



Josexu Oñegón

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Recorded in Madrid (Universidad Autónoma), in May 2016

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Antonio Caldara (c1670-1736)

The Cervantes Operas

Arias and instrumental pieces

*from the operas 'Don Chisciotte in Corte della Duchessa' (Vienna, 1727)
and 'Sancio Panza Governatore dell'isola Barattaria' (Vienna, 1733)*

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|--|--|------|
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*Manuscripts of the Musiksammlung der Österreichischen Nationalbibliothek and the Biblioteca Musical
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 Sung texts reviewed by Eugenia Martinini and translated by Avril Bardoni.
 Introductory texts to the arias written by José Luis Obregón Perea and translated by Mark Wiggins.*



Emiliano González Toro





Antonio Caldara

The Cervantes Operas

September 26, 1604 was the day when Miguel de Cervantes was able to secure royal permission to print the first part of *El ingenioso hidalgo don Quijote de la Mancha*. A mere three months were to pass before the novel was published in January 1605. At that time there appear to have been very few people who held much interest in this great work, one which has, of course, since been recognized as one of the summits of world literature.

Barely three weeks after the work had appeared in Madrid, the printer Jorge Rodríguez received the licence from the Holy Office of the Inquisition to bring the novel out in Lisbon; three editions ended up being made available in Portugal in 1605, to these can be added the second edition in Madrid from the printing presses of Juan de la Cuesta in March (the first having quickly sold out) and a further two which appeared in Valencia. A total of six editions in one year – in print runs which it is calculated may have amounted to some 1500 copies – vouch for an unprecedented success and level of public endorsement. A decade further on, in 1615, Cervantes published the second part of his work, six months before he died.

The work, divided into two parts of 52 and 74 chapters respectively, with three sallies, narrates the adventures of a hidalgo of fifty years of age from La Mancha, Alonso Quijano; a great devotee of books about chivalry, Quijano decides to take up arms as a knight under the name of Don Quixote, and to set out into the world with his old horse Rocinante in an attempt to find his beloved Dulcinea. On the path he meets his friend Sancho Panza, who he appoints as his squire and who will be called upon to strike a note of popular wisdom and good sense in the many adventures and misfortunes which the two experience together. Beyond examples of these experiences which have become part of the public imagination – such as the attack of the windmills in the belief that they are giants – other popular ones include the excursions into the Sierra Morena, the wedding of Camacho and the adventures in the castle of the dukes. In defeat at the end of the third sally, Don Quixote returns home, burns his books about chivalry and dies after recovering his sanity as Alonso Quijano.

The novel rapidly began to circulate throughout Europe and through the Ibero-American colonies, serving as a reference book in some European countries. This level of success led to its translation into the home language in other countries, thereby allowing the book to be read by a much larger audience. In 1612 the first translation of *Don Quixote* into English appeared, as made by Thomas Shelton, who also translated the second part, which came out in 1620. These were followed by César Oudin's French translation of the first part in 1614 and the second part in 1618 by François

Rosset. In 1622 Lorenzo Franciosini translated the work into Italian, and in 1648 Pahsch Basteln von der Sohle did the same in German. Translation of the work also enabled the novel to become a source of inspiration for composers, a creative activity which continues to the present day.



The two operas which appear on this recording, good illustrations of the important operatic work focused on *Don Quijote*, were composed by the Italian Antonio Caldara (Venice, 1670–Vienna 1736), a pupil of Giovanni Legrenzi, and possibly also of Domenico Gabrielli. As a composer, Caldara led a very active life: he became *maestro di cappella* in St Mark’s in Venice in 1695, and some four years later entered into the service of Ferdinando Carlo Gonzaga, Duke of Mantua. Caldara made his departure from Mantua when it was being invaded by Habsburg troops, and moved to Rome, where he may possibly have got to know Corelli, Gasparini, Alessandro and Domenico Scarlatti and Handel, as well as Giovanni Claudio Pasquini, the librettist of the two operas recorded here. In 1708 Caldara set off again, this time to Barcelona, where the wedding of Archduke Charles (“Carlos III”, the Habsburg claimant to the Spanish throne) with Princess Elisabeth Christine of Brunswick-Wolfenbüttel was celebrated. Caldara may have composed the opera *Il più bel nome* (recorded for Glossa by Emilio Moreno) for the princess’ saint day and this work is regarded as providing the

first performance of an Italian opera on Spanish soil. Caldara returned to Barcelona in 1711 in the service of the Archduke Charles, and he remained there until 1714. It is possible that these two visits may have facilitated the composer’s understanding of Cervantes’ novel, as well as that of the soundscape of the country at that time, although it is more plausible to imagine that he achieved the former through a direct reading of *Don Quijote* by means of Franciosini’s translation.



Don Chisciotte in Corte della Duchessa, an *opera serioridicola per musica* with a libretto by GC Pasquini and music by Antonio Caldara, was first performed in the Teatrino at the court in Vienna on February 6, 1727. The storyline focuses on the chapters dedicated to Don Quixote at the court of the Dukes (XII, XXX–LVII) and the musical work is constructed in five acts and 43 scenes, within which the librettist has endeavoured to convey what was most pertinent in the castle of the Dukes, particularly the tricks and jokes which are played by the courtiers on Don Quixote; at the same time, it omits those chapters which refer to Sancho’s government – Pasquini was to develop this theme in his later operatic libretto. The first act sees, in addition to the preparations which are being made for the arrival of Don Chisciotte (Don Quixote), the introduction of the amorous struggle which centres on Altisidora – the character in the novel who tests the knight’s faithfulness to Dulcinea. Here Altisidora becomes the centre of the intrigues of two

knights employed by the Duke – his steward, Don Álvaro, and Laurindo, a gentleman; both are in love with Altisidora. Making up this disharmonious group is Doralba, another newly-invented character, also a courtier, and who is secretly in love with Don Álvaro. The romantic advances of Altisidora who, despite being in love with Laurindo, also flirts with Don Álvaro, are unveiled in the aria, “Quel cor, che non voglio”, in which, with a certain amount of emotional turmoil, the lady compares the vicissitudes of her heart with the waves of a river.

The second act sees the interweaving of the development of the love story with the entry of Don Chisciotte, whose arrival is accompanied by a brass fanfare and a chorus of welcome. He introduces himself with the aria, “Sì, l’abbiamo Ricciardetto” in which, through a melodic line full of jumps and leaps, he summons up events involving a number of his heroes, Ricciardetto and Ruggiero, knights from the poem *Orlando furioso* by Ariosto. Altisidora, after rejecting Don Álvaro and reproaching Laurindo (in the aria, “Penso di già che appena”), feigns being in love with Don Chisciotte, who entrusts himself to Dulcinea so as not to fall into temptation, whilst the Duchess is promising the government of an island to Sancio (Sancho Panza).

The third act includes the trick of Dulcinea’s enchantment by Malabrundo, the story of Dolorida and the 3500 whacks on the backside which Sancio must receive in order to break the spell. He tries to delay receiving them as far as possible and asks Merlin

to note down very carefully those which he has been dealt, in the aria, “Giacche debe andar così”. The act finishes with Don Chisciotte’s triumph over Malabrundo and the flight on the horse Clavilegno.

In the fourth act the amorous stratagems involving Altisidora and Laurindo forge ahead, whilst Sancio is getting ready to leave for his isle. Don Chisciotte offers him some good advice (drawn in precise form from Cervantes’ novel) in verses which communicate the solemnity of the moment in a highly effective way (“Primieramente, Sancio, abbi timore”), and by means of a unique strophic form employing old and noble verses in hendecasyllables. The moving farewell made by Sancio to his master is, additionally, one of the most attractive arias in the opera (“Addio, signor padrone”), rhetorically founded on the lament form. After the departure of his squire, Don Chisciotte resolves to assist Doña Rodríguez, and his willingness to avenge in open arms the affront to her daughter perpetrated by an unfaithful lover is stated with a bravura vocal display in the aria, “Venga pure in campo armato”.

The opera closes with a fifth act in which the two couples attain their happy endings, Altisidora with Laurindo, and Don Álvaro with Doralba, and in which an unexpected loving calm is uncovered (“A dispetto del vento, e dell’onda”). On the other hand, although the anticipated combat does not take place, Don Chisciotte finishes the opera invoking all the knights of yore.



Smaller in scope (given that it comprises three acts), the later operatic libretto by Pasquini on Cervantes' novel – *Sancio Panza Governatore dell'isola Barattaria* – set to music also by Caldara, was given its first performance in the same Viennese theatre on January 27, 1733. This work, conceived as a complement to the earlier work, focuses on the figure of the squire and on the chapters dedicated to his government in the isle of Barataria (XXI, XLV, XLVII, XLIX, LI, LIII), although the librettist employed a touch of poetic licence in bringing in Don Chisciotte who does not figure in this part of the original novel.

The opera also establishes its links with the earlier work by way of the inclusion of a number of characters including Laurindo, Don Álvaro, and Grullo. Next to them, there are other Cervantine characters, such as Altisidora, who is disguised as Don Chisciotte's squire, Doctor Rezio, Diego della Giana and Lucinda, his daughter (although in the original novel she is not provided with a name), and additionally new characters such as Ramiro, Sancio's steward, and Captain Gusmano, in charge of security. The creation of a group such as this, which includes characters drawn from the original novel (or distantly related to it), along with new roles, is a very characteristic feature of Cervantine theatrical repertory.

The main plot – once more a love story – now focuses on the figure of Lucinda, the daughter of Diego della Giana. She is in love with Ramiro but is also being wooed by Captain Gusmano. Don Diego disapproves of the relationship between his daughter and

Ramiro and wants her to marry Doctor Rezio; and so it is that Lucinda is seen escaping from home dressed as a boy in order to go and meet her beloved Ramiro when Sancio encounters her during the course of his night patrol. At the same time as all this, whilst some episodes from the novel have been retained, such as that of the doctor who prevents Sancio from eating (which, incidentally, is expressed with great faithfulness to the original), others appearing alongside are taken out of context, such as the arrival of Don Chisciotte.

During the second act, while all kinds of intrigues are being fermented around Altisidora, Don Chisciotte and Laurindo, in the recitative followed by the affecting aria, “Confida al vento la sua speranza”, Ramiro evokes the sadness he is experiencing in securing Lucinda's hand, given that Don Diego is utterly determined to thwart his daughter's intentions and desires in matters of love. However, in the third act, by order of Governor Sancio, Don Diego has no other recourse than to give way, which he does grudgingly (aria, “Per tanti obbligazioni Signor”). After a number of incidents including a simulated combat which in a way demonstrates the madness and the absurdity of all the mockery going on, the opera finishes with the melancholic departure of Sancio from his supposed isle with his donkey, leading Don Chisciotte attached to a chair.



In addition to the already mentioned recitatives and arias, the music chosen for this recording brings together

a selection of the instrumental pieces for ballet composed by the English singer, singing master and composer Nicola Matteis (1670-1737), director for court balls in Vienna, whose ballets used to be performed in the interludes of the opera. This sparkling music is written for two, three and very often for four parts, and as well as violins and basso continuo, it may well have included other instruments such as flutes and oboes. Whilst the “Aria” is the predominant choreographic form, French and Italian dances make their appearance, and the use of programmatic, mythological, descriptive and exotic elements in their titles is frequent. These are short pieces accented in their rhythms which suggest, as indeed was the intention, cheerful interludes within the opera’s development.

These two operas of Pasquini and Caldara provide an insight into the naturalness with which the figure of Don Quixote was introduced into an operatic tradition which, while certainly already replete with conventions, was capable of absorbing and interweaving veritable Cervantine characters and stories with many of opera’s most significant subjects. Starting from this material, the music of the arias, varied in its *affekts*, forms and textures, bright and radiant, come together to create a striking design, by means of its thematic interest and a musical beauty which it is essential to rediscover.

Begoña Lolo & Adela Presas



Hiro Kurosaki

Antonio Caldara

Opéras d'après Cervantes

Le 26 septembre 1604, Cervantes obtenait le privilège royal d'éditer la première partie de *El ingenioso hidalgo don Quixote de la Mancha*. À peine trois mois plus tard, en janvier 1605, le roman était publié. Peu de gens crurent en cette grande œuvre, considérée aujourd'hui comme l'une des cimes de la littérature universelle.

Seulement vingt jours après la publication madrilène, l'éditeur Jorge Rodríguez obtenait du Saint Office de l'Inquisition la permission d'éditer le roman à Lisbonne ; l'œuvre connut trois éditions au Portugal en 1605 et une seconde édition publiée à Madrid par Juan Cuesta en mars de la même année, la première étant épuisée, tandis que deux autres éditions furent publiées à Valence. Six éditions en une année, tirées, selon les estimations, à 1500 exemplaires, avalisaient un succès et un enthousiasme public sans précédent. Dix ans plus tard, en 1615, Cervantes publiait la seconde partie, à six mois de sa mort.

L'œuvre, divisée en deux parties de 52 et 74 chapitres et 3 sorties, narre les aventures d'un hidalgo ou gentilhomme de La Manche âgé d'une cinquantaine d'années, Alonso Quijano, grand lecteur de livres de chevalerie, qui se fait armer chevalier sous le nom de Don Quixote

(Don Quichotte), et s'en va, monté sur son vieux Rossinante, à la rencontre de sa Dulcinée bien-aimée. En cours de route, il trouvera son ami Sancho, qu'il prendra pour écuyer et qui sera chargé d'introduire une touche de sagesse populaire et de bon sens dans les nombreuses aventures qu'ils vivront ensemble. Les plus populaires, en plus de certaines restées dans l'imaginaire collectif comme l'attaque des moulins à vent pris pour des géants, seront les tribulations dans la Sierra Morena et au château des ducs, ainsi que les noces de Camacho. À la fin de la troisième sortie, Don Quichotte, vaincu, retourne chez lui, brûle les livres de chevalerie et meurt, redevenu Alonso Quijano, en récupérant la raison.

Le roman commença à circuler rapidement en Europe et dans les colonies ibéro-américaines et devint dans certains pays européens un livre de référence. Ce succès favorisa la traduction du roman dans la langue de chaque pays, ce qui permit à un public beaucoup plus ample de lire le livre. La première traduction anglaise de *Don Quichotte* parut en 1612, réalisée par Thomas Shelton qui traduisit aussi la seconde partie du livre en 1620. Puis la traduction française de la première partie, par César Oudin, parut en 1614 et la seconde partie, par François Rosset, en 1618. En 1622, Lorenzo Franciosini traduisit le roman en italien et, trente ans plus tard, Palsch Basteln von der Sohle en allemand. Grâce à la traduction, le roman devint une source d'inspiration pour les compositeurs, valeur qui se maintient encore actuellement.



Les fragments des deux opéras enregistrés ici – un bon exemple de l'importance du théâtre lyrique basé sur *Don Quichotte* – ont été composés par Antonio Caldara (Venise vers 1670 - Vienne 1736), disciple de Giovanni Legrenzi et, probablement, de Domenico Gabrielli. Compositeur très actif, Caldara obtint le poste de maître de chapelle à Saint-Marc en 1695. Peu après, en 1699, il entra au service de Ferdinando Carlo, duc de Mantoue, ville qu'il abandonna à l'invasion des troupes habsbourgeoises, et s'installa à Rome où il put connaître Corelli, Gasparini, Alessandro et Domenico Scarlatti ainsi que Handel et Pasquini, le librettiste des opéras enregistrés ici. En 1708, Caldara se rendit à Barcelone où eut lieu le mariage de Charles III de Habsbourg, aspirant au trône d'Espagne, et d'Elisabeth Christine de Brunswick dont il célébra la fête onomastique en composant *Il più bel nome*, considéré comme le premier opéra italien représenté en Espagne. Caldara revint ensuite à Barcelone en 1711 pour entrer au service de Charles III et résida dans cette ville jusqu'en 1714. Il se peut que ces deux séjours aient favorisé sa connaissance du roman ainsi que du paysage sonore de l'Espagne ; mais il est sans doute plus probable que Caldara ait lu *Don Quichotte* dans la traduction de Franciosini.



Don Chisciotte in Corte della Duchessa, opera serioridicola per musica de Caldara sur un livret de Claudio Pasquini fut créé au Hoftheater de Vienne le 6 février 1727.

L'œuvre se centre sur les épisodes de *Don Quichotte* chez le duc et la duchesse (QLI, XXX-LVII), et se structure en 5 actes et 43 scènes : le librettiste a traité la partie la plus importante des événements ayant eu lieu au château des ducs, et particulièrement les farces des courtisans qui ridiculisent le protagoniste, et réserva les chapitres consacrés à Sancho gouverneur de l'île de Barataria pour l'opéra suivant. L'Acte 1, qui prépare l'entrée de Don Chisciotte, pose les bases du conflit amoureux entourant Altisidora qui, dans le roman, éprouvait la fidélité de Don Quichotte envers Dulcinée. Altisidora devient ici le nœud des désirs et des intrigues de deux chevaliers du duc : le majordome Don Alvaro et le gentilhomme Laurindo. À l'imbroglia, participe un autre personnage inventé, faisant aussi partie de la cour, Doralba qui est secrètement amoureuse de Don Alvaro. Les badinages de Altisidora qui, tout en étant amoureuse de Don Alvaro, flirte aussi avec Laurindo, affleurent dans l'aria « Quel cor, che non voglio » : avec un certain désarroi, la dame compare les va-et-vient de son cœur avec les ondes d'une rivière.

À l'Acte 2, le développement de l'histoire des amours se superpose à l'arrivée de Don Chisciotte accompagné par une fanfare et un chœur de bienvenue. Dans son aria di sortita, « Sì, l'abbiamo, Ricciardetto », dont la ligne mélodique est toute en sursauts, Don Chisciotte invoque les lances de plusieurs de ses héros, les chevaliers Richardet et Roger, du *Roland furieux* de l'Arioste. Après avoir repoussé Don Alvaro et réprimandé Laurindo, Altisidora (aria « Penso di già che appena »), feint de tomber amoureuse de Don Chisciotte, qui invoque

Dulcinée pour ne pas succomber à la tentation, tandis que la duchesse promet à Sancho le gouvernement d'une île [ou bourg].

L'Acte 3 comprend la tromperie de l'enchantement de Dulcinée lancé par Malabrundo, l'histoire de Dolorida et les 3500 coups de fouet que doit recevoir Sancio pour écarter le maléfice. L'écurier tente d'ajourner son supplice le plus possible et demande à Merlino de bien annoter tous les coups reçus (aria « Giacche debe andar così »). L'acte se termine par le triomphe de Don Chisciotte sur Malabrundo et l'envol du cheval Clavilegno.

Dans l'Acte 4, les amours de Altisidora et Laurindo ont vent en poupe, tandis que Sancio se dispose à partir pour son île. Don Chisciotte lui donne de bons conseils, pris littéralement dans le roman cervantin : les strophes choisies transmettent d'une façon très efficace la solennité du moment (« Primieramente, Sancio, abbi timore »), intervention recourant à la forme strophique en anciens et nobles hendécasyllabes. L'adieu ému de Sancio à son seigneur est, aussi, l'une des arias les plus belles de l'opéra (« Addio, signor padrone »), basée sur la rhétorique du lamento. Après le départ de l'écurier, Don Chisciotte décide d'aider Donna Rodrigues en vengeance par les armes l'offense faite à sa fille par un fiancé infidèle : le chevalier fait montre de virtuosité vocale dans l'aria di bravura « Venga pure in campo armato ».

Au cinquième et dernier acte, l'histoire des couples – Altisidora et Laurindo, Don Alvaro et Doralba – connaît une fin heureuse ou règne un climat amou-

reux d'un calme inespéré (« A dispetto del vento, e dell'onda »). D'autre part, bien que le combat prévu n'ait pas lieu, Don Chisciotte conclut l'opéra en invoquant tous les anciens chevaliers.



De moindre envergure, puisqu'il se structure en trois actes, l'opéra suivant de Pasquini toujours d'après Cervantes, *Sancio Panza Governatore dell'isola Barattaria*, et avec une musique de Caldara, fut créé dans le même théâtre viennois le 27 janvier 1733. Cette œuvre, conçue comme complément de l'antérieure, se centre sur l'écurier à présent gouverneur de l'île de Barattaria (act. I, XLV, XLVII, XLIX, LI, LIII), bien que le librettiste s'autorise à introduire Don Chisciotte, absent de ces chapitres dans le roman original.

Le lien avec l'opéra précédent est aussi maintenu par la présence de Laurindo, Don Alvaro ou Grullo, accompagnés par d'autres personnages cervantins : Altisidora, déguisée en écurier de Don Chisciotte, le docteur Rezio, Diego della Giana et Lucinda, sa fille (qui dans l'original de Cervantes, n'a pas de nom). Certains apparaissent pour la première fois : Ramiro, sénéchal de Sancio, et le capitaine Gusmano, chargé de la sécurité. Une telle constellation, qui englobe des personnages du texte original ou ayant un lien, même lointain, avec le roman, côtoyant des nouveaux-venus, sera très caractéristique du répertoire lyrique cervantin.

La trame principale, et amoureuse, se centre à présent sur Lucinda, la fille de Diego della Giana, qui

aime Ramiro tout en étant courtisée par le capitaine Gusmano. Don Diego désapprouve la relation de sa fille avec Ramiro et veut la marier au docteur Rezio. Voulant échapper à cette situation, Lucinda se déguise en garçon pour aller retrouver son aimé quand Sancio la croise durant sa ronde de nuit. Certains épisodes du roman se déroulent parallèlement : par exemple celui où le médecin empêche Sancio de manger – traité avec grande fidélité – ainsi que d'autres hors de leur contexte, comme l'arrivée de Don Chisciotte.

Durant l'Acte 2, tandis que toutes sortes d'intrigues s'ourdissent autour de Altisidora, Don Chisciotte et Laurindo, Ramiro exprime sa tristesse due aux difficultés para obtenir la main de Lucinda dans le récitatif suivi de la belle aria « *Confida al vento la sua speranza* » ; Don Diego est en effet tout à fait déterminé à contrecarrer le désir amoureux de sa fille. Néanmoins, à l'Acte 3, ne pouvant désobéir à l'ordre du gouverneur Sancio, Don Diego, à contrecœur, n'a d'autre choix que de céder (aria « *Per tanti obbligazioni Signor* »). Après plusieurs péripéties incluant un combat simulé qui montre d'une certaine manière la folie et le non-sens de toute la farce, l'opéra se termine sur la mélancolie de Sancio s'en allant, avec son âne, de son île présumée en emportant Don Chisciotte attaché à sa selle.

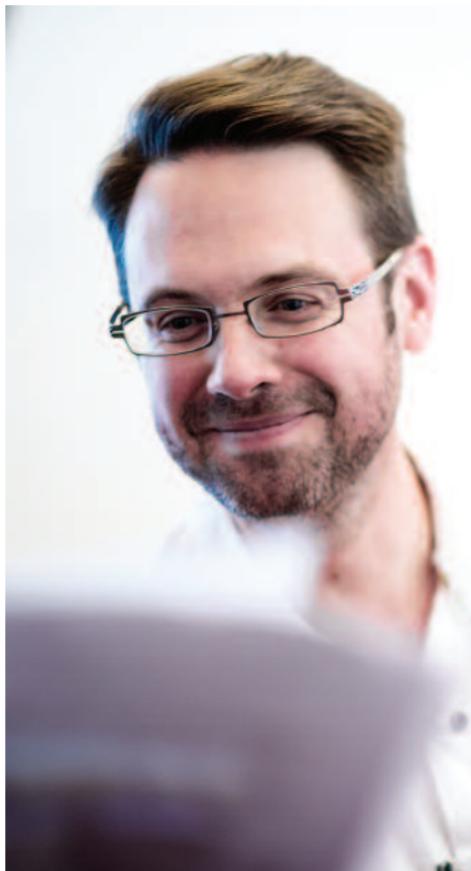


Le CD comprend, en plus des pièces – récitatifs et arias – citées, un choix de danses instrumentales composées par le chanteur, maître de chant et compositeur anglais

Nicola Matteis (vers 1670-1737), directeur des ballets de la cour de Vienne, qui s'interprétaient durant les intermèdes de l'opéra. La musique, brillante, est écrite à deux, trois et très fréquemment à quatre parties ; en plus des violons et de la basse continue, elle peut inclure d'autres instruments comme la flûte, le hautbois, etc. La forme chorégraphique prédominante, « l'aria », est entourée de danses françaises et italiennes ou ayant fréquemment des titres recourant à des éléments programmiques, mythologiques, descriptifs et exotiques. Ce sont des pièces courtes, aux rythmes tranchés, qui créent – conformément à l'objectif – des intermèdes allègres insérés dans le développement de l'opéra.

Ces deux opéras de Pasquini et Caldara nous permettent d'apprécier le naturel avec lequel Don Quichotte s'introduit dans une tradition opératique qui, tout en étant pleine de conventions permet d'assimiler des personnages et des histoires proprement cervantines et de les mêler à de nombreux topiques parmi les plus importants du genre. Sur ce matériau, la musique des arias, variées quant aux « affects », formes et textures, légères et lumineuses, constitue une proposition surprenante de par l'intérêt thématique et la beauté musicale qui rendent leur récupération nécessaire.

Begoña Lolo & Adela Presas



Ignacio Prego, David Giddens

Antonio Caldara

Die Opern nach Cervantes

Am 26. September 1604 wurde Miguel de Cervantes das königliche Druckprivileg für den ersten Teil des Romans *El ingenioso hidalgo don Quijote de la Mancha* erteilt. Im Januar 1605, kaum drei Monate später, wurde das Buch veröffentlicht. Nur wenige glaubten an dieses große Werk, das heute zu den uneingeschränkten Höhepunkten der Weltliteratur gezählt wird.

Nur 20 Tage nach der Veröffentlichung in Madrid erhielt der Verleger Jorge Rodríguez vom Heiligen Offizium der Inquisition die Erlaubnis, den Roman in Lissabon zu veröffentlichen. Das Buch wurde 1605 in Portugal in drei Auflagen gedruckt, und in Madrid wurde von Juan Cresta im März des gleichen Jahres eine zweite Auflage herausgegeben, da die erste bereits vergriffen war, während in Valencia zwei weitere Ausgaben publiziert wurden. Sechs Ausgaben innerhalb eines Jahres, was sich geschätzt auf 1500 Exemplare beläuft, stehen für einen zuvor nie dagewesenen Erfolg und eine unvorstellbare Begeisterung des Publikums.

Das zweiteilige Werk besteht aus 52 bzw. 74 Kapiteln, in denen in drei Ausritten von den Abenteuern eines ungefähr fünfzigjährigen Hidalgos oder Landadeligen aus La Mancha, Alonso Quijano, erzählt wird. Dieser

ist ein begeisterter Leser von Ritterromanen und staffiert sich unter dem Namen Don Quichotte als fahrender Ritter aus. Er bricht auf und steigt auf seinen dünnen Gaul Rosinante, um sich auf die Suche nach seiner geliebten Dulcinea zu machen. Auf dem Weg wird er seinen Freund Sancho Pansa treffen, den er zum Schildknappen ernennen und dessen Aufgabe es in zahlreichen gemeinsam erlebten Abenteuern sein wird, ein wenig Volkswissen und gesunden Menschenverstand beizutragen. Einige dieser Abenteuer, wie der Kampf gegen die Windmühlen, die Don Quichotte für Riesen hält, sind fest im kollektiven Gedächtnis verankert; die bekanntesten weiteren Episoden sind die Leiden in der Sierra Morena und im Schloss des Herzogs sowie die Hochzeit des Camacho. Am Ende des dritten Ausritts kehrt der besiegte Don Quichotte in seine Heimat zurück, verbrennt seine Ritterromane und stirbt als Alonso Quijano, nicht ohne zuvor seinen Verstand wiederzuerlangen.

Der Roman verbreitete sich umgehend in ganz Europa und in den iberoamerikanischen Kolonien; in einigen europäischen Ländern wurde er zu einem Schlüsselwerk. Dieser Erfolg beruhte auch auf den Übersetzungen in die jeweilige Landessprache, die es einem wesentlich größeren Publikum ermöglichten, das Buch zu lesen. Thomas Shelton übersetzte *Don Quichotte* 1612 als erster ins Englische; von ihm stammt auch die Übersetzung des zweiten Teils aus dem Jahr 1620. Die französische Übersetzung des ersten Teils von César Oudin erschien 1614; 1618 die des zweiten Teils von François Rosset. Im Jahr 1622 übersetzte

Lorenzo Franciosini den Roman ins Italienische, und die deutsche Übersetzung von Pahsch Basteln von der Sohle (Pseudonym für Joachim Caesar) erschien 30 Jahre später. Dank der Übersetzungen wurde der Roman zu einer Inspirationsquelle für Komponisten – und blieb es bis heute.



Die hier eingespielten Fragmente zweier Opern – ein gutes Beispiel für den Stellenwert von Musiktheaterwerken auf der Grundlage von *Don Quichotte* – stammen von Antonio Caldara (geb. um 1670 in Venedig, gest. 1736 in Wien). Er wurde von Giovanni Legrenzi und wahrscheinlich auch von Domenico Gabrielli ausgebildet. Caldara war ein sehr arbeitsamer Komponist; im Jahr 1695 wurde er *maestro di cappella* an San Marco in Venedig. Bereits 1699 trat er in den Dienst des Herzogs Ferdinando-Carlo von Mantua. Caldara verließ die Stadt bei der Invasion habsburgischer Truppen und begab sich nach Rom, wo er Corelli, Gasparini, Alessandro und Domenico Scarlatti sowie Händel und Pasquini, den Librettisten der hier eingespielten Opern, kennenlernte. 1708 ging Caldara nach Barcelona, wo die Hochzeit des designierten Gegenkönigs Karl III. von Habsburg mit Elisabeth Christine von Braunschweig-Wolfenbüttel gefeiert wurde. Für ihren Namenstag komponierte er *Il più bel nome* (von Emilio Moreno für Glossa aufgenommen); das Werk gilt als erste italienische Oper, die in Spanien zur Aufführung kam. Im Jahr 1711 kehrte Caldara nach Barcelona zurück und trat in den

Dienst Karls III.; er lebte bis 1714 in dieser Stadt. Möglicherweise lernte er bei diesen beiden Aufenthalten Cervantes' Roman sowie die Klanglandschaften Spaniens kennen; aber es ist wohl wahrscheinlicher, dass er *Don Quichotte* in der italienischen Übersetzung von Franciosini gelesen hat.



Caldaras *Don Chisciotte in Corte della Duchessa, opera serio-ridicola per musica* über ein Libretto von Claudio Pasquini wurde im Wiener Hoftheater am 6. Februar 1727 uraufgeführt. In diesem Werk stehen die Episoden im Mittelpunkt, in denen Don Quichotte sich beim Herzog und der Herzogin aufhält (21, xxx-lv11). Es ist in fünf Akten mit 43 Szenen aufgebaut; der Librettist hat die wichtigsten Begebenheiten behandelt, die sich im Schloss des Herzogs abspielten, insbesondere die Streiche der Höflinge, die sich über den Protagonisten lustig machen. Die Kapitel, in denen Sancho als Statthalter der Insel Barataria eingesetzt wird, sparte er für die nächste Oper auf. Im ersten Akt wird der Auftritt des Don Chisciotte vorbereitet, indem die Grundlage für die Liebeshändel um Altisidora gelegt wird, die im Roman die Treue des Ritters zu Dulcinea auf die Probe stellt. In der Oper wird sie zur Zielscheibe der Intrigen und des Verlangens zweier Höflinge des Herzogs, nämlich des Haushofmeisters Don Alvaro und des Edelmanns Laurindo. An diesem Durcheinander ist eine weitere erfundene Person beteiligt, die ebenfalls zum Hofstaat gehört: Doralba, die heimlich in Don Alvaro verliebt ist. Die Tändeleien

der Altisidora, die trotz ihrer Liebe zu Laurindo mit Don Alvaro flirtet, kommen in der Arie *Quel cor, che non voglio* zutage: Mit einer gewissen Verunsicherung vergleicht die Dame die Wankelmütigkeit ihres Herzens mit den Wellen eines Flusses.

Im zweiten Akt wird die Fortentwicklung der Liebesverwicklungen mit dem Auftritt Don Chisciottes verflochten, dessen Ankunft von einer Blechbläserfanfare und einen Willkommenschor begleitet wird. In seiner Aufttrittsarie *Sì, l'abbiamo, Ricciardetto* mit ihrer Melodielinie voller Sprünge beschwört Don Chisciotte eine Reihe von Ereignissen herauf, an denen zwei seiner Helden aus dem *Orlando furioso* von Ariost, die Ritter Richardet und Roger, beteiligt sind. Nachdem Altisidora Don Alvaro zurückgewiesen und Laurindo Vorwürfe gemacht hat (in der Arie *Penso di già che appena*), gibt sie vor, sich in Don Chisciotte verliebt zu haben. Dieser ruft Dulcinea an, um der Versuchung nicht zu erliegen, während die Herzogin Sancio die Herrschaft über eine Insel verspricht.

Im dritten Akt kommen der Betrug und die Verwünschung der Dulcinea durch Malambruno, die Geschichte der Dolorinda und die 3500 Peitschenhiebe vor, die Sancio erhalten muss, um die Verhexung wieder rückgängig zu machen. Der Schildknappe versucht, seine Qualen so lange wie möglich herauszuzögern und verlangt in der Arie *Giacche debe andar così* von Merlino, genau festzuhalten, wie viele Schläge er bereits erhalten hat. Der Akt endet mit dem Triumph Don Chisciottes über Malambruno und mit dem Flug auf dem Pferd Clavlegno.

Im vierten Akt hat die Liebe zwischen Altisidora und Laurinda Rückenwind, während Sancio sich bereit macht, zu seiner Insel aufzubrechen. Don Chisciotte gibt ihm gute Ratschläge in Versen, die wörtlich aus Cervantes' Roman stammen und in denen er die Feierlichkeit des Augenblicks höchst wirkungsvoll zum Ausdruck bringt (*Primieramente, Sancio, abbi timore*). Diese Arie ist ein Rückgriff auf die althergebrachte strophische Form in vornehmen Elfsilblern. Der bewegte Abschied Sancios von seinem Herrn in der Arie (*Addio, signor padrone*) gehört ebenfalls zu den schönsten der Oper und beruht rhetorisch auf der Lamentoform. Nach dem Abschied seines Schildknappen beschließt Don Chisciotte, Donna Rodrigues zu helfen und mit Waffengewalt die Schmach zu rächen, die ihrer Tochter durch einen ungetreuen Liebhaber angetan wurde. Der Ritter stellt in seiner Bravourarie *Venga pure in campo armato* seine vokale Virtuosität unter Beweis.

Im fünften Akt finden die Paare Altisidora und Laurindo sowie Don Alvaro und Doralba zu einem Happy End, in dem eine unerwartete Stimmung gelassener Liebe an den Tag tritt (*A dispetto del vento, e dell'ondata*). Don Chisciotte dagegen beschließt die Oper mit einer Anrufung all der Helden der Vergangenheit, obwohl das erwartete Gefecht nicht stattgefunden hat.



Die weniger umfangreiche darauffolgende Oper Pasquinis *Sancio Panza Governatore dell'isola Barattaria* (auch nach Cervantes) besteht aus nur drei Akten. Die

Musik stammt wieder von Caldara; die Premiere des Werkes fand am 27. Januar 1733 ebenfalls im Wiener Hoftheater statt. Sie ist als Ergänzung zur ersten Oper konzipiert; im Mittelpunkt steht der Schildknappe, der zu diesem Zeitpunkt Statthalter der Insel Barataria ist (II, XLV, XLVII, XLIX, LI, LIII). Allerdings nimmt sich der Librettist die Freiheit heraus, Don Chisciotte auftreten zu lassen, der in den entsprechenden Kapiteln des Originalromans fehlt.

Die Verbindung zum vorangegangenen Werk wird auch durch die Einführung von Protagonisten wie Laurindo, Don Alvaro und Grullo gewährleistet, die neben weiteren Cervantes-Figuren auftreten: Altsidora in der Verkleidung als Don Chisciottes Schildknappe, Doktor Rezio, Diego della Gliana und seine Tochter Lucinda (die in Cervantes' Roman namenlos bleibt). Es gibt auch einige neue Figuren wie etwa Sancios Verwalter Ramiro und Kapitän Gusmano, der für die Sicherheit zuständig ist. Eine solche Konstellation, in der Figuren aus dem Originalroman oder mit losem Bezug zu diesem neben neuerfundene Charakteren stehen, ist sehr typisch für Opern, die von Cervantes inspiriert sind.

Die Haupthandlung – auch hier wieder eine Liebesgeschichte – rankt sich um Lucinda, Diego della Glianans Tochter, die Ramiro liebt, während Kapitän Gusmano ihr den Hof macht. Don Diego missfällt die Verbindung zwischen seiner Tochter und Ramiro; er will sie mit Doktor Rezio verheiraten. Um dieser Situation zu entkommen, verkleidet Lucinda sich als Knabe und ist auf den Weg zu ihrem Geliebten, als Sancio ihr bei seiner nächtlichen Patrouille begegnet. Einige Episoden des

Romans spielen sich parallel ab; so wurde zum Beispiel die Szene beibehalten (und getreu der Romanvorlage behandelt), in der der Doktor Sancio vom Essen abhält, während andere wie etwa die Ankunft Don Chisciottes aus dem Zusammenhang gerissen wurden.

Im zweiten Akt finden alle möglichen Intrigen um Altsidora, Don Chisciotte und Laurindo statt, und Ramiro bringt (in einem Rezitativ, gefolgt von der schönen Arie *Confida al vento la sua speranza*) seine Verzweiflung darüber zum Ausdruck, welche Schwierigkeiten es ihm unmöglich machen, Laurindas Hand zu erhalten. Don Diego ist fest entschlossen, sich dem Liebessehnen seiner Tochter entgegenzustellen. Trotzdem bleibt ihm im dritten Akt nichts anderes übrig, als gegen seinen Willen dem Befehl des Statthalters Sancio zu gehorchen (Arie *Per tanti obbligazioni Signor*). Nach weiteren Ereignissen wie etwa einem gestellten Gefecht, in dem auf gewisse Weise die Absurdität und Verrücktheit dieser ganzen Farce zum Ausdruck kommt, endet die Oper mit der Melancholie Sancios, der mit seinem Esel die Insel verlässt, die er vermeintlich regiert. Dabei fesselt er Don Chisciotte an seinen Sattel und nimmt ihn mit.



Auf der vorliegenden CD ist neben den genannten Rezitativen und Arien auch eine Auswahl instrumentaler Tanzsätze des englischen Sängers, Gesanglehrers und Komponisten Nicola Matteis (ca. 1670–1737) enthalten. Er war Tanzmeister für Ballette am Wiener Hof, die

während der Intermedien der Oper zur Aufführung kamen. Seine brillante Musik ist zwei-, drei- und häufig vierstimmig komponiert. Neben Geigen und Basso continuo können weitere Instrumente wie Flöte, Oboe etc. besetzt werden. Der »Aria« als vorherrschender Form der Choreographie werden französische und italienische Tänze an die Seite gestellt. Außerdem tauchen häufig programmatische Titel mit mythologischem, lautmalerischem oder exotischem Inhalt auf. Diese kurzen Werke mit ihren prägnanten Rhythmen stellen fröhliche Zwischenspiele innerhalb der Weiterentwicklung der Opernhandlung dar, ganz ihrem Zweck entsprechend.

Anhand dieser beiden Opern von Pasquini und Caldara können wir nachvollziehen, mit welcher Selbstverständlichkeit Don Quijote seinen Weg in eine Operntradition fand, die zwar voller Konventionen war, in der es aber möglich war, dass sich Cervantes-Figuren nahtlos in die zahllosen typischen Topoi der Gattung einfügten. Von diesem Material ausgehend wirkt die leichte und brillante Musik der Arien mit ihren unterschiedlichen Affekten, Formen und Texturen wie eine Überraschung, deren Wiederentdeckung aufgrund des Interesses am Sujet und der Schönheit dieser Musik äußerst lohnenswert ist.

Begoña Lolo & Adela Presas



Daniel Orzabal

Antonio Caldara

Las óperas cervantinas

Corría el 26 de septiembre de 1604 cuando Cervantes obtenía el privilegio real para editar la primera parte de *El ingenioso hidalgo don Quijote de la Mancha*. Apenas tres meses después, en enero de 1605, aparecía publicada la novela. Pocos fueron los que creyeron en el interés de esta gran obra, hoy considerada una de las cimas de la literatura universal.

Solamente veinte días después de publicarse en Madrid, el editor Jorge Rodríguez obtenía licencia del Santo Oficio de la Inquisición para editar la novela en Lisboa; tres ediciones llegaron a realizarse en Portugal en 1605, a las que habría que sumar la segunda edición publicada en Madrid en la imprenta de Juan Cuesta, en el mes de marzo, una vez agotada la primera, y otras dos que aparecieron en Valencia. Seis ediciones en un año, en tiradas que se calcula pudieron estar en torno a los 1500 ejemplares, avalan un éxito y un apoyo del público sin precedentes. Diez años más tarde, en 1615, Cervantes publicaba la segunda parte, seis meses antes de fallecer.

La obra, dividida en dos partes de 52 y 74 capítulos y tres salidas, narra las aventuras de un hidalgo de La Mancha de unos 50 años, Alonso Quijano, gran aficionado a la lectura de libros de caballería, que decide armarse caballero bajo el nombre de don Quijote, y salir al mundo con su viejo caballo Rocinante para encontrar a su amada Dulcinea. En el camino se le cruzará su amigo Sancho, a quien nombra su escudero y que será quien se encargue de introducir el punto de sabiduría popular y cordura en las muchas aventuras y desventuras que vivirán juntos. Las más populares, además de algunas que han quedado ya en el imaginario colectivo como el ataque a los molinos de viento creyendo que son gigantes, serán las correrías en Sierra Morena, las bodas de Camacho o las aventuras en el castillo de los Duques. Al final de la tercera salida, don Quijote retorna a casa vencido, quema los libros de caballería y fallece recuperando la cordura como Alonso Quijano.

La novela rápidamente empezó a circular por Europa y por las colonias iberoamericanas, convirtiéndose en algunos países europeos en libro de referencia. Este éxito propició su traducción al idioma correspondiente del país receptor facilitando que el libro pudiese ser leído por un público mucho más amplio. En 1612 aparecía la primera traducción del *Quijote* al inglés de la mano de Thomas Shelton, y en 1620 la traducción de la segunda parte por el mismo autor. A ésta le siguieron la de César Oudin al francés en 1614 y en 1618 la segunda parte por François Rosset. En 1622 Lorenzo Franciosini la traducía al italiano y en 1648 Pahsch

Basteln von der Sohle (seudónimo de Joachim Caesar) hacía lo mismo al alemán. La traducción facilitó que la novela se convirtiese en fuente de inspiración para los compositores, valor que se sigue manteniendo en la actualidad.



Las dos óperas que se presentan en este CD, buena muestra de la importancia del teatro lírico basado en el *Quijote*, son obra del compositor italiano Antonio Caldara (Venecia ca. 1670 - Viena 1736), alumno de Giovanni Legrenzi, y, posiblemente, de Domenico Gabrielli. Caldara tuvo una vida muy activa como compositor. Llegó a ser maestro de capilla en San Marcos (Venecia), en 1695. Poco después, en 1699, entró al servicio de Ferdinando Carlo, duque de Mantua, ciudad que abandonó por la invasión de las tropas Habsburgas, trasladándose a Roma, donde pudo conocer a Corelli, Gasparini, Alessandro y Domenico Scarlatti, Haendel y al propio Pasquini, autor de los libretos de las óperas aquí presentadas. En 1707 se traslada a Barcelona, lugar en el que se celebró el matrimonio de Carlos III de Habsburgo, quien aspiraba al trono de España, con Elisabeth Christine de Brunswick y para cuya onomástica compuso la ópera *Il più bel nome* (grabada para Glossa por Emilio Moreno), que es considerada la primera representación de una ópera italiana en España. Volvió nuevamente a Barcelona en 1711 al servicio de Carlos III, en donde permaneció hasta 1714. Es posible que estas dos estancias facilitasen su conocimiento de

la novela, así como del paisaje sonoro de la España de esta época, aunque la lectura directa del *Quijote* es más plausible pensar que la hizo a través de la traducción de Franciosini.



Don Chisciotte in Corte della Duchessa, ópera *serioridicola per musica* con libreto de Claudio Pasquini y música de Antonio Caldara, se estrenó en el Hof (Teatrino) de Viena el 6 de febrero de 1727. Su argumento se centra en los capítulos dedicados a las aventuras de don Quijote en la corte de los Duques (II, XXX-LVII), y se estructura en cinco actos y 43 escenas, en los que el libretista ha intentado trasladar la parte más importante de lo sucedido en el castillo de los Duques, y especialmente los engaños y burlas de que es objeto don Quijote por parte de los cortesanos, a la vez que deja fuera los capítulos referidos al gobierno de Sancho que desarrollará Pasquini en la siguiente ópera. En el primer acto, además de prepararse la llegada de Don Chisciotte se plantea el conflicto amoroso en torno a Altisidora, personaje que en la novela ponía a prueba la fidelidad amorosa de don Quijote por Dulcinea. Aquí se convierte en el centro de las intrigas amorosas de dos caballeros empleados del Duque, don Álvaro, su mayordomo, y Laurindo, un gentilhombre, ambos enamorados de ella. La cuarta en discordia será Doralba, otro personaje inventado, también una cortesana, que está en secreto enamorada de don Álvaro. Los devaneos de Altisidora que, aunque enamorada de Laurindo,

coquetea también con don Álvaro, se desvelan en el aria «Quel cor, che non voglio» en que, con cierta desazón, la dama compara los vaivenes de su corazón con las ondas de un río.

En el segundo acto se entrelaza el desarrollo de la historia amorosa con la entrada de Don Chisciotte, que vendrá acompañado por una fanfarria de metales y un coro de bienvenida. Se presentará con el aria «Sì, l'abbiamo, Ricciardetto», en la que, a través de una línea melódica llena de saltos, invoca los lances de varios de sus héroes, Ricciardetto y Ruggiero, caballeros del poema *Orlando furioso* de Ariosto. Altisidora, tras rechazar a don Álvaro y recriminar a Laurindo (aria «Penso di già che appena»), finge enamorarse de Don Chisciotte, que se encomienda a Dulcinea para no caer en la tentación, mientras la Duchessa promete a Sancho el gobierno de una ínsula.

El tercer acto incluye el engaño del encantamiento de Dulcinea por Malambruno, la historia de Dolorida y los 3500 azotes que debe recibir Sancho para deshacer el maleficio. Éste intenta posponerlos en lo posible y pide a Merlín que apunte sin falta los que le vayan dando, aria «Giacche debe andar così». El acto termina con el triunfo de Don Chisciotte sobre Malambruno y el vuelo en el caballo Clavilegno.

En el cuarto acto avanzan los amores de Altisidora con Laurindo, mientras Sancio se dispone a partir a su ínsula. Don Chisciotte le da unos buenos consejos, literalmente extraídos de la novela cervantina, en unas estrofas que transmiten de forma muy eficaz la solemnidad del momento («Primieramente, Sancio, abbi

timore»), única forma estrófica en antiguos y nobles versos endecasílabos. El conmovido adiós de Sancio a su señor es, también, una de las arias más bellas de la ópera («Addio, signor padrone»), realizada a partir de la retórica del lamento. Tras la marcha del escudero, Don Chisciotte decide ayudar a Doña Rodríguez y su disposición a vengar en el campo de armas la ofensa hecha a su hija por un novio infiel queda expuesta en un despliegue vocal de bravura en el aria «Venga pure in campo armato».

La ópera se cierra con un quinto acto en que las parejas tienen su final feliz, Altisidora con Laurindo, y don Álvaro con Doralba, en la que descubre una inesperada calma amorosa («A dispetto del vento, e dell'on-da»). Por otra parte, aunque el combate previsto no se lleva a cabo, Don Chisciotte termina la ópera invocando a todos los antiguos caballeros.



De menor envergadura, ya que se estructura en tres actos, será la siguiente ópera de Pasquini sobre la novela de Cervantes, *Sancio Panza Governatore dell'isola Barattaria*, también con música de Caldara, que se estrena en el mismo teatro vienés el 27 de enero de 1733. Esta obra, concebida como un complemento de la anterior, se centra en la figura del escudero, y en los capítulos dedicados a su gobierno en la ínsula Barataria (QUI, XLV, XLVII, XLIX, LI, LIII), aunque el libretista se toma la licencia de introducir a Don Chisciotte que no figura en esta parte de la novela original.

La ópera mantiene vinculación con la anterior a través también de varios personajes como son Laurindo, don Álvaro y Grullo. Junto a ellos, otros personajes cervantinos, como Altisidora, que viene disfrazada de escudero de Don Chisciotte, el doctor Rezio, Diego della Gliana y Lucinda, su hija (si bien en la novela original no tiene nombre), y, por fin, otros nuevos, Ramiro, senescal de Sancho, y el capitán Gusmano, encargado de seguridad. Una constelación como esta, que engloba personajes inspirados en la novela original, o relacionados de forma lejana con ella, junto a otros nuevos, será un rasgo muy característico del repertorio lírico cervantino.

La trama principal, también amorosa, se centra ahora en la figura de Lucinda, hija de Diego della Gliana, que está enamorada de Ramiro pero es también pretendida por el capitán Gusmano. Don Diego desaprueba la relación de su hija con Ramiro y quiere casarla con el doctor Rezio, así que Lucinda se escapa de casa vestida de muchacho para ir a ver a su amado cuando Sancio la encuentra durante su ronda nocturna. Paralelamente se mantienen algunos episodios de la novela, como el del médico que impide a Sancio comer, reflejado por cierto con mucha fidelidad, junto a otros fuera de su contexto, como es la llegada de Don Chisciotte.

Durante el segundo acto, mientras se desarrollan todo de tipo de enredos en torno a Altisidora, Don Chisciotte y Laurindo, Ramiro declara su tristeza ante las dificultades para conseguir a Lucinda en el recitativo seguido de la hermosa aria «Confida al vento la sua spe-

ranza», ya que don Diego está totalmente empeñado en frustrar el deseo amoroso de su hija. Sin embargo, en el tercer acto, por orden del gobernador Sancio y aunque a regañadientes, don Diego no tiene más remedio que ceder (aria «Per tanti obbligazioni Signor»). Tras varias peripecias en las que se incluye un combate simulado que muestra en cierta manera la locura y el sinsentido de toda la burla, la ópera termina con la melancólica marcha de la supuesta insula de Sancio con su asno, llevando a Don Chisciotte atado a una silla.



La selección del presente CD recoge, además de los recitativos y arias ya citadas, una selección de las piezas instrumentales para ballet compuestas por el cantante, maestro de canto y compositor inglés Nicola Matteis (ca. 1670-1737), director de los ballets de la corte de Viena, que se interpretaban en los intermedios de la ópera. La música es brillante y está escrita para dos, tres y muy frecuentemente para cuatro partes, y, además de violines y bajo continuo, puede incluir otros instrumentos, como flautas, oboes, etc. Si bien el «aria» es la forma coreográfica predominante, aparecen danzas francesas e italianas, y es frecuente la utilización de elementos programáticos, mitológicos, descriptivos y exóticos en los títulos de las mismas. Son piezas cortas de ritmos marcados que plantean, como era la intención, intermedios alegres al desarrollo de la ópera.

Estas dos óperas de Pasquini y Caldara permiten apreciar la naturalidad con que se introduce don Quijote

en una tradición operística llena de convenciones, sí, pero que permite asimilar y entrecruzar personajes e historias propiamente cervantinas con muchos de los tópicos más importantes del género. A partir de este material, la música de las arias, variadas en sus «afectos», formas y texturas, ligeras y luminosas, constituyen una propuesta sorprendente por su interés temático y su belleza musical de necesaria recuperación.

Begoña Lolo & Adela Presas



Franziska Fleischanderl

Antonio Caldara

Opera Cervantiarrak

1604ko irailaren 26an Cervantes-ek *El ingenioso caballero Don Quijote de la Mancha*-ren lehen zatia argitaratzeko erret baimena jaso zuen, eta hiru hilabeteren buruan, 1605eko urtarrilean ikusi zuen argia lanak. Gaur egun literatura unibertsalaren maisulan nagusienetakotzat dugun arren, garai hartan gutxi eman zioten gerora izango zuen balio eta garrantzia.

Madriren argitaratu eta handik hogeiki egunera, Jorge Rodríguez editoreak Inkisizioaren baimena jaso zuen eleberria Lisboan argitaratzeko, eta 1605ean hiru edizio burutu ziren Portugalen, eta horiez gain, Madriren Juan Cuesta-ren inprentan argitaratutako bigarren edizioa – lehenengoa agortu baitzen –, eta Valentzian agerturiko beste bi. Hortaz, 1500 bat aleko sei edizio egin ziren urtebetean, hots, aurrekaririk gabeko arrakasta inondik inora. Hamar urte beranduago, 1615ean, Cervantesek, hil baino sei hilabete lehenago, liburuaren bigarren zatia plazaratu zuen.

52 eta 74 kapituluko bi zatitan banatzen da eleberria, eta hiru iteera aurkezten ditu. Alonso Quijano, berrogei

eta hamar bat urteko Mantxako kaparearen abenturak kontatzen dira, zalduntza liburuaren zale porrokatua berau, On Kixote izena hartuta, zaldun bihurtu eta mundurantz abiatuko dena bere Dulzinea maitearen bila, Rocinante zaldi zaharra lagun duela. Bidean Santxo laguna aurkituko du, bere ezkutari izendatu eta elkarrekin biziko dituzten abentura eta zoritxarretan herri jakituriaren ikutua eta zuhurtasuna txertatuko dituena. Hauetakoa pasarte ezagunenak, haize-erroten aurkako erasoak, Sierra Morena-ko pasadizoak, Camachoren ezkontza eta Dukeen gazteluko abenturak dira besteak beste. Hirugarren iteerearen amaieran, On Kixote etxera itzuliko da lur jota, zalduntza liburu guztiak erre eta Alonso Quijanoren izana eta zentzutasuna berreskuratuz hilko da.

Berehala, eleberria Europan eta kolonia iberamerikarretan zehar barreiatu zen, zenbait herrialde europarretan erreferentziatzeko liburu bilakatu. Arrakasta honi esker, lana hainbat eta hainbat hizkuntzara itzulia izan zen, publiko gero eta zabalagoa eskuratuz. 1612an On Kixoteren ingelerako lehen itzulpena agertu zen, Thomas Shelton-ek egin, 1620an bigarren zatia ere itzuli zuelarik. Frantseserakoa berriz César Oudin-ek burutu zuen 1614an, eta 1618an bigarren zatia François Rosset-ek. 1622an Frannciosinik italierara itzuli zuen eta 1648an Pasch Basteln von der Sohle-k alemanierara.

Itzulpen hauei esker, eleberria konpositoreentzako inspirazio iturri bihurtu zen, eta horrela izaten jarraitzen du gaurdaino.



CD honetan Antonio Caldara konposatzaile italiarrak (Venezia c.1670 - Viena 1736), idatzitako bi opera aurkezten dira, On Kixoten oinarritutako operen adibide esanguratsuak. Caldara Giovanni Legrenzi-ren ikasle izan zen, eta ziur aski, baita Domenico Gabriellirena ere, eta konposatzaile-bizitza oso oparoa izan zuen: San Marcos-eko (Venezia) kapera-maisu bilakatu zen 1695ean, handik lau urtera, Ferdinando Carlo Gonzaga, Mantuako dukearen zerbitzuepan hasi zen lanean. Handik Erromara alde egin zuen Habsburgo-ko tropen inbasioa iristean, eta han baliteke Corelli, Gasparini, Alessandro, Domenico Scarlatti eta Händel ezagutu izana, eta baita Giovanni Claudio Pasquini ere, hemen aurkezten diren operen libretoen egilea. 1707an Bartzelonara iritsi zen, Karlos III. Habsburgokoa, Espainiako erregegai zena, eta Elisabeth Christine de Brunswick-en ezkontza ospatu zen lekura, eta badirudi printzesaren santu-egunerako *Il più bel nome* konposatu zuela, Espainian antzezutako lehen italiar operatzat hartzen dena. 1711an itzuli zen Bartzelonara Karlos III.a Artxidukearen zerbitzuepan, eta han gelditu zen 1714 arte. Seguruenik, bi egonaldi hauetan izango zuen eleberriaren berri, eta Espainiako soinu-paisaia ezagutuko zuen, nahiz eta On Kixote-ren irakurketa zuzena ziur asko Franciosini-ren itzulpenaren bidez egin.



Don Chisciotte in Corte della Duchessa, opera serioridicolosa per musica, Claudio Pasquiniaren libretoarekin eta Antonio Caldarak musikatua, Viena-ko gorteko Teatrinoan

estreinatu zen 1727ko otsailaren 6an. Argumentua On Kixotek Dukeen gortean bizitako abenturetan oinarritzen da (*qui*, xxx-lvii), bost zatitan eta 43 eszenatan banatzen delarik, non libretistak gazteluan gertaturikoen zati esanguratsuen aurkezten duen, batez ere gortesauak Kixoteri egingo dizkioten iruzur eta burlak. Era berean, Pasquini libretotik kanpo utziko ditu Santxori dagozkion kapituluak, hurrengo operan garatuko dituenak.

Lehen zatian, Chischiotte-ren etorrera prestatzen da eta Altisidora (eleberrian On Kixoteren Dulzinearekiko fidelotasuna jokoan jarri nahi duen pertsonaia)-ren inguruan maitasun-gatazka planteaten da. Dukearen zerbitzura dauden bi zaldun, Álvaro, etxezaina, eta Laurindo, aitoren semea, beronekin maitemindurik daude. Azkenik Doralba, asmaturiko pertsonaia, gortesaua hau ere, don Álvaroekin maiteminduko da, eta honen guztiaren inguruan hainbat maitasun-intriga jazoko da. Altisidoraren maite-jokoak (Laurindorekin maitemindua dagoen arren, Álvaroekin lakrikunkeriataz dabil), “*Quel cor, che non voglio*” arian argitzen dira, non damak bere bihotzaren joan-etorriak ibaiaren uhinekin alderatzen dituen.

Bigarren zatian, maitasun-istorioaren garapena don Chischiotteren sarrerarekin lotzen da, zeina metal-fanfarría eta ongietorri-koru batekin laguntzen den. “*Si, l’abbiamo, Ricciardetto*” ariarekin aurkezten da, non saltoz beteriko lerro melodikoaren bitartez, Ricciardetto eta Ruggiero bere eroien estualdiak irudikatzen dituen, *Orlando furioso* Ariostoren poemako zaldunak berauek. Altisidorak Álvaro uko egin eta

Laurindo gaitzetsi ondoren (“Penso di già che appena” ari), Don Chisciotterekin maitemindu deneko plantak egingo ditu, honek ordea ez du tentazioan erori nahi, eta bien bitartean Dukesak Sancio-ri uharte baten gobernu hitzemango dio.

Hirugarren zatian, Malambrunok Dulzinea sorginduko du eta Sanchok 3500 zigorkada jaso beharko ditu sorginkeria deusezteko. Honek atzeratu nahi ditu zartadak eta Merlin-i eskatuko dio ematen dizkietenak kontatu ditzan, “Giachè debe andar così” arian. Amaieran, Don Chisciotte Malambrunori nagusituko zaio eta Clavigegno zaldiaren gainean hegan joango doa.

Laugarren zatian, Altisidora eta Laurindoren maitasuna aurrera doa, eta Sancio badoa bere uharteruntz. Don Chisciotte-k hainbat emendio emango dizkio, hitzez hitz Cervantesen eleberritik ateratakoak, momentuaren solemnitatea oso ongi irudikatzen duten hamaika silabako bertso noble eta antzinakoz osatutako estrofa batzuekin (“Primieramente, Sancio, abbi timore”). Sanciok bere jauna agurtzen dueneko momentu hunkigarria, operako ari ederrenetarikoa da (“Addio, signor padrone”), erretrikoki lamentoaren forman oinarritua. Ezkutariak alde egin ondoren, Don Chisciottek Doña Rodríguez-i laguntzea erabakiko du eta “Venga pure in campo aronato” arian ahots-erakustaldi bikainaren bidez beronen alabari mutil-lagun ez leialak eginko laidoa armekin mendekatzeko gogoa adieraziko du.

Opera bosgarren zatiarekin iristen da azkenera, non bikoteek amaiera zoriontsua izango duten, Altisidora Laurindorekin, Álvaro Doralbarekin, ezusteko

maitasun-eztialdia beraz (“A dispetto del vento, e dell’onda”). Betalde, aurreikusitako borrokaldira gertatuko ez den arren Don Chisciottek antzinako zaldun guztiei laguntza eskatuz amaituko du opera.



Pasquinik Cervantesen lanaren gainean eginko bigarren opera laburragoa da, hiru zatitan banatua, *Sancio Panza Governatore dell’Isola Barataria*, hau ere Caldarak musikatua, Vienako antzoki berean estreinatua 1733ko urtarrilaren 27an. Lan hau aurrekoaren osagarri gisa sortua da, ezkutariaren figura du ardatz, eta Barataria uhartearen gobernuari dagozkion kapituluak batipat (XL, XLV, XLVII, XLIX, LI, LIII), nahiz eta libretistak eleberriarren zati honetan berez agertzen ez den Don Chisciotte ere aurkezten duen.

Opera honek aurrekoarekiko lotura mantentzen du zenbait pertsonaiaren bidez: Laurindo, Don Álvaro eta Grullo. Haez gain, badira beste “cervantiar” pertsonaia batzuk, Altisidora, Chisciotterren ezkutari bezala mozorroturik agertzen dena, Rezio doktorea, Diego della Gliana eta Lucinda, eta baita zenbait pertsonaia berri ere, Ramiro, Sancioren seneskala, eta Gusmano kapitaina, segurtasun-arduraduna. Cervantesen lanean oinarritutako operetan ohikoa izango da eleberrri originaleko pertsonaiez eta asmaturikoez osaturiko pertsonaia multzoa izatea.

Operaren hari nagusia maitasun-istorioa da oraingoan ere, Lucinda, Diego della Glianaren alaba, Ramirorekin maitemindurik dago baina Gusmano

kapitainak ere berau gorreatuko du. Don Diegok bere alaba eta Ramiroren arteko harremana gaitzetsiko du, eta Rezio doktoarearekin esposatu nahi du, horregatik Lucindak etxetik ihes egingo du mutilez jantzita bere maitea ikusteko, Sancioek gau-erronda horretan atzemago duelarik. Aldi berean, eleberriko zenbait pasarte mantentzen dira, hala nola, fideltasun handiz islaturiko Sanciori jatea eragotziko dion medikuarena, eta baita testuinguruz kanpokoak ere, Chisciotteren iritsiera esaterako.

Bigarren zatian, Altisidora, don Chisciotte eta Laurindoren inguruan hainbat pasadizo garatzen diren bitartean, Ramirok “Confida al vento la sua speranza” aria ederrean, Lucinda erdietsi ezinagatiko tristura azalduko du, don Diego bere alabaren maitasun-desira guztiz zapuzten saiaturiko baita. Hala ere, hirugarren zatian, Sancio gobernadorearen aginduz, don Diegok amore eman beharko du (“Per tanti obbligazioni Signor” aria). Hainbat gorabeheraren ondoren, operaren amaieran Sancio eta bere astoak uhartetik alde egingo dute malenkoniatsuki, don Chisciotte aulki bati loturik daramatelarik.



CD honetan, aurrez aipaturiko errezitatio eta ariez gain, Nicola Matteis (c.1670-1737) abeslari, kantu-maisu, eta konposatzaile ingelesak balleterako idatzitako zenbait pieza instrumental biltzen dira. Vienako gorteko balleten zuzendaria izan zen Matteisen pieza disdiratsu hauek operaren pausaldietan jo ohi ziren. Bi, hiru eta

sarri lau ahotsetara idatzita daude, eta biolin eta baxu kontinuoaz gain beste zenbait instrumentu erabili ahal izan zituen Matteisek, hala nola flauta, oboea etab. “Aria” forma nagusitzen den arren, badaude dantza frantses eta italiarrak ere, eta izenburuetan maiz agertzen dira elementu programatiko, mitologiko, deskribatzaile eta exotikoak. Erritmo markatua dueten pieza laburrak dira, operan zehar atsedenaldi alaiak tartekatzeko sortuak.

Pasquini eta Caldaren bi opera hauek Kixote konbentzioz beteriko operaren munduan naturaltasun osoz nola sartu zen adierazten dute, generoaren topiko garrantzitsuentak eta Cervantesen pertsonaia eta istorioak bikainki bereganatu eta gurutzatuz. Dударik gabe errekuperatu beharreko materiala dugu hau, “afektu”, forma eta testura anitzeko musika ederra, arina eta argitsua zenbaitetan, interes handikoa eta harrigarria beti.

Begoña Lolo & Adela Presas

Sancio Panza Governatore dell'isola Barattaria, Act III, Scene 2

Diego de la Llana is the father of Lucinda, the lover of Ramiro. He has had his daughter locked away for ten years without allowing her to leave the house, and as soon as she is able to escape she presents herself before Sancho Panza, governor of the isle of Barattaria, in order to ask him to intercede with her father, as she is wanting to get out and see the world. During the second scene of the third act, Sancho demands of Diego that he allows Ramiro to marry Lucinda. In the aria, Diego assures him that he will comply with his order the very next morning, since the language of the hands (a slap in the face?) is a very common form of communication: it possesses a sound which is so good that anyone who hears it is left dumbstruck.

O2 ARIA “PER TANTI OBBLIGAZIONI SIGNOR”

DIEGO

Per tante obbligazioni
Signor, chè gli professo
quel che non dico adesso
domane si farà.

La lingua delle mani
è lingua più corrente:
ha un suono così buono
che ognuno che la sente
con tanti d'orecchioni
a bocca aperta stà.

DIEGO

As for all those obligations,
my lord, I told him about,
that which I do not say today
tomorrow will be done.

The language of the hands
is that most widely understood:
it has such a goodly sound
that all who hear it
however long their ears
are left dumbfounded.

Don Chisciotte in Corte della Duchessa, Act I, Scene 6

Altisidora, a woman of the court and an intimate friend of the Duchess, who has been the lover of the young Italian Laurindo, gentleman of the Duke, and who now is being courted by Don Álvaro, the steward of the castle, is expressing in the recitative and aria here the love which she feels in her heart; and yet she is going through the dilemma that the person who she hates (Don Álvaro) is forever courting her whilst the person with whom she is in love (Laurindo) is keeping away from her; she compares her situation to the waves of the river which run after each other yet never meet. The opera will finish with two happy couples: Altisidora and Laurindo, and Doralba and Don Álvaro.

03 RECITATIVO “DA SÌ AUSTERA VIRTÙ TUO COR”

ALTISIDORA

Da sì austera virtù tuo cor, dissente,
 Barbaro, e tu mi sdegni.
 Crudele iniquo Amor, perché non torni
 A questo cor la libertà primiera?
 Che tirannia di Nume!
 Odio mortal m'ispira
 Per chi per me sospira;
 Per chi mi sprezza poi,
 Questo crudel mi dona
 Tutti gl'incendi suoi;
 E l'alma oppressa, e in tanto foco accesa
 L'antica pace di trovar dispera.
 Crudele iniquo Amor, perché non torni
 A questo cor la libertà primiera?

ALTISIDORA

Desist from such harsh persistence,
 barbarous man, and leave me alone.
 Cruel, unjust Love, why will you not
 restore its former freedom to my heart?
 How coercive is Fate!
 Mortal hate possesses me
 for the man who courts me;
 while the man who scorns me,
 this cruel man, inflames me
 with all his fiery nature;
 and my spirit, overburdened and consumed
 with passion, despairs of recovering its former peace.
 Cruel, unjust Love, why will you not
 restore its former freedom to my heart?

04 ARIA “QUEL COR, CHE NON VOGL’IO”

ALTISIDORA

Quel cor, che non vogl’io,
Presso al mio cor si fa,
Quel che piacer mi dà,
Fugge lontan da me.

L’onda così del rio
Dietro a un altr’onda va,
E ognor fuggendo sta.

ALTISIDORA

The lover for whom I feel nothing
is always close to me,
while the one I like
always avoids me.

So one wave in the stream
follows another,
and they never meet.



Don Chisciotte in Corte della Duchessa, Act II, Scene 1

Don Quixote (on horseback) and Sancho Panza (astride his donkey) are sitting in a courtyard where they have just been received in the court of the Duke and Duchess; with them are maidens exuding fragrances and soldiers presenting arms; amidst the clamour of trumpets, horns and kettledrums, a crowd is cheering them on with its cries. After the Duke has made the suggestion to the recent arrivals that they make their way to rest in rooms set aside for courtiers, Don Quixote raises the question as to whether there is some similar episode to the one currently being experienced – in which a court is receiving a knight errant – which appears in the books of chivalry inspiring his adventures. He replies to his own question by saying, “Yes, we’ve got it”, recalling two cases: 1.- The story of Ricciardetto, twin brother of Bradamante who, having been disguised as a woman, succeeds in deceiving the whole court and enjoys the love of his sweetheart Fiordispina for months (as told by Ludovico Ariosto in his Orlando furioso, Canto XXV, based on Ovid’s Metamorphoses, relating the tale of Achilles who is disguised as a woman in order to join Deidamia). 2.- The story of the heroic knight Ruggiero, whose beloved Bradamante rescues him from the enchanted castle of a wizard, as a result of her flying horse (a hippogriff) which whisks Ruggiero off to the isle of the beautiful enchantress Alcina, where she seduces him (as also related by Ariosto in Cantos VI and VII of Orlando furioso).

09 ARIA “SI L’ABBIAMO, RICCIARDETTO”

DON CHISCIOTTE

“Sì, l’abbiamo. Ricciardetto,
Senza usbergo, e senza elmetto
Nella Corte pellegrina
Dell’amante Fiordispina
Qualche tempo dimorò.

E mi par, che ancor Ruggiero,
Benche fior d’ogni guerriero,
Le lasciasse la mattina,
Che nell’Isola d’Alcina
L’Ippogrifo lo balzò.”

DON QUIXOTE

“Yes, we’ve got it. Ricciardetto,
without breastplate or helmet
stayed in the delightful court
of his sweetheart Fiordispina
for some time.

And I believe that Ruggiero, too,
although the best of warriors,
left them in the morning
when from Alcina’s enchanted isle
he was freed by her flying horse.”

Don Chisciotte in Corte della Duchessa, Act II, Scene 3

This aria involves Altisidora once again. She is observing how Laurindo is placing the allegiance which he has sworn to Don Álvaro and his friendship above the love which he feels for her. She addresses herself first to the one man and then to the other, reproaching them both for their attitude. She tells Laurindo that when he is far away from her he will want to deny the promise he made to her and claim that he feels no love towards her. She asks Don Álvaro that when this happens, he will inform Laurindo that he is lying and that he should be going in fear of the wrath of the heavens for breaking the oath which he had made to her long ago.

IO ARIA “PENSO DI GIÀ CHE APPENA”

ALTISIDORA

Penso di già che appena
Lungi sarò da te,
Negar vorrai la fe,
Che il labbro tuo giurò.

Dirai, che Amor non senti:
Ma se cotanto ardisce,
Tù digli, che mentisce,
Poi digli, che paventi
L'ira del Ciel, che volle
Sopra di se chiamò.

ALTISIDORA

I believe that no sooner
am I out of your sight
than you wish to deny
the promise you made to me.

You [Laurindo] will say you do not love me;
but if he dares to say as much
then you [Alvaro] tell him he lies,
then tell him he should fear
the wrath of heaven, if foolishly
he calls it upon himself.

Don Chisciotte in Corte della Duchessa, Act III, Scene 8

Scene 7 saw the arrival Doralba, attired as Dulcinea, and Don Álvaro, clad as Merlin the wizard, aloft a triumphal chariot – which is accompanied by satyrs – making its progress in a sweet harmony of flutes, fifes, and oboes. Those present relate how the gentle Dulcinea has undergone an enchantment which has turned her into a rustic peasant and Merlin is saying that he has consulted the books of magic and has located the only solution for undoing the spell: Sancho must receive 3500 whacks on his backside. In Scene 8, following the appearance of Laurindo as a suffering countess from the kingdom of Candaja, who – accompanied by a number of matrons – is recounting her sad tale, Don Quixote harasses Sancho at the point of his lance such that he should receive these 3500 blows, and he, Sancho, swears that he will submit to this, but will do so when he wants to, and asks Merlin that he counts the blows, noting each one of them down in a book.

II ARIA “GIACCHE DEBE ANDAR COSÌ”

SANCIO

Giacche debe andar così:

Giuro, che me le darò.

Ma da me stesso

Lo voglio fare

Quando mi pare,

E un libriccino

Tenga Merlino,

Dove le segni

Di mano in mano

Che me le dò.

SANCIO

As this cannot be avoided,

I swear that I shall submit,

but intend to administer

the blows myself

in my own time,

and Merlin can have

a little book

in which to keep

a record of every blow

I give myself.

Don Chisciotte in Corte della Duchessa, Act IV, Scene 8

Don Quixote and his squire are sitting in the knight's room at the court. Sancho Panza is wearing his formal dress as governor of the isle of Barataria, and Don Quixote is advising him on how to exercise his rule of office there, without becoming arrogant since he is wholly undeserving of that post; he should consequently not allow himself become important and powerful because of the office to which he has been allocated. Don Quixote offers the suggestion that Sancho should consider – and get to know – his own self first, that he should discover the truth without relying on the complaints of the poor or the gifts of the rich, that he should reward those who are good and heed the needs of all, not of his own followers, and that he should conduct himself as a judge who punishes the wicked and gives assistance to those who are oppressed; and, finally, if an attractive woman should fall at his feet, he should take care, and not allow himself to be seduced by her.

19 RECITATIVO “SANCIO AMICO”

DON CHISCIOTTE

Sancio amico, e Figliuol, varia è la sorte,
volubile, e leggiera, quel che veste il mattin,
spoglia la sera, chi Re si addormentò,
servo si desta.

SANCIO

Signor, dice benissimo.

DON CHISCIOTTE

Or s'ella a suo piacer dona, e ritoglie, ti dia sempre
timor questo suo dono, che l'è men tuo, quanto più
tuo lo pensi.

SANCIO

Io non ci penso niente.

DON QUIXOTE

Sancho, my friend, dear son, Fate is fickle,
inconstant and flighty; what she dons in the morning
she sheds in the evening; you can go to bed a king
and wake up a slave.

SANCIO

Sir, you are quite right.

DON QUIXOTE

So, as she gives and takes away as she pleases, always
be wary of this gift of hers, for it is less yours the
more you think it is.

SANCIO

I think nothing about it.

DON CHISCIOTTE

Quel niente poi l'è troppo; c'hai da pensar, ma non perchè ti debba tal cosa insuperbir, ch'ella ti venne senza merito alcuno.

SANCIO

Lo conosco.

DON CHISCIOTTE

Un buon principio abbiám, se lo conosci, Sancio Governatore. A questa conoscenza unisci il senno, che il senno sol rende fortuna stabile.

SANCIO

Signore, a chi ha ventura poco senno gli basta; la nave, che ha buon vento, arriva al porto; assai ben balla a chi fortuna suona; e a chi la va seconda, sembra savio.

DON CHISCIOTTE

I soliti Proverbi. In tua buon ora lascia star quest'inezie, e attento ascolta ciò, che ti dice il tuo novel Catone, per trarti a salvamento dal procellosso mar, dove t'ingolfi.

SANCIO

L'udirò senza manco rifiatare.

DON QUIXOTE

That "nothing" is too much; you must think, but not because it makes you proud, for she came to you with no merit at all on your part.

SANCHO

I know.

DON QUIXOTE

We've made a good start, if you know that, Governor Sancho. Use this knowledge with good sense, for only good sense will steady Fate.

SANCHO

Sir, if a man is lucky a little sense is all he needs. With the wind behind it, a ship will make port. With luck, all is possible; and to the loser the winner seems wise.

DON QUIXOTE

The old saws. Lose no time in putting these trifles behind you, and listen carefully to your new Cato in order to be saved from the stormy sea where you would drown.

SANCHO

I shall listen without even drawing breath.

20 ARIA “PRIMIERAMENTE, SANCIO, ABBI TIMORE”

DON CHISCIOTTE

Primieramente, Sancio, abbi timore
Del Ciel, di poi conosci ben te stesso.

Non ti recare ad onta, e disonore,
Se nascer grande non ti fu concesso.

Virtù fa nobiltade, e lo splendore
Degl'Avi senza questa è un van riflesso;
Così risplender fè il Roman Bifolco
Il Consolare Aratro in mezzo al solco.

SANCIO

(Non l'intendo: ma so, che dice bene)

DON CHISCIOTTE

In fra i lamenti del mendico, e i doni
Del ricco, cerca di scuoprire il vero;
I rei castiga, e ricompensa i buoni;
Ascolta tutti, e taci il tuo pensiero.

Bilancia delle Parti le ragioni,
Né Giudice indulgente, né severo.
A solleva gl'oppressi alza la mano,
Né ti far legge il tuo capriccio in vano.

SANCIO

(Quest'altra è più farina pel mio sacco).

DON CHISCIOTTE

Se bella Donna ad informar ti viene
Con flebil voce, e lagrimoso ciglio,

DON QUIXOTE

Before all else, Sancho, you must
fear God, then know yourself well.

Do nothing shameful or dishonorable,
even though you were not born a noble.
Virtue confers nobility, and the splendour
of ancestors is nothing without this;

It was thus that the Roman ploughman made
the consular plough to shine in the furrow.

SANCIO

(I don't understand this, but I know he's right.)

DON QUIXOTE

Among the complaints of beggars and the gifts
of the rich, try to discover the truth;
punish the guilty and reward the good folk;
Listen to all men, but hold your counsel.

Weigh all sides of an argument,
be neither lenient nor severe in judgement.
Be ready to comfort the oppressed,
and do not be ruled by your own whims.

SANCIO

(So this means yet more work for me.)

DON QUIXOTE

Should a beautiful woman address you
with faltering voice and tears in her eyes,

Governatore amico, ti conviene
Subito di pensare al tuo periglio.
Le Donne belle son tante sirene,
Che allettano per trar dal bon consiglio,
Onde con qualsia vaga Donzella
G'occhi ai piedi, e gl'orecchi alla favella.

as “Governor, my friend”, it behoves you
to realise your danger immediately.
Beautiful women are all seductresses
who wheedle to subvert your good sense,
so with any member of the fair sex
keep your eyes averted and your ears pricked.



Tamar Lalo, Guillermo Peñaiver

Don Chisciotte in Corte della Duchessa, Act IV, Scene 8

After their talk in which Don Quixote lectures his squire on how to behave as a good governor (Act IV, Scene 8, recitative and aria: "Primeramente Sancio, abbi timore"), the moment arrives when Sancho has to make his departure for his post on the isle of Barataria. He takes his leave of Don Quixote with a show of great sorrow, telling him that he has filled a small case with trousers, four shirts, a needle with three buttons, stirrups and spurs, a horseshoe and some yellow-coloured cream which is usually called Balsam of Peru. This scene corresponds directly to the appropriate section of the text of Don Quijote (Chapter 44): "On taking his leave of the Dukes, he kissed their hands and received the blessing from his master, which was given him with tears to which Sancho responded by whimpering."

21 ARIA "ADDIO, SIGNOR PADRONE"

SANCIO

Addio, Signor Padrone.
 Uh – uh – che gran dolore:
 Scoppiar mi sento il core,
 Crepo non posso più.

In questa valigetta
 C'avete una calzetta,
 Quattro camicie rotte,
 Un berettin da notte,
 Un aco, e tre bottoni,

Le staffe, e gli speroni,
 Un ferro da Cavallo,
 E quel butiro giallo,
 Che voi chiamar solete
 Balsamo del Perù.

SANCHO

Farewell, Master, Sir.
 Oh – oh – what misery!
 I feel my heart must burst,
 I'm on the point of collapse!

In this little bag
 you have one stocking,
 four shirts with holes in them,
 a nightcap,
 a needle and three buttons,

Stirrups, spurs,
 one horseshoe
 and that yellow butter
 that you choose to call
 Peruvian balm.

Sancio Panza Governatore dell'isola Barattaria, Act II, Scene 12

Ramiro Salco, the lover of Lucinda, has been discovered by Diego de la Llana, the maiden's father, in the former's attempt to marry the latter's daughter. In the recitative, Ramiro declares his loathing for Lucinda's father and his despair at not being able to find a way out of the problem. In the aria, he meditates upon this issue: he who throws his hopes to the winds and who thinks that he is going to find fulfilment in love, should be aware that he is trusting in something very fickle which will bring him much grief.

23 RECITATIVO “SCOPERTO, E IN ODI0”

RAMIRO

Scoperto, e in odio al Genitor di Lei,
ch'è l'Alma del cor mio,
cosa sperar poss'io.
Barbaro amore.
Perchè nel caro laccio farmi cader'
se a un disperato affanno
lasciar di poi
tu mi volevi in braccio?

RAMIRO

Discovered, and hated by the father of her
who is the centre of my being,
what can I hope for?
Cruel love!
Why let me fall into the tender trap
if in a desperate situation
you wanted
to entangle me in the end?

24 ARIA “CONFIDA AL VENTO LA SUA SPERANZA”

RAMIRO

Confida al vento la sua speranza
Chi aver contento pensa in amor
Ch'egli si fonda sull'inconstanza,
Ne d'altro abbonda che di dolor.

RAMIRO

He who to the winds confides
that he thinks he is happy in love,
is basing himself on a fickle element
that will bring him nothing but grief.

Don Chisciotte in Corte della Duchessa, Act IV, Scene 9

Doña Rodríguez is paying a call on Don Quixote who is becoming very agitated because she is visiting his bedchamber at night, until the lady informs him that she herself is a virtuous woman, and that she has a daughter, whom a despicable man promised to marry her and is now refusing to deliver on his pledge, as a result of which the young lady is in a desperate state. For that reason she has called on the Duke for his assistance, and he has decreed that Don Quixote should fight a duel with the offender on the following day; to this the knight enthusiastically replies that he will go and punish the renegade on the duelling field. He will run to the tower and don his helmet, take up his sword, his lance and his steed Rocinante, since he is going to make the insincere lover pay for the insult that he has caused ("Mambrino's Helmet" is the title accorded by Don Quixote to a basin which he had stolen from a barber; he now believes this to be a helmet of pure gold which renders its wearer invulnerable, and to have belonged to the legendary Moorish king Mambrino).

25 ARIA "VENGA PURE IN CAMPO ARMATO"

DON CHISCOTTE

Venga pure in Campo armato
 Quest'amante rinnegato:
 Don Chisciotte il punirà.

Vado a torre in questo punto
 L'elmo forte di Mambrino,
 Lancia, Spada, e Rozinante.

Venga, venga il falso amante,
 Che l'Ingiuria pagherà.

DON QUIXOTE

By all means let this renegade
 lover come to do battle:
 Don Quixote will chastise him.

This very instant I shall don
 Mambrino's matchless helmet,
 lance, sword and Rosinante.

Let him come, the faithless lover,
 and he will pay for the insult.

Don Chisciotte in Corte della Duchessa, Act V, Scene 4

The fifth act proceeds in an open field with the view of the castle on one side and a moat leading to a grotto on the other. In Scene 4, Don Álvaro, the Duke's steward and who is courting Altisidora (who is Laurindo's lover), is talking with Doralba and proposing marriage to her; given that he now regards attaining his desired love as impossible. In the aria he expresses his conviction that following this wretched situation of his not attaining Altisidora, life will become peaceful again, thanks to Doralba; he says that in spite of the wind and the waves which arise upon the sea during the storm which intrudes on the calm, the ship will find its rock and its salvation, since after the dreadful storm calm arrives and a brilliant star shines in the heavens.

26 ARIA “A DISPETTO DEL VENTO, E DELL’ONDA”

DON ALVARO

A dispetto del vento, e dell'onda,
Ch'al naviglio contrasta il riposo,
Sarà tratto dal mar tempestoso,
E suo scampo il suo scoglio sarà.

Sorte in Cielo benigna la stella,
Cangia aspetto l'orribil procella,
Già la calma formando si va.

DON ÁLVARO

In spite of the wind and the waves
that give the ship no rest,
driven by the stormy seas
its rock will be its salvation.

In the sky a friendly star appears,
the dreadful tempest passes,
and the sea is becoming calm.



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produced by Carlos Céster in San Lorenzo de El Escorial, Spain
for NOTE I MUSIC GMBH | Carl-Benz-Straße, 1 | 69115 Heidelberg | Germany

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Special thanks to: UAM (*Universidad Autónoma de Madrid*), Begoña Lolo and the team of CSIPM-UAM, the *Musiksammlung der Österreichischen Nationalbibliothek* and Andrea Harrandt, the *Biblioteca Musical Víctor Espinós del Ayuntamiento de Madrid* and Araceli Turina, the *Corral de Comedias de Alcalá de Henares* and Carlos Aladro, Jesús Trujillo, Yago Mabúgo, Alicia Lázaro.