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I am submitting herewith a dissertation written by Susan Jane Flynn entitled "The Presence of *Don Quixote* in Music." I have examined the final electronic copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Spanish.

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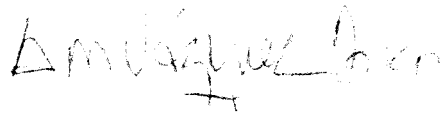
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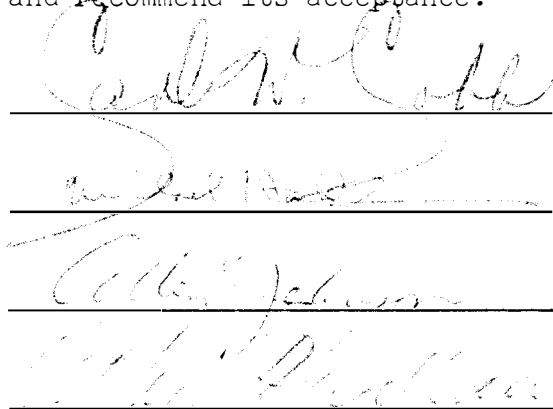
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A. M. Vázquez-Bigi, Major Professor

We have read this dissertation
and recommend its acceptance:



Accepted for the Council:



The Graduate School

THE PRESENCE OF DON QUIXOTE IN MUSIC

A Dissertation

Presented for the

Doctor of Philosophy

Degree

The University of Tennessee, Knoxville

Susan Jane Flynn

December 1984

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This dissertation is dedicated with all my love to my mother,
Lucille Mehaffey Flynn, without whose love, support, patience, and
encouragement this effort would not have been possible.

ACKNOWLEDGMENTS

A number of people have been quite helpful to me throughout the course of my dissertation research. I especially wish to express my deep gratitude to Professor A. M. Vázquez-Bigi, who served as my director, and to Professors Allen Johnson and Carl Cobb. I am also indebted to Professors Albert Wallace, Michael Handelsman, and the late H. Ernest Leweld. I have greatly appreciated their assistance, comments, criticism, and encouragement.

I hereby acknowledge with thanks the permission granted by Aguilar, S. A. de Ediciones to use quotations from their edition of Don Quijote de la Mancha in the Obras completas of Miguel de Cervantes Saavedra--Compilation, Preliminary Study, Prologues, and Notes by Angel Valbuena Prat (1967).

ABSTRACT

Many musical works have been based upon Don Quixote de la Mancha, by Miguel de Cervantes Saavedra. Since the publication of the novel in 1605 (Part I) and 1615 (Part II), composers of all eras have sought to translate the story of the knight-errant into the universal language of music. The genres and the musical interpretations have varied. But the interest in Cervantes' masterpiece as a topic of musical expression has endured through nearly four centuries.

After a brief introduction to the references to music in the novel itself, selected Quixote compositions from each century are discussed in this dissertation. Four major musical works have been chosen for specific study--The Comical History of Don Quixote, the seventeenth century trilogy of musical plays, by Thomas D'Urfey, Henry Purcell, John Eccles, et al.; the eighteenth century orchestral work, Don Quichotte Suite, by Georg Philipp Telemann; the nineteenth century symphonic poem, Don Quixote, by Richard Strauss; and Man of La Mancha, the twentieth century musical play, by Dale Wasserman, Joe Darion, and Mitch Leigh. A current chronology of Quixote compositions has been compiled and is placed in the Appendixes. There are also various other tables regarding the musical references in and the musical pieces inspired by Don Quixote.

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CHAPTER I

INTRODUCTION

1. THE PRESENCE OF DON QUIXOTE IN MUSIC

From the moment Don Quixote set forth on his steed Rocinante to right wrongs and redress grievances, he permanently influenced the inter-related worlds of literature and music. Since the publication of El ingenioso hidalgo Don Quijote de la Mancha, by Miguel de Cervantes Saavedra, in 1605 (Part I) and 1615 (Part II), numerous musical compositions have been based upon the prodigious work. The adventures of the Spanish knight-errant have been set to music by composers of many nationalities through several periods of music history. Interest in giving the novel a musical interpretation has endured and seems, if anything, to have increased with time. Don Quixote, Sancho Panza, and other characters from Cervantes' narrative have appeared on the stage, in the concert hall, and on the screen. The musical pieces relating to the book are quite varied in genre and treatment. But they all have in common the masterpiece that has often been termed the first modern novel.

Don Quixote and the other works of Miguel de Cervantes (1547-1616) reflect his literary versatility. The novelist, who had been a soldier and a captive, longed to be a poet and a playwright. Between La Galatea (1585), a pastoral novel, and Los trabajos de Persiles y Sigismunda, which was published posthumously, Cervantes

wrote lyric poetry, the Viaje del Parnaso (1614), and works for the stage such as Ocho comedias y ocho entremeses nuevos (1615). But it is for his prose fiction that Cervantes is most renowned. His Novelas ejemplares (1613) contain such recognized narratives as La Gitanilla, El licenciado Vidriera, El celoso extremeño, and Rinconete y Cortadillo. And no other piece of Spanish literature has ever been as popular and widely acclaimed as Don Quixote, which was published when the author was fifty-eight and sixty-eight years of age respectively.

Cervantes may not have realized, as he was writing the episodes in his classic novel which relate to music and musicians, that many composers for years to come would, in turn, write music relating to his novel. Seeing Don Quixote as a musical personage is not difficult, for, in fact, he is one of several characters who sing and play musical instruments in the book. Cervantes' numerous musical references provide an important backdrop for the study of the presence of Don Quixote in music. Thus there is a brief review of the music in Don Quixote in the second part of this chapter.

From the early seventeenth century to the present day, a great amount of music pertaining to Don Quixote has been published, performed, or otherwise documented. Quixote compositions, to which these pieces will henceforth be referred, are defined as musical works, regardless of length or genre, with or without lyrics, which have been based upon or inspired by Cervantes' masterpiece. The bibliography of these compositions is frequently expanding and changing. Based upon current information, a chronology of Quixote

compositions has been compiled which lists the composer and his nationality; the genre, title, and date of the work; and the source of the listing (see Appendix A).

There are so many musical pieces inspired by Don Quixote that only the most significant ones from the chronology have been selected for discussion. The works will be considered by the century rather than by the literary or musical period. Each century will have a corresponding two-part chapter, the first section of which will deal with the selected Quixote compositions of that century. Some works will be mentioned only briefly in the text, either because of a lack of historical information, or because the music has some, but not paramount importance. Quixote compositions by well-known composers or pieces having some other special significance, such as being the first of a genre or being the recipient of an award, will be discussed. Musical analysis of the works will not be given, but observations regarding their relationship to or interpretation of the novel will be made. Trends, if any, in the musical treatment of Don Quixote will also be observed.

The second section of each of the four chapters will be devoted to a major Quixote composition of that century. The selection from the seventeenth century is The Comical History of Don Quixote--Parts I, II, and III--(1694-95), with the book and lyrics by Thomas D'Urfey and the music by Henry Purcell, John Eccles, et al. This trilogy of musical plays is the earliest significant composition based upon the Spanish novel. The work chosen from the eighteenth century is the Don Quichotte Suite (1721), by Georg Philipp Telemann. Each section

of this instrumental piece bears the title of the topic or the episode it portrays. Richard Strauss's Don Quixote (1897) is the nineteenth century selection. This important symphonic poem is in the form of a theme and variations. Man of La Mancha (1965) is the most recent well-known work based upon Cervantes' narrative. Dale Wasserman wrote the book, Joe Darion the lyrics, and Mitch Leigh the musical score for this twentieth century play. These four compositions have been selected to provide examples from both the orchestral and the stage work genres. Their characterizations and interpretations of the novel will be discussed.

Within the chronology of Quixote compositions, there is some interesting statistical information. This data will be analyzed with regard to the composers' nationality and the genre, topic, and date of the works. The results of this analysis will be treated in the concluding chapter and will be documented by tables (see Appendix E). At the end of the text, there are five Appendixes which contain the current chronology and numerous tables relating not only to the music based upon Don Quixote, but also to the music in the novel itself.

Literature and the performing arts have always been closely related, and Don Quixote has influenced both areas. The Spanish masterpiece has been a source of inspiration to composers through nearly four centuries. Cervantes' novel, with its universality as a literary work, has been translated into the universal language of music many times during this period. Thus the musical history of El ingenioso hidalgo Don Quijote de la Mancha is indeed remarkable.

2. THE PRESENCE OF MUSIC IN DON QUIXOTE

Sancho Panza's statement, "la música siempre es indicio de regocijos y de fiestas,"¹ is one of several in which Miguel de Cervantes expresses a positive attitude toward music. Considering the hundreds of references to music in the novel, it would be inappropriate to begin a discussion of the presence of Don Quixote in music without first mentioning the presence of music in Don Quixote. Cervantes not only makes several interesting observations about music, but he also refers to various areas of music--from musical sounds to music theory, from types of songs to dozens of different musical instruments (see Appendix C). The music in the novel provides a very important literary-musicological background for the study of music based upon the novel.

Don Quixote, in its relationship to music, follows the tradition of its literary antecedents in Spain. Early Spanish literature has always been an invaluable source of information about music in the Middle Ages. For example, the Cantigas de Santa María (c. 1279) of Alfonso X, El Sabio ("The Scholar") (1221-1284), are often cited in the histories of medieval music and instrumentation. Another literary work mentioned in relation to song forms and musical

¹ Miguel de Cervantes Saavedra, El ingenioso hidalgo Don Quijote de la Mancha in Obras completas, Compilation, Preliminary Study, Prologues, and Notes, Angel Valbuena Prat (Madrid: Aguilar, 1967), Part II, Chapter xxxiv (p. 1395). All subsequent references to Don Quijote (in the text or notes) will be noted as follows: DQ and the Part, Chapter, and page numbers. All language translations to English are done by the author. "music is always a sign of merriment and feasting."

instruments is the Libro de buen amor, written by Juan Ruiz in the fourteenth century. Although not of the musicological importance of these previous pieces of literature, Don Quixote and several other works of Cervantes are also informative about the songs, instruments, and dances of the day.

The Spanish author was precise in his terms and often used music to explain or enhance his narrative. "Cervantes' use of musical terminology is not only always correct, but it is employed with remarkable clarity, subtlety, and frequent satire, to illuminate particular situations."² There are many excellent examples of Cervantes' expertise in using musical imagery in Don Quixote. For instance, he uses music to illustrate a point about the Braying Adventure. Don Quixote asks Sancho, "A música de rebuznos, ¿qué contrapunto se había de llevar sino de varapalos?"³ And music sets the scene for the entrance of the "Diablo"--

sonaron trompetas y clarines, retumbaron tambores, resonaron pífanos, casi todos a un tiempo, tan continuos y tan aprisa, que no tuviera sentido el que no quedara sin él al son confuso de tantos instrumentos.⁴

² Charles Haywood, "Cervantes and Music," Hispania, 31 (1948), 138.

³ DQ I, xxviii (p. 1370). "To the music of brays, what counterpoint could you expect to have except that of blows?"

⁴ DQ II, xxxiv (p. 1394).
trumpets and bugles blared, drums rumbled, fifes resounded, almost all at the same time, so continuously and rapidly that anyone who had any sense might have lost it in the confusing uproar of so many instruments.

The author makes a play on words, when the galley slave tells about his "singing":

--que no hay peor cosa que cantar en el ansia.
 --Antes he yo oído decir--dijo Don Quijote--que quien canta,
 sus males espanta.
 --Acá es al revés--dijo el galeote--; que quien canta una
 vez, llora toda la vida.⁵

Cervantes also gives the following caricature of a singer-musician's pre-performance practices (which Don Quixote describes). "Pero escucha; que, a lo que parece, templando está un laúd o vihuela, y, según escupe y se desembaraza el pecho, debe de prepararse para cantar algo."⁶

The novelist could well have had some familiarity with serious music, for the song of Cardenio is described as being cultured or courtly--"advirtieron que lo que oían cantar eran versos, no de rústicos ganaderos, sino de discretos cortesanos."⁷ Cervantes was obviously acquainted with some of Spain's traditional music. He mentions various popular song forms, such as coplas, seguidillas, and

⁵ DQ I, xxii (p. 1113).

"there is nothing worse than singing in anguish."

"I have always heard before," said Don Quixote, "that whoever sings, scares his troubles away."

"Here it is just the opposite," said the galley slave. "Whoever sings just once cries the rest of his life."

⁶ DQ II, xii (p. 1311). "But listen; it seems that he is tuning a lute or vihuela [an early guitar or cittern], and according to the way he is spitting and clearing his throat, he must be getting ready to sing something."

⁷ DQ I, xxvii (p. 1140). "they took note that what they heard being sung were not merely the verses of rustic shepherds, but those of ingenious courtiers."

villancicos. There are numerous references to romances, or ballads. For example, Cervantes quotes the lyrics from the ballads of "Lanzarote" ("Lancelot") (DQ I, ii; p. 1042); of "Valdcvinos" (DQ I, v; p. 1049); and of "Roncesvalles" (DQ II, ix; p. 1301). And the entire episode of the "Retablo de maese Pedro" ("Master Peter's Puppet Show") is based upon the romance of "Gaiferos and Melisendra" (DQ II, xxxvi; pp. 1363-64).

The traditional types of music are often associated with the tales of chivalry, and, according to Don Quixote, "todos o los más caballeros andantes de la edad pasada eran grandes trovadores y grandes músicos" ⁸ The Manchegan gentleman also speaks of popular music in the pastoral setting, as he and Sancho Panza contemplate the possibility of their becoming shepherds.

--Yo compraré algunas ovejas, y todas las demás cosas que al pastoral ejercicio son necesarias, y llamándome yo el pastor Quijotiz, y tú el pastor Pancino nos andaremos por los montes, por las selvas y por los prados, cantando aquí, endechando allí

--qué vida nos hemos de dar, Sancho amigo! ¡Qué de churumbelas han de llegar a nuestros oídos, qué de gaitas zamoranas, qué de tambores, y qué de sonajas, y qué de rabeles! Pues, ¡qué, si entre estas diferencias de músicas resuena la de los albogues! Allí se verán casi todos los instrumentos pastorales.⁹

⁸ DQ I, xxiii (p. 1119). "all or most of the knights-errant of the past age were both great troubadours and great musicians"

⁹ DQ II, lxvii (pp. 1503, 1504).

"I will buy some sheep and all the rest of the things that are necessary to the pastoral profession; and calling myself 'the shepherd Quijotiz,' and you 'the shepherd Pancino,' we will roam through the mountains, forests, and meadows, singing here and lamenting there"

"what a life we are going to have, Sancho, my friend! What flageolets will be lilting to our ears, what Zambran bagpipes, what

Music seems to play an important part in the lives of many of the novel's characters. For example, a goatherd tells Don Quixote that Antonio is quite accomplished on the rebec (DQ I, xi; p. 1067). Another says that Grisóstomo composed carols for Christmas Eve (DQ I, xii; pp. 1069-70). Both Dorotea (DQ I, xxviii; p. 1149) and Altisidora (DQ II, xlv; p. 1423) play the harp. Three characters are guitarists: Vicente de la Rosa, in the story of Leandra (DQ I, li; p. 1263); Don Clavijo, in the story of the "Dueña Dolorida" (DQ II, xxxviii; p. 1404); and Basilio (DQ II, xix; p. 1336). Each could play the guitar so well "that he made it talk." In addition, Basilio, like the daughter of Doña Rodríguez (DQ II, xlviii; p. 1436), "sings like a lark." Cervantes uses another play on words in describing the voice of Don Luis--"de tal manera canta, que encanta."¹⁰ Even Don Quixote plays the vihuela and sings a romance that he himself had composed.

halló Don Quijote una vihuela en su aposento; templóla, abrió la reja, y sintió que andaba gente en el jardín; y habiendo recorrido los trastes de la vihuela y afinándola lo mejor que supo, escupió y remondóse el pecho y luego, con una voz ronquilla aunque entonada, cantó el siguiente romance, que él mismo aquel día había compuesto¹¹

tabours, and what timbrels, and what rebecs! Then, what if the ringing of albogues [which Don Quixote goes on to describe as 'small cymbals'] is added to the other different musical sounds! Then we will have almost all the pastoral instruments."

¹⁰ DQ I, xlii (p. 1230). "as he chants, he enchants."

¹¹ DQ II, xlvi (p. 1428).

Don Quixote found a vihuela in his room; he checked the tuning, opened the grate, and heard that people were walking in the garden; and running his fingers across the frets of the vihuela and fine-tuning it the best he knew how, he spat, cleared his throat, and then,

There is also some evidence in the novel of Cervantes' opinions regarding musical aesthetics. Even though Sancho says, "donde hay música no puede haber cosa mala,"¹² Cervantes recognized the existence of and expressed his distaste for bad music. Sancho, the "governor" of the "island" Barataria, made the following ruling:

puso gravísimas penas a los que cantasen cantares lascivos y descompuestos, ni de noche ni de día; ordenó que ningún ciego cantase milagro en coplas si no trajese testimonio auténtico de ser verdadero¹³

The author, speaking through Dorotea, also comments about a positive effect of music--"la experiencia me mostraba que la música compone los ánimos descompuestos y alivia los trabajos que nacen del espíritu."¹⁴

In all, there are over 500 references to music in Don Quixote (see Appendix C). These references are generally episodic, and there are twice as many in the second Part of the novel as in the first Part. For example, the listings of musical instruments

with a voice that was somewhat hoarse, but in tune, he sang the following ballad that he himself had composed that day

¹² DQ II, xxxiv (p. 1395). "where there is music, there cannot be any mischief."

¹³ DQ II, li (p. 1451).
he put very grave penalties on those who might sing lascivious and rude songs, by night or day; he ordered that no blind person could sing about miracles in rhymes if he could not bring forth an authentic testimony of their being true

¹⁴ DQ I, xxviii (p. 1149). "experience has shown me that music composes the disconcerted thoughts and lightens the burdens of the weary soul."

increase seven times. The author mentions over thirty different instruments, including winds, strings, and percussion. In several other areas of music, the number of listings in Part II also increases.

This brief introduction to the musical references in Don Quixote provides a background in which the presence of Don Quixote in music will be discussed. The degree of relationship between the Quixote compositions and the music in the novel itself varies. However, the musical works based upon or inspired by Cervantes' masterpiece will be compared with the book in relation to the instrumentation, musical characters, and musical episodes.

CHAPTER II

THE SEVENTEENTH CENTURY

1. SELECTED QUIXOTE COMPOSITIONS

In Spain, the Siglo de Oro, or the Golden Age, roughly corresponds to the early and middle Baroque period, a time when literature and all the arts flourished. Important Spanish painters, such as El Greco (1541-1614) and Velázquez (1599-1660), enriched the world of art. Four great dramatists--Lope Félix de Vega Carpio (1562-1635), Tirso de Molina (1583-1648), Juan Ruiz de Alarcón (1581-1639), and Pedro Calderón de la Barca (1600-1681)--brought their works to the Spanish stage. Lope de Vega was also one of Spain's eminent poets at this time, along with Luis de Góngora (1561-1627) and Francisco de Quevedo (1580-1645). The picaresque narratives of Quevedo and Mateo Alemán (1547?-1614?) were also popular during this epoch. But just as William Shakespeare (1546-1616) stands out as the most prominent literary figure of his time in England, his contemporary, Miguel de Cervantes, remains the best-known and most-widely read Spanish writer of his day--and probably of all time.

It was not only in the literary, but also in the musical environment of the late Renaissance-early Baroque era that Cervantes was writing his best works. Spanish composers and theorists made great contributions to the world of music during the Renaissance. Organist and composer Antonio de Cabezón (1510-1566) received

international fame, and his works are still known today. A contemporary of Cervantes, Tomás Luis de Victoria (c. 1549-1611), also achieved prominence with his sacred compositions. Spanish theorists, such as Fray Juan Bermudo (c. 1510-c. 1565) and Francisco de Salinas (1513-1590), wrote various volumes on music theory. Salinas' book, De Musica Libri Septum (1577), contains the earliest known collection of Spanish folk music.¹ El maestro (1535), by Luis Milán (c. 1500-c. 1561), also features folk songs and romances and is just one of many instructional books for the vihuela. Music had become a part of the Spanish theatre with the plays of Juan del Encina (1468?-1529?), Gil Vicente (1469?-1536?), and Lope de Rueda (1510?-1565). The tradition continued and developed further with the works of Golden Age dramatists Lope de Vega and Calderón de la Barca, who is credited with "creating the zarzuela," a musical stage work (Chase, p. 97). Whether or not he was aware of all these sources, Cervantes certainly had much Spanish music, both popular and cultured, from which to draw his musical references.

Composers of the early Baroque period also had much material from which to choose in writing about Cervantes' novel, the two parts of which were published in 1605 and 1615 respectively. The very first Quixote compositions may never be known, but there are a few references to early presentations. "The first of the series of masquerades or street farces in which Don Quixote and Sancho are known to have

¹ Gilbert Chase, The Music of Spain (New York: Dover Publications, Inc., 1959), p. 70. All subsequent references to this work will be noted in the text.

participated took place in Peru in 1607"2 It is not known if music was associated with this masquerade or with some of the other early celebrations and festivals in which Don Quixote appeared. There is, however, documentation of a very early Spanish máscara which was musical. "De 1610, que sepamos, data la referencia más antigua que tenemos de una aplicación musical a la obra más cervantina de todas, al Quijote."3 Alonso de Salazar's Relación de las Fiestas, which was printed in Salamanca in the same year, provided the information about this masquerade--

se nos describe animadamente la máscara del triunfo de Don Quijote de la Mancha, "hecha con tan buena invención, que dió mucho que reír a todos." Fueron, pues, estudiantes salmantinos los que primero honraron en Don Quijote La música sería improvisada y grotesca; pero ello es que la hubo: "Estando todos oyendo la música, les interrumpió otra de trompetas y atabales que asomaba por otro lado de la plaza, y era una graciosa máscara a la picaresca"4

2 Gregory Gough LaGrone, The Imitations of "Don Quixote" in The Spanish Drama, Diss. The University of Pennsylvania 1937 (Philadelphia: n. p., 1937), p. 1. All subsequent references to this work will be noted in the text.

3 Gerardo Diego, "Cervantes y la Música," in Anales Cervantinos (Madrid: Instituto Miguel de Cervantes, 1951), I, p. 27. "From 1610, according to what we know, dates the earliest reference that we have of a musical application to the most Cervantine work of all--the Quijote."

4 Diego, p. 27.

animatedly described is the masquerade of the triumph of Don Quixote de la Mancha, "done with such good invention, that it gave much laughter to all." It was, then, students of Salamanca who first honored Don Quixote The music was probably improvised and grotesque; but the fact is that it was there: "While everyone was hearing the music, it was interrupted by other music--that of trumpets and kettledrums--which came from the other side of the plaza, and was an entertaining masquerade in the picaresque manner" All subsequent references to this work will be noted in the text.

Although there must have been numerous Quixote compositions written throughout Europe during the early decades of the seventeenth century, only two musical works are listed in the historical records. A manuscript in the National Library of Paris mentions Le ballet de D. Quichot, dansé par Mrs. Sautenir.⁵ The date given for this piece is 1614, but the composer, who is assumed to be French, is not known. The subject matter of the ballet is also unknown, but one would assume that the work was based upon the adventures of Don Quixote during his first two sallies, because the date of the composition precedes the publication of the second Part of the novel by one year. Another ballet, L'Entrée en France de Don Quichot de la Manche, was done in Paris in 1626, and the composer is also unknown (Espinós, p. 41). One can only speculate on the subject matter of the dance from the title of the work, because Don Quixote never went to France in the novel. His numerous references to the French tales of chivalry are his only possible "entrée" into France. Although there are various dances mentioned throughout the narrative, Don Quixote himself actively participates in only one--at the house of Don Antonio Moreno (DQ II, lxii; p. 1487). Yet the knight-errant's initial musical appearance in France was expressed in the genre of ballet.

According to historical records, the next Quixote composition appeared nearly thirty years later. With a text by Camilo Rima, an unknown Italian composer wrote a dramma per musica entitled Sancio

⁵ Victor Espinós, El "Quijote" en la música (Barcelona: Instituto Español de Musicología, 1947), p. 41. All subsequent references to this work will be noted in the text.

in 1655 (Espinós, p. 79). The title indicates that Don Quixote's squire was the subject of the first dramma per musica based upon the Spanish novel. In only fifty years, the adventures of the dauntless knight-errant had achieved international fame and had inspired musical pieces in several genres.

The next work listed in the chronology appeared in 1680, still five years before the birth of Johann Sebastian Bach. This dramma per musica, entitled Il Don Chisciot della Mancia,⁶ is the first Quixote composition in the chronology whose composer is known. Carlo Sajon (c. 1650-?) composed the music, and Marco Morosini wrote the three-act text. Thus in a dramma per musica, Don Quixote made his entrance on the Italian stage.

Johann Philipp Förtsch (1652-1732) has the distinction of being the first known German composer to write an opera based upon Cervantes' masterpiece. Förtsch, who was also a medical doctor, wrote Der irrende Ritter D. Quixotte de la Mancha, which is dated 1690.⁷ This work is another example of the novel's early international influence, and it also represents the first of many German operas to be written about the Spanish knight-errant and his adventures.

The last Quixote composition of the seventeenth century listed by bibliographers is The Comical History of Don Quixote--Parts I, II

⁶ Charles Haywood, "Musical Settings to Cervantes Texts," in Cervantes Across The Centuries, ed. Angel Flores and M. J. Benardete (New York: The Dryden Press, 1947), p. 254. All subsequent references to this work will be noted in the text.

⁷ Alfred Loewenberg, "Förtsch, Johann Philipp," Grove's Dictionary of Music and Musicians, 1955 ed.

and III. Thomas D'Urfey wrote the texts and the lyrics for this trilogy of plays which appeared in 1694 and 1695. Henry Purcell, the eminent English composer of the Baroque period, wrote incidental music and songs for all three Parts. John Eccles, Raphael Courteville, and other less famous English composers also contributed songs. The second part of this chapter is devoted to a discussion of this major work.

There probably were various Quixote compositions from the seventeenth century that were never historically documented. Some of these pieces may have been lost, and some may not have even been performed or published. However, in the works that have been listed, the international interest in the novel as a musical topic is apparent. Within the first century of the publication of Don Quixote, composers from Spain, France, Italy, Germany, and England had based their works upon the adventures of the knight-errant and his squire. Yet this is but a small sample of the musical influence that Cervantes' masterpiece was to have in forthcoming centuries.

2. THE COMICAL HISTORY OF DON QUIXOTE

The Comical History of Don Quixote, in its three Parts, was written by Thomas D'Urfey (book and lyrics) and Henry Purcell, John Eccles, and several other composers (music). Parts I and II were performed separately, but in succession in 1694; Part III appeared a year later. This trilogy is the first significant Quixote composition by a prominent composer, and it is also the first work

whose songs are still performed today. These plays certainly represent the first major musical stage works from Great Britain to be based upon Cervantes' narrative.

The English had already been introduced to the adventures of the Spanish knight-errant through translations of the novel, the earliest and most famous of the period being that of Thomas Shelton (Part I in 1612 and a complete edition in 1620).⁸ However, some of these early translations and literary interpretations of Don Quixote apparently did not take the work seriously.

Cervantes' masterpiece stole into England, but not as a masterpiece. It was read first by the readers of romances (for the most part uncritical folk), by dramatists in search of plot material, and by those with a penchant for the curious . . . and the facetious

The forty years from the Restoration to 1700 saw the misbegotten, farcical approach to Don Quixote reach its full flowering. (Knowles, p. 284)

As the title indicates, The Comical History of Don Quixote approached the multi-faceted novel from a purely comic standpoint. However, these plays became the vehicle through which some of the more famous songs relating to Don Quixote came to be written (see Appendix E).

Thomas D'Urfey (1653-1723) is not considered to be one of the great dramatists of his day, although he apparently achieved some fame during his lifetime, not only as a writer, but also as a performer.

⁸ Edwin B. Knowles, "Cervantes and English Literature," in Cervantes Across The Centuries, ed. Angel Flores and M. J. Benardete (New York: The Dryden Press, 1947), pp. 277-79. All subsequent references to this work will be noted in the text.

D'Urfey, with . . . his bass voice, and his facetious, impudent, vulgar wit, was the indispensable entertainer of the gentry and nobility, for nearly forty years, at their banquets, festivals, and birthday celebrations.⁹

From all indications in The Comical History, D'Urfey's "facetious, impudent, vulgar wit" was reflected in his work as a playwright and lyricist. But whatever D'Urfey's literary efforts may have lacked in quality, there was no lack in quantity.

In addition to nearly five hundred songs, he wrote thirty-two plays--more than Dryden or any other Restoration dramatist--as well as many prologues, epilogues, narrative poems, and verse satires, none of them memorable for their artistic excellence, but all of them infallibly symptomatic of the literary fashions of the moment.¹⁰

Even though he was quite prolific as a writer, Thomas D'Urfey probably would not be remembered as well as he is today, were it not for the composers who set his plays and song-lyrics to music.

Henry Purcell (1659-1695), who is acknowledged as an important composer of the Baroque period and as one of England's greatest composers, wrote music for at least six of D'Urfey's plays.¹¹ Purcell was a singer and organist, and using vocal and instrumental media, he wrote both sacred and secular music. His vocal music includes several varieties of solo and ensemble pieces. He wrote

⁹ Cyrus L. Day, Introd., Wit and Mirth: or Pills to Purge Melancholy, ed. Thomas D'Urfey (England, 1876; rpt. New York: Folklore Library Publishers, Inc., 1959), I, pp. viii-ix.

¹⁰ Day, p. ix.

¹¹ "Purcell, Henry," The New Grove Dictionary of Music and Musicians, 1980 ed.

various works for stringed, wind, and keyboard instruments. He composed numerous anthems, services, and other sacred music. Some of Purcell's best-known secular compositions are his operas and stage works, such as Dido and Aeneas (1689), King Arthur (1691), and The Fairy Queen (1692). He also was a prolific songwriter, and even a song or two from The Comical History of Don Quixote remain popular in the Purcell repertoire.

Henry Purcell and John Eccles (c. 1666-1735), who also wrote songs and incidental music for various plays, have been mentioned for their contributions to The Comical History of Don Quixote in previous compilations of compositions based upon Cervantes' works. However, none of these sources contains a second Quixote composition of which Purcell and Eccles were the composers. They, in fact, wrote music for John Crowne's five-act play, The Married Beau; or, The Curious Impertinent, which was based upon the interpolated story in Part I of Don Quixote. Eccles wrote the song, "Oh fie! what mean I, foolish maid,"¹² which is sung by a character named Thorneback, in Act II. Purcell wrote an overture, eight act-tunes, and one song.¹³ His song, "See! where repenting Celia lyes," is performed at the beginning of Act V. Crowne may have found in Cervantes' novel the initial inspiration for his work, but he altered the characters and the

¹² Claude M. Simpson, The British Broadside Ballad and Its Music (Brunswick, N. J.: Rutgers University Press, 1966), p. 530. All subsequent references to this work will be noted in the text.

¹³ Franklin B. Zimmerman, Henry Purcell 1659-1695--His Life and Times (New York: St. Martin's Press, 1967), p. 235. All subsequent references to this work will be noted in the text.

story.¹⁴ This play appeared at Drury Lane in April of 1694¹⁵ and is said to have been quite successful (Zimmerman, p. 235). Even though the music from The Married Beau may not be as well-known as that from The Comical History, Purcell and Eccles should be given credit for this additional Quixote composition.

Henry Purcell composed songs and incidental music for all three Parts of The Comical History. John Eccles' original songs were performed in Parts I and II. Several other less famous composers of the period also wrote music for Parts II and III. Colonel Simon Pack contributed a song to Part II. The songs of Raphael (or Ralph) Courteville and Samuel Akeroyde appeared in Part III. Another composer, whose surname was "Morgan," is also listed as having written music for these plays, even though his specific contributions are not stated (Espinós, p. 107). And the composers of several songs are "Anonymous" and "Unknown."

A complete musical score from the three Parts of The Comical History of Don Quixote has not been located. According to one source, even the incidental music and dance tunes of Part I are no longer extant. "The play requires a good deal of music, but only that of the songs has survived."¹⁶ However, various texts have

¹⁴ John Crowne, The Married Beau; or, The Curious Impertinent, in The Dramatic Works of John Crowne (Edinburgh, 1874; rpt. New York: Benjamin Blom, 1967), IV, p. 242.

¹⁵ "Eccles, John," The New Grove Dictionary of Music and Musicians, 1980 ed.

¹⁶ Alan Gray, Pref., Dramatic Music--Part I, by Henry Purcell (London: Novello and Co., Limited, 1906), p. xix.

been utilized in an attempt to compile a vocal score. Purcell's Orpheus Britannicus and Dramatic Music--Part I provide manuscripts of his songs. D'Urfey's Wit and Mirth: or Pills to Purge Melancholy and Simpson's The British Broadside Ballad and Its Music contain melody-lines for some of the songs. The only reference regarding other songs is the lyrics as they appear in the first edition texts of the plays.

Part I of The Comical History of Don Quixote was first performed in May of 1694 (Zimmerman, p. 236), "at the Queens Theatre in Dorset-Garden."¹⁷ In the "Dramatis Personae," D'Urfey describes Don Quixote as "A frantick Gentleman of the Mancha in Spain, that fancies himself a Knight Errant." Sancho Panca [sic] is "A dry shrewd Country Fellow, Squire to Don Quixote, a great speaker of Proverbs, which he blunders out upon all occasions, tho' never so far from the purpose" (D'Urfey I, n. pag.). These characterizations of the two main personages set the tone for their portrayal throughout the play.

The first Part of The Comical History contains six songs, none of which are performed in the first Act. Although Act I introduces the main characters and establishes some of their relationships, the plot is very much out of sequence with that of the novel. The "knighting" ceremony in Act II, which sets the scene for the first song in the play, demonstrates well how D'Urfey has altered the

¹⁷ Thomas D'Urfey, The Comical History of Don Quixote--Part I (London: Printed for Samuel Briscoe, 1694), Title page. All subsequent references to this work will be noted in the text as follows: D'Urfey I, and the page number.

original story. The following characters at the inn participate in the ceremony in which Don Quixote is dubbed a knight: Vincent, the innkeeper, who is Juan Palomeque el Zurdo in the book; the Hostess; the daughter of the Hostess, Maritornes, who (in the novel) is the infamous servant at the inn which Don Quixote thinks to be an enchanted castle; and Perez and Nicholas, the curate and the barber respectively from Don Quixote's village, who have absolutely nothing to do with the knighting ceremony in Cervantes' narrative. Sancho does not appear in this segment of the scene, but he was present just moments before when Don Quixote was watching his arms. In the novel, Don Quixote is knighted during his first sally (DQ I, iii; pp. 1043-46), and Sancho does not join him until the second sally (DQ I, vii; pp. 1054-57).

The ceremony begins with a musical introduction.

Enter Drums and Trumpets Sounding Then Singers and Dancers, representing Knights of several Orders, two and two, carrying Branches of Lawrel. They march solemnly round Don Quixote, who kneels whilst Vincent puts a Circle about his Head, and then Speaks. (D'Urfey I, p. 13)

After a series of rather ridiculous verses spoken by each of the characters mentioned above, the spectacle continues in song and dance.

Here Hostess and Maritorness [sic] raise up Don Quixote, and lead him to the farther Part of the Stage, and Arm him. Then a Dance is performed, representing Knights Errant Killing a Dragon: Which ended, they bring Don Quixote to the Front of the Stage. (D'Urfey I, p. 14)

Vincent then says, "Now Sing the Song in Praise of Arms and Souldiery" (D'Urfey I, p. 14), and the first song of the play, "Sing all ye Muses," is performed. The script does not name the singers, but the

song is a duet for alto and bass.¹⁸ Henry Purcell, the composer of this piece, elevates the music to a more formal and cultured level than the ceremony itself. Above all, he seems to be trying to express musically what D'Urfey has written lyrically. A good example of Purcell's adapting his music to D'Urfey's lyrics can be seen in the first eighteen measures of the song. The melody on the word "Sing" (measures 1-8) is legato. Thus the notes, many of which are eighths, are to be sung in a cantabile style by the alto and, to a lesser degree, by the bass. The word "strike" (measures 9-11) is sung five times--in each voice twice and then together once--almost as if each string or chord on the lute were being struck. Purcell also gives the syllable "round" of "around" (measures 12-16) a sequential pattern of imitation and repetition.

The knighting episode in the novel is not a musical one and actually comprises only a few paragraphs (see Appendix B). The characters who perform the ceremony in the book do not sing or play musical instruments. The song, though relating to arms, does not mention Don Quixote or knights-errant, nor does it more fully develop the plot or the characters. However, this ceremony seems to be a logical place for a musical interlude in the play, even though the (first) song is not performed until the second Act. The scene concludes shortly after Don Quixote has been dubbed "The Knight of the Ill-favour'd Face" (D'Urfey I, p. 15). It is Sancho Panza, in

¹⁸ Henry Purcell, Dramatic Music--Part I, ed. Alan Gray (London: Novello and Co., Limited, 1906), p. 132. All subsequent references to this work will be noted in the text.

the novel, who gives Don Quixote the appellation "el Caballero de la Triste Figura" (DQ I, xix; p. 1099). Don Quixote is not given any additional name during the knighting ceremony in Cervantes' narrative.

The second song in Part I of The Comical History is done in the second scene of Act II and relates to the funeral of Chrysostome. Again there are many characters present in the play who were not present in the novel (DQ I, xiii-xiv; pp. 1072-80). The performers of the music are not specifically stated.

Here a Song is Sung by a young Shepherdess, then they all Dance a Solemn Dance, expressing despairing Love; then Ambrosio and others, lay Chrysostome in the Grave; mean while a Dirge is Sung by a Shepherd and Shepherdess. (D'Urfey I, p. 19)

The music for "Young Chrysostome had Virtue, Sense" is not available, but the composer is said to be John Eccles (Zimmerman, p. 236). The lyrics, as given in the text of the play, are divided into a "Song," with two parts of eight lines each; a "Dirge," with two eight-line stanzas; and a four-line "Chorus" (D'Urfey I, pp. 19-20). Unlike some of the songs in the trilogy, this musical piece does relate directly to the characters in the play. It tells of Chrysostome's love for Marcella and her rejection of him. Although different in perspective, a song in this setting is reminiscent of the "Canción desesperada" (or "Canción de Grisóstomo"), written by Grisóstomo and read by Vivaldo in the novel (DQ I, xiv; pp. 1076-77).

The third song of the play is performed somewhat later--in the second scene of Act III--during D'Urfey's version of the freeing of the galley slaves. Gines de Passamonte introduces "When the

World first knew Creation," by saying, "all the World are Rogues, and deserve the Galleys as much as we. Come sing the Song to that purpose, Brother" (D'Urfey I, p. 37). The song, which is sung by a "Galley-Slave," was written by Henry Purcell (Purcell, p. 141). This solo for bass has a compound duple meter and a moderately fast tempo. But, in contrast to "Sing all ye Muses" and Purcell's other compositions in this play, "When the World first knew Creation" is a relatively simple song. The music for the first stanza is repeated in each of the next two stanzas. Although the melody requires a good vocal range, there are no extended figures or flowery phrases. The popular flavor of this song is appropriate for the satirical subject and the performer. Purcell again has adapted his tune to D'Urfey's lyrics and the plot of the play. The Adventure of the Galley Slaves in Don Quixote contains no performance of music (DQ I, xxii; pp. 1112-17). Even though one of the galeotes says that he is being punished for his "singing," his "song" is not a musical one.

In the first scene of Act IV, Don Quixote and Sancho encounter Cardenio in the Sierra Morena and hear him singing. The stage directions introduce the singer. "Cardenio enters in Ragged Cloaths, and in a wild Posture sings a Song. Then Exit" (D'Urfey I, p. 40). In the novel, Cardenio, in his madness, was known to run the gamut of emotions--often alternating among despair, rage, love, hate, and self-recrimination (DQ I, xxiii-xxiv, xxvii; pp. 1117-27, 1139-47). He sings all these feelings in "Let the Dreadful Engines" (Purcell, p. 143). This solo for bass begins in a moderate tempo and in a

major mode. Purcell starts the piece calmly, with the phrase "Let the dreadful engines of eternal will" being expressed in a little more than two measures (see Figure 1).¹⁹ The second line, however, receives more emphasis, as the composer makes the thunder and lightning intensely audible. The rapid succession of moving sixteenth notes in a descending and then ascending melody gives the word "thunder" a stormy sound (measures 3-5). The melody then descends in a lightning flash of sixteenth notes with the adjective "crooked" (measures 6-7).

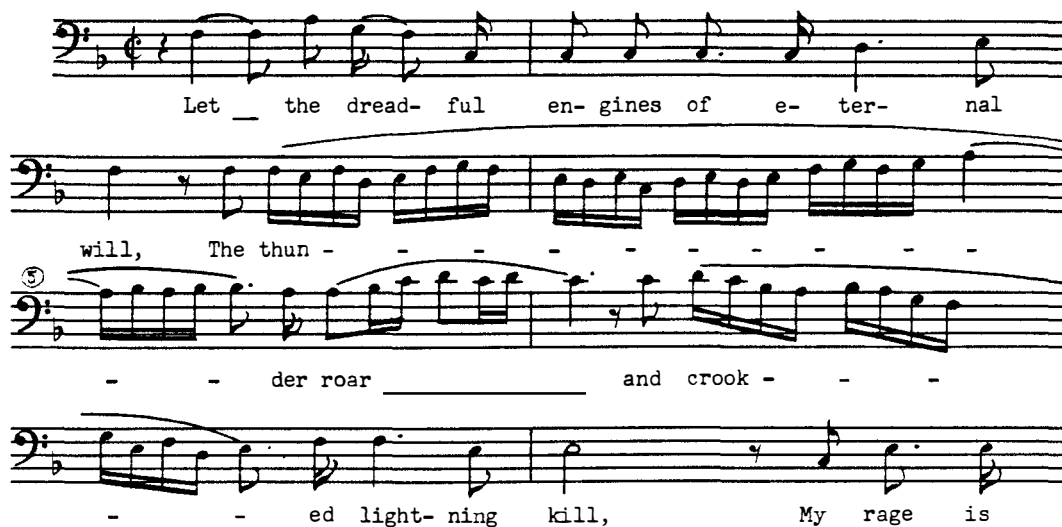


Figure 1. "Let the Dreadful Engines," Measures 1-8.

¹⁹ All music manuscripts are prepared by the author.

At measure 16, Purcell changes modes, as he musically expresses "Or let the frozen North its rancour show" (see Figure 2). The melody reaches new heights with the word "far" in measures 20-21. "Despair's more cold" (measures 23-24) is emphasized in that the melody is composed basically of quarter and eighth notes, as compared with the many sixteenth notes in the preceding and succeeding measures.

Or let the fro- zen North _____ its ran- - - -

cour show, With-in my breast far,


far great - - - - - er tem - - pests

grow; Des- pair's more cold, more _____

_____ than all _____ the winds can blow.

Figure 2. "Let the Dreadful Engines," Measures 17-27.

Then changing abruptly from the mood of bitter, cold despair, Cardenio springs into a lively, jig-like tune (in a compound duple meter), as he sings, "Can nothing warm me? Yes, yes, Lucinda's eyes" (measures 28-42) (see Figure 3). An ascending melody, with the

rhythmic motif  (measures 49-51), creates the sensation

of the music "mounting" until it reaches the "skies" with the highest note of the section (measure 53). Purcell then repeats measures 28-42, giving this part of the piece an A B A form. The repetition not only seems to unify this section of the song, but also seems to provide a better lyrical segue into the following section.



Can nothing, can no - - thing warm me? Can

no-thing, can no- - thing warm me? Yes, yes, yes,

yes, Lu- cin - da's eyes, Yes, yes,

yes, yes, yes, yes, Lu- cin- da's eyes, Yes,

yes, yes, yes, yes, Lu- cin- da's eyes, There,

Figure 3. "Let the Dreadful Engines," Measures 28-42.

Purcell adroitly changes keys, tempo, and intensity, as he creates a recitative from D'Urfey's lyrics which begin with "Ye powers" (measures 69-74) (see Figure 4). This sudden change of pace is very effective, for it shows Cardenio's abrupt change of mood. The high pitch of the melody and the constant use of eighth and sixteenth notes illustrate his shouting in a fit of madness.

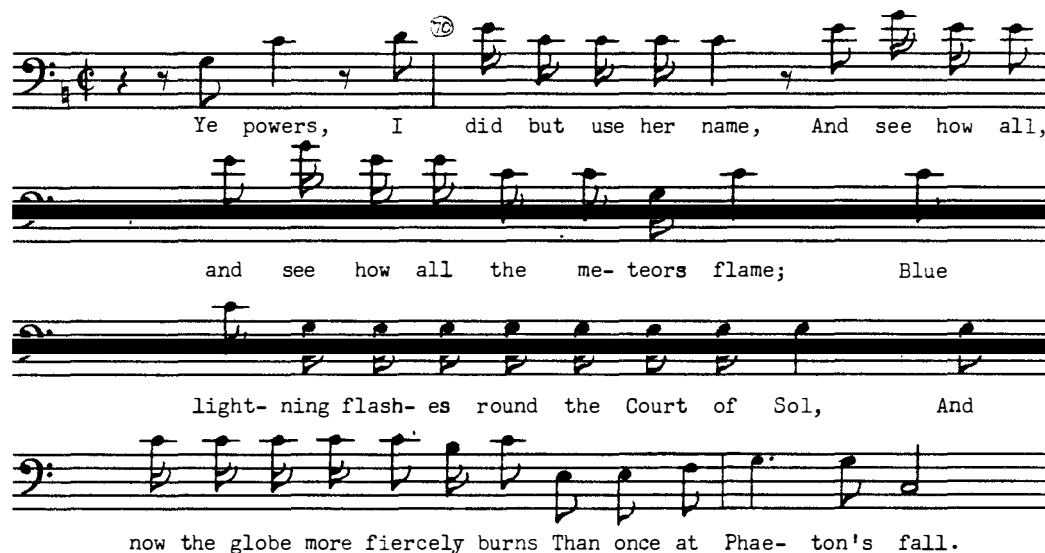


Figure 4. "Let the Dreadful Engines," Measures 69-74.

Then at measure 75, the madness gives way to sadness, as the composer again changes keys and meters (see Figure 5). After two three-measure sighs, there is a haunting, wistful, melancholy melody (measures 83-88) that seems to capture Cardenio's sense of

where, where are now where are now, where are
 now those flow' - - - ry groves, Where Ze-phyr's
 fra-grant winds did play? Ah! where are now, where are
 now, where are now those flow' - - ry
 groves, Where Ze-phyr's fra-grant winds did play? Where

Figure 5. "Let the Dreadful Engines," Measures 77-98.

loss, as he ponders, "Where are now those flow'ry groves" Within this phrase, Purcell, using every opportunity to make the music speak, gives "flow'ry" a florid treatment by the use of eighth and sixteenth notes. The repetition of this phrase (measures 91-96), this time at a fourth below the initial pitch, leads very appropriately into the rest of this pastoral section.

Through the next twenty measures, Cardenio undergoes four shifts in mood, as does Purcell's music. There is a two-measure recitative expressing hate, a section of self-recrimination, and a section in which Cardenio tries to regain self-control. Purcell again changes modes and tempos as he fits a jaunty melody to D'Urfey's cynical lyrics, "When a woman love pretends" The song concludes in a compound duple meter. And with a broken-chord melody, Cardenio gives the world an almost triumphant "good night."

"Let the Dreadful Engines" is a fine musical representation of Cardenio, not only because of Purcell's creative composition, but also because of the clear characterization that D'Urfey almost uncharacteristically achieves in his lyrics. Cardenio sings in a similar musical episode in the novel. Although Don Quixote and Sancho find a sonnet that Cardenio composed in a memoranda book (DQ I, xxiii; p. 1119), the barber and priest actually hear Cardenio sing (DQ I, xxvii; pp. 1140-41). This unhappy fellow, unaccompanied by any instrument, sings two songs which show him to be a person of culture. Purcell's refined music is therefore consistent with the personage in Cervantes' narrative. D'Urfey seems to have based his lyrics on the overall characterization of Cardenio rather than on the specific songs that he sings. This song is successful in that it enhances the plot of the play, further develops the character, and is consistent with the musical character and situation in the novel.

The fifth song of the play is performed later in the fourth Act, during D'Urfey's rendition of the Micomicona episode. Dorothea announces a dance, and then Sancho offers to entertain them.

"I'll sing a Song that was made at Teresa's and my Wedding
 (Sancho Sings s Song, and then Dances ridiculously.)" (D'Urfey I, p. 49). Sancho, who was always known to spout proverbs but never to break into song in the novel, sings "Twas early one Morning." The melody-line from this John Eccles composition provides the only available manuscript.²⁰ Thus the harmonies, chord-patterns, accompaniment, and even the text setting are speculative. The recurring refrain in the lyrics, as printed in the published version of the play, suggests a simple, popular melody (D'Urfey I, p. 50). And Sancho is characterized throughout the comedy as such a peasant that it would be impossible for him to sing anything that even resembled a refined compositions. Therefore, Eccles' simple tune, in an unencumbered triple meter, seems to fit the lyrics and the character who sings them. The mode is major, and there are seldom any intervals greater than a major second; those that exceed that interval are generally triadic in nature. Most of the melody is made up of quarter notes, with occasional eighths and a few sixteenths. The song really is ridiculous and quite inappropriate; and Sancho does not need the further degradation that it gives him. There is no situation in Cervantes' novel that even remotely suggests this song. Perhaps D'Urfey was more accurate than he knew when he wrote Dorothea's response to this piece--"This is unexpected" (D'Urfey I, p. 50).

²⁰ Thomas D'Urfey, ed., Wit and Mirth: or Pills to Purge Melancholy, introd. Cyrus L. Day (England, 1876; rpt. New York: Folklore Library Publishers, Inc., 1959), I, pp. 228-29. All subsequent references to this work will be noted in the text as follows: Wit and the volume and page numbers.

The sixth and final song of Part I is sung near the end of Act V, as Don Quixote is beset by the characters Urganda, Melissa, and Montesmo. Just before he is placed in a cage to be taken home, "With this Sacred Charming Wand" is sung. "Musick sounds in Recitative, then an Inchanter and two Inchantresses sing in parts this Song" (D'Urfey I, p. 59). This trio for first and second sopranos and bass is the most elaborate musical piece in the trilogy of plays. In the manuscript, the composer, Henry Purcell, even includes the parts for a first and second violin, in addition to the part for the continuo (Purcell, p. 151). Within this piece, there are solo, duet, and trio sections, which Purcell has again adapted to D'Urfey's lyrics. The song begins with an instrumental introduction, the rhythmic pattern of which is continued throughout the accompaniment of Montesmo's solo. The melody proceeds in a minor mode as Urganda, the second soprano, and Melissa, the first soprano, sing their respective solos. Then a trio follows, repeating the last two lyric lines that Melissa has sung. The violins then play a "ritornello" with harmony in consecutive thirds, as they repeat the previous five measures (Purcell, p. 155). After solos by Melissa and Urganda telling of their powers as "inchantresses," there is a contrapuntal trio section beginning with the lyrics, "Art all can do" A somewhat somber solo by Montesmo and a light, airy one by Melissa follow. Urganda and Montesmo respond with a duet, in a compound duple meter, based merely on the word "no." Montesmo then has a two-line solo, followed by a short lilting duet sung by

Melissa and Urganda. Montesmo has a final solo, as he sings a melody in a compound duple meter, which is repeated in the trio that concludes the piece.

Perhaps this song was designed to be a kind of finale for the play, even though there are two dances succeeding it. But there is no precedent for the piece in Don Quixote; in fact, the episode in which Don Quixote is put into a cage to be taken home is not musical at all. Montesmo, alias Montesinos, does not appear as a character in the book until the Adventure of the Cave of Montesinos in Part II (DQ II, xxiii; pp. 1350-55). Urganda, though mentioned several times as an enchantress, does not appear in the novel, and there is no personage in the entire text named "Melissa." This song does not further develop the plot, but it does emphasize the theme of enchantment. And Purcell's music, which is superior to D'Urfey's lyrics, provides a diversion at the play's conclusion.

Overall, the music of Purcell is the greatest asset to the first Part of The Comical History of Don Quixote. Even though this play is the best interpretation of Cervantes' work in the trilogy, D'Urfey's plot and lyrics are often inconsistent, at best, with the plot and characters of the Spanish masterpiece. Purcell's compositions, however, maintain a standard more in keeping with the quality of Don Quixote, and at least one song--"Let the Dreadful Engines"--is effective, appropriate, and consistent with the novel. But whatever the quality of the play may be, Part I of The Comical History was apparently successful in its day.

Parts I and II of D'Urfey's Don Quixote followed in quick succession, the production of the second being hastened by the success of the first. Evidently the second was also unexpectedly successful (Zimmerman, p. 235)

Part II of The Comical History of Don Quixote was performed c. June, 1694 (Zimmerman, p. 236), again at Dorset Garden.²¹ This play has at least seven songs and various dance numbers written by Henry Purcell, John Eccles, Colonel Simon Pack, and Anonymous. In this comedy, Don Quixote is described as "a frantick Gentleman of the Mancha, who ran mad with reading Books of Chivalry, and supposes himself a Knight Errant" (D'Urfey II, n. pag.). Sancho is a

Squire to Don Quixote, a dull, heavy, Country Booby in appearance, but in discourse, dry, subtle and sharp, a great repeater of Proverbs, which he blunders out upon all occasions, tho never so absurd, or far from the purpose. (D'Urfey II, n. pag.)

The descriptions of the knight-errant and his squire differ somewhat from those in the first play and are a good indication of their characterizations.

The first song, "If You will Love Me," was written "to a Minuet" (Wit I, p. 164), by an anonymous composer. Even in the play, the song is said merely to be performed as entertainment (D'Urfey II, p. 9). The second song serves a similar purpose in the second scene of Act II, in that it is performed in celebration of Sancho's being named the governor of the island Barataria. The music for "Ye Nymphs

²¹ Thomas D'Urfey, The Comical History of Don Quixote--Part II (London: Printed for Samuel Briscoe, 1694), Title page. All subsequent references to this work will be noted in the text as follows: D'Urfey II, and the page number.

and Sylvan Gods" is said to have been written by John Eccles (Zimmerman, p. 236). It is "sung by a Milkmaid, and followed by a Dance of Milkmaids" (D'Urfey II, p. 22). This song also has no relationship to any character or occurrence in the play or the novel.

Colonel Simon Pack is said to have written the third song of the play, "Damon let a Friend" (Zimmerman, p. 236). No music is available for this piece, but the lyrics are printed in the text of the play (D'Urfey II, pp. 26-27). Although the performer is not mentioned, the song is sung during a dialogue between Ambrosio and Marcella, an episode which has no equivalent in Cervantes' narrative.

The next song appears somewhat later, in the third scene of the fourth Act. This Act centers around Sancho, his wife Teresa, and his daughter Mary, as the squire becomes the governor of Barataria. The stage directions give the setting of the song. "Sancho Teresa and Mary sit down, then Musick sounds, and an Entertainment follows of Singing and Dancing . . ." (D'Urfey II, p. 46). "Since Times are so bad," written by Henry Purcell (Purcell, p. 167), is "Sung by a Clown and his Wife" (D'Urfey II, p. 46). The lyrics satirically deal with a country farmer who would like to try another career and would even be a "Governour." There is a vague reminiscence of the conversation in the novel between Teresa and Sancho, in which she tries to dissuade him from wanting to be a governor (DQ II, v; pp. 1287-90). Purcell's music, which has no changes in mood or time signature, seems appropriate for the nature of the song and its performers.

Another Purcell composition, "Genius of England" (Purcell, p. 178), is inaccurately placed in the published edition of the play. The lyrics are printed in Scene ii of Act V, in the middle of an episode in which Marcella has gone mad. This piece for tenor and soprano is actually to be performed later in the play, as the stage directions indicate--"A Song, at the Duke's Entertainment, by St. George and the Genius of England" (D'Urfey II, p. 59). Saint George invokes the aid of the Genius of England in a solo of two seven-measure sections, both of which are repeated. Then in a brisk triple meter, the Genius answers in what might be called a duet for voice and trumpet. This instrumentation is an interesting aspect of the song, because brass instruments are not included in the scores of the other songs in the trilogy. The use of a trumpet seems appropriate here, because of lyrics such as "Then follow brave boys to the wars" (Purcell, p. 179). Cervantes, in his references to martial instruments, lists the trumpet; thus Purcell's instrumentation is consistent with the novel. Don Quixote mentions Saint George twice in the Spanish literary work (DQ II, iv, lviii; pp. 1286, 1469), but, otherwise, the song has no relationship to the novel. It is indeed merely for "entertainment," as the play itself states.

The song that almost immediately follows "Genius of England" in the text of the play is correctly placed. "I burn," composed by John Eccles, is sung by Marcella in her madness (Wit I, p. 76). Although the music is not printed, the lyrics show the singer to be full of self-recrimination. Marcela, whose character in the play

is altered significantly, neither sang nor reproached herself verbally in Don Quixote. In connection with this song, Henry Purcell's collection of original compositions, Orpheus Britannicus, contains a short piece with the introduction, "A Song on Mrs. Bracegirdle's Singing (I Burn &c.) In the 2d. Part of Don-Quixote."²² "Whilst I with Grief did on you look" is not printed in the text of the published edition of the play, nor was it included in the volume of Purcell's Dramatic Music that contained the songs from The Comical History. The character who sang (or was to have sung) the song is not stated, but he or she gives Marcella sympathy and advice.

The final song of the second play once again is referred to by Duke Ricardo as "a Musical Entertainment" (D'Urfey II, p. 62). The stage directions introduce it--"A Dance here of the Seven Champions, then a Song by St. Dennis" (D'Urfey II, p. 62). The composer of "De foolish English Nation" is anonymous (Zimmerman, p. 236), and the music is not available. As the title indicates, the song deals with a British, not a Spanish, topic, and it has absolutely nothing to do with Don Quixote in the novel or the play.

There is one other song included in Purcell's Dramatic Music for the second Part of The Comical History. "Lads and Lasses, Blithe and Gay," a solo for soprano, is a relatively short, simple song (Purcell, p. 185). The piece does not relate in any way to

²² Henry Purcell, Orpheus Britannicus (London, 1721; rpt. Ridgewood, New Jersey: Gregg Press Incorporated, 1965), I, p. 4. All subsequent references to this work will be noted in the text as follows: OB and the volume and page numbers.

Don Quixote and could only have been used as a musical filler.

"The words of the song do not appear in the play; it may well have been introduced in Act II, instead of a long song by Eccles, 'Ye nymphs and sylvan gods.'"²³

The music from the second Part of The Comical History is a good indication of the play's interpretation of the Spanish novel. Of the nine potential songs from the play, five have no relevance whatsoever to Cervantes' work and serve only as musical adjuncts to the play. The three songs that relate to Marcella, while dealing with one of the novel's characters, have almost no relationship to the original story, because the characters and plot are altered. "Since Times are so bad" has an element of satire regarding Sancho and his longing for a governorship. This song, however, is placed incongruously in relation to the novel. Overall, this musical stage work bears less resemblance to Don Quixote than the first play. Many of the personages are so much out of character that they are scarcely recognizable. Unfortunately, the diminution of relevance and workmanship from the first to the second play continued into the third.

Part III of The Comical History of Don Quixote appeared "late in 1695."²⁴ The published version of the play is dated 1696.²⁵

²³ Gray, p. xxvi.

²⁴ Gray, p. xxix.

²⁵ Thomas D'Urfey, The Comical History of Don Quixote--Part III (London: Printed for Samuel Briscoe, 1696), Title page. All subsequent references to this work will be noted in the text as follows: D'Urfey III, and the page number.

The title of the third Part contains the addition "With the Marriage of Mary the Buxome" (D'Urfey III, Title page). (The "Mary" is Sancho's daughter.) D'Urfey also mentions the composers on the title page.

"Where is also to be had the Songs, set to Musick by the late famous Mr. Pursel, [sic] Mr. Courteville, Mr. Aykerod, and other eminent Masters of the Age."

There are nine songs performed in this play, three of which appear in a sequence. These three songs are sung in the second scene of Act II, as D'Urfey presents his version of the Wedding of Camacho. The first song, "Vertumnus, Flora," is "Sung by one representing Joy" (D'Urfey III, p. 16); the second, "Here is Hymen," "By one Representing Hymen or Marriage" (D'Urfey III, p. 17); the third, "Cease Hymen cease," "By one Representing Discord" (D'Urfey III, p. 18). Ralph Courteville wrote the music for all three pieces, but the melody-line for the second song is the only manuscript available (Wit I, p. 72; II, pp. 116-17, 144). The Wedding of Camacho is a musical episode in Don Quixote (see Appendix B), and it is a logical place for music in the play. There are verses spoken during a masque-like presentation, but there are no vocal songs, as such, in the novel (DQ II, xx; pp. 1339-43). Musicians and musical instruments abound at the celebration in the original story. However, it is impossible to know if there is any similarity in the instrumentation of these songs, because of the lack of a complete musical score.

During the second scene of Act III, the next song is performed. "Damon Feast your eyes on me" is the first of three songs in the play performed by the character Altisidora, who here is the niece of

Quitteria. The tune has been published, but the composer is unknown (Wit I, pp. 255-56). Altisidora is a musical character in Don Quixote, and she sings a long love ballad addressed to the knight-errant while she accompanies herself on the harp (DQ II, xliv; pp. 1423-24). In both the play and the novel, the love is feigned, and the song is a part of her deception.

Soon thereafter, another piece by an unknown composer is sung. The stage directions give information about the performance of "Come all, great, small." "The Clowns Song at the Marriage of Mary the Buxome, in Eleven Movements, Sung to a Division on a Ground Bass . . ." (D'Urfey III, p. 27). Even an outstanding melody--which this simple tune with variations is not--could not redeem this song, because of the vulgar lyrics (Wit I, pp. 91-95). And the words of the piece that immediately follows are equally uncouth and inappropriate. "The Old Wife," whose composer is also unknown (Simpson, pp. 551-52), is sung by "Mary the Buxome," just two scant lines of dialogue after the previous song (D'Urfey III, p. 29). Although Sancho and Teresa discuss a possible marriage for Mari Sancha in the novel (DQ II, v; pp. 1287-90), no such wedding ever takes place. In fact, Sancho's daughter plays a very minor role in the whole of the narrative. She only appears in one chapter (DQ II, 1; pp. 1443-47). A country girl she may be in Cervantes' work, but she is never as crass and crude as she is portrayed in D'Urfey's plays.

The next song is done during the playwright's presentation of Master Peter's Puppet Show. An unknown composer wrote the uncomplicated melody for "Dear Pinckaninny" (Wit I, pp. 282-83),

which is "Perform'd by Two Poppets, one representing a Captain, and t'other a Town Miss. To the Tune of a Minuet" (D'Urfey III, p. 41). In the novel, instrumental music and quotations from the ballad are included in "el retablo de maese Pedro" (DQ II, xxvi; pp. 1363-67). But this tasteless song has no relationship to the music in Cervantes' narrative.

Henry Purcell contributed music for only one song in this play. "From Rosie Bowers" is one of the most famous songs of the entire trilogy. It may also have been one of the last pieces that Purcell wrote, according to the heading in Orpheus Britannicus--"The last Song the Author Sett, it being in his Sickness" (OB I, p. 63). This solo for soprano--in Scene i of Act V--is sung by Altisidora, while pretending to be "mad" because of Don Quixote's rejection of her. The contrasts of emotions--"Love," "Melancholy," "Passion," and "Frenzy" (D'Urfey III, p. 49)--are outlined in the text of the play. D'Urfey's song book gives the following as the five movements of this "Mad Song": "Sullenly Mad."; "Mirthfully Mad. A Swift Movement."; "Melancholly Madness."; "Fantastically Mad."; and "Stark Mad" (Wit I, pp. 1-3). Purcell does not change musical moods as frequently in this song as he did in "Let the Dreadful Engines," but his music again reflects the lyrics and demonstrates the emotional contrasts. For example, the song begins in an andante tempo as Altisidora sings of "Cupids" and love (OB I, p. 63). The second movement (measures 24-43) is in a livelier duple meter, as lyrics such as "with a Step and a Bound, and a Frisk from the Ground, I will Trip like any Fairy" (OB I, p. 64), would indicate. A slow movement

follows at measure 44, as the singer sighs, "tis all in vain" (OB I, p. 65). Purcell then changes to a smoothly-paced triple meter and begins the fourth movement (measure 68) with a six-measure instrumental break. The final movement (measure 131) is written without a change in mode and in a "quick" duple meter, as Altisidora sings, "No, no, no, no, no, I'll straight run Mad, Mad, Mad, Mad, Mad" (OB I, p. 66).

"From Rosie Bowers" is often cited as a good example of the "mad" songs that were popular during Purcell's day. But the substance of this song does not have a real precedent in Cervantes' work, although Altisidora recites a poem in which she chides Don Quixote for his disinterest in her (DQ II, lvii; pp. 1467-68). It is not totally impossible to imagine, however, that the novel's Altisidora, who is a musical character, might do a song such as this one.

The last song of the play is performed in the final scene. Don Quixote, after having fought with a drunken Sancho, is on his deathbed. When the knight finishes making his will, Basilio says, "to divert your melancholy, and cheer the fading Spirits, we'll treat ye with some Musical Performance . . . (D'Urfey III, p. 56). The stage directions introduce the song. "Here follows the last Entertainment of Singing and Dancing, which Ended, Don Quixot [sic] sleeps" (D'Urfey III, p. 56). "Ah my Dearest Celide" is "A Dialogue Sung between Lisis and Altisidora, a Boy and a Girl, suppos'd to be Brother and Sister" (D'Urfey III, p. 56). The music is unavailable, but the composer is Samuel Akeroyde (Wit II, p. 143). This indecorous song is totally irrelevant to the plot of the play and seems particularly ill-adapted to this scene.

Without question, this farce is the worst of the three, especially in its interpretation of Don Quixote. "From Rosie Bowers" is the musical highlight among the nine songs in the play. The majority of the others are either inappropriate, tasteless, or vulgar. Sancho Panza, as a governor, might have responded to some of the songs in this play as he did to some others--"he put very grave penalties on those who might sing lascivious and rude songs . . ." (DQ II, li; p. 1451). With a multitude of defects, there is no way that this play could have succeeded. But D'Urfey "was both surprised and displeased that it was not successful" (Zimmerman, p. 263).

Although Part I is the best, the three Parts of The Comical History of Don Quixote are not really good interpretations of the Spanish novel, because the plot and characters are incongruously altered. "Don Quixote throughout is nothing but an amusing crackpot; Sancho is a sharp-tongued, irreligious, rude English country boor. Altisidora, Marcella, and Mary are in various ways unpleasantly suggestive" (Knowles, p. 286). And the other characters do not fare much better. D'Urfey's "facetious, impudent, vulgar wit" is all too evident in the texts and lyrics of the songs, especially and excessively in Part III.

It is one of the crowning ironies of literature that Cervantes' moral and dignified novel should have been the source of plays so immodest that they were among those selected for condemnation by Jeremy Collier in his A Short View of the Immorality and Profaneness of the English Stage (1698), and the cause of their author's prosecution for profanity. (Knowles, p. 286)

But as defective as they are, D'Urfey's plays regarding Don Quixote

were superior to any he had yet written (or, indeed, was to write), even though Cervantes' note of philosophical melancholy and deeper insights into the human comedy are completely absent in D'Urfey's adaptations. The success these achieved probably arose as much from their abundance of good music, of which Purcell contributed a large share (Zimmerman, p. 235)

The songs from The Comical History, in its three Parts, are the best-known Quixote compositions extant from the seventeenth century. These farces are also the first of many musical comedies in the chronology to be based upon or inspired by Don Quixote. The quality of Purcell's music is in keeping with the universal character and appeal of the Spanish novel. And some of his songs from The Comical History of Don Quixote are still performed today.

CHAPTER III

THE EIGHTEENTH CENTURY

1. SELECTED QUIXOTE COMPOSITIONS

The number of musical works inspired by Don Quixote continued to grow as the centennial of the publication of Cervantes' outstanding novel arrived. The next 100 years of music would see the culmination of the Baroque era in the works of Johann Sebastian Bach (1685-1750) and George Frideric Handel (1685-1759) and the transition into the Classical period. The eighteenth century brought with it new forms of musical expression which would be utilized in writing about Don Quixote. The number of musicians basing their pieces on the adventures of the dauntless knight-errant multiplied; and the growing popularity of the Spanish masterpiece is reflected in the more international scope of the Quixote compositions throughout the century.

An opera by a Flemish composer was one of the first musical presentations of Don Quixote in the eighteenth century. Het Gouvernement von Sancho Panca in't Eylandt Baratania, which was written by Alphonse d'Eve (1666-1727), was done in Antwerp in 1700.¹ Twelve years later, Don Quixote appeared in Holland. Don Quichotte op de Bruiloft van Kamachio (Espínós, p. 121) is the first of over

¹ E. van der Straeten and Alfred Loewenberg, "Eve, Alphonse d'," Grove's Dictionary of Music and Musicians, 1955 ed.

twenty musical pieces listed in the chronology regarding the Wedding of Camacho. The composer of this operetta is unknown, but the book was written by Langedik. These two compositions demonstrate not only the further international appeal of the novel, but also the variety of topics within the novel upon which musical works were to be based.

Francesco Bartolomeo Conti (1681-1731), an Italian theorist and composer, wrote the music for the second opera about Don Quixote to appear during the century.

His best work was the tragi-comic opera 'Don Chisciotte in Sierra Morena,' based on Cervantes, which is a model of its kind for the clear delineation of each separate character. It was performed first at the Carnival of 1719 in Vienna and afterwards (1722) at Hamburg, in German²

This work is introduced by an overture and has five acts (Espinós, p. 80). As the title indicates, the plot revolves around Don Quixote's adventures in the Sierra Morena and the stories of Cardenio, Fernando, Dorotea, and Luscinda, which occur in Part I of the novel. The libretto of Don Chisciotte in Sierra Morena was written by Apostolo Zeno and Pietro Pariati, who, interestingly, wrote another libretto entitled Don Chisciotte in corte della Duchessa. This opera serio-ridicola also has five acts and, as this title suggests, is completely different in subject matter from that of the other libretto. The plot of this work concerns the adventures of Don Quixote and Sancho during their stay with the Duke and Duchess, which take place in Part II of

² Carl Ferdinand Pohl, "Conti, Francesco Bartolomeo," Grove's Dictionary of Music and Musicians, 1955 ed.

the novel. Zeno and Pariati add new characters to the story, such as Doralba, a damsel of the court; Don Alvaro, who is the mayordomo; Laurindo, a young Italian nobleman; and the lackeys, Grullo and Grillo. Altisidora, with whom Laurindo is in love, has a large role in this opera also. Two items of interest regarding instrumentation are found in the stage directions. In the first scene of Act II, Don Chisciotte is introduced with "strepito di trombe, timpani, tamburi, corni da caccia, ecc."³--all instruments mentioned by Cervantes in Don Quixote (see Appendix C). The second example comes from the eighth scene of the third Act. "La contessa Dolorida" enters the opera with much the same instrumentation as she enters the novel. "S'ode una sinfonia flebile di pifferi, flauti, oboè, e tamburo scordato."⁴ Cervantes' description is very similar--"se oyó el son tristísimo de un pífano y el de un ronco y destemplado tambor."⁵

According to a note at the beginning of the libretto, this work is directly related to the Sierra Morena opera.

Il titolo del libretto, cinque atti, Don Chisciotte in Sierra Morena, "tragicommedia per musica" di Apostolo Zeno

³ Apostolo Zeno and Pietro Pariati, Don Chisciotte in corte della Duchessa, in Drammi per musica del Rinaccini all Zeno a curi di Andrea Della Corte (Union Tipografico--Editrice Torinese, 1958), II, p. 401. "the uproar of trumpets, tympani, drums, hunting horns, etc."

⁴ Zeno, p. 444. "A feeble symphony of fifes, flutes, obces, and out-of-tune drums is heard."

⁵ DQ II, xxxvi (p. 1400). "the extremely sad sound of a fife and of a hoarse, untuned drum was heard."

e Pietro Pariati, fu poi cangiato, . . . in Don Chisciotte in corte della Duchessa.⁶

However, it is almost impossible to believe that an entire libretto could be changed without altering the music. Conti was the composer of the score of Don Chisciotte in Sierra Morena; whether he wrote new music or rewrote the original music for Don Chisciotte in corte della Duchessa is a topic for further research.

A cantata entitled Don Quixotte et Sancho was done in Paris, also in 1719 (Espinós, p. 41). This work, written by French composer Michel P. de Montéclair (1667-1737), is one of the early pieces of vocal music in the chronology. Numerous compositions regarding the Spanish knight-errant have been written by lesser-known composers, such as Montéclair. However, a well-known German musician, Georg Philipp Telemann, wrote three pieces based upon Don Quixote. Because he is a major composer, with works of special significance, the second part of this chapter is devoted to a discussion of his Quixote compositions.

Cervantes' great novel did not escape the attention of another famous musician. Jean-Philippe Rameau (1683-1764), the French theorist and composer, is said to have included pieces considered to be Quixote compositions in two of his comic operettas.⁷ L'Endriague, a three-act

⁶ Zeno, p. 375.

The title of this five-act libretto, Don Chisciotte in Sierra Morena, "tragi-comedy with music" by Apostolo Zeno and Pietro Pariati, was then changed, . . . to Don Chisciotte in corte della Duchessa.

⁷ Guy Bourlignieux, "Cervantes Saavedra, Miguel de," Die Musik in Geschichte und Gegenwart, Band 15, 1973 ed. All subsequent references to this work will be noted in the text as MGG.

work done in 1723, contains some arias relating to Don Quixote (MGG). Three years later, Rameau composed the music for L'Enrôlement d'Arlequin, a one-act piece. Within this operetta, there is a vaudeville supposedly based upon the Quixote adventures (MGG). Both compositions had librettos by A. Piron, and both were presented in Paris.

Giovanni Battista Martini (1706-1784), an Italian composer, theorist, and teacher, composed an intermezzo simply entitled Don Chisciotte. The writer of an earlier Quixote text, Apostolo Zeno, was also the librettist of this work, which appeared in 1727 (Espinós, p. 83). Another Italian musician, Antonio Caldara (1670-1736), wrote the music for two stage works based upon Don Quixote. Caldara, who was a composition instructor for Charles VI of Austria, wrote nearly seventy operas (Espinós, p. 81). Among them was Don Chisciotte in corte della Duchessa, an opera serio-ridicola. The characters include Don Chisciotte, Sancho, Doralba, Altisidora, Don Alvaro, Laurindo, Grullo, Grillo, Doña Rodríguez, the Duke, and the Duchess (Espinós, p. 82). Like the previous opera of the same name, this five-act production deviates from the novel in both plot and characters. The ballet music for the opera was composed by Nicola Matteis, and the work was presented in Vienna on February 6, 1727 (Haywood, p. 255). The librettist for Don Chisciotte in corte della Duchessa, Giovanni Claudio Pasquini, also wrote the text of another of Caldara's Quixote compositions. Caldara again selected an episode from Part II of Cervantes' novel for his comedia per musica, Sancio Panza, Governatore

dell'Isola Barataria (Haywood, p. 255). This three-act work relating to the governorship of Don Quixote's squire was done in Vienna in 1733.

In the same year as Caldara's Sancio Panza, a Portuguese comic-opera, Vida do grande Don Quixotte e do gordo Sancho Pança, was done in Lisbon. The composer, Antonio José Da Silva, who was born in Brazil, was a poet and playwright. His opera is in two parts (with sixteen scenes) and treats some of the better-known adventures of the knight and his squire (Espinós, p. 39). With this work, Da Silva represents another nationality in the increasingly international list of musicians writing about Don Quixote.

Forty years after the initial appearance of the Spanish knight-errant on the English musical stage, Henry Fielding (1707-1754), the prominent English author, brought him back with Don Quixote in England. Fielding was much impressed by the masterpiece of Cervantes, and this influence is reflected in three of his works.

In his youthful drama Fielding presented Don Quixote and Sancho in rough outline, directly transposed into an English setting and plot; in Joseph Andrews there is a deeper infusion of influence thoroughly blended with much that is pure Fielding; in Tom Jones there are slight Cervantic traces amid the richness of Fielding's own genius. (Knowles, p. 294)

Don Quixote in England is a comedy in which the knight-errant and his squire experience a few adventures vaguely reminiscent of those in the original narrative. This ballad opera was first performed at the New Theatre in the Hay-Market in 1734, although Fielding writes in the Preface that the idea for and the outline of the play were formed somewhat earlier.

This Comedy was begun at Leyden in the Year 1723, and after it had been sketched out into a few loose Scenes, was thrown by, and for a long while no more thought of. It was originally writ for my private Amusement; as it would indeed have been little less than Quixotism itself to hope any other Fruits from attempting Characters wherein the inimitable Cervantes so far excelled. The Impossibility of going beyond, and the extreme Difficulty of keeping pace with him, were sufficient to infuse Despair into a very adventurous Author.⁸

The fact that Fielding does not really take this satire seriously as an interpretation of the novel makes the stage work more palatable. He expresses what may be considered the theme of the comedy. "Human Nature is every where the same. And the Modes and Habits of particular Nations do not change it enough, sufficiently to distinguish a Quixote in England from a Quixote in Spain" (Fielding, Pref.). The "Author" in the Introduction describes the setting and the plot of the play.

The Audience, I believe, are all acquainted with the Character of Don Quixote and Sancho. I have brought them over into England, and introduced them at an Inn in the Country, where, I believe, no one will be surpris'd that the Knight finds several People as mad as himself. (Fielding, n. pag.)

Don Quixote, in this three-act work, still insists that the inn is a castle, in spite of the insistence of Guzzle, the innkeeper, that the knight and his squire pay for their food and lodging. Sancho is never at a loss for proverbs and is always looking for an opportunity to eat. At this English inn, Don Quixote and Sancho encounter a

⁸ Henry Fielding, Don Quixote in England, in Satire, Burlesque, Prctest, and Ridicule II, Selected and Arranged, Walter H. Rucsam (London, 1734; rpt. New York: Garland Publishing, Inc., 1974), n. pag. All subsequent references to this work will be noted in the text.

number of characters, including another Dorothea trying to resolve a matter of love and marriage. Overall, Fielding draws Don Quixote and Sancho into the social and political world of a "Country Borough."

Interspersed in the dialogue and action of Don Quixote in England are fifteen songs. The printed version of this ballad opera contains the melody-lines of the songs, most of which list the title of the traditional or well-known tune upon which the piece is based after the number of the "Air." The first song (Act I, Scene i), however, is merely described as "Air I." The opening line of the lyrics suggests the subject matter, "Rogues there are of each Nation" (Fielding, p. 3). Sancho sings this composition as a musical monologue in response to the innkeeper's request for payment. This song has a $\frac{12}{8}$ time signature and is written in binary form. The squire, of course, is not a singer or musician in the novel, but he performs two other songs in this play.

"Air II. Tweed Side," in the second scene of Act I, is one of several songs sung by Dorothea. The lyrics, whose beginning line is "Oh! think not the Maid whom you scorn," state that love is more to be desired than riches (Fielding, p. 6). The Dorothea of the novel played the harp (DQ I, xxviii; p. 1149); the Dorothea of Fielding's work sings the next two solos. "Air III. Why will Florella, &c." (Act I, Scene iii), which has the opening line "The Pain which tears my throbbing Breast" (Fielding, pp. 9-10), and "Air IV." (Act I, Scene v), which begins "Oh hasten my Lover, dear Cupid" (Fielding, p. 12), are two more songs relating to the theme of love. Sancho joins Dorothea in singing "Air V. The King's Old Courtier" in the sixth

scene of Act I. The first line of this song is "When mighty rost Beef was the Englishman's Food," and the refrain begins with "Oh the Rost Beef of Old England" (Fielding, p. 14). There are two different British broadsides that are related to this piece. The tune given for the song is exactly that of "The King's Old Courtier," a chant-like piece in $\frac{2}{2}$ time. Some of the lyrics and the music of the other song, "The Roast Beef of Old England," were written by Richard Leveridge.

The relation of Fielding to the song is not quite clear. His Grub-Street Opera, 1731, contains a two-stanza song, Air 45, to the tune of "The King's old Courtier." Except for a line in the second stanza and slight variation in the refrain, the text agrees with that credited to Leveridge. Fielding's Don Quixote in England, 1734, Air 5, reintroduces the same tune and opening stanza; a second stanza is not duplicated in Leveridge. In the absence of further evidence we may suppose that Fielding wrote his ballad-opera verses with "The Queen's old courtier" in mind . . . and that Leveridge soon afterward grafted new verses onto Fielding's two stanzas and supplied a new air. (Simpson, p. 605)

Dorothea also sings "Air VI. From Aberdeen to Edinburgh" (Act I, Scene vii). This song, which begins with the line "Happy the Animals who stray" (Fielding, p. 16), laments the parents' selection of their children's spouses.

The next song, "Air VII. Mother, quoth Hodge, &c." is performed in Scene iv of Act II by a character named Scut, who is the huntsman of Squire Badger. The opening line of this piece is "The Doctor is feed for a dangerous Draught" (Fielding, p. 26). Scut also sings "Air VIII. There was a Jovial Beggar, &c." (Act II, Scene v), which opens with "The dusky Night rides down the Sky" and has the refrain "And a Hunting we will go" (Fielding, p. 29).

Fairlove, the man Dorothea wants to marry, and Squire Badger,

the man Dorothea's father wants her to marry, have a duet on "Air IX. Lillibulero" (Act II, Scene viii). The first line is "Like Gold to a Miser, the Wit of a Lass" (Fielding, p. 33). "Lillibulero," a jig-like tune in a compound duple meter, has been associated with Henry Purcell.

An arrangement for virginals or harpsichord, entitled "A new Irish Tune" and subscribed "H. Purcell," is in The Second Part of Musick's Hand-maid, 1689, . . . and it is on this evidence that the authorship of the tune has been popularly credited to Purcell. But he may merely have added the bass and filled in the harmonies to make a proper "lesson" for keyboard (Simpson, pp. 449-50)

At the end of the second Act, Sancho performs "Air X. Black Joke" (Act II, Scene xiv). The lyrics begin with "The more we see of Human-kind" and treat the lack of honesty "In every Land, as well as Spain" (Fielding, p. 40).

In the third scene of Act III, Fairlove and Dorothea sing "Air XI. Have you heard of a frolicksom Ditty, &c.," the opening line of which is "Wou'd Fortune, the Truth to discover" (Fielding, p. 45). The next two songs (Act III, Scene viii) are performed by the character Jezebel, who becomes a "Dulcinea encantada" in this ballad opera. "Air XII. Cold and raw, &c.," her first song, tells a brief story that begins with "A Virgin once was walking along" (Fielding, p. 51). "Sweet's the little Maid" are the opening lyrics of "Air XIII. Giminiani's Minuet," Jezebel's second song (Fielding, p. 52).

Fairlove and Dorothea have another duet on "Air XIV" (Act III, Scene xiv), the first line of which is "Thus the Merchant, who with Pleasure" (Fielding, p. 60). This song symbolizes the happy resolution of the conflict regarding Dorothea's wish to marry Fairlove, instead

of Squire Badger. The same two performers also sing "Air XV. Country Bumpkin" (Act III, Scene xvi), the final tune. The opening line gives the subject of the song, and, to a certain degree, the topic of the entire comedy, "All Mankind are mad, 'tis plain" (Fielding, p. 64). Fielding brings his ballad opera to a conclusion with a summation in the last stanza,

Since your Madness is so plain,
 Each Spectator
 Of Good-Nature,
 With Applause will entertain
 His Brother of La Mancha;
 With Applause will entertain
Don Quixote and Squire Sancho. (Fielding, p. 64)

Of course, Don Quixote never ventured beyond the borderlines of Spain in his original adventures, but Fielding obviously saw humor and satire in Cervantes' narrative, which he translated into his English stage work. The songs, in melody and lyrics, in this ballad opera have little relationship to the musical episodes in Don Quixote. But Fielding, by his own admission, made no attempt to make Don Quixote in England a musical or dramatic interpretation of the Spanish novel.

Less than a decade later, a much lesser-known British writer, James Ayres, presented another ballad opera. Sancho at Court: or The Mock-Governor, which was done in 1742, is based upon the episodes in Part II of the novel in which Sancho becomes the governor of the "island" Barataria. Part of the plot is drawn from Cervantes' work; but Ayres also adds several new characters, including Lucinda and Antonio, who seek the governor's assistance in obtaining permission to marry. Sancho, in this "opera-comedy" (as it is designated on

the title page of the printed edition),⁹ incessantly quotes one proverb after another, and he sings solos on six of the twenty "Airs." Antonio and Lucinda, separately and together, perform eight songs, an indication of the portion of the work devoted to their story.

Sancho's daughter, Mary, has three solos; the physician and another singer, one each. The final song of this ballad opera is based upon the same tune--"There was a Jovial Beggar, &c." or "A Begging we will go"--that Fielding utilized in his "Air VIII" (Act II, Scene v).

While Fielding's refrain was "And a Hunting we will go," Ayres's topic and lyrics revert to the traditional "And a begging we will go."¹⁰

Sancho, Antonio, Mary, and Lucinda perform this concluding selection.

A French musical stage work, Don Quichotte chez la Duchesse, first appeared on February 12, 1743.¹¹ The music for this "Ballet comique en trois actes" was written by Joseph Bodin de Boismortier (1689-1755).¹² Boismortier was the composer of much vocal and instrumental music, and he collaborated with playwright Charles

⁹ James Ayres, Sancho at Court: or The Mock-Governor, in Satire, Burlesque, Protest, and Ridicule II, Selected and Arranged, Walter H. Rubsamen (London, 1742; rpt. New York: Garland Publishing, Inc., 1974), Title page.

¹⁰ Ayres, pp. 56-58.

¹¹ Roger Blanchard, Pref., Don Quichotte chez la Duchesse, by Joseph Bodin de Boismortier (music) and Charles Favart (libretto) (Paris: Heugel & Cie., 1971), p. III. All subsequent references to this work will be noted in the text.

¹² Joseph Bodin de Boismortier, Don Quichotte chez la Duchesse, Libretto, Charles Favart, ed. Roger Blanchard (Paris: Heugel & Cie., 1971), Title page. All subsequent references to this work will be noted in the text.

Simon Favart (1710-1792) on this Quixote composition. Don Quichotte chez la Duchesse was the first opera libretto written by Favart (Blanchard, p. IV), and, as the title indicates, the plot is based upon the episodes from Part II of Cervantes' narrative in which the knight-errant and his squire stay as the "castle" of an unnamed Duke and Duchess. The Duke and Duchess never appear in the opera, but Favart dramatizes a few of their (often cruel) practical jokes. Altisidore, whose namesake in the novel feigned love for Don Quixote, has a large role in this stage work and is even more brash and forward.

The following are the main characters: Altisidore, soprano; Don Quichotte, counter-tenor; Sancho, tenor; Merlin and Montesinos, basses; and "Une paysanne" ("Dulcinea encantada"), soprano. The orchestra in this edition includes two flutes, two oboes, two bassoons, one hunting-horn, first and second violins, violincellos, contrabasses, and harpsichord (Blanchard, p. VIII). The flutes, oboes, and hunting-horn are mentioned by Cervantes, but the strings and harpsichord are not among the musical instruments listed in the novel (see Appendix C).

Don Quichotte chez la Duchesse begins with an "Ouverture." As Act I opens, the hunting-horn, oboes, and other instruments set the scene in a forest (Boismortier, p. 7). Sancho is the first performer; he sings for help and wants to flee (Scene i). Don Quichotte then enters, threatening the enchanter (Scene ii). In Scene iii, Don Quichotte boasts to Altisidore of his victory over the giants, which Sancho says have been transfigured into mills.

The knight wishes then to leave as a hero and sings of his love for Dulcinée. Sancho follows with a little "Air" in which he confuses images, such as "her eyes are like corals, her lips a rich azure" (Boismortier, p. 18). Altisidore wants the two to stay and celebrate their glory there with the Duchesse. The strings play a "Marche" (Boismortier, p. 22), which introduces Scene iv and a four-part choir singing of the knight's great deeds. The string section also plays a brief "Menuet" (Boismortier, p. 27) and an "Air" for the shepherds (Boismortier, p. 28). Sancho then sings a light "Air" in $\frac{6}{8}$ time, telling how he wants to have a carefree life (Boismortier, p. 29). Two "Tambourins" for the string section follow (Boismortier, p. 30). Scene v is the opera's version of a peasant girl becoming "Dulcinea encantada" (DQ II, x; pp. 1302-06). However, this episode is out of sequence and altered, for, contrary to the original narrative, Altisidore is present and speaks with the girl. In Scene vi, the three main characters and chorus are joined by Merlin, who tells them that Sancho must "disenchant" Dulcinea. At the end of the first Act (Scene vii), Don Quichotte and the choir look to Sancho to bring about the disenchantment.

The setting of Act II, the cave of Montesinos (Boismortier, p. 46), again reflects another variation in the sequence of events from those in the novel. This episode, in Cervantes' work, takes place before Don Quixote and Sancho begin their stay with the Duke and Duchess (DQ II, xxii-xxiii; pp. 1346-55). However, the main characters, including Altisidore, find themselves at the cave, where, during the eight-scene Act, Montesinos and lovers who have

been "disenchanted" appear. In Scene iii, Altisidore claims to be the "Queen of Japan" (Boismortier, p. 51), a very unexpected occurrence and certainly a deviation from Cervantes' narrative. Scene v has much of what is probably background music for the action or dance on stage; there are no real stage directions given. An "Air pour le désenchantement" for strings is marked "Allegro" (Boismortier, p. 68). Flutes are added to the "Air pour les amants désenchantés," which is in $\frac{3}{4}$ time and is to be played "Gracieusement" (Boismortier, p. 74). There are also two very short "Gavottes" (Boismortier, pp. 82, 83) and a "Bourrée" (Boismortier, p. 84) for strings. In the "Passepied" that soon follows, oboes and bassoons are included (Boismortier, p. 87).

The setting for Act III is in the gardens of the Duchesse (Boismortier, p. 99). The most unusual aspect of this Act and of the entire opera is the Japanese element with which the work concludes. In Scene v, Altisidore tells the inhabitants of Japan to "know their king," to "sing of his spirit," and to "celebrate his courage" (Boismortier, p. 128). The last scene begins as the chorus does exactly that. A "Marche" for piccolos, bassoons, and strings follows (Boismortier, p. 137). There is an "Air pour les japonais" (Boismortier, p. 139) and an "Air de la japonaise" (Boismortier, p. 141), in which male and female soloists perform. A "Chaconne" for oboes, bassoons, and strings concludes the opera (Boismortier, p. 146).

Obviously, the libretto of Don Quichotte chez la Duchesse takes many liberties with the characters and subject matter of

Cervantes' narrative. Altisidora, in the novel, is a musical character (DQ II, xliv; p. 1423), but the seemingly omnipresent Altisidore and her role as the "Queen of Japan" certainly give the opera much less credibility as a dramatic interpretation of Don Quixote. Within the uncomplicated musical score, there are "little airs whose style is adapted to the individual characters (emphatic for Don Quichotte, popular for Sancho)" (Blanchard, p. V). But there are not many reminiscences of musical episodes from the book (see Appendix B). Chronologically, Don Quichotte chez la Duchesse is the first "ballet comique" listed in the bibliography of Quixote compositions, and it may also have some historical significance. "Mid-way between the Italian 'Harlequinades' . . . and the traditional 'comédie-ballet', Don Quichotte chez la Duchesse is perhaps the first French opéra-comique" (Blanchard, p. IV).

Italian composer Niccolo Piccini (1728-1800) wrote two three-act operettas relating to the Spanish novel. Il curioso del suo proprio danno, which was based on the interpolated story in Part I of Don Quixote, had a libretto by A. Palomba and is dated 1756 (MGG). The second work, Don Chisciotte, with a libretto by G. B. Lorenzi, appeared fourteen years later (MGG). François André (Danican) Philidor (1726-1795) selected the episode of Sancho's governorship for his Quixote composition. This French composer, who came from a musical family and achieved some fame as a chess player wrote the music for a successful comic opera, Sancho Pança dans son isle. This one-act work, the libretto of which was written by A. Poinciset, le jeune, appeared in 1762 (Espinós, pp. 45-48).

During the next decade, a pair of German composers based their musical works upon an episode from Don Quixote. An operetta (c. 1770), with music by Ch. J. Tösch and Ch. Cannabich and book by Lauchberg, was entitled Don Quijote auf Camachos Hochzeit (Espinós, p. 67). Another source lists these composers as having written a ballet (1786) with a text by E. Lauchery. Don Quichotte, ou Les Noces de Gamache appeared in Munich (MGG). Because both references show compositions based upon the same topic and because of the similarity of the names of the writers of the texts, one would assume that the two pieces are related, if not even the same basic work. Ch. Cannabich is also listed by both sources as having written a Quixote composition on his own. A ballet, Don Quixotte, was done in Munich in 1778 (MGG).

The Wedding of Camacho was also the subject of a one-act "divertimento teatrale" by the Italian composer Antonio Salieri (1750-1825). Don Chisciotte alle nozze di Gamace, which was done in Vienna in 1771, had a text by Giov. Gastone Boccherini (Espinós, p. 87). Three years later, another English composer and organist brought the Spanish novel to the musical stage. Samuel Arnold's (1740-1802) work, Don Quixote, had a libretto by D. J. Piquenit and was presented at Marylebone Gardens in London.¹³ Its predecessors, The Comical History of Don Quixote and Don Quixote in England, altered the story and the characters, but the general title of this piece

¹³ Alfred Loewenberg, "Arnold, Samuel," Grove's Dictionary of Music and Musicians, 1955 ed.

gives no indication as to the episodes that might have been taken from the original narrative. Arnold, like Purcell and Eccles before him, has a second Quixote composition to his credit. His music for The Mountaineers, which contains nine songs, accompanied George Colman's libretto. One source describes this work as "an opera in 3 acts," based on the adventures of Cardenio.¹⁴ Even though other characters have names which are similar to those found in Part I of the novel, Cardenio's name is not listed in the "Persons Represented."¹⁵ This opera was performed at the Little Theatre in the Haymarket on August 3, 1793.¹⁶

Pablo Esteve is the first Spanish composer listed in the chronology to have written a Quixote composition. His musical stage work, Las bodas de Camacho, which had a text by the poet Juan Meléndez Valdés (1754-1817), was presented in Madrid on July 16, 1784 (Espinosa, p. 13). Another musical was written by the Austrian composer Karl Ditters von Dittersdorf (1739-1799). His Don Quixotte der Zweite, a two-act "komisches singspiel," was performed on February 4, 1795 (Haywood, p. 257). And two years later, another musical production that was "remotely after Cervantes" appeared on

¹⁴ New York Public Library Reference Department, Dictionary Catalog of the Music Collection (Boston: G. K. Hall and Co., 1964), V, p. 579.

¹⁵ George Colman, The Mountaineers in The British Theatre (London: Longman, Hurst, Rees, and Orme, 1808), XXI, n. pag.

¹⁶ Robert Hoskins, "Arnold, Samuel," The New Grove Dictionary of Music and Musicians, 1980 ed.

the English stage.¹⁷ Harlequin and Quixotte; or The Magic Arm contained "airs, duets, and choruses," the texts of which were written by J. C. Cross.¹⁸ William Reeve (1757-1815), an actor, organist, and composer, wrote the music.

Although only the most significant compositions or those pieces of special interest have been highlighted in this chapter, there remain many musical works from this century that could be discussed (see Appendix A). However, even in the works mentioned here, a variety of topics, genres, and musical interpretations of the novel can be seen. The more international scope of the Quixote compositions is also evident. Overall, the composers' interest in Don Quixote as a musical subject not only continued, but also seemed to grow throughout the eighteenth century.

2. DON QUICHOTTE SUITE

The first purely orchestral Quixote composition listed in the chronology is the Don Quichotte Suite, by the German composer Georg Philipp Telemann (1681-1767). This work is certainly the first programmatic instrumental work by a major composer writing about the Spanish novel. Telemann is also the first musician to have written more than two separate and unrelated Quixote compositions. Thus

¹⁷ William H. Husk, "Reeve, William," Grove's Dictionary of Music and Musicians, 1955 ed.

¹⁸ J. C. Cross, Harlequin and Quixotte; or The Magic Arm, music, Mr. Reeve (London: T. Woodfall for T. N. Longman, 1797).

there are several "firsts" and much significance in Telemann's works which were based upon or inspired by Cervantes' masterpiece.

Georg Philipp Telemann, like Henry Purcell, composed many sacred and secular works, in both the areas of vocal and instrumental music. His sacred compositions include cantatas, oratorios, masses, psalms, and festal church music. Among his secular compositions are operas, songs, overtures, concertos, and chamber music. Although somewhat overshadowed by the genius of his contemporary J. S. Bach, the works of Telemann were and still are considered to be significant.

The most prolific composer of his day, Telemann was widely regarded as Germany's leading composer in the early and middle 18th century; his fluent command of melody and uncomplicated textures show him as an important link between the late Baroque and the new Classical style.¹⁹

During a four-decade time span, Telemann composed at least three different works based upon the adventures of the Spanish knight-errant. Thus he could also be thought of as a link between the two periods of musical expression relating to Don Quixote.

Telemann's first Quixote composition is his Don Quichotte Suite, whose date is 1721. This work, which has also been termed an "Ouverture burlesque sur Don Quichotte" (Espinós, p. 62), is "für Streichorchester und Cembalo."²⁰ The suite consists of an

¹⁹ Martin Ruhnke, "Telemann, Georg Philipp," The New Grove Dictionary of Music and Musicians, 1980 ed., Vol. 18, p. 647.

²⁰ Georg Philipp Telemann, Don-Quichotte-Suite (Berlin: Chr. Friedrich Vieweg, n. d.), Title page. Some of the subsequent references to this work will be noted in the text.

"ouverture" and seven other sections, two of which are performed as one unit (see Appendix D). Each section is based upon an episode or element of the plot of the Spanish novel and is appropriately entitled. As the first of its genre, Telemann's work sets a precedent for those composers, such as Richard Strauss, who were to choose programmatic music for their Quixote compositions.

The "Ouverture" begins in G major, the basic key for the entire suite, and is in $\frac{4}{4}$ time. As is typical of French overtures, the tempo indication is "Largo" for this formal, dignified introduction

(Telemann, p. 3). The dotted-note rhythmic motif



gives the music a "lightness," just as there is a "lightness" in Cervantes' introduction to the life of his would-be knight-errant--

los ratos que estaba ocioso--que eran los más del año--,
se daba a leer libros de caballerías con tanta afición y gusto,
que olvidó casi de todo punto el ejercicio de la caza, y aun
la administración de su hacienda²¹

An "allegro" section (in a lively $\frac{2}{4}$ time), in which the first violins play a four-measure phrase that is imitated in the other voices, follows (Telemann, p. 4). The "Ouverture" closes with a sixteen-measure return to a "Largo" very similar to that of the beginning (Telemann, p. 8).

²¹ DQ I, i (p. 1038).

in his leisure time--which was most of the year--he gave himself over to reading books of chivalry with so much delight and gusto, that he almost completely forgot the exercise of the hunt, and even the administration of his estate

In contrast to the sophistication of the "Ouverture," the second movement, "Don Quichottes Erwachen,"²² has a much more popular flavor. This binary "andantino" section in $\frac{3}{4}$ time is rather reminiscent of a folk dance (see Figure 6). The rhythmic motif in the accompaniment, with its repeated staccato notes, seems to add an emphasis or urgency to the melody in the first violins, as Don Quixote awakes and is eager to ride away through the fields and mountains, seeking adventures. There are many times in which Don Quixote literally awakes in the narrative, but the music could also reflect the spirit of quixotism awakening as the knight-errant makes his initial journey.



Figure 6. "Don Quichottes Erwachen," Measures 1-8.

²² Telemann, p. 9. "Don Quixote's Awakening."

Yendo, pues, caminando nuestro flamante aventurero, iba hablando consigo mismo y diciendo: "¿Quién duda sino que en los venideros tiempos, cuando salga a luz la verdadera historia de mis famosos hechos, que el sabio que los escribiere no ponga, cuando llegue a contar esta mi primera salida tan de mañana, de esta manera?: 'Apenas había el rubicundo Apolo tendido por la faz de la ancha y espaciosa tierra las doradas hebras de sus hermosos cabellos, y apenas los pequeños y pintados pajarillos . . . habían saludado con dulce y meliflua armonía la venida de la rosada aurora, . . . cuando el famoso caballero Don Quijote de la Mancha, dejando las ociosas plumas, subió sobre su famoso caballo Rocinante, y comenzó a caminar por el antiguo y conocido campo de Montiel.'"²³

In the third section, Telemann gives musical expression to an adventure that seems to be popular among the composers of works relating to Don Quixote. "Sein Angriff auf die Windmühlen"²⁴ is another movement in binary form, with repetitions for each part. Although it is written in a "Moderato" $\frac{4}{4}$ time, this section of the suite has much energy and movement, as is indicated by the almost exclusive use of sixteenth notes in the melody (see Figure 7). The moving legsto notes, such as those in measures 25-26, give the feeling of motion. Emphasis is given to the knight's attack in the windmill-giants through the repetition of notes, as in measures 27-28 and 30.

²³ DQ I, ii (p. 1040).

As our brand-new adventurer was going along, he was talking to himself and saying: "Who doubts but that in the ages to come, when the true history of my famous deeds comes to light, that the sage who writes them may not, when he begins to tell of my first sally so early in the morning, describe it in this manner?: 'Scarcely had the rubicund Apollo spread the golden threads of his lovely hair over the face of the wide and spacious earth, and scarcely had the small, painted birds . . . greeted, with sweet and mellifluous harmony, the coming of the rosy Aurora, . . . when the famous knight Don Quixote de la Mancha, leaving the ease of his feather-bed, mounted his famous steed Rocinante, and began to journey across the ancient and well-known plain of Montiel.'"

²⁴ Telemann, p. 11. "His Attack on the Windmills."



Figure 7. "Sein Angriff auf die Windmühlen," Measures 25-30.

--Bien parece--respondió Don Quijote--que no estás cursado en esto de las aventuras: ellos son gigantes; y si tienes miedo, quítate de ahí, y ponte en oración en el espacio que yo voy a entrar con ellos en fiera y desigual batalla.

Y diciendo esto, dió de espuelas a su caballo Rocinante, sin atender a las voces que su escudero Sancho le daba, advirtiéndole que, sin duda alguna, eran molinos de viento, y no gigantes, aquellos que iba a acometer.²⁵

The fourth topic of the suite is "The Love-sighs for the Princess Dulcinea."²⁶ This movement is written in $\frac{3}{4}$ time and has

²⁵ DQ I, viii (p. 1057).

"It certainly seems," responded Don Quixote, "that you are not experienced in this matter of adventures: they are giants; and if you are afraid, move away from here and say your prayers while I enter into fierce and unequal battle with them."

And saying this, he gave his spurs to his steed Rocinante, without heeding the outcries of his squire Sancho, who was warning him that, without a doubt, they were windmills, and not giants, that he was going to attack.

²⁶ Telemann, p. 14. "Die Liebesseufzer nach der Prinzessin Aline" is the title of this section in this edition of Telemann's suite. "Aline," however, should be "Dulcinea."

an "Ardante" tempo indication. The rhythmic motif



representing his sighs, is played exclusively by the first violins and is an appoggiatura in measures 1-2 and an anticipation in measures 3-4 (see Figure 8). Telemann establishes the wistful mood in the first four measures and then repeats variations of this four-measure phrase throughout the entire section. The "sighing" motif is used fifteen times in the first eight measures, reflecting the immense melancholy that could be found in the books of chivalry that Don



Figure 8. "Die Liebesseufzer," Measures 1-9.

Quixote felt compelled to emulate. An excellent example of his heartfelt sighs can be seen in an episode in which the knight-errant sings a sonnet--

al son de sus mismos suspiros, cantó
Cada verso de estos acompañaba con muchos suspiros y no pocas lágrimas, bien como aquel cuyo corazón gemía traspasado con el dolor del vencimiento y con la ausencia de Dulcinea.²⁷

Most of the movements of this suite treat general topics within the text, but the fifth refers to a specific incident. "Der geprellte Sancho Pansa"²⁸ is a musical description of Sancho being tossed in a blanket at an inn. This lively piece, in common time, is marked "Allegro moderato." There are three basic motifs used in this section of the suite, the most prominent of which is introduced in the third and fourth measures (see Figure 9). This motif, spanning two octaves,



Figure 9. "Der geprellte Sancho Pansa," Measures 1-4.

²⁷ DQ II, lxviii (p. 1506).

to the sound of his own sighs, he sang

Each of these lines he accompanied with many sighs and not a few tears, groaning like one whose heart had been pierced by the grief of his defeat and by his absence from Dulcinea.

²⁸ Telemann, p. 16. "Sancho Panza, Bounced [in a Blanket]."

creates the aural illusion of Sancho's being tossed in the air, as the melody ascends. He lands in the blanket, with a note an octave lower, only to be tossed upward again. Thus Telemann gives a musical setting to an occurrence in which even Don Quixote saw humor--

y allí, puesto Sancho en mitad de la manta, comenzaron a levantarlo en alto

Vióle [Don Quijote] bajar y subir por el aire, con tanta gracia y presteza, que, si la cólera le dejara, tengo para mí que se riera.²⁹

The next two sections of the suite--"Der Galopp der Rosinante" (Telemann, p. 18) and "Der Galopp des Esels Sancho Pansas" (Telemann, p. 19)--are performed together as one unit. "The Gallop of Rocinante" has a $\frac{3}{8}$ time signature and an "Allegretto" tempo, indicating that the gait of the knight's trusty steed could not be described with the "allegro" that one might expect from a full gallop (see Figure 10). The two motifs seen in all the voices in the first two measures are used throughout the section. It is not difficult to imagine Rocinante's hoof-beats in the descending eighth notes of the melody or in the ostinato. The light musical "canter" somehow seems quite appropriate, because "carrera tirada no se lee en toda esta verdadera historia que jamás la diese Rocinante" ³⁰

²⁹ DQ I, xvii (p. 1090).

and there, placing Sancho in the middle of the blanket, they began to toss him up

He [Don Quixote] saw him go up and down through the air, with such grace and nimbleness, that, if his anger had let him, I think that he might just have laughed out loud.

³⁰ DQ I, lii (p. 1266). "one does not read in the whole of this true history that Rocinante ever went at full speed"



Figure 10. "Der Galopp der Rosinante," Measures 1-8.

The time signature does not change, but the gait does, as the music shifts immediately into "The Gallop of Sancho Panza's Donkey." "Alternativo" is the tempo indication for this piece. Although the music is a complement harmonically to that of the previous section, the melody is much more varied (see Figure 11). The note pattern is not triadic; more scale tones are used; and there are rest signs in the melody and in the accompaniment. While "Rocinante's Gallop" has two one-measure motifs, "Rucio's Gallop" repeats phrases of two



Figure 11. "Der Galopp des Esels Sancho Pansas," Measures 1-8.

or more measures. With its jaunty melody and numerous staccato notes (especially in the accompaniment), this section is reminiscent of a description of Sancho on his first expedition with the knight-errant. "Iba Sancho Panza sobre su jumento como un patriarca, . . . con mucho deseo de verse ya gobernador de la ínsula que su amo le había prometido."³¹ At the conclusion of "Rucio's Gallop," "Rocinante's Gallop" is played again, giving the unit an A B A structure. Thus Rocinante, whose name Don Quixote considered to be "sonorous" (DQ I, i; p. 1039), takes the lead in this movement as he did in the novel-- "se pusieron a caminar por donde la voluntad de Rocinante quiso, que se llevaba tras sí la de su amo, y aun la del asno, que siempre le seguía por dondequiera que guiaba, en buen amor y compañía."³²

The final section of the suite is "Don Quichottes Ruhe,"³³ a "Vivace" piece in $\frac{2}{2}$ time that hardly seems conducive to "rest." In the first few measures, the lively rhythmic pattern and general melodic motifs are established (see Figure 12). This movement, in binary form, has four- and eight-measure repeated sections. The second part is the more "restful" of the two, because the melody is less staccato and because the accompaniment of the second violins

³¹ DQ I, vii (p. 1056). "Sancho rode along on his donkey like a patriarch, . . . with a great desire to see himself the governor of the island that his master had promised him."

³² DQ I, xxi (p. 1109). "they set out to go where the will of Rocinante wanted, taking upon himself the will of his master, and even that of the donkey, who always followed him in good fellowship and company wherever he led."

³³ Telemann, p. 20. "Don Quixote's Rest."

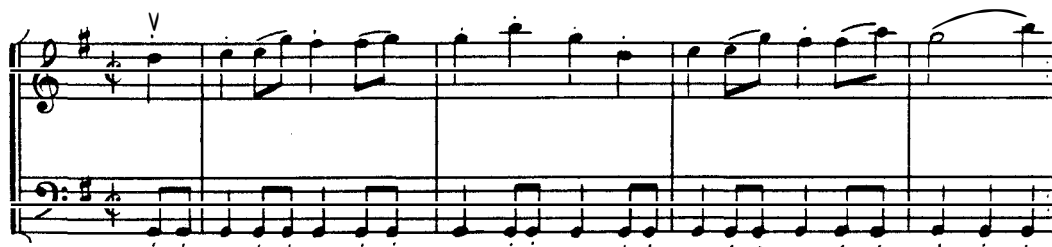


Figure 12. "Don Quichottes Ruhe," Measures 1-4.

and violas is softer. A repetition of the first part brings the piece to a conclusion. Although the sprightly, folklike melody and the spirited rhythmic pattern may seem inconsistent with the title, "Don Quixote's Rest" is consistent with some of the adventures in the novel. For example, Don Quixote was asleep when he slashed the wine-skins, thinking he was killing a giant (DQ I, xxxv; pp. 1191-93). He also appeared to be asleep when he was brought up out of the cave of Montesinos (DQ II, xxii; pp. 1349-50). The knight-errant kept numerous vigils, such as the one in which he sang.

--Duerme tú, Sancho--respondió Don Quijote--, que naciste para dormir; que yo, que nací para velar, en el tiempo que falta de aquí al día, daré rienda a mis pensamientos, y los desfogaré en un madrigalete, que, sin que tú lo sepas, anoche compuse en la memoria.³⁴

³⁴ DQ II, lxviii (p. 1506).

"Sleep, Sancho," responded Don Quixote, "for you were born to sleep; I, who was born to watch, in the time that remains until daylight, will give rein to my thoughts and vent them in a little madrigal that I, without your knowing it, composed last night in my head."

But the quotation that most readily comes to mind and that seems the most appropriate to this section of the suite is the one in which Don Quixote quotes a traditional ballad--"mis arreos son las armas, / mi descanso el pelear, etcétera."³⁵

Overall, Telemann's Don Quichotte Suite is one of the better Quixote compositions of the eighteenth century. Although the German composer did not write about any specific musical episodes from Don Quixote, some of the topics are reminiscent of references to music in Cervantes' narrative. Figuratively, the structure of the work is also in keeping with that of the novel, in that the knight "awakes" at the beginning, has adventures, and "rests" at the conclusion. There are elements of the late Baroque and the early Classical styles, along with the flavor of popular or folk music in the suite. The composition may present Don Quixote from a light perspective, but the numerous episodes are not exploited or made to seem inordinately ridiculous or absurd. With his instrumental interpretation, Telemann brings forth the knight-errant's universal appeal through the universal language of music.

The Don Quichotte Suite is the first of Telemann's three Quixote compositions. His second work, Sancic, was done six years later, in 1727. This work is listed among Telemann's operas, with "3 arias in Der getreue Music-Meister (Hamburg, 1728-9)."³⁶ The information

³⁵ DQ I, ii (p. 1041). "my ornaments are my arms, / my rest is to fight, etc."

³⁶ Ruhnke, p. 657.

regarding the other composition based upon Don Quixote is inconsistent. Some sources list the work as Don Quichotte der Löwenritter, an opera (MGG and Ruhnke). Others refer to the 1761 piece as a vocal serenata. But the discrepancies in description may have an explanation.

One serenata has come down to us which more nearly resembles a short opera and indeed was revived in this form at the Summer Music Festival at Hitzacher in 1967. According to Postel's definition of serenata this is entirely permissible even if Don Quichotte auf der Hochzeit des Comacho (Don Quixote at the Wedding of Comacho) was not originally presented with scenery. The text, printed by the Hamburg town printer Piscator, is non-committedly described as a "Singegeedicht."³⁷

Telemann was inspired by Cervantes' masterpiece to compose three separate works during a forty-year time-span. No other major composer within the first three centuries of the publication of the novel is known to have done that. Thus Telemann's precedence-setting works have much significance in the chronology of Quixote compositions.

³⁷ Richard Petzoldt, Georg Philipp Telemann, trans. Horace Fitzpatrick (New York: Oxford University Press, 1974), p. 166.

CHAPTER IV

THE NINETEENTH CENTURY

1. SELECTED QUIXOTE COMPOSITIONS

Throughout the nineteenth century, there was a general increase in the number of Quixote compositions. Numerous musicians of various nationalities found inspiration in Cervantes' masterpiece, and the works of several eminent composers featured the adventures of the Spanish knight-errant. As in other centuries, there was a transition in musical styles--this time, from the Classical to the Romantic. And with this transition came a shift in the perspective from which some composers viewed and interpreted the novel. But, from any perspective, Don Quixote as a musical topic was more popular than ever.

During the first quarter of the nineteenth century, there were various Quixote compositions in different genres by composers of several nationalities. For example, the Austrian composer Wenzel Müller (1767-1835) wrote a romantic-comic opera entitled Der Ritter Quixote (1802) (MGG). Antoine Comte de Miari (1787-1854), an Italian, was the composer of a two-act dramma per musica simply entitled Don Quichotte (1810) (MGG). And J.-J. Dreuilh, a French composer, wrote Sancho dans l'île Barataria (1816), a pantomime comique (MGG).

One of the most famous Quixote compositions of the nineteenth

century was written by Felix Mendelssohn-Bartholdy (1809-1847). This well-known Romantic composer wrote in many genres and has such works to his credit as Songs without Words, forty-eight short pieces for piano; the Italian (1833) and Scotch (1842) symphonies; and the Midsummer Night's Dream (1826) and Ruy Blas (1839) overtures.¹ Like Telemann and Strauss, Mendelssohn was another eminent German musician inspired by the great novel of Cervantes. Whereas the works of his countrymen were instrumental, Mendelssohn's composition took the form of a two-act opera entitled Die Hochzeit des Camacho. Although not performed until 1827, the young composer completed the work on August 10, 1825.² Thus this rather lengthy Quixote composition was written when Mendelssohn was only sixteen years of age. Sansón Carrasco's words to Don Quixote regarding the popularity of the novel may well be true in the case of Mendelssohn, "los niños la manosean, los mozos la leen" ³

The authorship of the libretto of Die Hochzeit des Camacho is in dispute. The orchestral score does not mention the librettist, but two sources list the author as being Carl August Ludwig von Lichtenstein (MGG and Young). Three other sources state that the

¹ Donald Jay Grout, A History of Western Music, Shorter Edition (New York: W. W. Norton and Company, Inc., 1964), pp. 353, 364-65. All subsequent references to this work will be noted in the text.

² Percy M. Young, "Mendelssohn (Bartholdy), (Jakob Ludwig) Felix," Grove's Dictionary of Music and Musicians, 1955 ed., V, p. 699.

³ DQ II, iii (p. 1283). "the children finger it, the young people read it"

writer is Klingemann.⁴ Another source gives a "Klingermann" as the author of a five-act musical drama from 1815 entitled Don Quixote und Sancho Panza, oder die Hochzeit des Camacho, but the composer is not listed (Espinco, p. 69). Still another reference lists "A. Klingemann" as the librettist of a five-act stage work, Die Abenteuer des Ritter Don Quixote de la Mancha. The composer was Friedrich Ludwig Seidel, and the production was in 1811 in Berlin (MGG). If and how these writers and works are related is unknown.

Whoever the librettist may have been, Mendelssohn's opera is obviously based upon the Wedding of Camacho in Chapters xix-xxi of Part II of the novel. There have been numerous musical works through the centuries relating to this episode, including an operetta in 1712. The fact that this is one of the most inherently musical sections of the entire novel has probably made it very attractive to composers (see Appendix B). Mendelssohn and Telemann are certainly the most famous and important composers to select this topic for their Quixote compositions.

Die Hochzeit des Camacho begins with an "Ouverture" in E major, with a "Molto Allegro e vivace" tempo indication.⁵ Mendelssohn

⁴ Haywood, p. 258; Karl-Heinz Köhler and Eveline Bartlitz, "Mendelssohn(-Bartholdy), (Jakob Ludwig) Felix," The New Grove Dictionary of Music and Musicians, 1980 ed., Vol. 12, pp. 137, 152; Philip Radcliffe, Mendelssohn (London: J. M. Dent and Sons, Ltd., 1976), p. 145. All subsequent references to Radcliffe's work will be noted in the text.

⁵ Felix Mendelssohn Bartholdy, Die Hochzeit des Camacho, in Felix Mendelssohn Bartholdy's Werke, ed. Julius Rietz (Leipzig: Verlag von Breitkopf & Härtel, 1969), Serie 15, No. 121, p. 1. All subsequent references to this work will be noted in the text.

selected the following instruments (a standard orchestra of the time) for the largest portion of his opera: flutes; oboes; clarinets in several keys; bassoons; horns in numerous keys; trumpets; alto, tenor, and bass trombones; tympani; first and second violins; violas; violincellos; and basses. His instrumentation, particularly in the second Act, contains some of the instruments mentioned by Cervantes (see Appendix C). Don Quixote and Sancho Panza, in the novel, are introduced to the festivities by the means of music. "Oyeron asimismo confusos y suaves sonidos de diversos instrumentos, como de flautas, tamborinos, salterios, albogues, panderos y sonajas" ⁶ This comic opera is also introduced by various instruments in a relatively long (forty-page) overture.

The first Act begins with a "Duetto" by two of the work's major characters, Quiteria and Basilio (Mendelssohn, p. 41). Carrasco, a character who is not included in the episode of Camacho's Wedding in Cervantes' narrative, joins Quiteria and Basilio in performing a "Terzetto" (Mendelssohn, p. 46). Basilio then sings the first "Aria" of the opera (Mendelssohn, p. 58). The following "Duetto" is sung by Lucinda and Vivaldo (Mendelssohn, p. 66), who were totally unrelated characters in Part I of the novel and did not appear at Camacho's Wedding. They are relatively major characters in the opera, however; and Vivaldo sings the second "Aria" (Mendelssohn, p. 69). After a

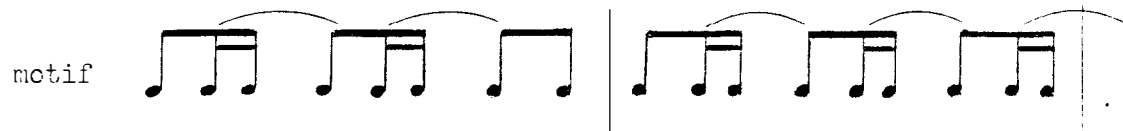
⁶ DQ II, xix (pp. 1338-39). "They heard, all at the same time, the mingled and soft sounds of diverse instruments, such as flutes, tabours, psalteries, albogues [either pastoral pipes or small cymbals], tambourines, and timbrels."

brief instrumental introduction, a four-part mixed chorus sings, "Viva Camacho, Viva Quiteria" (Mendelssohn, p. 76), a section that features a solo by Carrasco. The following "Septetto col Coro" (Mendelssohn, p. 90) features Quiteria, Lucinda, Basilio, Vivaldo, Camacho, and Carrasco. Sancho is introduced in this section, and it is here that he first mentions "der Löwenritter von der traurigen Gestalt."⁷ The "Coro ed Aria" (Mendelssohn, p. 114) is performed by Sancho and the Chorus and is followed by a short "Recitative" by Basilio (Mendelssohn, p. 118). Quiteria sings the next "Arie" (Mendelssohn, p. 120), which is in several sections in different moods and tempos. The "Ensemble" (Mendelssohn, p. 130) that follows features Camacho and Carrasco as soloists and a male chorus of Camacho's and Carrasco's "Cousins." Act I concludes with a fairly long "Finale" (Mendelssohn, p. 159). Basilio begins this section with a solo and is then joined by Quiteria. Don Quixote makes his initial appearance in the opera by singing a short "Recitative" about Dulcinea (Mendelssohn, p. 168); he then calls to Montesinos (Mendelssohn, p. 169). (Of course, the episode of the Cave of Montesinos--Chapters xxii-xxiii of Part II--is the adventure that follows Camacho's Wedding in the novel.) Sancho adds his voice to the others; and they are joined successively by a chorus of the Cousins, Camacho, Carrasco, Vivaldo, a mixed chorus, and Lucinda.

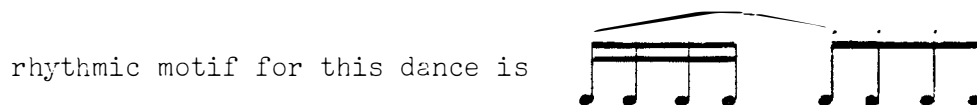
The second Act begins with a "Coro ed Aria," the aria sung by Sancho and the mixed chorus composed of "Cooks" (Mendelssohn, p. 212).

⁷ Mendelssohn, pp. 101-02. "The Lion-Knight of the Sad Form."

Sancho also sings the following "Lied" and is later accompanied by a mixed chorus of "Farmers and Cooks" (Mendelssohn, p. 236). This piece ends with an "Allegro" instrumental section (Mendelssohn, p. 245) that leads into the instrumental introduction of the "Coro e Ballo" (Mendelssohn, p. 248). A "General" mixed chorus sings in this section (Mendelssohn, p. 251). Mendelssohn then gives his opera a decidedly Spanish flavor with the dances that follow. The first is termed "Bolero" and is in an "Allegro vivace" $\frac{3}{4}$ time (Mendelssohn, p. 260). To enhance his basic orchestra, Mendelssohn has added the following percussion instruments: triangle, tambourine, cymbals, and bass drum. The "Bolero," written in E minor, has the basic rhythmic



This dance and those that follow represent the dances, such as the sword dance, that were performed by "Cupid" and others at Camacho's Wedding in the novel (DQ II, xx; pp. 1339-43). A "Fandango" that begins in A major is then performed (Mendelssohn, p. 267). The basic



There is a section containing reprises of the "Bolero" and "Fandango" motifs and then a "Presto" "General Dance," in E major and in alla breve time (Mendelssohn, p. 285). After these dances, Don Quixote and a mixed chorus sing (Mendelssohn, p. 293). The "Terzetto" that follows is performed by Quiteria, Lucinda, and Sancho (Mendelssohn, p. 306), and a chorus of "Bridesmaids and Boys" sings a short "Coro" (Mendelssohn, p. 325). The next "Ensemble"

piece features the following singers: Quiteria, Lucinda, Vivaldo, Camacho, Carrasco, Sancho, a chorus of "Women and Girls," and a male chorus of Camacho's and Carrasco's "Cousins" (Mendelssohn, p. 330). Camacho and his "Cousins" are the initial performers in the relatively long "Finale" (Mendelssohn, p. 342). They are soon joined by Quiteria, Lucinda, Basilio, Vivaldo, Carrasco, all the "Cousins," and Basilio's and Vivaldo's "Friends." Don Quixote has a very brief "Recitative" (Mendelssohn, p. 352), which is followed by an ensemble of the other characters. "Der Alcade" [sic] makes an appearance (Mendelssohn, p. 357; also spelled "Der Alkade," p. 360). Sancho then sings a short solo (Mendelssohn, p. 361). The opera concludes with a "General Chorus" singing, "Viva Basilio, viva Quiteria" (Mendelssohn, p. 362), to which Don Quixote also adds a few notes at the end (Mendelssohn, pp. 369-70).

Die Hochzeit des Camacho, Mendelssohn's Op. 10, was presented in Berlin nearly two years after it was written. The first performance of the opera, on April 29, 1827, is said to have been met with misfortune, and a second did not immediately follow (Radcliffe, p. 13). Although the production was a "qualified success," the next performance did not take place until 1885 in Boston (Radcliffe, p. 146). Mendelssohn went on to write other more famous works; but this piece has significance in the chronology, because it is the first Quixote composition by a major composer of the nineteenth century.

The discrepancies regarding the authorship of the libretto of Mendelssohn's opera seem quite minor in relation to the variance in information about the "Camacho" compositions of Guiseppe Saverio

R. Mercadante (1795-1870). Therefore, the works of this Italian composer will be given merely as listed in the various sources. One source gives the following information: "S. Mercadante, Les Noces de Gamache (J. H. Dupin u. T. Sauvage), Oper 3 Akte (1825 Paris); ders., Don Chisciotte alle nozze di Camaccio, melodramma giocoso 1 Akt (1829 Cadiz)" (MGG). Another source states that Mercadante wrote Don Chisciotte (alle nozze di Gamache), an opera buffa in 1829-30; an unrelated opéra bouffon from 1825, entitled Les nocces de Gamache, is considered "doubtful."⁸ The 1829 Don Chisciotte is confirmed in another listing, but the 1825 work is not mentioned (Haywood, p. 258). In still another source, a "J. Mercadante" is given as the composer of a work not mentioned in any of the previous references--"Mercadante, J., Le petit Don Quichotte (Paris, Raze, 1822). Comedia representada en París, el 5 de diciembre de 1822; libro de L. Laurier; musica de Mercadante" (Espinós, p. 91). The same source, under a separate heading, lists "Javier Mercadante" as having written Les nocces de Gamache, which was done in Paris in 1825. Further information is then given about the composer and his work. Mercadante produced some sixty operas and came to Spain as the director of the Italian opera in the theatres of Madrid (Espinós, p. 91). This reference mentions the melodrama jocoso that was performed in Cádiz in 1830 and a zarzuela, Don Quijote en las Bodas de Camacho (1869), which are thought to be the same work (Espinós, p. 92). The 1825 opéra bouffon

⁸ Michael Rose, "Mercadante, Giuseppe Saverio R.," The New Grove Dictionary of Music and Musicians, 1980 ed.

is also considered to be the basis of a two-act ópera bufa entitled Don Chisciotto della Mancia, which was done in Madrid on July 15, 1841 (Espinós, p. 92). Incidentally, the same source, in a separate listing, mentions "Dupin et Savage" as having written a three-act vodevil, Don Quichotte aux nocces de Gamache, which was presented in Paris on December 26, 1835 (Espinós, p. 54). Finally, one other source gives some further and different information regarding Mercadante's works.

A play performed in 1841 . . . must be related with this melodrama of 1830 and with a zarzuela performed in 1869. . . . The content of the two plays that I have seen (1830, 1869) is completely different from that of two French plays with music by Mercadante (LaGrone, p. 72)

One of the French plays is the 1825 three-act opéra bouffon; the other is "Don Quichotte aux nocces de Gamache, folie-vaudeville en trois actes, par MM. Dupin et T. Sauvage.--Paris, Bezon, 1836" (LaGrone, p. 72). Unfortunately, this variance in information about the Quixote compositions of Mercadante is inconclusive and somewhat confusing. However, it is clear that Mercadante wrote at least one, if not two or more, musical works based upon the episode of Camacho's Wedding.

Manuel del Pópulo Vicente García (1775-1833) is the first of many nineteenth and twentieth century Spanish composers listed in the chronology to write a musical work relating to Don Quixote. García was not only a composer, he was also a singer and the head of a family of singers. As a performer he travelled widely; and he was also successful as a teacher. His compositions include operettas and tonadillas, such as El Poeta Calculista (which he first performed in

1809, while he was in Paris) (Chase, pp. 210-13). Garcia's Don Chisciotte, a two-act opera, was done in 1827. Two sources list New York as the location of the production (MGG and Haywood, p. 258); another lists Paris (Espinós, p. 13).

Fortunately, there is not great variance in the information regarding the Quixote composition of another Italian composer, Gaetano Donizetti (1797-1848). This prolific composer wrote music in several vocal and instrumental genres. Among his best-known works are the operas Lucia di Lammermoor (1835), Linda di Chamounix (1842), and Don Pasquale (1843) (Grout, p. 378). Donizetti's Il furioso all'isola di San Domingo, also an opera, had a libretto by Jacopo Ferretti and was first performed on January 2, 1833. The setting of this two-act work, which is based roughly on the story of Cardenio, has been changed from the Sierra Morena to the island of San Domingo.

Il personaggio di Cardenio, furioso per amore, venne narrato da Cervantes nel Don Chisciotte e poi sviluppato da un anonimo in una azione teatrale in cinque atti dalla quale il Ferretti trasse il suo libretto che inviava al Donizetti a Napoli nell'agosto del 1832.⁹

Not only is the location different, but also the characters are either new or transformed. In addition to Cardenio, a baritone, there are

⁹ Gaetano Donizetti, Il furioso all'isola di San Domingo (Firenze: Edizioni Musicali OTCS, 1970), n. pag. All subsequent references to this work will be noted in the text.

The personage of Cardenio, furious because of love, comes from the narration of Cervantes in Don Quixote and was developed by an anonymous writer into a stage work of five acts, from which Ferretti drew the libretto that he sent to Donizetti at Naples in August of 1832.

Eleonora, a soprano, who is his wife; Fernando, a tenor, who is Cardenio's brother; Bartolomeo, a bass, who is a peasant; Marcella, a mezzo-soprano, who is Bartolomeo's daughter; Kaïdama', a "basso-buffo," who is a black boy; and the Chorus, consisting of peasants and sailors (Donizetti, n. pag.). Cardenio, in this plot, is wretched, infuriated, and mad with love for his unfaithful wife, Eleonora. He is living among the cliffs of the island where Eleonora's ship breaks on the rocks during a storm. She is contrite and asks Cardenio's forgiveness; but he wants to kill her and himself. Finally, his love for her overcomes his anger, and their reconciliation gives the opera a happy ending. Except for the personage of a mad Cardenio, the work bears little resemblance to Cervantes' novel. Nevertheless, the opera was successful and had various performances throughout Italy and the major cities of Europe (Donizetti, n. pag.).

The Scandinavian countries were not represented in the chronology of Quixote compositions by any known composers until the nineteenth century. Two Danish composers, however, contributed musical works relating to Camacho's Wedding, a popular topic among the Romantic musicians. R. Zynk wrote the music for a three-act pantomime entitled Don Quixote ved Camachos Bryllup, which was presented in Copenhagen in 1837 (Espinós, p. 122). The author of the text of this work is listed as being "Bournoville" (Espinós, p. 122). A. Bournoville (1805-1879), who is mentioned as a "celebrated composer" of "short ballets," is also listed as having written a baillete with the title Don Quixote ved Camachos Bryllup (Espinós, p. 121). This work was presented twice at the National Theatre of

Copenhagen on February 24 and 25 of 1857 (Espinós, p. 121). One has to wonder if these works are related, considering the similarity of their authorship, topic, and genres.

Near the middle of the century, Florimund Ronger (1825-1892) wrote Don Quichotte et Sancho Pança (MGG). The French composer and singer, whose pseudonym was "Hervé," performed the role of the knight-errant in the one-act tableau grotesque. This work had its debut in Paris on March 5, 1848 (Espinós, pp. 54-55).

During a ten-year time-span, beginning in 1859, there was a relatively large number of Quixote compositions by Spanish composers. Antonio Reparaz is credited with two works based upon or inspired by Don Quixote. La venta encantada is a three-act zarzuela, which was published in 1859. The libretto, written by Adolfo García, was based upon the adventures relating to Cardenio (LaGrone, pp. 80, 122). Las bodas de Camacho, a one-act zarzuela, was presented on October 9, 1866 (LaGrone, p. 122). "The musical portions include the wedding festivities, the lovers' dialogues, and the melodramatic scenes" (LaGrone, p. 83). Francisco García Cuevas, who was the author of the text of this work pertaining to the Wedding of Camacho, also wrote the libretto for another of Reparaz's compositions. La Gitanilla, another one-act zarzuela, was based upon one of Cervantes' Novelas ejemplares and was done in Madrid in 1861 (MGG).

Famed musicologist and composer Francisco Asenjo Barbieri (1823-1894), who wrote music for various zarzuelas--such as Pan y tocros (1864) and El barbillero de Lavapiés (1874)--(Chase, p. 135), also has a Quixote composition in his repertoire. He collaborated

with the well-known dramatist Ventura de la Vega (1807-1865) on Don Quijote en Sierra Morena, a three-act musical which was presented in Madrid on April 23, 1861 (Espinós, p. 18). Another composer of zarzuelas, Manuel Fernández Caballero wrote the music for El loco de la guardilla. With a text by Narciso Serra, this one-act work was first performed on October 9, 1861 (Espinós, pp. 19-20). Three years later, Emilio Arrieta, composed the musical score for a three-act zarzuela entitled La Ínsula Barataria. Luis Mariano de Larra wrote the libretto for this Quixote composition, which had its debut in Madrid on December 23, 1864 (Espinós, p. 20).

Ruperto Chapí (1851-1909), another relatively well-known Spanish composer of the Romantic period, contributed two compositions to the list of works inspired by Cervantes' novel. His Scherzo sobre un episodio del Quijote was presented in Madrid in 1869--when he was only eighteen years of age (MGG). This orchestral piece is based upon the adventure of the "Flocks of Sheep" from Chapter xviii of Part I of the book (Diego, p. 32). La venta de Don Quijote, Chapí's other Quixote composition, was done in 1902. Carlos Fernández Shaw wrote the libretto for this one-act musical play (Espinós, p. 22). Like Reparaz, Chapí is also listed as having written a musical work based upon La Gitanilla from the Novelas ejemplares (Haywood, p. 262). Thus Spanish composers wrote several stage and orchestral compositions relating to the great novel of their homeland during the decade which ended in 1869.

An Austro-Russian composer of Polish origin, Aloisius Ludwig (Léon) Minkus (1827-1890), wrote the music for a ballet entitled

Don Quixote. With a scenario by Maurius Petipa and choreography by Gorsky, this five-act work was first presented at the Bolshoy Theatre in Moscow on December 14, 1869.¹⁰ Minkus, like other composers of the Romantic period, attempted to give his composition the flavor of popular Spanish music through rhythmic patterns and instrumentation. Modern versions of this ballet, one of which is based upon the Wedding of Camacho, are still performed today.

Mexican composer Miguel Planas wrote a three-act opera relating to the adventures of the Spanish knight-errant. His Don Quijote, o La Venta Encantada appeared in 1871 (MGG). Three years later, Jacques Offenbach (1819-1880), whose most famous composition is probably the opera The Tales of Hoffmann (1881), composed a musical work based upon Cervantes' novel. A pantomime entitled Don Quichotte was done in Paris (Haywood, p. 259). Incidentally, Offenbach is also listed as having written an operetta, Bavard et Bavarde, based upon an entremés attributed to Cervantes. The two-act text was adapted by Ch. Nuitter from Los habladores in 1862. A year later, the work was presented in Paris as a two-act opéra bouffe with the title Les Bavards (MGG).

Fifty years after Mendelssohn wrote Die Hochzeit des Camacho, another relatively well-known musician of German descent produced a Quixote composition. Anton G. Rubenstein (1830-1894), a pianist and composer of various works, wrote an orchestral piece with the title Don Quixote and the description "Musikalisches Charakterbild.

¹⁰ M. Montagu-Nathan, "Minkus, Léon (actually Aloisius Ludwig)," Grove's Dictionary of Music and Musicians, 1955 ed.

Humoreske für orchester" (Haywood, p. 261). This work, which contained elements of Spanish folk music, was presented in Berlin in 1875 (Espinós, pp. 116-17).

Like his predecessors, English composer Frederic Clay (1838-1889) brought the Spanish knight-errant to the musical stage. His Don Quixote, described as a "Grand Comic and Spectacular Opera in Three Acts," had a libretto by A. Maltby and H. Paulton.¹¹ The plot is derived from some of the well-known adventures in the novel, but various episodes and personages are altered. The principal characters include Altissidora, Sampson, Don Quixote, Sancho Panza, and the Duke and Duchess. Also featured is the Chorus, which performs several numbers. The work contains a "Prelude" (Clay, p. 1), two short instrumental pieces to be performed as "Entr'actes" (Clay, pp. 10, 98), and two fairly long dances. The "Hunting Ballet," in Act II, has ten sections (Clay, p. 54); the "Ballet" which concludes the work is in seven sections (Clay, p. 125). This opera of 1875 was presented in London. Clay's composition does not have the significance of the works by Purcell and Fielding, but it does demonstrate that the Spanish novel still had an influence on at least one English composer of the Romantic period.

There were too many Quixote compositions written during the last quarter of the nineteenth century to be discussed here. However, a few composers merit special mention. Émile Jaques-Dalcroze

¹¹ Frederic Clay, Don Quixote, Libretto, A. Maltby and H. Paulton (London: Duff and Stewart, 1875), Title page. All subsequent references to this work will be noted in the text.

(1865-1950) is one of the more famous musicians of the epoch to be credited with a stage work based upon Cervantes' masterpiece. The Swiss composer wrote a four-act comédie lyrique entitled Sancho Panza. R. Yve-Plessis is the author of the text of this 1897 production, which was performed in Geneva (MGG). Another composer to write a stage work relating to the knight-errant's adventures was Wilhelm Kienzl (1857-1941). Don Quixote, of 1898, is a three-act musical tragicomedy for which Kienzl wrote both the libretto and the music (Haywood, p. 260). Also associated with the Austrian composer's Op. 50 is a "symphonic interlude" entitled Don Quixote's Phantastischer Ausritt und Seine Traurige Heimkehr. The orchestral piece is dated 1899 (Haywood, p. 261).

Although musical works that were not written seldom receive recognition, at least one source lists a Quixote composition that French composer Georges Bizet (1838-1875) did not write. Bizet's most famous work, Carmen (1875), has a Spanish subject; thus it does not seem unlikely that he considered Don Quixote as a topic for an opera. Bizet, indeed, had wanted to write "a tragi-comic-heroic 'Don Quixote,'" but he later dropped the idea.¹²

The best-known Quixote composition of the Romantic period is probably Richard Strauss's symphonic poem, Don Quixote. The second part of this chapter will be devoted to a discussion of this important orchestral work.

¹² Winton Dean, "Bizet, Georges," Grove's Dictionary of Music and Musicians, 1955 ed., I, p. 730.

Only a few of the many compositions relating to Don Quixote from the nineteenth century could be mentioned in this chapter (see Appendix A). But the statistics attest to the popularity of Cervantes' novel among composers of the era. From Mendelssohn to Strauss, there seemed to be more well-known musicians writing about the Spanish knight-errant than ever before. Because Don Quixote himself was very much a "Romantic," it is not surprising that Romantic composers found musical inspiration in his adventures.

2. DON QUIXOTE (Symphonic Poem)

One of the most famous and critically acclaimed of all the Quixote compositions is the symphonic poem Don Quixote, by Richard Strauss (1864-1949). This work, Op. 35, was completed in 1897, 176 years after Telemann's Don Quichotte Suite. Like his fellow countryman and predecessor, Strauss chose the program music genre as his medium of musical expression. Just as Telemann's suite was done during the late Baroque period, Strauss's symphonic poem rounded out a century which had had Quixote compositions from both the Classical and the Romantic periods.

Richard Strauss is one of the best-known composers of the late nineteenth and early twentieth centuries, and he, like Telemann, was quite prolific. He wrote various operas, songs, and choral and instrumental compositions. Aside from his operas, such as Der Rosenkavalier (1911), Strauss's most renowned works are probably his orchestral compositions, which include Tod und Verklärung (1888-89), Till Eulenspiegels lustige Streiche (1894-95), Also

sprach Zarathustra (1895-96), and Ein Heldenleben (1897-98).¹³ Among his best symphonic poems are two which deal with inherently Spanish topics Don Juan (1888-89) and Don Quixote (1896-97). The latter, which is the subject of this section, is significant in both the specific area of Quixote compositions and the general area of nineteenth century music.

Strauss's Don Quixote bears the additional description "Fantastische Variationen über ein Thema ritterlichen Characters."¹⁴ The composition, in the form of a theme and variations, has an introduction, ten variations, and a finale. This structure seems quite appropriate, because, to a certain extent, the novel itself presents what might be thought of as the theme in the opening chapter, followed by adventures that could be considered variations. Just as Telemann selected episodes from the novel upon which to base the sections of his suite, so, too, does Strauss assign a topic to each variation (see Appendix D). But whereas Telemann's suite was written for strings and cello, Strauss's symphonic poem is for a large orchestra. His instrumentation includes the following: piccolo, flutes, oboes, English horn, clarinets, bass clarinet, bassoons, contrabassoons, horns, trumpets, trombones, tenor tuba, bass tuba, kettledrums, little bells, cymbals, tambourine, triangle, snare drum,

¹³ Robert Bailey, "Strauss, Richard (Georg)," work-list and bibliography, The New Grove Dictionary of Music and Musicians, 1980 ed.

¹⁴ Richard Struass, Don Quixote, Op. 35. (New York: E. F. Kalmus Orchestral Scores, n. d.), p. 3. All subsequent references to this work will be noted in the text. "Fantastic Variations on a Theme of a Knightly Character."

bass drum, wind machine, first and second violins, violas, violin-cellos, and contrabasses. Some of these instruments, particularly in the woodwind, brass, and percussion sections, are mentioned by Cervantes in the novel and relate to episodes selected by Strauss (see Appendix C).

Don Quixote begins with an "Introduction," which establishes the themes and motifs that are used throughout the variations. The key is D major, the time a moderate $\frac{4}{4}$, with the additional indication "knightly and gallant" (Strauss, p. 3). Strauss creates the atmosphere and sets the scene for his musical story in the "Introduction," just as Cervantes does in the first chapter of the book. Fanfares by trumpets or other brass instruments have traditionally been used for military purposes or to announce the entrance of an important person. A fanfare (measures 1-3), played by the woodwinds, is the first ("Introductory") theme and seems to be an appropriate introduction to the would-be knight-errant (see Figure 13). "En un lugar de la

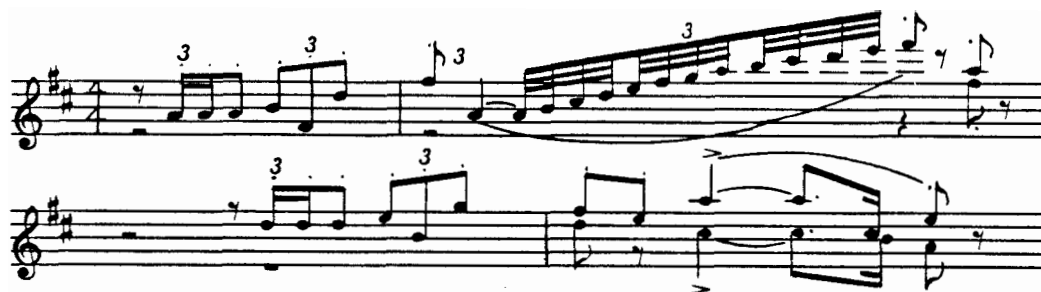



Figure 13. "Introductory" Theme (Measures 1-3).

Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivía un hidalgo de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor."¹⁵ The second theme, which begins at measure 4, is played by the violins and violas in counterpoint and then in harmony (see Figure 14). This light eight-measure section,

with its emphasis on the rhythmic motif ,

is reminiscent of the leisurely life of our "gentleman" and will be designated the "Gentleman's" theme.

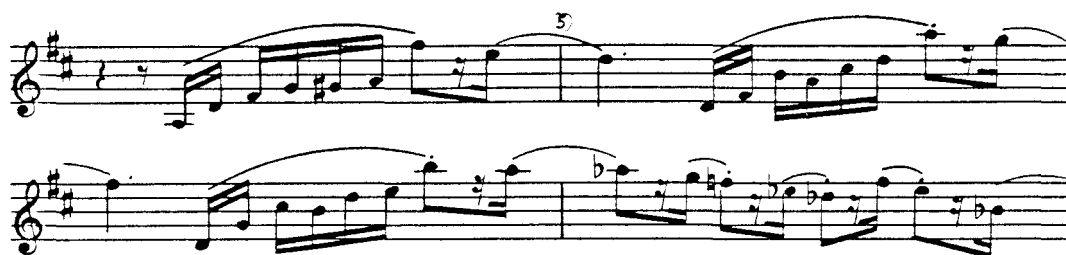


Figure 14. "Gentleman's" Theme (Measures 4-7).

¹⁵ DQ I, i (p. 1037). "In a village of La Mancha, whose name I do not wish to recall, there lived not so long ago a gentleman of the type who have a lance in the rack, an ancient shield, a lean horse, and a greyhound for the chase."

In the second half of measure 12, the clarinets have a solo on an arpeggiated chord of sixteenth notes; this is followed by a series of three half notes harmonized by the clarinets, bassoons, horns, and strings (see Figure 15). This motif, marked "expressive," is immediately repeated, beginning a whole tone lower. The third ("Transformation") theme is a link between the "Gentleman's" theme

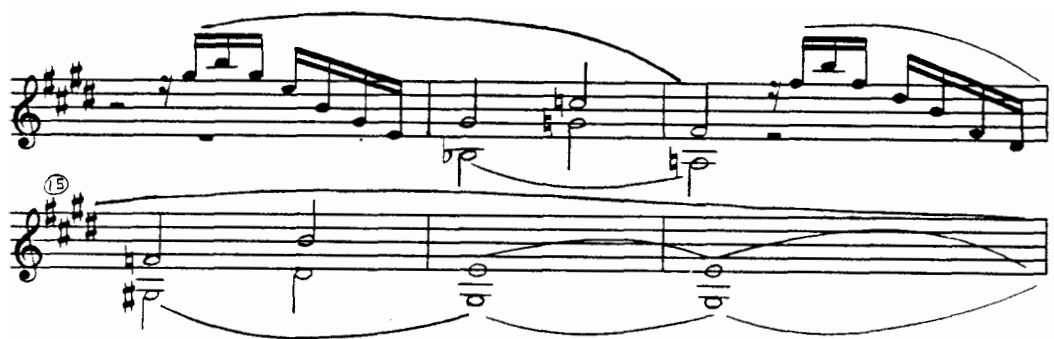


Figure 15. "Transformation" Theme (Measures 12-17).

and the fourth theme (beginning at measure 18), which could be symbolic of our "gentleman's" decision to become "Don Quixote de la Mancha," the noble knight-errant (see Figure 16). The melody will be termed the "Spanish Knight's" theme, because Strauss gives the six-measure section a vaguely Spanish flavor with the rhythmic

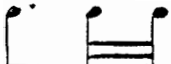
motif  . This is the first of several elements



Figure 16. "Spanish Knight's" Theme (Measures 18-23).

throughout the work that indicate the Spanish character of its topic. The wistful and haunting melody played by the oboe, in the next eight measures (see Figure 17), pictures the lady-fair of whom the knight-errant is much enamored, "porque el caballero andante sin amores era



Figure 17. "Dulcinea's" Theme (Measures 23-32).

árbol sin hojas y sin fruto y cuerpo sin alma."¹⁶ This (fifth) theme, which will be designated "Dulcinea's," is enhanced by the accompaniment of the harp, an instrument associated with two women in the novel (Dorotea--DQ I, xxviii; p. 1149--and Altisidora--DQ II, xlv; p. 1423).

At measure 32, the trumpets, in three-part harmony, give the kind of stirring fanfare, marked "rather livelier" (Strauss, p. 5), that might be expected at the entrance of a renowned knight (see Figure 18). Don Quixote, during his first sally, imagined that such an introduction might be given him.

Fuése llegando a la venta que a él le parecía castillo, y a poco trecho de ella detuvo las riendas a Rocinante, esperando

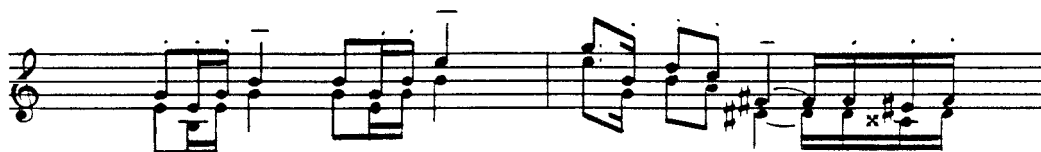


Figure 18. "Knight's Entry" Theme (Measures 32-33).

¹⁶ DQ I, i (p. 1039). "because the knight-errant without a lady-love was like a tree without leaves or fruit and a body without a soul."

que algún enano se pudiese entre las almenas a dar señal con alguna trompeta de que llegaba caballero al castillo.¹⁷

This (sixth) theme, to be called the "Knight's Entry," introduces an extended section in which previous themes--such as the "Introductory," the "Spanish Knight's," and "Dulcinea's"--are repeated and joined together. The combination of themes and motifs continues, and the music builds in intensity, as Strauss seems to create a musical collage of the life that Don Quixote lives vicariously through his books of chivalry.

En resolución, él se enfrascó tanto en su lectura, que se le pasaban las noches leyendo de claro en claro, y los días de turbio en turbio; y así, del poco dormir y del mucho leer se le secó el cerebro, de manera que vino a perder el juicio. Llenósele la fantasía de todo aquello que leía en los libros, así de encantamientos como de pendencias, batallas, desafíos, heridas, requiebros, amores, tormentas y disparates imposibles; y asentósele de tal modo en la imaginación que era verdad toda aquella máquina de aquellas soñadas invenciones que leía, que para él no había otra historia más cierta en el mundo.¹⁸

¹⁷ DQ I, ii (p. 1041).

He was approaching the inn which to him seemed to be a castle, and a little distance from it he held Rocinante's reins, expecting that some dwarf would mount the battlements to give a signal with a trumpet that a knight had arrived at the castle.

¹⁸ DQ I, i (p. 1038).

In short, he became so involved in his reading, that he spent his nights reading from dusk until dawn, and his days from sunrise to sunset; and so, from little sleep and much reading his brain dried up, in such a way that he came to lose his judgment. His fancy was filled with all the things that he read in the books--enchancements, quarrels, battles, challenges, wounds, courtships, loves, torments, and other impossible absurdities. And it was so deeply seated in his imagination that all the intrigue of those dreamed-up works of fiction that he read was true, that, for him, there was no other history more authentic in the world.

There are two specially-marked short sections included at the end of the "Introduction," the first of which has the subtitle in the score "Don Quixote, der Ritter von der traurigen Gestalt."¹⁹ This seventeen-measure section has a moderate tempo; and the key changes to the parallel minor (D minor), which could be a musical translation of the adjective "traurigen" and could additionally symbolize the knight-errant's loss of judgment. The solo cello, which is the major voice of the knight throughout the work, plays fragments or variations of the "Introductory" and the "Spanish Knight's" themes (measures 1-2) (see Figure 19). Then, after beginning the "Gentleman's" theme (at measure 5), the solo violin, the knight's other major voice,



Figure 19. "Don Quixote's" Themes (Measures 1-5).

¹⁹ Strauss, p. 23. "The Knight of the Sad Form."

joins the cello in a duet. The "Transformation" theme (at measure 13), again in the clarinets, completes the section. This separate unit seems to indicate that these are the themes that Don Quixote adopts for his own, just as he adopted the profession of knight-errantry, the name "Don Quixote de la Mancha," and the title that Sancho gave him, "El Caballero de la Triste Figura."

The personality of Sancho Panza is also well-drawn in the twenty-two-measure section given his name (Strauss, p. 24). With a key change to the relative major (F major), the squire is first presented in a theme played by the bass clarinet and the tenor tuba (measures 1-3), two of the instruments associated with Sancho in this piece (see Figure 20). This jocular melody, to be called Sancho's "Descriptive" theme, is accented by intervals of the sixth in the


rhythmic motif .



Figure 20. Sancho's "Descriptive" Theme (Measures 1-2).

The second ("Gregarious") theme (measures 4-7), with its running sixteenth notes and repeated intervals of the second, suggests that Sancho is quite talkative (see Figure 21). The solo viola, which



Figure 21. Sancho's "Gregarious" Theme (Measures 4-5).

is the major mouthpiece for the squire, plays the second and the third themes related to Sancho. Simplicity of melody is the feature of the third ("Simplicity/Proverbs") theme (measures 10-20). The theme ends with several staccato notes played in repetition and then in a broken chord (measures 18-19) (see Figure 22). This motif seems to punctuate the theme, just as Sancho's broken-record repetition of innumerable proverbs punctuated his speech. After a brief return to Sancho's "Descriptive" theme, this section and the "Introduction" end.

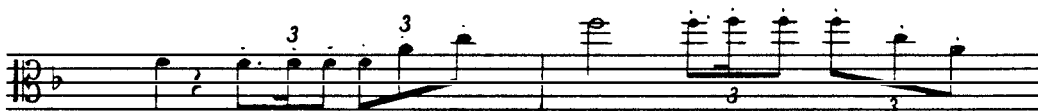


Figure 22. Sancho's "Simplicity/Proverbs" Theme (Measures 18-19).

The topic of Variation I is the famous Adventure of the Windmills.²⁰ With an opening based upon the "Introductory" theme (Strauss, p. 25), the solo cello plays a strong melody, in D minor and in $\frac{12}{8}$ time, to the accompaniment of Sancho's "Descriptive" theme in the bass clarinet and his "Gregarious" theme in the solo viola. In the novel, the knight and his squire discuss the windmill-giants.

--La ventura va guiando nuestras cosas mejor de lo que acertáramos a desear; porque ves allí, amigo Sancho Panza, donde se descubren treinta, o poco más, desaforados gigantes con quien pienso hacer batalla

--Mire vuestra merced--respondió Sancho--que aquellos que allí se parecen no son gigantes, sino molinos de viento, y lo que en ellos parecen brazos son las aspas, que, volteadas del viento, hacen andar la piedra del molino.²¹

One can imagine Don Quixote commending himself to Dulcinea, as her theme is added to his. The theme in the cello continues, just as Don Quixote persists in believing that the windmills are giants. Even the ominous minor broken chord (clarinets, bassoons, second violins, violas, and trumpets), suggesting the movement of the "arms" of the windmill-giants, does not totally deter the cello. The descending

²⁰ Although the topics of the Variations are not stated in the orchestral score, many are obvious from the music itself. Recordings of the composition often list the topics, as do some works about Strauss, e.g., Norman Del Mar, Richard Strauss--A Critical Commentary on His Life and Works (Philadelphia: Chilton Book Company, 1962), I, pp. 154-63.

²¹ DQ I, viii (p. 1057).

"Fortune is guiding our affairs better than we could have wished, because you see, friend Sancho Panza, there are thirty or more lawless giants, with whom I intend to do battle"

"Look, sir," Sancho responded, "those things over there are not giants but windmills, and what seems to be arms are the sails, which, when whirled around by the wind, make the millstone turn."

glissando of the harp seems to symbolize the knight's fall to the ground. Yet, just as in the novel, the spirit of the knight is not broken, for the cello returns to fragments of "Dulcinea's" and the "Gentleman's" themes.

The "Transformation" theme and the cadence at the conclusion of the first Variation lead directly into Variation II, which is in D major. With a "warlike" or "bellicose" tempo indication (Strauss, p. 32), the cello charges into the "Introductory" fanfare, as Don Quixote is ready to do battle with two flocks of sheep that he believes to be two opposing armies. One can almost hear his question to Sancho.

--¿No oyes el relinchar de los caballos, el tocar de los clarines, el ruido de los atambores?

--No oigo otra cosa--respondió Sancho--sino muchos balidos de ovejas y carneros.²²

Strauss indeed brings to life the bleating of the sheep through the use of trills, tremolos, and dissonances appropriately voiced throughout the orchestra. The shepherds can even be heard in the woodwind section, sounding their pipes.²³ The knight may be pelted with sticks and stones in the novel, but his belief in his profession remains strong, as the reprise of the "Transformation" theme seems to suggest at the end of the second Variation.

²² DQ I, xviii (p. 1094).

"Do you not hear the neighing of horses, the call of the bugles, the beat of the drums?"

"I do not hear anything," Sancho answered, "except a great deal of bleating from sheep and rams."

²³ Del Mar, p. 155.

The longest, most diverse Variation of the work is the third (Strauss, p. 37), the topic of which is conversations of the knight-errant and his squire. Its length and diversity seem appropriate, because many and varied are the dialogues of Don Quixote and Sancho. In Strauss's musical "conversation," the characters speak through the instruments that represent them. The bass clarinet and tenor tuba begin with motifs from Sancho's "Descriptive" theme. The woodwinds answer with Don Quixote's "Introductory" theme, while the solo cello adds a fragment of his "Transformation" theme. Sancho's bass clarinet and tenor tuba respond, as Don Quixote utters a phrase through the first violins. Then the solo viola begins with Sancho's "Gregarious" motif, allowing the solo violin only a short response (the "Transformation" motif) during a one-measure rest. The accelerated chatter of the viola is answered by the cello in the "Spanish Knight's" theme. Thus the conversation continues through several more measures, until the key changes (to F major), and an extended variation of Sancho's "Simplicity/Proverbs" theme begins in the solo viola. Sancho rambles on, as the viola plays its light, jovial monologue, filled with proverbs and drollery. One cannot help but be reminded of Don Quixote's observation about Sancho's constant chatter, "que en cuantos libros de caballerías he leído, que son infinitos, jamás he hallado que ningún escudero hablase tanto con su señor como tú con el tuyo."²⁴ Yet with the sudden, crashing

²⁴ DQ I, xx (p. 1106). "in as many books of chivalry as I have read, which is an infinite number, never have I ever found any squire who talked as much with his master as you do with yours."

interruption of violins playing Don Quixote's "Transformation" motif, one is immediately aware of the knight-errant's anger with his gregarious squire. This musical "rebuke" is reminiscent of verbal ones, such as the one in which Don Quixote expresses his exasperation with Sancho's incessant repetition of proverbs--"cuándo será el día, como otras muchas veces he dicho, donde yo te vea hablar sin refranes una razón corriente y concertada!"²⁵ The fierce reply in the violins is followed by an ominous variation of the "Introductory" fanfare in the trumpets. But, as in the novel, the knight's anger does not persist. After a key change (to F[♯] major), Strauss changes the mood with a wistful, visionary section marked "much slower" and "very expressive" in the lead instruments (Strauss, p. 46). The English horn, horns, violas, and cellos begin a variation of the "Spanish Knight's" theme, a sequence which has five repetitions. Each time the melody begins at a higher pitch, with additional instrumentation. The volume and intensity increases with a full orchestra at the fifth repetition, as Don Quixote becomes more involved in his speech. "Dulcinea's" theme then becomes dominant throughout two sequences, the second of which is underscored by the "Gentleman's" theme in the cello and bassoon. An extended cadence (based on the pitch "A[♯]") follows and leads into a combination of "Dulcinea's," the "Gentleman's," and Sancho's "Descriptive" themes. After a variation on the "Spanish Knight's" theme, the trumpets sound a modified

²⁵ DQ II, xxxiv (p. 1393). "when will be the day, as I have said many other times, when I will hear you speak a connected and complete sentence without proverbs!"

version of the "Introductory" fanfare that anticipates a full chord in the entire orchestra. Thus concludes the section and the Variation (except for the three measures that provide a segue into Variation IV).

Don Quixote's dreams, visions, and ideals especially seem to come to light in the dreamy music of this part of the symphonic poem. And although there are various passages throughout the novel that could be applicable to this musical interpretation, a section from Chapter xxi of Part I is the one that most readily comes to mind. In this episode, Don Quixote tells Sancho a story, which begins,

--es menester andar por el mundo, como en aprobación, buscando las aventuras, para que, acabando alguna, se cobre nombre y fama tal, que cuando se fuere a la corte de algun gran monarca ya sea caballero conocido por sus obras²⁶

The knight is then received and welcomed by the king. He does many great deeds, subsequently marries the beautiful princess, and eventually becomes the king. This is not just another fairy tale from the books of chivalry for Don Quixote, because he and Sancho believe that he will become that illustrious and renowned knight.

The last two "livelier" measures of Variation III (Strauss, p. 54) lead directly into Variation IV (Strauss, p. 55), which is based upon the Adventure of the Penitents (DQ I, lii; pp. 1265-67). A return to the minor mode (D minor) signals the beginning of this

²⁶ DQ I, xxi (p. 1109).

"it is necessary to wander through the world, as on approbation, in quest of adventures, in order to gain such recognition and fame upon achieving a few of them that when he might go to the court of some great monarch, the knight is already well-known by his deeds."

section. With an extended variation of the "Introductory" theme emphasizing the triplet motif, the strings set the scene in which Don Quixote is struggling with the goatherd Eugenio. Then the trumpets sound, just as one does in the novel, to introduce the penitents. Don Quixote's reaction is predictable--"el doloroso son de aquella trompeta que a nuestros oídos llega me parece que a alguna nueva aventura me llama."²⁷ The walking-pace melody in the brass is interspersed with a repeated motif that could represent the "clérigos que cantaban las letanías."²⁸ Don Quixote, mistaking this procession for some sinister group, attacks, as the strings indicate, but is dealt a blow that causes him to fall, as the descending melody connotes. The penitents then go on their way, in the music and in the novel. Sancho's relief in finding out that his master has not been killed may be expressed by the bass clarinet and the tenor tuba, as the Variation ends.

The solo cello, representing Don Quixote, sustains an "A" note throughout the final seven measures of Variation IV and the first three counts of measure 1 of Variation V. Solemn and pensive is the melody played by the cello in this "very slow" and "expressive" section (Strauss, p. 59). The topic of this Variation is the Knight's Vigil, and the accompaniment, which is mostly in the strings and harp, enhances the quiet, thoughtful mood. There is a vague reminiscence

²⁷ DQ I, lii (p. 1265). "it seems to me that the mournful sound of that trumpet which we have just heard calls me to some new adventure."

²⁸ DQ I, lii (p. 1266). "clerics who were chanting the litanies."

of the "Spanish Knight's" theme throughout his watch. When his thoughts go to his lady-fair in "Dulcinea's" theme, there is an extended glissando in the harp. Hints of the "Gentleman's" theme also appear. As was mentioned in the discussion of "Don Quichottes Ruhe" in Telemann's suite, Don Quixote spent many nights keeping watch and contemplating his profession. Thus this Variation could be considered appropriate to any of them. However, the knight-errant's most famous vigil and the one frequently given musical expression is Don Quixote's Watch over his Arms during his first sally--

se dió luego orden como velase las armas en un corral grande que a un lado de la venta estaba; y recogiénolas Don Quijote todas, las puso sobre una pila que junto a un pozo estaba, y embrazando su adarga, asió de su lanza, y con gentil continente se comenzó a pasear delante de la pila; y cuando comenzó el paseo comenzaba a cerrar la noche.²⁹

The Watch over his Arms did not turn out to be as peaceful and contemplative as this music indicates. Yet Strauss captures the earnestness with which Don Quixote undertook his vigil.

A very folklike atmosphere pervades the opening measures of Variation VI (Strauss, p. 61), the subject of which is "Dulcinea encantada" (DQ II, x; pp. 1302-06). The key change to G major, the light melody played by the oboes (with harmony in thirds), the use of

²⁹ DQ I, iii (p. 1044).

he was then given orders to watch over his arms in a large yard that was on one side of the inn; and gathering them all together, Don Quixote placed them on a trough that was next to a well. And clasping his shield, he seized his lance, and with a graceful gait, he began to pace up and down in front of the trough; and when he commenced his walk, night was beginning to fall.

the tambourine, and the alternating $\frac{2}{4}$ and $\frac{3}{4}$ time signatures give this section the flavor of Spanish popular music and symbolizes the peasant girl whom Sancho has dubbed "Dulcinea." Then Don Quixote, through a brief cello solo (in common time) based on the "Gentleman's" theme and marked "indignant" (Strauss, p. 61), replies that he does not see Dulcinea. "Yo no veo, Sancho--dijo Don Quijote--, sino a tres labradoras sobre tres borricos."³⁰ Sancho, represented by the solo viola, tries to convince his master that the girl is really Dulcinea, who has become enchanted.

A esta sazón ya se había puesto Don Quijote de hinojos junto a Sancho, y miraba con ojos desencajados y vista turbada a la que Sancho llamaba reina y señora; y como no descubría en ella sino una moza aldeana, y no de muy buen rostro, . . . estaba suspenso y admirado, sin osar desplegar los labios.³¹

The "encantada" melody resumes and is accompanied by the "Transformation" motif, with which the Variation ends; but, in this instance, Dulcinea is the one who has been transformed and "enchanted."

Variation VII (Strauss, p. 65) is a musical interpretation of the Adventure of Clavileño (DQ II, xli; pp. 1409-14), the wooden horse that Don Quixote and Sancho "ride" as part of a practical joke

³⁰ DQ II, x (p. 1304). "I do not see, Sancho," said Don Quixote, "anything but three peasant girls on three donkeys."

³¹ DQ II, x (p. 1304).

By this time Don Quixote was down on his knees beside Sancho, and he looked with startled eyes and with a disturbed expression on his face at the girl whom Sancho called queen and lady; and as he could not see anything in her but a village lass and not a very good-looking one at that, . . . he was bewildered and astonished, not daring to open his lips.

played on them by the Duke and Duchess. The key returns to D minor, and the time signature is $\frac{8}{4}$ in this striking example of pictorialism. There are variations on the "Gentleman's" and the "Spanish Knight's" themes heard among the wealth of sound from the full orchestra. Through the use of arpeggios, ascending and descending chromatic scales, glissandos by the harp, flutter-tonguing in the flutes, and the sound of a wind machine, Strauss gives the aural illusion of Clavileño sailing through the air--just as Don Quixote and Sancho are led to believe that that is what they are doing.

--Destierra, amigo, el miedo; que, en efecto, la cosa va como ha de ir, y el viento llevamos en popa.

--Así es la verdad--respondió Sancho--; que por este lado me da un viento tan recio, que parece que con mil fuelles me están soplando.³²

Without much more than a brief pause, the cellos and bassoons lead into the next part of the symphonic poem. The Adventure of the Enchanted Boat (DQ II, xxix; pp. 1372-75) is the subject of Variation VIII (Strauss, p. 70). Although this episode is out of sequence in relation to the novel, the musical translation is nonetheless quite effective. The time signature changes to $\frac{6}{8}$, as the legato sixteenth notes in the woodwinds and strings seem to indicate the motion of the river Ebro. A modified version of the "Gentleman's" theme begins on the last count of the second measure and is played by the solo violin,

³² DQ II, xli (p. 1412).

"Banish, friend, your fear; for, in fact, this adventure is going just as it should, and we have the wind astern."

"That is true," responded Sancho. "On this side the wind is so strong that it seems like I am being fanned by a thousand bellows."

cellos, and alternating woodwinds throughout much of the Variation. In the novel, Don Quixote says to Sancho, "este barco . . . me está llamando y convidando a que entre en él y vaya en él a dar socorro a algún caballero, o a otra necesitada y principal persona"33 They are going along at a smooth pace until they reach a stronger current, which the additional instrumentation connotes. As they are about to go into the rapids of the millrace, the full orchestra builds to a fortissimo. The enchanted boat overturns, but the knight-errant and his squire are helped to land by the millers. With the pizzicato notes in the strings effectively representing drops of water, Strauss then shows the pair drenched and dripping wet, but safe on the shore. The Variation ends with a short section marked "religioso" (Strauss, p. 78), symbolizing Sancho's prayer.

Puestos, pues, en tierra, más mojados que muertos de sed, Sancho, puesto de rodillas, las manos juntas y los ojos clavados al cielo, pidió a Dios con una larga y devota plegaria le librase de allí adelante de los atrevidos deseos y acometimientos de su señor.³⁴

"Quick and stormy" are the expression marks given to Variation IX (Strauss, p. 78). Strauss, again taking the story out of sequence,

³³ DQ II, xxix (p. 1373). "this boat . . . is calling and inviting me to embark and travel in it to aid some knight or another person of rank in distress"

³⁴ DQ II, xxix (p. 1375).
When they were then brought to land, more soaked than dying of thirst, Sancho fell to his knees and, with his hands together and his eyes fixed toward Heaven, implored God in a long and devout prayer to deliver him, from that time forward, from the rash designs and enterprises of his master.

selected the episode in which Don Quixote has a brief confrontation with two Benedictine monks as the topic for this part of his symphonic poem. The Variation begins with the first violins playing a rapid, stormy melody (in $\frac{4}{4}$ time) that spans three octaves in only four measures. An altered version of the "Introductory" motif in the violas and cellos provides accompaniment in this eight-measure section.

--O yo me engañó, o ésta ha de ser la más famosa aventura que se haya visto; porque aquellos bultos negros que allí parecen deben de ser, y son, sin duda, algunos encantadores que llevan hurtada alguna princesa en aquel coche, y es menester deshacer este entuerto a todo mi poderío.³⁵

The two friars are depicted in an unaccompanied contrapuntal duet played by two bassoons in $\frac{3}{2}$ time. After this fourteen-measure section, there is a three-measure return to the melody (with some modifications) of the first section. The cadence in the last measure brings the Variation to a conclusion.

Variation X (Strauss, p. 79), which begins without a pause, deals with the defeat of Don Quixote by the Knight of the White Moon. The mode remains minor, and the time is $\frac{4}{4}$. Within the first four measures, there is a combination of the "Introductory," the "Transformation," and the "Spanish Knight's" themes. Indicating the introduction of the Knight of the White Moon, the "Knight's Entry"

³⁵ DQ I, viii (p. 1059).

"Either I am deceived, or this has to be the most famous adventure that has ever been seen; because those black-clad objects that are appearing there must be, and are, without doubt, some enchanters who are abducting some princess in that coach, and it is necessary to right this wrong with all my power."

theme is played by the trumpets and woodwinds. Variations on that fanfare and on the "Introductory" theme, representing Don Quixote, are played simultaneously, which may symbolize the duel between the two knights. The drama heightens with the crescendo of the music, until the melody descends with a crash, connoting Don Quixote's defeat. In the next section, marked "almost twice as slow" (Strauss, p. 83), a melancholy version of the "Gentleman's" theme is performed with the constant repetition of the "A" note on each count of the measure by the kettledrum, bassoon, and contrabassoon. During the first five measures of this section, there are two descending glissandos in the tenor tuba (one of the instruments that represents Sancho) that almost sound like wails. There are also fragments of Sancho's "Descriptive" and "Gregarious" themes, which may suggest the squire's attempts to console his master. But, with the repetition of the "Gentleman's" theme, the melody continues to descend. A brief reprise of the motif relating to the shepherd's pipes may indicate the conversation between Don Quixote and Sancho regarding the possibility of their becoming shepherds. The pulsating "A" note is suspended during this momentarily lighter combination of motifs. Sancho's "Descriptive" and "Simplicity/Proverbs" themes, played by the tenor tuba, bass clarinet, and solo viola, dominate the more quiet melody, which hints at the "Spanish Knight's" theme, in the solo cello. But the solemn descent of the "Gentleman's" theme resumes amid a weak reprise of the "Transformation" theme in the strings. The throbbing "A" note in the accompaniment also begins again. The final fifteen measures of the Variation consist of a series of chords in the woodwinds and strings, in which the first

violins decrease in number until only one is heard. The solo cello plays a melancholy melody to the accompaniment of the violins, woodwinds, and trumpets, as the dramatic and sympathetic Variation ends.

Don Quijote, molido y aturdido, sin alzarse la visera, como si hablara dentro de una tumba, con voz debilitada y enferma, dijo:

--Dulcinea del Toboso es la más hermosa mujer del mundo, y yo el más desdichado caballero de la Tierra, y no es bien que mi flaqueza defraude esta verdad. Aprieta, caballero, la lanza, y quítame la vida, pues me has quitado la honra.³⁶

The "Finale" of this symphonic poem is marked "very quiet" (Strauss, p. 90) and concerns the death of Don Quixote (DQ II, lxxiv; pp. 1520-24). There is no break in the music as the key returns to D major, and the cello begins a sad, expressive solo, with a soft accompaniment. Then a brief, slower reprise of the "Introductory" theme is heard in the woodwinds, while the cello reminisces with "Dulcinea's" theme. The "Gentleman's" theme in the violins and violas follows and dominates the melody in the solo cello, which again hints at the "Spanish Knight's" theme. The clarinets then sound the "Transformation" theme, which is the last of the symphonic poem. In the novel, Don Quixote says, "Yo fuí loco, y ya soy cuerdo: fuí Don Quijote de la Mancha, y soy ahora, como he dicho, Alonso Quijano

³⁶ DQ II, lxiv (p. 1497).

Don Quixote, battered and stunned, without lifting his visor, and as if speaking from within a tomb, said with a debilitated and wan voice:

"Dulcinea del Toboso is the most beautiful woman in the world, and I the most unfortunate knight on earth, and it is not just that my weakness should discredit this truth. Drive home your lance, knight, and take my life, since you have robbed me of my honor."

el Bueno."³⁷ In the "Finale" of Strauss's work, the "Spanish Knight" seems to undergo a similar "Transformation." And with the pianissimo cadence chords of the orchestra, the composition concludes.

Hallóse el escribano presente, y dijo que nunca había leído en ningún libro de caballerías que algún caballero andante hubiese muerto en su lecho tan sosegadamente y tan cristiano como Don Quijote³⁸

Don Quixote, the symphonic poem, is indeed a very eloquent and exceptional musical translation of Cervantes' masterpiece. Strauss, through his creative composition and orchestration, seems to capture the spirit and character of the multi-faceted book. The music features seriousness, humor, reverence, melancholy, wistfulness, pathos, anger, joy, irony, idealism, triumph, defeat, madness, sanity, comedy, and tragedy, as is appropriate to each of the episodes and Variations. Strauss employs elements of both the popular and classical traditions, and there are enough suggestions of Spanish music to inform the listener of the character's nationality. Overall, the German composer reflects the universality of the novel through the universal language of music.

³⁷ DQ II, lxxiv (p. 1522). "I was mad, and now I am sane: I was Don Quixote de la Mancha, and I am now, as I have said, Alonso Quijano the Good."

³⁸ DQ II, lxxiv (p. 1523).
The notary who was present said that he had never read in any book of chivalry of a knight-errant dying in his bed so peacefully and in so Christian a manner as Don Quixote

CHAPTER V

THE TWENTIETH CENTURY

1. SELECTED QUIXOTE COMPOSITIONS

There is a great variety of styles and genres in the twentieth century musical works based upon or inspired by Don Quixote. The adventures of the Spanish knight-errant have been brought to life not only on the stage and in the concert hall, but also on the screen and on the radio. Just as the media have varied, so, too, have the musical interpretations of the book. Numerous musicians have selected episodes from Cervantes' masterpiece as the topics of their works, and their Quixote compositions reflect a continuing interest in the novel written nearly four centuries ago.

During this century, there has been an increased number of Spanish composers basing their music on Don Quixote. C. Pérez Monllor has two Quixote compositions to his credit. Three hundred years after the first part of the novel was published, Pérez Monllor wrote a pasodoble with the general title Don Quijote and a symphonic poem, La Cueva de Montesinos (MGG). Don Quijote de la Mancha, with music by Teodoro San José, also appeared in 1905. This lengthy comedia lírica had a libretto by Eduardo Barriobero y Herrán, who apparently was striving to include almost every adventure from the novel in this production of four acts, a prologue, and an epilogue. A list of the scenes from the prologue alone is far too long to quote here

(Espinós, pp. 24-25). A fourth Quixote composition performed during the tricentennial anniversary of Part I of Don Quixote was written by Cecilio de Roda. His music accompanied the presentation of the Retablo de Maese Pedro (LaGrone, p. 99). Roda also wrote a scholarly paper, Ilustraciones del Quijote: Los instrumentos músicos y las danzas en el Quijote, which was published in Madrid in the same year. This work has been cited as a basic reference for the study of the music in Cervantes' novel. In 1907, Tomas Barrera composed the music for a three-act zarzuela entitled El Carro de la Muerte, which is said to be based on the adventure from Chapter xi of Part II of the book (Espinós, p. 27). Barrera is also listed as having written a zarzuela pertaining to one of Cervantes' Novelas ejemplares. El Celoso Extremeño, a one-act work, appeared in Madrid in 1908 (Espinós, p. 28).

One of the more famous twentieth century Quixote compositions is Don Quichotte, by Jules Massenet (1842-1912). The French composer, who had written operas relating to other Spanish literary characters, Le Cid (1885) and Amadis (c. 1895), selected the adventures of Cervantes' knight-errant for this five-act comédie héroïque. Henri Cain's libretto is based upon the novel and upon a play, by Jacques Le Lorrain, entitled Le Chevalier de la Longue Figure (MGG). The opera's initial production was in Monte Carlo on February 19, 1910, with the Russian singer Chaliapin in the role of Don Quichotte. Although the work bears the name of the Spanish knight-errant, there is really a very limited relationship between the early seventeenth century novel and the early twentieth century opera.

Massenet begins Act I, which takes place in "A public Square," with a prelude in an "Allegro" compound duple meter.¹ The location is Spain and the occasion is a festival. A crowd is dancing and singing the praises of Dulcinée. Pedro, Garcias, Rodriguez, and Juan, four of Dulcinée's admirers, seek her attention by singing (in two-part harmony) beneath her balcony. When she does appear, Dulcinee sings her first solo. The crowd and her suitors praise her again. Finally, amid much laughter and shouting, Don Quichotte and Sancho Panza appear on their respective mounts (Massenet, p. 40). The crowd sings a very simple, repetitive melody in praise of the knight and his squire. The two are impressed that they are apparently well-known. After Don Quichotte and Sancho give alms to some beggars, the crowd sings, "Long live the Knight Don Quichotte de la Manche" once again (Massenet, p. 56). Laughing and singing, the crowd disappears. Don Quichotte, who seeks to win the heart of Dulcinée, is soon seen in front of her house with a mandolin in hand. The stage directions set the scene. "Don Quixote, absorbed in contemplation before Dulcinea's balcony, breaks the silence with a ritournelle on his mandoline" (Massenet, p. 62). The piano score simulates the tremolo of the mandolin through a series of six thirty-second notes on each count of the measure. (Presumably, this part would actually be played by a mandolin in the complete orchestral score.) The mandolin is not one of the instruments mentioned by Cervantes in his narrative (see

¹ Jules Massenet, Don Quichotte, libretto by Henri Cain, trans. Claude Aveling (Paris: Heugel & Cie., 1911), p. 2. All subsequent references to this work will be noted in the text.

Appendix C), although he includes other stringed instruments. There is, however, a very vague reminiscence of Don Quixote's singing and playing the vihuela in the novel (DQ II, xlvi; p. 1428). A confrontation with Juan is broken up by Dulcinée, who then requests that Don Quichotte retrieve the necklace which was stolen from her the day before. The knight quickly promises to do so, as Dulcinée exits with Juan and Act I ends. Of course, Don Quixote never serenaded Dulcinea beneath her balcony nor had confrontations with her suitors in Cervantes' narrative.

In Act II (Massenet, p. 91), there is an attempt to portray the Adventure of the Windmills. One of the more interesting scenes of this Act is the opening one, in which Don Quichotte is playing his mandolin and composing a love song to Dulcinée while riding Rocinante. Massenet's recitative-like handling of this solo reflects Don Quichotte's process of composition. Following this relatively short second Act, there is the "1st Entr'Acte" (Massenet, p. 127). This slow twenty-four-measure instrumental interlude is a preparation for the slow introduction to Act III (Massenet, p. 129). The setting is the Sierra, and Don Quichotte and Sancho continue to track the thieves who stole Dulcinée's necklace. The bandits capture the knight and scoff at him. But his prayer, his talk of his knighthood, and his breaking the bonds which held him all serve to change the minds of the bandits. They give him the necklace and ask for his blessing. Act IV (Massenet, p. 158) takes place at Dulcinée's house, where there is a party. Dulcinée is pensive, even though she is surrounded by singing suitors. In a short while, she picks up a guitar and

sings, supposedly while accompanying herself. While the party is going on, Don Quichotte and Sancho enter, and the knight promises his squire an island. The suitors and crowd ridicule them, but Don Quichotte presents an elated Dulcinée with her necklace. He declares his love and wishes to marry her; but she laughs and rejects him. The knight is crushed, even though she tries to soften the blow by saying that she is unworthy. After more ridicule by the crowd, the fourth Act ends. The "2nd Entr'Acte," a slow instrumental section in $\frac{9}{8}$ time, follows (Massenet, p. 228). Act V, which has a forest setting (Massenet, p. 230), is a depiction of the death of Don Quichotte, with Sancho at his side.

The opera's characterization of Dulcinée is without any basis in the novel. The point of Dulcinea's being an ideal, the epitome of all things good and beautiful, is completely missed. The inclusion of the guitar is one element that gives the relatively uncomplicated score of Don Quichotte a Spanish flavor. But whatever Massenet's composition might have been, no music could alter the fact that the libretto fails as a dramatic interpretation of Cervantes' masterpiece.

The symphonic poem and other purely orchestral works seem to be among the most popular genres of twentieth century musical expression relating to Don Quixote. For example, Eugeniusz Morawski (1876-1948), a Polish composer and painter, composed a symphonic poem entitled Don Quixotte which appeared in 1913 (Espinós, p. 119). Although Morawski is not the first Polish musician to base his work on the seventeenth century novel, his programmatic piece is an

example of the international scope of the Quixote compositions during the twentieth century. Jesús Guridi, a Basque composer, won a prize from the Círculo de Bellas Artes at the tricentennial celebration of Don Quixote in 1915 for his symphonic poem Una aventura de Don Quijote (Diego, p. 32). His topic is the episode in which Don Quixote does battle with the Biscayan (DQ I, viii-ix; pp. 1057-63), and each character has a regional theme (Diego, p. 32).

One of the most unique twentieth century operas to be based upon Don Quixote is El Retablo de Maese Pedro, by Manuel de Falla (1876-1946). The prominent Spanish composer, who selected the medium of puppet opera for his Quixote composition, wrote music in several genres. Some of his well-known pieces include La vida breve, an opera (1904); El amor brujo (1915) and El sombrero de tres picos (1919), both ballets; Noches en los jardines de España, for piano and orchestra (1916); and the Harpsichord Concerto (1926).

His puppet opera is the only one of its genre in the chronology of musical works based upon Don Quixote. As the title indicates, El Retablo de Maese Pedro is taken from the episode regarding the puppeteer in Chapter xxvi of Part II of the novel. With little editing, Falla set Cervantes' words to music, bringing this inherently musical and theatrical adventure to the stage. The first performance of the Retablo was at the home of the Princesse de Polignac in Paris on June 25, 1923. Falla's instrumentation called for a small orchestra (Espinós, p. 31), which included some of the wind and stringed instruments that Cervantes mentioned throughout the novel. All the character parts were designed to be played by puppets of

representative size, creating a play within a play. It has also been performed with actors portraying the human characters in Cervantes' narrative. These characters include three with singing parts--Don Quijote, who is a bass or baritone; Maese Pedro, a tenor; and "El Trujamán" (the Boy who narrates the story), a boy-soprano. Other personages in the opera who appear but are not vocal are Sancho Panza, the Innkeeper, the Student, the Page, and "the man with the lances and halberds." The figures in the "Puppet Show" are "Carlo Magno" (Charlemagne), Don Gayferos, Don Roldán, Melisendra, King Marsilius, "the enamored Moor," and other minor characters.²

The opera begins with "El Pregón" ("The Proclamation") (Falla, p. 1), a lively instrumental piece that leads into Maese Pedro's announcement of the opening of the "Puppet Show." "La sinfonia de Maese Pedro" ("Master Peter's Symphony"), is a moderately fast section in $\frac{6}{8}$ time (Falla, p. 4). After this musical introduction, Maese Pedro quiets his audience. The Boy then enters and introduces the puppet play by telling the history of the freeing of Melisendra. Throughout the work, Falla seeks to reproduce the intonation and phrasing of the speaking voices of the characters in his melodies. The Boy's "shouting" varies little from a monotone until he quotes the two lines of poetry regarding Don Gayferos. Falla could have had some ballad tune in mind in this seven-measure section, but it is not

² Manuel de Falla, El Retablo de Maese Pedro, English version, J. B. Trend, French version, G. Jean-Aubry (London: J. & W. Chester, Ltd., 1923), n. pag. All subsequent references to this work will be noted in the text.

either of the melodies generally associated with the "Romance de Don Gayferos."³ Nevertheless, this melody has a popular quality and provides a contrast to that of the previous narration.

Cuadro I, "La Corte de Carlo Magno" ("The Court of Charlemagne") (Falla, p. 10), begins by showing Don Gayferos playing chess, the scene that the Boy has just described. The background music is based on a variation of a theme from the "Symphony." His narration is partly accompanied by themes from "The Proclamation" and the "Symphony." This accompaniment is also adapted to the action of the puppet show. With the plot of the story set, Cuadro II, "Melisendra" (Falla, p. 22), shows the plight of Melisendra. In the orchestral theme, Falla utilizes the melody from the "Romance del Conde Claros de Montalban."⁴ Near the end of the scene, Don Quijote and Maese Pedro scold the Boy for wandering away from the story. Maese Pedro's admonition, "sigue tu canto llano, y no te metas en contrapuntos,"⁵ seems particularly effective here, because the Boy's melody is not totally unlike a plainsong. In Cuadro III, "El suplicio del Moro" (Falla, p. 28), the enamored Moor is punished, with blows that match the rhythm of the music (Falla, p. 29). Don Gayferos is seen coming through the Pyrenees Mountains in Cuadro IV, "Los Pirineos" (Falla, p. 32). Falla's music, in $\frac{3}{4}$ time, contains three triplets per measure, which may represent

³ Miguel Querol Gavaldá, La música en las obras de Cervantes (Barcelona: Ediciones Comtalia, 1948), p. 63.

⁴ Querol, p. 53.

⁵ DQ II, xxvi (p. 1364). "continue your plainsong, and don't be wandering off into counterpoint."

the gait of the horse. The repetition of staccato notes in the bass line emphasize the drama of Melisendra's discovery of Don Gayferos beneath her window. The Boy describes their escape in Cuadro V, "La Fuga" (Falla, p. 39), while the background music resumes with a triplet motif in a lively $\frac{3}{8}$ time. Don Quijote cannot resist correcting the Boy about his references to Moorish musical instruments, but is somewhat appeased by Maese Pedro's remarks. As the tension heightens, the music also becomes more complex. In the last scene, "Final" (Falla, p. 53), Don Quijote attacks the puppets, somehow thinking that they are human. The knight-errant shouts and slashes, as Maese Pedro moans about his loss. Don Quijote dominates the end of the opera by singing the praises of Dulcinea and of chivalry.

Because the libretto of El Retablo de Maese Pedro is taken from Cervantes' narrative, Falla's puppet opera is basically true to this episode from the novel. The Spanish composer's music, which is enhanced by traditional idioms, is also based upon and tied directly to the text, thus giving the work even more effectiveness.

Falla

used themes which derived their sinews from folk-song, but he interpreted with grave humour the story and literary style of Cervantes, thereby creating afresh in the universe of music the immortal symbol of Spain. It is rare to find an opera where the composer has so completely absorbed the contents of the libretto. The music seems to follow every curve and line of the inspired prose of Cervantes⁶

⁶ Walter Starkie, Spain--A Musician's Journey Through Time and Space (Geneva: Edisli, 1958), II, p. 127. All subsequent references to this work will be noted in the text.

Four years after the premiere of Falla's opera, a symphonic poem by another Spanish composer appeared. Oscar Esplá (1886-1976), who first studied engineering and then later received a doctorate in philosophy (Chase, p. 173), based his composition, Don Quijote velando las armas, on the episode from Chapter iii of Part I of the novel in which Don Quixote keeps a vigil in preparation for being knighted.

The only programmatic indication given by the composer is: "Meditations and hopes of Don Quixote during the night of his vigil at arms.--Adventures, fancies and landscapes." The three connected movements are entitled Prelude, Dance, and Final Scene. The dance takes the form of the seguidillas manchegas--that is, from the region of La Mancha in Castile. The recurrent theme associated with Don Quixote is a simple rhythmic figure, a sort of martial fanfare, which unfortunately lacks the stirring quality of the knightly theme that Richard Strauss invented for his Don Quixote. The work is extremely poetic, but somewhat lacking in cohesion and vitality. (Chase, pp. 174-75)

Enrique Fernández Arbós conducted the first performance of this Quixote composition in Madrid in 1927.

Maurice Ravel (1875-1937) added his name to those of other famous musicians writing compositions pertaining to Don Quixote. The French composer, whose parents had lived in Spain, must have been much influenced by Spanish music; he wrote several Spanish-related pieces, such as L'Heure Espagnole (1907), his only opera; and Rapsodie Espagnole (1907), Alborada del Gracioso (1912), and Boléro (1928) all orchestral works (Chase, pp. 301-02). Ravel had planned an opera, with a libretto that he would write himself, based upon Don Quixote;⁷

⁷ M. D. Calvocoressi, "Ravel, Maurice," Grove's Dictionary of Music and Musicians, 1955 ed.

but that work never materialized. However, he did write three songs under the collective title Don Quichotte à Dulcinée. There is a rather unusual story behind the composition of this work. Ravel had been requested

by a cinema firm to provide the music for a film, 'Don Quichotte,' in which the famous bass Shaliapin was to take the principal part of Cervantes's hero. No particulars as to the conditions under which the scheme was started are available; but later it was announced in the French press that he was not proceeding with the work and was suing the company for damages. Of the music he had prepared, three songs, 'Don Quichotte à Dulcinée', were completed in full score. The film music was entrusted to Jacques Ibert.⁸

(A brief discussion of Ibert's Quixote compositions, including his film score, follows.) Ravel based his music on a trilogy of poems by Paul Morand. All three songs, which were published in 1934,⁹ are for baritone voice and have elements reminiscent of Spanish popular music. The first, entitled "Chanson romanesque," is written with alternating measures of $\frac{6}{8}$ and $\frac{3}{4}$ times. In this song, Don Quichotte tells Dulcinée that he would do anything, even die gladly, for her. The alternating duple and triple meters and the play between minor and major modes combine to give the melody and the overall atmosphere of the song a Spanish flavor. In "Chanson épique," Don Quichotte is praying that Saint Michel and Saint Georges will help him to be Dulcinée's champion and defender.

⁸ Calvocoressi, Grove's. VII, p. 58.

⁹ Maurice Ravel, Don Quichotte à Dulcinée, poèmes, Paul Morand (Paris: Editions Durand & Cie., 1934).

Ravel's music has a very serious feeling; the most apparent Spanish element in this song is the $\frac{5}{4}$ time signature. "Chanson à boire," the third song, is the most uncharacteristic of Don Quixote, because it is difficult to imagine him singing a drinking song. Ravel's lively music again has the flavor of Spanish folk tunes. This trilogy is said to be Ravel's last composition before being stricken with a terminal brain disease (Chase, p. 302). One writer concludes, "It is perhaps symbolic that Ravel bade farewell to his art with a homage to the Spain of his fantasy"10

Another French musician, Jacques Ibert (1890-1962), may well be the most prolific composer of Quixote compositions. G. P. Telemann is known to have written three pieces based upon Cervantes' novel, and there are several composers with two works each to their credit. But Ibert is listed as having written five Quixote compositions, each with a different date and in a different genre. His earliest work was the musical score for the film Don Quichotte (P. Morand and M. Arnold) (MGG), which Ravel was initially asked to write. Although further research may reveal that there are others, Ibert is the first composer listed in the current chronology to have written music for a film. Le Chevalier errant, a ballet with a narrator and choir, was done in 1934-35 and again in 1950 in Paris (MGG). "One of his most important and satisfying works is certainly the ballet Le chevalier errant, a choreographic epic, based on Don Quixote, which expressed in general

10 Arbie Orenstein, Ravel Man and Musician (New York: Columbia University Press, 1975), p. 206.

terms an internal human conflict, moving between hope and despair."¹¹ There were also two orchestral suites taken from this ballet of four scenes (MGG). Ibert's third piece was Don Quichotte de la Manche, a radio score which was done in 1947 (Cox, New Grove). Two years later, an orchestral work, Sarabande pour Dulcinée, was presented in Paris (MGG). The fifth work, Chansons de Don Quichotte (1957), is in the vocal music category and was also done in Paris (MGG). Another source indicates that some of the songs may have been taken from the previous film score (Cox, New Grove). Nevertheless, Ibert has more Quixote compositions to his credit than any other composer currently listed.

Rodolfo and Ernesto Halffter-Escriche are the only brothers in the chronology to compose separate works based upon or inspired by Don Quixote. Rodolfo (b. 1900) wrote a one-act opera buffa entitled Clavileño in 1934-36 (MGG). Ernesto (b. 1905), the more famous of the Spanish siblings, is credited with three Quixote compositions. His musical drama entitled Dulcinea had a libretto by C. Selvagem and was done in Lisbon in 1944 (MGG). In the vocal music genre, Ernesto Halffter wrote Canción de Don Quijote (1947) (MGG). The third work was the musical score for the film Don Quixote de la Mancha in 1948.¹² Thus the two Halffter brothers contributed four musical works, each in a different genre, to the list of Quixote compositions.

¹¹ David Cox, "Ibert, Jacques (François Antoine)," The New Grove Dictionary of Music and Musicians, 1980 ed. All subsequent references to this work will be noted in the text.

¹² James L. Limbacher, ed., Film Music (Metuchen, N. J.: The Scarecrow Press, Inc., 1974), p. 595.

Three lesser-known Spanish composers also wrote musical pieces that should be mentioned briefly. Roberto Gerhard (b. 1896), whose ancestry is Swiss, wrote the music for a ballet entitled Don Quixote. This work of 1940-41 also had a concert version (MGG). Another source lists "Roberto Gherard" as having written incidental music for a "radio presentation" that was done in London in 1945 (Haywood, p. 261). Although the surnames are spelled differently, one suspects that both sources refer to the same composer. A musical work termed a radiophonische Synthese was written by José María Franco (MGG). El mejor libro de España was done in Madrid in 1946 and is said to be one of Franco's better works (Espinós, pp. 35-36). An orchestral work, Primera salida de Don Quijote, won the first prize in composition at the Real Conservatorio in 1944 for Antonio Iglesias Álvarez. The piece was presented to the public in Lisbon in July of 1947 by the Orquesta Sinfónica Nacional (Espinós, p. 37).

Joaquín Rodrigo (b. 1902) is one of the most famous Spanish composers since Manuel de Falla to write a musical work relating to Don Quixote. Rodrigo, who has been blind since the age of three, has various concertos and orchestral works to his credit, including the popular Concierto de Aranjuez for guitar and orchestra (1938). His Ausencias de Dulcinea for bass, four sopranos, and orchestra is based upon the poem that Don Quixote wrote (while in the Sierra Morena) in which he laments the absence of Dulcinea del Toboso (DQ I, xxvi; p. 1136). "It sings of the unending longing of Don Quixote for the ideal Lady of his dreams. The music expresses the restless self-questioning of the Knight of the Rueful Figure in a

dialogue with disembodied voices" (Starkie, p. 136). This piece has been praised for its interpretation of and fidelity to Cervantes's work (Diego, pp. 37-40). Done in 1946, during the celebrations of the fourth century of the birth of Cervantes, Rodrigo's composition won the National Cervantes Prize (Starkie, p. 136).

Unfortunately, information regarding Quixote compositions written since 1950 is scarce and scattered; most of the bibliographies of these musical works were published prior to that date. Although there must have been various composers writing about the Spanish knight-errant during this thirty-year period, only four works have been located (in different sources) for listing in the chronology. Italian composer Vito Frazzi (b. 1888) wrote both the music and the libretto for the three-act opera Don Chisciotte, which was entered in the international competition at Milan in November of 1951 and was produced in Florence on April 27, 1952.¹³ Kara Karayev (b. 1918), a Russian composer, wrote the musical score for the 1957 film Don Quixote.¹⁴ A trombone quartet entitled Donquichotterie: voor vier trombones, which was published in 1962, was written by the Dutch composer Oscar Van Hemel (b. 1892).¹⁵ The well-known musical play Man of La Mancha (1965), by Dale Wasserman, Joe Darion, and Mitch Leigh, is discussed in the second part of this chapter.

¹³ Guido M. Gatti, "Frazzi, Vito," Grove's Dictionary of Music and Musicians, 1955 ed.

¹⁴ Limbacher, p. 600.

¹⁵ New York Public Library Reference Department, p. 578.

The Quixote compositions of the twentieth century are many and varied, as can be seen even in the few selected for discussion in this chapter. New genres, such as film and radio music, were added to the other media of musical expression. Spanish composers and famous composers of several nationalities contributed more works than ever before to the chronology. The overall number of musical works based upon Don Quixote that have been listed for this century are almost exclusively those written prior to 1950. However, as further information becomes available, there will, no doubt, be many new Quixote compositions to add to the ever-expanding list.

2. MAN OF LA MANCHA

Don Quixote was brought to the Broadway stage in Man of La Mancha, a musical play, by Dale Wasserman (book), Joe Darion (lyrics), and Mitch Leigh (music). Wasserman, who has written various plays and screenplays, writes in the Preface of the published edition of Man of La Mancha that he got the initial idea for the play when he was in Madrid in 1959. After reading Don Quixote, he became interested in and decided to base his work upon the life of Cervantes.¹⁶ The ninety-minute television drama which resulted, I, Don Quixote, was then converted into a musical stage work through the lyrics of Joe Darion--who has an opera, an oratorio,

¹⁶ Dale Wasserman, Man of La Mancha, lyrics by Joe Darion, music by Mitch Leigh (New York: Random House, 1966), pp. vii-ix. All subsequent references to the book of the play will be noted in the text as follows: Wasserman, and the page number.

and various popular songs to his credit--and the music of Mitch Leigh. Leigh, who studied with Paul Hindemith, is a composer of several styles of music and is the founder of the production company, Music Makers, Inc., that did the musical arrangements for Man of La Mancha. Thus the three Americans--Wasserman, Darion, and Leigh--collaborated to create the most recent famous Quixote composition.¹⁷ And on November 22, 1965, at the ANTA Washington Square Theatre in New York City, the curtain rose and the spotlight fell on the character "Miguel de Cervantes," as he, in turn, portrayed the dauntless knight-errant.

The setting of the play is a prison in Seville, at the close of the sixteenth century (Wasserman, p. 3). In the opening scene, "Cervantes" is shown being cast into prison. There he subsequently performs excerpts from his novel as his "defense" before a "jury" of fellow prisoners. In the play-within-a-play structure of the musical, "Cervantes" becomes "Don Quixote"; his manservant plays "Sancho"; and the prisoners are transformed into various other "characters."

With brief biographical elements as a backdrop, the scenes alternate between "Cervantes" and "Don Quixote." However, most of the play and all of the songs deal with the "Quixote" episodes. Man of La Mancha contains over thirty pieces of music, including an overture, songs (see Appendix D), dances, "underscores," "tags,"

¹⁷ This musical also became a film in 1972. Although there are some variations in the film score, the songs are basically the same as those in the stage play.


reprises, and a finale.¹⁸ The vocal score lists the instrumentation in four categories--woodwind, brass, percussion, and "miscellany" (Leigh, p. 3). Woodwinds, such as the flute and oboe; brass instruments, such as the trumpet and horn; and several of the percussion instruments were mentioned by Cervantes in Don Quixote. Of the miscellaneous instruments (two Spanish guitars and a string bass), the guitar was also included in Cervantes' text (see Appendix C). Instruments often associated with Spanish music--the guitars, tambourine, castanets, and finger cymbals (which Don Quixote termed albogues in the novel, DQ II, lxvii; p. 1504)--indicate that some of the pieces in the score have a Spanish flavor.

The "Overture" (Leigh, p. 5) is basically a medley of four of the songs from the play, "Man of La Mancha (I, Don Quixote)," "Dulcinea," "Aldonza," and "The Impossible Dream (The Quest)"; it is introduced by the fanfare from the "Knight Of The Mirrors." After setting the "Prison Scene" with some background music (Leigh, p. 13), the character "Cervantes" introduces Don Quixote and the first song of the play. He says that he will portray the retired gentleman Alonso Quijana--who reads books night and day and after much pondering, finally decides to become the knight-errant "Don Quixote de La Mancha" (Wasserman, pp. 11-12). The gentleman's name

¹⁸ Mitch Leigh (music), Joe Darion (lyrics), and Dale Wasserman (play), Man of La Mancha--Vocal Score, ed. Ludwig Flato (New York: Andrew Scott, Inc. and Helena Music Corp., 1965), p. 4. All subsequent references to the vocal score will be noted in the text as follows: Leigh, and the page number. Because of copyright restrictions, musical excerpts from the score of Man of La Mancha are not included.

is said to be unclear in the first chapter of the novel--it is either "Quijada" or "Quesada" or "Quejana" (DQ I, i; pp. 1037-38); in Chapter v, it is "Quijana" (DQ I, v; p. 1050); but in the final chapter, it is "Alonso Quijano" (DQ II, lxxiv; pp. 1520-21). Don Quixote's madness, in Cervantes' narrative, actually stems from his having read too many books about knight-errantry.

En efecto, rematado ya su juicio, vino a dar en el más extraño pensamiento que jamás dió loco en el mundo, y fué que le pareció conveniente y necesario, así para el aumento de su honra como para el servicio de su república, hacerse caballero andante, e irse por todo el mundo con sus armas y caballo a buscar las aventuras y a ejercitarse en todo aquello que él había leído que los caballeros andantes se ejercitaban, deshaciendo todo género de agravio, y poniéndose en ocasiones y peligros donde, acabándolos, cobrase eterno nombre y fama.¹⁹

Joe Darion and Mitch Leigh express the knight-errant's role and his goals in the title song from the play "Man of La Mancha (I, Don Quixote)." The song is written in $\frac{3}{4}$ time, with the indication "Tempo Paso Doble" (Leigh, p. 13). The basic rhythmic motif in the accompaniment--  --underscores "Cervantes'" lines of dialogue. This rhythmic pattern gives the song a Spanish flavor,

¹⁹ DQ I, i (pp. 1038-39).

In fact, with his judgment already ruined, he came up with the strangest thought that ever occurred to a madman in the world. It seemed reasonable and necessary to him, for the increase of his honor as well as for the service of his country, to become a knight-errant, and to go through all the world with his arms and his horse in quest of adventures, and to follow every practice of the knights-errant about whom he had read--redressing all manner of wrongs and subjecting himself to chances and dangers that, upon concluding them, he might receive eternal honor and glory.

especially when played by the guitar, castanets, drums, and other percussion instruments. Don Quixote's solo begins in a minor mode, as he gives a warning to the world that he is going to venture forth as a knight-errant to right wrongs and redress grievances. He declares his name and his destiny in the chorus of the song, which is written in parallel major (first eight measures) and minor (remaining eighteen measures) keys. Sancho Panza then sings a sixteen-measure section which tells of his loyalty to and friendship for his master. This solo is uncomplicated melodically and rhythmically, as is appropriate for the squire; the chord pattern of this section parallels that of the chorus. After Don Quixote has sung the second stanza, an instrumental interlude of twenty-seven measures follows. During the first twelve measures, Don Quixote and Sancho lead their "horses" downstage and then mount them (Leigh, p. 18). The fifteen-measure "Dance of the 'horses'" (Leigh, p. 19) completes the instrumental section. The piece concludes with a duet of the knight-errant, singing the chorus, and Sancho, singing his theme in counterpoint (Leigh, p. 20).

In words and music, this song establishes the roles of the knight and his squire, defines their goals, and helps to develop their characters. "Yo sé quién soy . . ." ²⁰ and "caballero soy, y caballero he de morir, si place al Altísimo," ²¹ Don Quixote professes

²⁰ DQ I, v (p. 1050). "I know who I am"

²¹ DQ II, xxxii (p. 1382). "a knight I am, and a knight I shall die, if it pleases Almighty God."

in the novel. And he speaks numerous times of his profession as a knight-errant. Sancho, who says, "Sancho nací, y Sancho pienso morir . . . ,"²² also speaks of his loyalty to his master.

--Pero ésta fué mi suerte, y ésta mi malandanza; no puedo más; seguirle tengo: somos de un mismo lugar; he comido su pan; quiérole bien; es agradecido; dióme sus pollinos, y, sobre todo, yo soy fiel²³

Don Quixote is a musical character in Cervantes' narrative; he sings two songs and plays the vihuela (DQ II, xlvi, lxviii; pp. 1428, 1506). Sancho, on the other hand, does not exhibit any musical ability, and there is no similar musical situation in the book (see Appendix B). However, "Man of La Mancha (I, Don Quixote)" achieves its purpose in providing a musical introduction to two of the main characters of the play.

The next few pieces of music are instrumental. "The Enchanter," an "underscore," has a $\frac{7}{4}$ time signature and a threatening atmosphere (Leigh, p. 22). The "Fight Of The Windmills," also in $\frac{7}{4}$ time, features a chromatic melody (in four-part harmony) played by the woodwind section (Leigh, p. 22). Then the "Man of La Mancha (I, Don Quixote)" theme recurs in a "play-off" (Leigh, p. 23) and in an "underscore" (Leigh, p. 23).

²² DQ II, iv (p. 1286). "Sancho I was born, and Sancho I intend to die"

²³ DQ II, xxxiii (p. 1389).

"But this was my lot, and this my misfortune; I can do nothing else; I have to follow him: we are from the same village; I have eaten his bread; I love him well; he shows his gratitude; he gave me his donkey foals; and, above all, I am faithful"

"It's All The Same," the second song of the musical (Leigh, p. 24), is introduced by a group of riotous muleteers and is sung by the crude character Aldonza. The unpleasant lyrics of this solo are adapted to the plot of the play; the music has alternating measures of duple and triple meters--a rhythmic pattern which, undoubtedly, is used to try to give the piece a Spanish flavor. However, this gross and unseemly episode has no counterpart in Don Quixote. And this Aldonza does not resemble the Aldonza in Cervantes' narrative. In fact, Aldonza Lorenzo never appears as an acting character in the novel, but she is the basis for Don Quixote's Dulcinea.

Y fué, a lo que se cree, que en un lugar cerca del suyo había una moza labradora de muy buen parecer, de quien él un tiempo anduvo enamorado, aunque, según se entiende, ella jamás lo supo ni se dió cata de ello. Llamábase Aldonza Lorenzo, y a ésta le pareció ser bien darle título de señora de sus pensamientos, y, buscándole nombre que no desdijese mucho del suyo y que tirase y se encaminase al de princesa y gran señora, vino a llamarla Dulcinea del Toboso, porque era natural del Toboso²⁴

Even though the names may be the same, the only similarity between the Aldonza of Man of La Mancha and the Aldonza of Don Quixote is that the knight-errant in both works calls each "Dulcinea."

The next song, "Dulcinea" (Leigh, p. 31), is introduced

²⁴ DQ I, i (pp. 1039-40).

And it happened to be, according to what is believed, that in a village near his own there was a very good-looking country lass of whom he had been enamored at one time, although, as it is understood, she never knew about nor suspected it. Her name was Aldonza Lorenzo, and to him it seemed fitting to give her the title of lady of his thoughts; and seeking a name for her that might not differ greatly from her own and that might resemble and be intended for a princess and a great lady, he resolved to call her "Dulcinea del Toboso," for she was a native of El Toboso

when Don Quixote meets Aldonza, and, as impossible as it may seem, blindly envisions her as his ideal lady-fair. He then sings the lovely Joe Darion-Mitch Leigh composition, which is also written with alternating time signatures of $\frac{6}{8}$ and $\frac{3}{4}$. With a moderate tempo and less rhythmic emphasis than the previous song, Leigh gives a musical voice to the knight-errant's idealized love through a hauntingly wistful and dreamy melody. The song is in binary form, with two sets of lyrics for each part. The first verse perceptively and poetically encapsulates Don Quixote's conception of Dulcinea. Even though the knight has never seen her, he says that he knows her. He has dreamed of her, and his platonic love for her has always been a part of his life. Dulcinea, to him, is indeed a heavenly creature, even in her name, which is repeated several times in the chorus of the song.

The Dulcinea of Cervantes' masterpiece, who represents an ideal rather than a specific personage, has been greatly misinterpreted in some musical works. However, Don Quixote could conceivably have sung this verse of the song "Dulcinea," for he expressed some of these thoughts verbally. His introduction of Dulcinea shows that her name, as the song suggests, has special significance--"vino a llamarla Dulcinea del Toboso, . . . nombre, a su parecer, músico y peregrino y significativo" ²⁵ He spoke of their relationship in the following terms: "mis amores y los suyos han sido siempre platónicos,

²⁵ DQ I, i (p. 1040). "he resolved to call her 'Dulcinea del Toboso,' . . . a name which seemed to him to be musical, unusual, and expressive"

sin extenderse a más que a un honesto mirar."²⁶ In fact, Don Quixote, in a conversation with Sancho, says that he has never actually seen the peerless Dulcinea, but that he is enamored of her because of the great fame she has achieved for her beauty and discretion (DQ II, ix; p. 1301). He knows who she is, and she is real to him, even if she is an ideal--"yo imagino que todo lo que digo es así, sin que sobre ni falte nada, y píntola en mi imaginación como la deseo, así en la belleza como en la principalidad"²⁷ Even though there is not a musical situation in the novel similar to this one, both of the songs that Don Quixote sings relate to Dulcinea.

The second verse and chorus of "Dulcinea" pertain to the play's mundane concept of Don Quixote's finding Dulcinea in Aldonza. In Cervantes' text, the knight-errant, in spite of going to El Toboso, never found Dulcinea. He found instead a "Dulcinea encantada" (DQ II, x; pp. 1302-06). Don Quixote later describes the encounter--

--halléla encantada y convertida de princesa en labradora, de hermosa en fea, de ángel en diablo, de olorosa en pestífera, de bien hablada en rústica, de reposada en crincadora, de luz en tinieblas, y, finalmente, de Dulcinea del Toboso en una villana de Sayago.²⁸

²⁶ DQ I, xxv (p. 1132). "my love and hers has always been platonic, never going beyond a modest glance."

²⁷ DQ I, xxv (p. 1133). "I imagine that all that I say is so, neither more nor less, and I picture her in my imagination as I wish her to be, both in her beauty and in her nobility"

²⁸ DQ II, xxxii (p. 1385).

"I found her enchanted and converted from a princess into a peasant, from beautiful into ugly, from an angel into a devil,

The squire's theory was that if Don Quixote saw inns as castles and windmills as giants, he, for his own purposes, could convince his master that the country girl riding a donkey was actually Dulcinea, beautiful and bedecked in jewels. If that was also the theory behind Don Quixote's seeing Aldonza as Dulcinea in Man of La Mancha, neither enchantment is mentioned nor is any other reason ever given in the songs or the dialogue. Unfortunately, after Don Quixote sings "Dulcinea," the wicked muleteers make an absolute mockery of the same lovely song by singing it in a derisive, jeering manner to Aldonza.

"I'm Only Thinking Of Him" (Leigh, p. 38), the fourth song of the play, is sung by Don Quixote's niece Antonia, his housekeeper, and the "Padre." The refrain is written in $\frac{4}{4}$ time, and the verses, which deal with Don Quixote's adventures, have alternating duple and triple meters. After a solo by the niece, a duet with the priest, and another solo by the housekeeper, there is a trio on the refrain. Unlike their namesakes in the novel who seem to be concerned about Don Quixote's health, Antonia and the housekeeper appear to be much more worried about the effects of the knight-errant's antics on their own lives. "I'm Only Thinking Of Him," with mock seriousness, satirically exploits this self-centered concern. On the subsequent "tag" of the song (Leigh, p. 47), Dr. Sansón Carrasco, who in the

from fragrant into pestiferous, from well-spoken into uncouth, from quiet into frisky, from light into darkness, and, finally, from Dulcinea del Toboso into a rustic Sayagan girl."

play is Antonia's fiancé, joins the other characters. There is no textual basis for these characterizations, nor is there any similar musical episode in the novel.

After an "underscore" of "Dulcinea" (Leigh, p. 49), Sancho sings, almost in the fashion of a recitative, "The Missive" (Leigh, p. 49). This note addressed to Aldonza, which is expressed musically in $\frac{7}{8}$ time, is reminiscent of the letter to Dulcinea that Sancho was supposed to deliver to her while the knight was doing penance in the Sierra Morena (DQ I, xxv; p. 1134).

Sancho also sings the next song, "I Really Like Him" (Leigh, p. 50), as an explanation of the reason that he continues to follow Don Quixote. The simple, diatonic melody, written in $\frac{4}{4}$ time, may be appropriate for the play's characterization of the squire. But even though Sancho is not a musical character in Cervantes' narrative, the reasons he gives for being loyal to his master are much more convincing. For example, Sancho, in a conversation with the squire of the Knight of the Wood, speaks of Don Quixote in the following manner:

--no sabe hacer mal a nadie, sino bien a todos, ni tiene malicia alguna: un niño le hará entender que es de noche en la mitad del día, y por esta sencillez le quiero como a las telas de mi corazón, y no me amaño a dejarle, por más disparates que haga.²⁹

²⁹ DQ II, xiii (p. 1314).

"he can do no harm to anyone, but only good to everyone, nor does he have any malice in him: a child could make him believe that it is night in the middle of the day; and because of this simplicity, I love him as dearly as my heartstrings; and I just cannot bring myself to leave him, no matter how many foolish things he may do."

The vocal score contains a song sung by Aldonza that is not included in the text of the play. "What Does He Want Of Me?" is written in $\frac{7}{8}$ time and has a diatonic melody (Leigh, p. 54). "Little Bird, Little Bird," the next piece (which is included in the published edition of the play), is sung by the muleteers (Leigh, p. 57). This simple song, in common time, has a folklike flavor, but the diabolical muleteers give the lyrics a very unpleasant suggestiveness. Again, there is no similarity between these two pieces and any musical episode in Don Quixote.

The "Barber's Song" is a light solc, with a $\frac{6}{8}$ time signature and a recurring harmonic motif based on the interval of the fifth (Leigh, p. 61). This song becomes part of the next one, "Golden Helmet Of Mambrino," which is sung by Don Quixote and is written in $\frac{10}{8}$ time (Leigh, p. 62). The knight-errant thinks that the barber's basin is Mambrino's Helmet, just as he does in the novel. After the insertion of the "Barber's Song," a pantomime, and the second verse, Don Quixote is joined by an ensemble in singing the chorus (Leigh, p. 68). Even though there is much discussion regarding the baciyelmo, as Sancho termed it (DQ I, xliv; p. 1239), no one sings about it in Cervantes' text.

The Padre, who is probably supposed to be the priest Perc Perez from the novel, sings the song that follows in Man of La Mancha. "To Each His Dulcinea (To Every Man His Dream)" is a simple song in a triple meter, and the title expresses the theme (Leigh, p. 70). The priest is not a musical character, nor is there a similar musical situation in the novel. However, Don Quixote makes the following

statement with regard to "his Dulcinea."

--Dios sabe si hay Dulcinea o no en el mundo, o si es fantástica, o no es fantástica; y éstas no son de las cosas cuya averiguación se ha de llevar hasta el cabo. Ni yo engendré ni parí a mi señora, puesto que la contemplo como conviene que sea una dama que contenga en sí las partes que puedan hacerla famosa en todas las del mundo, como son: hermosa sin tacha, grave sin soberbia, amorosa con honestidad, agradecida por cortés, cortés por bien criada y, finalmente, alta por linaje³⁰

As has been mentioned previously, there have been various compositions or sections of works devoted to Don Quixote's Watch over his Arms. Like The Comical History of Don Quixote--Part I, the sequence of events is altered in Man of La Mancha in that Don Quixote keeps his watch in preparation for being dubbed a knight after he has had several adventures in which Sancho has taken part. Aldonza even speaks with Don Quixote while he is keeping his vigil. The song that is to follow is first played by two guitars as an "underscore" (Leigh, p. 75); this sets the scene, as he tries to explain to her the meaning of his "quest."

Don Quixote then sings the musical highlight of the play, "The Impossible Dream (The Quest)" (Leigh, p. 77). This solo is written in a major mode and has a $\frac{9}{8}$ time signature, with the indication

³⁰ DQ II, xxxii (pp. 1385-86).

"God knows if there is or is not a Dulcinea in the world, or whether she is imaginary or is not imaginary; and these are not things whose verification has to be carried to a conclusion. I neither engendered nor bore my lady, although I contemplate her in her ideal form, as a lady who possesses the qualities to make her famous in all quarters of the world, such as: beauty without blemish, dignity without haughtiness, love with modesty, graciousness coming from courtesy, courtesy from good breeding, and, finally, high lineage"

"Tempo di Bolero." The rhythmic motif in the accompaniment played

by the guitar--  --gives the

piece a Spanish flavor. The song begins with a series of lyric infinitives that are expressed melodically in a repeated rhythmic motif. As Don Quixote voices his aspirations, the first three phrases of stanzas one and two form a sequence in which the first note of each phrase begins at a higher pitch. Thus the description of the knight-errant's quest is not only parallel lyrically, but is also parallel musically. At the end of the second stanza and throughout the third, the ascending melody complements the words with which Don Quixote declares his dedication to his just pursuit. The height of the pitches in the third stanza seems to underscore and emphasize the ideals that he espouses. In the last stanza, the lyrics express the worth to the world of one person's efforts to try to achieve such lofty goals. A strong and dramatic melody provides a triumphant conclusion to this uplifting song.

"The Impossible Dream," in its idealistic and noble theme, is very much in keeping with the spirit of the Don Quixote of the novel. As has been stated previously in relation to other compositions, the knight's Vigil over his Arms is not a musical episode. However, Cervantes' narrative is filled with the ideals and principles given musical expression in this inspiring song by Darion and Leigh. Although there are many good examples from the text that could be cited here, one is particularly reminded of Don Quixote's poetic words in the following speech:

--yo, inclinado de mi estrella, voy por la angosta senda de la caballería andante, por cuyo ejercicio desprecio la hacienda, pero no la honra. Yo he satisfecho agravios, enderezado tuercos, castigado insolencias, vencido gigantes y atropellado vestiglos; yo soy enamorado, no más de porque es forzoso que los caballeros andantes lo sean; y siéndolo, no soy de los enamorados viciosos, sino de los platónicos continentes. Mis intenciones siempre las enderezo a buenos fines, que son de hacer bien a todos y mal a ninguno³¹

With the play only at its midpoint, a few songs of lesser importance and several reprises remain. "The Combat," written with alternating measures of $\frac{6}{8}$ and $\frac{7}{8}$ time (Leigh, p. 81), is the next piece of music and the accompaniment for the fight between the muleteers and the trio of Don Quixote, Sancho, and Aldonza. In the novel, Don Quixote has a fight with some muleteers while he is watching over his arms (DQ I, iii; pp. 1044-45), but Sancho Panza and Aldonza Lorenzo are not present.

Music for "The Dubbing" (Leigh, p. 84) follows and leads into "Knight Of The Woeful Countenance" (Leigh, p. 85). In The Comical History of Don Quixote--Part I, the dubbing ceremony was given a musical setting with the song "Sing all ye Muses." And it was then that the additional title "The Knight of the Ill-favour'd Face" was bestowed upon Don Quixote. In Man of La Mancha, Don Quixote is sung

³¹ DQ II, xxxii (p. 1382).

"I, influenced by my star, follow the narrow path of knight-errantry, by whose exercise I scorn wealth, but not honor. I have redressed grievances, righted wrongs, punished insolences, conquered giants, and trampled on monsters; I am in love, only because it is required of knights-errant to be so; and being so, I am not one of those corrupt lovers, but one of the chaste and platonic kind. My intentions are always directed toward virtuous ends, that of doing good to all and evil to none"

of as the "Knight of the Woeful Countenance." The innkeeper, who begins the song, is joined by Aldonza and Sancho on the final chorus. Again, the knighting ceremony is not a musical one in the book (DQ I, iii; p. 1045).

"The Abduction" (Leigh, p. 90) is the musical background for the brutal and repugnant episode of Aldonza's being beaten and abducted by the incorrigible muleteers, a savage scene that has no basis whatsoever in Don Quixote. In stark contrast, a brief reprise of "The Impossible Dream" (Leigh, p. 96), sung by the knight-errant, follows.

Then the scene returns to "Cervantes," whose semi-biographical speech shows an interplay between realism and idealism--a theme that runs throughout the novel. Very dramatically, he tells how he has seen too many harsh realities in life (Wasserman, pp. 60-61). He also speaks about madness; and after he says that the greatest madness lies in not envisioning life as it ought to be, there is a reprise of "Men of La Mancha (I, Don Quixote)" (Leigh, p. 97).

After the reprise, the scene shifts immediately to Don Quixote and Sancho, who encounter some "Moors." The next piece of music in the score, "Moorish Dance" (Leigh, p. 99), accompanies this episode (which has no counterpart in Cervantes' narrative). During the "underscore" of "The Dubbing" that follows, Sancho blows a bugle at the entrance of the inn (Leigh, p. 106), and the innkeeper reluctantly permits the knight and his squire to enter again.

Aldonza then tries, through the vulgar lyrics of the song "Aldonza" (Leigh, p. 107), to convince Don Quixote that she is

indeed Aldonza and not Dulcinea. This unseemly song is totally unrelated to the novel and certainly differs from the lovely composition "Dulcinea."

Almost immediately thereafter, the "entrance music" "Knight Of The Mirrors" is heard (Leigh, p. 117). This fanfare introduces Dr. Carrasco, who is disguised as the knight challenging Don Quixote. The music of the "Fight Sequence (Knight Of The Mirrors)" follows (Leigh, p. 117). The bachelor Sansón Carrasco, as the "Knight of the Mirrors," did confront Don Quixote in the novel, but Don Quixote was the victor (DQ II, xiv; pp. 1315-21). It was Carrasco, who, upon a second try, in the role of the "Knight of the White Moon," defeated Don Quixote (DQ II, lxiv; pp. 1495-97). Yet, confronting Don Quixote with mirrors is effective symbolically, as Carrasco forces him to face reality. Whether by the "Knight of the Mirrors" in the play or the "Knight of the White Moon" in the novel, the spirit of the "luz y espejo de la caballería manchega"³² is broken.

The scene changes with the "underscore" of "I'm Only Thinking Of Him" (Leigh, p. 119), as "Cervantes" becomes the bed-ridden Don Quixote. Sancho tries to cheer up his master with a simple song entitled "A Little Gossip" (Leigh, p. 120). Of course, this piece and much of the sequence of events leading to the passing of Don Quixote are not textual. Aldonza appears, with the musical "underscore" of "Aldonza" (Leigh, p. 124), and she pleads with

³² DQ I, ix (p. 1061). "light and mirror of Manchegan chivalry."

Don Quixote to remember her. She tells him that her life was different when he spoke to her. Now she wants to be Dulcinea, and she sings a reprise of the song "Dulcinea" with another set of lyrics (Leigh, p. 125). Upon her reminding Don Quixote of his "quest," there is a brief reprise of "The Impossible Dream" (Leigh, p. 128). Don Quixote then sings another reprise of "Man of La Mancha (I, Don Quixote)" (Leigh, p. 131), and Sancho and Aldonza join him on the chorus. But at the end of the song, Don Quixote collapses and expires. The Padre then sings a chant-like piece entitled "The Psalm" (Leigh, p. 135).

Finally, as the scene changes and "Cervantes" is being taken away, a member of the prisoner "jury" says that he thinks that "Cervantes" is very much akin to Don Quixote; and "Cervantes" agrees with him. The prisoner who portrayed Aldonza then begins to sing the "Finale," and soon the other prisoners sing with her (Leigh, p. 137). The "Finale" is actually a variation of "The Impossible Dream," the strongest and most fitting song for a finale in this musical. Also included in the vocal score are music for "Bows" (Leigh, p. 141) and "Exit Music" (Leigh, p. 144).

Man of La Mancha, which was released as a film in 1972, is similar to The Comical History of Don Quixote in that several of the characters and the episodes are altered, and in that tasteless and vulgar material is injected into the script and into some of the songs. However, the twentieth century musical differs from the seventeenth century plays in that the knight-errant is viewed from a more serious perspective, and in that the songs pertain to the characters and the plot of the play.

Man of La Mancha received mixed reviews from the critics, but won several awards. According to Wasserman, the play was not intended to be a musical interpretation of Don Quixote, as such. And the musical's relationship to Cervantes' masterpiece is, at times, very minimal. However, the uplifting Darion and Leigh composition, "The Impossible Dream," done exactly 350 years after the publication of the complete novel, does seem to capture the essence of the knight-errant's quest.

CHAPTER VI

SUMMARY AND CONCLUSIONS

1. SUMMARY

Through nearly four centuries, approximately 200 musical works based upon Don Quixote have been historically documented. The chronology of Quixote compositions lists these works, along with their composers, nationalities, genres, and dates (see Appendix A). Even though information regarding some of the musical pieces is inconsistent and/or incomplete, the compositions can still be analyzed in the areas of dates, nationalities, genres, and topics (as indicated by the title). This analysis will address questions such as the following. During which century was the largest number of Quixote compositions written? Which nationalities of composers have produced the most musical works based upon or inspired by Cervantes' novel? Which genres of music have been used most frequently? And which topics, general or specific, have received the most attention in the musical interpretations of the Spanish masterpiece? Some very interesting results can be found in the statistics relating to these works (see Appendix E).

The Quixote compositions have been divided first into the centuries in which they have appeared. Based upon current figures, the largest number of musical works inspired by Don Quixote were written during the nineteenth century. Apparently, the composers

of the Romantic period found the Spanish knight-errant to be a good topic for musical expression. Twentieth century composers supplied the second largest number of Quixote compositions. Even so, the statistics regarding the twentieth century pieces are somewhat misleading, because they reflect almost exclusively the works written during the first half of the century. As was stated in the previous chapter, information about recent Quixote compositions is sketchy, and further research, no doubt, will reveal many more works not as yet documented. There also remain over twenty years until the fourth centennial of the publication of the masterpiece. The twentieth century, in some future analysis, could very conceivably surpass the nineteenth in the number of musical pieces based upon Don Quixote. The Quixote compositions of the eighteenth century rank third, even though their number is not at all insignificant. There are fewer compositions listed in the seventeenth century, the century in which the book was published (1605 and 1615). Throughout each century, there probably are various musical works that have not been placed in the historical records. Other factors, such as population growth and more composers actively writing music, greater access to the novel and to translations of it, and better, more thorough documentation of musical works, may have also contributed to the increased number of Quixote compositions in the last three centuries.

Nearly twenty different nationalities are represented by the composers who have written musical pieces relating to Don Quixote. Among the works listed in the chronology, the Spanish and the French

composers lead the other nationalities in the production of Quixote compositions. In fact, there is a tie between them for the largest number of musical works inspired by the novel. The number of Italian compositions places them third, only slightly ahead of the German contributions to the chronology. Musical pieces of British origin are not insubstantial in number, but follow those of the other four countries. According to the current data, composers from Austria, the United States, and the combined Scandinavian countries have written at least five musical works each regarding the adventures of the Spanish knight-errant. Musicians of several nationalities, such as Czech, Dutch, Flemish, Hungarian, Polish, Mexican, Portuguese, Russian, and Swiss, have contributed fewer than three Quixote compositions each. The "Other" category, which contains five works, refers to those composers who have joint nationalities, such as Austro-Russian. Overall, and perhaps most importantly, the analysis of the nationalities reflects the international scope of the compositions based upon or inspired by Don Quixote.

The genres in which Quixote compositions have been written have also been quite varied. The works listed in the chronology have been divided into the following areas: "dance," "film/radio music," "instrumental music," "musical stage works," and "vocal music." Because of the variance in information regarding the genres of some compositions, the general category of "musical stage works" has been selected to represent such genres as operas, operettas, musical plays, drammi per musica, pantomimes, vaudevilles, and

zarzuelas. Of all the categories of works, Cervantes' narrative has been translated most frequently into productions for the stage. In fact, there are more "musical stage works" than all the other genres combined. Within this area, the opera/operetta genre seems to have been a particular favorite of composers selecting Don Quixote as a musical topic. The current figures reveal that instrumental and dance music are a very distant second and third in the number of compositions. Symphonic poems and other orchestral works have been the most popular genres of the instrumental category. Ballets have been the predominant dance form relating to the Spanish knight-errant. Vocal music, such as cantatas and songs not associated with stage works, has been the medium of expression for a few Quixote compositions. Film and radio music, which are unique to the twentieth century, are combined in this analysis and form the category with the smallest number of documented musical works.

In an attempt to analyze the most popular subjects of compositions based upon Don Quixote, the topics have been classified either by information about the work or, as in the majority of the cases, by the title. Classification of these compositions by the topic is an uncertain process, because one cannot be familiar with every piece, and the title, which has frequently been the only indication of the composition's subject matter, can be misleading. However, the most popular title and, therefore, topic is "Don Quixote." In fact, more musical works have been written under this general heading than the sum total of the other topics. Of course, the adventures that are treated in works with this general title may

vary greatly. The musical interpretations of the novel in these compositions probably differ also. Of all the specific episodes from the original narrative, the Wedding of Camacho has been the most popular among composers. This episode, which contains many references to music and dance, apparently has seemed to lend itself well to musical adaptations. Among the other episodes selected as topics for several compositions are Don Quixote with the Duchess, the adventures in the Sierra Morena, the enchanted inn, Don Quixote's first sally and vigil, and the interpolated story "The Ill-Advised Curiosity." There are a few musical works whose titles associate Don Quixote with other characters, such as Don Quixote with Sancho, with Dulcinea, and with personages unrelated to the novel. Some works even change the setting altogether and place the knight-errant in other locales. Several compositions have focused on specific characters, such as Sancho Panza, Dulcinea, and Cardenio. Besides the Spanish knight, Sancho is the most popular individual character, and many of the musical pieces relating to him concern his governorship of the "island" Barataria. A few works have been impossible to classify and thus have been placed in the "Unknown" category.

Within the four general areas of dates, nationalities, genres, and topics, the Quixote compositions can be further analyzed to determine the nationalities of composers who wrote the largest number of works and the genres and topics that were the most popular during each century. For example, the current statistics show that the nationalities of composers who wrote the most Quixote compositions--the Spanish, French, Italian, German, and British--

are represented in all four centuries. As a general rule, the works of other nationalities have appeared throughout the last two centuries. British composers wrote the largest number of seventeenth century musical pieces relating to Don Quixote. During the eighteenth century, Italian musicians were the ones who selected the novel most frequently as the topic of their compositions. Composers of French origin wrote the most musical works based upon the adventures of the knight-errant during the nineteenth century. And thus far in the twentieth century, Spanish composers have a substantial lead in the number of works focusing on Cervantes' masterpiece. The number of Quixote compositions written by Spanish and American composers has increased from the nineteenth to the twentieth century, while those by British, Italian, and German composers have decreased rather significantly. The musical pieces contributed by other nationalities of composers are distributed fairly evenly throughout the centuries.

When the genres are divided by the century, the results seem to be somewhat parallel to those of the same division of the works in general. Musical stage works and dance music are the only genres to be represented in all four centuries. The largest number of Quixote compositions in these two areas appeared in the nineteenth century. In the twentieth century, there has been a twofold increase in the number of works in the vocal and instrumental music genres. Music for film and radio has also been added in this century to the other genres of musical pieces based upon Cervantes' novel.

"Don Quixote" as a general topic of musical expression was most popular during the nineteenth century, and there has been a substantial number of Quixote compositions with that general heading in the twentieth century. The largest number of works regarding the Wedding of Camacho were also written by nineteenth century composers. Perhaps the most interesting results of this study of the topics relate to the musical works based upon specific episodes from the novel. All of the compositions focusing on Don Quixote with the Duchess appeared during the eighteenth century. The musical pieces regarding the enchanted inn were done in the nineteenth century. Among the twentieth century compositions are works relating to Dulcinea, Don Quixote's first sally and vigil, and Master Peter's Puppet Show. All but one of the musical pieces based upon other specific episodes have also been written during the twentieth century. Finally, of the four works relating to Don Quixote in other locations, one has appeared in each of the four centuries.

Overall, the information derived from this analysis seems to put the Quixote compositions in perspective. Even though the data cannot reveal the musical treatment and interpretations of Don Quixote, the results illustrate trends, such as the genres used most frequently and the most popular topics during each century. They show the international scope of the musical adaptations and thus the international appeal of Cervantes' narrative. And they clearly reflect the continuous interest of composers in the novel through nearly four centuries.

2. CONCLUSIONS

The fact that approximately 200 musical works have been based upon Don Quixote certainly attests to the significance and popularity of the novel as a musical topic. Composers of all periods have obviously found much inspiration in Cervantes' masterpiece. In fact, since the publication of Part I of the book in 1605, there has not been a time-span of more than thirty years in which a Quixote composition of some kind has not appeared. Thus the novel has not only been an enduring literary classic, but it has also endured as a topic of musical expression.

Actually, the large quantity of compositions relating to Don Quixote should not be surprising, for there is much in the multi-faceted text upon which to base musical works. Even though the book is really too long to be given a thorough musical adaptation, Cervantes' narrative contains many dramatic and comic elements that would seem to be good prospects for musical stage and/or screen productions. And the same features in his prose could conceivably be translated into instrumental genres such as the symphonic poem. Additionally, Cervantes included much music in the adventures of the knight-errant (as was discussed in the Introduction). Several characters, including Don Quixote, sing and play musical instruments.

Don Quixote certainly seems to have more than an average number of references to music for a novel whose plot is not directly dealing with a purely musical subject. And there also seems to be an above average number of musical works based upon the novel.

However, there may or may not be a correlation between these two suppositions. On the one hand, some composers have written musical pieces pertaining to basically musical episodes, such as Camacho's Wedding, the adventures in the Sierra Morena, Don Quixote with the Duke and Duchess, and Master Peter's Puppet Show. On the other hand, several composers have given a musical setting to episodes that do not have a real relationship to music in the novel, such as Don Quixote's first sally and Vigil over his Arms, the "Ill-Advised Curiosity," and the Adventure of the Windmills (an episode common to many of the works studied). Individual characters from the text seem to have been portrayed in a similar manner. Some composers have presented characters who are musically-talented in Cervantes' narrative (e.g., Don Quixote, Cardenio, and Altisidora); some have given non-musical characters (e.g., Sancho, Sancho's daughter Mari Sancha, and the priest) the ability to sing, dance, or play a musical instrument. And in several of the compositions in the chronology, totally new musical characters and episodes have been added.

Numerous Quixote compositions have been performed on instruments mentioned by Cervantes in his narrative. But so many instruments are listed that it would be difficult to compose an instrumental piece or a vocal score without including at least a few of them. The choice of instrumentation, however, is an interesting aspect of some of the compositions. For example, through the use of instruments and/or rhythms generally associated with Spanish music, Ravel and Leigh have sought to give their musical works a Spanish flavor. The

compositions of Purcell and Telemann relate to the musical styles of the period and seem to illustrate the universal character of the book. And Strauss seems to have combined the two approaches in his symphonic poem to reflect the Spanish and the universal Don Quixote.

Cervantes, as he was writing about the musicians in Don Quixote, may never have imagined that so many musicians would write music based upon his novel. Several composers have even written more than one musical piece regarding the adventures of the Spanish knight-errant. Even though there are various composers in the chronology who are not well-known, the list of eminent composers is impressive. For example, Henry Purcell wrote music for four musical plays. Georg Philipp Telemann composed three works that were in both the instrumental and stage work genres. Jean-Philippe Rameau's two musical pieces were included in comic operettas. Although Henry Fielding was not a composer, the renowned author contributed a ballad opera. The comic opera of Felix Mendelssohn was written and produced while he was still in his teens. Richard Strauss's symphonic poem is a well-known and acclaimed orchestral piece. One of the most unique musical stage works is Manuel de Falla's puppet opera. And even though Jacques Ibert is not among the most famous composers of the twentieth century, he currently holds the record for the largest number of individual Quixote compositions.

Just as the nationalities of the composers and the genres and topics of the musical works have varied, so, too, have the musical adaptations of Don Quixote differed. There may be almost as many different musical interpretations as there are literary interpretations

of the novel. In fact, there may even be some parallels between them. For example, there is the purely comic approach of the three Parts of The Comical History of Don Quixote. Satire can be found in the ballad opera Don Quixote in England. The Romantic attitude toward the knight-errant is highlighted in the symphonic poem of Richard Strauss. And a rather eclectic approach to the novel appears in the varied Quixote compositions of the twentieth century.

The musical works based upon Don Quixote have had varying degrees of quality and of success--both in their interpretations of the book and in their popular appeal. Although there may have been some mediocre and even poor compositions, there have also been some well-written and even exceptional musical pieces. Interestingly, of the Quixote compositions studied, the most memorable and pleasant are those that are the truest to and/or seem to capture the spirit of the novel.

From the moment the Spanish knight-errant embarked upon his first adventure, he has had a lasting and important influence on the inter-related worlds of literature and music. The numerous translations of Cervantes' narrative into the universal language of music reflect an enduring interest in the literary work as a topic of musical expression. Don Quixote has inspired many composers throughout the centuries. And in the years to come, this masterpiece will, no doubt, continue to be a source of inspiration to other composers.

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APPENDIXES

APPENDIX A

CHRONOLOGY OF QUIXOTE COMPOSITIONS

Table A-1. Quixote Compositicns of the Seventeenth Century*

Composer	Nationality	Genre	Title	Date	Source
Students of Salamanca	Spanish	Máscara	??	1610	D
??	French	Ballet	<u>Le ballet de D. Quichot,</u> <u>dansé par Mrs. Sautenir</u>	1614	E
??	French	Ballet	<u>L'Entrée en France de Don</u> <u>Quichot de la Manche</u>	1626	E
??	Italian	Dramma per musica	<u>Sancio</u>	1655	E
Sajon, Carlo	Italian	Dramma per musica	<u>Il Don Chisciot</u> <u>della Mancia</u>	1680	C, H, M
Förtsch, Johann Philipp	German	Opera	<u>Der irrende Ritter D. Quixotte</u> <u>de la Mancha</u>	1690	E, G H, M
Purcell, Henry	English	Musical play	<u>The Married Beau; or,</u> <u>The Curious Impertinent</u>	1694	N, O
		Musical play	<u>The Comical Histcry of</u> <u>Don Quixote--Parts I, II, III</u>	1694-95	C, E, G, H, M, N, O
Eccles, John	English	Musical play	<u>The Married Beau; or,</u> <u>The Curious Impertinent</u>	1694	N, O
		Musical play	<u>The Comical History of</u> <u>Don Quixote--Parts I, II</u>	1694	C, E, G, M, N, O

Table A-1 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Pack, Colonel Simon	English	Musical play	<u>The Comical History of</u> <u>Don Quixote</u> --Part II	1694	E, O
Anonymous	English	Musical play	<u>The Comical History of</u> <u>Don Quixote</u> --Part II	1694	O
Courteville, Ralph	English	Musical play	<u>The Comical History of</u> <u>Don Quixote</u> --Part III	1695	C, E, G, M, N, O
Akeroyde, Samuel	English	Musical play	<u>The Comical History of</u> <u>Don Quixote</u> --Part III	1695	E, G, H, N, O
Unknown	English	Musical play	<u>The Comical History of</u> <u>Don Quixote</u> --Part III	1695	O
Morgan, ?	English	Musical play	<u>The Comical History of</u> <u>Don Quixote</u> --Part(s) ?	1694-95	C, E, G

* The following is a key to the sources used in the chronology of Quixote compositions.

C--Library of Congress, Catalogue of Opera Librettos Printed Before 1800.

D--Gerardo Diego, "Cervantes y la Música."

E--Victor Espinós, El "Quijote" en la música.

F--James L. Limbacher, ed., Film Music.

G--Grove's Dictionary of Music and Musicians, 1955 ed.

Table A-1 (Continued)

H--Charles Haywood, "Musical Settings to Cervantes Texts."
M--Guy Bourlignieux, "Cervantes Saavedra, Miguel de," MG, 1973 ed.
N--The New Grove Dictionary of Music and Musicians, 1980 ed.
O--Other
Y--New York Public Library Reference Department, Dictionary Catalog of the Music Collection.

Table A-2. Quixote Compositions of the Eighteenth Century*

Composer	Nationality	Genre	Title	Date	Source
Eve, Alphonse d'	Flemish	Opera	<u>Het Gouvernement von Sancho Panca in't Eylandt Barataria</u>	1700	G
??	Dutch	Operetta	<u>Don Quichotte op de Bruiloft van Kamachio</u>	1712	E
Conti, Francesco B.	Italian	Opera	<u>Don Chisciotte in Sierra Morena</u>	1719	C, E, G, H, M
			(or) <u>Don Chisciotte in corte della Duchessa</u>		C, O
Montéclair, Michel P. de	French	Cantata	<u>Don Quixotte et Sancho</u>	1719	E, M
Lalande, M. R. de	French	Ballet	<u>Les folies de Cardenio</u>	1720	E, M
Telemann, Georg Philipp	German	Orchestral	<u>Don Quichotte Suite</u>	1721	D, E, H, M, N, O
		Arias from Opera	<u>Sancio</u>	1727 1728-29	C M, N
		Vocal Serenata	<u>Don Quichotte auf der Hochzeit des Comacho</u>	1761	C, O
		(or) Opera	<u>Don Quichotte der Löwenritter</u>	1761	M, N, O

Table A-2 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Rameau, Jean-Philippe	French	Arias from Comic Operetta	<u>L'Endriague</u>	1723	E, M
		Vaudeville from Comic Operetta	<u>L'Enrôlement d'Arlequin</u>	1726	E, M
Feo, Francesco	Italian	Intermezzo	<u>Don Chisciotte della Mancia</u>	1726	G, M
				1733	E
				1740	H
Matteis, Nicola	Italian	Ballet Music	Caldara's <u>Don Chisciotte</u>	1727	H
Caldara, Antonio	Italian	Opera	<u>Don Chisciotte in corte della Duchessa</u>	1727	C, E H, M
		Opera	<u>Sancio Panza, Governatore dell'Isola Barataria</u>	1733	H, M
Gillier, Jean-Claude	French	Operetta	<u>Sancho Pança gouverneur, ou La Bagatelle</u>	1712	M
				1727	E
				1730	H
Martini, Giovanni B.	Italian	Intermezzo	<u>Don Chisciotte</u>	1727	E
				1730	H
				1746	M
Ristori, Giovanni Alberto	Italian	Stage Work	<u>Un pazzo ne fa cento (Il Don Chisciotte)</u>	1727	E
				1729	H

Table A-2 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Treu, Daniel Gottlieb	German	Opera	<u>Don Chisciotto</u>	1727	E, H, M
Courbois, Ph.	French	Cantata	<u>Don Quichotte</u> (or)	1710	M
			<u>Don Quixotte</u>	1728	E
Da Silva, Antonio José	Portuguese	Opera jocosa	<u>Vida do grande Don Quixotte</u> <u>e do gordo Sancho Pança</u>	1733	E, H
Fielding, Henry	English	Ballad Opera	<u>Don Quixote in England</u>	1734	C, E, H, O
Panard, Ch. F.	French	Ballet	<u>Don Quichotte chez la Duchesse</u>	1734	E
Ayres, James	British	Ballad Opera	<u>Sancho at Court: or</u>	1741	H
			<u>The Mock-Governor</u>	1742	C, O
Boismortier, Joseph B. de	French	Ballet comique	<u>Don Quichotte chez</u> <u>la Duchesse</u>	1743	C, E, G, H, M, O
Leo, Leonardo and Gomes, Pietro	Italian	Opera buf.	<u>Il fantastico od Il nuovo</u>	1743	C, G, H, M
	Italian		<u>Don Chisciotte</u>	1748	E
Holzbauer, Ignaz Jakob	Austrian	Opera	<u>Don Chisciotto</u>	1755	E, H, M
Piccini, Niccolò	Italian	Operetta	<u>Il curioso del suo proprio danno</u>	1756	C, E, M
		Operetta	<u>Don Chisciotte</u>	1770	E, H, M

Table A-2 (Continued)

Composer	Nationality	Genre	Title	Date	Source
??	French	Baile cómico	<u>Don Quichotte</u>	1758	E
Philidor, François A. D.	French	Comic Opera	<u>Sancho Pança dans son isle</u> (or) <u>Sancho Pança, Gouverneur dans l'isle de Barataria</u>	1762	E, G H, M
??	German	Operetta	<u>Sancho Gouverneur</u>	1763	E
Gherardeschi, Filippo M.	Italian	Opera	<u>Il Curioso indiscreto</u>	1764	E, M
Bernardini, Marcello	Italian	Dramma giocoso	<u>Il Chisciotte de la Mancia</u>	1769	E, M
Paiselle, Giovanni (and) Gassman, Florian Leopold	Italian	Comic Opera	<u>Don Chisciotte della Mancia</u>	1769	E, G, H, M, C
Toschi, Ch. J. and Cannabich, Ch.	German	Operetta	<u>Don Quijote auf Camachos Hochzeit</u>	1770	E
		Ballet	<u>Don Quichotte, ou Les Noces de Gamache</u>	1786	M
Cannabich, Christian	German	Ballet	<u>Don Quixotte</u>	1778	E, M
Salieri, Antonio	Italian	Divertimento teatrale	<u>Don Chisciotte alle nozze di Gamace</u>	1770 1771	C, M E, H
??	Spanish	Zarzuela	<u>El loco vano y valiente</u>	1771 or 72	L
Müller, A.	German	Operetta	<u>Don Quixote in dem Mohrengebirge</u>	1772	E

Table A-2 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Arnold, Samuel	English	Opera	<u>Don Quixote</u>	1774	C, E, G, N
		Opera	<u>The Mountaineers</u>	1793 1795	N, O, Y C, H
Anfossi, Pasquale	Italian	Opera buf.	<u>Il Curioso indiscreto</u>	1777	C, M
				1778	E
Esteve, Pablo	Spanish	Musical play	<u>Las bodas de Camacho</u>	1784	E, L, M
Beecke, Ignaz von	German	Operetta	<u>Don Quixotte</u>	1788	C, E, H, M
Champein, Stanislas	French	Opera buf.	<u>Le Nouveau Don Quichotte</u>	1789	E, G, H, M
Deunkel, Franz	German	??	<u>Don Quijote o sea el Caballero de la Triste Figura</u>	1789	E
Giorgi, P.	Italian	??	<u>Don Chisciotto</u>	1790	E
Hubatschek, ?	German	Opera	<u>Don Quichotte</u>	1790	E
				1791	H
Tarchi, Angelo	Italian	Opera	<u>Don Chisciotte della Mancia ossia Il Cavaliere errante</u>	1790	E, M
				1791	H
Schack, Benedikt	German-Bohemian	Operetta	<u>Don Chisciotto (or) Don Quixotte</u>	1735	H
				1792	E

Table A-2 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Ditters v. Dittersdorf, K.	Austrian	Musical play	<u>Don Quixotte der Zweite</u>	1795	C, E, H, M
Reeve, William	English	Musical play	<u>Harlequin and Quixotte;</u> <u>or The Magic Arm</u>	1797	G, O
Navoigille, Guillaume J. (le cadet)	French	Pantomime	<u>L'Empire de la Folie ou</u> <u>la Mort et l'Apothéose</u> <u>de Don Quichotte</u>	1799	E, H, M
Spindler, Franz S.	German	??	<u>Ritter Don Quixote</u>	1790 1799	H E

* The following is a key to the sources used in the chronology of Quixote compositions.

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E--Victor Espinós, El "Quijote" en la música.

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G--Grove's Dictionary of Music and Musicians, 1955 ed.

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M--Guy Bourlignieux, "Cervantes Saavedra, Miguel de," MGG, 1973 ed.

N--The New Grove Dictionary of Music and Musicians, 1980 ed.

O--Other

Y--New York Public Library Reference Department, Dictionary Catalog of the Music Collection.

Table A-3. Quixote Compositions of the Nineteenth Century*

Composer	Nationality	Genre	Title	Date	Source
Amateur, T. M.	English	Song	"Toss'd on a Sea of Doubts and Fears"	1800?	E
Lefébvre, Louis F. H. (or)	French	??	<u>Les noces de Gamache</u>	1800	H
Lefebvre, Fr.-Ch. (or)		Ballet		1801	M
Lefèvre, ?		Pantomime		1808	E
Leblanc, ?	French	Pantomime héroï-comique	<u>Programme de Basile et</u> <u>Quitterie, ou Le Triomphe</u> <u>de Don Quichotte, ou Quitterie</u> <u>la Belle, ou Les Malheurs de</u> <u>Sancho Pança, ou Don Quichotte</u> <u>aux Noces de Gamache</u>	1802	E M
Müller, Wenzel			<u>Der Ritter Quixote</u>	1802	E, H, M
Heusler, ?	German	Operetta	<u>Don Quixote</u>	1803	E
Generali, Pietro	Italian	Operetta	<u>Don Chisciotto</u>	1805	E, H
Quaisain, ?	French	Melodrama	<u>Bedéno ou le Sancho</u> <u>de Bisnagar</u>	1807	E
Umlauff, Michael	Austrian	Ballet	<u>Die Hochzeit des Gamache,</u> <u>oder Don Quixote</u>	1807	M E
Villiers, Brazier fils et Gauffé	French	Melodrama heroicómico	<u>Rodamont ou le</u> <u>petit Don Quichotte</u>	1807	E

Table A-3 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Miari, Antoine C. de	Italian	Dramma per musica	<u>Don Quichotte</u>	1810	E, H, M
Brazier, ?	French	Vaudeville	<u>La Famille de Don Quichotte</u>	1811	E
Seidel, Friedrich L.	German	Ouv. & 1 Chor.	<u>Die Abenteuer des Ritter</u> <u>Don Quixote de la Mancha</u>	1811	E, H, M
Desaugiers, Brazier et Merle	French	Vaudeville	<u>Monsieur Croque-Mitaine,</u> <u>ou le Don Quichotte de Noisy-le-Sec</u>	1813	E
Bochsa, Robert N. C.	French	Op. com.	<u>Les noces de Gamache</u>	1815	E, H, M
Oscar [Scribe et G. Delavigue]	French	Vaudeville	<u>L'Ille de Barataria</u>	1815	E
??	German	Drama musical	<u>Don Quixote und</u> <u>Sancho Panza, oder</u> <u>die Hochzeit des Camacho</u>	1815	E
Dreuilh, J.-J.	French	Pantomime comique	<u>Sancho dans l'île</u> <u>Barataria</u>	1816	E, M
Moulet, J.-A.	French	Romance	"Don Quichotte"	1820	E, M
Venua, F. M. A.	French	Ballet	<u>Don Quixotte ou Les</u> <u>Noces de Gamache</u>	1822	E, M

Table A-3 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Mercadante, J.	Italian	Comedia	<u>Le petit Don Quichotte</u>	1822	E
Mercadante, G. S. R.	Italian	Opéra bouffon	<u>Les Noces de Gamache</u>	1825	E, L, M
		Melodramma giocoso	<u>Don Chisciotte alle nozze di Camaccio</u>	1829	H, L, M, N
		(Opera buf.	<u>Don Quijote de la Mancha</u>	1841	E, L)
		(Zarzuela	<u>Don Quijote en las bodas de Camacho</u>	1869	E, L)
Dupin et Savage (with Mercadante)	French	Vaudeville	<u>Don Quichotte aux noces de Gamache</u>	1835 1836	E L
Mendelssohn-Bartholdy, F.	German	Comic Opera	<u>Die Hochzeit des Camacho</u> (performed)	1825 1827	E, G, H, M, N, O
Lemoine, Henry	French	Romance	"Don Quichotte"	1826	E, M
García, Manuel del P. V.	Spanish	Opera	<u>Don Chisciotte</u>	1827	E, H, M
Mazzucato, Alberto	Italian	Opera	<u>Don Chisciotte</u>	1830 1836	E, M H
Donizetti, Gaetano	Italian	Opera	<u>Il furioso all'isola di San Domingo</u>	1833	E, G, H, M, O

Table A-3 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Seymur, ?	English	Operetta	<u>Don Quixote; or The Knight of the Woeful Countenance</u>	1833	E
Wainwright, Harriet	English	Libretto of Comic Opera	<u>Don Quixote, or The Knight de La Mancha</u>	1834	G
Zynk, R.	Danish	Pantomime	<u>Don Quixote ved Camachos Bryllup</u>	1837	E
Gährich, Wenzel	German	Ballet	<u>Don Quichotte</u>	1840	E, H
Rodwell, George H. B.	English	Operetta	<u>Don Quixote</u>	1835 1840	H E
Lucantoni, G.	Italian	Ballet	<u>Don Chisciotte</u>	1845	E, M
Macfarren, George A.	English	Operetta	<u>An Adventure of Don Quixote</u>	1845 1846	H E, M
Clappison, Antoine L.	French	Operetta	<u>Don Quichotte et Sancho</u>	1847	E, G, H
Hervé (Florimund Ronger)	French	Tableau grotesque	<u>Don Quichotte et Sancho Pança</u>	1848	E, G, H, M
Monuiszko, Stanislaw	Polish	Operetta	<u>Nowy Don Kiszot</u>	1847 1849	E, H G
Bournoville, A.	Danish	Bailete	<u>Don Quixote ved Camachos Bryllup</u>	1857	E

Table A-3 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Reparaz, Antonio	Spanish	Zarzuela	<u>La venta encantada</u>	1859	E, L, M
		Zarzuela	<u>Las bodas de Camacho</u>	1866	E, L, M
Rispo, Carlo	Italian	Opera	<u>Don Chisciotte della Mancia</u>	1859	E, M
Asenjo Barbieri, Francisco	Spanish	Musical drama	<u>Don Quijote en Sierra Morena</u>	1861	E, L, M
Fernandez Caballero, M.	Spanish	Zarzuela	<u>El loco de la guardilla</u>	1861	E, L, M
Hochberg, Fr. v.	German	Opera semi-ridicola	<u>Der neue Don Quichotte</u>	1861	E, M
Arrieta, Emilio	Spanish	Zarzuela	<u>La Ínsula Barataria</u>	1864	E, L, M
Milpagher, Juan	Spanish	Pieza lírico-bufa	<u>Aventuras de Don Quijote de la Mancha</u>	1868	L
Boulanger, Ernest H. A.	French	Opéra comique	<u>Don Quichotte</u>	1869	E, H, M
Minkus, A. L.	Austro-Russian	Ballet	<u>Don Quixote</u>	1827 1869	E G, H, M
Chapí, Ruperto	Spanish	Orchestral	<u>Scherzo sobre un episodio del Quijote</u>	1869	E, H, M
		Comedia lírica	<u>La venta de Don Quijote</u>	1902	E, H, L, M

Table A-3 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Planas, Miguel	Mexican	Opera	<u>Don Quijote, o La Venta Encantada</u>	1871	E, M
Barret Silvester (J. G. Noe)	English	Vaudeville	<u>Don Quixote</u>	1873	E
Pessard, Émile	French	Opérette bouffe	<u>Don Quichotte</u>	1874	E, G, H, M
Offenbach, Jacques	German-French	Pantomime	<u>Don Quichotte</u>	1874 1875	H E
Rubenstein, Anton	German-Jewish	Orchestral	<u>Don Quixote</u>	1875	E, G, M
Clay, Frederic	English	Comic opera	<u>Don Quixote</u>	1875 1876	E, H, O M, G
Weinzierl, M. (and) Roth, Philipp (or) Rolh et Weinziert	German	Operetta	<u>Don Quixote</u>	1879 1877	M H E
Ricci, Luigi	Italian	Ballet Opera	<u>Don Chisciotte</u>	1881	E, M H
Neuendorf, A	American	Opera Operette	<u>Don Quixote</u>	1882	E M
Wick, F.	German	??	<u>Yoribal, ein neuer Don Quichote</u>	1883	E
Redding, J.	English	Opera	<u>Don Quixote</u>	1884	E

Table A-3 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Sojo, Eduardo	Spanish	Revista bufo-política de circunstancias	<u>Don Quijote en Buenos Aires</u>	1885	E, L
Stayman, A. Fletcher	English	Polka for piano (4 hands)	<u>Don Quixote</u>	1885	E, M
Arnedo, Luis	Spanish	Sainete lírico	<u>En un lugar de la Mancha</u>	1887	E, M
Martin, Harry G.	English	Libretto only	<u>Don Quixote</u>	1888	E
Roth, Ludwig	German	??	<u>Don Quichotte</u>	1888	E, H
De Koven, Reginald	American	Comic opera?	<u>Don Quixote</u>	1889	E, H
Gandolfo, E.	French	Orchestral	<u>Marche héroïque de Don Quichotte</u>	1892	E, H, M
Jacobi, G.	English	Operetta?	<u>Don Quixote</u>	1894	E
Renaud, Alberto	French	Stage music	<u>Don Quichotte</u>	1895	E, M
Santonja, Miguel	Spanish	Juguete cómico-lírico	<u>La nieta de Don Quijote</u>	1896	E, L, M
Jaques-Dalcroze, Émile	Swiss	Comédie lyrique	<u>Sancho Panza</u>	1897	E, G, H, M
Rauchenecker, George	German	??	<u>Don Quichotte</u>	1897	E, H

Table A-3 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Kienzel, Wilhelm	Austrian	Musical Tragicomedy	<u>Don Quixote</u>	1897 1898	E G, H, M
		(Associated Orchestral	<u>Don Quixote's Phantasticher Ausritt und Seine Traurige Heimkehr</u>	1899	H)
Strauss, Richard	German	Symphonic poem	<u>Don Quixote</u>	1897 1898	E, N, O G, H, M
(Bizet, Georges	French	Idea for opera, never materialized		19th Cen.	G)
Menendorff, A.	German?	??	<u>Don Quixote</u>	19th Cen.	H
Taboada Steger, Joaquín	Spanish	Boceto cómico- lírico	<u>Don Quijote</u>	19th Cen.	L
Tournemire, Charles	French	Orchestral (Trilogy)	<u>Faust, Don Quichotte, Saint François d'Assise</u>	19th-20th Cen.	G
Williams, Albert	Welsh	Overture	<u>Sancho Panza</u>	19th-20th Cen.	G

* The following is a key to the sources used in the chronology of Quixote compositions.
 C--Library of Congress, Catalogue of Opera Librettos Printed Before 1800.
 D--Gerardo Diego, "Cervantes y la Música."

Table A-3 (Continued)

E--Victor Espinós, El "Quijote" en la música.
F--James L. Limbacher, ed., Film Music.
G--Grove's Dictionary of Music and Musicians, 1955 ed.
H--Charles Haywood, "Musical Settings to Cervantes Texts."
M--Guy Bourlignieux, "Cervantes Saavedra, Miguel de," MGG, 1973 ed.
N--The New Grove Dictionary of Music and Musicians, 1980 ed.
O--Other
Y--New York Public Library Reference Department, Dictionary Catalog of the Music Collection.

Table A-4. Quixote Compositions of the Twentieth Century*

Composer	Nationality	Genre	Title	Date	Source
Ferrán, P. E. de	Spanish	Cuadro escénico	<u>Las Bodas de Camacho</u>	1903	E, L, M
Jones, R. W.	English	Comic opera	<u>Don Quixote</u>	1903	E
Kaufmann, W. G.	German	Opera	<u>Don Quixote</u>	1903	E, M
Legouix, F.-E.	French	Comedy with music	<u>Le Gouvernement de Sancho Pança</u>	1903	E, M
Borobia and Trullás	Spanish	Boceto lírico	<u>Don Quijote en Aragón</u>	1905	E, L
Novo y Colson, Pedro and Blenco, Ramiro	Spanish	Comedia de espectáculo	<u>Las Bodas de Camacho el Rico</u>	1905	L
Pérez Monllor, C.	Spanish	Symphonic poem	<u>La Cueva de Montesinos</u>	1905	M
		Pasodoble	<u>Don Quijote</u>	1905	M
Roda, Cecilio de	Spanish	Accomp. Music	<u>Retablo de Maese Pedro</u>	1905	L
San José, Teodoro	Spanish	Comedia lírica	<u>Don Quijote de la Mancha</u>	1905	E, L, M
Vives, Amadeo	Spanish	Comedia	<u>El Caballero de los Espejos</u>	1905	E, L, M
Barrera, Tomás	Spanish	Zarzuela	<u>El Carro de la Muerte</u>	1907	E, L, M
Besi, Simone	Italian?	??	<u>Don Chisciotto della Mancia</u>	1908	H

Table A-4 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Hervitt, Th. J.	English	Comic opera	<u>Don Quixote</u>	1909	E, M
Heuberger, Richard	Austrian	Operetta	<u>Don Quixotte</u>	1910	G
Massenet, Jules	French	Comédie héroïque Opera	<u>Don Quichotte</u>	1910	E, H, M, O G
Pasini, Francesco	Italian?	??	<u>Don Chisciotto della Mancia</u>	1910	H
Beer-Walbrunn, Anton	German	Musical tragicomedy	<u>Don Quijote</u>	1908 1911	H, M E
Mcrawski, Eugeniusz	Polish	Symphonic poem	<u>Don Quixote</u>	1912 1913	M E, G
Kříčka, Jaroslav	Czech	Comedia romántica	<u>Don Quijote vuelto a la razón</u>	1914	E, G
Guridi, Jesús	Spanish	Symphonic poem	<u>Una aventura de Don Quijote</u>	1915	E, M
Abrányi, E. (Junior)	Hungarian	Opera	<u>Don Quixote</u>	1917	E, G, M
Penella, Manuel	Spanish	Revista	<u>La última españolada</u>	1917	Y
Serrano, Emilio	Spanish	Symphonic poem	<u>La Primera salida de Don Quijote (or) Don Quijote de la Mancha</u>	1908 1920	M E

Table A-4 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Falla, Manuel de	Spanish	Puppet opera	<u>El Retablo de Maese Pedro</u>	1923	E, G, H, L, M, O
Delaney, Robert Mills	American	Orchestral	<u>Don Quixote Symphony</u>	1927	G
Esplá, Oscar	Spanish	Symphonic poem	<u>Don Quijote velando las armas</u>	1929	E, G, M
Rivier, Jean	French	Orchestral	<u>Ouverture pour un</u> <u>Don Quichotte</u>	1929 1932	G, M E
Levy, E.	German	Opera	<u>Don Quixote</u>	1930	E, M
Obradors, Fernando J.	Spanish	Voice and Piano	<u>Consejo</u>	1930	H
Ravel, Maurice	French	3 Songs	<u>Don Quichotte à Dulcinée</u>	1932/ 1934	E, G, H, M, O
Nabckov, Nicolay	American	??	<u>Le Cœur de Don Quichotte</u>	1933	E
Ibert, Jacques	French	Film music	<u>Don Quichotte</u>	1932 1933 1934	N E, G, M F
		Ballet	<u>Le Chevalier errant</u>	1934/35	G, M, N
		Radio Score	<u>Don Quichotte de la Manche</u>	1947	N

Table A-4 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Ibert, Jacques (Continued)	French	Orchestral	<u>Sarabande pour Dulcinée</u>	1949	M
		Vocal	<u>Chansons de Don Quichotte</u>	1957	M
			From Film Score	1932	N
José, Antonio	Spanish	Opera	<u>El Mozo de Mulas</u>	1934	E
Halffter, Rodolfo	Spanish	Opera buf.	<u>Clavileño</u>	1934-36	M
Khrennikov, Tikkon	Russian	Incidental music	<u>Don Quixote</u>	1940	G
Gerhard, Roberto	Spanish	Ballet	<u>Don Quixote</u>	1940/41 1950	M G
Gherard, Roberto		Radio presentation	<u>Don Quijote</u>	1945	H
Halffter, Ernesto	Spanish	Farsa heroica	<u>Dulcinea</u>	1944	E, M
		Vocal	<u>Canción de Don Quijote</u>	1947	M
		Film music	<u>Don Quixote de la Mancha</u>	1948	F
Petrassi, Godfredo	Italian	Ballet	<u>Il ritratto de Don Chisciotte</u>	1945/47	G
Franco, José María	Spanish	Radiophonische Synthese	<u>El mejor libro de España</u>	1946	E, M
Pagés, J. M.	Spanish	Overture	<u>Las bodas de Camacho</u>	1946	E, M

Table A-4 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Bacarisse, S.	??	Song	"Soneto a Dulcinea"	1947	M
Gombau Guerra, Gerardo	Spanish	Symphonic poem	<u>Don Quijote velando las</u> <u>armas</u>	1947	E, M
Iglesias Álvarez, Antonio	Spanish	Orchestral	<u>Primera salida de Don Quijote</u>	1947	E, M
Vélez, Esteban	Spanish	Orchestral	<u>Preludio sobre la primera</u> <u>salida de Don Quijote</u>	1947	E, M
Rodrigo, Joaquín	Spanish	Vocal for Bass, 4 Sopranos, and Orchestra	<u>Ausencias de Dulcinea</u>	1948	M
Rodríguez Albert, R.	Spanish	Fantasia lírica	<u>La Ruta de Don Quijote</u>	1948	M
Frazzi, Vito	Italian	Opera	<u>Don Chisciotte</u>	1951/52	G
Karayev, Kara	Russian	Film music	<u>Don Quixote</u>	1957	F
Hemel, Oscar Van	Dutch	Trombone quartet	<u>Donquichotterie: voor</u> <u>vier trombones</u>	1962	Y
Leigh, Mitch	American	Musical play	<u>Man of La Mancha</u>	1965	O
		Film music	<u>Man of La Mancha</u>	1972	O
Auric, Georges	French	Ballet	<u>Les Noces de Gamache</u>	20th Cen.	G

Table A-4 (Continued)

Composer	Nationality	Genre	Title	Date	Source
Lagarde, Cadillau de	French	lyrics of Tragicomedy	<u>Don Quichotte espagnol</u> <u>révolté</u>	20th Cen.	E
Lassimane, ?	French	Operetta	<u>Don Quichotte</u>	20th Cen.	E
Morales, Olallo	Spanish-Swedish	Ballet	<u>Gamacho's Wedding</u>	20th Cen.	G
Pingoud, Ernest	Finnish	Ballet	<u>Don Quixote</u>	20th Cen.	G
Weinberger, Jaromir	Czech	Orchestral	<u>Don Quixote</u> (<u>Scherzo giocoso</u>)	20th Cen.	G

* The following is a key to the sources used in the chronology of Quixote compositions.

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O--Other

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Table A-5. Quixote Compositions with Unknown Dates*

Composer	Nationality	Genre	Title	Date	Source
Sosaars, Burkards	Finnish	Stage work	<u>Don Quijote</u>	??	E
Poruks, Jekabs	Finnish	??	<u>Canción sobre motivos</u> <u>del Quijote</u>	??	E

* The following is a key to the sources used in the chronology of Quixote compositions.

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O--Other

Y--New York Public Library Reference Department, Dictionary Catalog of the Music Collection.

APPENDIX B

MUSICAL EPISODES IN DON QUIXOTE

Table B-1. Musical Episodes in Don Quixote

203

Musical Episode	Chapter	Performer	Singer	Instrumentalist
PART I				
D. Q. and Sancho with Goatherds	xi	Antonio	X	X
In the Sierra Morena	xxvii	Cardenio	X	
Young muleteer	xlii-xliii	Don Luis	X	
Adventure of the Penitents	lii	penitents	X	X
PART II				
In El Toboso	ix	farmer	X	
Knight of the Mirrors	xii	Knight of the Mirrors	X	X
Camacho's Wedding	xix-xxi	musicians	X	X
D. Q. meets soldier	xxiv	soldier	X	
Master Peter's Puppet Show	xxvi	Puppet Show performers	X	X
Braying Adventure	xxvii	musician		X

Table B-1 (Continued)

Musical Episodes	Chapter	Performer	Singer	Instrumentalist
PART II (continued)				
The Hunt with Duke and Duchess	xxxiv-xxxv	musicians		X
Dueña Dolorida	xxxvi-xxxviii	La Dolorida musicians	X	X
Altisidora	xliv	Altisidora	X	X
Sancho and his island	xlvi, xlvii, liii	musicians		X
Don Quixote performs	xlvi	Don Quixote	X	X
Sancho and Pilgrims	liv	pilgrims	X	
Don Quixote versus Tosilos	lvi	musicians		X
D. Q. & Sancho in Barcelona	lxi-lxiii	musicians		X
D. Q. & Sancho returning home	lxviii	Don Quixote	X	
Adventure regarding Altisidora	lxix-lxx	musicians	X	X

Table B-2. Compositions (as indicated by title) Based Upon Specific Musical Episodes in Don Quixote

Musical Episode	Composition	Composer	Century
D. Q. with Goatherds	--	--	--
In the Sierra Morena	<u>Don Chisciotte in Sierra Morena</u>	Conti	18th
	<u>Les folies de Cardenio</u>	Lalande	18th
	<u>Don Quixote in dem Mohrengebirge</u>	Müller	18th
	<u>The Mountaineers</u>	Arnold	18th
	<u>Il furioso all'isola di San Domingo</u>	Donizetti	19th
	<u>Don Quijote en Sierra Morena</u>	Asenjo Barbieri	19th
Young muleteer	<u>El Mozo de Mulas</u>	José	20th
Penitents	--	--	--
In El Toboso	--	--	--
Knight of the Mirrors	<u>El Caballero de los Espejos</u>	Vives	20th
Camacho's Wedding	<u>Don Quichotte op de Bruiloft van Kamachio</u>	??	18th
	<u>Don Quichotte auf der Hochzeit des Comacho</u>	Telemann	18th
	<u>Don Quijote auf Camachos Hochzeit</u>	Tösch & Cannabich	18th
	<u>Don Quichotte ou Les Noces de Gamache</u>	Tösch & Cannabich	18th
	<u>Don Chisciotte alle nozze di Gamace</u>	Salieri	18th
	<u>Las bodas de Camacho</u>	Esteve	18th
	<u>Les noces de Gamache</u>	Lefebvre	19th
	<u>Programme de Basile et Quixotterie . . .</u>	Leblanc	19th
	<u>Die Hochzeit des Gamache, oder Don Quixote</u>	Umlauff	19th
	<u>Les noces de Gamache</u>	Bochsa	19th

Table B-2 (Continued)

Musical Episode	Composition	Composer	Century
Camacho's Wedding (continued)	<u>Don Quixote und Sancho Panza, oder die Hochzeit des Camacho</u>	??	
	<u>Don Quixotte ou Les Noces de Gamache</u>	Venua	19th
	<u>Les Noces de Gamache</u>	Mercadante	19th
	<u>Don Chisciotte alle nozze di Camaccio</u>	Mercadante	19th
	<u>Don Quichotte aux noces de Gamache</u>	Mercadante	19th
	<u>Die Hochzeit des Camacho</u>	Mendelssohn	19th
	<u>Don Quixote ved Camachos Bryllup</u>	Zyng	19th
	<u>Don Quixote ved Camachos Bryllup</u>	Bourneville	19th
	<u>Las bodas de Camacho</u>	Reparaz	19th
	<u>Las Bodas de Camacho</u>	Ferrán	20th
	<u>Las Bodas de Camacho el Rico</u>	Novo y Colson & Blanco	20th
	<u>Las bodas de Camacho</u>	Pagés	20th
	<u>Les Noces de Gamache</u>	Auric	20th
	<u>Camacho's Wedding</u>	Morales	20th
D. Q. meets soldier	--	--	--
Puppet Show	<u>Retablo de Maese Pedro</u>	Roda	20th
	<u>El Retablo de Maese Pedro</u>	Falla	20th
Braying Adventure	--	--	--
With Duchess	<u>(Don Chisciotte in corte della Duchessa</u>	Conti	18th)
	<u>Don Chisciotte in corte della Duchessa</u>	Caldara	18th
	<u>Don Quichotte chez la Duchesse</u>	Farard	18th
	<u>Don Quichotte chez la Duchesse</u>	Boismortier	18th

Table B-2 (Continued)

Musical Episode	Composition	Composer	Century
The Hunt	--	--	--
Dueña Dolorida	Clavileño	R. Halffter	20th
Altisidora	--	--	--
Sancho/island	<u>Sancio</u>	??	17th
	<u>Het Gouvernement von Sancho</u>		
	<u>Panca in't Eylandt Barataria</u>	Eve	18th
	<u>Sancio</u>	Telemann	18th
	<u>Sancio Panza, Governatore dell'Isola Barataria</u>	Caldara	18th
	<u>Sancho Pança gouverneur, ou La Bagatelle</u>	Gillier	18th
	<u>Sancho at Court: or The Mock-Governor</u>	Ayres	18th
	<u>Sancho Pança dans son isle</u>	Philidor	18th
	<u>Sancho Gouverneur</u>	??	18th
	<u>Bedéno ou le Sancho de Bisnagar</u>	Quaisain	19th
	<u>L'Ille de Barataria</u>	Oscar	19th
	<u>Sancho dans l'île Barataria</u>	Dreuilh	19th
	<u>La Insula Barataria</u>	Arrieta	19th
	<u>Sancho Panza</u>	Jaques-Dalcroze	19th
	<u>Sancho Panza</u>	Williams	19th-20th
	<u>Le Gouvernement de Sancho Pança</u>	Legoux	20th
Don Quixote performs	--	--	--
Sancho & Pilgrims	--	--	--

Table B-2 (Continued)

Musical Episode	Composition	Composer	Century
Don Quixote vs. Tosilos	--	--	--
In Barcelona	--	--	--
Returning home	--	--	--
Adventure of Altisidora	--	--	--

APPENDIX C

REFERENCES TO MUSIC IN DON QUIXOTE

Table C-1. Total References to Music in Don Quixote--
Parts I and II

Topic	No. of References
Music (in general)	27
Musical sounds	78
Music theory	11
Music composition	14
Musicians (or musical)	24
Musical instruments	151
Playing musical instruments	40
Singing and singers	96
Voice (re: singing or music)	26
Songs (in general)	27
Specific types of songs	48
Dance or dancers	37
Total	579

Table C-2. References to Music in Part I of
Don Quixote

Topic	No. of References
Music (in general)	9
Musical sounds	22
Music theory	4
Music composition	8
Musicians (or musical)	14
Musical instruments	18
Playing musical instruments	12
Singing and singers	43
Voice (re: singing or music)	19
Songs (in general)	18
Specific types of songs	21
Dance	2
Total	190

Table C-3. References to Music in Part II of
Don Quixote

Topic	No. of References
Music (in general)	18
Musical sounds	56
Music theory	7
Music composition	6
Musicians (or musical)	10
Musical instruments	133
Playing musical instruments	28
Singing and singers	53
Voice (re: singing or music)	7
Songs (in general)	9
Specific types of songs	27
Dance or dancers	35
Total	389

Table C-4. References to Music (in general) in
Don Quixote

Part	Listing	No. of References
I	música(s)	9
II	música(s)	17
	Música	1
Total		27

Table C-5. References to Musical Sounds in Don Quixote

Part	Listing	No. of References
I	concertado	1
	entonada	1
	son	11
	sonar (any form)	6
	sonoro	2
	tono	1
II	armónico	1
	cencerruna	1
	concertada(mente)	2
	destemplado	1
	entonada	1
	resonar (any form)	2
	retumbar (any form)	2
	son	24
	sonar (any form)	15
	sonido(s)	4
	sonora	1
	tono	2
Total		78

Table C-6. References to Music Theory in Don Quixote

Part	Listing	No. of References
I	armonía	2
	contrapunto	1
	mínima	1
II	armonía	1
	compás	2
	contrapunto(s)	2
	paso	1
	tiempo	1
Total		11

Table C-7. References to Music Composition in Don Quixote

Part	Listing	No. of References
I	componer (any form)	6
	trovas	2
II	componer (any form)	4
	coplee	1
	trova	1
Total		14

Table C-8. References to Musicians (or musical) in
Don Quixote

Part	Listing	No. of References
I	músico(s) (subst.)	12
	músico (adj.)	1
	trovadores	1
II	copleros	1
	cuadrillas	1
	guitarristas	1
	músico(s) (subst.)	5
	tañedores	1
	trovadores	1
Total		24

Table C-9. References to Musical Instruments in
Don Quixote

Part	Listing	No. of References
I	arpa	1
	atambores	1
	clarines	1
	cuerno	2
	esquila	2
	guitarra	1
	instrumento (in general)	2
	rabel	4
	silbato de cañas	1
	trompeta	3
II	albogue(s)	6
	arpa(s)	5
	atabal(es)	5
	atambor(es)	4
	bocina(s)	2
	campana(s)	10
	cascabel(es)	5
	cencerro(s)	4
	clarín(es)	3
	corneta(s)	4
	cuerno(s)	4
	chirimía(s)	9
	churumbelas	1
	dulzainas	2
	esquilón	1
	flauta(s)	4
	gaita	1
	gaita zamorana	2
	guitarra	2
	instrumento(s) (in general)	10
	laúd(es)	5
	pandero(s)	3
	pífano/pífaros(s)	6
	rabeles	1
	sacabuches	1
	salterios	1
	sonaja(s)	2

Table C-9 (Continued)

Part	Listing	No. of References
II	tambor(es)	8
	tamboril	1
	tamborín/tamborino(s)	5
	trompeta(s)	12
	vihuela	3
	zampoñas	1
Total		151

Table C-10. References to Playing Musical Instruments
in Don Quixote

Part	Listing	No. of References
I	a lo rasgado	1
	acompañar (any form)	2
	plettro	1
	tañer (any form)	2
	templar (any form)	1
	tocar (any form)	5
II	acompañar (any form)	2
	afinar (any form)	2
	repique (used musically)	1
	plectro	2
	sacuda (used musically)	1
	tañer (any form)	4
	templar (any form)	2
	tocar (any form)	12
	el tocar	1
	trastes	1
Total		40

Table C-11. References to Singing or Singers in
Don Quixote

Part	Listing	No. of References
I	cantar (any form)	39
	decantado(a)	2
	cantor(es)	2
II	cantar (any form)	47
	endechar	1
	gorjear	1
	cantor(es)	4
Total		96

Table C-12. References to Voice in Don Quixote

Part	Listing	No. of References
I	voz (voces)	19
II	voz (voces)	7
Total		26

Table C-13. References to Songs (in general) in
Don Quixote

Part	Listing	No. of References
I	canción(es)	8
	Cancionero	1
	canto(s)	9
II	cantares	1
	canto(s)	8
Total		27

Table C-14. References to Specific Types of Songs in
Don Quixote

Part	Listing	No. of References
I	coplas	1
	endechas	1
	letanías	1
	obsequias	1
	romance(s)	10
	soneto	1
	villancicos	1
	versos	5
II	canto llano	1
	coplas	3
	coplitas	1
	endechas	1
	estancias	4
	estrambotes	1
	madrigalete	1
	romance(s)	10
	seguidillas	3
	soneto	1
	verso	1
Total		48

Table C-15. References to Dance or Dancers in
Don Quixote

Part	Listing	No. of References
I	bailar	1
	danza	1
II	bailador(es)	4
	bailar (any form)	7
	bailarín(es)	2
	baile	2
	danza(s)	9
	danzadores	1
	danzantes	1
	danzar (any form)	4
	habladas	1
	sarao	1
	zapateadores	1
	zapatear (any form)	2
Total		37

Table C-16. References to Musical Instruments--by
Classification--in Don Quixote

Part	Listing	Classification
I	arpa	string
	clarín	wind
	cuerno	wind
	esquila	percussion
	guitarra	string
	rabel	string
	silbato de cañas	wind
	tambor	percussion
	trompeta	wind
	Subtotal of different instruments - 9	
	Subtotal of Winds - 4	
	Subtotal of Strings - 3	
	Subtotal of Percussion - 2	
II	albogue	wind/percussion
	arpa	string
	atabal	percussion
	atambor	percussion
	bocina	wind
	campana	percussion
	cascabel	percussion
	cencerro	percussion
	clarín	wind
	corneta	wind
	cuerno	wind
	chirimía	wind
	churumbela	wind
	dulzaina	wind
	esquilón	percussion
	flauta	wind
	gaita	wind
	gaita zamorana	wind
	guitarra	string
	laúd	string
	pandero	percussion
	pífano/pífaró	wind
	rabel	string
	sacabuche	wind
	salterio	string
	sonaja	percussion

Table C-16 (Continued)

Part	Listing	Classification
II	tambor	percussion
	tamboril	percussion
	tamborín/tamboorino	percussion
	trompeta	wind
	vihuela	string
	zampoña	wind
	Subtotal of different instruments - 32	
	Subtotal of Winds - 15	
	Subtotal of Strings - 6	
	Subtotal of Percussion - 12	
Totals for Parts I and II		
	Total of different instruments - 34	
	Total of Winds - 16	
	Total of Strings - 6	
	Total of Percussion - 13	

Table C-17. References to Music in Don Quixote--
Per Chapter

Part	Chapter	Listing	No. of References
I	Prólogo	sonoro	1
	i	sonoro	1
		músico	1
	ii	armonía	1
		trompeta	1
		tocó	1
		cuerno	1
		romance	1
		sonó	1
		silbato de cañas	1
		música	1
	v	romance	1
		versos	1
		canta	1
		danza	1
	vi	cantar (any form)	2
		Cancionero	1
		tañendo	1
		voz	1
	viii	canto	1
	xi	cantar (any form)	6
		músico	1
		rabel	3
		son	1
		tañía	1
		música(s)	3
		romance	1
		compuso	1
		bailar	1
		canto	2
		canciones	1
		templando	1
	xii	coplas	1
		villancicos	1
		canciones	1
		componer	1
		endechas	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
I	xiii	romance	1
		decantado	1
		Canción	1
	xiv	canción	4
		son	3
		concertado	1
		canto	2
		voz	3
		cantar	1
		contrapunto	1
		obsequias	1
	xvi	armonía	1
	xviii	clarines	1
		atambores	1
		tocar	1
	xxii	cantor(es)	2
		cantar	4
		músico(s)	2
	xxiii	músicos	1
		trovadores	1
		trova(s)	2
	xxiv	canciones	1
		compuse	1
		decantada	1
		cantadas	1
	xxv	romances	1
	xxvii	voz/voces	6
		cantar (any form)	6
		acompañar	1
		canto	1
		son	1
		soneto	1
		versos	2
		instrumento	1
		música	1
		músico	1
		sonaba	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
I	xxviii	música(s)	2
		arpa	1
		tocar	1
		compone	1
	xxxi	mínima	1
	xxxiii	músicas	1
	xxxvii	cantaron	1
	xli	son	1
		esquila	1
	xlii	cantar (any form)	4
		voz	3
		instrumento	1
		acompañase	1
		entonada	1
	xlili	músico	3
		voz	5
		cantar (any form)	8
		canto	2
		versos	1
		tono	1
	xliv	músico	1
		voz	1
	xlvi	músico	1
	xlix	cuerno	1
	1	sonar (any form)	3
		canta	1
		son	1
		canto	1
		esquila	1
		música	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
I	li	cantando	2
		músico	2
		romance(s)	2
		tocar (any form)	2
		son	1
		guitarra	1
		a lo rasgado	1
		componía	2
		rabel	1
		versos	1
	lii	son	3
		trompeta	2
		letanías	1
		sonaba	1
		cantaban	1
	Versos	canterà	1
		plettro	1
II	i	cantar (any form)	4
		cantor	1
		bailadores	1
		plectro	1
		romance	1
	iii	cantar	1
	iv	bailaré	1
	vi	campana	1
	ix	romance	2
		cantar (any form)	3
	x	tono	1
	xi	cascabeles	2
		bailador	1
		sonando	1
		campana	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
II	xii	cantar (any form)	4
		canto	1
		soneto	1
		vihuela	1
		laud	1
		templando	1
	xiv	cantos	1
		gorjear	1
		son	1
		trompeta	1
	xix	cantar (any form)	2
		instrumentos	2
		tocar (any form)	2
		danzas	2
		albogues	1
		cascabel	1
		flautas	1
		guitarra	1
		panderos	1
		salterios	1
		sonajas	1
		tamborinos	1
		sonidos	1
		músicos	1
		bailando	1
		zapateadores	1
		sacuda	1
		repique	1
		cuadrillas	1
	xx	bailar (any form)	2
		danza(s)	6
		tamborinos	2
		instrumentos	1
		danzantes	1
		danzando	1
		tanedores	1
		son	3
		flauta	1
		cascabeles	1
		gaita zamorana	1
		tamboril	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
II	xx	habladas	1
		bailadoras	1
		concertadamente	1
		compuesto	1
	xxi	instrumentos	1
		danzas	1
	xxii	esquilón	1
		pandero	1
		tañer	1
		sonido	1
	xxiii	cantaban	1
		endechas	1
	xxiv	cantar (any form)	2
		seguidillas	1
	xxv	canta	1
		sonido	1
		compás	1
		voz	1
		tiempo	1
	xxvi	romance(s)	2
		dulzainas	2
		trompetas	2
		campanas	4
		atabales	3
		sonar (any form)	4
		cantan	1
		chirimías	1
		atambores	1
		retumban	1
		son	1
		contrapuntos	1
		canto llano	1
		tocan	1
		el tocar	1
	xxvii	atambores	1
		sacabuches	1
		trompetas	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
II	xxviii	música	1
		contrapunto	1
	xxxiii	romance(s)	2
	xxxiv	música	3
		tocar (any form)	2
		trompetas	2
		tambores	2
		instrumentos	3
		cuerno(s)	4
		corneta(s)	3
		clarines	2
		bocinas	2
		son	6
		romance	1
		pífanos	1
		retumbaron	1
		concertada	1
		resonaron	1
		sonaron	1
		cantar	1
	xxxv	música	3
		chirimías	2
		sonar (any form)	2
		laúdes	1
		arpas	1
		compás	1
	xxxvi	tocar (any form)	2
		son	4
		pífano	3
		tambor(es)	4
		destemplado	1
		armonía	1
		paso	1
		sonora	1
	xxxvii	pífano/pífaró	2
		tambores	2
		sonar	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
II	xxxviii	cantar (any form)	3
		seguidillas	2
		trovadores	1
		músicos	1
		bailarín	1
		voz	1
		coplas	1
		coplitas	1
		estrambotes	1
		tocar	1
		trova	1
		componer	1
		músicas	1
		guitarra	1
	xliv	arpa	3
		canto	3
		cantar (any form)	4
		música(s)	2
		tono	1
		son	1
		romance	1
		tocar	1
		voz	1
		afinada	1
	xlv	Música	1
		música	1
		campanas	1
		tocaron	1
	xlvi	música	2
		laúd	3
		cencerros	4
		vihuela	2
		templó	1
		cencerruna	1
		voz	1
		romance	1
		trastes	1
		canto	1
		cantó	1
		compuesto	1
		afinando	1
		entonada	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
II	xlvi	chirimías	1
		sonar (any form)	2
		música	1
		corneta	1
	xlviii	canta	1
		baila	1
		danza	1
	l	bailar	1
		pandero	1
		tañendo	1
	li	cantar (any form)	3
		cantares	1
		coplas	1
	liii	campanas	2
		atambores	1
		trompetas	1
	liv	cantar (any form)	2
		canto	1
		voces	1
	lvi	son	2
		trompetas(s)	3
		atambores	1
		sonaron	1
		acompañar	1
	lix	tañe	1
	lx	canta	1
	lix	son	2
		atabales	2
		chirimías	3
		cascabeles	1
		clarines	1
		trompetas	1
		sonaban	1
		música	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
II	lxii	zapatear (any form)	2
		baile	2
		bailado	1
		bailarines	1
		danzadores	1
		danzar (any form)	2
		bailador	1
		cantar	1
		sarao	1
		estancias	1
	lxiii	sonaron	1
		chirimías	1
	lxiv	tocar	1
		instrumento	1
		trompeta	1
		campana	1
		tañida	1
	lxvii	albogues	5
		tamborín(es)	2
		sonajas	1
		rabeles	1
		instrumentos	1
		gaitas zamoranas	1
		gaita	1
		churumbelas	1
		resuena	1
		guitarristas	1
		endechando	1
		canto	1
		cantando	1
		músicas	1
		son	1
		armónico	1
		copleros	1
	lxviii	cantar (any form)	3
		son	1
		madrigalete	1
		compuse	1
		música	1

Table C-17 (Continued)

Part	Chapter	Listing	No. of References
II	lxviii	verso	1
		coplas	1
		coplee	1
	lxix	cantor	2
		cantar (any form)	2
		flautas	2
		arpa	1
		chirimías	1
		son	2
		sonaron	1
		voz	1
		estancias	1
		acompañaron	1
		tocaba	1
		plectro	1
		sonido	1
	lxx	cantar (any form)	3
		músico	3
		instrumento	1
		estancias	2
		cantor	1
		voz	1
	lxxi	canta	1
	lxxiii	zampoñas	1
	lxxiv	cantando	1

APPENDIX D

SONGS AND SECTIONS OF
FOUR MAJOR QUIXOTE COMPOSITIONS

Table D-1. Songs from The Comical History of Don Quixote--
Parts I, II, and III. Book and Lyrics by Thomas
D'Urfey, Music by Henry Purcell, John Eccles, et al.

Song	Act, Scene	Composer
PART I (1694)		
"Sing all ye Muses"	II, i	Purcell
"Young Chrysostome had Virtue, Sense"	II, ii	Eccles
"When the World first knew Creation"	III, ii	Purcell
"Let the Dreadful Engines"	IV, i	Purcell
"Twas early one Morning"	IV, i	Eccles
"With this Sacred Charming Wand"	V, ii	Purcell
PART II (1694)		
"If you will Love me"	I, ii	Anonymous
"Ye Nymphs and Sylvan Gods"	II, ii	Eccles
"Damon let a Friend advise ye"	III, i	Pack
"Since Times are so bad"	IV, iii	Purcell
"Genius of England"	V, ii	Purcell
"I Burn"	V, ii	Eccles
"De foolish English Nation"	V, ii	Anonymous
"Lads and Lasses, Blithe and Gay"	?, ?	Purcell
"Whilst I with Grief did on you look"	?, ?	Purcell
PART III (1695)		
"Vertumnus, Flora"	II, ii	Courteville
"Here is Hymen"	II, ii	Courteville
"Cease, Hymen, cease"	II, ii	Courteville
"Damon Feast your Eyes on me"	III, ii	Unknown
"Come all, great, small"	III, ii	Unknown
"The old Wife"	III, ii	Unknown
"Dear Pinckaninny"	IV, ii	Unknown
"From Rosie Bowers"	V, i	Purcell
"Ah my Dearest Celide"	V, ii	Akeroyde

Table D-2. Sections of the Don Quichotte Suite (1721),
by Georg Philipp Telemann

Sections
"Ouverture"
"Don Quichottes Erwachen"
"Sein Angriff auf die Windmühlen"
"Die Liebesseufzer nach der Prinzessin Aline [Dulcinea]"
"Der geprellte Sancho Pansa"
"Der Galopp der Rosinante"
"Der Galopp des Esels Sancho Pansas"
"Don Quichottes Ruhe"

Table D-3. Sections of Don Quixote (1897), by Richard Strauss

Sections
Introduction
(Don Quixote, der Ritter von der traurigen Gestalt) (Sancho Panza)
Variation I. The Adventure of the Windmills
Variation II. The Adventure of the Flocks of Sheep
Variation III. Conversations of Don Quixote and Sancho Panza
Variation IV. The Adventure of the Penitents
Variation V. Don Quixote's Vigil
Variation VI. Dulcinea Enchanted
Variation VII. The Adventure of Clavileño
Variation VIII. The Adventure of the Enchanted Boat
Variation IX. The Combat with Two Benedictine Friars
Variation X. Defeat by the Knight of the White Moon
Finale. The Death of Don Quixote

Table D-4. Songs from Man of La Mancha (1965), Book by Dale Wasserman, Lyrics by Joe Darion, and Music by Mitch Leigh

Song	Principal Performer(s)
"Man of La Mancha (I, Don Quixote)"	Don Quixote, Sancho
"It's All The Same"	Aldonza
"Dulcinea"	Don Quixote, Muleteers
"I'm Only Thinking Of Him"	Antonia, Housekeeper, Padre
"I Really Like Him"	Sancho
"What Does He Want Of Me?"	Aldonza
"Little Bird, Little Bird"	Muleteers
"Barber's Song"	A Barber
"Golden Helmet Of Mambrino"	Don Quixote, et al.
"To Each His Dulcinea"	Padre
"The Impossible Dream (The Quest)"	Don Quixote
"Knight Of The Woeful Countenance"	Innkeeper, et al.
"Aldonza"	Aldonza
"A Little Gossip"	Sancho
"The Psalm"	Padre

APPENDIX E

DATA REGARDING THE QUIXOTE COMPOSITIONS

Table E-1. Compositions by Century

Century	No. of Compositions
17th	10
18th	54
19th	80
20th	64
Unknown	2
<hr/>	
Total	210
<hr/>	

Table E-2. Compositions by Nationality

Nationality	No. of Compositions
American	5
Austrian	6
British	23
Czech	2
Danish	2
Dutch	2
Finnish	3
Flemish	1
French	45
German	29
Hungarian	1
Italian	33
Mexican	1
Polish	2
Portuguese	1
Russian	2
Spanish	45
Swiss	1
Other	5
Unknown	1

Table E-3. Compositions by Genre

Genre	No. of Compositions
Dance	20
Film/Radio Music	7
Instrumental Music	23
Musical Stage Works	137
Vocal Music	11
Other	1
Unknown	12

Table E-4. Compositions by Topic (as indicated by the title)

Topic	No. of Compositions
Don Quixote (in general)	111
D. Q. and Dulcinea	1
D. Q. and Sancho	4
D. Q. and Others	5
D. Q.'s Family	2
D. Q. in other locations	4
Sancho Panza/Island	15
Dulcinea	4
D. Q.'s 1st Sally/Vigil	5
The (Enchanted) Inn	3
Sierra Morena/Cardenio	6
Ill-Advised Curiosity	5
Camacho's Wedding	24
The Puppet Show	2
With the Duchess	3
Other Episodes	7
Unknown	9

Table E-5. Nationality of Composition by Century

Nationality	Century	No. of Comps.
American	19th	2
	20th	3
Austrian	18th	2
	19th	3
	20th	1
British	17th	4
	18th	5
	19th	12
	20th	2
Czech	20th	2
Danish	19th	2
Dutch	18th	1
	20th	1
Finnish	20th	1
	Unknown	2
Flemish	18th	1
French	17th	2
	18th	12
	19th	19
	20th	12
German	17th	1
	18th	13
	19th	12
	20th	3
Hungarian	20th	1
Italian	17th	2
	18th	16
	19th	11
	20th	4

Table E-5 (Continued)

Nationality	Century	No. of Comps.
Mexican	19th	1
Polish	19th	1
	20th	1
Portuguese	18th	1
Russian	20th	2
Spanish	17th	1
	18th	2
	19th	13
	20th	29
Swiss	19th	1
Other	18th	1
	19th	3
	20th	1
Unknown	20th	1

Table E-6. Genre of Composition by Century

Genre	Century	No. of Comps.
Dance	17th	2
	18th	5
	19th	7
	20th	6
Film/Radio Music	20th	7
Instrumental Music	18th	1
	19th	7
	20th	15
Musical Stage Works	17th	7
	18th	43
	19th	58
	20th	28
	Unknown	1
Vocal Music	18th	2
	19th	3
	20th	6
Other	17th	1
Unknown	18th	3
	19th	5
	20th	3
	Unknown	1

Table E-7. Topic of Composition by Century

Topic	Century	No. of Comps.
Don Quixote (in general)	17th	6
	18th	24
	19th	43
	20th	36
	Unknown	2
D. Q. & Dulcinea	20th	1
D. Q. & Sancho	18th	2
	19th	2
D. Q. & Others	18th	1
	19th	4
D. Q.'s Family	19th	2
D. Q. in other locations	17th	1
	18th	1
	19th	1
	20th	1
Sancho Panza/ Island	17th	1
	18th	7
	19th	6
	20th	1
Dulcinea	20th	4
D. Q.'s 1st Sally/ Vigil	20th	5
(Enchanted) Inn	19th	3
Sierra Morena/ Cardenio	18th	4
	19th	2
Curiosity	17th	1
	18th	3
	20th	1

Table E-7 (Continued)

Topic	Century	No. of Comps.
Camacho's Wedding	18th	6
	19th	13
	20th	5
Puppet Show	20th	2
With Duchess	18th	3
Other Episodes	19th	1
	20th	6
Unknown	17th	1
	18th	3
	19th	3
	20th	2

VITA

Susan Jane Flynn is a native of East Tennessee and comes from a musical family. Her mother, Lucille Mehaffey Flynn, is a multi-talented musician, singer, and composer and is also an award-winning poet. The author sings, composes music, and plays several different musical instruments, including the guitar, piano, electric bass, flute, and dulcimer. She and her mother perform professionally and often collaborate in writing music.

The author received a Bachelor of Arts degree (Magna Cum Laude) from East Tennessee State University, where she won the Spanish Student of the Year Award and a top prize in Sigma Delta Pi's National Literary Contest. She accepted a teaching assistantship in the Department of Romance Languages at The University of Tennessee, Knoxville, where she received a Master of Arts degree and a Doctor of Philosophy degree, with a major in Spanish and minors in music and French. As a graduate student, she was a member of the departmental Curriculum Committee and The University of Tennessee Flute Ensemble. She also received a "Women of Achievement" Award for scholarship. She is a member of Sigma Delta Pi and Pi Delta Phi.