or decoration. (23)

Q.90
(24) Aesthetically, Nights reveals dualism inherent in the Spanish Temperament & in Sp. art. Contains twin poles of Arabian charm & sensuality & Gothic intellectualism. idealism. Floating arabesques mark warm emotional poetry complement the beautiful architecture of the Alhambra with its gardens & fountains & cypress trees the supreme legacy in Spain of the Arabian domination.

The strong, lean, ^{rhythmic} structure crisp accents & complexities of harmony & textured texture the great tradition of the Spanish Gothic. (24)

p. 90 The sweet melancholy of a hot Sp. night contrast with the spiritual aspiration of a idealism. Chiasm & sensuality most of elements. (24)

First intended work to be some Nocturnes for solo piano but Albany & Vines suggested piano & orchestra idea. (24)

Nights not a virtuosic work but concert ante in which piano is integral part of orchestra. (25)

p. 91 Weakness of Nights - material expanded beyond its natural limits. An trying to create "an effect of reality" focus slipped & became defused at its centre. The 3 parts are a little too long for the material & the evocation tends to undermine effects of reality. (I do not agree). (25)

No programme to Nights, not intended to be descriptive. Based on rhythms, modes & cadences, & ornamental flourishes that distinguish the pop music of Andalusia. Material as always with Falla authentic & idiomatic. While beautiful form not particularly striking or original. At its heart is a softness that puts it close by to music of Albany & Granados. (25)

Chapter IV - Falla's Universal Style

p. 94 Just as Three Corned was a pivotal work so was his Fantasia Baetica. Funks once again between Andalusian & Castilian styles. Questions ranged further & moved from regional to universal. (1)

When Falla turned from Andalusia to Castile artistically (colourful, atmosphere, exotic to classical)

It was a matter of growth & expansion, towards a predestined goal. ~~Mothorn~~ was excluded from one style or the other, nor was it rejected. ①

Alm Fantasia Falla combines evocation of Andalusia with severe Castilian style. There is a certain hardness, purity & inflexibility at its heart that indicates his migration from south to north, to the Castilian stronghold, kernel of Spanish consciousness. ②

But some of the ~~hardness~~ hardness is also rooted in the harsh & bitter tone of *cante jondo* the force of *monodía* of the ^{aggressive} flamenco guitar, the stark sense of *Andalus* ~~freedom~~ & doom that has deep in the Andalusian soul that is a vital & integral part of the total soul of Spain. ②

Baetica was the old Roman name for Andalusia. Refers to classical world as well as south of Spain.

1.95

② Fantasia contains many elements. ② Technically difficult, it stops many from learning it. Takes a lot of hand work.

96

③ Fantasia contains many allusions to Albéniz theme & his late piano technique with texture. Could be due to death of F's friend Albéniz in 1909. Deeply affected him. ③

1.94

Technical & emotional range wide. Starting point for Fantasia as the vivid rhythms & melodic melismas of flamenco? Echoes of bitter-sweet song, sound of heel & toe ecstatic whirl of the dance. Now it is richer, more complex, totally integrated. Encompasses deeper & swifter regions of the creative response & imagination. ④

James - Falla

95

Also one important next step in development of its essential character - foretaste of the Castilian style. lies deep in the musical style in the unconscious mind.

P. 97
(1) Piece reveals much about Falla's ^{artistic} growth. It appeared to be a point of major change - abandonment ^{national} Andalusian style for Castilian. Difference was crucial to all Spanish music (1)

Fantasia recorded as F's last Andalusian composition written in Granada 1919, a fatal year for him.

P. 98
(2) Success of Three Corners, Fantasia Plastica, El retablo (enshrined spirit of both modern & historic Spain) forged a true existential link bet. them. (2) Also lost both parents.

P. 99
(3) Homeric best custom music ever written (only piece for it F wrote). Dedicated to Debussy. Beams in the habanera rhythm & echoes some of D's music (Aberia) & (Sorcerer). It was Falla's sole contribution of the instrument above all others that is assoc. with Spain. (3)

Sp. consciousness
P. 100
(4) Of all Falla's works El retablo is most Spanish, total & comprehensible, because the true Sp. character is each rooted in a love of the past. F. found use of harpsichord also returned harpsichord to historical importance. No archaic trifles in the work. Tone & execution of it clearly defined. (4)

3 primary elements united Spanish past & present in the work

- (a) use of popular street songs & ones
- (b) archaic Romanesque music of Middle Ages
- (c) technique of natural resonance.

Spanish declamation for which Falla ^{searched} wanted to achieve he did so thru peculiar & unique recitative narration style (5)

P. 101
8) Story is half song, half speaking type of story telling - once a feature of streets of Spanish towns & remote villages. Entirely Spanish, Falla's puppet show will preserve this national identity even with modern TV & technology. 8)

Street songs & dances have been heard in most E. W. Spain towns but endured longer in Spain. Edge of Spanish keeps the all traditional ways & customs. Street songs & dances of medieval woven into its texture. 8)

P. 104
Dances used by Falla in his works

9) Three Corners - seguidillas
jambalana
jamburra
jota 9)

Fantasia - sevillanas
coplas

El retablo - (historical references) gaitanas

P. 100
from Middle Ages & Spanish Romances Golden Century 9)

9) In El retablo he turns from colorful, exotic elements of Andalusia to take his particular mood universal idioms of Castile. In so doing he embodies the Spanish soul, the total Spanish consciousness. 9)

P. 104
10) Falla wanted to unify all of Spanish music; with its regional & central variants into a single universal style. In accomplishing this he became ^{even} more Spanish as he turned from the songs & dances of the evocative south to hard austere austere north. 10) Natural process inevitable evolution.

Unique sound of El retablo derived from his further extension of theory of natural resonance. Also from his extreme subtlety & originality of scoring. P-108 & his refinement of orchestration as reflected in 3 forms. Limited resources were used with great care & precision for smallest detail. Did not result in devitalization. Memorable characteristic of Concerto is its vitality. (11)

Spanish cons. essence of And. Falla's understanding & sympathy for the women in his compositions, dark passion & razor sharp vitality seem so at odds with his withdrawn & reclusive life. I asked is how was it that he did touch the raw edges of life & composed music of such vitality & uninhibited passion. (11)

Falla was the musical embodiment of Spain yet at same time a contradiction just as Spain herself is a contradiction. The Andalusian tends to be verbose, assertive arrogant & dreamer of huge, monolithic dreams. Falla was none of these. Falla while Albeniz typified the Spaniard, Falla went further & deeper. He represented the total Spaniard the one that lies below the surface of the other attractive, engaging & incorruptible. Falla himself is like eternal Spain a paradox & a contradiction & this is what makes him so Spanish. (12)

The essence of Falla is most completely exposed in his Concerto for Harpsichord & Chamber Orchestra. The harpsichord imparts a bright, dithyrambic tone to the texture abstracts the music's emotional & intellectual essence & emphasizes the harmonic structure by its crispness. (13)

The concerto is spare & aesthetic yet has immense vitality. (13)

Its ~~entirely~~ a reflection of Falla's own life & artistic credo of the time it was composed. (13)

Extended slow movement is placed bet 2 vigorous outer ones, a brilliant toccata & a vivid dance (real heart of the work). ~~It is~~ ^{Falla's} a ^{great} liturgical work with solemn feeling of bells & deep organ points - its inscription is a testament of its solemn & profound. (14)

It reveals all his Spanish pride & religious intensity & unifies the duality in all his music of religious & liturgical.

Original inspiration for Concerto came from some pictures of oversized guitars on the walls of the Academia de la Historia de Madrid.

Concerto is built on full fruits of Falla's natural resonance. Brought to consummation, ~~it was not final~~. Series of natural harmonics. (14) Unique sound as Falla brings together old Spanish music & expected sonorities.

Work represents Falla's final achievement in his search for a universal style, based on Spanish resources. Whole concerto permeated by an intensely Spanish spirit (15) the universal historic spirit of Spain that reaches its climax in the lute, profound & religious. (15)

Falla was able to break through the bonds of narrow exclusive nationalism & give Spain a universal voice she had not had since the Golden Age of the 16th cent. (16)

Sonata a Cordoba - written in 1924, on occasion (17) of tercentenary of poet Góngora great master of Baroque poetry. Although Falla was a Franciscan spirit & his historical period was pre-Renaissance, Middle Ages & Romanticism.

P. 117
17

there was within him the true born Spaniard, had to conflict a inner tension which did much to mould his soul personally & artistically just as there here also fashioned the Soul of Spain. But there is as well an aspect of the Baroque with its images of suffering & spiritual tension, what he beamed ~~the~~ its extravagance & elaborations. (17) There was then no incompatibility or contradiction to Falla setting the work ^(Góngora's homage) to the city of his birth.

In setting G's elaborate verses he committed no outrage but rather revealed more of himself. Vocal line is dramatic & declamatory ~~trump~~ absolutely essential. (17)

After the Concerto & Sonets F stopped publishing. Didn't stop composing.

P. 118
18
Fondal essence

His homage written in memory of Debussy reveals another important aspect of Spanish consciousness that of pre-occupation ~~with~~ death & celebration of it. (18)

P. 120
19

One of the great ironies of Falla's life was Atlantida. Did not live to complete it & much of it was completed by someone else. Much of the music for Atlantida did exist. Work was entrusted to his pupil Ernesto Halffter but up until 1960 it was shrouded in mystery. When its premiere was given in Barcelona it proved to be a sad disappointment because it had to be "made up". Later performances failed to resolve the enigma either. (19)

Despite Atlantida the music F composed attests to his greatness as an of modern Spanish composer. He succeeded in transcending narrow & exclusive nationalism & he achieved a universal style that brought SP music back into the European mainstream after more than 3 centuries in

the backwaters. He was not enslaved to his national inheritance rather he was liberated by it & in turn he liberated it. (20)

P. 122

(20) What F achieved has not been totally understood because his contemporaries before & after him were constricted by nationalism. He has mistakenly been identified with a movement whose ideals he did not share or outgrow. (20)

Sp. (unc) He stands apart from Gran Alb & Turina even though their goals were all similar. No composer was more absolutely & essentially Spanish yet he does not exemplify the Spanish nationalist who disliked travel. He found a way to merge his own personality into the broader stream & with it the spirit of his nation, the soul & mind of Spain.

P. 123

(21)

He sought universal & international acceptance of his own & of his country's music. He found & achieved both. What set him apart was the quality of his genius. (21)

Falla as the impeccable artist uses what he presented. Nothing found its way into his compositions that was not authentic & inspired by the chord. He was not afraid to cut out or hold back anything that was subjective or romantic. Erased from his life anything that did not pertain to the development of his work. A passionate idealist & an uncompromising extremist his ideal was one of continual purification of thought & style. (21)

P. 124

(22)

The history of Spanish music differed sharply from English music although they appeared to be at par with one another. Reason - Sp. music ^{is} exotic, has a tangy flavour while Eng music can be like potentonic thick musical soup. (22)

P. 124 ^{important} Falla did not allow folk music to inhibit him. Instead he went to its roots & found there larger & more universal truths about his heritage than those that lay near the surface. He freed Sp music from clackety castanets & stompino feet by assimilating them into a style that emerged more than even Spanish. None of his music depended solely on local colour. As he progressed on his path this became more subtle & bidden. (22)

P. 125 The real value of Falla's music lies in its unwavering idealism & the passionate intensity with which that ideal was pursued & realized. He was not a prolific composer because of his rigorous selectivity. (23)

Accepted as an exceptional spokesman of Spain his impact on international music scene far less than it should have been. His technique of natural resonance could have had a profound influence on evolution of modern music, if he had perhaps composed more. (23)

P. 126 But his destiny was not to influence. Private intensely motivated, inner directed, fanatically meticulous he represented the historical totality of Spain & all Sp. assume her assumptions. It is this that tells us about Falla & more importantly, about Spain. (24)

Chapter V - Blind Alley?

The consensus of opinion is that the nationalist composer will eventually find himself in a creative cul de sac. Not always true. Composer who is big enough doesn't let this happen.

Mayanor folk music at certain levels is like gypsy but very different to Spanish gypsy music. (Hard edged exotic rhythmic) associated with

P. 127

① English folksong soft, meditative rich elaborate. ①

Falla did not "dry up" a reason to compose. He stopped publishing. Artistic nationalism did not defeat him. No one started after him where he "left off". He had already with his concerts left ~~any~~ nationalism that was narrow & inhibiting behind. ②

Reasons for his long years of creative silence mysterious. But were not because of nationalistic inhibition.

El retablo's basic musical language is not narrow nationalistically. It is totally opposite folk or domestic, nationalism engenders liberality.

P. 129 It is the use of Spanish language that gives El retablo its nationalism, ~~and~~ the declamation. Nothing new in this. ②
The melodic declamation accepts & supports the curve & inflexion of the language as required by nature speech. ③
Most importantly I achieved a Spanish style of declamation which had not been there before. ~~Actually had begun in~~ Vida, culmination in El Retablo.

P. 130

④ Concerto is also characteristic of Spanish music itself. Not that form temperament a form loved in other Latin countries. ②

P. 133 Falla stands alone in his artistic creations because Spain stood alone. He was deeply disturbed by national stagnation & moral corruption. It agonized him to see Church under the Republic persecuted, burned & profaned. ⑤
The deterioration & disintegration caused him to move from Granada to Mallorca. ⑤

Another concern was the increasing danger of

James Facka

P. 134 extinction of the national folk-art heritage. (6)
 Urbanization & mechanization was cause. (6) Worked
 closely with Lorca who was killed & did his best
 to try to preserve it. Death of Lorca affected him
 deeply. Their association had been valuable & fruitful. (6)

Civil War a traumatic experience for Spain. Broke
 out in 1936. Tore Spain apart on the surface & to
 the depths of her national & spiritual being. It reflected
 the schisms in the national soul & psyche that had
 given Spain its greatness & weakness. The tragic conflict
 arose out of her history, temperament, spirituality, sense of
 destiny & existential power. Too many took advantage of
 her crisis to flaunt their little insidiousnesses & caused
 nothing & understanding nothing. (6) (6)

P. 135 Tragedy of Spain as a result of Civil War - she became
 a collection of conflicting & hostile factions that did
 not even share a common accepted language or
 terminology to express their animosity. Affected
 the arts. (7)

P. 137 One of War's worst legacies was lethargy,
 exhaustion, caution & reluctance that another such
 tragedy would be initiated also part of this legacy. (7)
 Had a lasting effect on the arts. (8)

For Facka stream of the War great. Stayed in
 Granada isolated, ill, unhappy. Nature of his illness
 mysterious. Partly psychological. Facka attributed it to
 bad dental treatment. Whatever his pain was that of
 his country filled with anguish & suffering. (8) Death of
 Lorca contributed to his pain.

Comments on Turina's music

P. 142 La Procesion del Rocio - beautiful piece. Contrasts of folk & shade make it easy to listen to! Strongly influenced by popular music. Rather bland.

(9) Canto a Sevilla - better. meanders without using anything. (9)
P. 143 Danzas Fantásticas - expertly written melodically engaging.

(10) Rodrigo: closest to succeeding Falla but music lacks inner vitality. Not enough duende. (10)

~~Impassioned~~
~~Duende~~
Passionate vitality - key to the mystical visions of Victoria or the other dark sounds of arcaico jondo & flamenco. Totality of the Spanish soul & character, not only physical but also emotional. Spanish call it DUENDE. Without it Spanish music is pale & ineffectual, a mere imitation. No passion or vitality it is not authentic! (10)

P. 144 Joaquín Nin -

Federico Mompou - small but well marked piano music

(11) Xavier Montsalvate - songs & other small genre pieces
No one has yet engaged since Falla. (11)

P. 152 The renaissance of Spanish music was instigated by Felipe Pedrell & brought to initial fruition by Falla. (12)

Open statement?

P. 154 Falla was the embodiment of historical & modern Spain's mind & soul. His music was what he intended. It should be - universal - but first of all it was primarily & most profoundly - about Spain. (13)

Jaume Pahissa y Manuel de Falla:
His Life & Works

Translated from
the Spanish by Jean Warrstaff
London: Museum Press Limited
1954

Foreword by Salvador de Madariaga
That Falla's command space made him other
composers cannot be denied. Whether he could have composed
more to some degree remains to be seen. He is thought
to be by some the greatest of Spanish composers.

The old masters Victoria, Llobet, Salinas
Guerrero belonged to an epoch where art had hardly
overcome the rigidity of ecclesiasticism. The
vitalistas did not reach a creation as wonderful creature
as they were. ^{Scarlatti} ^{Italian born} Spanish in his music
was a good but not great.

P. v

①

18th cent composers like Sor & Arriaza the
Spanish meant Spain lost at age 30 (1826) Granados
& Albany precursors of the rediscovery of the world
by Spanish music. The true discovery was Falla.
Falla was the first Spanish musician to express the
spirit of Spain without having to rely on popular
Spanish motifs as jota, malagueña, habanera etc.
In this sense his Retablo Amor will be considered
his finest work & one of his best representations
of Spain thru' the medium of music. Falla owed
this capacity of becoming interpreter of his country
precisely to his self-effacing austerity of his genius
which made him transparent to life. ①

In his creative mood he was most self-effacing

P vi

② I was strangely very tolerant over adverse criticism. He attached far too much importance to a news paper cutting about his work or person yet was like a delighted child if someone praised him. Falla was a Franciscan spirit, his spare body, lean face, wide open eyes revealed a flame like spirit unapproachable for all those who had the privilege of being his friend. ②

Prologue

Chapter 1 The Man

P. 11 Manuel de Falla went to S.A. in 1939 in

① response to an invitation to conduct a series of concerts of Spanish music ~~in~~ ^{at} the Teatro Colón in Buenos Aires. He had come to SA still very ill having been confined to his chair for 4 years unable to move, incapable of work. But his brain was alert & he was in good spirits. ①

Although in much pain & with no strength for such a momentary determination, the driving force of his creative ability & trust in providence brought him from Miranda to Argentina, in order to conduct the series of concerts in the great opera house. ② ①

Despite his lack of practice & poor technique he made the orchestra play with such gaiety & feeling that matched that of the best professional.

Falla had not changed. He was the same as he had been in Madrid, Paris & Miranda. The Spanish criticism ~~is~~ exemplified of St John of the Cross, St Teresa of Avila, Cristóbal Morales & Tomás Luis de Victoria also described Falla. His body seemed insubstantial.

Falla - PARRISSA

His features seemed clean his face that of a saint. His loose fitting clothes were elegant & his hands were supple from daily practice that had given him his mastery of technique. His command of art & inspiration were undiminished. ②

P. 12

② The soft grace of his Andalusian accent (emphasized) with emphasis the acuteness of his remarks on a thousand different topics. He was courteous, attentive to all & utterly reliable. Even though he was simplistically modest, he knew his own value. His friendliness did not preclude ~~his~~ ~~own~~ defense of his own ideas & judgments. His humility & modesty were genuine. He hated vanity & ostentation & preferred that his music be offered to the world anonymously. ②

③ He still does not appear on Three Corned Hat or Puppet Show. He would not accept tributes other than those generally paid to Spanish musicians.

P. 13

③ Years of rest & peace in the healthy climate of Argentina restored his bodily health. By this time the whole world knew of him as a great artist. They knew also that he was simple, generous & noble. To those who knew him intimately they appreciated his smile & good friendship. ③

Chapter II Cadiz

Falla was born in Cadiz Nov 23, 1876. Cadiz was a colonial city linked to the vast Spanish colonies in the Americas & the Pacific. In ancient times many people from other countries settled in Cadiz because it was a gateway to other lands.

P. 14

(1)

His mother was Catalan his father from Valencia.

Falla had very strong ties to Catalonia as did Cadiz with Barcelona, both commercially & intellectually. (1)

P. 15

(2)

Because of his interest the Catalans repaid him with being among first to appreciate his works. Paid homage to him & devoted festivals to his works. (2) Won people's affection he was admired & respected by them.

P. 16

(3)

One day he shared a taxi with opera pianist Frank Marshall driver refused to accept payment. Next day some driver took them to harbour jetty where Falla threw a wreath ^{off the end of it} on the anniversary of his death, Granados

Falla showed his appreciation by frequent visits to Barcelona & undertaking the work of Atlantida by Catalan poet Jacinto Vendaguer. (3)

Its many colonial connections gave Cadiz an international atmosphere. With the Napoleonic invasions its importance increased. Cadiz was declared to be the capital of Spain in 1812. Its cosmopolitan character could be seen in its customs, buildings & culture.

In the house furniture solid walnut or mahogany never veneered. Doors heavy made of wood with great copper nails. Wide entrance halls similar to those of a palace. Women not confined to the home wear visiting & shopping like women of Madrid & Paris.

Cadiz had a reputation for gaiety considered one of the laughing cities of Spain. (3)

Falla loved to smoke his maternal grandfather heavy smoker played Bellini's songs on a harmonium. Keys ^{of bass notes} scratched by cigarettes. On occasion when Falla was ill & stopped smoking he lost his appetite &

Falla Pakissa

P. 17

(4)

Found it difficult to work (4) Sister prepared his cigarettes

In the house of Don Salvador Viniegra chamber music was played. Falla often took part in his youth. When V who played cello would stop at a difficult part F would stop. F asked why (4) he had stopped V replied "you go on, I'll follow you."

P. 18

(5)

Viniegra
Falla great friend of Saint Saens. Always stayed with V on way to Canary Isles. Asked F to take SS a photograph of room that housed all V's instruments. It was in this manner F had his only meeting with SS.

V looked like Warner & was very tall. (5)

P. 19

(6)

First time Falla taken to opera - saw Faust. But instead of Faust he saw Lucia never did care for Donizetti after that. Later F did see Faust & loved the stage effects & the music with its different mediums of expression & dramatic effects. (6)

In this kind of musical atmosphere F's musical feelings awoke & developed. (6)

P. 20

(7)

Falla spent childhood & adolescence in Cadiz, on a most fashionable street called Calle Ancha. One day a cholera epidemic broke out his aunt got very ill. Children were rushed to neighborhood FI hospital. Falla had started to study piano & this meant other people in the Ann where they were stayed that their complaints (7) F loved Sevilla & did not want to leave it. Unable to convince them when he returned, none he secretly built his own city in his bedroom. (8)

P. 21

(8)

practising when other people in the Ann where they were stayed that their complaints (7) F loved Sevilla & did not want to leave it. Unable to convince them when he returned, none he secretly built his own city in his bedroom. (8)

visited his little city Colón. Fascinated with idea that
Cádiz was on the Atlantic (later became theme for his work
Atlántida) Created a newspaper 1st article How Not to be
P. 21 Afraid of Exams. He himself retold of exams & jokes
This city had lists of written orders, letters & elections. (8)

P. 22 Children had a small theatre he'd painted scenery
parents replaced it had no interest in new grand
(9) son. His city had been discovered taken to a doctor
who insisted it be removed or Falla would go mad. (9)
The artist in him could not be taken away & eventually
the child artist became a great man artist.

P. 23 They had a private tutor his mom taught Falla
how to play. He became serious & determined over them. about
10 leaving the piano. (10)

P. 24 Studied with some good teachers & self taught
later studied with José Trago Madrid (his famous
teacher. Then he felt urge to compose. First short
work some sort of gavotte or minuet inspired in style
(11) of Bach. Ideal it amongst his boys ashamed to have it
found. Then he began to compose openly works played
at Vinuesa's house. (11)

Chapter III Madrid

P. 26 At 20 family moved to Madrid. Tried to get backing
(1) from Conde de Murphy who backed Pau Casals (Pablo?)
to go to Paris. Did not succeed.

Cont with Trago covered 7 yr study course in 2
kept on composing & tried some zarzuela to make
money to go to Paris. It was end of 19th cent
Spanish ^{music} renaissance had hardly begun. (1)

Chap 3 P. 27

P. 27 Albenny & Granados had not yet composed works that make them famous. Pedrell's fervent exhortations gone unheeded as well. Zarzuela offered only possibility for scope & success.

Zarzuela music could be graceful & sparkling but more often it was shallow & trivial, unambitious & lacking in technical skill. Difficult for Falla to feel satisfied writing this kind of stuff. (2) Wrote 5 considered La Casa de Torame Roque only one worth while.

P. 28 Falla considered his zarzuela music to be very bad. When he composed them he had not yet had lessons from Pedrell & knew very little about instrumentation. After studying with Pedrell who set him on the road of traditional music (3) La Casa became his best 3 work. Later used parts of it in 3 cornered Hat. ~~Allegro~~ Dance Corregidor's Dance. (3)

He & good zarzuela comp Chueca became friends. He liked his internal rhythms & unity of tonal construction. Destiny prevented him from writing good zarz otherwise he'd never have expressed his full artistic faculties & aspirations (4)

P. 29 Two incidents opened up new horizons for Falla while in Madrid. First a record player book called Acoustique Nouvelle by Louis Bruckner written mid 19th cent it referred to phenomenon of natural resonance & foresaw & described forms of modern harmony. Impressed Falla profoundly & greatly influenced his execution of harmony, (4) which acquired a new style & personal character from that time on. (4)

Event # 2 - Found several Revista Musical Catalana magazines. It was the magazine of the Orfeo Catala

P. 30
(5) choral society of Barcelona & contained part of the music of Pedrell's Los Pireneos. As a result F went to Pedrell & asked him to teach him. Pedrell's classes took form of discussions on an aesthetic level rather than usual academic form. F had a delicate sense of harmony & a mortal feeling that Folla found unbelievable as well as a fruitful observations on orchestration. Pedrell was however unable to turn his intuition to advantage possibly because likelihood of ever trying out his work with an orchestra. (5)
The wonderful impression of his work Los P did not correspond with the reality of the performed work because he did not know how to achieve it. His pupils accomplished this for him he died unappreciated & in poverty. Albéniz did not realize full scope of the lessons, Granados with him only a short time. Folla heeded P's advice & guidance & with his solid technical background achieved the fullest expression of P's theories. (6)

Under Pedrell, F studied form. Ped was very strict especially with revision of scores & corrections.

Pedrell went to Barcelona in 1904. A competition took place for one act opera. Prepared La Vida Buena. (Had one opera) Although F had never been there it was set in Granada, but being Andalusian he had no prob imagining the atmosphere. (5)

P. 36

(6) At the same time F was preparing for a piano competition which he won. His opera also won. Tuned for 2 years to get Teatro Real in Madrid to listen to piano version. They refused to accept it as an opera. He was greatly disillusioned after 2 years all he had for his brilliant victories was a few more piano & harmony lessons. (6)

P. 36 In spite of setbacks his enthusiasm for composing never waned. Mastery of technique complete & style clearly defined. Albany, Iberia confirmed this for himself.

(6)

La Vida Buena 1st major work in Spanish Piece next published in Paris. Falla left La Vida first real creative work. Priors, trial pieces that had some worth. (6)

P. 37 In 1914 wrote a Sereñeta Española for violin & piano & another one not so good. Vela Capucho in this period. The Ogillos Negros best of this period. All 4 works not registered & printed in US without his permission. He had followed Spanish custom M. Falla not his full name after this full name did appear on all works of Manuel de Falla. (7)

(7)

P. 38 The custom - Ser night & Sunday afternoons I would gather at F's home & always & I would talk, sing, & played piano song. These were some of his happiest hours. Among group Bilbao Philharmonic Orchestra see. he arranged to get Falla a concert for the society. (8)

(8)

P. 39 This Bilbao & Madrid concerts were same. But at Bilbao F told he'd be sharing concert with a violinist (8) not pleased but had no choice but to agree. Also to be the accompanist. Concert success as F. Oable to master accomp. a while. He & violinist took supper with violinist's mistress who was from Paris. He had a meeting to go F asked him what chances were to his surprise imp. arranged him to give a series of summer concerts at famous watering holes. He began to study French & made rapid progress under a good teacher. Time passed had nothing from imp - decided to write him answer his appointment imp had been talking (9)

(9)

through his bar but finally told F to come & something would be arranged. F set off with great enthusiasm & very little money, enough for a few days. (9)

Chapter IV - Paris 1907 - 1914

P. 40 Falla arrived in Paris summer of 1907. On way he received a letter from brother of famous pianist Ricardo Viñes. Got out at the station no imp. W/around around totally lost & knowing no one. Finally decided to take Metro got out again lost. Then took a cab with his few pesos cab driver took advantage knowing he was a stranger. Found house of imp poor ramshackle building and lived on top floor very difficult to climb for each imp who in Bilbao, he was really nothing more than an unimportant employee. But did offer Falla a small job as pianist & conductor of a repertoire co. Falla accepted. (1)

Rehearsals started that day & composer very difficult would tolerate no mistakes F actually jealous of him.

Co. took a town which was wonderful. All went to Falla.

P. 41 Financially town was a disaster - F ended up with a little more than with which he had when he arrived in Paris.

(2) After town he moved to some hotel where Turina was staying. When T returned F had to move because they both disturbed each other with piano practice. (2)

Falla went to see Debussy but D away so he introduced himself to Dukas. He showed him his La Vida. Dukas got cool & reserved allowed him to play it. After F finished D announced that they were going to put it on in Opus Comique. F wanted to study instrumentation (he was so overjoyed) with D or at some school as Turina. D said he study on own & come to D for advice from time to time. (2)

Falla Palissa

11

P. 43

This meeting changed the course of F's entire life. As he was leaving I asked F if he knew Albeniz. F did not. I arranged for F to meet Albeniz. F played La Vida again & was enthusiastically received. A had just finished 2nd book of Memorias & played it for F & I, singing & improvising. Later A told F what an honor it had been for Dukas to listen to Vida. Dinner happy occasion all became friends. (3)

F visited A often. A lived in great luxury & had entered into a contract with an English banker & was obliged to write music for banker's plays. This was a great tragedy. A was also handicapped by a hereditary disease he once said to Falla "all I wish for from God is a week's peace in which to work before I die." (3)

P. 44

(4)

Then Alb F met Faure. How old he lived simply F after telling him how much he admired him went well to say that he had noticed no certain tonal vagueness in some of Faure's latest works - Faure replied modestly if there was he hadn't noticed it. (3) It was an acute observation by F & the defect in Faure's music that has prevented it from receiving recognition it deserved. (4)

Falla's friendship with A didn't last long - 1909 he died apparently as a result of a tragic error in medical treatment - daughter Faure later J. Couperin med. this. More saline injections that turned him from jovial sturdy happy man into thin miserable & unhappy before he died. (4)

Dukas also good friend until his death. Last visit with each other 1931 - Civil War (1936) already 56 beginning to culminate in signs of unrest. Falla wanted

to move from Granada because of social unrest.
"Shomone" died to Dukas because of his kindness
to Falla. (4)

Falla got to know Deb personally. Anecdote - for
lack of knowing what to say F said "I have always
admired French music" Deb - charmingly replied "well I don't."
Once again F played his *Vida* & received warm
praise from Deb. (5)

P. 45

(5) Falla felt that had he not written *Vida*
his life would have turned out like that of Amadeo
Vives - more *garguelleros* than regular *garguelleros* & put
a word in his music that was not realistic. (5)
F felt intervention was supernatural.

P. 46
(6) Falla went to see Ricardo Vinos carrying
V's brother's letter with him to the new French School
of Musr. V & F became life long friends & V introduced
F to Ravel. R lived in poverty as was case with
most great musicians more ever became rich by
composing. F joined them. R did pass from poverty to
riches & moved into a splendid house on the Champs
Elysees. (6)

Falla greatly admired Ravel's fine art of orchestration.
Once during a rehearsal R thought passage needed something
more for the bassoons & horns. F said "no" ^{emptiness} it sounded
perfect like rest of work.

After Ravel's death in 1939 F published an
article on him - gave explanation as to Spanish character
of many of R's works not achieved by accumulating
large data of folklore but rather thru liberal use of
rhythmic themes & simple melodies of songs of common
people. R's mom had lived in Madrid she passed on (6)

memory of songs & speech (6)

P. 47 Falka's friendship with this circle of o/s composers was close & intimate. Alkony widow after A's death went to F & asked him to consider orchestrating some of the works. Dubras chose Corpus on Sevilla. (7)

F happy to do this. Anecdote one day F went to visit D without informing him. Waited & waited for D to return. Lunch was served (Erik Satie guest) no one paid any attention to F who began to suffer hallucinations from hunger. Talk turned to claret, D's wife offered an opinion to which I said abruptly "you know nothing about it." F continued to wait in the hallway finally D's wife appeared & screamed at seeing a man there. Matter was cleared up someone had forgotten to tell them of F's presence. (7)

P. 48 Invited for lunch F just wanted to leave. F explained widow A's suggestion Deb offered to do El Albaicin. D had only a high phrase for this work did not orchestrate it. (8)

What Deb Duk Par & Strar did not do was later accomplished by Enrique Arbo's. His transcriptions for orchestra of Iberia are 1st in world (8)

P. 49

(9) When Falka arrived in Paris he had 1st & 2nd of A Spanish Dances & most of 3rd. Finished them in Paris. Publisher Durand surprised F by offering to publish them (8) why more of F's works not published because old Durand was a musician sons were more interested to publish only french music. (9)

When he told his friends the amount that he had received they made comparisons, there was a good deal

operty over the cents received.

Publication of works always serious problem firstly its expensive because music can't be printed in usual typographical method. 2nd the public who would buy a certain class of works is very limited. (9)

p. 50
(10)

Grosson's Prem eo - for violin & ~~piano~~ orchestra it was Albeniz who finally got it published. Ch could have afforded it publishers didn't want to do it, Alb. persuaded them & to his dying day Ch never knew that it was ^{his} Albeniz noble & generous acts (10) publication

WORKS
of
F. ALBA
in
detail

The Four Spanish Dances belong to early period show a clearly defined personality & highly finished techniques. Rnd style resembles Albeniz to whom they are dedicated. Writing is very logical & musical although perhaps not as impetuous or spontaneous as in pages of Albeniz. (10) These early works have a pleasing naivete & certain melancholy. (10)

p. 51
(11)

Arcopasta maintains from beg to end rhythm of a ista. It has greatest continuity. After exposition of theme in C & its sparkling repetition of E natural clear & spontaneous 2nd theme follows. Less characteristic development. (10)

Cubanao rhythmical $\frac{3}{4}$ $\frac{6}{8}$ sonorous tempo & gentle constant modulations charming. (11)

Montañesa more vague, evokes visions of distance & twilight. At outset we hear distant cattle bells fading in evening air drifting up from valley to nearby sierra. La Montaña is named of Cantile which stretches to Cantabrian Sea between Asturias & Basque country. Simple notes of Asturian song occur in middle of piece. Final cadence interesting moment of Ab suggested then returns to (11)

Pohissa
Falla

Montañas a least understood of 4. (12)

(12) P. 52 Andalusian - strongly pronounced rhythm a gypsy melismas typical Andalusian. Kind recalls like an ebb streams of beginning appears to be in a major key it is really in A minor. (12)

Receiving encouragement from his 4 friends F decided to remain in Paris even though it meant making a living. Invited to give a tour in Spain huge success. (13)

(13) P. 53 In spite of having to leave hotel where Turina was staying they remained good friends. Continually argued over style or school. JF followed a typical Andalusian style. Later when Alb convinced Turina to adopt Andalusian style Falla was turning in a more universal direction. (13)

(14) P. 54 Falla went to live in a pension in a dingy room at the end of the corridor. Stayed till end of summer until a violinist returned from his holidays & made life impossible with sound of his pupils' playing all day. Falla moved again to Meilly. (14)

The following year T married & did not return to his hotel so Falla returned. But soon a female singer moved in & a small boy who played piano all day. An desperation Falla complained to managers who hardly moved her to ground floor. He remained in that hotel until outbreak of WW I. (14)

Encouraged by impressions his opera had made on his new friends he decided to get it performed. Had to be translated Alb. looked into that. Unfortunately translator was

P. 55 a ~~very~~ interested individual that caused much unpleasantness ⁽¹⁴⁾

(15) Audition with Director of Opera Comique arranged he promised to stage work but didn't know when. Time passed work did not get done (15)

Mystical insight of Falla. A moment of inspiration came one day to the discouraged Falla. An achievement in flying had been made. First time man had flown across the sea. Falla saw clearly that Man with constant daily toil & unshakable will to advance could overcome a near difficulty & achieve his aim. (15)

Having seen Bleibitz (Flyer) name pass from mere lettering to memory of men for all time F. believed he could do some. That very day he set about revising his opera & perfecting its orchestration. By following Debuss' method he had acquired complete mastery of instrumentation. This was to study each instrument's particular method & technical exercises & works especially composed for each one.

"Shades" He did not modify or alter his original scheme or orchestral plan but did change some details & added or altered certain notes so as to be able to "say" what he wanted orchestrally. Kept ~~strictly~~ scrupulously to original work. (15)

P. 56 (16) Falla was invited to go to Evian with his score. He did so only to find the two gentlemen concerned otherwise involved. He ended up playing the score with Dir. of Paris opera listening from his bed. As before huge success well received. (16)

P. 57 (17) Falla invited to take his opera to Milan. All expenses paid, met Ricordi theatre man who was interested to a point but had a condition (14) wanted Falla to write music for libretto according to public

Q. 57 taste. Offer tempting esp. financially but F could not bring himself to write something he did not feel inside of himself. Business won out. Even though the director of the famous publishing house agreed with Falla's standards. (17) Falla could not be persuaded after several days of arguing & drinking & discussion. Negotiations having failed he returned to Paris. (17)

Hopes & dreams crushed idea of having his work published & performed throughout world vanished.

Q. 58 Upon return to Paris he was invited to meet publisher Max Eschig audition had more favourable results. Eschig also offered him a contract for (18) Nights in the Gardens of Spain & Vicia Bore. He had already begun Nights. Contract offered a fixed monthly salary. (18) As a result he could devote himself peacefully to his work setting other activities that took his energy aside. He now could refuse offers like the rich Jewess who said she'd pay what he asked if he would write music for her librettos. (Tragedy of Albanig life).

He began arrangements for publication piano & voice parts for La Vicia. A second dance was added to satisfy theatrical requirements with a chorus (for variety). (18)

Opening date fixed rehearsals began. F had to stay in office for 3 months for rehearsals. Spent time revising with exaggerated care improving every detail & sending finished pages to Eschig. (18)

Often sat at his piano until 2 or 3 in morning drinkingkola wine to keep himself going - greatly undermined his health. As rehearsals drew closer he became more agitated

p. 59
19
a nervous about how work would sound. It must be remembered that F had never heard a work of his performed by an orchestra except for a zarzuela that had been performed very badly by an incompetent orchestra. 19

In his agitated state he sought out Dukas & Debussy. Dukas tried to calm him unsuccessfully. He did give F a very good piece of advice.

"If during rehearsal conductor wants you to modify or change a passage because he does not think it sounds right tell him to play it again exactly as written. If he says it still sounds wrong tell him to play it again. Eventually you will find that it sounds exactly as you had imagined it." 19

This in fact was what did happen. Conductor says around p. 10 or 12 you ought to change that, F says "play it again exactly as its written!" Conductor did & it was perfect. No further criticism by conductor! 19

Sounds advice for now!
p. 60

20

One must always uphold one's authority amid interpreters esp. when en masse. 19 One must give the impression of complete faith in what one has done, particularly if one is inexperienced. 20

No further incidents F delighted with hearing the wonderful reality of his imagined sounds. Everyone was kind worked amicably together. Well received on opening night performed several times before end of season.

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Palissa-Falla

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For Book reason for use of word gypsy
F never thought of Salud as a gypsy girl rather as an Andalusian girl. However in Andalusia because of some strange affinity or remote common origin the terms Andalusian & gypsy are often confused & used. A little girl may be called "gitanilla" little gypsy, when she is not. Likewise the Alhambra is not the gypsy quarter but does adjoin it.

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Falla
Palissa

7

Chap 3 P. 27

P. 27 Albéniz & Granados had not yet composed works that make them famous. Pedrell's fervent exhortations gone unchecked as well. Zarzuela offered only possibility for scope & success.

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P. 28 Falla considered his zarzuela music to be very bad. When he composed them he had not yet had lessons from Pedrell → know very little about instrumentation. After studying with Pedrell who set him on the road of traditional music ③ La Casa became his best 3 work. Later used part of it in 3 cornered Hat. ~~Allegro~~ Dance Corregidor's Dance. ③

He & good zarzuela comp Chueca became friends. When his internal rhythms & unity of tonal construction. Destiny prevented ② from writing good zarz otherwise he'd never have expressed his full artistic faculties & aspirations ④

P. 29 Two incidents opened up new horizons for Falla while in Madrid. First a record panel book called Acoustique Nouvelle by Louis Lucas written mid 19th cent it referred to phenomenon of natural resonance & foresaw & described forms of modern harmony. Impressed Falla profoundly & greatly influenced his conception & execution of harmony, ④ which acquired a new style & personal character from that time on. ④

Event # 2 - Found several Revista Musical Catalana magazines. It was the magazine of the Orfeo Català

P. 30
⑤ choral society of Barcelona & contained part of the music of Pedrell's *Jos Pireneus*. As a result F went to Ped & asked him to teach him. Pedrell's classes took form of discussions on an aesthetic level rather than usual academic form. He had a delicate sense of harmony & musical feeling that Folla found unbelievable, as well as truthful observations on orchestration. Pedrell was however unable to turn his intuition to advantage possibly because inability of ever to make out his work with an orchestra. ③ The wonderful impression of his work *Jos P* did not correspond with the reality of the performed work because he did not know how to achieve it. His pupils accomplished this for him he died unappreciated & in poverty. Albany did not receive full scope of the lessons, Granados with him only a short time. Folla heeded P's advice & guidance & with his solid technical background achieved the fullest expression of P's theories. ④

Under Pedrell, F studied form. Ped was very strict especially with revision of scores & corrections.

Pedrell went to Barcelona in 1904. A competition took place for one act opera. Prepared *La Vida Buena* (Had one opera) Although F had never been there it was set in Granada, but being Andalusian he had no prob imagining the atmosphere. ⑤

P. 36

⑥ At the same time F was preparing for a piano competition which he won. His opera also won. Tired for 2 years to get Trebitsch Ped in Madrid to listen to piano version then refused to accept it as an opera. He was greatly disillusioned after 2 years all he had for his brilliant victories was a few more piano & harmony lessons. ⑥

P. 36 In spite of set back his enthusiasm for composing never waned. Mastery of technique complete & style clearly defined. Albany, Albena confirmed this for himself.

(6)

La Vida Buena 1st major work in Spanish Pieces next, published in Paris. Falla felt La Vida first real creative work. Priors, trial pieces that had some merit. (6)

P. 37 wrote a Serenata Española for violin & piano a another one not so good. Vets Cabrero in this period. Tus Ojillos Negros best of this period. All 4 works not registered & printed in US without his permission. He had followed Spanish custom M. Falla not his full name after this full name did appear on all works of Manuel de Falla. (7)

(7)

P. 38 The custom - Set work on Sunday afternoons & meals gathered at F's home & young & old talked, sang, played piano song. These were some of his happiest hours. Among group Bilbao Philharmonic Orchestra see. he arranged to get Falla a concert for the society. (8)

(8)

P. 39 This Bilbao & Madrid concerts were same. But at Bilbao F told he'd be sharing concert with a violinist (8) not pleased but had no choice but to agree. Also to be the accompanist. Concert success as F able to master accomp. quickly. He & violinist took supper with violinist's mistress who was from Paris. He & wanting to go F asked him what chances were to his surprise imp. arranged him to give a series of summer concerts at famous watering holes. He began (9) to study French & made rapid progress under a good teacher. Imp passed heard nothing from imp - decided to write him consider dis appointing imp had been talking

(9)

(9)

through his hat but finally told F to come & something would be arranged. F set off with great enthusiasm & a very little money, enough for a few days. (9)

Chapter IV - Paris 1907 - 1914

P. 40
Fallá arrived in Paris summer of 1907. On way he received a letter from brother of famous pianist Ricardo Viñes. Got out at the station no imp. Wandered around totally lost & knowing no one. Finally decided to take Metro got out again lost. Then took a cab with his few pesetas cab driver took advantage knowing he was a stranger. Found house of imp poor ramshackle building away lived on top floor very difficult to climb for coal imp who in Bilbao, he was really nothing more than an unimportant employee. But did offer Fallá a small job as pianist & conductor of a repertoire co. Fallá accepted. (1)

Rehearsals started their day & composer very difficult would tolerate no mistakes F actually jealous of him.

Co. took a town which was wonderful All went to Fallá.

P. 41
Financially town was a disaster - F ended up with a little more than with which he had when he arrived in Paris.

(2) After town he moved to some hotel where Turina was staying. When T returned F had to move because they both disturbed each other with piano practice. (2)

Fallá went to see Debussy but D away so he introduced himself to Dukas. He showed him his *Vida*. Dukas got cool & proposed allowed him to play it. After F finished D announced that they were going to put it on in Opéra Comique. F wanted to study instrumentation (he was so overjoyed) with D or at some school as Turina. D sug. he study on own & come to D for advice from time to time. (2)

Falka Falissa

11

P. 43

This meeting changed the course of F's entire life. As to who was leaving, I asked F if he knew Albany. F did not. I arranged for F to meet Al played La Vida again & was enthusiastically received. A had just finished a book of themes & played it for F singing & improvising. Later A told F what an honor it had been for Dukas to listen to Vida. Dinner happy occasion all became friends. ③

F visited A often. A lived in great luxury & had entered into a contract with an English banker & was obliged to write music for banker's plays. This was a great tragedy. A was also handicapped by a hereditary disease he once said to Falka "all I wish for from God is a week's peace in which to work before I die." ③

P. 44
④

Then Alb F met Faure. How old he lived simply F often tells him how much he admired him went well to say that she had noticed a certain tonal vagueness in some of Faure's latest work. Faure replied modestly if there was he hadn't noticed it. ③ It was an acute observation by F & the defect in Faure's music that has prevented it from receiving recognition it deserved. ④

Falka's friendship with A didn't last long - 1909 he died apparently as a result of a tragic error in medical treatment - daughter Faure later scolded this. More saline injections that turned him from jovial sturdy happy man into thin miserable & unhappy before he died. ④

Dukas also good friend until his death. Last visit with each other 1931 - Civil War (1936) already 56 beginning to enliven in signs of unrest. Falka wanted

"to move from Granada because of social unrest."
"Shannon" led to Dukas because of his kindness
to Falla. (4)

Falla got to know Deb personally. Anecdote - for
lack of knowledge what to say F said "I have always
admired French music" Deb - charmingly replied "well I don't."
Once again F played his Vidas & received warm
response from Deb. (5)

P. 45

(5) Falla felt that had he not written Vidas
his life would have turned out like that of Amadeo
Vives - more gongoleros than regular gongoleros & put
a month on his music that was not realistic. (5)
F felt intervention was supernatural.

P. 46
Falla went to see Ricardo Vives carrying
V's brother's letter with him to the new Fernando School
of Musr. V & F became life long friends & V introduced
F to Ravel. R lived in poverty as was case with
most great musicians more even became rich by
composing. F joined them. R did pass from poverty to
riches & moved into a splendid home on the Champs
Elysees. (6)

Falla greatly admired Ravel's fine ear of orchestration.
Once during a rehearsal R thought passage needed something
more for the bassoons & horns. F said no ^{emptiness} it sounded
perfect like rest of work.

After Ravel's death in 1939 F published an
article on him - gave explanation as to Spanish character
of many of R's works not achieved by accumulating
large data of folklore but rather thru liberal use of
rhythmic themes & simple melodies of songs of common
people. R's mom had lived in Madrid she passed on

Palmyra Faldes

13

memory of songs & speech (6)

P. 47 Faldes' friendship with this circle of o/s composers
(7) was close & intimate. Alkony widow after A's death went to
F & asked him to consider orchestrating some of the works.
Duhres chose Corpus on Sevilla. (4)

F happy to do this. Anecdote one day F went to visit
D without informing him. Wanted & wanted D to return.
Lunch was served (Eric Satie guest) no one paid any attention
to F who began to suffer hallucinations from hunger. Talk
turned to claret, D's wife offered an opinion to which D
said abruptly "you know nothing about it." F continued to
wait in the hallway finally D's wife appeared & screamed at
seeing a man there. Faldes was cleared up somewhat had forgotten
to tell them of F's presence. (7)

P. 48 Invited for lunch F just wanted to leave. F
(8) explained widow A's suggestion Deb offered to do El
Albaino. D had only a high phrase for this work did
not orchestrate it. (8)

What Deb Duk Rav & Strav did not do was
later accomplished by Enrique Arbo's. His transcriptions
for orchestra of Iberia are / most in world (8)

P. 49 When Faldes arrived in Paris he had 1st & 2nd of
(9) A Spanish Dances & most of 3rd. Finished them in
Paris. Publisher Durand surprised F by offering to
publish them (8) but more of F's works not published
because old Durand was a musician sons were more
interested to publish only french music. (9)

When he told his friends the amount that he
had received they made comparisons, there was a good deal

agony over the costs incurred.

Publication of works always remains problem firstly its expensive because music can't be printed in usual typographical method. 2nd the public who would buy a certain class of works is very limited. (9)

Cronsson's *Pavane* for violin & ~~piano~~ orchestra it was Albeniz who finally got it published. Ch could have afforded it publishers didn't want to do it, Alb. persuaded them & to his diploma law Ch never knew that its ^{9th} was Albeniz noble & generous acts (10)
 publication

P. 50
(10)
WORKS
of
F. ALBA
in
detail

The Four Spanish Dances belong to early period show a clearly defined personality & highly finished techniques. Brand style resembles Albeniz to whom they are dedicated. Writing is new logical & musical although perhaps not as unobtrusive or spontaneous as in pages of Albeniz. (10) These early works have a pleasing naivete & certain melancholy. (10)

Arcañosa maintains from beg to end rhythm of a *ata*. ~~of the~~ H it has greatest continuity. After exposition of theme in C & its sparkling repetition of E natural clear & spontaneous 2nd theme follows. less characteristic development. (10)

P. 51
(11)

Cubanao rhythmical $\frac{3}{4}$ $\frac{6}{8}$ sonorous & gentle constant modulations charming. (11)

Montañesa more vague, evokes visions of distance & twilight. At outset we hear distant castle bells falling on evening air drifting up from valley to nearby sierra. *La Montaña* is region of Castile which stretches to Cantabrian Sea between Asturias & Basque country. Simple notes of Asturian song occur in middle of piece. Final cadence interesting moment of Ab suggested then returns to (11)

Palissa
Falla

Montañas a least understood of 4. (12)

(12) P. 52 Andalusian - strongly pronounced rhythm a gypsy melismos
Typical Andalusian. Kind recalls like an ebb streams of
beginning appears to be in a major key it is really in
A. minor. (12)

Receiving encouragement from his 4 friends F decided
to remain in Paris even though it meant making a
living. Invited to give a tour in Spain huge success. (13)

(13) P. 53 In spite of having to leave hotel where Turina was
staying they remained good friends. Continually argued
over style or school. JF followed a typical Andalusian
style. Later when Alb convinced Turina to adopt
Andalusian style Falla was turning in a more universal
direction. (13)

(14) P. 54 Falla went to live in a pension in a dimly
lit room at the end of the corridor. Stayed till end of
summer until a violinist returned from his holidays &
made life impossible with sound of his pupils playing
all day. Falla moved again to Meilly. (14)

The following year T married & did not return
to his hotel so Falla returned. But soon a female
singer moved in & a small boy who played piano all
day. An desperation Falla complained to managers
who barely moved her to ground floor. He remained in
that hotel until outbreak of WW I. (14)

Encouraged by impressions his opera had made on
his new friends he decided to get it performed. Had to be
translated Alb. looked into that. Unfortunately translator was

P. 55 a self interested individual that caused much unpleasantness (14)

(13) Audition with Director of Opera Comique arranged he promised to stage work but didn't know when. Time passed work did not get done (15)

Mystical insight of Falla. A moment of inspiration came one day to the discouraged Falla. An achievement in flying had been made. First time man had flown across the sea. Falla saw clearly that Man with constant daily toil & unshakable will to advance could overcome near difficulties & achieve his aim. (15)

Having seen Beethoven's (Flyer) name pass from mere lettering to memory of men for all time F believed he could do some. That very day he set about revising his opera & perfecting its orchestration. By following Debuss' method he had acquired complete mastery of instrumentation. This was to study each instrument's particular method & technical exercises & works especially composed for each one.

"shades" He did not modify or alter his overall scheme or orchestral plan but did change some details & added or altered certain notes so as to be able to "say" what he wanted orchestrally. Kept ~~strictly~~ scrupulously to original work. (15)

P. 56 (16) Falla was invited to go to Evian with his score. He did so only to find the two gentlemen concerned otherwise involved. He ended up playing the score with Dir. of Paris opera listening from his bed. As before huge success was received. (17)

P. 57 (17) Falla invited to take his opera to Milan. All expenses paid, met Ricordi theatre man who was interested to a point but had a condition (18) wanted Falla to write music for libretto according to public

taste. Offer tempting esp. financially but F could not bring himself to write something he did not feel inside of himself. Business won out. Even though the director of the famous publishing house agreed with Falla's standards. (17) Falla could not be persuaded after several days of arguing & dining & discussion. Negotiations having failed he returned to Paris. (17)

Hopes & dreams crushed idea of having his work published & performed throughout world vanished.

P. 58
 Upon return to Paris he was invited to meet publisher Max Eschig audition had more favourable results. Eschig also offered him a contract for (18) Nights in the Gardens of Spain & Vida Breve. He had already begun Nights. Contract offered a fixed monthly salary. (18) As a result he could devote himself peacefully to his work setting other activities that took his energy aside. He now could refuse offers like the rich Jewess who said she'd pay what he asked if he would write music for her librettos. (Tragedy of Albanig life).

He began arranging for publication piano & vocal parts for La Vida. A second dance was added to satisfy theatrical requirements with a chorus (for variety). (18)

Opening date fixed rehearsals began. F had to stay in office for 3 months for rehearsals. Spent time revising with exaggerated care improving every detail & sending finished pages to Eschig. (18)

Often sat at his piano until 2 or 3 in morning drinking kofa wine to keep himself going - greatly undermined his health. As rehearsals drew closer he became more agitated

p. 59
①9 a nervous about how works would sound. It must be remembered that F had never heard a work of his performed by an orchestra except for a zarzuela that had been performed very badly, by an incompetent orchestra. ①9

In his agitated state he sought out Dukas & Debussy. Dukas tried to calm him unsuccessfully. He did give F a very good piece of advice.

"If during rehearsal conductor wants you to modify or change a passage because he does not think it sounds right tell him to play it again exactly as written. If he says it still sounds wrong tell him to play it again. Eventually you will find that it sounds exactly as you had imagined it." ①9

This in fact was what did happen. Conductor says around p. 10 or 12 you ought to change that, F says play it again exactly as its written. Conductor did & it was perfect. No further criticism by conductor! ①9

Sound advice for mtr!
p. 60

②0

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P. 27 Albéniz & Granados had not yet composed works that make them famous. Pedrell's fervent exhortations gone unchecked as well. Zarzuela offered only possibility for scope & success.

Zarzuela music could be graceful & sparkling but more often it was shallow & trivial, unambitious & lacking in technical skill. Difficult for Falla to feel satisfied writing this kind of stuff. ② Wrote 5 considered La Casa de Torame Roque only one worth while.

P. 28 Falla considered his zarzuela music to be very bad. When he composed them he had not yet had lessons from Pedrell → know very little about instrumentation. After studying with Pedrell who set him on the road of traditional music ③ La Casa became his best 3 work. Later used parts of it in 3 cornered Hat. ~~Albéniz~~ Dance Corregidor's Dance. ③

He & good zarzuela comp Chueca became friends. He liked his informal rhythms & unity of tonal construction. Destiny prevented ② from writing good zarz otherwise he'd never have expressed his full artistic faculties & aspirations ④

P. 29 Two incidents opened up new horizons for Falla while in Madrid. First a record player book called Acoustique Nouvelle by Louis Huras written mid 19th cent it referred to phenomenon of natural resonance & foresaw & described forms of modern harmony. Impressed Falla profoundly & greatly influenced his conception & execution of harmony, ④ which acquired a new style & personal character from that time on. ④

Event # 2 - Found several Revista Musical Catalana magazines. It was the magazine of the Orfeó Català

P. 30
⑤ choral society of Barcelona & contained part of the music of Pedrell's *Los Pireneos*. As a result F went to Pedrell & asked him to teach him. Pedrell's classes took form of discussions on an aesthetic level rather than usual academic form. He had a delicate sense of harmony & a musical feeling that Folla found unbelievable, as well as truthful observations on orchestration. Pedrell was however unable to turn his intuition to advantage possibly because inability of ever trying out his work with an orchestra. ⑤ The wonderful impression of his work *Los P* did not correspond with the reality of the performed work because he did not know how to achieve it. His pupils accomplished this for him he died unappreciated & in poverty. Albéniz did not receive full scope of the lessons, Granados with him only a short time. Folla heeded P's advice & guidance & with his solid technical background achieved the fullest expression of P's theories. ⑥

Under Pedrell, F studied form. Ped was very strict especially with revision of scores & corrections.

Pedrell went to Barcelona in 1904. A competition took place for one act opera. Prepared *La Vida Buena* (Had one opera) Although F had never been there it was set in Granada, but being Andalusian he had no prob imagining the atmosphere. ⑤

P. 36

⑥ At the same time F was preparing for a piano competition which he won. His opera also won. Tired for 2 years to get Trebitsch Real in Madrid to listen to piano version that refused to accept it as an opera. He was greatly disillusioned after 2 years all he had for his brilliant victories was a few more piano & harmony lessons. ⑥

P. 36 In spite of setbacks his enthusiasm for composing never waned. Mastery of technique complete & style clearly defined. Albany, America confirmed this for himself. (6)

La Vida Breve 1st major work in Spanish Piece next published in Paris. Falla left La Vida first real creative work. Priors, trial pieces that had some worth. (6)

P. 37 Write a Serenata Española for violin & piano a another one not so good. Vals Capricho in this period. Tus Ojillos Negros best of this period. All 4 works not registered & printed in US without his permission. He had followed Spanish custom M. Falla not his full name after this full name did appear on all works informal de Falla. (7)

P. 38 New custom - Serenade on Sunday afternoons & meals played at F's home & dining & could talk & sing. Among group Bilbao Philharmonic Orchestra see. he arranged to get Falla a concert for the society. (8)

P. 39 This Bilbao & Madrid concerts were same. But at Bilbao F told he'd be sharing concert with a violinist (8) got pleased but had no choice but to agree. Also to be the accompanist. Concert success as F. Able to master accomp. a while. He & violinist took supper with violinist's mistress who was from Paris. To his surprise imp. arranged him to give a series of summer concerts at famous watering holes. He began to study French & made rehab program under a good teacher. Imp. passed heard nothing from imp. decided to write him answer dis appointing imp. had been talking (9)

Although his hat had finally told F to come, something would be arranged. F set off with great enthusiasm & a very little money, enough for a few days. (9)

Chapter IV - Paris 1907 - 1914

P. 40 Falla arrived in Paris summer of 1907. On way he received a letter from brother of famous pianist Ricardo Viñes. Got out at the station no imp. Wandered around totally lost & knowing no one. Finally decided to take Metro got out again lost. Then took a cab with his few pesetas cab driver took advantage knowing he was a stranger. Found house of imp poor ramshackle building and lived on top floor very difficult to check for work imp who in Bilbao, he was really nothing more than an unimportant employee. But did offer Falla a small job as pianist & conductor of a repertoire co. Falla accepted. (1)

Rehearsals started their day & composer very difficult would tolerate no mistakes F actually jealous of him.

Co. took a town which was wonderful All went to Falla.

P. 41 Financially town was a disaster - F ended up with a little more than with which he had when he arrived in Paris.

(2) After town he moved to some hotel where Turina was staying. When T returned F had to move because they both disturbed each other with piano practice. (2)

Falla went to see Debussy but D away so he introduced himself to Dukas. He showed him his *La Vida*, Dukas got cool & reserved allowed him to play it. After F finished D announced that they were going to put it on in Opera Comique. F wanted to study instrumentation (he was so overjoyed) with D or at some school as Turina. D sugg. to study on own & come to D for advice from time to time. (2)

Falka Falissa

P. 43
③ This meeting changed the course of F's entire life. As he was leaving, I asked F if he knew Albany. F did not. I arranged for F to meet Al played La Vida again & was enthusiastically received. A had just finished 2nd book of Thema & played it for F & myself & improvising. Later A told F what an honor it had been for Dukas to listen to Vida. Dinner happy occasion all became friends. ③

F visited A often. A lived in great luxury & had entered into a contract with an English banker & was obliged to write music for banker's plays. This was a great tragedy. A was also handicapped by a hereditary disease he once said to Falka "all I wish for from God is a week's peace in which to work before I die." ③

P. 44
④ Then Alb F met Faure. How old he lived simply & after telling him how much he admired him went on to say that he had noticed a certain tonal vagueness in some of Faure's latest works. Faure replied modestly if there was he hadn't noticed it. ③ It was an acute observation by F & the defect in Faure's music that he presented it from receiving recognition it deserved. ④

Falka's friendship with A didn't last long - 1909 he died apparently as a result of a tragic error in medical treatment - daughter Faure later scolded this. More saline injections that turned him from jovial sturdy happy man into thin miserable & unhappy before he died. ④

Dukas also good friend until his death. Last visit with each other 1931 - Civil War (1936) already 56 beginning to culminate in signs of unrest. Falka wanted

to move from Granada because of social unrest.
"glamorous" dad to Dukas because of his kindness
to Falla. (4)

Falla got to know Deb personally. Anecdote - for
lack of knowing what to say F said "I have always
admired French music." Deb - extremely nephew "well I don't."
Once again F played his Vidua & received warm
response from Deb. (5)

P. 45

(5) Falla felt that had he not written Vidua
his life would have turned out like that of Amadeo
Vives - more gurgling than real music & just
a work of his music that was not realistic. (5)
F felt intervention was supernatural.

P. 46
(6) Falla went to see Ricardo Vives carrying
V's brother's letter with him to the new French School
of Music. V & F became life long friends & V introduced
F to Ravel. R lived in poverty as was case with
most great musicians more even became rich by
compassion. F joined them. R did pass from poverty to
riches & moved into a splendid home on the Champs
Elysees. (6)

Falla openly admired Ravel's fine art of orchestration.
Once during a rehearsal R thought passage needed something
more for the bassoons & horns. F said "no" it sounded
perfect like rest of work.

After Ravel's death in 1939 F published an
article on him - gave explanation as to Spanish character
of many of R's works not achieved by accumulating
large data of folklore but rather from liberal use of
rhythmic themes & simple melodies of songs of common
people. R's mom had lived in Madrid she passed on (6)

Calissa-Falka

13

memory of songs & speech (6)

P. 47 Falka's friendship with this circle of o/s composers
(7) was close & intimate. Alkeny widow after A's death went to
F & asked him to consider orchestrating some of the works.
Dukas chose Corpus on Scilla (4)

F happy to do this. Anecdote one day F went to visit
(8) D without informing him. Wanted a waiter for D to return.
Lunch was served (Eric Satie guest) no one paid any attention
to F who began to suffer hallucinations from himself. Talk
turned to Alkeny, D's wife offered an opinion to which D
said abruptly "you know nothing about it." F continued to
work in the hallway finally D's wife appeared & screamed at
seeing a man there. Matter was cleared up someone had forgotten
to tell them of F's presence. (7)

P. 48 Invited for lunch F just wanted to leave. F
explained widow A's suggestion Deb offered to do El
(8) Alcazar. D had only a high phrase for this work did
not orchestrate it. (8)

What Deb Duk Rav & Strav did not do was
later accomplished by Enrique Arbo's. His transcriptions
for orchestra of Iberia are 1st in world (5)

P. 49 When Falka arrived in Paris he had 1st & 2nd of
(9) A Spanish Dances & most of 3rd. Finished them in
Paris. Publisher Durand surprised F by offering to
publish them (5) but more of F's works not published
because old Durand was a musician sons were more
interested to publish new french music. (9)

When he told his friends the amount that he
had received they made comparisons, there was a good deal

agony over the arts received.

Publication of works always presents problem firstly its expensive because music can't be printed in usual typographical method. 2nd the public who would buy a certain class of works is very limited. (9)

Cresson's *Prem eo* - for violin & ~~piano~~ orchestra - it was Albeniz who finally got it published. Oh could have afforded it publishers didn't want to do it, Alb. persuaded them & to his dying day Oh never knew that it was Alb. noble & generous acts (10) publication

The Four Spanish Dances belong to early period show a clearly defined personality & highly finished techniques. Rand style resembles Albeniz to whom they are dedicated. Writing is new logical & musical although perhaps not as unbuttoned or spontaneous as in pages of Albeniz. (10) These early works have a pleasing naivete & certain melancholy. (10)

Arcopasta maintains form from beg to end rhythm of a waltz. It has greatest continuity. After exposition of theme in C & its sparkling repetition of E natural clear & spontaneous 2nd theme follows. Less characteristic development. (10)

Cubanao rhythmical $\frac{3}{4}$ $\frac{6}{8}$ sonorous tender & gentle constant modulations charming. (11)

Montañesa more vague, evokes visions of distance & twilight. At outset we hear distant cattle bells fading on evening air drifting up from valley to nearby sierra. *La Montañesa* is record of Castile which stretches to Cantabrian Sea between Asturias & Basque country. Simple notes of Asturian song occur in middle of piece. Final cadence interesting moment of Ab suggested then returns to (11)

p. 50
(10)
WORKS
OF
ALBENIZ
in
detail

p. 51
(11)

Pohissa
Falla

Montañas a least understood of H. (12)

(12) P. 52 Andalusian - strongly pronounced rhythm & gypsy melismas typical Andalusian. Kind recalls like an ebb streams of beginning appears to be in a major key it is really in A minor. (12)

Receiving encouragement from his 4 friends F decided to remain in Paris even though it meant making a living. Invited to give a tour in Spain huge success (13)

(13) P. 53 In spite of having to leave hotel where Turina was staying they remained good friends. Continually argued over style or school. JF followed a typical Andalusian style. Later when Alb convinced Turina to adopt Andalusian style Falla was turning in a more universal direction. (13)

(14) P. 54 Falla went to live in a pension in a dingy room at the end of the corridor. Stayed till end of summer until a violinist returned from his holidays & made life impossible with sound of his pupils playing all day. Falla moved again to Meilly. (14)

The following year T married & did not return to his hotel so Falla returned. But soon a female singer moved in & a small boy who played piano all day. An observation Falla complained to managers who kindly moved her to ground floor. He remained in that hotel until outbreak of WW I. (14)

Encouraged by impressions his opera had made on his new friends he decided to get it performed. Had to be translated Alb. looked into that. Unfortunately translator was

P. 55 a ~~very~~ interested individual that caused much unpleasantness ⁽¹⁴⁾

(15) Audition with Director of Opera Comique arranged he promised to stage work but didn't know when. Time passed work did not get done (15)

Mystical insight of Falla. A moment of inspiration came one day to the discouraged Falla. An achievement in flying had been made. First time man had flown across the sea. Falla saw clearly that Man with constant daily toil & unshakable will to advance could overcome a near ~~difficulties~~ & achieve his aims. (15)

Having seen Bleibstein's (Flyer) name pass from mere lettering to ~~instrumentation~~ ^{memory} of men for all time F. believed he could do some. That very day he set about revising his opera & perfecting its orchestration. By following Debuss's method he had acquired complete mastery of instrumentation. This was to study each instrument's particular method & technical exercises & write especially composed for each one.

"Shades" He did not modify or alter his original scheme or orchestral plan but did change some details & added or altered certain notes so as to be able to "say" what he wanted orchestrally. Kept ~~scrupulously~~ scrupulously to original work. (15)

P. 56 (16) Falla was invited to go to Evian with his score. He did so only to find the two gentlemen concerned otherwise involved. He ended up playing the score with Dir. of Paris opera listening from his bed. As before huge success well received. (16)

P. 57 (17) Falla invited to take his opera to Milan. All expenses paid, met Ricordi theatre man who was interested to a point but had a condition ⁽¹⁴⁾ wanted Falla to write music for libretto according to public

P. 57 taste. Offer tempting esp. financially but F could not bring himself to write something he did not feel inside of himself. Business won out. Even though the director of the famous publishing house agreed with Falla's standards. (17) Falla could not be persuaded after several days of arguing & drinking & discussion. Negotiations having failed he returned to Paris. (17)

Hopes & dreams crushed idea of having his work published & performed throughout world vanished.

P. 58 Upon return to Paris he was invited to meet publisher Max Eschig audition had more favourable results. Eschig also offered him a contract for (18) Nights in the Gardens of Spain & Vicia Breve. He had already begun Nights. Contract offered a fixed monthly salary. (18) As a result he could devote himself peacefully to his work setting other activities that took his energy aside. He now could refuse offers like the rich Jewess who said she'd pay what he asked if he would write music for her librettos. (Tragedy of Albanig life).

He began arrangements for publication piano & voice parts for La Vida. A second dance was added to satisfy theatrical requirements with a chorus (for variety). (18)

Opening date fixed rehearsals began. F had to stay in office for 3 months for rehearsals. Spent time revising with exaggerated care improving every detail & sending finished pages to Eschig. (18)

Often sat at his piano until 2 or 3 in morning drinkingkola wine to keep himself going - greatly undermined his health. As rehearsals drew closer he became more agitated

p. 59
19
a nervous about how work would sound. It must be remembered that F had never heard a work of his performed by an orchestra except for a zarzuela that had been performed very badly by an incompetent orchestra. 19

In his agitated state he sought out Dukas & Debussy. Dukas tried to calm him unsuccessfully. He did give F a very good piece of advice.

"If during rehearsal conductor wants you to modify or change a passage because he does not think it sounds right tell him to play it again exactly as written. If he says it still sounds wrong tell him to play it again. Eventually you will find that it sounds exactly as you had imagined it." 19

This in fact was what did happen. Conductor says around p. 10 or 12 you ought to change that, F says "play it again exactly as its written!" Conductor did & it was perfect. No further criticism by conductor! 19

Sounds
advice
for now!
p. 60
20

One must always uphold one's authority amid interpreters esp. when en masse. 19 One must give the impression of complete faith in what one has done, particularly if one is inexperienced. 20

No further incidents F delighted with hearing the wonderful reality of his imagined sounds. Everyone very kind worked amicably together. Well received on opening night performed several times before end of season.

Back in Paris F learned that the new Champs Elysees Theatre was almost finished & impresario was thinking of including Lida. New stage had great possibilities & the same prima donna from Nice was also available. 20

P. 61
(21)

At this point F received two letters. one from Eschig saying Mme Gene Comique may wanted Vida in order to produce it immediately. Put out because it had been announced for Champs Elysees & not Op Comique. (21)

As it turned out something else happened that accounted for the rapid decision to put Vida on in Op. F learned that prima donna role was to go to Mme Carre & not soprano who originally sang it.

2nd letter from his original singer & she was very upset. Although experience of having his work performed in such a grand theatre would have been wonderful he could not, in all good conscience pass over the excellent singer who had taken part in his work with such enthusiasm & with whom he had already made the agreement.

P. 62

(22)

Now another letter from Eschig arrived telling F that it was extremely difficult to get a work accepted by OC & if F refused doors of theatre would be closed to Eschig. Carre appeared with his wife who really wanted the part. (22)

Eschig wanted difficulties solved suggested offering another part to orig. singer that Mrs. Carre be able to sing the part with OC. (22)

Suddenly before he had time to make any decision Falka came upon an ad in a well known Paris magazine announcing commencement of rehearsals for Vida. He hurried to see Eschig who told him all was well. A satisfactory agreement had been reached William Plomville would sing the lead role so to done at Op. (22) in Tosca Mrs C Vida

A few days later another announcement appeared in the magazine. Mrs. Carre had bought a most beautiful modern shawl for performers of Vida. Falla was far from satisfied now what should he do after all he'd refused to let his Vida be performed by Op. Com. But would that let him no he belonged at rehearsals yet could he really go after his affronting. Decided he did belong at rehearsals & prepared to face consequences he presented his card. He was more than made welcome. (22)

During those promising days one very disagreeable incident took place, with the translator Miller. When F was correcting proofs for publication he noted libretto was called "Jan adaptation from poem by Fernandez Shaw by Paul Miller. Sounded as if libretto was by M

P. 63
(23) Based on a poem by Shaw. Both Debussy & Fauré had to intervene because it led to violent scenes at rehearsals. By opera night Miller & F. joined against but despite promises to make translation right M. never did. (23)

Performance took place Dec 30 1913. All Paris was there & praised Vida. After performance F was invited to a dinner organized by well known painter José Maria Serk. For whatever reason Carre not invited, she refused to sing in any more performances of Vida. (24)

P. 65
(24) "According to critics Falla did achieve through Vida a higher degree of artistic & ethnic authenticity than can be found in any previous work of Spanish drama" Gilbert Chase The Music of Spain (24)

If there were influences of Massenet a little personality in the dramatic & lyrical passages it was after all the young composer's first work. (24)

Palmisa-Falla

P. 66
Such is case for all composers. Dances were
subject & reflected drama that also provided atmosphere &
background to development of the drama. It also conveyed
the peculiar accents & cadences of the Andalusian dialect
in the melodic line of the songs so that the lyrical
passages would have greatest possible Spanish character. (25)

Adolfo Salazar said
"Viola appears at a time in Spanish music when
its most apparent form consists of the zangueles. (19th cent
Chapi). It can be said that in its general characteristics
this opera has descended from such a line & indeed it is
fitting to say so, because such a descent is the only
one that shows a direct link with the past." (25)

mysticism of
P. 67
According to Palmisa this is not so. Falla's
opera has no point of contact with zangueles. Falla
also believed this. His ideal was to make his
very important music & music of Spain universal. To do this he
would master a universal technique for it is
universally the technique that gives universality to a work.

P. 67
Ordinary composers of zangueles never able to write
in a universal style since they had neither mastered it
or understood it. Reason zangueles never acquired a
universal appeal. (26)

El amor brujo on other hand did achieve universality
because it is expressed in a universal language of technique.
Buxton's feast of our lady of the Rose inferior.
& superficial in spite of its importance within zangueles
genre. Chapi's work light & frivolous carried over into
his quartets. Trina however was accepted (Quartet)
because it was written in a universally accepted
technique & style. (27)

P. 67 F. Bibetto of Vida by Carlos Fernández Shaw.
F. wanted to enter a competition by Academia de Bellas Artes. Work had to be one act opera but F was advised to expand it into two act would have a better chance of being performed afterwards. (24)

P. 68 Little dramatic action in the plot. Lacks comedy & intrigue of the zarzuela plot is rather thin & of scant interest. Salud, young girl of Granada is deserted by Paco who had sworn eternal love to her. Paco is going to marry a new sweetheart Carmela but in middle of wedding feast Salud enters & reproaches Paco then falls dead at his feet. (28)

For Book reason for use of word gypsy
F. never thought of Salud as a gypsy girl rather as an Andalusian girl. However in Andalusia because of some strange affinity or remote common origin the terms Andalusian & gypsy are often confused & used. A little girl may be called "gitanilla" little gypsy, when she is not. Likewise the Alhambra is not the gypsy quarter but does adjoin it.

1/2 page
why we call them Andalusian gypsies & not romanos
ANDALUSIAN GYPSIES differ from all those in other parts of the world. Like the Spanish gypsies they are not nomads. They do however retain few characteristics typical of the race such as the instinct to steal, the typical women's costume, & trade of tinkering. The Andalusians feel completely at home in their region (Andalusia) & is reason why gypsy characteristics are taken to be Andalusian & term Andalusian means gypsy. (28)

F. did not realize Salud would be interpreted as a gypsy. (28) She represented true type of Spanish woman but because she was Andalusian she was interpreted as a gypsy.

Balissa-Falla

25

P. 75 Society founded because Societe Nationale was very critical & arrogant of Delage's work (Conte par la Mef.) (34)

(34)

While working on Trois Melodias F began work on Nocturnes. Work later called Nocturnes in Gardens of Spain. First intended as piano solo but on Albeniz suggestion open it up for piano & orchestra (this was Vines idea). Work proceeded slowly as F busy with other things, giving concerts, travelling etc. (34)

P. 76

(35)

By time he returned to Spain 1914 they were almost finished. One of his journals during this period was to London coronation of King George V. Franz Hecht & wife wanted him to play a concert of Spanish music, held in London. F absolutely delighted. Concert highly successful (May 24, 1911). Played his Four Spanish Pieces.

Also wrote the 7 Popular Spanish Songs at this time. (35)

For Steven

P. 77

(36)

The personal method which he applied to these harmonizations was fruits of his study of the book 'Acoustique Nouvelle', which he had found one day near the Madrid Botanical Gardens. Its premise was to recognize real notes of harmony & notes produced by natural resonance (always in their corresponding position) that is to say the harmonics of a fundamental note & the harmonics of a harmonic considered in its own as fundamental. It was this method that gave personal style & character to Falla's works, especially his later ones. (36)

In harmonizing the Songs he did not use a pure accompaniment to a popular song as it came from the people. When he felt it he followed his own inspiration. Sometimes melody was folklore, other times less so & other times wholly original. (37)

P. 78
(37) El Paño Moruno - same as well known popular air. Asturiana also taken from popular air but with an interesting accompaniment. (37)

Sevillita Andaluza - good deal of folk lore but just his own. based on a popular model. (37)

Shades
of
Hindu
music
in
Andalus
P. 78
(38)

Nana - Andalusian cradle song - first music he heard from his mother. Andalusian cradle song differs from all others in the world. Falla did not think it was Arabic or Moorish because Andalusian vocal music is similar to Hindu. (34)

On the Polo also much that was original.

A singer from Malaga wanted to perform them with some Spanish dances. He refused. He was asked to play on the program really didn't want to but accepted. His worst fears manifested. Audience failed to listen in silence & protested saying program was not Spanish. Falla mortified didn't know whether to go on or get up from piano & leave. (38) As a result 7 Songs were not performed.

P. 79
(39) By now F's position assured he was familiar & held in high esteem. La Vida performed again Paris was scintillating with artistic achievement. looked for a home for his parents. All ready when war broke out. Stayed on to finish 7 Songs. (39)

Phissa Falla

23

A true Andalusian is always considered to be a gypsy. (29)

d. wende
p. 69
(29) La Vida Breve does not reflect copy of folk song anywhere even in those sections of that special Andalusian flavour which is typically Spanish. Only hearty popular theme is the second dance; (29)

Openings bars impact immediately. Their original suggestive harmony is repeated throughout 1st scene & its role is a background. Although F's technique not yet so characteristic certain passages indicate it would be in later works. For eg. some unwhispered pedal passages fore shadow "Puppet Show".

Style of 2nd dance also curious. While chorus sings, F's orchestra plays F#. (29)

In recitative passages F tries to replace recitatives of earlier operas (based on chords) with melodic recitatives accompanied by modulating harmonies. He called them cadence harmonies. (29)

p. 71
(30) In the love duet. harmony is always distinguished. On rare occasions F uses VII° because the harmonic sense or dramatic expression is required ~~even though~~ though # is associated with that much despised chord. (30)

At times F's harmonic simplicity obvious in the orchestration. In scene 2. act II Falla uses a form very typical of him & can also be found in Stravinsky's Remaid. (30)

He also on Debussy's advice deleted cues of the

P. 72
old people. Deb felt ~~that~~ would produce the overall dramatic effect of the work, finally convinced F. to do this. (31)

After 4 Spanish Dances he composed Trois Melodies for voice & piano poems by Gautier - Les Colombes, Chimiseric and Seawidlife. Last one is a direct translation of a poem by Bachelon de los Herberos. Gautier retained some Spanish words to convey Spanish atmosphere. Dated 1909. (31)

When finished he took them to Debussy who liked them. He had some criticism for Chimiseric introduction didn't seem to him to be quite in keeping with the song itself. Reluctant to nurse the finished work F. asked what was to be done about it. Deb replied "I don't know. Seek & ye shall find." (31)

Falla returned home & sat at his piano. Eventually he saw that the heavy piano part that underlay the vocal part was unnecessary. So this was removed he left only the melodic line & introductory chord. (31)

P. 73
Deb's observation very important for F. Instead of making things more complex in process of improvement the opposite could be true & better. (32) Concerto ex. of this same thing. Later on he saw in F. Atlantida he tried

P. 73
to make chorus sing music exactly as he'd imagined. Didn't work. Transferred complex passages to orchestra & let chorus have simple straightforward line. Falla always confined the means of expression to barest possible minimum. (33)

P. 74
The Trois Melodies first performed for Société Musicale Indépendante (S.M.I.). F. one of its founders. (33)

P. 80

(10)

Falla realized with outbreak of War he couldn't stay in Paris so made plans to return to Spain. All his friends were volunteering - Pavel turned down because he was too thin. After many attempts Pavel accepted into Air Force. (10)

(40)

Fortunately his ~~parents~~ parents did not go to Paris left all his things locked in a cupboard & set out with the single suitcase travelers allowed. Stations terribly crowded took him several train changes to reach Spanish frontier. Then went to Madrid & felt alive home with family who were overjoyed to see him. (80)

Chapter V - In Spain Once More.

Spanish

P. 81

(1)

Majority of musicians in Paris returned to Spain. Twining also returned. To celebrate concert was held at the Ateneo Theatre. 7 songs performed. Autumn 1914 - sung by Luisa Vela. (1)

Preparations also going ahead for Vida at Teatro de la Zangueña. Work carefully rehearsed orchestra augmented performance excelled in every way. Falla received many curtain calls. (1) Applauding bolshewiks escorted him to his house. (Custom at that time).

P. 82

(2)

So in Nov 1914 Vida got its acclaim. Amidst the cheers spite & malice Christie actor & manager of Teatro Comico says "Yes I know him we put something on by him, he'll never get anywhere." (2)

After Madrid Vida went to Zaragoga lead sung by Lilian Grenville. Since then Vida has been performed in the pryncple theatres of the world. Another new custom is

called to the stage (they usually remained on the wings)
A Ballet Russe also presented him with a wreath
decorated with F's national colours. (2)

Q.83 Shortly after F arrived in Madrid, Pastora
Serra told him Pastora Bempino wanted them to write a
song & a dance for her. Bempino was one of the
greatest dancers in the Andalusian gypsy style that there has
ever been. At that time she was unskilled in this pure &
profoundly serious form of dance. (3) Her fame still lives on.

Falla much attracted by the proposition although
he did not know her. When he did meet her & especially
her mother his interest developed. The song & dance became
El amor brujo. (3)

From the lips of her mother a great artist herself
Falla heard the seguidillas, polas & shanties
the types of Andalusian songs of which he captured
the essence & reproduced in El amor. Serra listened to
the plots & legends from which he constructed the story.

Q.84 Falla set to work with great enthusiasm in Nov &
finished it following April. It had time & peace in which
to work because of royalties he was receiving. This also allowed
him to devote himself completely to composing. (3)

(A) All through the winter he worked at El amor
his room full of cigarette smoke spurns & a glass
of mirra. It worked until 3:00 A.M. Eschschaff offered
to publish it even though their contract had expired
he couldn't believe the work at which F had written it.
It was later published by Chester of London. Arrangement
for piano vocal miniature score 1924. (4)
El amor first performed by Pastora & her family.

P. 84

(4) Orchestra conducted by Alfonso Ballesteros with great enthusiasm & air piano was his young & very well performed son.

First full performance held at Teatro Lara in Madrid April 15. Fava well but gradually deteriorated. Mostly liked it piano was bad. Music accused of lacking Spanish character but if public disappointed eyes on stage were not. It was their kind of music, they loved it. (4)

Good to work with air rehearsals - all the women beautiful & attentive.

P. 85

(5) ^{theatrical} Public showed neither interest or disapproval. It was the critics & intellectuals who appreciated & understood it, the least. (5)

It was performed in Barcelona where it did receive acclamation.

Brown temporarily disappeared as a stage work because of its unsuccessful opening. Fava decided to expand the orchestration which was too simple. Added a few more instruments so that it was like a zarzuela orchestra sans trombones. Now in the form of a concert suite it was performed at the Societat Meritana. Played by Philharmonic orchestra with Turina at the piano. Two pieces, given one with song, one without. (5)

P. 86

(6) Meritana Symphony Orchestra also wanted to perform it as well as Nights. But when Fava moved to Granada he took his music with him & it was not performed by any orchestra for 2 years. (6)

Since then played all over the world. F arranged Rituel which is part of every pianist's repertoire. Scriba also served plot & this is version performed. (6)

P. 86

(6)

El amor not received until its Paris performance at the "Gaiter Lyrique with famous dancer" La Argentina & Spanish dancer E. Escudero. Among notables in the audience - Mexican composer Manuel Ponce, Segovia a great guitarist Argentinian ambassador & Spanish painter Miguel del Pino. El amor extremely successful while Stravinsky's Histoire de Soldat on same program a dismal failure. Ponce based on an extravagant hoax that did not appeal to the audience. Falla expressed deep regret over his friend's reception of his (Stravinsky's) work. (6)

P. 87

(7)

Falla performed in Opera Comique Theatre in 1908. Until that time La Argentina did not enjoy fame she attained. (7)
As a result of her participation work became a true ballet.

Details about El amor

El amor is considered to be F's most finished & conclusive work. It is spontaneous, personal, full of precise expressions of his melodic intentions & strikingly original passages colourfully expressed & wonderfully orchestrated. A famous french musician's entique spoke of purity of his simplicity beneath the richness & restrained originality of the work. (7)

Plot set in Mavmada. Carmelo is courting a young & story beautiful gypsy Candelas who returns his love. But between them there is always the ghost of a former lover of Candelas - a brutal & dissolute gypsy. Carmelo devises a scheme to get rid of the ghost. He persuades a friend of Candelas also beautiful to try to distract the phantom & indeed when ghost re-appears, he does succumb to her charms. & leaves the two lovers in peace. (7)

About the music

In the music Falla accentuates the typical Andalusian character without directly using any one popular tune. It is not purely Andalusian because he uses some binary rhythms

p. 87 they do not exist in Andalusian music. The Dance of "Terror" for ex. is inspired by a gypsy dance whose rhythm has almost been forgotten. It has some snatches of Italian tarantella and consists of one rapid movement. Falla uses the agitation of the dance to convey feeling of fear. (8)

p. 88 (8)

In the Ritual Fire Dance he evokes by means of rhythms, notes, accents a sonorous, the beat of gypsy accompaniment to their dances - tambourines or pots & little rattles. Also tried to imitate ends of one-sharpened (passage of 25 of orchestral score). Inherent in - he uses no drums tambourines or castanets to imitate his beating effects. (8)

gypsy melismas

The voice appears in 3 pieces. The last two are more Andalusian, first really gypsy in its feeling. Guitar is imitated by divisi of strings that accompany melismas of the voice - type found in cante jondo. Falla loved cante jondo & repeated its gradual disappearance. (8)

About cante jondo

This kind of singing has no external rhythm. Each type of song is characterized by pauses in the cadence. Cante jondo originated in the East (Andia). Hindu songs sound a lot like gypsy cante jondo. (8)

p. 89

(9)

Amor delido & Fuego Fatuo both have guitar like accompaniments imitating varying techniques of guitar playing. (9)

Pantomima - delightful, inspired work. In Falla's music there is always a background of sweet melancholy, an internal sadness & not the clear cut (9)

handiness associated with "Spanish music". Pantomima's
7/8 rhythm comes from a Cadiz tango. Its dreamy quality
evokes the languorous charm of Placer decked terraces
& the timeless sea that laps the shores of that
beautiful city. (9)

P. 89
(9) A deeply evocative piece is El Circulo Magico with its
strange, primitive quality. Falla produces this with mere
movement of the parts concealing 5ths & unexpected chromatic
intervals within the diatonic scale (Bar 4, Eb). Although
superimposition of tonality may seem to be the case it's
really his use of harmonics & his use of medieval music.
That gives work its unusual tone (same for Debussy). (9)

P. 90
(10) Falla believed that great depths of magic & mystery
were present in 12th & 13th century music before the
firm establishment of the two modern keys, major & minor
& the tonal harmony derived from them. (10)

Ref of old
music
Very little music & few musicians of that time
(pre-Renaissance) known. One was Perotino. Some of
his works discovered & analyzed by Father Sunyol of
Montserrat called Analecta Montserratensia taken
from Libre Vermell & songs of pilgrims who ascended
the holy mountain (Montserrat). Music was written for
two or 3 voices in a simple canonic or ^{or} ^{style}
* medieval device used
by Granados has a strange, unearthly ^{chant} style (medieval device used
by Granados). (10)

Secret of
Falla's
writing
In El amor the modal harmony is derived from
melodies themselves. El Niño - harmony is the
vertical reunion of melodic notes that characterize
the mode. La Cueva - Bar 3 passage of 5ths,
Falla's own explanation - revealed secret of his anti-reflected
his unusual integrity. (9) (10)

P. 91

El Apascerido - all the notes of the harmony are flat (strings & clarinet) trumpet plays a melody that is natural. Piano allsandos are sometimes on black bars like strings on flat notes other times on white keys like natural notes of trumpet (11)

Dance of Terror violins are to play on feel of how to get kind of staccato F intended, hardly ever done.

Best recording Pacho allsandos conducting London Symphony Orchestra. (11)

After 1st perf. of El amor, F went to Barcelona for Nights at Sitges, Stayed at Hotel Subira. (11)

P. 92

(12)

Owner of hotel excellent cook & philosopher, had walls of dining room in Greek quotes. Piano new old F had it turned had doubts as to whether it would hold up. (12)

212

With paintings by El Greco, beautiful glassware, ornamental ironwork & the deep blue sea directly below his balcony F finished Nights. (12)

P. 93

(13)

Falla returned to Madrid for its magnificent performance with Cubiles the young pianist from Corda as soloist. Next perf. featured J Vinos as soloist in San Sebastian. Rubenstein present at Madrid perf. work did not seem to impress him. With Vinos he liked it so much wanted to play it in Buenos Aires. (13)

In London F was at piano. (13)

P. 93
⑬ Nights is a suite of 3 nocturnes. 1st is pure atmosphere soft & languid with pleasing chords & short simple melodic theme, like the primitive songs so deeply rooted (pure & simple unadorned) in man's daily life like prayers, street cries, lullabies. ⑬

2 & 3 have dance like quality. #2 distant & dreamlike at outset grows more animated passage without pause to #3. which is strongly rhythmical & ends in a melancholic

Andalusian music.

⑬ All 3 contain characteristic aspects of Andalusian music alternating between a vague nostalgic quality & brisk, exciting rhythm. ⑬

P. 94
⑭ 1st nocturne is a variation on a simple theme, started by violas tremolo sul ponticello. Melody originated with a blind violinist who came to Calle Serrano & played it every day. Range is a minor 3rd & follows process of folk song. ⑭

2nd theme in #2 outcome of 2nd phrase of theme #1. Only element of folklore F used. As it changes this theme became #3 of 3rd nocturne. Although 3rd mov. interpreted by writers as gypsy festival F said that was not his intention. Nor does it contain polo rhythm. ⑭

P. 95
⑮ The polo is a song not a rhythm. Albeniz's polo in Albeniz is not strictly speaking a polo. In the festival of authentic canto jondo organized by Falla & Lorca attempts were made to revive the true polo but only one competitor, an old gypsy, knew how to sing it. The prelude played on the guitar has an extremely determined rhythm the song only has an inherent rhythm. ⑮

Pedro Falla

1916 Nights publ. by Eschig. F interned during WW I
Falla helped him get back in business after this experience
(16) they became very good friends. (16)

Inspiration for 3 ~~cornered~~ Cornered Hat based on a novel
by Pedro de Alarcón. Novel inspired by legend The Corredor &
the Miller's Wife. Legend had interested F for a long
time. Falla intended to make it an opera but because of
some clause in Alarcón's will it had to be a ballet.
F finally gave F this permission. (16)

1917 On several occasions Dico Hilow suggested Falla
write something for his famous Russian ballet co.
called Nights. Went to Granada to get a feel for
setting. Falla not enthusiastic. He did not see how his
music so intricately detailed for orchestra & its intangible
poetry could be adapted to rhythm of the ballet. (17)
Stravinsky also tried to persuade F to no avail.
F did promise D to write a ballet especially for him.
with Serebra as librettist. but because of WWI the idea
presented problems for a 1st per. It was produced as a
oume on the 3 cornered Hat. 1st per Teatro Esclava Madrid
1917. Renamed El Corredor y la Polimera it was perf.
in several Spanish cities. When D saw it he suggested certain
changes in order to make it a ballet. He took longer in this
work because of the Fuoco Fatuo (unhappy wife). (17)

1918

(18)

In D's difficulties climaxed in France, denied entry,
& England too because of his nationality. Falla visited
him at the Palace Hotel in Madrid & found him
in despair. D contemplated entering a monastery. (18)
F found him a good lawyer who put D's affairs in
order & obtained an excellent contract for him with his an
impresario.

F began to re-orchestrate & expanded it for full scale one. (18)

(18)
p. 98

Plot remained the same as for 3 cornered Hat. Consists of a tripe played on an old Corredor from Andalusian town of Guadix who is courting the miller's beautiful wife. She pretends to encourage his advances until the affair reaches a point at which she seems to be compromised. The old Corredor is mocked by neighbours who toss him a blanket while the miller & his wife affirm their eternal devotion to each other. (19)

(19)
p. 99

3 cornered Hat in 2 parts. 1st part same as El Corredor y la Molinera. Only extra piece of music (last 2 lines of page 1 piano score after the fanfare until page 4). This is written for solo voice accomp. by castanets hand claps & olé. Extra Music was written to one time to display a drop curtain painted by Picasso, shown at commencement of the action.

Part II same but greatly enlarged. La Noche abogada in El Corredor. Based on a theme by the old blind violinist he & D heard on their way to Manada. Once been a zarzuela theme. Distorted & transformed on his discordant violin it acquired a new & strange quality. It too was later re-orchestrated as F was concerned that its sensitivity & delicate might make it appear weak in a large theatre. (19)

(20)
p. 100

In El Corredor the Dango del Molinero was not included. It had to be composed within 24 hrs of 1st perf. rehearsed in London. (20)

Belhassa
Faala

37

p. 100 A few dance made a profound impression
met with enthusiasm. (30)

(30)

Danza del Corredor also not in the
same version (El Cor). The mimed section
from #27-30 was developed as a dance for
the ballet. Scherzando #34 also new & so was
the march, which Faala's friends saw to him
before he left for Paris. (30)

Next comes imitation of musical box. From
#38 to end are there some in both works.
Final dance is more fully developed & the finale
was new. (30)

Just before the final dance F had included
Danza de los Aowaciles but this was suppressed
by Diabiles a pity because its theme appears in
between themes of other dances & is not understood.
F particularly regretted the suppression because it was
based on a theme he'd heard from his mother. Since
dance referred to Corredor's onward & followers it
could have been taken as a variation on Corredor's
theme. (30)

p. 101

(31)

The stylized themes then for 3 Corners Hat
are blind man in Granada (muse for aowaciles)
song of a young girl (gypsy song in Danza de los
Verdijos) A popular Spanish theme, & a children's
song (Cortejo) at beginning of work sol mi fah

sol mi fah sol lah sol fah / sol mi
! ! ! ! ! ! ! !

(31)

To step himself in the atmosphere of the heart
of Arcas, ^{for the first time} F took advantage of painter Zubara's
invitation & was one of his new best friends. (91)
~~After F's death which was difficult for Z, he brought~~
a record in Zamozga.

While visiting one of his 7 sons was performed
at Z's home (the jota) from a balcony by a foreign
singer Nca Jahnowska unaccompanied. Not received well at
all - (stomach) silence of crowd. This was because they
did not recognize their national song performed by
a foreigner. He stayed moments for JP because his jota
was not meant to be performed in this manner. Fated
in the night F heard the jota in all its original
fervor but unaccompanied young men's voices. It was this
that inspired his brilliant final dance of 3 corners
Har. (92)

P. 102

(92)

P. 103

(93)

Despite his exhaustion he had heard an
authentic jota not something out of a cabaret or
variety show. (93)

El amor
mod.

Music for 3 corners had written within major &
minor modes. Unlike El amor that utilizes modes of
an archaic & exotic nature. Harmony for 3 corners
spreads from simultaneous playing of two notes of
the melody. (93)

Also tried to imitate guitar not the gypsy guitar
with its flourishes in El amor but a more artistic
cultured style. Traces of El amor heard in Danga
del Molino. Ambience of Scarlatu ^{whom} F had
known to study - Scarlatu provided evidence of the
profound influence of Spanish civilization & outlook had on other
parts of world. (93)

F greatly admired Scarl. His music had once
true inspiration, much ingenuity in melodic & rhythmic
invention. (93)

P. 103
 (23)
 As soon as F had finished the new orchestration
 Three was played by Madrid Philharmonic & was
 a great success. (23)

P. 104
 (24)
 Falla was very apprehensive of this work in spite
 of its excellent impression he was afraid public would
 not find the Spanish atmosphere but the melodies
 were charming the rhythms marked a last dance so
 enthralling & full of vision work appeared immediately
 a made Picasso's drawing decor also acceptable with
 its lines full of psychology distorted perspective &
 soft harmony of colour & atmosphere. (24)

Falla however could not be present to enjoy his
 London triumph. He was never to forget how he spent those hours.
 He had come to London to attend rehearsals & the 1st
 performance. Of course came well evening of July 22
 anticipated. That evening afternoon he received a Telegram
 at the theatre saying that his mother was very ill & to
 return to Madrid immediately. Realizing the seriousness of
 the situation he ~~was~~ left theatre to book passage home.
 The Calais crossing was still closed so he had to go
 to Le Havre. The whole company went with him
 to see him off. He reached Paris & without pause left for
 last part of his journey. Train reared Madrid in
 suffocating Castilian heat when it stopped at a station
 F got out to buy a drink. Also bought a newspaper &
 learned of his ^{mother's} passing. Arrived home only in time to pay
 last respects. (24)

P. 105

(25)

His 3rd visit to London was in 1921 when he
 went to play piano pair for Nights. On all 3 visits
 he was able to see a different perspective of London. (25)

P. 106
 (26) The idea of composing Fantasia Baetica came to F during WW I. Famous pianist Artur Schnabel was just embarking upon a successful career. R was in Madrid when F received a letter telling him that Stravinsky was in grave financial difficulties. (26) Schnabel always remembered that S had a generous charge on pretext of having him compose something for R. R did some for Falla & this was the Fantasia Baetica. Composed relatively quickly. R wanted to play it at some concerts in Barcelona. But R did not have time to rehearse it. Later debuted it in NY after that never played it. As for S's work never played it at all. Said he couldn't understand it & didn't know how to interpret it. (26)

The Fantasia Baetica is seldom performed. F thought it too low toned with cutting out parts of it but happened to speak to Coles' mother of Esch's whose daughter was studying it. (26) His opinion? Perfectly fine nothing should be omitted.

P. 107

(27) Later after the War F met R near Versailles in the house of an Italian prince. R again asked F to write something for him F pointed out he'd already written the Fantasia for him & he never played it. Besides he did not want to write any more works just for piano. R tried to justify himself but F wasn't fooled. (27)

The Fantasia Baetica was last work F composed for the piano & last one he wrote in the Amadeus characteristic manner. One that exhibits most pure piano technique. The Four Spanish Pieces are written in a more advanced style being polyphonic & having independent lines & imitations in different parts. In Fantasia there are only those sounds & effects that can be produced by the resources peculiar to the piano. (28)

Dalissa-Falla

41

p. 107 In it as in El Amor there is imitation of the Andalusian guitar. Fantasia a culmination of purity of pianistic style that began with the Four Spanish Pieces, Trois Melodies & 9 Popular Spanish Songs. (27)

In Fantasia there are some beautiful resonances & typically original passages, as well as moments of romantic melancholy - so characteristic of Falla's work. (27)

p. 108
28

Alfred Corrella in his Il Piano Forte 1937 says "The beautiful & seldom performed Fantasia Baetica..."
Published in 1922 by Chester deal to Rubinstein. (28)

La Soiree Dans Granada

After the death of Debussy he was asked to write an article in Revue Musicale that was come to devote an issue to Deb. F. did not want, for he'd rather have written something musical to remember his friend, but did not know what kind of music.

p. 112

(29)

In the end he wrote Hommage pour le Tombeau de Debussy for the guitar thus also satisfy the famous guitarist's request as well. It has since become an item on concert guitarists repertoire. (29)

p. 113

(30)

Should be note Falla was among first modern composers to write a work for guitar. Following him Turina, Lorenzo Torroba, Manuel Ponce, Albert Roussel, Tansman & Castelnuovo-Tedesco (30)

P. 114

Chapter VI - Granada

P. 114

① Falla lived in Madrid until death of both parents 1919 then went to live with his sister Mariá del Carmen. Sad year for F both parents died but also important happenings with first part of Three & commission to write Puppet Show. ①

The Princesse de Polignac wanted to give some puppet shows at her residence in Paris. She asked Stravinsky, Satie & Falla to write music for one. Str wrote Rembrandt, Sat wrote Socrates & F wrote Puppet Show. F's only one to be performed.

Received commission beg. of 1919. Always deeply interested him. One might call some difficulty settling on a subject he decided on Master Peter's Puppet Show from Don Quixote puppet show made some changes but kept original words. Full of enthusiasm he embarked upon the music. Always had to write from inspiration (the duende) ①. Studied the Spanish music classical period 15-16th centuries & atmosphere of his chosen theme. Used 3 styles as a result. ②

P. 115

②

1. funeral calls of street runners heard in Spanish towns, shouts of the watchmen by night street vendors of the day, the half-sung story of the teller. Things of the past now

③ used the evocative Romanesque music of the Middle Ages adapting it to his own particular style. (Scenes 2 & 4).

3 Used a style full of action. Finished the work in Granada in 1919. Went for a short visit 1920 he settled there. ②

On his first visit he met Federico Garcia Lorca. Lorca very young at the time a poetical child prodigy. Later he produced puppet shows at Lorca's parents' house both ancient works & those from Spanish Golden Age even. (3) Falla wrote the musical accompaniments based on popular songs. Also based his accomp. on ancient works taken from El Cancionero Popular Musical Español by Pedrell. Made orchestral arrangements from instruments of hand Puppets & choir by Hermenegildo Lanz & Manuel Angeles Ortiz (pianist). (3)

P. 116
(3)

While F was working on the Puppet Show the cante jondo competition was held in Madrid (June 13-14, 1922). Judges were Falla, Ortiz & Lorca. Lorca & Ortiz hunted in all the villages for anyone who could remember authentic original cante jondo. Competition held in a great plaza that had been decorated by Ortiz before a huge crowd. Ladies wore 19th cent costumes. (3)

P. 117
(4)

Happy days for Falla. After competition he went to Seville with Lorca to spend Holy Week. met famous cellist Romero. (3) Decided after discussions to give Puppet Show 1st perf in Seville. Work very carefully rehearsed with Falla conducting for 1st time in public. (4)

P. 118
(4)

1st perf gave rise to conflicting criticisms. Trend Schindler there. invited to Atah had to take train (13) May 1st not a good day because of Fascism in Italy. May 1st festivities prohibited. Incident did happen after crossing Italian frontier. Terrible golt. Section of rail had been uprooted. Saved from catastrophe because of great speed train was traveling - it jumped the gap. (4)

5
P-119
Don Frescato he went all his time on
Puppet Show. So much so that his behaviour
was recorded as "strange." One day a car drove up
to his prison & he was taken to police head quarters.
After friendly q's he was released. (5)

The day Their Majesties arrived F was luncheon with
painter Rusinal. An explosion was heard R suggested
that F had been the cause of explosion. (5)

Shortly after returning to Paris F felt ill. Not enough
to stop him from playing Puppet Show for Deburny's widow
upon request from her.

Given in home of the Princesse de Polignac
handwiska at harpsichord.

6
P-120
Idea of using a harpsi in orchestra occurred to
F when in Toledo. He had visited home of Prof
Venise y Goldric who had an amazing collection of old
keyboard instruments. (5) F played one still in good condition.
(6) Archaic character of the notes suggested possibility of using
instrument in concert. (6)

7
P-121
Cecilia Handowska often said she wanted to visit
Granada. Paula arranged for her to give a concert.
When she heard Puppet Show the park for harpsichord
she insisted on being allowed to play it. (6)

8
It was translated into Spanish & was hugely
successful. Audience wanted it repeated. Simiers declined saying
it would not be as good. Real reason someone had not
invited them to banquet after to which audience had been (7)

Delissa - Fall 6

45

P. 133

(8)

In spring of 1926 Falla was to a gala was organized and Opera Comique of la Viday & Lerner a Puppet Show. Zubosa & Falla took part in the performances. JC sent them as a joke 5 frames each & exhorted them to persevere so they might earn promotion. (8)

In 1931 F went to London to conduct Puppet for BBC. Last visit (8)

P. 134

(9)

After 1932 San Sebastian perf F invited to go to Venice. Received invitation to travel with Segovia famous guitarist. (9)

Non Venice several probs arose. Program was one. F not pleased to see Puppet on same program as work by Respighi about a licentious life led by a Saint before her mortification & penance.

Order of program another difficulty. When they arrived in Venice Puppet to be first. Segovia thought order disrespected to F even though F did not protest. It was #2. (9)

Brilliant perf by la Scala orchestra. bc

In Venice Puppet met with its greatest success. Had to be respected. (9)

P. 135

(10)

On return to Spain F developed a bad boil on his ~~ear~~ right temple. Condition affected his whole face & was serious. At San Remo they stopped to find a doctor, Segovia introduced them doctor thought they were all lunatics with possible exception of Dr. Stravinsky with them. (10)

In Arles they saw women dressed in their beautiful nice skirts & beaded ribbons. Visited another dr not home so wife treated him (F). Upon his arrival home in Granada F

Q. 122
found a cat from her saying how sorry she was not to have known who he really was as she played his music all the time. (11)

Plot of Puppet Show from Part II of Don Q deals with puppet show in the inn where Martin Peter meets Don Q & Sanchez.

The puppet show is about the old Castilian legend of Don Garcieloro & Melisendra action set in court of Charlemagne (later Zaragoza) & how Don G saves his wife from the Moors who are pursuing them. (11)

Q. 124
This action is followed by an incident Don Q who thinks puppets are real & attacks them with his sword, destroying the scenes the Moors & Martin Peter's head. (12)

The music describes minutely every detail of the events of the story & consists of a series of tableaux each small but very vivid. The work does not have the heavy accented rhythm associated with Spanish music. It breaks out now and then into cantos or vocalizations. It had firmly remembered his intentions in their direction & had turned in a more refined one less worn of popular appreciation (because people wanted Spanishness) but of true & enduring merit. (12)

The series of musical sketches made up of short simple highly telling phrases are linked together by the interpreter's speeches that resemble a chanted prayer or call of a street crier & by an internal unity of expression style & technique. (12)

P. 127 Am Puppier F began to employ systematically the results of his studies of natural resonance of or the harmonics of a ^{common} chord. Harmonics of Puppier not just imaginative creations but are measured deductions the logical consequence of a studied & established system. His harmonic system technique has a clear precision of line without orchestral thickness of instrumental duplication. The distribution of parts a few instruments produce a fine harmonic texture. (12)

Simplistic reduced numbers

Falla preferred small orchestra because of its simplistic expression & work Puppier intended for private home performance.

A particularly effective scene demonstrating F's simplistic expression is Scene IV. Don Garcias is hiding from the Princess while Melisendra waits in the tower for her news of her husband. The deeply evocative music has the simple notes of the medieval ballad that recall mazes of past centuries. The inspiration can be felt Falla was best at music born of creative poetic feeling for atmosphere. Deeper & more intense in its conception. (13)

P. 128 (13)

by Choate of London dedicated to Phoenice Polignac. (14)

P. 129 (14)

After La Vida F chose all his own poetic themes. Always had to feel deeply about a theme before he could work with it. His inspiration had to come within. After choosing theme, he steeped himself in it. (14)

P. 130 (15)

Falla always tried to express a distinctive character to the sense, feeling, atmosphere & style of each of his works. He tried to make the sound fit the piece. (14)

composed 1924

Even the technique & musical treatment are different. Psycho odd so. Style of his Concerto, austere & formal. (15) soft, delicate electronic like a young girl's hair gold & white.

Puppet Show music has 3 distinct aspects ^{known as} popular
An El amor dominador trend is Andalucian.
Three corners (with) a popular music (15)

Style

P. 150

(15)

The ascending evolution of Falla's style began with the popular music of his native Andalucia. After that he followed ^{Spanish} national school under influences of Pedrell & Albany. This national folk influence achieved its fullest expression in Nights of El Amor. (15)

P. 131

(16)

Falla then moved on to exploit medieval atmosphere. More austere & infinitely evocative (Puppet Show) Concerto the Spanish character & manifested as an abstract form & purity of line combined with simplicity of development. (16)

The evolution of his style went on to attain a higher degree of universality & greatness in his Atlantida. Here he was ^{combining} music of different regions of Spain into one work. (16)

Concerto was written to replace Landowska for Adams pair in Puppet Show premiere for harpsichord.

P. 132

(17)

Character of the work influenced by profound impression made upon him by a tune played on oboes & bassoons in an ancient morning procession during Holy Week. A score was obtained for Falla, work is for harpsichord & 5 instruments who are all soloists. (16) Throughout ^{woodwinds} were treated characteristically but not staccato. ^{March} any bars in which notes not detached. Accentuation persistent heel of bow to be used. Heel of bow to be used. Harpsichord not treated "classic manner".

The work is 12 minutes Ernst concerted (17)
essential. 3 characteristic sonata movements allegro, lento, vivace.

Albisa-Falla

119

2nd movement not easily understood is best of the 3. Highly intelligent interpretation necessary to bring out the Gothic effect. Work calls for harpsichord to sound like a clavichord with powerful resonance of an organ. Reminiscent of the lavish splendour of religious festivals held in Spanish cathedrals - decadent Gothic in Castile, austere in Catalonia. Work celebrates the medieval glory, provide a cold & grimson velvet heavily embroidered with the dusty white smoke of incense of in the darkness the illumination of tall slender tapers & big white wax candles. Portrayed in the Lentos. (18)

P. 134
P. 135
(18)

Theme of 2nd movement has a liturgical air treated within a very close canon a notes distance, 3 parts in style of (primitive) polyphonists with their 5^{ths}, 4^{ths} & 2^{nds}.
5 P's
wood

Critical impulse of the phrase is based on the theme from the 1st mov. (18)

135

P. 136
(19)

Theme alternates with successions of major chords & minor chords. (19) doubled in both hands on harpsichord. (20) More the more its solemnity while the harpsichord appears in a remote key sounds like a magnetic bell tolling. At chord repeated 16x in 5 bars over a theme in F+ gives impression of two processions advancing. (20)

P. 136
(20)

3rd mov more modern inspiration. Follows style of Scarlatti, light, a veined 18th cent flavour. Music follows the rhythm of the dance. (20)

P. 138

(21)

1st performance of Concerto (Barcelona) unsuccessful because of insufficient rehearsals & Falla himself not yet sure of how to draw best out of the work. (21)
Concerto was played then in Paris. Landowska didn't want to play it possibly its timing was too much for her classical

technique. Falla was asked to play it but took take
of some lessons to master special technique of harpsichord.
P. 139 In 1st part F used piano to clearly define interpretation
(22) 2nd one used harpsichord. Did very well (23) This led to a
collapse of the friendship bet Laredonska, Falla. She was
outraged that he had played the work written for her on her
special instrument. (22) (Sonata - a Cordoba)

P. 140 of all the Paris concerts the one given in the Salle
(23) Pleyel stayed with Falla. It was given June 22, 1927. (23)

P. 141 Falla composed Sonata in 1927 on occasion of
(24) death of great poet Góngora. The Baroque was not
within Falla's style nor was Góngora's style
known as Gongorism. (24) Lorca on other hand
was a great admirer of Gón. Lorca showed F the
(poem) P. 142 Sonata & suggested he put it to music
(25) F loved the majesty of the lines & because it had been
written in Granada 3 centuries earlier. (25)

Poem

Oh excelso muro, oh torres coronadas
De honor, de majestad, de gallardía,
Oh gran Río, gran Rey de Andalucía,
De arena nobles, agua que no doradas!

P. 143 Oh fértil llamo, oh sierra levantada
(26) Que privilegia el cielo y dora el día!
Oh siempre gloriosa patria mía,
Tanto por plumas cuanto por espadas!

Si entre aquellas ruinas y despojos
Que enriquece Genil y Darro baña,
Tu memoria no fué alimento mío, (26)

Poem Soneto a Córdoba cont

Nunca me negan mis ausentes ojos
Ver tu murio, tus torres y ~~las~~ tu Rio,
Tu llano y sierra! Oh patria, oh flor de España!

P. 143 English Translation J.B. Trend publ. 1932 Oxford University Press with Max Eschig on sheet music. (26)

Oh walls of ~~Iron~~ Jasper, oh towers of gold, high flouting,
With fame, majesty, might all bravely crowned!
Oh great flood fields, great king of streams renowned,
Whose sands are noble, though their gold be wanting!

Oh plains of plenty, oh mountains airy crested,
That morn delights to ~~quilt~~ gild, & noon to favour!
Oh fair, glorious land, mine own forever,
Mighty with pens & swords their men have rested!

Let if once in your ruined dome of pleasure
Where twin brooks lay their gold & fill their fountains,
I forget thee, nor hold thy memory dearest,
Then let mine eyes no more behold the treasure
Of thy ramparts, thy towers or thy mountains

P. 144 Thy peaks & plains - my country, Hispania fairest! (26)

(27) The Soneto a Córdoba is written for voice & harp. Vocal part is not lyrical. Consists of eloquent declamation supported by strong & sonorous chords on the harp (like those of Concerto). Austere character makes the work less popular than Seven Songs. Seldom figures in repertoire of concert singers. (27)
† Alhambra, Granada

Last work by Falla publicly performed was Homenajes, 1st perf Nov 18, 1939 Teatro Colon in Buenos Aires (27)

P.145
②7
It was conducted by Falla. Consists of 4 pieces
Homenaje por Airós, Pour le Tombeau de Debussy,
Pour le Tombeau de Paul Dukas & Pedrelliana. ②7

The 4 pieces are in memory of his 4 friends whom he
deeply admired & respected. Airós written for 3 trumpets
& 4 French horns & drums. Composed 1933 to celebrate
70th birthday of great Spanish conductor who had conducted
1st perf. of Nocturnes. ②7

Debussy - originally written for guitar - for the suite
he orchestrated it in his usual, impeccable manner. At
times the deep respect & friendship he had with Debussy. ②7

P.146
②8
Paul Dukas also an orchestration of an earlier work
Piece for piano originally, one of Falla's lesser works.
Their deep friendship reflected in theme of Dukas'
sonata showing through Falla's notes. ②8

Falla had long thought about dedicating a Homenaje
to Pedrell. So when he assembled the suite he decided to
compose a piece for a musician who had also been his
teacher. His intention was to show some of the music of
the almost forgotten Catalan composer who had been the
father of the Spanish musical renaissance. He decided to
use some themes from Pedrell's La Celestina, the opera
Pedrell was composing at the time Falla was studying
under him. ②8

Themes Falla took were old folk songs, popular
songs & symphonic fragments (hunt scene). Among the
popular songs is a Balsego melody. ②8

From the piano & orchestra score Falla transcribed
the themes for a classical orchestra, retaining all the

P. 147

53

rhythmic, modal & harmonic feeling with which Pedrell had endowed them with a did with a loving perfection of technique. The harmony is phrase & subtle, orchestration simple but complete. (29)

P. 147

(29)

Pedrelliana was composed in 1938 & first performed in 1939. It was Falla's last work produced for public performance. (29) It has seldom been played since then. Falla occasionally conducted it not yet published.

In 1936 F conceived the idea of writing a new work based on an auto sacramental by Calderón, titled the evocative title of The Charms of J Sm. Subject same as Calderón's play Circe. Famous Catalan painter Gaur was to design the decor. (29)

Indeed a strange coincidence since Falla had been thinking of doing similar project.

P. 148

(30)

As the date for the Ibero-Americana Exposition in Seville was also approaching Falla proposed for Atlantida upon 1936 marked 50th anniversary of first great Catalan poem of modern times by Jacinto. It was also Falla's 53rd birthday. (30)

Atlantida
by Falla
Iberians

Falla was so interested in the poem he sent for it. Found it suited his plan well, particularly since it was set in the era between Greek & Roman civilizations, between mythology & mysterious times of primitive Iberia, between Pyrenees & Mediterranean & between legendary land of Gades & other great sea to the West. Gades his city had been the ancient city of Gades of the Romans & before them primitive Iberians. Before their lost Atlantic

P. 148
(30) continued (30) which remained a dim memory in mind of Egyptians, Phoenicians & Greeks. On the city's rock of ~~some~~ Fialla saw Hercules & the two pillars & he ~~to~~ saw in his mind Hercules clearing the Straits of Gibraltar & letting waters of Atlantic pour through (30)

Cádiz is an evocative city situated on edge of Old World. Its life bears imprint of countless centuries of mythology. (30) Troy Odyssey (Book Trojan Odyssey Cussley)

NB
Places
Fialla visited for
Arcantonio Rera of Tartessians, pre historic Iberia
From Cádiz Fialla visited island of Las Palmas home of the nymph Calypso. Sanlúcar de Barrameda where ibises perched on banks of cattle. from Nile.

work
of Atlantida
Temple of Hercules, Medina of Sidonia (Arabic) Phoenician (31)

P. 149
(31) Tarifa - closest to Africa climbed to top & could see the two land masses of Africa & Europe in the setting sun that looked like two pillars erected by Hercules. Atmosphere was mythological, ancient, legendary, inextricably blended. (32)

P. 150
(33) From the onset of Atlantida until his death Fialla devoted himself to this work. Original intention was to make work short but it constantly grew. 3x original length. (33)

University of
151
(34) Nothing know about this music. because he never showed anyone ~~on~~ a work not completed. It is made up of chorales, austeres yet free & rich polyphony with frugal orchestral support. Work marks zenith of evolution of Fialla's style. Highest peak in his ascension towards universality of technique & expression. Realizes his ideal of writing in one work various musical styles of different regions of SPAIN. (34)

P. 151 In the works of his first period music is Andalusian in type & according to what world (34) considered "Spanish". But among these early compositions there is Montañesa (Four Spanish Songs) beautiful music suggests a different region of Spain, vain & in the north near Santander. La Vida Nueva Andalusian especially (34) in its atmosphere. The ballets El Amor & Three Corners typically Spanish idiom (35)

Puppet Show he abandons the Andalusian style to give a Castilian character to the work. More revealing new suggestive of the Middle Ages.

In Concerts he uses so far above concrete materiality that even rhythms & themes in the familiar Spanish style are used in such an abstract manner that they become universal

P. 152 Falla's final universality of style is attained in Atlántida for several reasons:

(35) 1. subject itself is a Greek epic poem, 2. demands lofty & universal treatment.

3. setting of the action takes place all over Spain from the Pyrenees to the gloomy sea which Hercules left open.

3 Because poem is written in language of Latin origin largely due to Gothic influence (35)

Thus Falla, in the music of Atlántida with its Catalan character returns the gift made to his beloved & native Andalusia by the Catalan musicians Ponce, Albéniz & Granados when they created their modern

Spanish school based on the songs & rhythms of Andalusia. (35)

A man of wide culture Falla was able to arrange the libretto of *L'Atlantida*. He wrote in Catalan certain lines & passages of rhythmic prose that he needed to condense certain passages or like certain stanzas to the musical construction. (35)

1,15 3 Although he had many reasons, he never did write the final notes of *L'Atlantida*. (35)

36 When he began the work the famous Orfeo Català de Barcelona was to give the 1st performance. It was after all an oratorio with chorus, soli & orchestra, written in Catalan. (36)

Unfortunate upheavals from WW II & Civil War intervened. Two of the main musicians died. Falla was also ill & unable to continue composing except in his mind. Going to S. America meant totally abandoning the work. (36)

However fate intervened in a strange way. *L'Atlantida* is the story told to a young boy by an old monk who has been cast up after a shipwreck. (36) The story fires the child's imagination with the thought that beyond the known land & dark ocean there is an unknown land.

The child was Columbus & eventually his dream was realized when he discovered America. To this picture is added all the old cities of Spain & the prophetic vision of the new lands they would propagate. Cadiz, as well as the Pillars of Heracles from which the ships set sail for the colonies, had already been seen by Falla in his childhood. The unexpected fate was that he was to compose a work based on this great Catalan poem later in his life. (36)

p. 134

(37)

Falla's life in Granada from 1931 went smoothly. Life in his villa in the street of Aniequeruela Alta at the top of the Gardens of the Menéndez was pleasant & happy. Tranquility & comfort was due to royalties from recording fees. His home was charming, modest & austere yet full of artistic grace in a place of incomparable beauty. (37)

This simple happiness was to be shattered from illness within & social conflict without. Falla once strong & able found himself prostrated in an armchair unable to work & scarcely able to move. (36)

This was in 1933. Day by day social unrest increased. Because situation began to get ugly in Granada he decided to move to Palma Mallorca. Spent some months there before returning ^{via} Barcelona to Granada. Conditions still had not improved went again to Palma in 1934. Continued to work in Palma. Circumstances raised & changed. (37)

p. 135

(38)

During stay in Palma he made an important transcription of *Balada de Mallorca*. Falla adapted the music of Chopin's *Balade* in F ~~Minor~~ Major so delicately, so carefully, so perfectly it seemed as if the music must have been written to express the Catalan words of Verdelà in all their vivid imagery. (38)

Falla took the notes of the andante from Chopin's ballade for the 4 vocal parts not using the presto or cantato passages (too pianistic). In his adaptation he retained the same harmonies at times he gave them a more personal touch but did not change the order of the notes. To these he gave a balanced & interesting polyphony & retained the original modulations particular the one to minor at end of work. (38)

P. 158
35 The Balada was sung at the Chopin Festival held every year in Mallorca at one time. Performance given by Carthusian monastery of Valldemossa situated in a wooded countryside spread with palm & lemon trees 38

Work was sung in one of the reels in which Chopin tried. It was eventually given to Jaime Pahissa to keep in his possession until such time to feel it should be performed.

Chapter VII - South American

Falla's last public appearance was in 1934. Vida performed with Jose Sabater at the piano. Not successful perhaps because of the piano. El Amor also performed at same concert.

P. 159
1 In 1935 Falla went to Saniaon short distance from Granada to get away from the growing unrest. On Jan 1st 1936 he was in such a good state of health even he was amazed.

1 A few days later due to bad dental treatment he became ill which made him helpless for years & from which he never recovered. He was in this weak state when Civil War broke out, 1 July 18, 1936.

He was kept in Granada, the illness confined him to his house. Spent nearly 4 years unable to move. 2

P. 160
2 Who knows whether Providence intervened. His physical disability prevented him from participating in events that could have led to his death. Only once did some insurgents ask him for an anthem. He drew it from Pachelbel's Los Pirineos, they didn't like it. 3

In 1939 Falla received an invitation to go to S.A. to conduct a series of concerts. P.160
 (2) Consulted his doctors who encouraged him to go. Left from Barcelona with many old friends on hand to see him off. Arrived to many artists, admirers & friends of the Committee Cultural Española. (3) As befitting his fame he was taken to best hotel. He eventually moved to Sierra de Córdoba where he spent most of his life. Found hotel life too luxurious. (3)

Concerts took place in Nov, 1939. As always Theatre was full & series a complete success. 3 programs alternated his works with other Spanish composers 4th devoted exclusively to him. (3)

On his work Falla had the help of a most considerable & excellent Argentine conductor Juan José Castro who was always at his side to convey instructions to orchestra and during rehearsals. Sometimes Castro conducted.

Flowing stream of public appearances plus his illness aggravated his condition. (3) Above all he needed peace not to be found in whirl of city life. (4) So he went to Lake San Roque & settled in Alta Gracia. For him Sierra de Córdoba was Nueva Andalucía. Name of his chalet Las Espinillas. stood in quiet & highest part of the town. Had a garden with many trees & aromatic shrubs & large beaked cacti.

Home was pleasant & had every comfort. Falla's bedroom P.162
 (4) consisted as a monk's cell, as was his study. (4) His piano had been coated with towels. Windows opened to the Sierra left open but in winter got very cold. F had a terrible year of draughts. Plugged every hole in the place against them. (5)

Despite peace & prosperity he was unable to devote much time to composing. His schedule confused his servants many left after a week. (3)

P. 163 The little time left to work each day must have been a subconscious cause - he saw many distinguished visitors. & never failed to answer a letter. (6)

P. 166 His written style was a model of grace, elegance & correctness. Writing revealed a firm beauty & noble artistic soul. (7)

Nothing he did conformed to popular conception.

Chapter VIII. Conclusion

P. 169 Falla was a great conversationalist. He dealt not only with music but with art in general & other topics.

(1) His observations were penetrating & acute. (He observed for ex. that El Greco's paintings must have been influenced by the Byzantine religious paintings that showed elongation of form.) (1)

P. 170 Poet on national music - which is of value is the music itself not its novelty or strangeness. (2)

Stravinsky did not influence Falla except for a few points of technique. New technique & ~~idea~~ style were in complete accordance with Falla's own ideas & those expounded by Padell. (3) This intention was to fuse music from every part of Spain by a style that was pure & abstract. (3)

P. 172 System of harmonics - founded on natural resonances. Harmonics are a result of harmonics, even appoggiaturas & passing notes. There was never any polytonality in his music. (4)

P. 142
④ Gene - did not like his name to be described as pretentious, he preferred evocative. For him name fell into two categories magical or evocative. ④

Disapproved of word "delicate" preferred "sensitive".
* Fella's name evocative & sensitive.

Chapter IX - Epilogue

P. 183
① Fella died Nov 14 1946 a few days before his 70th birthday. ^{there's something as if it was} his death was very sudden. He did not answer when the maid brought his breakfast. Obviously he had not felt ill otherwise he'd have rung the little bell beside his bed. ①

P. 184
② Body taken to Gdoba magnificent funeral on Nov 19 sent back to Spain on 22nd. His sister accompanied him. After a very moving ceremony he was buried in crypt of a cathedral. His original manuscripts including Atlantida were taken to Spain in a sealed casket & their fate was in the hands of his brother Mermain & his sister Maria del Carmen. ②

SAVE

for end notes

Maurice Ravel

To understand Fauré fully & his mode of composition, it is necessary to understand his spiritual essence that was rooted in the great tradition of Spanish mysticism in the 16th century & earlier. ①

James (Fauré)

The profound melancholy that permeates his work is ~~religious~~ spiritual, not emotional romanticism. In all of his writings ~~there are~~ the music reflects powerful images of ecstatic inspiration & profound spiritual suffering. Even in those works that do not appear to have any profound or tragic implications, beneath the surface there lurks the Spanish sense of tragic destiny & death. ②

ibid p.69 ③

Through his unique sound Fauré did not express the individualism of the typical style of romanticism but rather evoked the ~~constant~~ stirring deep emotions that came from a ~~pass~~ center of passion ③
 extended outward to a far & eternal consummation.

p.69

⑦

He was also not interested in ~~art~~ nature. Nature does not speak through his music. His music was earthy & reflected the human spirit & collective consciousness. Suffering & seeking were the dominant motifs. ⑦

For him there was no difference between secular & sacred, because on the innermost spiritual plane this division did not exist. The act of creating was a celebration of faith. He himself ^{because of his mysticism} was incapable of profanity either artistically or creatively. &

especially that of Andalusia. While Spanish music is associated with vivid colour & eroticism, in truth its two main characteristics

one that of aesthetic mysticism & passionate lyricism.
lyrical elements are often outlined or emphasized
by powerful images of drama & strong emotions
as music of Victoria & Palestrina (scheme).

Ibid
P. 72
⑧
P. 73
⑨

Am the music of Falla, the soul of Spain found
its authentic expression through two principles that are
continually reflected - Gothic ^{melancholy} idealism & ^{the charm of} Arabian
sensuality. His ideal was to bring together, discover the
national idioms of Spain & ^{immerse himself in Spain's} its music & bring the
two together ^{there in} a genuine universal musical style ⑧ that would be
realized. The results of his efforts proved to be exceptional ⑨ and were
universal.

P. 76
⑩

The results of his efforts proved to be exceptional
& began to be realized through his application of the
technique of natural resonance. His first significant
work using this technique was the 7 Spanish Songs.
It became a cornerstone of his later matured
works. His unique sound was derived from this
systematic development. ⑩

Modern scholarship writers of theory have hardly
paid scant attention to Falla & in all their analyses
there is barely a mention of natural resonance.
It should be noted that although Falla learned something
of resonance from Debussy, he did not follow & imitate
him. Rather, Falla sought to enlarge & enrich harmonic
resources by a new & simple & fundamental experiment he
had read in a book he ^{by chance} found in Madrid
while out walking one day. Thus it is
important to understand this because Falla's methods &
intentions are often misunderstood & have been labelled
as impressionism by some when in fact they are not.

Nat. Res.

The technique of natural resonance is based on the recognition of the harmonics of the fundamental note, as essential notes in the harmony. And then to treat the harmonic as the new fundamental.

P. 77
(12)

This process immediately expands harmonic resources & brings changes to the harmonic status of individual notes but yet remain within a strictly controlled musical knowledge & logic. (12)

P. 78
(13)

His cadence harmonies were often used in embryonic form & were simply the shifting of the emphasis & function from harmonic to fundamental within the series of natural resonance. (13)

Falla was not entirely original in the technique of natural resonance. The old Spanish church composer knew about it because brass instruments didn't have valves. Natural resonance therefore had to play some part in the overall musical construction of a composition. (13)

P. 95
(14)

While tonality enriched Western music it also overlooked the relevance of natural harmonics. It was Louis Lucas who rediscovered & formulated its basic principles & proved musical significance. Falla used it to evoke the stark, ~~texture~~ ^{stark, open texture} of life & death as ~~seen~~ ^{seen} through the harsh, ~~harsh~~ ^{harsh}, ~~relentless~~ ^{relentless}, ~~hostile~~ ^{hostile} ~~but~~ ^{but} ~~mysterious~~ ^{mysterious} & deep with no trace of romantic consolation from a ~~romantic~~ ^{romantic} nature. & is a vital part of the total soul of Spain. (14)

Melodically - El amor brujo
(derived from melodies) archaic, primitive, mysterious, mystical
arctic, earthy.

Does not imply chromaticism
Basic harmony & harmonic clashes arise
out of contours of melody. Harmony vertical union of
melodic notes (Juego) that characterize the mode.
Unique sound as result of natural resonance

El retablo
reflects Falla's further extension of theory
of natural resonance.

Harpichord Concerto - built on full fruits of Falla's
natural resonance. Not tonal

series of natural harmonics
brings together old Spanish music & expected
sonorities

p. 112
represents his final achievement in his search
for a universal style based on Spanish resources.

(15) evokes the intense Spanish spirit & the
universal historic spirit of Spain

(15) breaks through narrow exclusive nationalism
& gives Spain a universal voice (not had since 16th cent.)

7 Pop. Songs

5

The personal method he applied to these harmonizations was fruits of his study of a book called *L'Acoustique Nouvelle* which he found one day near the Madrid Botanical Gardens.

Pelissa

P. 21

①

His premise was to recognize real notes of harmony & notes produced by natural resonance (always in their corresponding position) that is to say the harmonics of a fundamental note & the harmonics of a harmonic considered in its turn as fundamental. This method gave personal style & character to Falla's work especially later ones. ①

The Soul of Spain

Howells Ellis

London

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1937

Preface

P. vii

①

Spain esp Andalusia - in spite of modern technology had yet fundamentally managed to escape modernity & has preserved ~~the~~ medieval aspect. ① Preface p. vii The ravages of a capitalistic industrial system are in some areas scarcely visible. There is a freedom that still exists from the vulgarity of today's life. p. vii ①

Montserrat - heavenly, serene today interrupted to four buses, honking horns, advertisements painted on the timeless rocks. ①

P. viii

②

Difficult for outsiders to understand. When I was there language could not understand, food totally unfamiliar sanitary arrangements in many cases primitive. ② Still it held a fascination. Fascination extended esp. to English

P. ix

③

Don Quixote greatly appreciated in England. 1st bio of Cervantes publ. by Englishman. 1st bio of Velazquez written by Englishman. ③ When Napoleon set his brother Joseph up as King of Spain great indignation - many Englishmen went to their aid. ③

④

P. x

Spanish temperament not easy to know. Stoicism & hardness, a cruelty to self & others, independence, individualism, relentless spiritual passion. Spirit of anarchy prevails. Mutual tolerance difficult for them. ④

Introduction

P.1
① Common belief - Spain conservative unchanged & unchangeable. people are tenacious. Describes the first Iberians who came to Spain. (Strabo). ^{Then} tenacity of fibres is flexible ①

P.2
② The virginal romanticism no longer exists. Fair camp in courts of Alhambra today. ②

P.4
③ Eternal Spain - All cities full of life & animation. Large & beautiful cafes crowded. ③ Each has a touch of Oriental colour somewhere. ④

P.5
④ Characteristics of Spanish Soul
Aptitudes for change - eager delight in the new certain discontent with the past goes along with their conservatism & traditionalism. They excessively admire something foreign. Not a new characteristic. ④

P.12
⑤ Spain appears to be 300 yrs behind its age. Knows only of many truths but knows deeply the great truths. Their character & intelligence enables them to follow these truths to their most remote conclusions. (Stendhal De l'Espagne, chap. xvii). Characters are hard, brusque scarcely elegant full of savage pride not concerned with opinions of others. They expect & do treat everyone as equals. ⑤

P.14
⑥ Another medieval attitude can be seen in the Church - ecstatic devotion, women clustering around a priest with their fans, children playing innocently & unchecked. Even animals allowed. And Judea dog sat on chair by high altar, in Merina a cat strolled in front of the capilla mayor. Not indifference but rather an easy familiarity with sacred things. ⑥
In Andalusia in smaller villages one goes out

Soul of Spain - Ellis

For morning chocolate its expected.

P. 15
⑦ An Tamara custom is to hang a clump of fir bushes with cones over doors of the low class wine shops ⑦

P. 16
⑧ 3rd class on the train holds many pictures of the past. Sweet & clean young ladies on their way to a fiesta. They carry bunches of carnations (flowers treated with great tenderness in Andalusia) & tie them to the racks above. Haughton presumes metallic but delightful to hear. ⑧

Another scene - 3 fat Spaniards (peasants) in modest clean dress bareheaded daughter beautiful young. One draws out of a heavily embroidered bag a delicious flat bread & tosses it in the woman's lap. A dish of stewed meat appears bread is cut into slices that will serve as a plate. Before the meal the peasant invites any strangers to share which is declined. But when dessert is offered it is polite to accept. The wine is also passed around from a particular bottle (bota) (difficult to drink from)

P. 17
⑨ Organ of invitation which has survived only in Spain is magical. No one likes to eat without sharing. Best food be poisoned when he's not looking. Dates made to idea. ⑨

P. 18
⑩ 2nd class - a beautiful lady sits alone with a child & a man opposite her. He's trying to start a conversation. Two black robed monks enter. They seem to ignore her. ⑩ little conversation between them always eldest who

initiates it. The other with gentle, feminine fingers touches older monk softly on the arm. A bundled tied in a knotted blue checked handkerchief appears.

Q 19 (11) A peasant? No, large book of devotions. Elder reads from it then passed it back to younger. Two moulds that the cloister has produced sensitively feminine & listlessly vegetative. The life each lives has marked him. (11)

Spain may be described as the "home of romance." She loved much to ancient Rome as did Rome once but it was really the Gothic or romantic spirit & its mix of all mysterious, grandiose, grotesque, big game idealism mixed with realism that gave Spain its romantic spirit. It was the natural outcome of those experiences & feelings that had been created. (12)

Gothic architecture was why folks were interested (13) Today the Church reveals how well the romantic spirit has been preserved in Spain. It is still the country where the medieval spirit of romantic devotion are splendidly embodied & preserved. The delicate work from the remote past has miraculously never been damaged. There has never been another style of architecture that embodies the Romantic spirit as the Gothic. Gothic architecture is mysterious & grandiose, splendourous with detailed realism wherein lies the essence of Gothic as the manifestation of the romantic spirit. (13)

Q 22 (14) Spanish Gothic is massive extravagant & realistically medieval & far more potentially embodies the spirit of medieval life. (13) While it is less aesthetically beautiful, it is more romantic. (14)

For Gothic go to Toledo, Burgos, Salamanca & Barcelona. Elements of stupendous size, mysterious gloom, grotesque, realistic energy - dominant characteristics of Spanish architecture & medieval romance. (14)

Soul of Spain - Ellis

Meaning of elements or characteristics
the solemn that pervades - subdued for the purposes of devotion. Exquisitely tempered by beautifully painted windows & candles (15)

P. 23
(15)
Candle is symbolic of Xtn worship. Fuel illumination (electricity) takes away the mystery of Gothic art & the play of light & shade - emphasis of its perspective. (15) True link bet soul of man & Unseen. Spain devoted Chivalry to candles use of tapers highly developed. Burned candles in cemeteries is centuries ago regarded practice as witchcraft - still. The word romantic - is not the expression of a superficial sentimentality. It is identification with Chivalry embodied in conception of El Cid (drive Moor (Arabs) out of Spain). Chivalry was fantastic & extravagant yet stern in its ideals & practical in its achievements. (15)

P. 26
(16)
Death - essence of Andalusia - broods over & emphasizes the naked majesty of death. Many Spanish sacristans possess well polished skulls & a trust hove or two. In Zamora there is a skeleton on a pedestal holding an hour glass & a scythe. (16)

P. 26
(16)
"España Negra" by Emile Verhaeren, Belgian poet reveals the sombre violence of Spanish temperament, insistent fascination of death - (in many Andalusian love songs). Death tragically intense & sombre aspect of Spanish essence esp Andalusia. (16)

P. 27
(17) (17)
Romantic spirit of Spain rooted in the conceptions of life & death of chivalry. Never died

Chapter II The Spanish People

① Spain was the connecting link bet Europe & Africa. This is the cause of the violence, savagery, primitiveness & burnt brown soil exp in Americas. Their independence too is savage in its primitiveness. ^{Spain} This is a fragment of Africa. ①

② Berbers & Kabyles lay hidden among the hills of Morocco & Algeria - dark as the men of Cadiz were & are. Physically little & vigorous, nervous yet cheerful worklike yet women are accorded a high place, extremely independent, clammy prefer small communities, hostile & jealous toward other social units. ②

^{1st} inhabitants Basques with their mysterious language ~~are~~ considered to be primitive Aborigines of Berber stock. Detailed anthropological studies show that Basques correspond to primitive Aborigines of Berber affinity. Isolation on the flanks of the Pyrenees has allowed them to retain their ancient language & primitive traditions. ③

③ Historical invasions that have been successful made by people of N Africans & often Berber race. It is thought that Goths were allied to the Berbers. ③

④ Moorish invaders were Berbers from Morocco. ④

NB - Spanish received Arab invaders readily given that they were obstinate & pragmatic this is really remarkable. Preferred them to their Visigothic masters. Despite ages of warfare between Spanish & Islam they were in blood, closely related. ④

Two civilizations not to be overlooked Visigoths - a Merovingian people of Byzantine culture & before 5th century B.C. the Celts. ④

Soul of Spain - Ellis

P. 33 (3) Mixed a lot with Iberians. A dreamy, reserved people they sought the hills of Galicia & Asturias. Formed the vigorous, obstinate Celtiberians. (3)

Due to predominance of primitive Iberian elements it was said Iberians were the same everywhere (Herodorus of Heraclea) (3) Greek historian

P. 34 (6) While regions are marked by obvious peculiarities, costume, disposition, customs etc there is a uniform anthropology. Clannishness & patriotism o/s characteristics. (6) Also undeniable uniformity in all the ancient works of art (Pierre Paris) (6)

P. 35 (7) The people of the greater part of Spain are short dark & long headed. In stature they are short. Rich pigmentation was also a characteristic of ancient Iberians. (7) People of Murillo & Zumburran illustrate main anthropological types in Spain.

P. 36 (8) Spain itself is like Africa. Spanish character like that of the African there is a primitiveness & savagery about it. Each civilization passes through 3 stages. (Savagery barbarism & civilization) Spain classified as savage. Characteristics that make the savage - simplicity intensity of feeling, hardness, austerity, disdain for the superfluous. Love of violence tempered by aptitude for violent action indifference to persons & things outside his own circle.

P. 37 (9) Love of violence a clear characteristic of the savage. manifests energy & violence little patience for sustained labour certain carelessness when it comes to detail. (9)

Labour left to slaves or the Mudajars. The Castilian whose business was war left trade & commerce to slaves &

P. 38 narrated them as slash occupations.

(10) Hence it is that even a beggar can feel proud in Spain. (10)

NB: masterpieces of literature were mostly written Spanish by men who lived nomadic lives. Mateo Alemán was a poor soldier, Espinel, a vagabond, a soldier, a sailor possibly even a prisoner in Algiers, Querejo mixed with all strata of society. (10)

P. 39 According to a Berber tradition preserved by a

(11) Pindaric fragment, the first ancestor of Spain was Tarbas from sun-baked African soil. (11) The plains of Castile are also sun-baked. Poverty of Spanish soil great. (11)

(12) Herodotus

(12) Although Spaniards love to do nothing there are times when there is an ecstasy, a fury of extravagant & untiring energy. (12) The character becomes almost daemonic full of restless energy eager for action urged forward by an impulse that cannot be explained. (12) & is eternal.

P. 41 The bullfight - chief national form of the fiesta - demands courage, strength, agility, intelligence & grace to the highest degree. (13)

Spanish attitudes - hardness, indifference to pain viewed by outsiders as cruelty - (another eye of savagery) Alien to tenderness but perfectly understood by the "savage" mind. Fear, dread of insectism has been triumphantly exhibited by Spaniards - tempered by orgy it becomes a condition of the savage life. (13)

P. 42 Spanish often deny that they are cruel or that the Inquisition delighted in relentless persecution. Torture was a recognized part of its judicial procedure. (14)

Soul of Spanish - Ellis

P. 42
 (14) In Aragon, the Inquisition was permitted
 torture was not had to be given a special
 authority by Clement V for its use against the
 Templars in 1311. (14) Later torture was used
 daily in the secular courts in Castile. Universal
 methods were accepted for extracting confessions but
 these were jealously guarded. (14)

P. 43
 (15) Reformed medieval methods of torture were applied
 but not to any great extent. Belief that methods
 were exceptionally cruel due to "sensational writers"
 who played on imagination of their readers. The system
 however was evil in both its conception & execution
 but at least the Spanish Inquisition was not
 responsible for its introduction was less cruel & confined
 itself to a few well known methods. (15)

Given the temperament of a Spaniard (their
 indifference to pain) one feels they might have even loved
 it. (the pain).

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 Rome

Early Iberians when nailed to the cross continued
 to chant their national songs unvanquished to astonishment
 of their Roman conquerors. Iberian mothers dashed their
 children to death rather than let them live as slaves. (15)

P. 44
 (16) Persecuted worshippers splashed the great
 cathedrals with their blood until a century ago.
 There are still those who flagellate one
 another until blood runs amid modern technology (16)
 Special instruments with sharp pieces of broken
 are used. Authorities have not been successful
 in stopping the practice (carried on in private). (16)

Two renowned ^{cap} lovers scowged themselves to win the pity ^{admiration} of others during Holy Week. (16)

P. 45
(17)
Art
It is a truth that Spanish artists have sought to achieve the most poignant & agonizing images of the suffering Christ, while surrounding these images in a peculiar complacency of elegance & luxury. (17)

The Spanish interest in blood & satisfaction of shedding it has imbued itself not only into art but also medicine. Serretus' work in the discovery of the circulation of the blood is one of the most notable contributions Spain made to medical science. (17)

characteristic
Spanish soul
Stoicism - instinctive philosophy of the Spanish soul & that of the savage. Like a religion to them. Seneca was known as the Spanish Stoic. Marcus Aurelius & Lucian from Cordoba also shared in developing Stoicism. His philosophy already ran in their veins. A true Spaniard is first a Stoic. (18)

P. 46
(18)
Torquemada lived in palaces & was surrounded by princely retinues of armed horsemen, yet he refused the archbishopric of Sevilla not to wear his humble Dominican habit, never wore or used lion, ate no meat.

P. 47
(19)
Fray Luis de Leon - spent 5 years in prison suffered terribly at the hands of the Inquisition. Returned to his professional chair at Salamanca in the dark little lecture-theatre & began his lecture in his usual custom - "As I said in my last lecture" - (18)
This attitude of mind reflects the Spanish emphasis on character, morals & practice. Intellectual curiosity has never flourished in Spain. (19)

Soul of Spain

P. 47
19 While they have played no major roles in math, geometry, physics, astronomy they have excelled in the applied sciences & most particularly meta physics. 19

There is in spite of the harshness a sweetness a very high degree of humanity & gentler emotions. It is this humanity that causes a plague of beggars in Spain - most people believe in giving alms. 19

P. 48
20 For their friends the ancient Iberians were willing to sacrifice their lives. On the one hand there is harshness & severity on the other indulgence to those close to him. 20

Spain produced the pitiless Torquemada but also the compassionate Valencian monk who 6 centuries ago built the first hospital for the insane, NB practice of allowing counsel to prisoners too poor to return it had been a long standing custom in Spain (See History of Conquistador) 20

P. 49
21 Spanish Religious Spirit - extreme tolerance & intolerance medieval age - austere spirit of tolerance was predominant,

Visigoths very tolerant it was a Spanish Goth who told Gregory of Tours to respect whatever (shocked) was revered by others. 21

P. 52
22 Another Spanish characteristic also characteristic of the savage - love of formalism, ritual & ceremony. 22

Dressed in male attire she followed leaders found them & beheaded them. (1)
(History of Augustus Caesar)

P. 63 (1)

Shawl & mantilla - gives ladies distinction & adds to their beauty (Andalucia) Aristocratic bearing revealed in costume.

Black popular colour emphasizes beauty & grace. Within reach of rich & poor.

P. 66

(2)

Hair style with combs dates back 2000 yrs. African women had extravagant headresses 6th cent. B.C. (2)
Adorned with a rose or carnation. Sevilla shawl folded into oblong shape whereas others wear it in triangle shape. Crosswise with point down - designation of ^{one} part seen in Ethiopia & Macedonia.

P. 67

(3)

Elevated coiffures covered with a black mantilla may be seen in prehistoric statues. (3)

P. 68

(4)

African - totally different - severe, plain, austere. Little or no bright colours perhaps one white flower in the hair. Done at the back brought down over the temples. Wear many white petticoats - plain dark shawl black stockings almost Victorian. (4)

P. 69

(5)

Element of ritual in the Andalusian costume. (4)
Mark difference in what is worn in the home & out in the streets. No artifices in their dress. (5)

Mantilla is most characteristic of the wear make the costume. (6)

Special qualities of

Particular bearing significant in the dance. African saddle back goes back to Babylonia women of North Africa. Peculiar swaying movement as they walk also

p. 72

⑥ traced to Ojowe woman of N. Africa. ⑥ Their walk has gracefulness of feline animal. Movement not restless or excessive. Spanish women known for their walk. ⑦

p. 73

⑦

Eyes - black & bold.

Complexion - first importance of character & beauty - never fades.

Spanish women required much wooing.

p. 106

①

Chapter IV - The Art of Spain

not a land of great painters. (Velazquez) ①

Dominant factor even when Spain a world power - character. No aesthetic sensibility with exception of Vel not evident. Keenly aware of mistakes of religion Spanish disclaimed religion & artistic delusion. Preferred vigorous realistic masculine things that could be grasped.

p. 107

②

Character has also impressed itself on architecture, more so than any other art. ② Interesting to note that when new technical methods of painting were introduced by Monet Velazquez had already been using them 3 centuries earlier (light & colour). ②

Aboriginal
Prehistoric
new

p. 108

③

Spanish architecture is emphatic. Visigoths liked sculpture Prehistoric Aborigines had school of sculpture based on Greek & Asiatic sources. Men portrayed as simple & virile, women dignified & noble, expressions of deep religious gravity. Luxurious ornaments & tubercle headresses ~~Prehistoric~~ Prehistoric like they betray Chaldean, Egyptian & Greek influences in their style. Lady of Elche 1400 B.C. supreme ex of Aborigine sculpture. ③ Compare to Vel "Women with a Fan" older now tired & no longer beautiful. Amount of sculpture in Spain impressive. ③

that had existed in Italy. ~~Poisson~~ Poisson
P. 114 everything else with its inventions technique shallow feeling
(8) inspired a extravagant designs. Offered no inspiration. (8)

El Greco - of From Venice. Accomplished Venetian
painter who went to Toledo lived a long life there &
P. 115 had reputation of one of the Spanish masters. Worked morbid,
(9) eccentric & genuinely Spanish. (9)

P. 117 His painting reveals his extreme individuality & sincerity in
(10) following his own mannerisms. Not considered to rank with
other great painters of the world of the time. (10)

Ribera one of Spain's glorious painters. Style
P. 119 of painting came out of revolt against wimpy Ital.
(11) art through stern realistic art of Naples school
of Valencia developed out of Borghese &
Neapolitan schools. Reason revolt took place in
Naples - it had been under Spanish rule. (11)

Ribera's works scattered. some in Prado today.
P. 121 Born in Jativa in Valencia moved to Naples
(12) married an Ital. wife. Died possibly at Posilippo 1652.
Jativa father's amid paradise of fruits & flowers home
of Borjas & at one time stronghold of Valencian
revolt. Still a center of anarchism. (12)

Ribera's works reveal profound originality. Even
though foreign influences are reflected paintings express his
own people's qualities of character. Paintings are a
P. 122 manifestation of this character - earnest, deeply emotional
(13) mostly religious, realistic, dramatic. Paintings seen from
sculptor's point of view. Robust vigour of works
balanced by his tenderness. (13)

The Soul of Spain

Howelock Ellis

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Constable and Company Ltd

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Preface

P. vii

Spain esp Andalusia - in spite of modern technology, had yet fundamentally managed to escape modernity & has preserved a ~~the~~ mechanical aspect. ① Preface p. vii The ravages of a capitalistic industrial system are in some areas scarcely visible. There is a freedom that still exists from the vulgarity of today's life. p. vii ①

①

Mountebank - heavenly, serene today interrupted to four buses, honking horns advertisements painted on the timbers rocks. ①

P. viii

②

Difficult for outsiders to understand. When I was there language could not understand, food totally unfamiliar sanitary arrangements in many cases primitive. ② Still it held a fascination. Fascination extended esp. to English Don Quixote greatly appreciated in England. 1st bio of Cervantes publ. by Englishman. 1st bio of Velazquez written by Englishman. ③ When Napoleon set his brother Joseph up as King of Spain great indignation - many Englishmen went to their aid. ③

P. ix

③

④ Spanish temperament not easy to know. Stoicism & hardness, a cruelty to self & others, independence, individualism, relentless spiritual passion. Spirit of anarchy prevails. Mutual tolerance difficult for them. ④

P. x

Introduction

P.1
① Common belief - Spain conservative unchanged & unchangeable. people are tenacious. Describes the first Aborigines who came to Spain. (Strabo) ^{Them} Tenacity of fibre is flexible ①

P.2
② The virromanticism no longer exists. Gink camp in courts of Alhambra today. ②

P.4
③ Eternal Spain - All cities full of life & animation. Large & beautiful cafes crowded ③ Each has a touch of Oriental colour somewhere. ④

P.5
④ Characteristics Aptitudes for change - eager delight in the new contains discomfit with the past goes along with their conservatism & traditionalism. They expressly admire anything foreign. Not a Spanish soul new characteristic. ④

Spain appears to be 300 yrs behind its age, knows only of many truths but knows deeply the great truths. Their character & intelligence enables them to follow those truths to their most remote conclusions. (Stendhal De l'Espagne, chap. xvii). Characters are hard, bourgeois scarcely elegant full of savage pride not concerned with opinions of others. They expect & do treat everyone as equals. ⑤

P.14
⑥ Another medieval attitude can be seen in the Church - ecstatic devotion, women clustering around a priest with their fans, children playing innocently & unchecked. Even animals allowed. Dog Jude's dog sat on chair by high altar, in Merina a cat strolled in front of the capilla mayor. Not indifference but rather an easy familiarity with sacred things. ⑥
In Andalusia in smaller villages one goes out

Soul of Spain - Ellis

For morning chocolate its expected.

P. 15

(7)

An Tarragona custom is to have a clump of fir bushes with cones over doors of the low class wine shops (7)

P. 16

(8)

3rd class on the train holds many pictures of the past. Sweet & clean young ladies on their way to a fiesta. They carry bunches of garnations (flowers treated with great tenderness in Andalusia) & tie them to the racks above. Haughton purring metallic but delightful to hear. (8)

Another scene - 3 fat Spaniards (peasants) in modest clean clean bareheaded daughter beautiful young. One draws out of a heavily embroidered bag a delicious flat bread & tosses it in the woman's lap. A dish of stewed meat appears bread is cut into slices that will serve as a plate. Before the meal the peasant invites any strangers to share which is declined. But when dessert is offered it is polite to accept. The wine is also passed around from a particular bottle (bota) (difficult to drink from)

P. 17

(9)

Ornament of invitation ^{which} has survived only in Spain is magical. No one likes to eat without sharing. Best food be poisoned when he's not looking. ^{Does he have to} primitive idea. (9)

P. 18

(10)

2nd class - a beautiful lady sits alone with a child & a man opposite her. He's trying to start a conversation. Two black robed monks enter. They seem to ignore her. (10) little conversation between them always eldest who

vaticates it. The other with gentle, feminine fingers
touches older monk softly on the arm. A bundle
tied in a knotted blue checked handkerchief appears.

P 19
11 A peasant? No, large book of devotions. Elder reads
from it then passes it back to younger. Two moulds
that the cloister has produced sensitively feminine &
listlessly vegetative. The life each lives has marked him. 11

Spain may be described as the "home of romance."
She owed much to ancient Rome as did Rome owe her
but it was really the Gothic or romantic spirit & its
myst & fall mysterious, grandiose, grotesque, bizarre
idealism mixed with realism that gave Spain its
romantic spirit. It was the natural outcome of
P 20
12 those experiences & feelings that had been created. 12

Gothic
medieval
romance
wh
Falks
was
P 21
13 Today the Church reveals how well the romantic
spirit has been preserved in Spain. It is still the
country where the medieval spirit of romantic devotion
are splendidly embodied & preserved. The delicate work
from the remote past has miraculously never been marred.
There has never been another style of architecture that
embodies the Romantic spirit as the Gothic. Gothic
architecture is mysterious & grandiose, splendourous with
detailed realism wherein lies the essence of Gothic
as the manifestation of the romantic spirit. 13

Spanish Gothic is massive extravagant & realistically
natural & far more potently embodies the spirit of
medieval life. 13
14 more romantic. 14

For Gothic go to Toledo Burgos, Tarragona &
Barcelona. Elements of stupendous size, mysterious
abstem, grotesque, realistic energy - dominant characteristics
of Spanish architecture & medieval romance. 14

Soul of Spain - Ellis

meaning of elements or characteristics
the solemn that pervades - subdued for the
purposes of devotion. Exquisitely tempered by
beautifully painted windows & candles (15)

P. 23
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Soul of Spain - Ellis

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African - totally different - severe, plain, austere. Little or no bright colours perhaps one white flower in the hair. Done at the back brought down over the temples. Wear many white petticoats - plain dark shawl black stockings almost Victorian. (4)

P. 69

(5)

Element of ritual in the Andalusian costume. (4)
Mark difference in what is worn in the home & out in the streets. No artifice in their dress. (5)

Mantilla is most characteristic of the wear make the costume. (6)

Special qualities of

Particular bearing significant in the dance. African women of North Africa. Peculiar swaying movement as they walk also.

p. 72

⑥ traced to Ojome woman of N. Africa. ⑥ Their walk has gracefulness of feline animal. Movement not restless or expressive. Spanish women known for their walk. ⑦

p. 73

⑦

Eyes - black & bold.

Complexion - first importance of character & beauty - never freckles.

Spanish women required much wooing.

p. 106

① Chapter IV - The Art of Spain

not a land of great painters. (Velazquez) ①

Dominant factor even when Spain a world power - character. No aesthetic sensibility with exception of Vel not evident. Poorly aware of mysteries of religion Spanish disclaimed refinement & artistic delicacy. Preferred vigorous realistic masculine things that could be grasped.

realistic

p. 127

②

Character has also impressed itself on architecture, more so than any other art. ② Interesting to note that when new technical methods of painting were introduced by Monet Velazquez had already been using them 3 centuries earlier (light & colour). ②

Aboriginal
Prehistoric
new

p. 108

③

Spanish architecture is emphatic. Visigoths liked sculpture Prehistoric Aborigines had school of sculpture based on Greek & Asiatic sources. Men portrayed as simple & virile, women dignified & noble, expressions of deep religious gravity. Luxurious ornaments & tubular headresses ~~Prehistoric~~ Prehistoric artists like they betray Chaldean, Egyptian & Greek influences in their style. Lady of Elche 1440 B.C supreme art of Aborigine sculpture. ③ Compare to Vel "Women with a Fan" older now tired & no longer beautiful. Amount of sculpture in Spain impressive. ③

early
Orientals
P. 109
②
Beauty of Elche is portrayed as beautiful voluptuous lips - she is Oriental by her jewels & Spanish above all by her mien & her strange beauty. She is Spain
Arabs - Iberian medium with which rising from a point of 20 centuries since. (4)

Spanish wood carving equally abundant & impressive. Inspired firstly by Flemish or Holland it is very distinctive. (Mallorcan) Wood seemed to have a freedom & facility their made workmen with it a delight many eas in Spanish churches. Delicate & lovely not seen in other arts. (5)

P. 110
③
Iron too a good medium - extravagance combined with grotesque. Restrained boldness & harmony. Screens of Spanish churches - Toledo, Sevilla, Granada. (5)

P. 111
⑥
Drama - Spanish are innately dramatic. Due to their serious character & strong expression. Produced a long succession of excellent playwrights & actors. (Aragon - focus) (Also for wood & iron sculpture) (4)

P. 112
⑦
Basis of Spanish painting is northern & Flemish, with some Italian. The spirit of Flemish art appealed to Spanish temperament with its realism, dramatic veracity deep & serious feeling. (7)

P. 113
⑧
Out of this came a school of painters little known. Flemish inspired they truly represented Spanish development but have been overlooked & were overwhelmed by many other influences. Had this lack of recognition not occurred no doubt genius would have manifested. Luis de Dalman of Barcelona & Alejo Fernandez of Cordoba of. Tranca - His Angels & Madonna of. exquisite (8)

Spanish development destroyed by eruption of a new art

that had existed in Italy. ~~Painted~~ Pissone's
P. 114 everything else with its ventious technique shallow feeling
(8) inspired a extravagant designs. Offered no inspiration. (8)

El Greco - of From Venice. Accomplished Venetian
P. 115 painter who went to Toledo lived a long life there &
(9) began to acquire a highly individual style that gave
him recognition of one of the Spanish masters. Worked morbid,
(9) eccentric & genuinely Spanish. (9)

P. 117 His painting reveals his extreme individuality & sincerity in
(10) following his own mannerisms. Not considered to rank with
other great painters of the world of the time. (10)

P. 119 Ribera one of Spain's glorious painters. Style
(11) of painting came out of revolt against wimpy Ital.
art though stem realistic art of Naples school
of Valencia developed out of Borghese &
Neapolitan schools. Reason revolt took place in
Naples - it had been under Spanish rule. (11)

P. 121 Ribera's works scattered. some in Prado today.
(12) Born in Jativa in Valencia moved to Naples
married an Ital wife. Died possibly at Posilippo 1652.
Jativa father's amid paradise of fruits & flowers home
of Borjas & at one time stronghold of Valencian
revolt. Still a center of anarchism. (12)

P. 122 Ribera's works reveal profound originality. Even
(13) though woven influences are reflected paintings express his
own people's qualities of character. Paintings are a
manifestation of this character - earnest, deeply emotional
mostly religious, realistic dramatic. Paintings seen from
sculptor's point of view. Robust vigour of works
balanced by his tenderness. (13)

The Soul of Spain

Havelock Ellis

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Preface

P. vii

①

Spain esp Andalusia - in spite of modern technology, had yet fundamentally managed to escape modernity, & has preserved ~~the~~ medieval aspect. ① Preface p. vii The ravages of a capitalistic industrial system are in some areas scarcely visible. There is a freedom that still exists from the vulgarity of today's life. p. vii ①

Mountains - heavenly, serene today interrupted to four buses, honking horns, advertisements painted on the timeless rocks. ①

P. viii

②

Difficult for outsiders to understand. When I was there language could not understand, food totally unfamiliar sanitary arrangements in many cases primitive. ② Still it held a fascination. Fascination extended esp. to English

P. ix
③

Don Quixote greatly appreciated in England. 1st bio of Cervantes publ. by Englishman. 1st bio of Velazquez written by Englishman. ③ When Napoleon set his brother Joseph up as King of Spain great indignation - many Englishmen went to her aid. ③

④

P. x

Spanish temperament not easy to know. Stoicism & hardness, a cruelty to self & others, independence, individualism, relentless spiritual passion. Spirit of anarchy prevails. Mutual tolerance difficult for them, ④

Introduction

P.1
① Common belief - Spain conservative unchanged & unchangeable.
people are tenacious. Describes the first Iberians who
came to Spain. (Strabo). ^{Then} Tenacity of fibre is flexible ①

P.2
② The virginal romanticism no longer exists. (air camp in
courts of Alhambra today) ②

P.4
③ Eternal Spain - All cities full of life & animation.
Large & beautiful cafes crowded ③ Each has a touch of
Oriental colour somewhere ③

P.5
④ Characters' Aptitudes for change - eager delight in the new certain
discontent with the past goes along with their conservatism &
of traditionalism. They expressly admire anything foreign. Not a
Spanish Soul new characteristic. ④

Spain appears to be 300 yrs behind its age,
knows only of many truths but knows deeply the great
truths. Their character & intelligence enables them to follow
these truths to their most remote conclusions. (Stendhal
De l'Espagne, chap. xlvii). Characters are hard, brusque
scarcely elegant full of savage pride not concerned with opinions
of others. They expect & do treat everyone as equals. ⑤

P.14
⑥ Another medieval attitude can be seen in the
Church - ecstatic devotion, women clustering around
a pier with their fans, children playing innocently &
unchecked. Even animals allowed. One Jude's dog
sat in chair by high altar, in Merona a cat
strolled in front of the capilla mayor. Not
indifference but rather an easy familiarity with sacred
things ⑥
In Andalusia in smaller villages one goes out

Soul of Spain - Ellis

For morning chocolate its expected.

P. 15

(7)

Non Tarragona custom is to hang a clump of fir bushes with cones over doors of the low class wine shops (7)

P. 16

(8)

3rd class on the train holds many pictures of the past. Sweet & clean young ladies on their way to a fiesta. They carry bunches of carnations (flowers treated with great tenderness in Andalusia) & tie them to the racks above. Laughter piercing & metallic but delightful to hear. (8)

Another scene - 3 fat Spaniards (peasants) in modest clean dress bareheaded daughter beautiful young. One draws out of a heavily embroidered bag a delicious flat bread & tosses it in the woman's lap. A dish of stewed meat appears bread is cut into slices that will serve as a plate. Before the meal the peasant invites any strangers to share which is declined. But when dessert is offered it is polite to accept. The wine is also passed around from a particular bottle (bota) (difficult to drink from)

P. 17

(9)

Ornament of invitation ^{which} has survived only in Spain is magical. No one likes to eat without sharing. Best food be poisoned when he's not looking. ^{Does have to} primitive ideas. (9)

P. 18

(10)

2nd class - a beautiful lady sits alone with a child & a man opposite her. He's trying to start a conversation. Two black robed monks enter. They seem to ignore her. (10) little conversation between them always eldest who

initiates it. The other with gentle, feminine fingers touches older monk softly on the arm. A bundle tied in a knotted blue checked handkerchief appears.

Q 19 (11) A peasant? No, large book of devotions. Elder reads from it then passes it back to younger. Two moulds that the cloister has produced sensitively feminine & listlessly negative. The life each lives has marked him. (11)

Spain may be described as the "home of romance." She owed much to ancient Rome as did Rome owe her but it was really the Gothic or romantic spirit & its mix of fall mysterious, grandiose, grotesque, big game idealism mixed with realism that gave Spain its romantic spirit. It was the natural outcome of those experiences & feelings that had been created. (12)

Gothic architecture means
Why folks who were interested
Q 21 (13) Today the Church reveals how well the romantic spirit has been preserved in Spain. It is still the country where the medieval spirit of romantic devotion are splendidly embodied & preserved. The delicate work from the remote past has miraculously never been damaged. There has never been another style of architecture that embodies the Romantic spirit as the Gothic. Gothic architecture is mysterious & grandiose, splendourous with detailed realism wherein lies the essence of Gothic as the manifestation of the romantic spirit. (13)

Q 22 (12) Spanish Gothic is massive extravagant & realistically medieval & far more potently embodies the spirit of medieval life. (13) While it is less aesthetically beautiful, it is more romantic. (14)

For Gothic go to Toledo Burgos, Salamanca & Barcelona. Elements of stupendous size, mysterious gloom, grotesque, realistic energy - dominant characteristics of Spanish architecture & medieval romance. (14)

Soul of Spain - Ellis

Meaning of elements or characteristics
the solemn that pervades - subdued for the
purposes of devotion. Exquisitely tempered by
beautifully painted windows & candles (15)

P. 23
(15)
Candle is symbolic of Xtn worship. Fuel illumination
(electricity) takes away the mystery of Gothic art
& the play of light & shade - emphasis of its
perspective. (15) True link bet soul of man & Unseen. Spain devoted
Chivalry to candles use of tapers highly developed. Burned candles in
temples is centuries ago regarded practice as witchcraft - still continues
The word romantic - is not the expression of
a superficial sentimentality. It is identical with
chivalry embodied in conception of El Cid (drove Moor
(Arabs) out of Spain). Chivalry was fantastic &
extravagant yet stern in its ideals & practical in its
achievements. (15)

P. 26
(16)
Death - essence of Andalusia - broods over &
emphasizes the naked majesty of death. Many Spanish
sacristans possess well polished skulls & a thigh bone or two.
In Zamora there is a skeleton on a pedestal
holding an horn glass & a scythe. (16)

P. 26
(16)
"España Negra" by Emile Verhaeren, Belgian poet
reveals the sombre violence of Spanish temperament,
insistent fascination of death - (in many Andalusian
love songs). Death tragically intense & sombre aspect
of Spanish essence esp Andalusia. (16)

P. 27
(17)
Romantic spirit of Spain rooted in the
conceptions of life & death of chivalry. Never died
sub. (17)

Chapter II The Spanish People

① Spain was the connecting link bet Europe & Africa. This is the cause of the violence, savagery, primitiveness & burnt brown soil exp in America. Their independence too is savage in its primitiveness. ^{SPAIN} This is a fragment of Africa. ①

P. 29
② Berbers & Kabyles lay hidden among the hills of Morocco & Algeria - dark as the men of Cashy were & are. Physically little & vigorous, serious yet cheerful worklike yet women are accorded a high place, extremely independent, clannish prefer small communities, hostile & jealous toward other social units. ②

1st inhabitants
③ Basques with their mysterious language had considered to be primitive Aborigines of Berber stock. Detailed anthropological studies show that Basques correspond to primitive Aborigines of Berber affinity. Isolation on the flanks of the Pyrenees has allowed them to retain their ancient language & primitive traditions. ③

P. 31
④ Historical invasions that have been successful made by people of N Africans & often Berber race. It is thought that Carthaginians were allied to the Berbers. ④
P. 32
⑤ Moorish invaders were Berbers from Morocco. ⑤

NB - Spanish received Arab invaders readily given that they were obstinate & pragmatic this is really remarkable. Preferred them to their Visigothic masters. Despite ages of warfare between Spanish & Islam they were in blood, closely related. ⑥

Two civilizations not to be overlooked Visigoths - a Merovingian people of Byzantine culture & Celtic 5th century B.C. the Celts. ⑥

Soul of Spain - Ellis

P. 33 (5) Mixed a lot with Iberians. A dreamy, reserved people they sought the hills of Galicia & Asturias. Formed the vigorous, obstinate Celtiberians. (5)

Due to predominance of primitive Iberian elements it was said Iberians were the same everywhere (Herodorus of Heraclea) (5)
Greek historian

P. 34 (6) While regions are marked by obvious peculiarities, costume, disposition, customs etc there is a uniform anthropology. Clannishness & patriotism o/s characteristics. (6)
Also undeniable uniformity in all the ancient works of art (Ponce Paris) (6)

P. 35 (7) The people of the greater part of Spain are short dark & long headed. In stature they are short. Rich pigmentation was also a characteristic of ancient Iberians. (7) People of Murillo & Zubizaran illustrate main anthropological types in Spain.

P. 36 (8) Spain itself is like Africa. Spanish character like that of the African there is a primitiveness & savagery about it. Each civilization passes through 3 stages. (Savagery barbarism & civilization) Spain classified as savage.

Characteristics that mark the savage - simplicity intensity of feeling, hardness, curtinity, disdain for the superfluous. Love of order, tempered by aptitude for violent action indifference to persons & things outside his own circle. Love of idleness & clean characteristic of the savage. manifests energy & violence little patience for sustained labour certain carelessness when it comes to detail. (9)

Rich was left to slaves or the Mudjars. The Castilian whose business was war left trade & commerce to slaves &

P. 38 regarded them as slavish occupations.

(10) Hence it is that even a beggar can feel proud in Spain. (10)

P. 39: masterpieces of literature were mostly written Spanish by men who lived nomadic lives. Mateo Alemán was a poor soldier, Espinel, a vagabond, a soldier, a sailor possibly even a prisoner in Algiers, Querejeta mixed with all strata of society. (10)

P. 39 According to a Berber tradition preserved by a

(11) ↓ Pindaric fragment, the first ancestor of Spain was Tarbas from sun-baked African soil. (11) The plains of Castile are also sun-baked. Poverty of Spanish soil great. (11)

↓ Herodotus

(12) Although Spaniards love to do nothing they are times when there is an ecstasy, a fury of extravagant

P. 40 & untiring energy. (12) The character becomes almost daemonic full of restless energy eager for action urged forward by an impulse that cannot be explained. (12) & is external.

P. 41 The bullfight - chief national form of the festa - demands courage, strength, agility, intelligence & grace to the highest degree. (13)

Spanish attitudes - hardness, indifference to pain viewed by outsiders as cruelty - (another eye of savagery) Alien to tenderness but perfectly understood by the "savage" mind. Every aspect of asceticism has been triumphantly exhibited by Spaniards - tempered by orgy it becomes a condition of the savage life. (13)

P. 42 Spanish often deny that they are cruel or

(14) that the Anguistion delighted in relentless persecution. Torture was a recognized part of its judicial procedure. (14)

Soul of Spain - Ellis

P. 42
 (14) In Aragon, the Inquisition was permitted
 torture was not, & had to be given a special
 authority by Clement V for its use against the
 Templars in 1311. (14) Later torture was used
 daily in the secular courts in Castile. Universal
 methods were accepted for extracting confessions but
 these were jealously guarded. (14)

P. 43
 (15) Reformed medieval methods of torture were applied
 but not to any great extent. Belief that methods
 were exceptionally cruel due to "sensational writers"
 who played on imagination of their readers. The system
 doubtless was evil in both its conception & execution
 but at least the Spanish Inquisition was not
 responsible for its introduction was less cruel & confined
 itself to a few well known methods. (15)

Given the temperament of a Spaniard (their
 indifference to pain) one feels they might have even loved
 it. (the pain).

Ancient
 Iberian
 north
 time of
 Rome

Early Iberians when nailed to the cross continued
 to chant their national songs unvanquished to astonishment
 of their Roman conquerors. Iberian mothers dashed their
 children to death rather than let them live as slaves. (15)

P. 44
 (16) Penitent worshippers splashed the great
 cathedrals with their blood until a century ago.
 There are still those who flagellate one
 another until blood runs amid modern technology (16)
 Special instruments with sharp pieces of broken
 are used. Authorities have not been successful
 in stopping the practice (carried on in private). (16)

Two centuries ago, lovers scrouged themselves to win the pity ^{admiration} of others during Holy Week. (16)

P. 45
(17)
Art
It is a truth that Spanish artists have sought to achieve the most poignant & agonizing images of the suffering Christ, while surrounding these images in a peculiar complacency of elegance & luxury. (17)

The Spanish interest in blood & satisfaction of shedding it has imbued itself not only into art but also medicine. Serretus' work in the discovery of the circulation of the blood is one of the most notable contributions Spain made to medical science. (17)

characteristic
Spanish soul
Stoicism - instinctive philosophy of the Spanish soul & that of the savage. Like a halo to them. Seneca was known as the Spanish Stoic. Marcus Aurelius & Lucian from Cordoba also shared in developing Stoicism. His philosophy already ran in their veins. A Xth Spaniard is first of Stoic. (18)

P. 46
(18)
Torquemada lived in palaces & was surrounded by princely retinues of armed horsemen, yet he refused the archbishopric of Sevilla not to wear his humble Dominican habit, never wore or used iron, ate no meat.

P. 47
(19)
Fray Luis de Leon - spent 5 years in prison, suffered terribly at the hands of the Inquisition. Returned to his professional chair at Salamanca in the dark little lecture-theatre & began his lecture in his usual custom - "As I said in my last lecture" --- (18)
This attitude of mind reflects the Spanish emphasis on character, morals & practice. Intellectual curiosity has never flourished in Spain. (19)

Soul of Spain

P. 47
19 While they have played no major roles in math, geometry, physics, astronomy they have excelled in the applied sciences & most particularly meta physics. 19

There is in spite of the harshness a sweetness a very high degree of humanity & gentler emotions. It is this humanity that causes a plague of beggars in Spain - most people believe in giving alms. 19

P. 48
20 For their friends the ancient Iberians were willing to sacrifice their lives. On the one hand there is harshness & severity on the other indulgence to those close to him. 20

Spain produced the pitiless Torquemada but also the compassionate Valencian monk who 6 centuries ago built the first hospital for the insane, NB practice of allowing counsel to prisoners too poor to return it had been a long standing custom in Spain
(See History of Conquistador) 20

P. 49
21 Spanish Religious Spirit - extreme tolerance & intolerance medieval age - austere spirit of tolerance was predominant,

Visigoths very tolerant it was a Spanish Goth who told Gregory of Tours to respect whatever (shocked) was revered by others. 21

P. 52
22 Another Spanish characteristic also characteristic of the savage - love of formalism, ritual & ceremony. 22

Dressed in male attire she followed leaders found them & beheaded them. (1)
(History of Augustus Lee)

P. 63 (1)

Shawl & mantilla - gives ladies distinction & adds to their beauty (Andalusia) Aristocratic bearing revealed in costume.

Black popular colour emphasizes beauty & grace. without regard of rich & poor.

P. 66

(2)

Hair style with combs dates back 2000 yrs. African women had extravagant headresses 6th cent B.C. (2)
Adorned with a rose or carnation. Sevilla shawl folded into oblong shape whereas others wear it in triangle shape. Crosswise with point down - designation of ^{one} part seen in Brdsha & Mwanada.

P. 67

(3)

Elevated coiffures covered with a black mantilla may be seen in prehistoric statues. (3)

P. 68

(4)

African - totally different - severe, plain, austere. Little or no bright colours perhaps one white flower in the hair. Done at the back brought down over the temples. Wear many white petticoats - plain dark shawl

P. 69

(5)

black stockings almost Victorian. (4)
Element of ritual in the Andalusian costume. (4)
Great difference in what is worn in the home & out in the streets. No artifices in their dress. (5)

Mantilla is most characteristic of the wear make the costume. (6)

Special qualities of

Particular bearing significant in the dance. Arabian saddle back goes back to Babylonia Africa. Peculiar swaying movement on

women of North they walk also

p. 72

(b) traced to Ojome woman of N. Africa. (b) Their walk has gracefulness of feline animal. Movement not restless or excessive. Spanish women known for their walk. (7)

Eyes - black & bold.

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p. 106

(1) Chapter IV - The Art of Spain

not a land of great painters. (Velazquez) (1)
Dominant factor even when Spain a world power - character. No aesthetic sensibility with exception of Vel not evident. Keenly aware of mistakes of religion Spanish disdained refinement & artistic delicacy. Preferred vigorous realistic masculine things that could be grasped.

p. 107

(2) Character has also impressed itself on architecture, more so than any other art. (2) Interesting to note that when new technical methods of painting were introduced by Monet Velazquez had already been using them 3 centuries earlier (light & colour). (2)

Abenian
Prehistoric
news

p. 108

(3) Spanish architecture is emphatic. Visigoths liked sculpture Prehistoric Abenians had school of sculpture based on Greek & Asiatic sources. Men portrayed as simple & virile, women dignified & noble, expressions of deep religious gravity. Luxurious ornaments & tubercle headresses. ~~Prehistoric~~ Priests like they betray Chaldean, Egyptian & Greek influences in their style. Lady of Elche 1440 B.C supreme art of Abenian sculpture. (3) Compare to Vel "Women with a Fan" older now tired & no longer beautiful. Amount of sculpture in Spain impressive. (3)

that had erupted in Italy. Painted Painted
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sculptor's point of view. Robust vigor of works
balanced by his tenderness. (13)

Soul of Spain Ellis

Zurbaran - native of Extremadura province that lies bet Castile & Andalucia. Paint was often not interesting because he was trying to convey his instinct his religious feelings as simply & sincerely as he could. Works not understood until last cent early part (1905) little really known about him he was unpopular & conspicuous ^{works were} indifferent to beauty, had feel was imaginative & gloomy pervade a poetry all characteristics of Spanish soul. (14)

Period of Spanish painting - 15th half of 17th cent. Died completely & suddenly with death of Velazquez 1660. No one notable until Goya end of 18th cent. (15)

Goya captures Sp. temper more than any other painter. Religion prime subject of Old Spain does not appear in his art. Portrayed Spanish life vividly & illustrated fully all aspects of Sp. life popular & festive. Technique was versatile & experimental. (16) Always ready with his sword & an audacious temper, he was competent in the business, abducted a man from her convent & had an affair with a duchess who was the "Mejor Desnuda." (17)

His painting marked a real revival in Spain. No one since equals him, except Zurbaran (Basque). Brilliant exponent of Sp. tradition & Andalucia. Goya - master of luxurious & refined colour, Spanish violence tempered by Sp. sobriety. Sorolla of Valencia another true Sp. artist (18)

P. 140

Chapter VI - Spanish Dancing

reveals soul of Spanish than ways, their spirit. Still distinctive can't be transplanted not even from one province to another. Although distinct esp. Andalusia from other countries this was not always so. Castanets used in Greece. Discussed by Athenaeus - used to accompany women singing & dancing. Full blown hymn to Diana My comrade strikes with rattle hands, The well-gift brayen sounding castanets, ①

P. 142

②

Rome also, castanets used although assoc. more with Spain. Romans had named Baetica. ④th cent. Macrobius (Saturnalia) refers to them used by noble ladies. iii 13, 9

Mov of arms & hands, extreme backward extension of head & body are all movements of Maek dance ②. Another feature spectators keeping time by clapping also Maek. Kinship with Greece further seen or preserved than the costume. - fan, dress mantilla head covering & erect & dignified carriage of body all ^{become} part of Sp. dancing

Dates back to N. Africa movements resemble those of ancient Egypt. Gadhitanian song dances like those of the Nile according to Martial.

P. 143

③

Stringed instruments of N Africa resemble those of Spain. cymbals attached by a cord used by peasants at weddings. First used by musician in temple of Thebes 2000 yrs ago named Ankhi-Hapi. ③

While dance of remote ages esp. around shores of Aege still exists in Spain it is evident that Spain ^{Andalusia} was pre-eminent centre of dance. Roman went esp to Cadix to see the worked dancers

Ellis
Soul of Spain

19

Q. 174 of Cadiz whom they esteemed so highly.
famous statue of a woman doing a backbend
as she turns her head is a characteristic movement
of a Cadiz dancer (Venus Callipyge). (3)

Q. Why did ancient med dance persist in Spain (4)
esp. Andalusia?

N Africa - Swahili dance recalls Flamenco
dance. Fans of the Congo - use mollusk shells
tied around ankles to represent castanets.

Fandango
Cadiz
Q. Backbend still important movement in dance
of Cadiz. Dancers have always been seductive & voluptuous.
Even high born & virtuous ladies danced the Fandango (4)

Q. 175 Ans - dancing is a natural gift & Spanish
temperament that is peculiar, tenacious & conservative. (5)
Also 3rd reason - presence of Gypsies in Andalusia.
The gypsies brought neither dances or music when they
arrived in Andalusia (brought rhythms, costumes). Gypsies
have misinterpreted what they found. Gypsies occupy a
prominent place in Andalusia.

Q. 176 In Andalusia special affinity bet Gypsies & Andalusians
because of - (Gypsies' delight in music) & motion, social
parasitism & (non) monastic tendencies. (Salillas
sociologist Hampa pp 90-111, 307) The Gypsies fall
into line with the Andalusians at the extreme end of
the social scale. (6) As old social customs & traditions

Q. 177 fall into disrepute the Gypsy has seized upon them
without shame since ^{so casual} ideals of respectability do not
bother them. (7) Among esp. in its more ancient &
characteristic modes is one of the customs that is
falling into disrepute. (7) Today, ancient dances no longer fashionable

only performed by the poor in villages & barrios.
or cafe cantantes well hidden from society in
back streets. Here some of the most beautiful
observations authentic Sp. dance is performed. It is here
by that the Gypsy may express himself or herself in
another (moi) an authentic manner & be accepted with the Andalusian.
inform^{of these} places are being shut down. Places of cheap
amusement & dance for the tourists have sprung up
& is what is being passed for as authentic when it is
not much better than dance hall amusement. &

P. 179 Spanish dancing involves the participation of every part
of the body at some moment. Feet in some dances have
(8) an energetic part, feet use small space. When dancer is a
Gypsy, dance takes on a ferocious intensity. (8)

P. 180 An Andalusian dances with dignity, self respect
profound love, decorum & beautiful ritual, same as
what is displayed at the bull fight & at religious
functions. The sustained solemnity & decorum needed
to carry the dance only possible in Spain, in any
(9) other country attempt would be vulgarity. (9)

Flamenco dance in which everyone participates
sings, clapping, stamping not a spectacle for
public amusement - embodiment of emotion in which
all take part. At end of dance generally no applause
because performer & public don't exist. (10) Personal dance
an intimate association with spectators is required.

P. 181 Many kinds of dancing in Spain few know anything
(11) about it, no literature on it. Some dances date back
to antiquity far far back. (10) Some have strong
Arabian influences - those of 16-18th cent were
modifications of ancient Greek or Roman character (ancient looking). (11)

Soul of Spain

While there has been fluctuation, uncertainty & decay some dances stand out.

P. 183
 (12) Aragonese jota - most important & typical dance outside of Andalusia. For man & woman, face each other, using castanets advance & retreat. Arms alternately raised & lowered legs kicked out to the side. Monotonous dance yet rapid & vivacious in its monotony. Does not have grace & fascination of Andalusian dance. (12) It's quite rigid & resolute danced as Aragonese walk.

P. 184
 (13) Andalusian jota - now different. Long dance many variations danced by a woman alone. Melody is march-like, simple, accomp. impressive subordinate to passionate intensity of the dance. Body is sometimes bent back dancer strikes backward bending head to floor. (12) In spite of swiftness & desperation of dance there is a gravity & intensity throughout with castanets it is a fascinating dance. (13)

P. 184
 (14) Gypsy dances - most primitive & African of all. Castanets replaced by hand clapping & stamping, a woman & one singer. Music begins first with rhythmic clapping. As sound intensifies someone leaps into the centre of the circle & begins to dance. Dances long, no high kicking. All parts of body called into play. (13) uses a mantilla Manila shawl as part of dance. Episodes are short. Beautifully executed - Dancer claps softly but gets lots of support from others around her. (14)

Sound essential element in the dance.
 Seguirilla national dance of Andalusia.

Religious dancing - expresses Spanish soul best.
Takes place in Jehuroch & emeterias. Still done
in some churches (Talera)

Dance of the Saises Sevilla wear some
costume worn 300 yrs ago dance to accompp. of
cantorats in the space bet the high altar & choir.
P. 189 Various simple movements to a waltz step
(15) Dance not amusement - it's a solemn ritual.
Expresses Spanish spirit (15)

Chapter VII - Spanish Mysticism
Father - Ramon full of Sp. mysticism. Born at
Majorca.

Palma - looks Moorish. very subtle.

Majorca invaded many times by Phoenicians, Carth, Meech, Romans but not Visig. ~~the~~ Arab came
to power left them more than their enlightened civilization
P. 196 humanity love of arts, somewhat scrupulousness & agricultural
skills. (1) Introduced many plants & fruits, among them
the date palm. Arabs made Majorca a paper.
King James I invaded it & took from Arabs.
Ancient connection to Valencia. Both have energy &
animation ^{oriental} love of bright colours, wear baggy pants

P. 198 drawn in 'air' ankle. Wetspot the same carried on
(8) right shoulder held by left hand. (2)

Above all, Mallorcans sculptors & architects.
P. 202 Violent temperament reflects African background.
(3) Bold, eccentric original. Cathedral impressive eq of
their architecture. (3)

Ramon Lull - born a few years after the 11th conquest of Majorca. Muslims tolerated Christians when they ruled Majorca. Inquisition when it did come was merciless in ^{destroying} ~~burning~~ the exquisite civilization the Arabs had built. Because Lull born in an extremely Arabic influenced city this reflected itself in his actions & life - penetrated by both Moorish & Arabic influences.

p. 203
His father was a knight avamp. King James I in conquest on Majorca. Lull brought up in the chivalrous & romantic court of Aragon. Days when troubadours & knights rivals in love & song. (4)

p. 206
(5) After seeking spiritual guidance & pilgrimage to two great shrines he became a Franciscan friar. He was known as Dr. Alluminatus (5) fact that he was real knight, travelled a lot & had a cell in Valdeposa, he developed a brilliant & extraordinary personality. He was famous as an alchemist in times of ignorant superstition. But writings show that he didn't believe in it, & felt transmutation of elements not possible. (6)

p. 208
(7) The former brilliant Majorcan knight had now mastered ^{immense} knowledge. While on many subjects he saw invasion of the Tartars & beheld in existence a great continent on other side of world features before Columbus discovered it. (8)

Acknowledged father of Spanish mysticism, a most potent & influential school of religious passion. (8)

His flaming individuality unhindered by his Moslem environment, his Arrian days led him to become a hermit. (8) He loved solitude spent many hours in his cell among hills of Majorca. He did not however moderate lusts of flesh or moderate a deaden his sensibilities. He was less a hermit than the Mohammedan Sufis. (8)

P. 910

(9) Divine illumination was nearly to Arabic mystics. Symbolized Creator & creature in bold & Oriental imagery of human love. (9) His motto was "He who loves not, lives not." This ecstatic aspect of religious adoration was instinctive for him & he sought it with eagerness. Sufis had learned this mystical secret from Xth Med Platonists in an earlier age. Passed on to Xthns. (10)

BOOK: Book of the Friend & the Beloved
~~Foundation of Spanish mysticism.~~

Full was a Sufi Christ was his Beloved. It was in this spirit that he poured contempt on Xth orders & chose to be a hermit. Sometimes wandered in great poverty. (10) Sometimes retired to a Cave to contemplate with his Beloved. Doctrine of science as divine illumination taught by Arabs long before he was born. (11)

(12) The belief that the Friend & the spiritual lover were in essence one with the Beloved. Also a Moslem doctrine. (12)

P. 914

NB A passionate & mystical devotion to an abstract cause excludes earthly affection & is outside sphere of religion. Reflects Spanish soul. (12)

Goal was to convert the Moors & establish teaching institutions in Arabic. Presented idea to Pope 3x turned down 3x. (12)

Syllis Soul of Spain

25

Chapter XI - The Gardens of Granada

P. 307 The points of contact that were by the Arabs in Spain were with respect to material origins & culture were enormous. What effaced them was (1) unbelief. Each gave & received from the other. Each contributed greatly to the Spanish civilization. Each had a pair to play, the refined Moor, the energetic Spaniard, the persecuted Jew. (1)

The reciprocal influence is best illustrated through the women of Moorish Spain. They enjoyed far greater freedom than the Islamic women of Africa & the East. Distinguished themselves by their literary achievements. Spanish Xth women were preferred by Moors as wives.

Also seen in religion Xth Neo Platonism became Sufism Sufism became Spanish mysticism.

P. 308 So also the arts Arabs were exquisite craftsmen. Some sources say Spanish would have been simplified nothing without Arabs. The history of the horse shoe arch excellent ex. Shows how both cultures made a contribution. Arch in its elemental form not Arabic. Existed in East before Islam. (2) Introduced to Spain by Visigoths & was of Byzantine origin. When Arabs came to Spain they found it & adapted it, exaggerated it & twisted it into graceful shapes. (3)

Xth plateresque work is exceedingly delicate like Arabic work, while Xth churrigueresque is equally as fantastic as some Arabic work, but Arabic work also knew how to be simple, dignified & harmonious. (3)

(4) P. 310 While their architecture was criticized for being lawless, careless & unstable, it is a long gone / lost / forgotten Gothic structure ^{that} ~~was~~ ^{erected} ~~down~~ ^{over} ~~the~~ ^{centuries} ~~the~~ ^{while} ~~the~~ ^{the} ~~Alhambra~~ ^{Alhambra} still stands. (4)

It is also not true that Arab architecture was sacrificed to ~~trivial~~ ^{triviality} & fantasy. The Hall of Ambassadors reflects dignity, harmony & proportion while its exquisite detail remains subordinate to the effect of the whole. (4)

(5) P. 311 Granada is the place of Spanish romance. Its magic name evokes images of El Cid, the Gate of Elvira, the Bibrambla, Babalil driven out of this loveliest of Arabian ~~palaces~~ (5)

At ~~has~~ ^{was} ~~the~~ ^{the} ~~destruction~~ ^{destruction} Granada was the inevitable effect of its beauty & power on its beauty & its force. 3 ways this reaction manifested itself.

1. Long delay in its capture by the Christians due to its strength & position. Majorca, Cordoba & Sevilla had all been captured quickly in the 13th century at a time when chivalrous liberation & respect were still displayed. In none of these cities was there previous destruction. (5)

(6) P. 312 But by end of 15th century things had changed. Both sides ~~was~~ ^{was} ~~interested~~ ^{interested} for Arabs it was now a struggle for life for Christians furious eagerness to complete the conquest. (6) As well terrible weapon of the ~~conquest~~ ^{conquest} had been invented & bet ~~unscrupulous~~ ^{unscrupulous} Ferdinand ~~of~~ ^{of} ~~Castile~~ ^{Castile} & Isabella they destroyed Granada ^{never recovered from their devastation} ^{that was} ^{one} ^{Spain}. (6)

2. Granada was devastated by another kind of invasion & war, the Peninsular War. The English came to assist the

Spanish against France & Duke of Wellington proceeded to plant trees & lay out an English garden on the grounds of the Alhambra complete with marble also. Unquestionably lovely it is neither Spanish nor Arabic. Next came Washington

P. 313 Arriving who conquered Granada with his literature. Literally Spanish woke up to what they had done out the tramps & washer women (cats are still there) & began restoration.

(7)

But in the aged it is never beautiful to see artificiality of youth. (8) Granada only city where children begged for money. Been prohibited in both Gran. & Sevilla. (9)

P. 314

(8)

3. The later developments that completed the destruction of Granada was the outburst of industrial life.

The general notion of the El Alhambra has been spared while spasmodic attempts have been made to moderate rest of city. (8) However one may still take

P. 315

(9)

refuge in the Alhambra, the Byzantine lions who stand in the courtyard named after them. Whether extravagant or grotesque they are yet quite unreal rounded heads & flattened semi circles for nostrils concentric eye shaped slits, ^{many} ^{great} tails

semi circular ears, manes of loops squabish legs, ^{big} ^{crow} & robust. Each supports a pillar of the large basin & spouts a jet of water from his mouth. Original was

Byzantine perfect ex of highly conventional Arabic architecture. (9)

P. 316

(10)

The more one learns about Granada in time the harshness & unpleasantness falls away & it can be seen for what it truly is, a city of gardens & waters.

Whenever the Arabs went the gardens & waters were delicious. It was a miracle that

Arabs who wanted to remove all traces of Arabs from Granada, left two gardens & waters alone. (10)

The Jardin de los Adarres typical ancient Arabian gardens

Most admirable & typical gardens - the Menorah's
summer garden palace of the Caliphs - reflects Arabian
appreciation of lovely little things. (11) At its entrance a charming
court full of trees & flowers smaller than court of Myrthes
at the Alhambra. (12) Some steps reveal another still smaller court
with a very large & very old cypress tree. Above this court
are 5 terraces each contain a little garden all different.
Some have fountains. Garden walls all covered in luxuriant
vegetation. The pathway going up to each terrace is strictly
Arabian with its mosaic patterns of pebbles fountain in
the middle & water running length of each balustrade. Sound
of water everywhere. (12)

P. 318

(11)

P. 319

(12)

More than in anything else gardens reflect Arabic
love of pure air & water even present small, elaborately
designed gardens looking out on an expanse of snow
capped mountains or other lovely scenery.

P. 320

(13)

Despite Xth victory over a most exclusive movement of Islam
Granada represents ^{is without doubt} a heir of one of the
finest & greatest civilizations the world has ever known. (13)

Prehistoric Religion

F. O. James
Planner & Mobil Inc
New York
1962

- P. 14 Preface Some beliefs & practices do have to a very remote period in prehistory of mankind. (1) Beliefs & practices of a substratum East African tribe called Nilotic have been retained & certain affinities link them to prehistoric Egyptians. (2)

Frankly be denied past is contained in the present (shade)

P. 14 Chapter 1 Paleolithic Burial Ritual

Through out the ages,

- (1) ~~man~~ ~~and~~ the mysterious situations that have confronted mankind, death has been the most disturbing & devastating. Not surprising that earliest traces of religious belief centered on cult of the dead. (1)

The Cult of Skulls China

- P. 18 In the ~~far~~ ~~east~~ ~~of~~ ~~the~~ Dragon-bone Hill near the village of Choukantung, China, fossil teeth were found in 1922. Earliest evidence of ritual treatment of the dead & of Peking Man (500,000 yrs old) remains are believed to be debris following a cannibal feast. (1) Bodies decapitated after death heads carefully preserved for ritual purposes (though soul resided in them) - (Borneo today) Head broken up brain extracted for sacramental consumption. (2) Cannibalism part of the cult of the dead in this area. (2)

- (3) P. 19 Monte Circeo - In prehistoric times this practice was persistently adopted. In grotto of Monte Circeo a

P. 19 (90,000-100,000 yrs ago)
③ Neanderthal Man found with skull & treated some way - facial blow to right side of head, brain extracted skull deposited ceremoniously. Brain eaten for its meat & nervous qualities. Can be also seen in Eastern Java. ③

P. 20 Abneth - most convincing evidence of cult of skulls found at Bavaria. 27 skulls ^{mostly westward} arranged in neat ^{rows} scheme (Mesolithic period) heads removed from bodies & ceremonially presented. 20 were children & were women & 7 men. (Could have been victims of an attack women left behind to be decapitated. However since skulls were ornamented this does not seem likely as to what happened. ④)

P. 21 ⑤ It was not only the cranium that was treated ceremonially after death in Paleolithic times, the skeleton too. Amulets buried for the part then placed with the skeleton along with tools flint, etc. ⑤

P. 22 A whole family found at La Ferrassie in a cave. Care had been bestowed upon disposal of the bodies
⑥ gives strong evidence that a cult of the dead was established in Middle Paleolithic. Attitude towards the dead found ~~rather~~ expression in the funerary ritual combined with fear, respect, veneration & concern. Those are supposed to be a prolonged existence after death. ⑦

The Upper Paleolithic -
arrival of Cro-Magnon man lived in rock shelters
Tall dolichocephalic muscular well proportioned,
skin type shorter less advanced, nasal more higher
head. ⑧

James - Prehistoric Religion

3

Grimeau Burials

old woman & young boy found in a trench.
Buried with knees ^{drawn up} & ^{contracted} position). Other skeletons
(8) found and had shells with them. Some pierced. Trench
P. 24 filled with red ochre. (8)

(9) This was custom of burning dead in red
P. 25 ochreous earth widespread in Upper Paleolithic. (9)

The Paleolithic Cult of Dead

cut practiced found expression in preservation of
the skull, extraction of brain ceremonial interment
either in extended or contracted position with flint
implements & bones of animals (suggested a feast).

Body often deposited in a grave containing ochreous
P. 28 powder abundance of shells & other ornaments of bone &
 ivory. Red represented colour of living health. Bones were
(10) painted or coated with red ochre because it was belief
that dead person would live again attempt to make
body recognizable again. (10)

P. 30-31 Practice cont. into Neolithic times. Sometimes
(11) bodies were clothed. (11)

The megalithic culture 7000 B.C. Baltic coast,
P. 31 Ritual burial well established in time of Aglian-
Tardenoisian culture (12,000 B.C.) but no evidence
(12) of intentional disposal. (12)

P. 32 (13) Neolithic farmer first to erect dolmens small
rectangular chamber with grave goods & body. (13)

Chapter II Neolithic Burials in Ancient East

P. 34
① The transition from food gathering to food production was a very gradual process in Fertile Crescent of Ancient Middle East. It had an effect on disposal of the dead. Elaborate tombs & ^{complex} mortuary rituals. Graves still dug in ground covered with mound of earth & stone markers. Caves also used. Royal tombs lavish with decoration & furnishings scripture etc. Gave expression to their beliefs, hopes & achievements in the here & here after. ①

The 3 main Neolithic cultures Badarian, Amratian & Merimdic. Ritual buried firmly established in all 3. ②

P. 35
② Badarian - graves near spur of desert. People clothed & with ornaments, cooking pots food bowls their contained grain & meat, suggesting a funeral feast. Comfortable sleeping position. ③

P. 36
③ Amratian soon after 4000 B.C. same procedure as Badarian, graves oval shape - then rectangular. A few wooden coffins. Comfortable position faced West, head of the Dead. Some dismemberment. ③

Merimdic
west of Rosetta branch of Nile. Prosperous agricultural community. Blue linen clothes women painted their eyes. Burial in pit graves flexed position

Almerian megaliths p. 73, 154, 235

~~Atzena p 150~~

Altamira 146, 149, 177, 179

Balneario Asko- 97, 100, 202, 224

Golden Cret Spain
167, 241, 251

Los Millares
71f 80 97 167 241

Megalithic Culture in Spain
~~73 ff~~

Mystery Crets
186, 198

p. 73 Iberian Peninsula
① southern & eastern shores cultured & commercial enterprises most apparent from 2600 B.C. & onward. Megalithic tradition strong in Almeria. Communal graves, ossuaries, cists, dolmens corridor-tombs vaults.

Heath in metals - Chalcolithic invasion of Spain introduced megalithic cult, may have been preceded by metal using navigators who settled in Vales Blando, Calas, Campo y Puerto Blanco. ①

The Neolithics settled at El Garal near Med on coast of SE Spain. Culture had affinities of Balearian & Merimidian of prehistoric Egypt. Megaliths made their impact when they establ. themselves in Almeria among hills of

P. 93 ① Los Millares. Region in copper gold silver lead. ①

P. 96 ② Granada also contains several large megaliths.
In fertile Andalusia rich tombs erected near Sierra
de los Tenebreros & Cueva de Menga. ② Neolithic shelters
in provinces of Malaga & Granada ③

Art

P. 150 ④ Upper Paleolithic Spanish artists introduced both
men & women. Rock shelter at La Vache Algeria / bet
Alicante & Albaricela dancers of both depicted. Dance is
of sacred kind. ④ Paintings had a magical religious
significance. ⑤

P. 152 ⑥ Successive generations of Upper Pal visited caves
some designs painted over bull now a stag & for cult
reasons. To the primitive mind figure of a woman
& phallus represented the two poles of energy. Combined
together they equal mystery of birth. ⑥

Iberian Golden Cult

spread from Malta to Almeria - hundreds of
female figurines. Fiddle shaped & with owl eyes.

A Short History of Spanish Music

Ann Kivemore
Duckworth & Company Limited
London, 1972

Chapter I Early Spanish Music

Primitive The appearance of flutes & pieces of clay on some cave walls in the Spanish Perak reflects the part the bow had in music. At Teruel's Tabladora Mbrella la Vieja, near Teruel, cave at Vallforta. Scenes of dancers can be found in the cave at la Sabta d'ora. ①

① Perforated Shells found near Solsona suggest pre-olitic man may have used these as instruments. In the cave of Zujara near Almeria another shell resembles a primitive kind of castanet. Long horns decorated in a particular manner could have been called horns (Events of la Mina Asturias) & perforated amulets suggest supernatural activity accomp. by music. ①

Prehistoric Spain remained isolated until the end of neolithic period. Early oriental civilizations from the near East began their invasions via West Africa & islands of the Mediterranean. The first city to be founded or established was Almeria. Almeria was famous for its copper & bronze. These spread to the Guadalquivir & Tago valleys making it possible for Syrian & Egyptian cultural influences to also come to Andalucia.

? After 1000 B.C. Phoenicians made contact with (10,000 B.C.) Tartassians. Later Celts invaded settled around Ebro intermingled with Iberians to form Celtiberian culture. ①

P. 4
② Strabo mentions that they worshipped the moon, celebrated a full moon through dance. Celtic songs & instruments most likely used. ② (North Spain)

After Phoenicians came Carthaginians blocked Straits of Gibraltar for long time, Phoenicians did get to east Spain est colonies (Ampurias for ex.)

lots of Celtic musical evidence. At Osuna reliefs show large straight trumpets being blown. Trumpets found at Celtiberian centre, Numantia also about 2nd cent B.C. Turdetania specimen of 3rd cent curvilinear & widens at the bell part. Iberian vases found at San Miguel de Liria show dancers holding hands while (another male plays an aulos & female double aulos. Thought to be related to a fertility ceremony. ②

Bohric writing important in Greek notation known in hellenistic Spain. Phoenicians brought decorative styles & scenes of war, the hunt & the dance. ②

Not much Phoenician influences found but their religious rites remembered in inscriptions to Melkart (Hercules) at Cadiz.

Phrygian cult Cybele & Attis extended the length of the levantine coast from Mahón to Ferrol. Both cults had temples at Baelona, Meninx, Tarragona, Lisbon, Medakhi & Cáceres. ②

In Córdoba Sabazius honored (Jupiter) Milmas in Mérida, Serapis in Mérida, Valencia, Astorga & Ampurias. Music had important role

Furthermore Short History

P.4 At Ampurias there is Menenius's great lyre - large
② resonating body with two twisting horns. ②

Carthage in 5th cent B.C. Africa left a farm
with a mark & tail in a dancing position.
At Ampurias it abounded with dancing girls & instruments
(decorated ceramics reflect this) ②

P.5
③ The Carthage brought Rome's intrusion which spoiled all
& died away under Rome's heavy tread ③

③ Spain contributed mightily to the Roman Empire.
with its emperors Trajan, Hadrian & Theodosius
with its Andalusian writers Columella, Lucan, the
Seneca Martial from Aragon, Quintilian from
Calahorra (Basque). ③

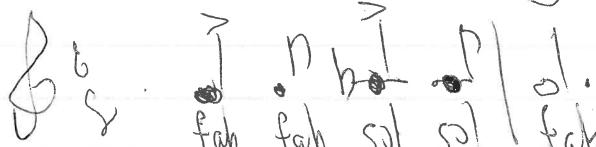
Martial describes the dancing girls of Cordis
& their sinuous movements that appeared many at
Roman banquet. He also recalls the sounds of
the various choros Rixamarum along the banks of
the Ebro. ③

Quintilian dealt with musical life of Rome.
Roman dances, mosaic of Nephelena's sacrifice
at Ampurias mosaic scenes at Ampurias & Narbonne
a silver disc commemorating Trajan's rule 358
the miniature lyres whose decorations already
reflects Byzantine influences ③

They spread rapidly but did not prevent
people from continuing their rituals. Pagan
a bishop tried to curtail fiestas celebrating
③

the New Year. Dancers had disguised themselves as ancestral animals. It was unsuccessful.

P. 6
③ N. Spain customs less sophisticated. Mountain people leaped into the air then crouched low, howled their rude songs, stamped the ground & clashed their shields to pipes & trumpet. ~~Punic~~ Punic III 346-349. Still performed to day to call of the corn. ③



P. 6
④ They continue to dance & clash their palos until they are exhausted. ④

Primitive dance forms included songs & dance for him were ruled by numbers. Excess of monotony as above leaping rhythmic. ④

Bishop Isidore - best. a singing school at Cordoba. reigned Visigoth - to which liturgical monody. were introduced. of school & melody became traditions. Melismatic aspects passed to folklore.

Spain linked to eastern (oriental) practices. In 388 Athaliah from Galicia went to Jerusalem acquiring exact knowledge of the primitive oriental liturgy as she travelled.

P. 6
④ Cult of Virgin Mary - hymns of Prudentius decisive influence. ④ reflected musical overtones.

Here more Short History

P. 4
③ Followed by Sedulius. practice became a tradition. ⑤

In 5th cent Roman Empire overrun by Germanic tribes. Sueves & Vandals settled in n. Portugal & Galicia. After sack of Rome, Visigoths interested in matters of Spain & ruled in Castile.

The Goths had songs sounded harsh & frightening amidst their war songs by holding their shields in front of their mouths. Converted to Arian Xtny - they adopted orthodox Catholicism in 589. ⑤

In Spain (Toledo) Visigoths came under influence of Byzantine

The history of Spanish music owes its knowledge to two sons of a king's functionary - Isidore & Alsidore who was of Gothic ancestry & Arian faith. Their father had come to Baetica to escape the Byzantine seizure of Cartagena.

By this time much was known in the field of music. (named St Alsidore because there was no complete conformity of ritual (not est before 6th cent.) As a result of council of Gerona in 514 liturgical music was ordered to be unified in Tarraconensis. Except for psalmodic melodies likely that church music was not clearly defined. Gerard believed traces of Greek music present in Xtn antiphons since 4th cent. ⑤

P. 8

⑥ Pater noster sung in Visigothic Spain. Priest's chant accentuated with a simple Amen on two notes by congregation. ⑥

characteristic of carter ending

Ancient Music linked to grammar (Plato believed this)
So did Seneca & Quintilian.

While Pythagoras applied the theory of numbers to music (Isidore) treated it non-mathematically. (6)

P. 9 Visigoths had unneeded precepts of notation. (7)

(X) Another observation by Isidore - sounds unless held in man's memory will perish since they can't be written down. (7)

Great importance given to chant & hymn singing in Visigothic church. Isidore's brother & companion to future Pope Gregory composed a lot of music for office & Mass bet 579-582. In Toledo Sante Zeraissa & Braza other composers were at work. Eusebius II, Ildephonsus & Julian (Toledo) John & Braulio (Zeraissa) (8)

Isidore's def. of music as the practical knowledge of melody consisting of sound & song. Sound being a thing of sense is passed along & impressed on the memory. Without music there is no perfect knowledge for there is nothing without it. Universe itself put together with a certain harmony of sounds. Heavens revolve around harmony. (8)

P. 10

(8)

P. 11 Isidore defined song as a modulation of the voice. For sound is unmodulated & sound precedes song. (9)

Descriptions of Music elsewhere

N. Africa abbacies sung only on Sundays & weekdays bet. Easter to Pentecost (9)

Spain abbacies sung every day. (long time tradition)

Where more - Short history

ancient Jewish custom - alleluia sung at end of psalms. (9)

7.11 (9)

Knowledge of secular music sparse - Council of Toledo III prohibited profane songs & dances in the church. Some songs prohibited. Songs for newly weds had to be appropriate. Accompanying songs -> dances were the citara, a small harp, the cithara & the mabulum for the dances. Drums permitted soft pipe, lyre & bone pipe accomp. Singers (10)

7.12 (10)

St. Isidore's list of instruments

7.13 (11)

- acetabulum - cup shaped - percussion
- barbitas - lyre
- bucina - trumpet
- calamus - reed pipe
- cithara - lyre
- classicum - signal trumpet
- cornu - buffalo
- cymbala - cymbals
- fidis - classical lyre
- fidicula - small stringed lyre
- fistula - soft pipe
- githica - zither from India (11)
- lyra - tortoise shell string
- organum - blowing instruments
- panfluta - syrinx
- psalter - harp with 20 or more strings
- phoenicea - Phoenician zither
- psalterium - psalter, strings struck not plucked
- sambuca - pipe
- sistrum - bronze Egyptian tambourine
- symphonia - hollow piece of wood hit with sticks
- tibia - bone pipe
- tinna bulum - small bell ->

tuba - straight trumpet
tympanum - drum

P. 13 Asidore's style of singing hymns upheld for many centuries. Agreement reached at 4th Council of Toledo.
(11) Hymns had to always be part of service. (11)

P. 14 The Mozarabic Manuscripts 38 liturgical manuscripts not all contain music. Date before 1100. Notation remains mysterious since norms have not yet been deciphered in spite of intensive studies. Forms vary so much not known whether they indicate pitch or rhythm. Regional distinctions also well. (12) Manner of performance important decisions had to sing out like a town crier. Melisma found in Spanish folk music pertained to certain notes or degrees of the scale. Manner of intoning the text probably older than Muslim tradition to which manner of exclamation to intone text was ascribed. Dramatic emphasis in primitive church compares to popular carvers dated from monastic times. (P. 15)

P. 17 Mozarabic rite cont until 1091 survived in Catalonia until 1231.

(13) Melisma heard in ancient carter andalus - flourishing on certain notes with drawing, exclamation manner while intoning the text ^{thought to be} older than Arabic tradition to which it is usually ascribed. ^{has} dramatic emphasis ^{could have been} in use in the primitive church. (13)

P. 18 Mozarabic norms deal with more than pitch hence their baffling elements of association. (14)
(14) Cult of Virgin Mary adopted early in Visigothic period (4th cent.) Though their cult came to Spain from East

P. 19
15
Check in face of Spain
Bismarck

By 7th cent cult firmly est. solemn festival inaugurated to unity dates upheld by many churches dedicated to her. (15)

Her churches were at Jerez de los Caballeros, Guadix, Caceres & Merida & Toledo during est. 6th & 7th cent. (15)

Chapter II Music of Arabic Spain

2. 21
1
Arabs arrived in Spain 711. Music schools of Mecca & Medina not yet established. Arabs that had come to Spain also had a new faith that disqualified musicians from participation in social life. Considered to be dishonest immoral & infamous belonged with the slaves. Music could not be sold if a slave was known to have been a singer, sale of said slave invalid. Renting a home for purposes of performance also forbidden. (1)

The 3 periods of Arabic domination were
711-756 - emir subject to the eastern capital
756-1031 - emirate independent, of east became caliphate of Cordoba.

1031 - & on smaller kingdoms enjoyed more freedom as Cordoba relaxed its control.

1
P. 24
Common musicals expressed Arab culture music especially flourished in palaces of Toledo, Jaen, Cordoba, Sevilla, Malaga, Almeria, Murcia & Granada.

1
P. 24
Like the Andalusians, Arabs loved to sing. The old Arab Andalusian ~~said~~ modes echo ~~of~~ ^{of} Egyptian - B.P. Assyrians who were pleased with the songs of Arab prisoners. (1)

Shades of that past recalled in St. Asidre's lines
we comfort of music to those forced to labour on
solitary tasks. (1)

P. 25

(2) Another shade - the great Xth church built in the
centre of the magnificent Cordoban mosque shade of
the enclosed Mozarabic church in ~~Muslim~~ ^{Islamic} Spain. (2)

The first Ummayyad ruler in Cordoba was
Abdul Rahman I. He wanted to make his court like
that of Damascus, so he brought from the east
a slave singer named Afza. She also was an accomplished
instrumentalist & accomp. herself on the web. Two oriental
singers who surpassed Afza were introduced to court by
Abd Rahman I.

Abdul Rahman II was the caliph who founded
a school of music. The 3 musicians ^{women} who were housed
in palace apts were said to rival the best of Medina.
They were Fadl, Alam & Qalam. (3)

Fadl had been a slave to one of Harun al Rashid's
deputies & learned her art in Baghdad & Medina.
Alam was brought by the caliph at the same time as she
was Fadl's companion. Qalam was a Basque girl.
She had been sent to the Orient to study. She had
an astonishing memory & to her musical gifts was
added literary studies, & ~~was~~ reciter of Arab poetry.
The caliph's chamberlain was also a gifted singer but
strongly advised to give it up as it could damage his
political career.

All these singers were precursors of the great
Ziryab. Having found it necessary to leave the ^{eastern} court of
~~Harun~~ he came to Cordoba where his place in history

Memoria

11

was assigned. Added a 5th string to the lute. ^{between 2nd & 3rd strings cut/wedged}
Showed his power to had over his listeners. Applied
of teaching skills learned over at some Spanish conservatories. (2)

(2)
P. 25

P. 26

(3)

To the tradition of Musica a classical school
was added whose pupil Ziryab had been in Baghdad.
Both took part in Spain some songs heard as in the East
& some instruments 9th cent AD. (3)

Theory taught at Cordoba was Pythagorean & Greek
& Arabic. (Greek) became Arab-Persian 10th cent. Al
Farabi ~~the~~ recommended old theory be abandoned &
replaced by a system that was basically Muebb
although it retained its old designation. Still in use
amongst Arabs & Moors of Mauritania. ~~At~~ its earlier
less complex form was introduced to Sp music
schools 9th cent by Ziryab. (3)

Muebb system came naturally to Mauritanians.
Eastern Arabs maintained their own system.

The Book About Music (Ibn al Munajjim (d 912))
shows that Arabic classical scale identical to Muebb
Pythagorean except - its intervals read upwards from
bass & not downwards like Muebb.

Many Andalusian songs emphasize downward
moving scale colored chromatically in the arabesque
procedure. (3)

The 8 major modes were in use until the 11th
cent. & again are identical to Muebb & old church
modes. Style of variation was favourite form by
old Spanish masters. (3)

During reign of Rahman III & Al Hakim
~~Abu al-Fatih~~ Abu al-Fatih power at its height. Severe laws
obeyed no music or entertainment. (3)

? 24
(H) With Almanzor music prevailed once more, with the
restoration of a dynastic line Culture became much more
civilized - orchestras of 100 instr^{ments} not uncommon in the
palace of al Mahdi. Even princesses performed. (4)

Cordoba's most splendid years graced by philosophers
musicians such as Al Farabi & Averroes. & Azempare
of Saragossa. Al Farabi's Grand Book on Music has
never been eclipsed.

Averroes condemned all music that he considered
immoral. He forbade the lyre & lute & wind instruments
for him stringed instruments only could produce acceptable
harmonies.

Azempare loved music. Chased after the cattle drover
singing to his beasts so as not to miss any of the song.
His book said to rival Al Farabi's is lost. However it is
thought some of his melodies fell into the treasury of
anonymous Arabic songs in Spain. (4)

Al Farabi introduced to Spain the precise
definitions of rhythms. The traditional zamacor is limited
to 24.

5/8 ♩ ♩ ♩ ♩ / ♩ ♩ ♩ ♩ :|| (2) (5)

5/8 ♩ ♩ ♩ ♩ / ♩ ♩ ♩ ♩ :||

5/8 ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ / ♩ ♩ ♩ ♩ :||

4/4 ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ :||

P. 28

3/4

3/4

3/4

The Four Basic Rhythmic Schemes by Khwārizmī

hay hazaj ♩ ♩ | ♩ ♩ | ♩ ♩

ramal ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩

1st thaqil ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

2nd thaqil ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

makhwi ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

All Farabi, Ibn Sina & Avicenna extended these basic schemes to more complex patterns in 7, 10, 11 & various combos of 3's & 4's.

P. 99
 (5) Strongly marked modal & with florid embellishments may constitute essential style of Arabian music. (5)

After power of Cordoba passed the Caliphs also fell & many petty states were erected. Developed their own courts. Some became lavish music flourished as never before. Seville was to outshine them all. (6)

Albarrakid's rebel here now most important. The last

P. 29
Taufa king Al-Mu'tamid (1088-1091) made his court a magnet for poets & literary men. He sang & played the ud. as did his son. However his great passion for his art offended his people - Songs of the court poet Ibn Hammad & Sicilian Arabs were the rage of Sevilla. Sevilla also famous for instruments.

(b) Toledo's famous musician was Abul Hasan. Malaga always filled with music languorous melodies. Ubeda famous for its dancing girls. Saragossa had its famous theorist & mathematician Abul Fadl Hasday.

NB: Andalusian music & poetry belonged to the people not a classification of specific genre. Even a ploughman could improvise a verse.

Toledo fell in 1085 when Xpns in North decided to reclaim Spain from Arabs. Andalusians pleaded with North Africans to help them. This caused in 1086 a defeated Xpns at Zalaca. The whole land became part of the Moroccan Empire & all the petty kingdoms were broken up. New rulers fanatics / less lavish entertainers - although Averroes exist to pursue popular songs.

By 1230 Xpns had regained most of Andalusia & many Muslims returned to Africa. Surviving Arabs went to Granada & held out against Xpns until 1492.

(3) After the beg. of 10th cent, little documentation about type of verse used for vocal music. During 11-13, esp. one poet & Sevillian had his poetry set to music Ibn Hammad (d 1132). Brit Mus has a 13th cent MS with words of songs & name of mode in which each song was sung.

Arabic

In Andalusia there were 2 verse forms that were developed & became the norm for songs. the *zajal* & *muwashshah*. Popular in N. Africa & Persia. *Zajal* made a significant appearance after the blind poet *Muqaddam* of *Cabra* introduced them. He wrote verses with an *estribillo* he had created in the popular romance *tonare*. This particular form of the *zajal* evoked verse writers from all over for its use. It appealed to the people because it was addressing the changing population. When set to music, it could be sung by everyone. (7)

The classical *nawba* came from Andalusia & N Africa. Its words have survived but there is some doubt as to musical authenticity. Each of its modes were used by composers.

It had 5 distinct movements in addition to a vocal prelude, an instrumental prelude & an overture. Each of the 5 mov. was introduced by a *karsi*. Their names were *masdar*, *batāh*, *darj*, *insirāf*, *khalā*.

The *nawba* was a musical privilege that was granted in 979. (7) It was a 3 fold one, just the 5 fold which remained the jealously guarded prerogative of the Caliph. (8)

P. 31

(4) The Muslim rulers in Spain showed their importance of musical privileges through their military bands. *Al Hakim II* had gold mounted trumpets, another had drums of gold encrusted with pearls.

The *Almoheds* used drums exclusively for royalty. *Band* was a separate company with standard bearers called a *sāga*. (8)

The term *nawba* came to mean performance & referred to the 5 hrs of prayer at which time the Caliph's

military band would play.

Al ~~Isa~~ Isafhan's Book of Songs describes the lighter vocal music as a qita. More serious pieces were called qasā'id. These were classical in style. Same time as when mawba became known as a musical performance privilege, with two forms light & classical.

Ribera describes a mawba as something typical narrow style & character & giving an unmistakable colour to the music, as to region or author of it.

P. 31
8
Tunisian mawbas were brought from Valencia, Algeria from Cordoba, Fez from Sevilla, Tetuan from Granada. 8

After Granada fell in 1492 the ^{Moriscos} people were permitted to follow their customs. Even after the last order of expulsion was decreed in 1610, many Castilian Moriscos stayed on. 8

Musically they were much appreciated by their conquerors (the Xns). Alfonso VIII was greeted into Toledo by Saracens, Jews & Xns each speaking his own tongue & playing upon the cymbals, citrars & psalteries. (1137).

P. 32
Royal entry in Sevilla by Salado similar - great entertainment greeted him.

9
Sancho IV had Morisco musicians at the palace. In 1329 Alfonso of Aragon specifically asked for two Arabic instruments to be brought to the palace along with 2 musicians to play them.

Morisco weddings were most ebullient. The musical interludes were a reflection of old Xtn weddings in Spain. Moriscos could still hold their gambas & leipas. 9

Short History of Spanish

Even more

Lamentations in form of *onelechas* & *plámbos* allowed excesses of those were not approved of. *Romerías* passed from Moorish to Xtn as a custom. like a picnic.

Q. 33
(10)

Archpriest of Hita wrote songs for Moorish & Jewish women - used instruments to make rhythm & could be picked showed his awareness that bowed instruments didn't match Arabic songs too well. (10)

Author of *Libro de buen amor* (c 1343) liked the strophic *zejel*. ^{for his songs} used same metric system as *muwashshah* of *Gabra* & could be sung by all. Form found in *Cançoneros*. (cultural)

(NB)

Fusion of elements to songs began in very early times vital to both *zejel* & *muwashshah* since these reveal Arabic traditions, romance *tonos* & Jewish elements. (10)

Makarías (Cairo ~~manuscript~~ discovered 1948) composed it ^{found in synagogue} *romance* collection of *muwashshah* songs 2-4 short lines written in Castilian *romance* mysticism in Arabic & Hebrew characters. The *khawā* served as a principle motif & conclusion to the *muwashshah*. Favorite theme lament of a woman for her beloved, pain caused by his absence & forgetfulness & her jealousy & fears.

country
Mysticism
Q. 34
(11)

Theme was often used in mystical terms but if it exceeded the expected limitations, it was condemned by the church (11)

Two important instruments that came to Spain & passed to Europe - the *lute* (from the *ūd*) tuned to Pythagorean scale & the *rebec* - foremost stringed instrument before viol (evolved from Arab *nabab*) ⁽¹¹⁾ Many made at Seville (chief industry) others included (thanks to al Shagandi) *rayal*, *el caringo*, *el laúd*, *la rota*, *el rabal*, *el cantin* (131) *made común* *el murris*, *la querra*, *la guitarra*, *el zolami* (oboe) *la xopra* & *la nuna* two flutes, (12)

P. 35

(12)

al albane.

The vikings made various laúds with different number of strings plucked or with plectrum.

Wind instruments included alboque, añafil, ~~clar~~ ~~chirimía~~ chirimía, ~~swinney~~ gaita (bagpipe).

Percussion - ~~adufe~~ adufe, pandero, maraca, atambor, castañuelas, sonajas de azofar

5 part rhythm - origin Spanish dance with a song
Arabs imitated it. (In addition to a simple pattern) of $\frac{7}{8}$
(two groups of three pulses) Arabs had 10 $\frac{1}{9}$ $1+2+3+2$ (rest)
 $\cdot \cdot \cdot \cdot + \cdot \cdot \cdot + \cdot \cdot \cdot \cdot + \cdot \cdot \cdot$

Pantheistic
mysticism

The 34 modes are linked by the name *tubw* to four elements that were meant to reflect (13th cent. Spain). Resonances of later strings were also reflections of natural elements & human reactions to them. They corresponded to pantheistic mysticism & gave to music a pervasive significance. (12)

P. 36

(13)

Arabic musicians - *hafs* spread to eastern Arabic world. Ibn *Jalal* al *Hajib* Andalusian virtuoso on the *úd* in different *maqams* well as composer of melodies & fine poetry. (13)

Abū'l *Husain* surpassed all in composition of melodies also skilled player of the *úd*. Invented a special *hate*. The Jew of Cordoba *Ishāq* ibn *Sami'an* friend of *Azempace* eclectic composer of melodies in all styles.

Umm, a singing girl excelled on the *úd*. She had poets writing verses for her to play her *úd* so affected (13)

Furthermore

were they by her playing.

P. 36
Abu'l Haham al Bahili (1093-1155) born in Almeria went to the Orient became famous as a doctor, musician & mathematician. Wrote excellent poetry & played ud.

P. 37
The evolution of instruments produced many variants. An forms of music in N. Spain changed from Hispanic rite to Roman liturgy. Aragon kept the Mozarabic rite until 1041 Valencia 1238 & Murcia 1266.

Moz. & B-13? same?
P. 38
The decline of the Mozarabic rite was declared to be a judgement by God. Two knights fought each represented Moz. rite & Roman liturgy. Moz won Alfonso VI not convinced so he was test by fire. Again Moz rite triumphed. It was almost suppressed however 6 Toledan churches were allowed to practise the rite & it was saved from extinction.

Chapter VI -> Page 141
Spanish Popular Music

1
P. 141
The country that is able to preserve its natural heritage is rich. Such has been the case with Andalusia southern region of Spain. Regional music has survived in its purity as have the modes & scales from which it has been derived enabling great Spanish composers such as Granados, Falla & Albeniz to recreate the natural idiom in their own compositions.

discovered
A motet collection Alcanas y Tristezas de Murcia by organist of Murcian cathedral Julian Calvo is an excellent example. Compiled in 1839 & printed in 1847 the work opens with a Cantinelita sung to children to put them to sleep. A Moroccan melody it originated in Arab domination of Andalusia. It's also sung at mulberry leaf picking time in order to feed the silk worms. The transfer of a taboom

song to cradle song may be found in Valencia & Extremadura. The exotic scales have gone unchanged for P. 142 centuries.

(2) Adornados are sung by the peasants some are of great antiquity - melodies are purely Murcian. Some have guitar accompaniment (2)

Malaguñas of Murcia & Andalucía based on 4th tone of plainchant. Some of the melodies come from Greece. Melodies themselves are Murcian & Andalusian adorned to suit taste of local people. (2)

The Parranda - last note of each line is sung ppp Dance displays the passion & love being stamped out on the stones as if to break them. (3)

P. 143 Another kind danced with great gravity - feet used very little. Recurring accomp. to simple staccato. Granados used this in his 1st dance of the 12. Parranda acts from arrival of Arabs in Murcia. (3)

Parranda murciana also part of Falla's 7 songs. Gives a triplet on 1st accented note of phrases & 2nd & triplet flourish before last note of melody. Falla also adds an additional phrase at conclusion of song two bars of accomp on G chord then states D.C.

P. 148 dos veces mas con las siguientes coplas. An additional phrase acts as a coda on G for cadence (3)

(4) The star-musical emblem of ~~Narva~~ Aragón. Virile rhythm brilliant instrumental interludes in $\frac{3}{4}$ time with 4 bars of $\underline{I} \ \underline{IV}$ alternating. Word etc found in a music book from Avila 17th cent. comes from Arabic xatha. Accompanied by elaborate preludes & interludes by virtuosic guitarists. (4)

Reference

3 types of jota

aragonesa pura has peculiar consistently flattened 3. (Musica Ficta). Alternating I & IV makes continuous variations possible. Relationship between variations between

149

Arabs practical a jota players.

Andalucian solea grand. related to jota. Its Andalusian melody is disguised & shares other elements of Andalusian. that we introduced to Aragon.

Andalusian jotas that were named after cities belonged to fandango group. - grand mas, binalocanas, rondallas sevillanas. Jota accord to Tomas Bretón a consequence of the fandango. Intro. jota with a minor passage not a major one, to establish Andalusian atmosphere.

The combination of alternating final notes of a phrase on mi & then fa is form of classical Aragonesa jota. Jotas that have a B^b Bⁿ are older.

Type b have alternating phrases
" c lends itself to florid work at the descending Andalusian cadence. Cadence is the link.

164

Cante andalus, archaic style of song. No orchestra no choir, no duets. Solo is done sitting down source of vocal power comes from the tense vibrations of the throat.

About

Cante andalus

Songs are hardly ever descriptive or narrative but instead express needs of the people lots of sharp tones that interrupt the vocal line.

165

Guitarist sets the atmosphere - (oriental reflection) & support the declamatory like vocalization. Together their inspiration comes from the subconscious rephases who the Andalusian creative spirit.

7 In spite of modern attempts to upgrade ^{the} ~~text~~ ~~of~~ ~~antiquity~~ it still remains ^{with} ~~in~~ the ~~text~~ of primitiveness. 8 is perceived with a sense

Prim. style of cante andalus Oriental melody is rich especially in ornamental turns a like primitive orientals, used only at specific moments connected by text & its emotion. Some say that printing ornamentation was merely amplified vocal inflection (Merimee p. 167) & was a style of hionic, semi chant done by country people to pass time of day. However Bizantine ornamentation is also restricted to specific points on the text. Falla was most careful to include these in his discussion of primitive Andalusian song. 8

cante gitano - songs distinctively ^{granda} ~~granda~~ & belong to Jindo's cana, polo, martinetes, debia, siquiriya, corridos al cambio, playeros, marchas de siquiriyas, saetas por siquiriyas, saetas por martinetes, cante gitano group grande - tarantas, tientas, fandango de la Peza & alboreas. Have their own style & character. 8

179 on Falla - through his study of Andalusian P. 166 enharmonic modulation he evolved his own style of composition - NATURAL RESONANCE. Saw that the system could engender a whole new melodic series. 7a

Primitive cante andalus Primitive cante andalus - grave, hionic, & sober vocal modulation. Sounds out of tune at times Range not wide - too wide affects its purity. (According to Falla P. 166) Merimee 7a

Moremore cante andaluz

The traditional manner in which to sing a soleares or a fandango reached its height in Cordoba. The soleares is ^{the first poem} more grave a authoritative. The fandango of Cordoba is not a fandango > is also new serious. (9)

p. 169 (9)

The malagueña is neither jondo nor gitano nor is considered to be cante grande because of its much elaborated vocal line. It was known as the Song for a King. Rhythm is languorous & it is romantically expressive. The ornamentation is dependent upon the emotion that is expressed in the verse, breathing must be very controlled.

Soleá expresses deep disappointment. Essentially eulogary new grave (older forms) thought to have evolved from the religious progress of Tunisia (Not much info on those). (9)

Primitive cante andaluz essence of melody → regular sing up circle (10)

The force of ^{musical} expression is confined to a narrow circle. Within this circle are traces of enharmonic modulation an important characteristic of primitive cante andaluz. Emotionally it gives way to the llanto ^{non-ganga} - the cry of ^{hate} revenge, hate or regret but never the weakness of suffering. ^{Most profound} of all Andalusian emotions it is thought to have originated in Cordoba. (10)

p. 170

The seguidilla gitana - thought to have been brought to Cordoba by a fugitive Berber. Its setive is one of its ancient characteristics. (10)

A playera is a seguidilla that contains heart rending outbursts - often sung without guitar or hand clapping it is so profound. (10)

The martinete - most gypsy of all. name comes from hammers of bladesmith forges. Associated with the carelessness (prisoners lamentations) it is never accompanied

by any other than a blacksmith's tools or palms
needs (hands).

(Goddess)

P. 170

(10)

The Debla - ritual app. dance. Reserved only
for ritualistic occasions purpose to make desire &
reflect life & death shadows on walls of the
cave or cavern in which they are carried out. (10)

Sesquidillas sevillanas - Adheres to a fixed &
narrow ~~circle~~ series of harmonic cycles transformed
through use of a major key that makes it brilliant &
extroverted. (10)

Fandangos ^{andaluz} - suffered many distortions but survived all.
Long existence. Requires great skill from guitarist
in articulation as well as severe demands from
the singer. (10)

In rural places fandangos is still primitive
(Verdiales de Málaga). In Córdoba it is profoundly
primitive serious. In Granada it is known as a drainada
characteristic high cadential v. like the sharp
dry air of the Sierra Nevada. (11)

The ~~names~~ ^{reflect the} names show old chromaticisms,
modulations & rhythms of primitive ^{cante} ~~cante~~ ^{andaluz}.

Falla's nana excellent eg (7 songs).

Livermore
P. 170

P. 170 (18)
primitive ~~cante~~ ~~andalus~~ modulation - very important & its exuberant style possibly used in Juba's ceremony. (12)

The ~~serena~~ - steeped in bird songs, refuge of exiles, song of vagabonds. (11)

P. 171 (11)
Lantarenena - minor song cante grande.
slow pace
melancholic
Malaga & Alucia

Tanantás - Almería
a little quicker
lighter pace
cante chico
metal affect on cante andalus
of ancient metallurgical connection that brought primitive oriental traders to Andalusia & the Phoenicians who discovered how to make bronze. (11)

P. 172 (18)
Rondeña - Ronda
malagueña - follows the malagueña progression
slow rhythm
emphasis in the words (11)

Cádiz - surrounded on nearly all sides by the
the Med sea knew very little about the (12)
brown poverty of the Andalusian soil. Set
on a shore-line where the waters could reflect
it in their rippling luminous waves the song & dance

Wicked of its famous dance girls moved to the
Dancers making undulations of the ^{impassioned} ~~body~~ ^{body} ~~in~~ ^{of} the
The sensuous music of ~~ancient~~ ^{ancient} Cadiz
fandangos, alborans & palenques fall ~~into~~ ^{into} the cante
chico class. Upon their early arrival they were
HSAK (12) ^{excuse & dismissed}. It is said that the sea
TUM has changed them, given them new graces & some
men have a touch of humor. (12)

Saeta - cante jondo class
contains 3 influences
Syrian

Jewish synagogue
Arabic alshudano chanting
Shades of its use in an ancient
ritual of Las purificadas may be seen at
Monroy & Santiago de Carbajo (Extremadura).
Folklore inside old church door, when it is open,
They sing to statue of Virgin. Two doves are set free
a while they fly away a primitive flute imitates their flight
while a tambour beats out a rhythm that stands for
one's heart in spiritual dialogue.

Also cofradias that date from 1170, still performed.
Saeta of Utrera very primitive as is saeta por
siquirras. Statues still carried in Corpus Christi procession
by Cofradias. (12)

As the saints appear in church portal a piper &
drummer (already having played a traditional pascalle)
play an alborada to greet the saint or saints (statues).
An alborada is an anthem of martyrdom. (13)

Drummers of saeta important - drums & boules
used.

Rhythms of the pas calle & alborado compare with those of Aruenna & Al-Farabi Drumbeats, like those of Av & Al-F also heavily accentuated.

P. 174 heavy ornamentation of melody played by the Arabs. In Valladolid authorities did not like them participative in Saints' Visits but they did anyway (1322). (14)

characteristics of melodic patterns coincide with the Magarabic chants (Visio ethic) Characteristics include arabesques short scale runs, orphettic in 3, 4, 5 & 6 repeated in various interval positions, contrasting tessitura, diatonic tonality, rhythmic vitality & high pitch (14)

Problems in cante andalus have found solutions or partial solutions, but the relationship between the variants of cante jondo & cante flamenco

NB Mysticism
→ some of the variants of cante jondo & flamenco.

or cante have not. Major has the question of choosing cities for their names (like the MYSTICAL aspect needs to be explained. Reason for city & its mystical connotation. (14)

Could refer back to nauha (Farmer) or fact that Cordoba was place where all kinds of musical styles became traditional. Each form is set by its rhythms & order of its tonal harmonies (15)

P. 182 Chapter VII
Albanig & Iberna

(1)

Book I deeply emotional because of its duality. Combines a composer's 2 themes (personal self identity & the artist). (1)

Evocation - uncertainty vs confidence
clouded over with minor key
Navarro's jota & Andalusian fandango
suggest the two strains of his own blood
nothing reached air its close.

P. 182
① El Puerto - swaying rhythmic water lapping around a boat
recalls his embarkation as a young young boy to
the New World.
contains free rhythms bold harmonies
carries two themes - buleria with a requemya gitana.
As it closes fade into distance.

Mysticism
Corpus Christ - mysticism & worldly exuberance
flashed dropping phrases of the
saeta that express Andalusian mysticism
reflects shades of Byzantine ecstasy
which according to Falla was origin of cante
jondo ①

Book II
① Triana - major tonality of seguidillas sevillanas
expresses the gaiety of Sevilla & the
working class.
minor contrast brief - march is bullfighter's
opening ceremonial.

Almeria - delightfully musical.
tanzantes compared with the Almerian
jota - (reflects) slower forms of the old
traditions.
As tempo increased Almeria adds the
minor's gipsies.
Jota reveals a downward minor ①
reflection of the turn.
depicts destitution of gypsies in the province

N.B. - (minor)
of jota
reflects Andalusian
aspect

Annexure

27

IBERIA.

Book III Bk II

Rondeña - alternating rhythms $\frac{6}{8}$ & $\frac{3}{4}$
style of the quajiras
modulates from D4 to subdom & V Then
rondoyous with the malagueña, characteristic - it
begins on V chord. Albany illustrates well the hybrid
malagueña rondeña.
languorous melody & (2)
rolate quajira

BOOK III

El Albaicín -

cante gitano incantational ritualism of cante gitano
elements bulerías overcomes on the serie zopla
imparts remoteness of Byzantine intonation

p. 183

IMPORTANT

(2) incantation is a keening - thin
punctuated with heart rending
tiplos (ejaculations)
accomplishment is spare colourless
done in the ancient manner. (2 octaves apart)

2nd circuit - piercing intense (2)

2- El Polo - belongs to cante grande class
of cante gitano.

matched up to its part which is

3. g. watz. luxuriously embellished
harshness - commemorates Barbari Latin Amer. dance reflected

Book IV

1. Malaga - more involved than his earlier evocative
malagueñas not as pure follows more the art of
the Malaga cantora of Arab- Andalusia which is
difficult but not austere than rondales & modulations
(2)

express the amorous passion
she sings alone with the guitar & the
fontana in an orange grove. (2)

Book IV

P. 183 2. Jerez - oriental zambra - recalls early sonorous
(9) poetry of Porcuban solaces - reminiscent of Cordoba
(from Cantos) (2)

3. Fritaña - climax of work - apothecosis of rhythm
that of the sevillanas.
epitome of melody
modulation

darkens turns & whirling arms
flourishes heard
always sunlight tones (major)
anticipating the upward fling of
the perfect F^{\flat} cadence.
it is the moto perpetuo
of Spanish life with its lights
bounding off of chords (3)

Enrique Granados

born Lerida 1867.

P. 184

(3)

delicate child cosseted by women
lyrical impulse natural & pensive talent
& temperamental longing for vague far
off horizons reflected his mother who was
a Campaño (Santander).

sensuousness & rhythmic ebb & flow
in his music due to his Cuban father.
Echoes of Montañese songs
best set of songs Canciones Amatorias (9)

P. 184

(3) contains a song that has an ornamented line from a Portuguese harvest song, that travelled to Portugal, while the cadential line of Maria may be heard in Danzas españolas. Granados' lyricism has an air of natural grace. (3)

At 16 won 1st prize at a Barcelona academy. Pupil of J.B. Pujol he was one of the 3 great pianists Academy turned out. Played the G-sonata by Schumann.

P. 185
(4) His studies with Pedrell in harmony did not influence him very much. Schumann did - obvious in his Valses poéticas, Románticas, Esencias Poéticas.

Also wrote a guide to pedalling placed much emphasis on it ~~as~~ rhapsodic effects. Trained his pupils very carefully in its use. (4)

For Camerones Amatorias Mirandelos searched the Spanish classical poets for personal love verses. The result was a work of subtle grace, elaborate balance & undulating rhythms. Deep expressive & scapible. Tonadillas another evocative cycle moves through moods of light hearted girlhood to climax of passion & then on to shadows of desolation which only the memory can console. (4)

Both cycles impercable & discreet in their melodic line with punteado counterparts. The Tonadillas ~~are~~ reflect influences of both Scarlatti & Goya gives them their castizo quality.

P. 185
No doubt that the development of his classical structures was retarded by typhoid fever to which he had contracted thus preventing him from entering Paris Conservatoire in 1887.

(H) Granados strongly felt that evolution of Spanish music was prevented from moving forward because of ~~it~~ it suffered a parenthesis. Yet renaissance of Sp. music due to Pedrell. & that he, Falla & Albeniz had been nourished by P's previous counsel. (H)

(B) P. 186 His chamber music series include Piano Quintet in G minor (1895) same key as Schumann sonata that won him prize at Barcelona Academy. Piano Trio in C. (H) These works gave him the structural support to try out some national themes 1890 Manana del Carmen. One of the greatest theatrical triumphs ever known. Made its debut with G conducting on Nov 19, 1898 - G recalled 12x. Reached a peak of national fame so often sought & never gained & won the hearts of the Spanish people in the triumph of a theme that will never be erased having chosen wisely a subject that reflected the popular customs of the various regions he gave hope & brought a brilliant reality to Spain's lyric art. His Auroras reflected religious magic, his Isa, a joyous humming, coplas of Murcia, ~~virike~~ virike, ^{Principle motifs} ~~observed~~ character & passion & their union a totality gave dramatic force to each situation. (B) Granados was verbally decorated for this work which showed unusual skill & discretion in allowing the popular elements to express themselves naturally & then building up a sustained musical force to hold the scenes of passion & emotion of the Murcian people that emerged. (B)

Memories

After Manuel he wrote a series of lyric scores with settings by the poet Apolos Mestres occupied him until few years before his death. Why he turned from the national element so abruptly still baffles his friends & critics. However what does show up is the widening of the Spanish musical style by grafting to it the European experience. Deeply influenced by Schumann. (b)

Goyescas written in 1898 to celebrate Goya's birthday. Granados greatly admired the artist & did a number of pen & ink sketches incl. a self drawing as a maja. Musically linked to the Tonadillas. Pianistically follow Scarlatti & may be compared to Goya's sketching concentrated expressiveness. Evocations for the piano ~~del~~ Pelele added. Connection to Tonadillas thru Sereñeta del espectro. Echoes idea of El Majo olvidado! Was written for male voice & has been neglected.

Arabesque In Goyescas the careful line drawing of Scarlatti's period is used as point of reference only. Uses full resources of the piano & lots of virtuosic playing. The work is the one plus ultra of romantic expression. Uses the traditional form of Spanish art throughout that which has been neglected - the arabesque of Spain not Debussy. They unfold like tendrils of a vine of great antiquity whose profusion of shoots traces a delicate mask. In the death scenes G's arabesques drop downward. Also uses the Hispano Mauresque form & in so doing makes a unique contribution like Albany Talle & Turina to compose Spanish music with vistas toward Europe. (4)

P. 188

Goyescas followed the operatic form.
① Took off to Metropolitan theatre Jan 1916, where he saw his dream realized. March 15th both he & wife drowned Sussex torpedoed when they were nearly home by Ger. Sub. His death was both tragic & ironic since he had tried to bring to his country a little Teutonic imaginative creativity. Left 6 children. ⑦

Some q's have been asked Falla's life by Rodolfo Arizaga in his book Manuel de Falla (Buenos Aires 1961)

1. In spite of F's asceticism & hermit like existence how is it he left not one religious work?
2. How does one explain the strange mystery of Nubes & El Amor enigmas in F's life whose character remains undeciphered?

Does the artist echo the man in the purity of his actions & in his own manner to release the violence of an intense temperament?

P. 189

⑧ The love of death was already a passionate reality of life for F because he was Anabaptist. His purgatorial sensuousness & severe mysticism. Authentic outpourings of his nature to which he had to give expression.

Falla believed it was important to work for the public without making concessions. One must be worthy of the inner ideal & let it be extracted with labour & suffering & then make the effort as if all had been achieved as simply. Falls he took to obscure his labours' ^{as if they were} ^{one of} the enigmas. ⑧

F saw lots of good things in other composers.

Intermezzo

P. 189
⑧ Joaquin P. Chissa, Falla's longtime friend revealed that it was not F's intention to pursue literary career. It was the combination of literary enthusiasm & musical inspiration that released the creative gift.

Falla's observations thought blatantly egotistical & exaggerated but praised his obsessive to text fidelity of song & lyrical declamation to the expressive value of words & ideas. ⑧

P. 190
⑨ Rarely shallow assessments of his nature mistaken. Rarely in a supreme crisis of life revealed the real strength of his spirit. Only during these times did his honest, silent nature overflow in the creation of his music that was forged in his interior world which was his refuge for his creative spirit against disturbing reality. ⑨

Two of Falla's works Noches & Concerto interest me because they have no textual reference. Both illustrate some 'ancient poems, musically, both are linked to one another but this literary connection. Both use a keyboard that is borrowed to the poems as leading instruments. Jones allude to an article he published in la Revue Musicale & explained why the original Mexican inspiration related to the poet's message which he aimed to offer thru the works. ⑨

P. 191
⑩ Cuatro piezas mark meeting bet he Turuna & Albany & their triple part to write Spanish music con vistas a Europa. ⑩

P. 192
⑪ Siete canciones Nana. Survivors Byzantine influences in corte including scales of both Dorian & Phrygian modes. ⑪

El Amor Brujo 1915
we ask Babel about magic, exorcism & rebirth.
learned much about gypsy lore (from Pastora's mom
& the occult. First part a failure subject distasteful
even though Xtn triumph emphasized through bells at
end or dawn is heard.

The theme of El Amor & ^{life of} poet Venkloven (Atlantida)
parallel. V got involved with psychic phenomena & was
deceived by 2 women who found him even pret. His desire
to alleviate & restore led him to take a bath & hold
exorcistic exercises nightly. His story as Spain's great
modern poet was shattered & he was even accused of misusing
parochial funds (he was also a priest). The two women
withheld their own interests from his exorcist efforts.
Eventually he was restored to normality. (11)

P. 193

(12) Falla's own sense of supernatural center. Both poems
& superstitious. Convicted his life went in 7 yr cycle. (11)
pondered about what his 7th would bring (died) La Alhambra
Gran d'ing at 49. (12)

P. 194
Mozart - poetic portrays deep spiritual states full of
emotion melancholy & the perfume of a Spanish garden on a
serene Andalusian night. Falla communicates the muffled
growth of Andalusia in Vol 3. What Davis had done for language
of poetry I wanted to find some for music. Davis's Motuwas choice
~~first movement is NOT a gypsy dance.~~

(13)

deeply moving than any other crises he ever wrote. Meditations
on life & death of his own life divided between great suffering
& small daily cares, mingling pantheistic eroticism with
painful memories of unfortunate mistakes. Ideas & feelings
had Xtn roots but lacked Xtn eschatology. Falla's Motuwas
communicate human distress. (13)

Andalusian

The 2nd mov of Noches is NOT a gypsy zambra, whose does not contain a gypsy fiesta nor is there rhythm of a polo. Rather its associated spiritually with Andalusian hermits dwellings. Some poets have described them as white doves

Subdued opening Falla would soften with downward curve of his hands to reflect lyrics. 2nd moche & 2nd Noturno of Dario have same lyrics focus. While music evokes a distant fiesta poem described distant recollections of far away fiestas in a tired heart. Poet listens for to the night a distant carriage, vague echo, door closing - 2nd Noche closes with an evocation similar to the hemiscent throbbing beat. (14)

Noches 2nd theme is a consequence of 2nd clause of theme I 2nd the now theme evokes the theme in 2nd moche. Dario's 2nd poem repeats lyrics recuerdos (distant memories) - the concept of distant music from 1st poem

P. 195

An 2nd moche echo chimes in the night same in (14) Dario's poem last lines Both F's music & D's verse convey the density of pain muffled air of which rise shafts of and at death's noisiness. Life becomes aware of lost opportunities, tomors of presentiment & thud of supplicating heartbeats. (14)

P. 196

(15) Fantasia Baccara 1919 alludes to Albeniz themes & later technique. There are also passages of Andalusian bitterness. Noche Albeniz not Pedro found the consummation than genius deserved. (14) Change a opportunity in Spain not in their time. Like roses F lays Jon R's tomb-music is not without thorns. (15)

Falla's sister believed that start of F's severe nervous tension happened when he heard gunner ships from ports of Grenada. This preparted his own conviction

c. 199
①6 That grave tragedy was about to befall Spain. Shostakovich was too much for him. He conducted his last concert in Barcelona 1934 of his own works before leaving for SA. ①6

Joaquín Turina Sevilla 1882 son of a Italian painter. Musical interest initiated thru an accordion given to him by servant in the family. Studied piano & harmony followed baroque traditions (Miserere) still performed during Holy Week until recently. An early work was coplas de la Pasión last expression of flamboyant Seville school. Also performed regularly. ①6

p. 92
①7 Decided to go to Madrid took one of his scores with him even though it wasn't accepted his foray into Teatro Real brought him his friendship with Falla that lasted all their lives & advisers he needed. ①7 Here he heard full orchestras & foreign works, national music the castizo light operas of Barbieri, Chopin's chamber music. However none of these offered him the foundation to build his own style.

Like Falla he worked with Trascó to perfect his technique & was then asked to write some music for the Quintero bros. Their successes est. their Andalusian comedies as classics of the genre & placed confidence in Turina's future. ①7

1905 autumn in Paris. Chose to go to the Schola Cantorum instead of Debussy circle because he knew he still needed some solid training.

In April 1904 presented first fruits of studies under d'Albény, Poema de las estaciones. By Oct his piano quartet was also ready, performed in Salle d'Automne along with 3 of Albény's pieces from Iberia. Both Albény, Falla on

P. 200

(17)

audience, after they met & made their triple pact. His Sonata española for violin & piano still hovered between Schola & costumbrismo. Suite Sevillana promptly published by Eschig. (17) (main characteristic: fifths)

On his return to Paris he was pleased to find his works beside those of Debussy, Ravel, d'Anely & Schmitt. He was an extrovert, affable & relaxed, always popular as a performer or conductor. (17)

P. 201

(18)

Composed La sonata romantica presented 15th Oct 1909 in memory of Albeniz. His Procesión del Rocio a huge success. Invited to give a concert under patronage of King Alfonso XIII. Rocio had to be repeated so popular. (18)

Other successes showed his progress & incorporation of national elements (familiar voices Debussy called them). Manuel settled in Sevilla.

The Civil War came as a shock to him especially when at a concert appearance in Madrid he found himself hissed & booed. At the end of the war his Fandango restored the old acclamations. (18)

La Escena Andaluza piano quartet with solo viola shows great maturity & his aim. Did not give up ingenious variations of native rhythms such as the minuet, schottis, zortizo, jota & soleares. (18)

Twomey acquired his skills unfortunately dramatic works on large scale drew too much from him. He was a portraitist & loved the smaller forms. Extremely picturesque they showed concentrated detail, very visual. (18)

Ernesto Halffter 1906 Madrid showed talent early studied with Federico Lehner. Became Falla's closest disciple won a national prize in 1925 with his *Sinfonietta*.

1903
19
Followed Falla in the ballet - works regularly produced all over the world. His intimate identification of Falla's concepts & disciplined orchestral sense led him to be chosen to finish *Atlántida*. His *Rapsodia Portuguesa* result of many years spent in Portugal attractive evocation of these warm hearted people! Orchestral colouring exuberant contrast to his neo classical period. 19

His brother Rodolfo also one of Falla's chosen pupils appeared with F in concert conducting & performing. 19

Oscar Esplás appeared as a composer in Madrid 1915 with a sonata for violin & piano. Studied with Reger & Saint Saens in Paris. Complex work in cyclical form romantically treated. Melodies come from Alicante songs. 19 Schmetzed on his programme's scale he adapted that contains a minor 2nd, 0 4th 5th & 6th a minor 7th. Used these in most of his music became a characteristic of his writing. Music ^{complex} & a profusion of rich effects contrary to Falla's austerity. The ballet form gave him room for intuition & freed him from some of the problems inherent use of the Alicante scale presented especially its ambiguity & episodic nature. [Song - El pescador sin ahoro] He was able to create a personal contribution that entered the national stream on equal terms & has assured himself a place in Spanish musical history. 20

Jesus Guridi pupil of d'Andu concentrated on Basque themes used characteristic elements of popular song, raised the zarzuela to new heights. [Diez melodias vascas.] 20

Llucmanore

Jose Maria Usandizaga - like Arriaga died early age 27. Expressed dramatic passion in a natural verisimo entirely centered in place & period. (20)

Basque priests

Padre Nemesio Otano 1888-1956 collected melodic specimens of Basque country. Set in form of

P. 205 tied (21)

Enrique Morena - pupil of Albéniz & Pedrell. Fine arrangements of folk songs (sardana esp.) (21)

P. 204

Jaime Pahissa 1880 Barcelona strongly identified with intertonal premises - systems of pure dissonance.

(22)

Published works reminiscent of his Catalan origin Nardad (villancico) Escenas Catalanas (22)

Eduardo Toldrà Catalan lyrical composer many lovely Catalan songs set with natural sense of Catalan grace (22)

P. 208

Federico Mompou - piano music alludes directly discreetly Gallic vein in Catalan taste. Antimate, restrained it reveals luminous moments exquisitely set against a chosen background. (23)

Chamber (1921) No Preludios (1927-1944) Canciones y danzas (1921-53) Impresiones intimas (1911-14) Trois Variations & Dialogues, Fatos lontanans all show continuous use of

cultivated simplicity drawing unobtrusively on the Catalan idiom. Preludio adagio (1961) reflects Galician landscape

& his versions of San Juan de la Cruz la musica callada & Cantos del alma withdraw to the extreme level of the mystical. Songs Ahora viva & Damunt de ti

beautiful. In limiting scope of expression he reverses the traditional poetic evocation of emotion recalled in

tranquility offering instead his own experience of tranquility remembered in musical emotion. 23

For Tom of this not mysticism

Rodrigo - Sagunto 1902 received a national prize in 1925 went to Paris to study with Dukas. Quickly affirmed a personal style. Concerto de Aranjuez guitar & orchestra came at a historic moment & marked the end of Civil War in Spain. Articulate & penetratingly evocative it was felt to would be Falla's successor but he did not wish to follow Falla's style of abstaining from repetitions of form & decided instead to explore Spanish potential of the concerto. (23)

P. 209
(24) 1946 he turned to archaic themes which he loved. Explored the harp as well. In his soliloquies his meditations come out (Sonatas de Castilla) b? D. Shades of spirit of Cabezon. (24) Continued to write in concerto style. Went to Mexico where he taught.

Joaquín Nin - also identified with evolution of Spanish music. Studied with Falla. Doce canciones populares de Cataluña; Tres tonadas mallorquinas; Canciones tradicionales cubanas yerma (García Lorca)

P. 213
(25) Falla's death in Nov 1946 coincided with end of WWII & resurgence of Sp. composers. One of first known as Círculo Michael de Falla.

Returned Sept 1/04

A History of Spanish Civilization
By Rafael Altamira
Transl. by P. Volkov
Fiblo and Tammen
New York, 1968

Introduction

P. 1 1. Civilization - difference bet civilized & barbarous
certain conditions of social life & highly developed
knowledge. Civilized people are not ignorant, superstition
high, cruel, gross, dishonest, inhumane lacking in industry
commerce or amenities of life. ①

P. 2 ② Combo of different circumstances another condition to be
reached civilized. Rare to find any of these conditions
fulfilled in ancient or modern people. E.g. no fully
civilized people or nation yet exists. ②

2 History of Civilization
starts to reach these ideals constitutes a history of
civilization. To this end man has left a primitive state of
uncivilization in so doing has committed many errors & transgressions
against the ideals

P. 3 3. Elements & Factors

③ of civilization fall into 2 groups. material &
spiritual (a) comprises industry, commerce, sciences
& social ideas & feelings, community life morality
research & the fine arts.

③ The two factors of civil are man & nature. Nature
influences man to a point. Those living in mountainous areas
differ from those by the sea, cold from hot, fertile and
lands. Progress depends on how successful humanity has been
using qualities & powers at hand in order to benefit.

4. Geog. Conditions of Spain

Geographical & climatic conditions also important.

Spain forms a Peninsula situated to the SW of Europe & joined to rest of continent by an isthmus 300 m. in length. Surrounded by two seas Med & Atlantic. All known on Med Cantabrico. Peninsula looks like a promontory. Central plateau is Castilla with two main slopes to Med & Atlantic

Q. 4
④ Both unequal in development & steepness. Former is short & abrupt latter extended gradual descent.

Pirinees along French Frontier (Cantabrian Mts). Abruptly separated Basque, Santander, Galicia & Asturias from rest of Spain.

Iberian or Celtiberian chain make similar divisions. bet valley of Ebro & Valencia, Murcia & part of Andalusia other less important ones. ④

~~Each range~~
The Iberian Range is an independent range called Bética or Penibética. It divides Andalusia into 2 unequal parts. South is narrow, near to the sea varies in altitude contains highest peaks of Peninsula. The Sierra Nevada wild scene of some of the most important incidents in the political history of Spain. ⑤

5. The Historical Consequences of the Ranges
division of the Peninsula by the mtn ranges encouraged isolation & formation of distinct groups of inhabitants. Communication great problem, inequality of soil, distribution of water, swift rivers unsuitable for irrigation & navigation, excessive altitude alternations of drought & rain, frequent floods due to inequality & steepness of land. Varying temps ⑤ All these conditions not conducive to prosperous & united development of inhabitants. However counterbalance was extra ordinary

History of Spanish Civilization

Altamira

Chapter I - The Primitive Age

Early Stone

Age
1st
inhabitants

Little is known of original inhabitants of Spain nor their achievements. Civilization very rudimentary, didn't know how to write. No testimony left except a few ^{art} objects & industries. No ^{eg.} of their language.

- ① Oldest inhabitants (Altamira states with certainty) were semi savages could have been related to other people traces found in Europe. Lived on shores of rivers hunted & fished. ① As temps changed ^{of} Ice Age overtook land they moved to caves & natural caverns situated high up to avoid floods & guard themselves against the elements & other imminent dangers. Food consisted of flesh, fish, herbs & fruits.

Not certain if they knew how to use fire were no clothing except for adornment. Most important characteristic - all the objects they needed were made from stone that they had shaped. Period known as the Early Stone Age (Paleolithic). ①

That this civilization did exist can be seen in the Pradana de San Asidro near ~~Manzanera~~ Manzanera & in the cave of Permonas ① at Murcia as well as other places. ①

It is thought that not one but two races inhabited the Peninsula at that time. ②

1. Cro-Magnon Man - at a date not exactly known

A new race came to Spain. These were the
Cromagnons. Nothing is known about where they
came from nor what route they took to reach
Spain. But they did dominate the whole peninsula
& a proof of their existence can be seen at
Catalonia, Valencia, Alicante, Malaga, Andalusia,
Castilla, & Cantabria. (2)

The men were tall & robust with large rounded
craniums long & narrow flattened at the base. Their
brows were straight & broad faces wider than longer
than prominent noses & strongly protruding jaw bones.
Their civilization was far superior to previous one
found in caves & huts. Used shaped stone & bone
for their needs.

Characteristic of their implements was the increased
number of them engraving & a primitive type of
sculpture. Bone needles ^{found} indicate sewing of a sort
provision of ornaments ^{found} included necklaces, bracelets &
pendants. Amulets ^{found} indicate some sort of religious
or mystical ideas. Certainly reflected ^{hierarchical} differences in social
standing. (2)

Not when they were craved into tribes. Dead were
buried in caves with their arms (war) utensils & ornaments.
Seemed to believe in resurrection & in another life. (2)

Primitive objects made were axes & lances in form of
a laurel leaf (Cave of Cueto de la Mina) with narrow
piece inserted into the handle. (3) Chisels, awls, pointed
splinters, bone daggers, short sword, engraving tool
harpoons ornaments. (3)

2. The Mesolithic Civilization

The inhabitants of the Early Stone Age went through considerable change because of invasions from Cro-Magnons & perhaps it is thought by some sources, other peoples. (3)

Q.9 Since shaping & polishing the shaped stone was the ³ characteristic of this civilization it was called the New Stone Age or Mesolithic. Through many transitions & evolution further improvements were gradually made to improve the human condition. (3)

Now pottery appeared firstly as vessels made from clay. Created by hand & fired ^{they hardened & were fired} in the open air. Later earthen jars & lamps were made.

From stone & bone better axes were made. Now they had bevelled edges. Little spears, hammers, millstones & mortars appeared. For adornment bracelets, combs now pins & round shaped buttons.

Clothing was woven from vegetable fibre. They were well acquainted with gold, amber & jet. Now in addition to hunting & fishing they tilled the fields & sowed cereals.

Navigation was understood they sailed pirogues (canoes). Animals were domesticated such as dog, goat, bull & horse. Habitations moved to open air in addition to the huts that were built on wooden piles on large lakes & constructed in stone & earth. (Asturias, Galicia). (3)

Workshops possible existed from large piles of cooking utensils, & other materials found. (3)
Possibly exported

P. 10 Also characteristic of Mesolithic Period were the
① megalithic monuments built of large stones. Concept
② spread to Spanish civilization. ③ meant for sepulchres &
took several forms.

Dolmens - slabs reposing horizontally on one another
or standing upright.

Mammas - dolmen covered with earth.

Tumuli - small stones & earth

Menhirs - great huge stones set upright

Cromlechs - circle of stones

Bodies buried in sitting position surrounded by
family objects or placed in huge earthenware
jar. Cremation also.

Over time monuments used for other purposes
Pictures were painted in black, yellow, red, green & blue.
Statues of alabaster also made. Ivory carvings
& patterns all elaborately ornamented. Paintings sometimes
symbolic or depicted rustic scenes & palm trees. ④

Paintings showed great inspiration followed contours
of the rocks. In Spain two kinds of paintings that
indicate two different civilizations Cantabrian region (North)
& Altamira at Santillana. ⑤ (date back 15-20,000 years).

⑥ Animals dominate North, warriors, dancers, hunters &
women South. ⑦ movements of the figures remarkable.
⑧ indicated the dance. Patterns also in Spain superior to
that of France in both shape & decoration.

History of Sp. Civilization 7

Alamira

Industries & the arts greatly improved as time went on. The best progress in architecture. Houses had more than one floor. Walls cement & earth, roofs made of branches. A group of these houses may be seen at Alamira, surrounded by a ditch for defensive purposes.

Also found in the caves lines & semicircular signs thought to be form of ancient script (5)

9. Age of Metal -

P. 12
new step of great importance using metals to make weapons of war & implements of labour & ornaments. First metal thought to be copper worked by hammer not foundering. (Castrova), Pattern of copper well developed (5)
(6) Characteristic form - bell shape (Cremposuelos, Millanes, Palmellan). (6)

Bronze followed copper - used extensively characterized a whole period. Developed along its own lines. Objects made were axes, scythes, knives, daggers, swords, arrows, lances, cuirasses, helmets, harness for the horse bracers, Embellished with geometrical designs & most elegant.

About this time an alphabetic script introduced. (6)

Iron substituted for bronze - possibly Spanish learned from Africans used for exotic objects towards end of Bronze Age many struggles & invasions

Characteristic objects - triangular daggers (Aguilar de Aranda, Olmedo) short swords with sharp points long swords with rounded points (Aragon & Castille). (6)

With introduction of iron primitive ~~times~~ ^{age} ended in Spain. Unfortunately no written history. (6)

10. The Phoenicians

R. 13
(7)

Apart from the Assyrians, Chaldeans, Egyptians & Phoenicians, the oldest colonists of Spain were the Phoenicians. Inhabitants of Western coasts of Asia ~~and~~ ^{and} Palestine they were especially devoted to navigation & commerce. Reliable traditions speak of a Phoenician colony founded at Cadiz in 11th cent. B.C. It may also be assumed that these early orientals had already begun to have relations with Andalusians even before this. Phoenicians were first to write a history of their voyages & discoveries in Spain. With them the historic times in Spain began. Sources have not determined what peoples they met or state of the Andalusian civilization. (7)

Phoenicians established their colony down the ^{Southern} coast of Andalusia. Dominated Balearic Isles notably Ibiza. Their trading ventures were supported by the State or great mercantile families of Phoenicia.

Phoenician influence lasted over several centuries. They contributed substantially to Andalusian culture. Introduced their ~~language~~ ^{language}, script, money, industry of salting meat & salt mining. Brought to Spain objects produced by art & industry especially Asiatic & African countries they had exploited. (7)

They developed mines. Ore, copper, silver, lead & iron all benefitted. And they taught their religion.

The centre of the Phoenician colonies was Cadiz. There they constructed a magnificent temple to their god Melkart. Columns were made from gold & silver. Jewellery carried exquisite oriental designs. (7)

Spanish Civilization 9

Alhambra

11 The Moors Conquer

P. 14
⑧

Not long after the Phoenicians another seafaring race, their rivals, the Greeks, arrived. They too, exploited Mediterranean commerce. Although Moors authors make no mention of relations with Spain before 7th cent B.C. Herodotus does mention Spain in 5th cent B.C. ⑧

There was much rivalry bet Phos & Moors (Catalonia & Valencia). Principal colonies at Merona, while frequent communication kept with South, according to Tacitus' King Argantonius.

P. 15
⑨

Pythias Moors travel around the Peninsula describes Spain & people in 5th cent. B.C. ⑧

Moors colonies founded like Phoenicians. ⑨

Greek influence also considerable. First money to be coined at Emporium & Rhodus was Moors. Developed agriculture & introduced further cultivation of the vine & olive. Founded schools & academies. School of Asclepiades in Andalusia e.g. Contributed above all to Andalusian artistic culture, sculpture & architecture. Legislative contribution the Mercantile Law. ⑨

12. Celts Arrive

A little after the Moors '6th cent' numerous tribes invaded Spain via the Pyrenees. Came from central Europe. Civilization appeared to be very primitive, met with great resistance in some regions whereas in other regions where Spanish were gentle killers of the soil Celts estab. themselves without resistance. ⑨ Peninsula divided bet the Celts.

The earlier inhabitants were called Iberians. Strabo 6th cent B.C. traveller called them this applied to grouped natives who had a right to the name & those who had lived in Spain before the Iberian Invasion. ⑨

P. 11
10 As a result of the division where both Celts & Iberians were inextricably mixed name of Celtiberian was given to them by ancient authors. 10 Their main territory was Castilla & Aragon.

The Celtic civilization was rudimentary. Similar to that of the Iberians. Inferior to that of Tartessians. Tartessians had already received Phoenician & many other Eastern (Oriental) influences.

13. The Iberians (Tartessians & ^{Zone I} ~~Figures~~ ^{Zone II} Iberians Celts) considered to be one of the oldest people to come to Andalusia. Likely came from Mesopotamia & N Africa could have arrived as early as Neolithic Age most definitely there by 6th cent B.C. Some ejected from France settled in ~~Spain~~ ^{Zone I}. 10

P. 11
11 Physically short, slim with long heads. Morally very independent, noble, hospitable, religious (mysticism, dance) but could also be arrogant & lazy. Did have arts, writing etc. 11

Common characteristic - free way of living. Iberians lived in two particular zones one was southern region lower valley of Guadalquivir inhabited by Iberians known as Tartessians. This extended to region of Turiduli & Contestani. Other region, rest of the Peninsula inhabited by remains of pre-Iberian tribes, (Figures) Iberians & Celts. 11

(Iberians)
Tartessians were civilized. Notable degree of economic well being practised extensive agriculture, industry & commerce both by land & sea. Had their own literature, poems, annals, laws (very ancient).

Figures were backward characterized by their primitive customs, warred incessantly generally hostile & poor economic conditions. 11

Sp. Civiliz.
Atlanica

11

P. 18 Vast difference bet the two zones. ^{It has been thought} that Tart's ^{Celtic} & Ibs from different stock ^{highest period of} Tartessan culture 4th & 5th cent B.C. (12)

When the Carth's invaded they literally wiped out ~~these~~ ^{Tart} civilisations. Celtiberian civil ended in 133 B.C. with capture of Numantia. (12)

Phoenicians ^{& Maebos} brought many oriental influences to Andalusia. Culmination work were most beautiful of any found anywhere else in Spain. Pottery especially beautiful distinguished by variety & masterly decoration. (Vases of Archena & Liche). Warriors of Archena.

One of the sp characteristics of the Spanish spirit in all that was created was the fact that the art was above pure imitation. Pottery mixed with metal gave off an exotic influence (Niebla). (12)

In contemplating archaeological finds one sees the expressive genius of the Iberians who for so long resisted invasion & Roman absorption. (12)

P. 21 (a tribe) ^{Iberians} Tartessians & Celtiberians divided themselves into tribes. Occupied territory indicated by their name. Gallaei, (Galicia) Astures, Cantabrig, Vascones (Basques) Cerneteans, Anchoetes, Turdetani, Turdeli, Lusitani, Celtiberians, Vaccaei, Vettones, Carpetani, Gretani (13)

Social life followed degree of civiliz., land conditions & other factors. Most lived in small villages. Villagers had no fortification. Took refuge in towers or fortified places.

Marriage mostly monogamous custom similar to Maebos. Women had ruling position in the family. (13)

P. 22 Religion & Customs.

(14) Moon worship in some places. Animals & men prisoners ~~at first~~ but Lusitani. Each tribe had its own god. (14)

Lusitani men were black women bright colours. Principal food wheat bread. Anointed their bodies with oil & perfume long hair wore a helmet of mitre to go into battle.

P. 23
(15) Distinctive Andalusian traits - physical hard men, valour love of liberty, lack of discipline, loyalty would sacrifice themselves if necessary. (15)

P. 24
(16) Basques had distinctive & unusual characteristics thought to be only survivors of prehistoric tribes of the Pyrenees caves. (16)

The Carthaginian Conquest

Phoenicians founded the colony of Carthage about 9th cent B.C. prospered rapidly. N coast of Africa (Tunis) By 7th cent B.C. most important Phoenician city. Made many important discoveries took possession of Ibiza settled on the Balearic I. 6th cent B.C.

P. 25
Punic war broke out bet. Phoenicians at Carthage & other tribes. P's called on Carthage to help them & were subjugated by Carthage. What followed was conquest of Spain. Carried out by Carthage general named Barca. Fiercest resistance from Spain but Pen. was mostly dominated by them. (16)

(17) Influence of Carthage.

Aim of Carthage increase the army & store of gold. Established mints to make coins continued with sailing industry construction included palaces, forts, temples & roads. (17)

Chapter II 3rd cent BC - 5th AD
The Roman Influence

P. 26
① Romans invaded Spain 218 B.C. to fight against the Carth. In 206 Carth. driven out. Romans helped by Greeks & Phoenician colonies. Spanish tribes took sides. Many Spanish finally gave in but Romans met with fierce resistance in Asturias & Cantabria. First evidence of guerrilla warfare by Asturians. ①

Romans adopted extremely cruel measures where they met strong resistance. Exiled large numbers to remote places, destroyed towns, maimed the young men & sold them as slaves. ①

Romans did 3 things that left a profound influence on Spain

- (a) brought in colonists & workmen for the mines
- (b) distributed land to their own ex-soldiers
- (c) allowed inter marriage

P. 27

② Divided peninsula into ~~colon~~ provinces with governors, judges & special laws. ②

Region in which this assimilation took place - Andalusia. At that time most of the important cities of Baetica as And. was known strongly characterized by Roman influences, from type of buildings to way of life. ②

P. 28

③ Romanization surpassed ^{most} other countries because Andalusia gave Rome notable heads of state. Together they greatly advanced progress of the Peninsula. ③

establishment Romans also responsible for colonial organization
municipal govt & assemblies.

P.30
(4) Unfortunately ^{violent political} upheavals ~~as a~~ ~~we~~ began to breed
distrust that finally led to decadence & disorganization. (4)

P.31
(5) Tyrannical methods to increase revenues were employed
many ~~unwritten~~ ^{written} statutes to avoid the tyranny & new
laws (5)

A formidable barbarian menace began to slowly invade
Roman Andalusia & all inspirational tactics put forward by
some Emperors in 4th cent did not work. Decadence
soon made itself apparent. (5)

Social & Political Effects of Roman Occupation

(1) political unity - brought tribes together under a
central govt, reduced their isolation & produced solidarity (6)

P.32
(6) (2) judicial unity - Roman law imposed upon all affected
family life, property, heredity & general economic order.

(3) diffusion of all forms of material civilization &
intellectual culture. Common lang. Latin. (6)

To facilitate communication main roads & bridges built
later may be seen Alcantara (Estremadura) Segovia &
P.33 Mérida. Roman fortifications León, Sevilla, walled
(7) cities León. (7)

P.34
(8) Two grades of school taught. Music among
subjects. Roman influence absorbed readily by
Andalusians. Lucan poet of Cordoba, Plinius
& Pomponius Mela both of Andalus. Seneca of Cordoba
Silver Age of Roman literature 1st cent - 117 A.D.
many Spanish contributed. (8)

Iberian & Celtic art
tombs with statues

animal statues (famous bulls of Guisando-Avila)

Chapter III Cults During Roman Domination

P. 37
① Romans didn't stand in way of existing cults.
Religions & mystical ideas of natives accepted
Their own gods also became popular in Spain.

An spite of birth & establishment of
practiced. Persisted either in original form or ~~more~~ hidden
within ~~the~~ Xtny. Known as heresies ① One heresy
Priscilian - lived in Galicia. Cont until 6th cent. ①

P. 38
Despite fact that Xtny could have radically altered
the Roman world, it had little influence. Reason its
propaganda & its policies, which disclaimed violent self
imposition. Always difficult to change an individual
belief to suit a social conduct. For eg even though
Xtny preached freedom for slaves priests & the Church
still possessed them. ① And although they took vows
of poverty no changes made to existing property rights. ①
Rich were not cast out because the total land
Church accumulated lands, flocks & houses & carried
out commercial enterprise even though this was forbidden. ②

Q For
What is it
The few individuals who were attracted to Xtny
& out of this came anchorites hermits & monks
But they too adapted to conditions of community
& had slaves, property & political power.
Most remarkable contributions were 4th cent.
sepulchres entirely Roman but with Xtn insignnia. ②
May be seen at Barcelona Archaeological Museum. ②

Chapter IV - Barbarians in Spain - 5-8 A.D.

1. Roman domination ended in Spain with invasion of the inhabitants of N. Europe called Barbarians. In Spain two invasions 409 - Suevi, Vandals & Alani took over Galicia, Lusitania, Carthaginense & Baetica (Andalucia). In 414 Visigoths took over parts of Catalonia. (1)

P. 39

(1) The destruction of the Western Roman Empire gave Visigoths their independence. They had conquered & annihilated politically the Alani, they forced the Vandals to go to Africa & destroyed the kingdom of Suevi in Galicia in 585.

Byzantine
constant
important
to music

In 581 troops of Eastern Roman Emp (Byzantium) came to Andalucia & ruled for about 100 yrs. In the beg of the 7th cent they were driven out of And. King Suintila. This episode of Byzantine domination was extremely important. had a far reaching influence on music. (1)

P. 40

(2) 2. Civilization of the Goths - a primitive culture very inferior to that of Romans. Lived as nomads, hunted & raised flocks & herds. Later villages were established, they began to work the soil. Through contact with the Romans their civilization advanced. By end of 1st cent houses were built of brick & housed whole families. Arms made of metal instead of stone & wood. (2)
Class distinctions bet rich, poor & slaves. Slaves & women looked after the agriculture. Men tall, strong, fair haired, long occupied themselves with hunting & warfare.

Central point of their society was the family. Father had absolute power & authority. Religious ideas - worshipped gods that had personification of a natural force. Cults similar to those practiced by the Iberians. Converted to Xtny. (2)

Histor. of Sp. (iv.) Atamira

17

Of all the Germanic tribes, Visigoths most cultured. Before coming to Andalusia they had lived peacefully with the Romans. Conversion to Arianism was the great influence in this attitude. (3)

3. Attitudes towards Spanish

Q. 41 (3) Like most ancient peoples they respected those that had vanquished, recognized the existing social order & the laws in place.

Visigoths like Romans formulated a code of laws based on Germanic customs. King Euric ordered codification

As for religion a few cases of intolerance against RCs but generally Visigoths respected the faithful & their clergy. (3)

Q. 44 (4) The Jews on the other hand, suffered terribly. Up until King Reccared, their religious liberty respected. When King Sisebut took over they were ordered to be baptized on pain of expulsion. Many fled or were converted, some who had left, returned. (4)

At the Council of Toledo laws of persecution again passed. Strictly enforced until end of 7th cent. (4)

Q. 45 (5) 4. Culture - Invasion of Visigoths led to decline in intellectual development. Visigoths did not attach much worth to learning, even though some of their kings & nobles had impressive libraries. The only true cultured class was the clergy. (5) Chief of these illustrious men was San Isidore. Archbishop of Seville. Wrote many books. Visigoths used their own script & language but it was eventually abandoned for Latin. (5)

Jews had their own ^{religions} ~~freedom~~ ^{freedom} language. Along with Chaldean ^{they two} ~~was~~ ^{Hebrew dominant} ~~was~~ ^{cultivated} by Roman clergy. It was at this point in time that Oriental literature as well as Maced Roman began to have an influence (5)

P. 45

(5)

Byzantines made their influence felt not only by their domination in Andalusia but also ^{from} ~~from~~ ^{communications bet} ~~between~~ them & Visigothic clergy. (5) Influence manifested mostly in the arts. A new ^{few} ~~new~~ ^{authentic} ~~pieces~~ ^{may be found at} Toledo, Mérida, Córdoba, stones with necks, crowns & crosses of gold ornamented with precious stones distinctly Oriental & gold combs. (5) Foundation & elevation as well

P. 46

(6)

as ^{several} ~~several~~ ^{characteristics} ~~characteristics~~ may be found in some churches not in a state of preservation. (6) Dating from Visigoth era Church of San Juan Baños de Comarzo 7th cent; San Miguel de Tarrasa 6th cent; Cristo de la Luz Toledo. General plan of the Basilicas is a Greek Cross Byzantine kind. Presbytery & apses going to nave horseshoe shape. Horseshoe arch known to Andalusians thru Romans. Older tradition than Arabic. Fortifications Toledo Umayyad, Córdoba the Puente de Sevilla, 8th cent. (6)

Chapter V - The Arab Invasion 8-11th cent.

In 711 A.D. Berber troops from Africa invaded Andalusia. 6 yrs later they ruled all of Spain except parts of Cantabria in the N & the Pyrenees. (1) Political centre was Córdoba. Governor ruled at pleasure of Caliph who ruled Asia. Situation changed with revolt of a noble of house of Rahman. Abdur Rahman I assumed rule Córdoba & set up his kingdom which was independent, prosperous & respected throughout known world. (1)

①

This Arabic power continued until 1031 & constituted the most powerful political & civilizing force in the Peninsula. The movement had ^{also} ~~had~~ ^{been} ~~up~~ ^{by} ~~at~~ this time by Xns who wanted to take back their countries. Sometimes alone sometimes with help new kingdoms were established. There were Asturias, Galicia, Leon, Castile, Navarre, & the Condado of Barcelona. These kingdoms were in reality very small compared to what the Arabs ^{did} occupy & their culture scanty with no life of its own. ②

P. 48

②

The new invaders were very different to Roman & Visigothic predecessors. Not only in their religion but also in their whole attitude to life. Like the Visigoths they made no attempt to destroy what they had found or the personality of those they had conquered. ②

In spite of their character & cruelty they ^{were capable of} ~~revealed~~ in some of their campaigns (Aragon) as a rule they respected the ~~religious laws~~ ^{laws}, belief system, customs & even their property. This tolerance prevented a lot of resistance. Many Andalusians found that they could continue to live in their same villages so long as they paid the tribute expected from them. ② These people were called "Mozarabs" "would-be Arab."

Only Xns actually converted to the new religion even though they were classed as non-believers by pure Muslims they exerted great influence politically & promoted revolts. ②

Things also became better for the Jews whose talents were recognized by the new conquerors.

P. 50
Poetry was one of cultural arts to be cultivated. Excellent women poets (see Ribera's Arabic Spain) Although basis of subjects of learning were from classical antiquity especially Greece via Byzantines & Romanized areas of Asia & Egypt, Arabs developed them with originality & power. They were the most cultivated people of the time. P. 50 (3)

Spanish Arabs cultivated popular poetry - its metrical forms may be found in Cancionero of Alfonso X. The original language was Arabic but there also existed a vulgar tongue. The Cancionero influenced poetry of Andalusia greatly. Notable in Cantigas de Santa Maria. Alfonso el Sabio. (3)

Arabs also disciples of learned learning of the Asiatic people - Chaldeans, Assyrians & Persians. What they contributed (Arabs) was new forms. Esp. prominent the architecture, mosques. (3) Finest ex. at Cordoba, built bet 8-10th cent. Arab architects actually utilized a lot of the material from former Xth & Roman construction.

P. 51 Fundamental characteristics - horse shoe arch, (not new) columns, cupola over a square base arabesques of marble or plaster inlaid with geometrical or floral designs red & blue ground gold relief. Glass mosaics, glazed tiles adorned its walls. (4)

Artistic industry, pattern, dishes plates of gold lustre colored tiles, gold lamps, hilts & scabbards for swords textiles wool, silk, tapestries. (4) Advanced irrigation systems Cordoba, Malaga

P. 52 New crops introduced rice pomegranates & sugar cane. glass at Murcia writing paper (Arabic) arms leather embossed (Cordoba worked iron glass intro 9th cent) (4)

(5) Arab fleets greatest in world. Chief ports Malaga, Sevilla, Almeria. Numerous coins with which to do business. (5)

Alhambra

P. 52

(b)

Description of Cordoba see other notes # houses streets etc
Very hospitable many foreign monks frequently seen in the city. (5)

often Xth

P. 86

←

More material in Arabic book of research
The Mozarabs - Renegades - contributed much
in art. Brought with them they ^{preserved} ancient culture
found what they had assimilated from Arabs
North & central Spain - created a unique architecture
much infl. by Arabs. (6)

P. 87

(7)

Mozarabic Architecture Toledo, Cordoba, Soria
extensively used horseshoe arch & a system of vaulting
that included wooden roofs. Most of their work destroyed
by Almoravides & Almohads - fanatics. (7)

(a)

Song of the Outcasts

Robin Totten

Amadeus Press

Portland Cambridge 2003

P. 29 Song - most difficult of the 4 arts of flamenco to understand & appreciate. Likened to "the howlings of Tanishk." (1) Dances seem to have familiar patterns. European scale is familiar

P. 33 (a) Andalusian mode is not - goes from E to E (compare to Phrygian mode) (2)

(b) Melisma - *aypiso cante gitano* evolved from *cante andaluz* meaning a wandering of the voice on one syllable of a word (3) important characteristic of *cante andaluz*

(c) Deeper & more tragic the song - the more primitive it is.

(d) Use of quarter tones (solas, siquiyas) recognizable & pleasing - *tientos*

P. 34 (3)

cañña - evolved around 19th cent. one of its variants - *alegrías* (3)

P. 35 (4)

Alegrías - complex rhythm. harmonies on the guitar use notes C, F & G (A)

Buleriá - no melody of its own very popular (4)

P. 36 (5)

Flamenco - key to all aspects - its joyful expression - finished voice etc don't count. (5)

Almas

p. 38

(6)

Filomena demands strong emotions & ability to communicate these to listener.

has to express "violent emotion" to be authentic

Body language important gestures & facial expressions (6)

The "ave" - song begins with this indicates grief private, deep, unshared.

Fandango

Melisma - used to stress high points of song keep returning. Fandango usually ends with a melisma

Melismas have form & are not improvised ad lib length & shape important part of the art.

too short - preliminary

too long - power of song is lost.

Taranta - East Andalusia - miming song of tragic intensity - final cadences extremely difficult

few intense versions are the *Alfama* & *centagenera*.

Quarter Tones - Persian, Andalusian Arabian

rather flattening a sound not sharpening it several 1/4 features of the *saeta*

often come at the top of the curve of

a phrase, sometimes they are sustained. (7)

gives a richer sound to the note. (7)

p. 38

(6)

p. 39

(7)

Tends to bring desolation, feeling of pathos to the passage.

Encouragement Phrases - *aza!* *que sabe!* *toma que te toma!* *vamo!* *pa' alla!* (7)

Song of Intercasts

The flex-rhythmic fluidity that can be noticed
anticipation or delay
starts within the beat but not on
down starting "good compass"

P. 41
⑧

Words - most important element of the song.

Andalusian - consonants softened
gypsies - many can't say "s" ⑧

P. 42
⑨

vowels distorted

Some words are Gypsy Caló
(language of Andalusia)
or prison slang ⑨

Chapter 3 - The Dance

Song has always ruled the dance.

Rhythm - guitar

palmas
pitos
bambaleros
sticks
feet

soft clap palma sorda
rifle crack palma alta

P. 43
⑩

Guitar provides the compass
dancer's feet generate the rhythm & shape of
the dance

Palmas reinforces the measure length &
beat variations within it. ⑩
Hand clapping an art very different. ⑩

Castanets introduced when dance became a spectacle like the tango & show. (19th cent)

Moves used in real flamenco

yes fandango & sevillanas > folk dances that show flamenco influence

Cádiz had castanets (Phoenicians Romans)
(crystal type of castanet)

P. 46
②

solo dance with singer pa' atrás (stands behind & sings) guitar & hands / pure flamenco.

For Waltz, Granados correct
no flamenco force. (late 19th cent)
touch of Edwardian elegance ②

Contrasting grace with force - big difference of opinion.

Grace is a quality of the dance
Force belongs to flamenco & is its main quality. (Force should always be first) ②

P. 49
③
Pairs & group performing also part of flamenco - architecturally lies in fact their movements are co-ordinated but never exactly repeated.

Flamenco's dance to a degree is improvised & different when it is performed stage, bolero, bolero, bolero
Mind of dancer too alters it. ③

An essence dance is improvised art form. Quality depends

Song of Intercasts - Totton

on performer's mood a form or moment of performance

P. 51
Dancer expresses mood of song increments of dance do not represent anything (A question this) (4)

4 Characteristics of the Dance

individual
forced
downward
abstract interior

Also abstract & ecstatic

Zapateado News

(a) Downward-

importance of zapateado (creation of rhythms by drumming on the ground with the feet). Dance uses the whole body but is generated from drumming rhythms.

To create the patterns dancer makes variations in quality & intensity of sound by using the heel, whole foot, side, point of toe or brushing (scraping the sole of foot). No leaps or upward movements. Each Arabic prohibition of showing the leg.

P. 54

(5)

Only seldom knee seen bent & lowered
Downward also shown in the eyes directed downward even if face turned upward (5)

(b) Introspect - expression made of one. one loses oneself in the dance, forgets where they are. Expresses joy or sorrow. Solo dance reflects this dancer not dancing for anyone else.

Downward direction of eyes reinforces this. (6)
NB Dancer should never look at the audience (7)

P. 56

(c) Abstract - if Flamenco is abstract, what does it express. Expresses the personal reaction to the words of song (or music). Must be a pervasive element of confident self assertion & confidence. (7)

NB

Essential characteristic of abstract-dancer must express the self (same for the music: the soul)!

(c) Ecstatic - dance comes from force & intensity hypnotic repetition of the compas.

(Egalite) Dancer's hands - movement smooth; no brusqueness of movement, shape to the dance

P. 62 moves arms, hands fingers moving in a continuous flow.

(8) swirling skirt (9)

keep costume simple

P. 64

hands & fingers do not have to continuously move.

(9)

Sudden movements one hand twirling a clenched fist

dance should always be "contained" like a simmering volcano. (assurances)

Best flamenco performed later in life (9)

Song of Outcasts

7

Economical movements
~~frictions~~ of the hip
step

P. 65
⑩

slide of the wrist
accents in the rhythm not on beat
convey unseen elements of the rhythm

older dancers can be a ~~should~~ ^{should} be more
economical - accents ~~words~~ say much.

Construction & shaping of a Dance
what dancer makes it - no theory

pasos - steps

pasos - walking

movimientos - variations

desplantes - climax

zapateado -

remate - end of a dance changes to fast tempo

characteristics - tientos stately

alegrías - trotting ⑪

Chapter 4 - The Guitar

P. 71

①

toná a ~~concedera~~ - oldest known forms
of Flamenco. (old as ~~Women~~ especially the chanting part).

Other characteristics of old Flamenco

voice accompanied

chanting

laments

walk songs? ①

Q.72
②

Instrument - used to be sung unaccompanied today, *acompañado* accompaniment used.

Guitar provides percussive background & setting, gives rhythmic free, mood & harmony.

Paseo - music played to introduce a song & between verses.

Note - must at all times seek the dramatic expression of extreme emotion either as a solo instrument or by weaving *falsetas* around the song.

Q.73
③

Difference between flamenco & classical guitar- technique & shape of guitar (classical bridge).

Driving ~~sounds~~ rhythms dramatic expression ~~bring~~ sound flamenco guitar's repertoire. ③

Q.74
④

Technique - ^{use of} right hand - left hand same for classical & flamenco. No footstool, guitar not set on left thigh, held on right.

Most characteristic difference in flamenco right hand technique is the *rastreado*. Drum roll effect captured by striking backs of fingers one at a time over several strings. Fingernails actually strike the strings.

Q.75
⑤

Plucking the strings - *picado*.

Young demands of rhythm mean 5 or 6 words of pronounced rhythm - exceedingly difficult & must fit the rhythm, when this happens it is said "he has good *compas*." ⑤

Song of Outcasts

9

P. 76 Plucking techniques are similar to classical guitar.

String can be plucked upward in a curving movement or pressed downward to produce a singing tone.

? More exotic rasgado originated in Castilian Spain. Arabic music used plectrum with the plectra.

P. 77 Flamenco tremolo - 6 notes instead of 4 prominent feature in accompaniment of the granaina.

Ligado - playing string with left hand

Alzapúa - use of thumb nail as an upward moving plectrum.

Rhythmic effects - playing strings while they are muted by left hand
- tapping face of guitar while playing the strings.

These techniques enable player to produce rhythmic variety & pace & an explosive tone (important not flamenco music).

Sacurina cry of despair
soba stud resignation

Punched dark chords of sacurina evoke tolling of the death knell, heard in the paseto.

Soba - touch of elegant sweetness.

Q.78
⑥ Most important - there are NO rules. Music is only valid only if the player's quality makes it so. ⑥

Q.78

⑦ The Falseta themes a phrase turns particular to each song form. Features can be copied but must be treated as own at some point.

The Andalusian Mode (E mode)
variety of old Phrygian mode.
saxophone is able to give harmonic shape to flamenco cantina (NB cantina for all other types of song) ⑦

Andalusian Cadence - falls F - E (major chords)

Flamenco melodies

Q.79
of E mode ^{soqunpiya} stays mainly in low part of harmony. Not influenced at all by ~~texture~~

⑧ Versicles tonic & dom harmonies
cantinas mostly major keys

The Flamenco Scale - differs from Phrygian mode.
3 chords available

C+

A-

G+

F+

E+

sometimes E- & D- used

seldom used
in E mode ⑧

Song of Outcasts II

P. 80

Occasionally G# chord used, then jumps to F gives exoticism (Arabic Jewish)

B^b used - fandangos

Chapter 5. The Song Forms

P. 83

Belief that flamenco can't be explained. A question

① the word flamenco in this context. (flamenco can be explained but perhaps some aspects of it ^{still} can't)

P. 84

Elements ② Words strongest element most important, rhythmic force, expression & tone of voice.

form of cante jondo - rise & fall of steps thru 4 or 5 notes

use of quarter tones
melodic leaps

note hit off the beat early or late.
gives song peculiar effect curving in character

mode - mostly E

a song form

Andaluzian mode E F G A G F E is sung ③

(b)

Song of the Outcasts Robin Totton

siauriya antana heart of deep song
(expresses) anguish / amar / despair
described as wistful, against fate - essence of tragic song

P. 89
① most Gypsy of the song forms
relevant because history of gypsies is tragic
stick to their own customs & laws ①

P. 90
② history of persecution more tragic because they've
brought it on themselves ②

song is created in oriano
tune H notes down scale A G F E
many variations but this is its heart
most ~~speech~~ difficult to sing

song must be created by the singer
creates its shape & fills it with powerful
feelings

need to find this intense feeling often
wags songs to sing another song first (Janet and o
grande).

siauriya clearly characterized by its distinctive
rhythm - slow, heavy, insistent
1. 1. 1. 1. 1.

once called plajera which means being or
miswining

song is woven around a basic tune
A to E / time signature not really known
some say $\frac{7}{8}$ / Fella didn't even know.

but words at end of phrase Horison away ②

P. 91

(3) as it was on a oval monstone
In this ~~not~~ it relates to other Gypsy songs in the world (3)
"occultation" one researcher relates it to their out cast status.

guitar is in strict rhythm 12 counts
rhythm founded on 4 chords on A G F E on
the accented beats of 1 3 5 8 11
played on medio 2/4 for key of A

not danced until first half of 20th century
palmas used only when its danced
when sung ^{unlike some songs} palo seco rhythm tapped out with
old Arabic a stick or palm of hand.

often done with
remate finishing a song - last verse in major
mode or with one line in major mode then reverts
to Flamenco E mode

name stamirya is Gypsy deformation of word
seawalla - Spanish verse form - 4 lines of 7 + 5
syllables alternating.

stamirya traditionally knothers 3rd line to make
7, 5, (11) 5
1, 2, 3rd line, 4 (3)

10/11

P. 97

P. 97

solera as some heard of flamenco with saunyas
& ~~tona~~ (1)

many variants - differences of time not rhythm

solera sung for dance switches between slow & fast

(Arabic influence)

fast sections correspond to zapateado

some may have solera tune & sing a rapid
verse of 4 phrases or those may be done by
accompanist using muted strings to produce drum
effect (2)

P. 98

(2)

Rhythm ..! ..! ..! ..! (.)
usually silent

perceived in the dance

smaller units 12 counts as overall structure

for his words & singing

result is overlap of rhythms within a

complex structure (2)

outset almost always plays in E position
(for arriba). This factored makes a litting contrast
to constant pace of song.

words may be in 3 or 4 line verse

thems similar to saunyas though less

intensely tragic (2)

P. 99 - 101 description of way of

singing a solera, of 1st line sung above

2nd line verse 2 & 3 repeated

repetitions

slightly change

last 3 lines of 1st verse intensity of song - singer goes up the scale

P. 94. Luviana - onomato in Puerto Real small town
near Bay of Cadiz

song J to souriya rhythm
means lead (made or J) frivolous often song before
the souriya because of later's intensity
take 6 notes of E mode
up to c + back down
phrase 2 only was 3 notes
guitar plays en medio last 4 chords often A down to
E J
words follow verse form of Castilian seguidilla
4 lines followed by 3 with changed assonance
all lines alternate bet 7 + 5 syllables

Seviana - From the mountains
began as a folk song flamencoized song to
sig. rhythm

P. 96 Seviana - country life sentimental
characteristic - long slow rise to an *gr*
in triplets
danced but rarely heard
wide vocal range
guitar plays *por arriba* in E position
decamp. melodious
dance has a bite to it - not graceful
typical peasant costume + conical *Parabolera* hat
same verse form as Luviana

Ron Alborea - gypsy wedding song
song to *solea* rhythm
usually in + brisk

ritual song + danced at Gypsy weddings
non gypsies can't stay for ritual part.
breaking of hymen by old gypsy women to produce
3 spots of blood on a white handker. (3 roses)

P. 104 Tostón

Bulerías

a rhythm began 1900
 can be sung to any tune in any key & with
 any # of lines.
 • 12 count same as soleares & alegrías

. . | . . | . . | . . | . .

In Jerez with count is 6
 guitar played in either position
 plays a lot of syncopation
 Faberón creates source of rhythmic &
 melodic invention

P. 107 tientos - tango oldest flamenco song form in
 simple rhythm $\frac{3}{4}$ 2 bar with silence on 1st

beat 2 claps on 2 then clap on each
 beat of 2nd bar

. || ||.

• represents rest or silence

guitar plays on medio

motif JBGA when singer pauses

singer E to A - with G# then down using G#
 interval bet F & G# (*2nd) note
 outside of Semitic music whether Jewish or
 Arabic. Richly exotic

dance of tientos performed by women stately
 dignity
 themes of love

have wubs - strong Cadiz
P. 110 Justice modern
time

P. 111 Alegrias - from Cadiz ^{starts P. 112} song to be danced to " usually for men
3/4 time major
out w/ - 3 chord vamp

rhythm same 12 count as sobra

P. 112 dominated by zapateado & counter rhythms

Words - traditional talk of charm of Cadiz

P. 113 Canciones started as a street small vendors
song - Madrid associations

Mirabris -

P. 114 Cadiz only city never to fall to French

P. 114 Romera - girl on a pilgrimage and apples
to and pilgrimage

P. 115 Rosa - name

To sum up - all have tunes that are more
Western folk than flamenco, all are countries
if they go bit faster they are alegrias
girl w/ tambor - romera
sue of Madrid - canciones
she of word mirabris - mirabris

Song Forms

P-116 Polo + cana -

vestiges of flamenco prehistory & somewhat ossified. Certainly an old. mentioned in 18 & 19 centuries

common feature - both sung to a fixed form consisting of a 4 line verse with an ~~repeated~~ in a sequence like a refrain after lines 2 & 4.

Both have soleá compás & are comp. as a soleá. Used to be sung fast today slow

P. 116 Times come on 8th common down scale from E to C to A or G & down to F

P. 117 Words archaic (200 yrs)

Peteneras

girl from Palermas de la Rivera (Cadiz) notorious for her beauty & hard heart.

Song comes "mystical/secrecy" has not been transformed by flamenco

in spite of melismas & tones rubato tune can be written down & is recognizable

P. 117

bars go bet 6/8 & 3/4 one after the other 6/8 | 3/4 | 6/8 | 3/4

P. 118

not commonly danced but when it is danced dancer who needs show on her head

acoustic plays por arriba
fabetas use & repeats melody of song
lean toward minor

Gypsies have same superstition as Brits do
about Moths

Peterova has Jewish associations. Still sung by
Sephardim of Middle East. Strong Jewish echoes.

P. 119 Words more common: sung today about a hard hearted
beauty, la Peterova.

P. 119 Fandango - thought to be Moorish in origin. A immensely
popular in 18th cent.

P. 121 Fandango arabe - free rhythm & sounds most
weird & un-familiar to non-flamenco ears. Every province
has its own Granada has 3.

Basic form $\frac{3}{4}$ strict rhythm 6 musical phrases
although some has 5 lines, one is repeated in part
or whole.

P. 122 Harmonic structure - phrases end on major chords.

(assonance) Scheme of rhyme ababa

P. 123 Verdules - folk dance from hill village behind
Málaga sung solo accomp. a whole band of guitars,
bambusas, fiddle, drum, tambourines. Style of verdale
sets pattern for folk fandango.

P. 125 Rondón - from Ronda
"a serenade"
fandango of 2 verses in strict tempo
not usually danced.

Toton

Madrugada characterized by its sad elegiac tone.
fresh rhythm

P. 118 Saeta - song of passionate devotion to Christ or Virgin means *canon* sung to *tañcaux* (pasos) carried thru streets during Holy Week.

Pasos massive takes about 50 men to carry one.

Saeta not originally flamenco. First sung by Franciscan friars & then by any spectator who felt moved to express his grief at the Crucifixion.

Flamenco singers? adopted them & gave them tonalities. Paso stops at designated points where a professional singer sings the saeta.