

Bach Aria Soloists

Presents

The Adventures of Don Quixote

Elizabeth Suh Lane, Founder–Artistic Director

Patrick Neas, Script Adaptation

June 3, 2017

Overture

Allegro: Largo

Georg Philipp Telemann
(1681-1767)

I. INTRODUCTION

Cervantes

Xacara

Anónimo

Allemande

Antonio Martín y Coll
(c. 1670-c. 1733)

II. DULCINEA

Cervantes

Suite Burlesque de Quixotte TWV 55: G10

Sighs of Dulcinea

Georg Philipp Telemann
(1681-1767)

Marizápalos

Gaspar Sanz
(c. 1640-c. 1710)

III. SANCHO PANZA

Cervantes, Sancho Panza, Don Quixote

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Bach Aria Soloists heartily thanks Sam Anderson and St. Paul's Episcopal Church.

Program Notes

Miguel de Cervantes

Don Quixote

Often referred to as the first modern novel, *Don Quixote* tells the story of the title character driven mad by reading too many stories of knights and chivalry. The would-be knight resolves to embark upon similar adventures, accompanied by his faithful yet bemused squire, Sancho Panza.

Although it is now published as a single work, *Don Quixote* (full title: *El ingenioso hidalgo don Quixote de la Mancha*, or *The Ingenious Nobleman Mister Quixote of La Mancha*) was originally published in two volumes. Part 1, published in 1605, is farcical, while Part 2, published in 1615, is more serious and philosophical about the theme of deception. (A combined edition was first published in 1617.)

The juxtaposition of serious historical story-telling and the reality of Don Quixote's trivial story is one of the novel's main attractions. Quixote takes so seriously his intentions of becoming a knight that even while laughing at his outrageous acts, the reader still wishes for the hero's ultimate success.

There exist openings for multiple interpretations of *Don Quixote*. As Cervantes scholar Harold Bloom describes, "At its most hilarious, *Don Quixote* is immensely somber ... [it] is a tragedy as well as a comedy."

Adds British writer A.S. Byatt, in a 2004 review of a new translation:

"Part of its (*Don Quixote's*) technical charm for writers is the way in which it is the ancestor both of realism and of very modern self-conscious metafiction. Don Quixote and Sancho Panza grow more real as they suffer and discuss. They have real bodies in a real landscape and an almost-real society. Once you have met them you can never forget them. Any discussion of the invention of character in prose fiction radiates round Cervantes. Dickens, Dostoevsky and Balzac would not have written as they did without him.

"But writers both before and after modernism have been excited by the way Don Quixote mediates between many ways of storytelling. The comic realist tale is played against the high chivalric vision and mediaeval romantic forms - and feelings. The novel includes inserted sentimental novellas, and develops a peculiar self-consciousness in the second part, as Quixote and Panza bump into people who know them intimately....

"Dostoevsky ... made a subtle identification of the Don's battered, patient, sorrowful countenance with Christ himself, despised and rejected of men. He said Quixote was the most perfect attempt in Western literature to represent a 'positively beautiful man.' He added that 'he is beautiful only because he is ridiculous' ... The human way to present goodness and beauty, Dostoevsky thought, was through humour - arousing compassion by ridicule. Out of his perception of Quixote came his idea for the character of Prince Myshkin in *The Idiot* who, like Quixote, does a lot of damage through pure idealism. This tells us something about the hybrid comic nature of the novel in general."

Its plurality of meaning has given *Don Quixote* great longevity, and it has been the source of numerous studies over the centuries as well as the model of storytelling for a plethora of authors since it was first published.

Georg Philipp Telemann (1681-1767)

Burlesque de Quichotte

Though his output has been somewhat overshadowed in recent years, Georg Philipp Telemann was possibly the most influential German composer of the early eighteenth century. He maintained a friendly correspondence with Händel, and was even the godfather of C.P.E. Bach, J.S. Bach's second son.

Unlike his contemporaries Bach and Händel, Telemann was not a virtuoso performer, and as such, his music is more accessible and sometimes unfairly viewed as simplistic. Yet the amount of works penned by Telemann is vast, numbering in the thousands. He wrote music in all types of genres, including German opera and Singspiel.

One Singspiel (sing and speak), written in 1761, was based on the popular book by Miguel Cervantes, *Don Quixote*. In the same year, Telemann adapted parts of the opera into an orchestral suite, *Burlesque de Quichotte*, comprised of seven movements. The suite is constructed as a series of vignettes which musically describe several adventures of the would-be knight, Don Quixote. Telemann's structure of the movements matches that of Cervantes' novel. As Telemann scholar Steven Zohn explains, Telemann strings together the movements much in the same way that Don Quixote strings together his ideas of an ideal knight. The suite, as in the book, is not alinear narrative, but rather a series of singular scenes loosely tied together.

The third movement abruptly begins with Quixote's "Attack of the Windmills." Ignoring his squire Sancho Panza's warnings, Quixote charges into battle with what he believes to be giants with enormous spears. An opening series of descending figures evokes a contemporary hunting horn call, after which all voices charge the windmills in a flurry of ascending sixteenths. At times, the accompanying voices drop back in rhythmic values while the main melody continues its relentless attack, almost as if Panza is having trouble keeping up with his stubborn master.

"Sighs of Love for Princess Dulcinea" begins with a sighing motive which appears throughout the entire movement. Telemann's portrayal of Don Quixote's passions in this piece is remarkably true to Cervantes' original intent. The sighing motive was a well-known musical marker of unrequited love, yet it appears in the movement so much that its use becomes a caricature. However, this in no way diminishes Quixote's feelings. Though Cervantes often portrays Quixote in a comical light, the knight truly believes in the ideals he has set for himself. "The Gallop of Sancho Panza's Mule" provides an amusing juxtaposition between Don Quixote's noble steed Rosinante and Sancho Panza's ungainly mount. Rosinante embodies the noble qualities of a knight with perfectly timed steps in three, a meter established in the second movement, Quixote's Awakening, as the ideal number for a courtly knight's dance. Sancho Panza's mule is evidently far less refined, as the conflicting rhythms of the melody and accompaniment never seem to land on the same metric emphasis.

"The Awakening of Don Quixote" contains music characterized by a long-short-long motive. This theme is accompanied by repeating eighth note drone figures in the other voices which invoke the feeling of sleep. Through this movement, we can see that even during sleep Don Quixote dreams of becoming a knight, evidenced by the stately dance motive in three which befits his aspired station.

Antonio Martín y Coll (c. 1670-c. 1733)

Flores de Música

Xacara

Allemande

In his keyboard collections compiled during the beginning of the eighteenth century, Antonio Martín y Coll provided both a treasure trove and source of consternation for modern music scholars. The five volumes provide a wonderful source of keyboard and dance music of the time, yet, Martín y Coll often neglected to put the names of composers or even titles of the pieces. This was probably due to Martín y Coll's expectation that contemporary audiences would be familiar with each piece and be able to identify each by ear. Of the organ

manuscripts, Martín y Coll likely wrote very few of the pieces, except in the case of the last volume. Born in the Castile region of Spain, he was primarily an organist and theorist serving for most of his life in monasteries near Alcalá and Madrid. Besides his organ collection, his other important additions to the field of music scholarship are two treatises on liturgical musical practices of the time period.

Xacara comes from one of the first four volumes, and its authorship is unknown. It is titled after one of the numerous Spanish dance genres represented in *Flores de Música*. The piece utilizes a fixed set of chord changes over which increasingly complicated melodic ideas are introduced. Another prominent feature of the piece is the regular use of *hemiola*, which is a temporary change of metric feeling, in this case going from three to two. *Hemiolas* are passed through successive voices, creating a contrast of rhythmic pulses.

Found in the volumes of Martín y Coll's keyboard collections are not only traditional dances from his native Spain but also the keyboard suites of many of the composer's European contemporaries. At the time Martín y Coll was writing and collecting *Flores de Música*, the keyboard suite was becoming standardized in form and performance practice, especially in the works of composers such as Arcangelo Corelli and François Couperin (Corelli's pieces appear in *Flores de Música* and are some of the only works to be properly identified). A suite consists of a series of loosely linked dance movements which originate from various regions around Western Europe. Though the number of dances varied as the genre evolved, the classical suite contains a set of four movements. Most dances are written in binary form with two distinct sections of music which are repeated. Though each piece varied with the composer, dances contained stylistic signals which indicated which was being played. *Allemande*, for example, is the French word for "German." It was the first dance in the classical suite and was set in a moderately paced four meter. *Allemande* usually began with an upbeat followed by a series of eighth or sixteenth notes.

Gaspar Sanz (c. 1640-c. 1710)

Marizápalos

Modern Spanish music is often associated with the guitar, yet this cultural association can be traced well into the seventeenth century thanks to the work of composers such as Gaspar Sanz. During this time when the lute was still the dominant plucked string instrument in most European music, Sanz did much to elevate the guitar to its current status in both popular Spanish genres and general European Classical music. Besides his compositions for the instrument, Sanz produced a three volume treatise, *Instrucción de música*, which illuminates many aspects of Baroque guitar composition and has been called by guitar scholar Gerhard Kubik the "most important source of guitar music in Seventeenth Century Spain." In his treatise can be seen many standard Spanish guitar techniques such as the *Punteado* (plucked) style, as well as compositions written in contemporary Spanish dance styles and more cosmopolitan European forms.

Marizápalos is a Spanish dance form in ternary meter which moves through various melodic sections over the same basic harmonic structure. The most intriguing aspect of Sanz's work is the juxtaposition of voices in the guitar. Sanz highlights the voices with interchanging melodies and distinct contrapuntal lines accompanying the main theme. Throughout the piece can be heard moments of pause after cadences, usually accompanied by a new melodic idea or technique. The first section, for example, contains a straightforward statement of the melody with accompanying voices. After the transition into the second section, the rhythmic speed of the melody increases, accompanied by an increase in the amount of imitation. Tonight, listen for the interplay between the sung melody and the guitar even as the harmonic accompaniment continues.

*Marizápalos era muchacha
y enamorada de Pedro Martín,
por sobrina del cura estimada,
la gala del pueblo, la flor del abril.*

*Marizápalos baxó una tarde
al verde Sotillo de Vaciamadrid,
porque entonces, pisándole ella,
no hubiese más Flandes que ver su país.*

*Estampando su breve chinela,
que tiene ventaja mayor que chapín,
por bordar con sus perlas las flores,
el raso del campo se hizo tabí.
Merendaron los dos en la mesa
que puso la niña de su faldellín,
y Pedrico, mirándole verde,
comió con la salsa de su perejil.*

*Pretendiendo de su garabato
hurtar las pechugas, con salto sutil
respondió Marizápalos “¡Zape!”
llevando sus voces cariños de “¡Miz!”
Al ruido que hizo en las hojas
de las herraduras de cierto rocín,
el Adonis se puso en huida,
temiendo los dientes de algún jabalí.*

*Era el cura que al soto venía
y, si poco antes aportara allí,
como sabe gramática el cura,
¡pudiera cogerlos en el mal latín!*

Marizápalos was a lass
in love with Pedro Martín,
esteemed because she was the priest's niece,
the toast of the town, the flower of Spring.

Marizápalos went down one evening
to lush Grove near Madrid,
that, setting her foot upon it,
the meadow might flourish beyond all compare.

As she stepped with her dainty slipper,
finer by far than cork-soled clog,
seeking to embroider its flowers with pearls,
the meadow turned its satin into watered silk.
The couple picnicked on a table
made by our young girl from her petticoat,
and young Pedro, seeing how fresh her fare
was devoured it with his own parsley sauce.

As his twitching hands
sought out her breasts, with a sly little start
Marizápalos cried “Shoo!”
in a loving tone of voice.
Hearing the sound of horse-hoofs
rustling the fallen leaves,
our Adonis took to his heels,
fearing the tusks of some boar or other.

‘Twas the priest on his way to the grove
and if he had come onto the scene a little earlier,
knowing grammar as he did,
he would have caught them out using bad Latin!

– Text and translation by Jack Sage

Anónimo

La Mare de Déu

Spain is unique in the history of Western music not only for the abundance and diversity of its traditional popular songs, but also for the long standing traditions which maintain the cultural awareness of these works. As musicologists Cunningham and Pelinski explain, this cultural awareness is attributed to the close association of songs with tasks and recreations of everyday life. Spanish popular music can be further subdivided by genre and region, with each category containing its own musical attributes and cultural associations. *La Mare de Déu* is a lullaby found in Catalonia, a region of northeastern Spain. Catalonia is particularly strong in its regional identity, due in part to its relative geographical isolation (Catalonia is surrounded on several sides by the Mediterranean Sea, the Pyrenees mountain range, and a series of rivers) and the strong historical and linguistic background of its residents. *La Mare de Déu* is a strophic song which repeats a small amount of music for several verses. Its text, in Catalan, describes the childhood of the Virgin Mary, detailing her habit of going to school, which serves as a good example for children. The main Catalanian distinction of *La Mare de Déu* is its musical text setting, which accommodates the dual influence of French and Spanish phonetics.

La Mare de Déu
quan era xiqueta
anava a costura a aprendre de lletra
Duia un cistelle tamb quatre pometesi
un bocí de pa també avellanetes

The Mother of God,
When she was a child,
Would go to school
To learn her letters.
She would bring a little basket
With four small apples
And a piece of bread,
Also little almonds.

– Translation by Júlia Bañeres

Antonio Martín y Coll (c. 1670-c. 1733)

Flores de Música, *Gigue*

Also appearing in the manuscripts of *Flores de Música* is a work entitled *Gigue*, yet another dance form popular in the keyboard suites of Western Europe. French for “jig,” this dance originated from England, and is characterized by a fast paced energy. This dance was the newest addition to many suites, as the gigue did not appear in many compositions until around 1650. However, it quickly became a hallmark of the classical suite, appearing in most cases as the last selection. Written in compound three meter, the gigue contained the quickest rhythmic values of the suite. Its frenetic energy was compounded by wide leaps and cascading voice imitation. Listen tonight for the rhythmic and metric differences found in Allemande when compared to its faster counterpart, the *Gigue*.

Juan de Leon (c. 1480-1514)

Ay, que non sé rremediarme

Ay, que non sé rremediarme is the only known surviving piece of Spanish composer Juan de Leon. Although documentation of his life is scarce, Leon is most likely the same man who held the position of Maestro de Canto at the Santiago Cathedral in Galicia, Spain near the end of the Fifteenth century. Leon continued to serve in various positions for the church, with later evidence placing him at the Málaga Cathedral. In 1512, Leon was offered the opportunity to travel to Rome to become ordained. It is unknown whether Leon ever made the journey, and he soon died two years later.

The composer's only song is a Canción written during the middle of the Renaissance and it contains many of the musical features cultivated during that period. Written in a three voice texture, Leon strictly controls the amount of consonance and dissonance throughout the piece. Though the voices can be either sung or played on an instrument, the text is set to be clearly understood. Both of these attributes stem from the Renaissance ideal of Humanism, which placed an emphasis on human virtues, art, and beauty over Medieval Scholasticism. However, the piece also shows signs of more traditional Renaissance characteristics from the previous century. Earlier Renaissance pieces tended to use less voices and triple meter, musical attributes which can be found in *Ay, que non*. This mixing of traditional and modern Renaissance stylistic features gives the piece an interesting transitional quality when compared to similar contemporary pieces.

Henry du Bailly (c. 1580-1637)

Yo soy la Locura

Henry du Bailly was a French lutenist, singer, and composer who worked in the courts of several French kings at the beginning of the Seventeenth century. Under Good King Henry IV he was appointed valet du chambre, and he also held a prominent position in the court of Louis XIII. In 1627, Bailly was raised to the position of *surintendant* of the music of the *chambre du roy*. He presumably held this position and continued to perform until his death in 1637. During his career, Bailly steeped himself in classic French forms of contemporary music, including works for ballet, opera, and solo songs called *airs*, however very few of his compositions survive today. Those that do survive appear in limited tablature notation reprinted by other musicians. Contemporaries praised Bailly for his remarkable skill at improvised ornamentation which were commonly added during performance and therefore do not appear in his extant scores.

Yo soy la Locura is an air set by Bailly in 1614-15, originally for voice and lute accompaniment. In an unusual combination, Bailly adds a twist to the traditional French *air* with the introduction of Spanish elements. In addition to the anonymously written Spanish text, Bailly adds hints of *La Folía*, a dance form and musical construct popular in contemporary Spain. *La Folía* has played a large part in the history of western music, as compositions based on the form can be found from the Fifteenth century through to the works of composers such as Franz Liszt and Carl Nielson. *Yo soy la Locura* does not demonstrate *La Folía* in its entirety. While *La Folía*'s distinct emphasis on the second beat can still be heard, the harmonic changes and bass line are slightly altered. Even this small hint of *La Folía* prove to be significant as the dance would not gain true popularity in France until the tenure of composer Jean-Baptiste Lully fifty years later.

*Yo soy la Locura
la que sola infundo
placer y dulzura
y contento al mundo.*

I am madness,
That which infuse
Pleasure and delight
And contentment to the world.

*Sirven a mi nombre
todos mucho o poco
y no, no hay hombre
que piense ser loco.*

All serve in my name
Whether big or small
And there is no man
Which thinks without madness.

Antonio Martín y Coll (c. 1670-c. 1733)

Flores de Música, *Danza del Hacha*

Danza del Hacha (Dance of the ax) is a piece written by Martín y Coll which appears in the last volume of his keyboard collections entitled *Ramillete oloroso: suaves flores de música para órgano*. This last manuscript contains around 250 individual pieces written by the composer. *Danza del Hacha* is set in a bouncing duple meter, though it is similar to Xacara in its emphasis on downbeats and introduction of musical material over consistent chord changes. However, its structure is more similar to the gavotte, a dance found in the suites of contemporary French and German keyboard music. These dances were always set in a fast duple, with an emphasis on simple improvisatory lines through fast rhythms and repeating sections.

– Annotations by Justin Sextro