The Death of Cervantes’ Don Quixote:
Three Musical and Literary Perspectives
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ABSTRACT

Miguel de Cervantes Saavedra created the character of Don Quixote in his book *El ingenioso hidalgo Don Quijote de la Mancha*, published in 1605. Since its creation, stories from the book have been reimagined in art, in literature and in music. Frequently, Cervantes – the man and author – and Quixote – the novel’s protagonist and hero – have been inextricably linked in character. Subsequent adaptors of the novel have been influenced by this connection: composers Jules Massenet (1842-1912), Jacques Ibert (1890-1962) and Mitch Leigh (1928-2014) all wrote their own versions of the Quixote saga. Though their approaches to the story are varied, the basic characteristics of it remain: Love, Life and Dreams. Those themes are reflected in the old knight’s death scene in each of their respective works. Here, the lives of the adaptors are briefly discussed and a dramatic and musical (Schenkerian), analysis of Quixote’s last hours are presented.
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CHAPTER 1
INTRODUCTION

The novel *Don Quixote* (1605) by Miguel de Cervantes Saavedra has been described as ‘The Bible of Humanity’ by Charles Augustin Sainte-Beuve, ‘The First Modern Novel’ by Albert Thibaudet, and ‘The Liveliest and Noblest Fiction in the world’ by Fyodor Dostoevsky. This famous book has been ranked highly by many writers and critics from fifty-four countries at a literary conference in Norway in 2002.¹ René Girard, a French critic and professor in the US, argued that all novels written since *Don Quixote* were published are either rewritten *Don Quixote*, or a part of the novel.² Because of the popularity of the novel, most of the locations described in *Don Quixote* are visited regularly, including Consuegra, Spain, where Don Quixote’s windmills are located, and El Toboso, where the character Dulcinea lived.³

The character of Don Quixote is obsessed with the romantic image of the knight-errant and as a result of this, the character displays some uncommon emotional traits: sudden gravitas and other behaviors that seem strange to those around him. He has a very unique view of the world – a view that causes other people to think that he is mentally unstable. This, of course, includes the famous moment when he sees a windmill as a giant and attacks it.⁴ Perhaps this is the reason why writers and critics named *Don Quixote* the

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¹ Byoungoun Jeon, “Interview: Don Quixote is a crazy freak? No way!”, *People*, Chosun Biz; Seoul, South Korea, (Dec. 2014).
² Ibid.
second Holy Bible\(^5\) believing that his thoughts and actions are spiritually meaningful, even if they are – at the same time – odd and ridiculous. Though he sees the world differently, the old knight gives people lessons for life: specific instructions regarding the need to act with good intentions and good humor.

Don Quixote’s character and behavior and his life lessons in the book have been an inspiration for many people who make art. Given the popularity of the novel for over four hundred years many artists in a variety of fields: literature, visual art, and music, have incorporated Don Quixote story into their work. According to the ‘Cervantes Project’ at Texas A&M University, there are over fifteen hundred related works to *Don Quixote* in various fields.\(^6\) At that school there are more than five hundred editions of *Don Quixote*, and seventeen adaptations of the novel.\(^7\) Because the book has elements that are entertaining even for children (its humor and sense of adventure), it is not surprising that there are approximately two hundred children’s editions at the school.\(^8\) In addition to literature, there are many works in the visual arts: painting and sculpture. These include works by Gustave Doré and Honoré Daumier, both French artists of the Nineteenth Century. The novel has also been translated into dance, specifically the excellent ballet ‘Don Quixote’ (1869), with music by Ludwig Minkus (1827 – 1890) and scenario by Marius Petipa (1818 – 1910).\(^9\)

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\(^{5}\) Jeon, “Interview: Don…” (2014)
\(^{7}\) Ibid.
\(^{8}\) Ibid.
Cervantes’ story has been particularly popular as a source for works of music, inspiring numerous composers to write works of high caliber. Although Cervantes may not have thought of his old knight-errant as a musical character, Don Quixote has been embraced by musicians.\(^{10}\) In vocal music, Georg Philipp Telemann (1681 – 1767) made the one-act opera *Don Quichotte auf der Hochzeit des Camacho* (1761), and Antonio Salieri (1750 – 1825) composed the two-act opera *Don Chisciotte alle nozze di Gamace* (1771).\(^{11}\) These early works reveal how popular the novel was in the centuries following its publication. In non-vocal music, Anton Rubinstein (1829 – 1894) wrote an orchestral picture called *Don Quixote Op. 87* (1875) and Richard Strauss (1864 – 1949) made a tone poem called *Don Quixote Op.35* (1897).\(^{12}\) The opera *Die Hochzeit des Camacho* (1827) by Felix Mendelssohn (1809 – 1847) and the pantomime *Don Quichotte* (1874) by Jacques Offenbach (1819 – 1880) are fine examples of works by widely-known composers who relied on the old knight-errant for material.

This research considers excerpts from three vocal works that are associated with Don Quixote, all of which have important features. The works are the opera *Don Quichotte* (1910) by Jules Massenet (1842–1912), *Chansons de Don Quichotte* (1932) by Jacques Ibert (1890–1962), which was composed for the 1933 film *The Adventures of Don Quixote*, and the musical *Man of La Mancha* (1965) by Mitch Leigh (1928–2014) and Joe Darion (1917–2001). These three pieces from three distinct historical periods

\(^{10}\) Ibid. p.2.


\(^{12}\) Ibid. p. 95, 191.
show the influence of Don Quixote in ways both similar and different. In order to analyze the influence of the novel on these works, one may consider the way in which the composers used the characters of the novel and the events in the story. This research will also show that Massenet, Ibert and Leigh drew not just on the text of the novel, but also on the life and struggles of Don Quixote’s author, Miguel de Cervantes. This is an important and necessary connection because Cervantes’ own life is closely connected to the life of his beloved fictional creation. As Harold Bloom, an American critic and professor, said in his new edition of Don Quixote, “The physical and mental torments suffered by Don Quixote and Sancho Panza had been central to Cervantes's endless struggle to stay alive and free.”

The connection between author, novel and musical adaptation will be discussed here in order to help performers—especially singers—to understand and perform the character of Don Quixote.

Chapter two of this document will include a brief account of some of the musical works associated with Cervantes’ protagonist. It will focus briefly on the lives of Cervantes and a few of his adaptors in order to reveal how the novel and its adaptations were influenced. It will also consider what it is that makes the original novel and its adaptations so popular. Chapters three, four, and five will introduce three musical adaptations of the Don Quixote story. It will identify both similar and differing features of the cited musical works in their respective genres: opera, musical and film music. Chapter six will briefly compare the approach taken by each composer in a common scene and make appropriate suggestions for singers to perform the songs. The theoretical

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method of musical analysis used here will be the Schenkerian method generally showing the structure, melody and harmonic design of each piece.
CHAPTER 2

WRITERS

Among the many musical works related to Miguel de Cervantes’ famous novel *Don Quixote*, there are a number of vocal works that effectively dramatize the feelings and thoughts of the novel’s protagonist. The works discussed here also reveal ways in which the writer Cervantes and his work are personally connected. Although the basic plot structure of *Don Quixote* is consistent across the many versions of the novel, the stories may differ and at times reflect lives and thoughts of the individual adaptors. In Spain in the sixteenth century, many moralists and writers who admired Erasmus\(^\text{14}\) – including Cervantes – criticized chivalric novels and their lessons about love.\(^\text{15}\) Cervantes expressed this literary trend in his creation of the character Don Quixote.\(^\text{16}\) This might suggest ways in which the novel expresses the experiences of the author’s own life. To explore these connections further, this research will consider the life of Cervantes in order to establish a connection to some of the other adaptors of *Don Quixote*\(^\text{17}\).

Miguel de Cervantes Saavedra (1547 – 1616) was born as the fourth child of Rodrigo de Cervantes, an itinerant doctor, in Alcalá de Henares, northeast of Madrid, on

\(^{14}\) Desiderius Erasmus is famous as the writer of *Encomium Moriae* (1511), and he was a Dutch liberal cosmopolitan humanist. Cervantes was one of radical Erasmus-admirers.


\(^{16}\) Ibid.

\(^{17}\) Don Quixote means the figure of Cervantes’ novel, and *Don Quixote* indicates the book by Cervantes. Also, Don Quichotte means the figure of the opera, but *Don Quichotte* indicates the opera. To make a difference and distinguish all other works, the original language of each work will be used for the name and book. For example, Don Quixote is the old knight in English, and Don Quichotte is the knight-errant as well in French. Although Don Quijote is the original old knight in Spanish, the name of the old knight-errant is used as Don Quixote here.
September 29th in 1547. As a boy, he saw much of Spain due to his father’s itinerant work. Because the Cervantes family were Jews who converted to Catholic Christianity, Cervantes’ family were limited to certain occupations, such as doctor, lawyer, and tax-collector. These positions were usually held in contempt by the public and earned little money at that time, meaning that the Cervantes’ family was not well-to-do despite his father’s medical work. In 1564, while in Sevilla, Cervantes was inspired to become a writer by the famous writer, Lope de Rueda. In 1566, when his family settled down in Madrid, he began to write some sonnets on the occasion of the death of the queen Doña Isabel, who was the wife of Felipe II (1527 – 1598).

In 1569, Cervantes was wanted as a criminal in Madrid after lightly wounding a man named Antonio de Sigura with a sword. He escaped to Rome to avoid being exiled for ten years and having his right hand cut off. While in there, he joined the army of Spain. In 1571, he was present for the Battle of Lepanto, one of the most important sea

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20 Ibid.
21 Ibid.
22 Suk-Young Kang and Young-Soo Choi, History of Spain and Portugal, Daehan Textbook Co.: Seoul, South Korea, 2005, no. 2 of chapter 8 in the book of Spain. The King Felipe II ruled the Golden Age of Spain (1556 – 1598), and he conquered Portugal and became a king as Felipe I in 1581. He was a passionate Catholic and fighter.
The reason why the sentence seemed too heavy for the light wound was because there was a rule that no one could pull out any weapon within the certain district, where the king lived.
24 Kanghyuk Lee, Spain History Digest 100, Garam Design: Seoul, South Korea, 2012, chapter 52.
battles in Western history, and it was at this time that he lost the function of his left arm. It was also at this time that he gained a valuable cultural knowledge of Italy, which was then the center of culture and business in Europe. He also acquired the honorable nickname, ‘The one-armed from Lepanto’. After his dismissal from the army in 1575, he was captured by Turkish pirates and spent five years in captivity. During his prison sentence, Cervantes tried to escape four times but failed each time. Finally, in 1580, he became a free man after his family and the Order of the Most Holy Trinity, whose representatives were Juan Gil and the negotiator Antonio de la Vella, paid the ransom. After gaining his freedom, Cervantes proudly added ‘Saavedra’ to his last name possibly to show that he was a different person due to the harsh experiences he suffered in captivity. He added this last name on his first published book.

He joined a theater group and performed with the people there, which seemed to be his real wish rather than to be a soldier in battle. At that time, it was common for theater troupes to drink together in a pub after rehearsals and performances. It was here that Miguel de Cervantes Saavedra met and fell in love with Ana Franca, a pub owner’s

<http://terms.naver.com/entry.nhn?docId=1009397&cid=43036&categoryId=43036&expCategoryId=43036>

The Battle of Lepanto was a conflict between the Catholic Church and the Ottoman Empire. The victory of the battle was taken by the united army of Spain, and the result was that Osman-Turk lost fifty three galleys, over one hundred ships and more than two hundred cannons to the Catholic Army. Approximately twenty thousand people on the side of Islam were killed, and about seventy five hundred people on Catholic army died. Cervantes recalled the battle as the best noble scene that people in the past and current saw, and others in the future would like to watch.

26 Ibid. p.1107.
27 Ibid. p.1109.
wife and actress.\textsuperscript{28} She became his mistress and they had a daughter, Isabel de Saavedra, in 1584.\textsuperscript{29} Cervantes was thirty-seven, and his mistress was eighteen or nineteen. In the winter of that same year, he married another nineteen-year-old woman, Catalina de Salazar y Palacios, whose father was a small landowner.\textsuperscript{30} In Spain in the sixteenth century, a twenty-year gap, such as that between Cervantes and his two lovers, was not unusual.\textsuperscript{31} Cervantes made his debut as a writer with his pastoral novel, \textit{La Galatea}, a love story for his wife, in 1585.\textsuperscript{32} Cervantes supported his only daughter from his mistress, but never had children with his wife. He left his wife in Esquivias, Toledo, with his parents-in-law, to work in Sevilla as a quartermaster for the Invincible Armada of Spain between 1587 and 1592.\textsuperscript{33}

Even though Cervantes had been in prison before, this was an important prison period in his life. As a revenue officer in Granada between 1594 and 1597, Cervantes was back in prison in Sevilla for a few months due to a failure of a bank business he had started in Granada. It was during this period in jail that that he started to plan his novel \textit{Don Quixote}.\textsuperscript{34} Upon his release from prison, he traveled as a revenue officer in Spain and encountered many personalities with curious behavior patterns and interesting life stories which probably helped him to write such diverse characters in his book.

In 1603, he settled in Valladolid with his family, including his wife, two sisters-in-law, and his daughter. Two years later, in 1605, Cervantes published his masterpiece,

\begin{itemize}
  \item\textsuperscript{28} Ibid.
  \item\textsuperscript{29} Ibid.
  \item\textsuperscript{30} Ibid.
  \item\textsuperscript{31} Ibid.
  \item\textsuperscript{32} Ibid.
  \item\textsuperscript{33} Ibid.
  \item\textsuperscript{34} Ibid.
\end{itemize}
which he called *El ingenioso hidalgo de Don Quijote de la Mancha*, or in English *The Ingenious Gentleman Don Quixote of La Mancha*. The novel sold quickly and was a tremendous success. Cervantes rapidly became a famous writer— but because he sold the publication rights to another business man, he was unable to escape poverty. After the success of the novel, he wrote a collection of novels called *Novelas ejemplares* (1613), or *Exemplary Novels*, a compilation of poems called *Viaje del Parnaso* (1614), or *Journey to Parnassus*. His second *Don Quixote* novel, *El ingenioso cavallero Don Quijote de la Mancha* (1615), or *The Ingenious Knight Don Quixote de la Mancha*, was published ten years after the first book. He published this second part in 1615 because a forgery of a Don Quixote sequel was written and published by Avellaneda in 1614, in an effort to take advantage of the novel’s continuing popularity. Also in that year Cervantes wrote a play called *Ocho comedias, y ocho entremeses nuevos*, or *Eight Comedies and Interludes*, but it was never performed during his lifetime. After the publication of his second *Don Quixote* novel, Cervantes died from diabetes and liver cirrhosis on April 23rd in 1616, the same day that William Shakespeare died. Because this day marks the loss of two of the Western world’s greatest and most famous writers, the United Nations Educational,
Scientific and Cultural Organization (UNESCO) designated April 23rd as ‘World Book and Copyright Day’ in 1995.39

Cervantes was a talented and nationally recognized author, who could favorably be compared to William Shakespeare in England, Alighieri Dante in Italy, Michel de Montaigne in France, and Johann Wolfgang von Goethe in Germany. Among all the gifted writers, Cervantes and Shakespeare have been cited for their excellent ability to create characters, something which puts these two authors in a class above the rest.40 It has been said that while Shakespeare teaches readers the way to talk to themselves with pragmatism, Cervantes teaches how to talk to one another.41 For example, Shakespeare wrote many famous soliloquys like those delivered by the characters Hamlet and Falstaff, while Cervantes puts a similar amount of skill into representing Don Quixote and Sancho Panza listening and talking to each other.42 One difference between the two men is their economic situation. While Shakespeare earned a comfortable income as a result of his famous works, Cervantes endured poverty despite his book’s great popularity.43 Both writers’ works have seen musical adaptations, including Giuseppe Verdi’s (1813 – 1901) one of final operas, Falstaff (1893), which is based on Shakespeare’s Merry Wives of

39 April 23rd is originally ‘St. George's Feast Day’. In Spain, on this day, people give a flower to a person who has read a book. UNESCO selected this day as World Book and Copyright Day both because of the loss of the two authors and because of this Spanish tradition. After UNESCO made its declaration, about eighty countries attended the celebration, including France, England, Norway, and Korea.
41 Ibid. p.1.
42 Ibid.
Windsor (1597) and Henry IV (1598). Just before his death, Jules Massenet composed the opera Don Quichotte (1910), based on an adaptation of Cervantes’ Don Quixote.

Dale Wasserman (1914 – 2008) wrote the television play, I, Don Quixote, in 1959, and like Cervantes, Wasserman lived a similar life and gently admired the fictional old knight. Wasserman was born in Rhinelander, Wisconsin, on November 2nd in 1914. Unfortunately, they died when Wasserman was nine years old, and by the time he was twelve, he had been living in a state orphanage in South Dakota for three years. It was at this young age that Wasserman left the orphanage to ride freight trains as a self-described hobo. According to Wasserman’s obituary in the New York Times, the playwright defined a hobo as a “Wanderer to work”, which is not the same meaning as a bum or a tramp (2008). Because of the death of his parents, Wasserman could have worked for a living even as a youth, but instead he became a hobo because he preferred riding trains rather than going to school. As a result he was never formally educated in a school, instead relying on extensive reading to become “self-educated”. Although his teenage years were considered very unusual, he claimed that this time helped him learn real human nature in a tough way. At age nineteen, he quit being a hobo and secured a job as a lighting designer at a theater in Los Angeles, California. Until the age of thirty-three, he learned most of the theatrical jobs

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45 Ibid.

46 Ibid.

47 Ibid.
from lighting to directing at almost every theater in Los Angeles. In addition, he was employed in New York and Europe in various positions.48

At the age of thirty-three Wasserman switched careers to become a writer because he felt he could be successful at it. His experience working in many theaters enabled him to write successful plays for theater, screen, and television, and his works received great acclaim. His theatrical work includes *Living the life* (1955)49, *Aboard the Flying Swan* (1962)50, and *One Flew Over the Cuckoo's Nest* (1963)51. Some of his notable screenplays include *Cleopatra* (1963)52 and *Quick, before It Melts* (1964)53 in film, and *I, Don Quixote* (1959)54 and *The Power and the Glory* (1961)55 for television. He received more than forty-five awards for his work, including a Tony, a Roby, multiple Emmys, and an Elly.56 Despite this, Wasserman usually chose not to attend any awards ceremony nor receive any awards in person; his wife, Martha Wasserman, went to all the ceremonies and received the awards in his place.57 The only event Wasserman himself attended was to receive an honorary doctorate degree from the University of Wisconsin in Madison. In front of twenty-five thousand people, he talked about the location in

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50 Ibid.
52 Ibid. p.684.
53 Ibid.
55 Ibid.
which the ceremony was held, the same place he departed for his first train journey at the age twelve. In other words, he obtained his doctorate degree at the same place where he began to travel rather than study. He ended his acceptance speech by saying “Irony should not be wasted.”58 Due to his lack of formal education, Wasserman struggled with some elements of his writing, but he possessed solid skills for television productions popular with TV audiences at that time (50’s and 60’s). In total, he wrote seventy works for television and seventeen scripts for movies.59

Wasserman was married twice in his life, and Cervantes had had two lovers in his life, Ana Franca and Catalina de Palacios. Both men first met women who were beautiful performers, before eventually meeting their second lovers and forming a long-lasting relationship. In 1966,60 Wasserman married Ramsay Ames (1919 – 1998)61, an actress, dancer, and model,62 but their marriage ended in a divorce in 1980.63 He then married Martha Nelly Garza in 1984,64 and they were together until he died in 2008.

60 The year of this wedding is not certain, so it is sometimes not listed or marked ‘?’. Some resources, including Film Reference (2015) and Contemporary Authors Online (2009), mention this year.
62 Ibid.
Martha Wasserman stated that Dale Wasserman wanted his obituaries to say “He invented the phrase ‘the impossible dream’ – and lived it.”\textsuperscript{65}

Another playwright who should be considered at this point is Jacques le Lorrain (1856 – 1904), who wrote the play \textit{Le chevalier de la longue figure}, or in English \textit{The Knight with a Long Face}. Composer Jules Massenet’s (1842–1912) opera \textit{Don Quichotte} is based on his play. Le Lorrain was born in Bergerac, Aquitaine in Southwestern France, and before becoming a writer, he was a college professor.\textsuperscript{66} He was a great traveler, and he traveled through all of France as well as Germany and Spain by foot or bicycle.\textsuperscript{67} He enjoyed studying many subjects, including ethnography, sociology, natural sciences, and psychology.\textsuperscript{68} He began to write in 1880, publishing works: \textit{Le Tintamarre} and \textit{L’Hydropathe} and later writing in periodicals: \textit{La Revue Indépendante} and \textit{La Plume} in Paris. His first published book was \textit{Kaïn} (1885), a play in two acts and poems. Théodore Banville, a French writer and poet, popularized the book by proclaiming its merits, saying “\textit{Enfin, il nous est né un vrai poète!}”\textsuperscript{69} (It means “Finally, a true poet came to us!”) Lorrain’s name has at times been mistaken by other researchers as Jean Lorrain, who wrote and published through \textit{Léon Vanier}.\textsuperscript{70}


\textsuperscript{67} Ibid.

\textsuperscript{68} Ibid.

\textsuperscript{69} Ibid.

\textsuperscript{70} Ibid.
dramatist, stated after reading the book, “Here’s an expert!” In the following year he published his first novel, *Nu*, which received notice by Francisque Sarcey, a French journalist and critic. His second novel *Le Rousset* in 1880 is about the simple life of a peasant and his work. His last and most famous work was *Don Quichotte*, a comic heroic play in four acts and six scenes, which was performed at Théâtre Victor-Hugo in April, 1904. Louis Schneider, a French playwright and musical critic, noted that Le Lorrain lived as Don Quixote, whose realistic world seems to be in fiction, suggesting that Don Quixote was Le Lorrain, and Le Lorrain was Don Quixote. Unfortunately, Le Lorrain died after writing his famous play.

The film *The Adventures of Don Quixote* is a famous work based on the original novel by Cervantes. Many notable artists were involved in the production of this film, including Paul Morand, Maurice Ravel, and Alexandre Arnoux. Although the film was closely based on the original novel, specific scenes were chosen by Paul Morand (1888 – 1976), who wrote the scenario for *The Adventures of Don Quixote*. He was born in Paris on March 13th in 1888. His writing talent probably came from his father who had had many successful careers: artist, novelist, poet, and playwright. Morand was educated at the Paris Institute of Political Studies and Oxford University. After graduating, he was

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71 Ibid. “En voilà un qui est du bâtiment!”
72 Ibid.
73 Ibid.
75 Ibid. p.2.

His father also was a poet that composers liked and a friend of Stéphan Mallarmé, whose poems were well-known but often seen as challenging.
made an emissary of France chiefly in England and Italy. Because of his significant travel experience, he was able to understand and speak intelligently of both the differences and the similarities in civilization, race, and culture. Perhaps because of this skill, Morand was able to interpret and represent the character of Don Quixote in a way that is both exact and interesting. In the song cycle, *Don Quichotte* (1933), the last work of Maurice Ravel (1875 – 1937), Morand’s poems clearly and simply portray Don Quixote as a Christian, a warrior, and a lover.

Alexandre Arnoux (1884 – 1973) was one of the scriptwriters for the film *Adventures of Don Quixote*, and he wrote the actual dialogue for the film. In addition, he wrote some of the poems for the songs in the film, *Chansons de Don Quichotte* by Jacques Ibert (1890 – 1962). Arnoux was born in Digne-les-Bains, Alpes-de-Haute-Provence, France on February 27 in 1884. He was a prominent French novelist and screenwriter, as well as a poet, journalist, and actor. He was also a member of l’Académie Goncourt in 1947 and a co-founder of the movie magazine *Pour Vous*. He won a *Grand prix national des Lettres* with his novel *Roi d'un jour* in 1956, and wrote

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79 Ibid.
83 Ibid.
several novels: *Flamenca* (1964), *Le chiffre* (1926), and *Le rossignol napolitain* (1937). He wrote almost four hundred works, including journals and screen scenarios, and over one thousand publications in four languages, mostly French.

This author has reviewed the lives and the selected works of several adaptors who have reimagined the work of Miguel de Cervantes. Don Quixote is such an impactful and appealing character that writers seem to be absorbed and even mesmerized by him. This attraction has led to many valuable works of art, some of which are discussed here. This “Don Quixote” effect is not limited to writers. Musicians have also produced remarkable works related to *Don Quixote*, and three of these compositions (and their composers) will be discussed in the following chapters.

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85 Ibid.
CHAPTER 3

OPERA: DON QUICHOTTE

Jules Emile Frédéric Massenet (1842 – 1912) was born in Montaud, France, on May 12th. He was the youngest son of four children from his father’s second marriage.86 His father, Alexis de Massenet was a director of a company that made agricultural implements, and Massenet remembered his mother Eléonore-Adélaïde Royer de Marancour as “the very model of a wife and mother” because she took care of his musical and moral potential.87 In fact, his mother was a pianist who could give lessons and write music a little.88 After his father retired, his family moved to Paris, and in 1852, when he was ten, he began his musical education with piano and solfège studies at Paris Conservatoire. In 1861, Massenet met his first composition teacher, Ambroise Thomas (1811 – 1896), who was a very famous composer at that time and who wrote Mignon (1866), one of the popular operas, and Hamlet (1868), one of the most beautiful operas.89 By the time Massenet won the competition in Rome with a cantata David Rizzio in 1863, his achievements had been made in various fields: premier prix for piano and second prix for counterpoint and fugue.90 Massenet liked to travel to new places, and on one of his many trips to Italy, he met a young female pianist Ninon Sainte-Marie who was introduced to him by Franz Liszt. Massenet and Sainte-Marie were married in the fall in

87 Ibid.
88 Ibid.
1866, when he was composing and publishing a number of songs and piano pieces. They had only one child – a daughter Juliette – born in 1868.\textsuperscript{91}

Once he joined the music profession, there were two factors which made him successful: his association with Georges Hartmann, his publisher for twenty five years, and his commission for winning the prestigious Prix de Rome. In addition to Hartmann and the commission, his teacher supported him so that he could present his first opera \textit{La Grand’tante} at the Opéra-Comique in 1867.\textsuperscript{92} Ten years later, his second and more exotic opera \textit{Le Roi de Lahore} (1877) debuted at the Paris Opéra. After this production, his fame began to grow, and he quickly became one of France’s more prolific composers. In 1878, his former teacher, Thomas, asked him to teach at the Paris Conservatoire. Massenet became such an admired and successful professor that many French composers (in the generation after him), came under his influence. The song composer Reynaldo Hahn (1874 – 1947) was an outstanding example.\textsuperscript{93}

Massenet joined a group of talented young composers who admired both Thomas and Charles Gounod (1818 – 1893). The group included: Camille Saint-Saëns (1835 – 1921), Georges Bizet (1838 – 1875), and Gabriel Fauré (1845 – 1924). Because of his relationship to Gounod, he was usually called “la fille de Gounod”, which means the daughter of Gounod in criticism. This critical nickname indicated his sudden increase in fame and the wealth that came with it.\textsuperscript{94} Massenet, though a successful and recognized

\textsuperscript{91} Ibid.
\textsuperscript{92} Ibid. The Great Aunt.
opera composer, had not won any prizes for his staged works as some of his colleagues had. He had such an excellent skill for writing instrumental music that one critic (after attending Massenet’s *La Grand’tante*) called him a ‘Symphonist’ and not a theatrical composer. Moreover, some of his colleagues, including Saint-Saëns, had spread critical comments creating a stigma about his opera works. Massenet was nevertheless, passionate and enthusiastic in the composition of his operas. He published twenty five opera works, including the famous operas: *Manon* (1884) and *Werther* (1892).

Surprisingly, he composed five full-five-acts operas during the last five years of his life in spite of poor health (diagnosed as an abdominal cancer): *Bacchus* (1909), *Don Quichotte* (1910), *Roma* (1912), *Panurge* (1913) and *Cléopâtre* (1914). Massenet’s *Panurge* and *Cléopâtre* were staged only after his death. In addition, *Amadis* (1922), whose setting is similar to *Esclarmonde* (1889), was one of the operas he never heard in performance even though he composed the opera in 1895. Although Massenet had begun his career with one-act works, and he later became a prolific composer of massive operas. His operas have been performed around the world, and he has been ranked third on the list of popular French opera composers following Gounod and Francis Poulenc (1899 – 1963).

One of Massenet’s most successful five-act works is *Don Quichotte* (1910), which was constantly produced (sixty times at the Opéra-Comique) in the years leading

96 Ibid.
97 Ibid.
The opera has been ranked the third among his popular operas after Werther and Manon, and it became special to him because it was one of his last operas to gain lasting popularity.

Massenet’s opera Don Quichotte was composed with a libretto by his close friend Henri Caïn (1859 – 1937), after a novel by Jacques Le Lorrain, Le Chevalier de la longue Figure (The Knight with the Long Face in English, 1904). Caïn first earned fame as a painter of portraits and historical scenes, and later, he became a writer composing many essays, novels, plays, and nearly forty opera librettos.

For the world premiere at the Monte-Carlo Théâtre in February in 1910, Feodor Chaliapin (1873 – 1938), a famous Russian bass singer, sang the role of Don Quichotte, and Lucy Arbell (1878 – 1947), a contralto and young mistress of Massenet, performed as Dulcinée. According to the article in the New York Times at that time, the opera was performed ten months later in Paris. People in the theater de la Gaîté enjoyed both the extremely picturesque spectacles and music. The production run was extended and

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102 Ibid.
103 Christopher Smith, “Cain, Henri”, The New Grove Dictionary of Opera, Ed. Stanley Sadie, Grove Music Online, Oxford University Press, (Sep. 2015). <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004934> Henri Caïn wrote several librettos for Massenet’s operas, such as La Navarraise (1895), Sapho (1897), Cendrillon (1899), Chérubin (1905), and Roma (1912). Massenet also composed some music for Caïn’s ballet scenario, including Cigale (1894) and Une aventure de la Guimard (1902).
104 Ibid.
finished at the theater after sixty-five performances in 1911.\textsuperscript{106} The opera traveled overseas to New Orleans in the United States in 1912 and came to the Metropolitan Opera House within two years.\textsuperscript{107} It was a remarkable success for Massenet, and perhaps the main reason for its success was that the French government supported the opera. For the opening night, Prince Albert of Monaco gave a large reception to let people know that the opera was financially backed by the royalty.\textsuperscript{108} According to the \textit{Journal de Monaco} at that time, the party was held for people associated with the opera and their families, including the principal singers in the premiere and for the journalists who had attended the first performance.\textsuperscript{109} Massenet and his wife were honored and praised. They were seated on the right side of the Prince Albert during most of the celebration as the prince had asked.\textsuperscript{110} In March, Massenet and the principal singers from the opera, including Chaliapin and Arbell, were called to perform for the inauguration of the Oceanographic Museum in Morocco, which had started construction in 1899.\textsuperscript{111}

Massenet often fitted his music to particular singers so that they could perform their roles as if they were wearing their own clothes. He expected that Don Quichotte and Dulcinée would be sung by Chaliapin and Arbell before he wrote the music and imagined their voices while composing the opera.\textsuperscript{112} One could easily understand how effective the singers were knowing that their music was customized for them by the composer himself.

\textsuperscript{106} Demar Irvine, \textit{Massenet; a chronicle of his life and times}, Seattle, WA, 1974, p.332.
\textsuperscript{109} Ibid.
\textsuperscript{110} Ibid.
\textsuperscript{111} Ibid. p. 328.
Celebrated bass Feodor Chaliapin was cast as Don Quixote, and he was an important part of the opera’s initial success. He sang in several productions of the opera, and starred in the film version with music by Jacques Ibert (1890-1962). Like Massenet, Ibert composed his music with Chaliapin as Don Quixote in mind. Chaliapin was usually cast in principal bass roles, such as King Philip II in Don Carlo by Giuseppe Verdi (1813 – 1901), and Méphistophélès in Faust by Charles Gounod (1818 – 1893). Even though he became a famous singer performing internationally, Chaliapin’s life paralleled that of Wasserman, who had written a television play of Don Quixote (see chapter 2). Both had a lack of formal education due to poverty. Chaliapin taught himself how to sing in his youth. After his only formal education in Tbilisi (with Dmitry Usatov for one year), he was immediately engaged as an official member of several Russian opera companies, including Savva Mamontov's private company in Moscow and the Imperial Opera Company in St. Petersburg. Chaliapin was a singer and an actor who could do both effectively and simultaneously. For some, his singing has become a text book for bass singers. Eventually, he became a legendary opera star, not only in his days but also for posterity. Like Cervantes’ life, the people who were influenced by the character Don Quixote had begun weak and dark, but eventually, they made their lives

113 Yeojin Kim, “The Song Cycle by M.Ravel and J.Ibert: Don Quichotte, Analysis and Study”, MM, Sungshin Woman’s University: Seoul, South Korea, (May, 2012), p.33. Jacobs Ibert and the film that Chaliapin was cast can be found in the next chapter. Chaliapin is the very essential figure to connect two different sources and music, Massenet’s opera and Ibert’s cinema music.
115 Ibid.
brilliant and strong.

Well-known French mezzo-soprano Lucy Arbell, (whose real name was Georgette Wallace), sang Dulcinea in *Don Quichotte*. Her formal operatic debut had been in the role of Dalila in *Samson et Dalila* by Charles–Camille Saint-Saëns (1835 – 1921) at the Paris Opéra on October 23rd in 1903.\(^{117}\) She performed there as Madalena in *Rigoletto* by Giuseppe Verdi (1813 – 1901), Amneris in *Aida* by Verdi, and Fricka in *Die Walküre* by Richard Wagner (1813 – 1883).\(^{118}\) She was an extremely versatile artist who sang many dramatic works. Most of her opera career was associated with Massenet, and her voice, which was warm, clear, and strong, inspired Massenet to write more operas: *Thérèse*, *Bacchus*, and *Cléopâtre*, whose title role – as Arbell asserted – was written for her.\(^{119}\) She also achieved fame for her portrayal of the role Charlotte in *Werther* which she performed at the Opéra Comique many times.

As mentioned before, the opera *Don Quichotte* was based on a novel by Jacques le Lorrain, *The knight with the long face*. Even though the story was based on the tale of Don Quixote, it was not the same as Cervantes’ *Don Quixote*, especially at the end of the story. It is important here to briefly review some of the scenes in the opera in order to show how they differ from Cervantes’ original.

Le Lorrain picked out several scenes from Cervantes’ *Don Quixote* and painted his scenes with a different brush: for example, Don Quichotte’s meeting Dulcinée and his fighting for her against thieves. Cervantes description of Don Quixote’s meeting with


\(^{118}\) Ibid.

\(^{119}\) Ibid. Originally, it had been a mezzo-soprano version in *Cléopâtre*, but later it was revised for a soprano version in 1912, when Massenet died.
Aldonza and re-naming her Dulcinée (in the first chapter of the first volume), was not quite the same as Le Lorrain’s. This is not only the difference, of course, to be found between two versions of the story. In the opera, Aldonza does not appear but Dulcinée does. It may be a good idea to review the character list. The following program excerpt includes all of the characters in the opera *Don Quichotte*.

**DISTRIBUTION**

<table>
<thead>
<tr>
<th>Personnages.</th>
<th>Artistes.</th>
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<tr>
<td>LA BELLE DULCINÉE. . . .</td>
<td>Contralto . . . . . .</td>
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<tr>
<td>DON QUICHOTTE. . . . .</td>
<td>Basse chantante. . . .</td>
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<tr>
<td>SANCHO . . . . . . . . .</td>
<td>Baryton . . . . . . .</td>
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<td>PEDRO (travesti). . . . .</td>
<td>Soprano . . . . . . .</td>
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<td>GARCÍAS (travesti). . . .</td>
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<td>RODRIGUEZ . . . . . . .</td>
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<td>JUAN . . . . . . . . . .</td>
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<td>LE CHEF DES BANDITS . . . .</td>
<td>(Rôle déclamation) . . . .</td>
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<tr>
<td>DEUX VALETS . . . . . . .</td>
<td>Barytons . . . . . . .</td>
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<tr>
<td>QUATRE BANDITS . . . . .</td>
<td>(Rôles déclamation) . . . .</td>
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Chevres : Seigneurs, Amies de Dulcinée, Dames, Bandits, Foulé.

Table 1. The Cast List in the Premiere of *Don Quichotte* in 1910 \(^{120}\)

As shown on this character list, the girl, who is loved by Don Quichtte, has only one name, and she is not called Aldonza but Dulcinée. Cevantes made her a daughter of a farmer with humble origins, but Le Lorrain recreated her as a playful and popular prostitute. \(^{121}\) The slight character difference between these two Dulcinée roles gives us an insight into the status of Quixote’s love interest and shows us what kind of love he might

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have imagined. During writing the novel, Le Lorrain was very ill, so it greatly mattered to
him to have good health and a strong body. He desired Don Quichotte to physically love
her, which is not shown in the original novel.\(^{122}\) Cervantes’ Don Quixote encounters
many beautiful and attractive women during his amazing journey, including Dulcinea.\(^{123}\)
Even though Don Quixote has the ideal woman in Dulcinea, his intense attraction to the
other female characters happens often, and he constantly changes from one to another.
For example, Cervantes’ Don Quixote changes his erotic focus from innkeeper’s daughter
to a prostitute Maritornes.\(^{124}\) Le Lorrain’s Don Quichotte, however, goes on a quest for
only one woman, and he is victorious. This version of the story is the main theme of the
opera. Here, it is Dulcinée who is the main character in the opera while the character of
Quixote is the chief protagonist of the novel. Massenet often set a heroine in the center of
his opera plots. Love in his operas is sometimes shown by the heroine as a prostitute or a
courtesan exemplified by the title role in *Manon*, (only four operas do not deal with the
prostitution). Two of these: Chimène in *Le Cid* (1885) and Charlotte in *Werther* (1892)
show chaste love.\(^{125}\)

Another difference between two novels is that Le Lorrain created many admirers
of Dulcinée to show a dramatic contrast to Don Quixote and to demonstrate her
“popularity” in the town. These admirer roles were written for high voices – as pants
roles –, which implied that they were energetic and young, whereas Don Quixote was

\(^{122}\) Ibid. p.122.

\(^{123}\) As same manner of spelling the name of Don Quixote, using different spelling
of ‘Dulcinea’ makes easy to distinguish between the novel for the opera and the original
novel.

\(^{124}\) Iluminada L. Amat, *Doubling in Don Quixote*, Ph.D., (Ann Harbor, MI: UMI,
May, 1997), pp.145-146.

usually written for bass-baritone or bass, showing an aging and mature man.\textsuperscript{126} Don Quichotte appears poor in appearance, but he is pure in his love for Dulcinée. In this version of the story, Le Lorrain concentrates his plot on the life-long, unrequited love that Quixote has for a younger woman who neither cares for him nor loves him. His imagined love is contrasted with Dulcinée’s physical appeal. The most important theme of the opera concerns Don Quixote’s love to Dulcinée as the “spiritual seeking the physical”.\textsuperscript{127} As Cervantes was considered as a strong Christian, he wrote the character of Don Quixote as a Christian. In fact, when Don Quixote makes his will and confession at the close of his life in the original novel, the author mentions that he is a good man and Christian.\textsuperscript{128}

Another difference between the Cervantes’ version and Le Lorrain’s version is the story of Sancho, Don Quixote’s servant and friend. In the adaption, there was no clue that Sancho ruled an island that Don Quichotte had promised to give him when he died, but in the original novel, he ruled over an island for a week. The Duke and Duchess there let him govern it in the chapter forty-five in the second volume.\textsuperscript{129} It might be assumed that the novelist Le Lorrain and the librettist Caïn did not read the original \textit{Don Quixote} story and that they only set the island as an image to hold Sancho to his old master. This created a different dramatic atmosphere during Don Quixote’s death scene from the action shown in the original. Massenet’s opera \textit{Don Quichotte} has many interesting plot twists as well. It consists of five acts lasting well over two hours with preludes, interludes,

\textsuperscript{126} Ibid. p. 127.
\textsuperscript{127} Ibid. p. 141.
\textsuperscript{128} Miguel de Cervantes Saavedra, \textit{Don Quixote}, trans. John Ormsby, University of Adelaide: South Australia, Australia, 2015, chapter 74.
and a ballet. (See the appendix C for the plot summary of the opera.)\textsuperscript{130}

Many people knew that Massenet wrote the opera during a severe illness. According to a letter to his friend, he was almost too ill to eat and drink for two months, but did not want others to know of his disease.\textsuperscript{131} Because of his ill-health, it is assumed that Massenet realized his days were numbered and probably considered the opera \textit{Don Quichotte} to be his own story. His physicians operated on his abdominal cancer in the early fall of 1910 soon after he wrote the opera, and the operation extended his life two more years.\textsuperscript{132} Massenet wrote the opera rapidly with passion and enthusiasm. He was proud of his Don Quichotte and considered him his own old knight-errant while experiencing overwhelming pain. Because of the opera’s Spanish setting\textsuperscript{133}, Massenet uses the \textit{guajira}, an older Cuban folksong form, in his opera (Ravel too, used this form in his own song-cycle \textit{Don Quichotte}).\textsuperscript{134} The form of \textit{guajira} shows consistent change of rhythms: alternating measures of 6/8 and 3/4 in Maurice Ravel’s first song of the song-cycle \textit{Don Quichotte}. In the overture of Massenet’s opera, there are also several examples of this rhythm, and the composer uses this constant pattern until the main characters appear on stage. The opening scene is a carnival celebration with a dancing show placed in a Spanish setting, so the \textit{guajira} is chosen to set the mood. Often, the tempos of the


\textsuperscript{132} Ibid. p.330.


*guajira* are sped up to create an image of a more passionate Spanish dance. The exchange of rhythms between the higher and the lower instruments includes a descending chord pattern, which eventually arrives on a major III. The following is an example of this *guajira* pattern and its exchange.

Example 1. Repeated Rhythmic Patterns for Alternation in the Prelude of Act I

Example 2. Exchanging Rhythm

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136 Ibid. p.9.
In Dulcinée’s aria: ‘Quand la femme a vingt ans’, the accompaniment uses only one pattern, with a short glissando chord like a sound of a guitar or harp on every other strong beat, until she sings a long note. This simple and stable accompaniment with a moving and leaping vocal line is a common feature of Spanish folk music.\textsuperscript{137} For the long sustained note, Massenet sets Dulcinée’s moving line with Spanish rhythm in the accompaniment.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example3.png}
\caption{Example 3. Main Accompaniment of the Aria of Dulcinée\textsuperscript{138}}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example4.png}
\caption{Example. 4 Different Pattern of Rhythm for a Long Note\textsuperscript{139}}
\end{figure}

\textsuperscript{137} Youho Han, 	extit{A Study on Two Vocal Works, by Ravel and Ibert, Based on the Novel Don Quixote by Miguel de Cervante}, M.M., Mokwon University: Daejeon, South Korea, 2014, p.48.


\textsuperscript{139} Ibid. p.24.
The character of Don Quichotte demonstrates his Christian faith in an aria of prayer in Act III. The prayer is that “Lord, receive my spirit, not wholly vile or worth-less, for my heart is the heart of one faithful to Thee; Deal Thou kindly with me, do Thou judge me in mercy! Since I do stand for truth and right, I stand for Thee.”\footnote{Henri Caïn and Claude Aveling, \textit{Don Quichotte libretto in French-English}, (G.Schirmer: New York, 1911), p.52-53. “Seigneur, reçois mon âme, elle n'est pas méchante, et mon coeur est le coeur d'un fidèle chrétien. Que ton ceil me soit doux et ta face indulgente! Etant le chevalier du droit, je suis le tien.”} The prayer might be compared to Jesus’ prayer on the Cross. In the story, it is not clear if the old knight is abandoning his life or deceiving the thieves. Because of this prayer, Don Quichotte is pardoned and receives another chance to obtain Dulcinée’s lost necklace. The melody and mood of the aria is calm and slow underscoring his confession.

The death scene is generally described as the most moving moment of all the scenes in the opera.\textsuperscript{142} Because of Massenet’s obvious skill in composing, he makes his music appropriately and subtly fit into each scene.\textsuperscript{143} The death of Don Quichotte is simple and sorrowful without being overly dramatic. In Don Quichotte’s last aria, he encourages his servant to take the island he promised him. He says, “Take that island, the sole possession that is still Mine own to give – wavelets blue and clear lave its margin – It is lovely, enchanting – ’Tis the Island of Dreams!”\textsuperscript{144}

\begin{flushleft}
\textbf{Example 6. The Beginning of Aria ‘Prends cette île’}\textsuperscript{145}
\end{flushleft}

\begin{flushright}
\textsuperscript{143} Ibid.
\end{flushright}
This idea of the island is a strong connection between the old knight and his servant. The music of the aria apparently shows Sancho’s preparations for his master’s funeral, and the atmosphere of the aria signals that the death of the old knight is to be grand and majestic. It was a perfectly tailored melody for Chaliapin to display the unique timbre of his voice, to show off his brilliant singing and his acting ability so that audiences in the theater would not forget his performance and his voice. Chaliapin’s outstanding operatic portrayal of Don Quichotte led him to the next piece in this study, Ibert’s song cycle *Chanson de Don Quichotte*.

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CHAPTER 4

FILM: THE ADVENTURES OF DON QUIXOTE

Jacques François Antoine Marie Ibert (1890 – 1962) was born in Paris, France in the summer of 1890. His mother was a pianist who had studied with two different teachers at Paris Conservatoire, Marmontel and Le Couppey.\(^{147}\) She played various works on the piano and let her son listen to the music, from Bach to Chopin. Ibert started learning the violin at the age four, while also taking piano lessons from Marie Dhéré (1867–1950). Eventually, Dhéré would become a special person for him because she would introduce him to the Veber family, whose daughter Rosette (an artist/sculptor) would later become his wife.\(^{148}\) After his university exams, he decided to study composition. To support himself, he earned money by giving lessons, accompanying vocalists, and writing program notes. He also became a pianist in the film industry and wrote a few songs. Eventually, his work in film became his primary employment.\(^{149}\)

At the Paris Conservatoire, he was taught by three very important teachers in the mandatory courses usually required of the school’s composition major: Emile Pessard (1843 – 1917) for harmony in 1910, Andés Gédalge (1856 – 1926) for counterpoint in 1912, and Paul Vidal (1863 – 1931) for composition lessons in 1913. Ibert later remembered Gédalge as his good friend and adviser.\(^{150}\) In fact, Gédalge taught and cared


\(^{148}\) Ibid.

\(^{149}\) Ibid.

\(^{150}\) Ibid.
for his students very much, teaching them how to organize private lessons.\textsuperscript{151} At the Paris Conservatoire, Ibert met two of members of Les Six, Honegger and Milhaud, but due to the difficulty of his financial situation, he could not become a member of the group that he passionately wanted to join.\textsuperscript{152}

During his education at the Conservatory, Ibert’s studies for the prestigious \textit{Prix de Rome}, (the same competition that Jules Massenet won), were interrupted by World War I, during which he served as a nurse, and later as a naval officer.\textsuperscript{153} At the end of the war in 1918, he entered the competition again with his cantata \textit{Le poète et la fée} (which he had written in 1910). He won the competition in his first attempt in 1919. Ibert gave his first public concert at the Paris Concerts Colonne with his symphonic poem \textit{La Ballade de la Geôle de Reading}\textsuperscript{154} in the fall of 1922. This successful first performance led to his next achievement with \textit{Escales} (1924), performed by the Lamoureux Orchestra. In addition to these orchestral pieces, his fame began to grow with two piano

\textsuperscript{151} Ibid.
\textsuperscript{152} Eulmi Park and Yonghwan Kim, “Satie and Les Six”, \textit{Western Music History 100 Scenes}, Garam Design: Seoul, South Korea, (July, 2002), chp.9 no.89.


\textit{The Ballad of Reading Gaol} (1897) is a poem by Oscar Wilde, an Irish novelist and playwright. The symphonic poem by Ibert was inspired by the poem, which was written after the Wilde’s experience of that a prisoner, who had killed his wife, was dead by hanging in the Reading jail.
compilations, *Histoires* (1922) and *Les Rencontres* (1924) and the composition of his second opera *Angélique* (1927), an opera buffa.\(^{155}\)

During World War II, Ibert’s music was banned by the Vichy government, and he was exiled to Switzerland between 1942 and 1943.\(^{156}\) Following this difficult time, Ibert was hired as an administrator for Réunion des Théâtres Lyriques Nationaux in 1955.\(^{157}\) He also managed the Paris Opéra and Opéra-Comique, but due to a serious health issue, he could not stay in the managerial position longer than a year.\(^{158}\) He was subsequently hired by the Académie des Beaux-Arts within a couple of months.\(^{159}\) In fact, Ibert was such a diligent administrator that the government sent him to Académie de France at the Villa Medici, Rome, Italy. According to the list of past directors at the institute, Ibert ran the school for the longer than any other directors (more than twenty years, since the school had opened in 1666).\(^{160}\) His wife (an artist at the institute), helped his work there by creating a strong cultural connection and by establishing a good working relationship between France and Italy, which helped French students studying abroad make their international careers take off with scholarship support.\(^{161}\) He lived most of his life as an administrator until the age of seventy one. As a composer, his music still makes a strong impression.

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\(^{158}\) Ibid.
\(^{159}\) Ibid.
\(^{161}\) Ibid.
Ibert is one of the most underrated French composers. People usually recognize Poulenc, Milhaud, and Honegger as the most well-known French composers of the early twentieth century. As already mentioned, Ibert gained enough fame to run two opera companies and he also held a governmental institution post while writing as much music as his colleagues: six operas, thirty piano pieces, and various orchestral works, including three concertos, which are still valued today in France. They show an obvious musical clarity and they reveal many hidden possibilities in instrumentation. In his early musical career, Ibert focused on the song form mélodie between 1920 and 1930. He then composed songs for parts of operatic and theatric works and in time, film background music. Ibert was extremely interested in composing cinema music because it was the perfect way to musically sympathize with the characters in the movie and participate in the dramatic situations and the feelings of the actors. He loved to work in cinema music, which he referred to as “his laboratory”, because of its diversity and its many challenges. He wrote many film scores: Panique (1946), directed by Julien Duvivier, and Macbeth (1948), directed by Orson Welles. One of his most successful cinema music pieces was Chansons de Don Quichotte (1932), consisting of four songs, for the film The Adventures of Don Quixote (1933), directed by G. W. Pabst. In addition to this film score, he composed a ballet, Le Chevalier Errant (1935), based on the same story.

165 Ibid.
166 Ibid.
The music is considered one of his most successful pieces.\textsuperscript{167} Ibert seemed to have a strong artistic relationship with the character of Don Quixote.

When composing the music for the film, Ibert considered only one singer to perform his songs of Don Quichotte, Feodor Chaliapin.\textsuperscript{168} Since Chaliapin was a good connection between Massenet and Ibert, his personal film history can be a possible source in understanding Ibert’s version of \textit{Don Quichotte}. As mentioned in the previous chapter, Chaliapin’s singing was usually heard on the operatic stages, but his talented ‘singing-and-acting’ could be found in film as well.\textsuperscript{169} He was such a popular opera star that composers of his generation would often consider him as their star performer and main character. In addition to composers, movie directors admired his acting on the stage and cast him in primary roles for film. He was first cast in the silent movie, \textit{Tsar Ivan the Terrible} (1915), which was directed by Alexander Ivanov-Gai.\textsuperscript{170} Ivanov-Gai had been inspired by Chaliapin’s performance in the opera \textit{The Maid of Pskov} by Rimsky Korsakov (1844-1908).\textsuperscript{171} The quality of silent film was not good due to the limitation of the technology at that time, yet it was good enough to show Chaliapin’s acting

\begin{itemize}
  \item \textsuperscript{168} “Don Quixote Film Will Be Shown At Avery Sunday: Feodor Chaliapin, Russian Singer, Has Leading Part in Picture”, \textit{The Harford Courant} (1923 – 1989), (Apr. 1936), p.10.
\end{itemize}
prowess. In 2001, the movie was restored with a new English subtitles by Paul Fryer, a writer and researcher. New music was composed using digital techniques by Barry Seaman, a professor at Rose Bruford College, Sidcup, UK, where Fryer is an associate director. Because of their tireless efforts, the public can view a very good example of Chaliapin’s first cinematic performance, and they can compare it with his later films.

Chaliapin’s second movie was an audible one since the silent movie era had just ended in the late 1920’s. This film gained him tremendous fame and fortune. It is an important work because it is the first sound adaptation of the Don Quixote story, titled *The Adventures of Don Quixote* (1933) directed by George Wilhelm Pabst (1885–1967). He was an Austrian theater and film director better-known as G. W. Pabst. The scenario of the film was written by Paul Morand (1888 – 1976), a famous French novelist and writer, and the dialogue of the movie was created by Alexandre Arnoux (1884 – 1973), a French writer and actor. Through a contractual agreement with the new company, Nelson Films, in London, UK, Chaliapin received one hundred thousand dollars and a part of the three hundred thousand dollars profit from the film. G. W. Pabst was thinking of two locations for shooting the exterior scenes so that the movie might show the atmosphere of Spain. Southern France was chosen instead of Northern Spain.

Pabst had asked a number of French composers, including Ibert, to compose music for the film. Marcel Delannoy (1898 – 1962) wrote three songs for orchestra and

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172 Ibid.  
173 Ibid.  
174 Ibid.  
175 “Alexandre Arnoux”, *Biography, Internet Movie Database*, (Sep. 2015).  
177 Ibid.
voice. Manuel de Falla (1876 – 1946) and Darius Milhaud (1892 – 1974) wrote music that does not exist now. Maurice Ravel (1875 – 1937), composed three songs for voice and piano with lyrics from Paul Morand, the playwright of the film. Each of composers thought he was the only one asked by Pabst to write the music. Except for Ibert, all of them failed to be accepted by the director. Ravel was so upset that he wanted to sue the film company because he thought that this refusal would be damaging to his musical reputation. Realizing that the winner was Ibert, he gave up his legal suit because Ibert was a close friend. The reason why the director selected Ibert’s music was because Chaliapin, cast as the protagonist, wanted dramatic music that he could sing. Due to the film’s budgetary concerns, Ibert was probably chosen because he worked faster than his colleagues.

The four songs written by Ibert were tailored especially for Chaliapin, but only three of them were included in the film. Chaliapin had asked Ibert to write one more song, but it was never completed. The composer did, in fact, write another song but it was for the character of Sancho, not Quixote. The Adventures of Don Quixote was simultaneously made in two different language versions, (French and English, and eventually German as well). Chaliapin was the only actor to appear in all three language versions.

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179 Ibid. p.8
182 Ibid. p.9.
183 Ibid. p.10.
184 Ibid. p.19.

There were two different company joined and produced: Vandor-film, Paris, For French version and Nelson-Webster of London for English edition.
versions. The characters of Don Quixote, Dulcinea, and Carrasco appeared in the same cast for the multilingual movie, French and English. Following is the cast list for the original movie.

Don Quixote………Feodor Chaliapine  
Sancho Panza ……….George Robey  
Captain of the Police……..Oscar Asche  
Carrasco……………….Réne Donnio  
Priest…………………..Frank Stanmore  
The Duke……………….Miles Mander  
Gipsy King………………Walter Patch  
The Niece………………..Sidney Fox  
Sancho’s Wife…………Emily Fitzroy  
Dulcinea………………..Renée Valliers

Table 2. The Cast of *The Adventures of Don Quixote*  

In the plot summary in appendix C, there is a short outline of the story. This might give the readers a clearer understanding of the plot and reveal the dramatic motivations and the emotional content Pabst wanted his audiences to see on the screen. Before the ending credits come up on screen, there is a conversation scene between Don Quixote and Sancho: the death of the old knight is shown after he witnesses the burning of the

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185 Ibid. p.21.  
precious chivalry books that he loves. In the dialogue, Don Quixote asks Sancho for forgiveness for deceiving him about the island. Sancho humbly replies to his master that he does not care if the island exists. He wants his old knight to live on and he wants them to be together always rather than depart. Don Quixote, nevertheless, dies, and Sancho weeps. In the opera, Don Quichotte tells the story about the island, but in the movie *The Adventures of Don Quixote*, he says that there is no island for Sancho. This might be evidence that the synopsis of the film was not based on the original novel but on one of its adaptations. There is, however, a different conclusion found in the film which portrays Don Quichotte asking Sancho for forgiveness, while in the opera, he encourages Sancho to take the island.

Ibert composed the film’s first song with lyrics from a book of love poems by Pierre de Ronsard (1524-1585). Though the setting of the poem comes from a different century and seemed inappropriate, there was a reason why the composer chose this text. Ronsard was one of the most well-known poets in his time, and his poem addresses “Virtuous Love”, which seemed a suitable theme for the first song to show Don Quixote’s love. This subject of *virtuous Love* held priority among all the themes and traditions in arts at that time.\(^\text{188}\) Ibert probably showcased this idea in the song, whose poet was almost a contemporary of Cervantes. Here is Ronsard’s poem with English translation.

The background of Don Quixote’s story is undeniably Spanish, and Ibert attempts to show this musically in his four songs for the film. According to one critic, Ibert wanted to create an “ethereal atmosphere” for the instrumental parts in the first song of the cycle.\(^{190}\) He chose rolled and sustained chords for the piano and modal and syllabic melody lines for the singer which were in contrast to the instrumental accompaniments. Observing the shape of the piano and voice parts, the first song appears to have a recitative-like melody with a filled-up accompaniment between the melody lines. This clarifies the expressive text and projects it toward the listeners. Ibert wrote the melody of the first song the main theme music of the film to perhaps draw the audience into the story.

\(^{190}\) Ibid. p. 85.
Example 7. The Piano (A) and the Voice (B) Part of the First Song.  
Jacques Ibert, Chansons de Don Quichotte  
© 1933 by Editions Ariel, rights transferred to Editions Leduc, Paris
His second song is absent from the movie. Because of a length issue in the actual French and English versions of the film, the second song was cut and its scenes removed even though Ibert composed four songs to fit the original running time of eighty-two minutes. Though cut from the film, it is the most romantic of the four songs.

The second song had a similar form when compared to the first song, and it had a characterized refrain section (repeated between the other parts of the song), creating an ABACA form. This recurring refrain unifies both text and music and gives a clearer understanding of the character of Dulcinea to the listener. This song also demonstrates the compositional skills of Ibert in his use of modal patterns and character melodies. The poetic texts for the second, third and fourth songs were by Alexander Arnoux. A critic mentioned that this song is “particularly original, very colorful, evoking a Spanish ballad”, and another critic suggested that singers should choose “a certain scale of dynamics... for each different song, as well as a certain scale of vocal colors.”

Here is the poem and translation.

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192 Yeojin Kim, “A Study and Analysis of *Don Quichotte* by Ravel and Ibert”, M.M., Sungshin Women’s University: Seoul, South Korea, 2012, p.94.
Ah, Un an, me dure la journée,  
Si je ne vois ma Dulcínée.  
Mais, Amour a peint son visage,  
Afin d’adoucir ma langueur,  
Dans la fontaine et le nuage,  
Dans chague aurore et chaque fleur.  
Ah. Un an, me dure la journée,  
Si je ne vois ma Dulcínée.  
Toujours proche et toujours lointaine,  
fitoille de mes longs chemins.  
Le vent m’apporte son haleine  
Quant il passe sur les jasmins.

Ah, A day lasts a year to me,  
If I do not see my Dulcinea.  
But Amor painted her face,  
In order to assuage my languor.  
In the fountain and in the cloud,  
In every dawn and every flower.  
Ah, A day lasts a year to me,  
If I do not see my Dulcinea.  
Forever near and forever far,  
Star of my long journeys.  
The wind brings her breath to me,  
When it passes over the jasmines.

Example 8. The B Part of the Second Song of Don Quichotte.  
Jacques Ibert, Chansons de Don Quichotte  
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The third song is in a strophic form, and it is syllabic. All stanzas in this song use the same melody. Though the melody is basically the same, the modes that the composer uses are a little different. Ibert uses several modes: F, such as F Aeolian, F Dorian, and F Locrian. This is in contrast to the second song, which also consists of different modes: B♭ Phrygian, G♭ Mixolydian, and A♭ Ionian. The melody line begins with a fast tempo and uses a descending scale, but at the end of each stanza changes to a gradually slower tempo and uses an ascending scale. As a result, each stanza has both a strong and flexible stress (with a swagger) and turns this song of Dulcinea into a declamatory serenade.

Jacques Ibert, Chansons de Don Quichotte
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Don Quichotte remembers Dulcinée in the second song and gives a brave, confident message to the listener about her in strength and adoration. This piece is similar to the songs of the troubadours who sang of chivalry in Spain in Don Quixote’s era. Don Quixote seems to be the only person to sing a note of tribute to his lady. Arnoux’s poems are often described as “elaborate pantomimes” and “too easy and wordy”, but his words define the character of Don Quixote in a clear and subtle way. The poem and translation follows:

“Chanson du Duc”

Je veux chanter ici la Dame de mes songes,  
Qui m’exalte au desus de ce siècle de boue.  
Son coeur de diamant est vierge de mensonges.  
La rose s’obscurcit au regard de sa joue.  
Pour Elle, j’ai tenté les hautes aventures.  
Mon bras a délivré la Princesse en servage.  
J’ai vaincu l’Enchanteur, confondu les parjures.  
Et ployé l’univers à lui rendre l’hommage.  
Dame par qui je vais, seul dessus cette terre,  
Qui ne soit prisonnier de la fausse apparence.  
Je soutiens contre tout, Chevalier téméraire.  
Votre éclat non pareil, et votre précéllence.  

I would like to sing of the Lady of my dreams,  
Whom I exalt above this age of sordidness.  
Her heart of diamond is free from falsehoods.  
The rose fades at the sight of her cheek.  
For her I attempt high adventures.  
My arms rescued the Princess from bondage.  
I vanquished the sorcerer, silenced the perjurers.  
And forced the universe to give homage to her.  
Lady, for whose sake I go alone upon this earth,  
Who would not be prisoner of the false appearance,  
I stand against all, daring cavalier.  
Her brilliance has no equal and all that fate allows.

The fourth song concerns Don Quixote’s death. His farewell to Sancho projects a very strong feeling of sorrow while the other songs are attached to a certain scene or situation, this final song is not related to any event and has only a brief reference to a burning book. It was written in a through-composed form and not strophic like the other songs in the group. It has a very strong habanera rhythm with an Andante molto tempo marking in 2/4 meter. This Spanish dance rhythm reveals how much Ibert’s composition was influenced by Spanish traditions.\textsuperscript{199}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{habanera_rhythm.png}
\caption{Example 10. The Habanera Rhythm in the Fourth Song}
\end{figure}

\textit{Jacques Ibert, Chansons de Don Quichotte}
\textcopyright 1933 by Editions Ariel, rights transferred to Editions Leduc, Paris

This song was written in the tonality of ‘a’ minor while the other songs were written in various modes. This minor key suited Don Quixote’s death scene. The last utterance of this song is ‘Ah!’ and is sustained for four measures. The music recalls the old knight’s memories: his love of Dulcinée, his faithful friend Sancho, the adventures he had, and the nostalgia he felt for his books on chivalry. The accompanying melody repeats Don Quixote’s line while he is holding the long note, and it amplifies his feelings so that audiences might grasp the nature of his sorrow and empathize with his sadness. A long note also appears at the end of the second song, whose last word idealizes the lady.

\textsuperscript{199} Ibid. p. 93.
Dulcinea. While the accompaniment and the emotional mood of Quixote are in contrast here, the presentation of Dulcinea as an ideal woman character unites both songs with a common image. The long note of the last song contains something more than love and friendship. It is his last breath. The vocal line and its accompaniment appear to evoke the last few memories of his life.

Example 11. The Ending Note of the Second Song
Jacques Ibert, Chansons de Don Quichotte
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Example 12. The Ending Note of the Fourth Song
Jacques Ibert, Chansons de Don Quichotte
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The poem of the last song expressing Don Quixote’s feelings and emotions was valued highly as “a noble address” of “infinite sadness”, which meant that he did not lose his noble ideal of chivalry, only his life. Even though Don Quixote confessed his deception to Sancho, he still talked to him about the island and assured him that he would live there, where they both would be united. The island image is changed from mere real estate status into a paradise where Sancho and Don Quixote can go after death. The poem also explains how life on earth was for him and how it will be for him and Sancho in afterlife. The poem follows.

"Chanson de la mort de Don Quichotte"

Ne pleure pas Sancho,  Do not cry, Sancho,  
Ne pleure pas, mon bon.  Do not cry, my friend.  
Ton maître n'est pas mort,  Your master is not dead.  
Il n'est pas loin de toi.  He is not far from you.  
Il vit dans une île heureuse  He lives on an enchanted island,  
où tout est pur  where all is pure  
et sans mensonges.  and without falsehood.  
Dans l'île enfin trouvée,  On the island finally reached,  
Où tu viendras un jour.  Where one day you will come.  
Dans l’île désirée,  On the desired island,  
O mon ami Sancho.  Oh my friend, Sancho.  
Les livres sont brûlés,  The books are burned  
Et font un tas de cendres.  And make a pile of ashes.  
Si tout les livres m'ont tué.  If all the books killed me.  
Il suffit d'un pour que je vive.  It sufficed that I live.  
Fantôme dans la vie, Et réel dans la mort.  A ghost in life, And reality in death.  
Tel est l'étrange sort,  Such is the strange fate,  
Du pauvre Don Quichotte.  Of poor Don Quixote.  
A!

The songs of *Chanson de Don Quichotte* were originally written for the cinema, but Ibert also set the song cycle as a stand-alone piece so that singers might perform all four songs outside of the film setting. Since Ibert’s first intention was to write these songs as film music, he also wanted audiences to easily imagine the action of the scenes in which each song was placed in the film. A brief comparison of Don Quixote’s final hours in each cited work will be considered in the chapter six. In the previous chapter, the opera was considered, and in this chapter, the songs from the movie were reviewed. The last selected work to be discussed here is the Broadway musical *Man of La Mancha*. The author, composer, and the lyricist of the musical were artistically linked to the character of Don Quixote.
CHAPTER 5

MUSICAL: MAN OF LA MANCHA

Mitch Leigh (1928 – 2014), who had a different birth name, Irwin Stanley Michnick, was born in Brooklyn, New York, in 1928. His father was a Jew from Ukraine and a furrier by profession. At a young age, he was a very big fan of Benny Goodman (1909 – 1986), a clarinetist, a jazz musician, and well-known as the King of Swing. Leigh was a bassoonist at the High School of Music and Art in New York, and after high school, he served in the Army and finished his education with bachelor’s and master’s degrees at Yale University studying with Paul Hindemith (1895 – 1963), a German violinist, composer, and a member of the faculty of the school between 1940 and 1953. Leigh was such a strong financial supporter and alumnus of the School of Music at Yale that the building of the School of Music was renamed the “Abby and Andrew Lamb, "Leigh, Mitch." Grove Music Online, Oxford University Press, (Sep. 2015). <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16342>.


Mitch Leigh Hall” in 2001, which included his wife’s name.\textsuperscript{208} In addition to the hall’s new name, a scholarship was set up and named for Keith Wilson, one of Leigh’s (old band) teachers.\textsuperscript{209} Leigh met his lovely actress wife Renee Goldman in 1950. Their son, Andrew, was born in 1961.\textsuperscript{210} Their marriage ended in divorce soon after he received the ‘best musical award’ for \textit{Man of La Mancha} in 1966.\textsuperscript{211} He married a second time to Abby Kimmelman in 1972, a painter who had held many exhibitions in Europe.\textsuperscript{212} They had two children, Rebecca and David.\textsuperscript{213} Leigh did not have any theatrical experience until he collaborated on some music for comedy shows in 1963. After this time, he built his own production company (including studio, radio, and television facilities) to produce commercial music.\textsuperscript{214} His involvement in the music business was so varied that it was difficult to classify him in any one genre even though he had been schooled primarily as a musician.

As mentioned before, he composed music for comedy shows, including \textit{Too True to Be Good} (1963) and \textit{Never Live over a Pretzel Factory} (1964), and musical shows:

Cry for Us All (1970), Home Sweet Homer (1976), and Saravá (1979). These shows were not successful nor popular.\textsuperscript{215} He also directed a musical, revival of “The King and I”, in 1985, and for his directorial efforts, he won a Tony Award. Because of his work on TV jingles (including music for the Sara Lee Corporation), plus his musical theater works, he did not compose formal classical compositions. He did not regret writing commercial music, nor did he think that it was wrong for a classical composer with an academic degree.\textsuperscript{216} In his later years he created a village-like community called Jackson Twenty-One by investing his money in real estate, (approximately one thousand acres), in Jackson Township, New Jersey.\textsuperscript{217} Although he gained fame from his commercial music and his real estate investments, Leigh became well-known as a composer for the musical Man of La Mancha (1965).

The first performance of this extremely successful musical was at Goodspeed Opera House in East Haddam, Connecticut, on October 30. It had its New York premiere at ANTA Washington Square Theatre on November 22, after twenty-one previews.\textsuperscript{218} From the opening day, except the performances in Connecticut, the musical had a record-breaking run of over 2,300 performances on Broadway over six years. The show sold-out quickly, and its theater was crowded from the very beginning of that long-run with hardly any advertisement or advance sale. Its popularity grew through the good reviews and the

positive comments from the people who had seen the show. In an interview, Dale Wasserman, who wrote the novel I, Don Quixote, on which the musical is based, recalled the opening day of Connecticut premiere. He said that it was from “ground zero”, but the people there began to purchase more tickets and call their friends to watch the show. After the long-run, the musical was revived several times: in 1977, 1992, and 2002. The musical was made into a film, directed by Arthur Hiller and it had a screenplay written by Dale Wasserman (with the same title in 1972).

In addition to the United States production, Man of La Mancha has traveled around the world. It has to its credit over two hundred fifty performances at Piccadilly Theatre in London in 1968. The musical was also performed in Paris, Vienna, and in East Asia: Japan in 1969 and Korea in 2005. The musical won five Tony Awards in 1966, ‘best musical’ and ‘best composer’. Joe Darion (1911 – 2001), the lyricist for the musical, won ‘best lyricist’ award in the Tony Awards in the same year. Darion already had a wide range of works already to his credit, from popular songs to operas:


224 Ibid.


Joe Darion was the second lyricist after Wystan Hugh Auden (1907 – 1973), who fought with Wasserman.
“Changing Partners” (1953), music by Larry Coleman, *Shinbone Alley* (1957), music by George Kleinsinger, and *Illya Darling* (1967), music by Manos Hadjidakis.\(^{226}\) In 1997, twelve critics and professionals in musical theater in Japan chose Dale Wasserman as the most successful writer on Broadway and recognized him as a key contributor to the huge growth of the Japanese musical industry.\(^{227}\) All three Americans, Mitch Leigh, Dale Wasserman, and Joe Darion, created the mega hit together, and *Man of La Mancha* was ranked among the top three longest running shows in the Broadway history at that time.

Dale Wasserman wrote the play, *I, Don Quixote* (1959), based on Cervantes’ *Don Quixote*, for a Television production, which later became the musical *Man of La Mancha*. In Cervantes’ original novel, there are many characters, six hundred seven men and fifty-two women, and those, who actually spoke to Don Quixote number approximately one hundred men and fifty women.\(^{228}\) It was a considerable task deciding which characters from the novel should be chosen in order to make the play interesting and attractive.

Before choosing the characters for his play, Wasserman placed Cervantes in the leading role as the main story-teller. His character was inspired by an article from a newspaper, *the International Harold Tribune*,\(^{229}\) in Spain. Wasserman was working there on a movie script based on the theme of Don Quixote in the late summer of 1959. The newspaper article mentioned that most people knew who Quixote was, but few had read...


the novel. Wasserman realized that he had not read the novel either.\textsuperscript{230} He was also aware that there were more than four films and one theatrical adaptation of Don Quixote, but all of them failed to be popular or impressive because they only showcased the old knight’s idiosyncrasies, of which people were already familiar.\textsuperscript{231} for example, attacking a windmill. It was at this time that Wasserman was inspired to finish reading the second volume of the novel. He was curious about what aspect of the novel he was most interested in, and the answer was the author, Cervantes.\textsuperscript{232} While in Spain, he traveled to many of the places where Cervantes might have visited or stayed. His journey was based on other works by the author (rather than the book of Don Quixote).\textsuperscript{233} After his research, Wasserman realized that he shared some similarities with Cervantes. They both had kindred theatrical experiences and they were both playwrights and directors.\textsuperscript{234} Their lives had been a difficult and unusual adventure. In an interview, Wasserman called the play he wrote, \textit{I, Don Quixote}, after his personal story that he himself had experienced.\textsuperscript{235} He did not want his play to be an adaptation of the original novel like the others, but a dedication to Cervantes himself. He began to wonder how he might expand the play after reading chapter five in the first volume, (a conversation between Don Quixote and Pedro Alonso, who was a close neighbor).\textsuperscript{236} Replying to one of Alonso’s questions, Don

\begin{flushleft}
\textsuperscript{232} Ibid.
\textsuperscript{233} Ibid.
\textsuperscript{234} Ibid.
\end{flushleft}
Quixote said that he knew who he was and what he chose to be.\(^{237}\)

Wasserman noticed that Don Quixote’s dialogue did not make him out to be a mad or foolish man but a normal and active actor. In an interview, Wasserman imagined that Don Quixote was simply roleplaying, and that Cervantes himself became a role player too. In other words, Cervantes became Don Quixote, and the old knight the avatar of the author. Cervantes had written a similar concept in another book in which the chief character and author were the same. He put himself in his novel as one of the characters in chapter six of the first volume and mentioned his first novel, *La Galatea*.\(^{238}\) Here is Wasserman’s first one-page-long synopsis to his friend, David Susskind, a television producer.

*Miguel de Cervantes, aging and a lifetime failure, is thrown into prison for levying against a church in his job of gathering supplies for the Grand Armada. His fellow prisoners, dregs of the underworld, convene a kangaroo court for the purpose of seizing all of Cervantes’ possessions. These possessions include a manuscript which we will later surmise to be the story of a certain eccentric who calls himself Don Quixote.*

*Cervantes cleverly persuades the “court” to allow him to present a defense in the form of an entertainment. Given permission, he assumes the character of his eccentric knight and involves the other prisoners in playing roles in the seemingly ridiculous story. There are interludes of return to reality when the presence of the Inquisition, before which Cervantes will be tried in reality, makes its ominous presence known.*

*As the entertainment proceeds we will detect the character of Cervantes blending with that of his creation until we come to understand that the two are spiritually the same person. In the process the prisoners are entertained, then involved and finally touched by emotions long since chilled, in particular one upper-level criminal*

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\(^{238}\) Youn Jung Na, “All about Man of La Mancha – Comparison of the Musical and the Novel”, *The Musical* No.143: Seoul, Korea, (Sep. 2015).
called “The Duke.” The story of Don Quixote is interwoven with the life of Cervantes; actually, we don’t know how either one will end except that each will illuminate the other.  

Wasserman did not want the title of his television play listed as “I, Don Quixote” but “Man of La Mancha” instead. Producer Susskind wanted to keep the original title in order to let people watching the play know who the Man of La Mancha was without struggling. The title of musical version Man of La Mancha was Wasserman’s preferred title. In his concept of the play, which includes both Cervantes and Don Quixote, this title would always be his preference.

In the dialogue excerpt below, Wasserman shows us why he would like his adaptation of Don Quixote to be a tribute to Cervantes in his play, and what he would like to highlight in the script. The following is a conversation between the Duke and Cervantes.

THE DUKE: Why are you poets so fascinated with madmen?
CERVANTES: Are we?
THE DUKE: There’s a writer-chap in my country—
Will Shakespeare by name…
CERVANTES: I do not know of him.
THE DUKE: Never a play of his without its lunatic.
CERVANTES (with humor): I suppose artists and madmen have much in common.
THE DUKE: They both turn their backs on life.
CERVANTES: They both select from life what pleases them.
THE DUKE (with irony): You find that preferable to sanity?
CERVANTES: To me it is sanity.

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240 Ibid. pp. 121-122.
In order to better organize the play, Wasserman selected and modified the characters in the prison scene. He had a difficult time defining the character of Dulcinea, or Aldonza. The name Dulcinea appears, but the original novel did not mention the actual character.\textsuperscript{243} He portrayed Aldonza as an extremely attractive woman with a ripe body and a natural sexuality.\textsuperscript{244} The following is a cast list indicating which voice to be used for each character. Any blank spaces on the list refer to non-singing roles. The plot summary of the musical can be found in Appendix C, which is based on the play \textit{I, Don Quixote} by Dale Wasserman.\textsuperscript{245} The synopsis of the musical version shows differences in the story when compared to other staged performances, and to the opera \textit{Don Quichotte} by Massenet, and to the original novel by Cervantes.

\begin{table}[h]
\centering
\begin{tabular}{llll}
Miguel de Cervantes / Don Quixote / Alonso Quijana & Male & Lead & Baritone \\
Cervantes’ manservant / Sancho Panza & Male & Lead & Tenor \\
Aldonza (Dulcinea) & Female & Lead & Soprano \\
Antonia & Female & Supporting & M. Soprano \\
Padre & Male & Supporting & Tenor \\
Dr. Sanson Carrasco (The Knight of the Mirrors) & Male & Supporting & Baritone \\
Inkeeper & Male & Supporting & Bass \\
Housekeeper & Female & Featured & M. Soprano \\
Barber & Male & Featured & Tenor \\
Fermina & Female & Featured & \\
Maria & Female & Featured & \\
Captain of the Inquisition & Male & Featured & \\
The Duke & Male & Featured & Spoken \\
Attendants to the Knights & Male & Featured & Silent \\
Jose & Male & Featured & \\
\end{tabular}
\caption{The List of Characters of Man of La Mancha\textsuperscript{246}}
\end{table}

\textsuperscript{243} Op. cit. Wasserman, “A Diary…”, 2001, p.120.
\textsuperscript{245} “Man of La Mancha”, \textit{Study Guides, Utah Shakespeare Festival}, Southern Utah University, (Sep. 2015). <http://www.bard.org/synopsis-man-of-la-mancha>.
Tenorio       Male     Featured
Paco          Male     Featured
Juan          Male     Featured
Anselmo       Male     Featured
Pedro         Male     Featured
Guitar Player Male     Featured
Ensemble     Either or Both Ensemble

Among the admirable musical numbers of *Man of La Mancha*, one of outstanding pieces is the song of ‘Dulcinea’. The song uses the *guajira*, the alternation of 6/8 and 3/4, which is the same accompaniment device used in the first song of Ravel’s song cycle, *Don Quichotte*. This hints at a Spanish musical tradition, and is an effort to underscore the old knight’s ethnic heritage. This device was used in the Don Quichotte opera by Massenet and the song cycle by Ibert.

Example 13. ‘Dulcinea’ Sung by Don Quixote and later Reprised by Aldonza

Example 14. ‘Chanson romanesque’ from *Don Quichotte à Dulcinée* by M. Ravel
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In the musical, Aldonza is renamed Dulcinea by the old knight, and her song has the same pattern of rhythmic change of the previous song, ‘Dulcinea’. Here, the theme of the two songs clearly shows that Dulcinea is, in fact, Aldonza even though the lyrics in the two songs are as opposite as night and day. The songs have a repeated musical theme again with the guajira rhythm, which might be identified as a ‘leitmotif’. The rhythm was used by the composer to make Dulcinea attractive and have her flirt with the men around her. Aldonza in the musical is similar to Dulcinée in the opera, whose character description describes her as extremely desirable to men. Aldonza does not have an ordered life, nor is she virtuous and elegant.

Don Quixote sings in a similar rhythm in 3/4. In his first song, ‘Man of La Mancha’, the tempo mark says ‘Paso Doble’. The main rhythmic form is the same alternation of patterns mentioned above. Don Quixote’s strong melody describes an older passionate knight-errant, not a weak, old man.

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248 Ibid. no. 18.
249 It means ‘double steps’ and is a Spanish dance. It is performed the very fast 6/8 of tempo with powerful movements. Since 1926, it flew and spread to France and Mexico. <http://terms.naver.com/entry.nhn?docId=1156877&cid=40942&categoryId=33027>.
Example 16. Intro of ‘Man of La Mancha’ sung by Don Quixote

Example 17. The Alternation of Rhythm in ‘Man of La Mancha’

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251 Ibid.
The most famous song in the musical is ‘The Impossible Dream’, and it is sung not only by Don Quixote but by everyone on the stage (four times each performance). It is described as “one of the most pervasive anthems of uplift in showbiz history” by The New York Times, and was used as a memorial song for Senator Edward Kennedy.\(^{252}\) This song competes with the most popular song ‘My Way’ by Paul Anka.\(^{253}\) Many famous singers, including those in classical and popular areas, have recorded – besides ‘My Way’ – the song ‘The Impossible Dream’, including tenor Plácido Domingo and pop-singer Frank Sinatra.\(^{254}\) The possible reason for the song being so popular is in its lyrics.

‘The Impossible Dream’

To dream the impossible dream, to fight the unbeatable foe,
to bear with unbearable sorrow, to run where the brave dare not go.
To right the unrightable wrong, to love pure and chaste from a far,
to try when your arms are too weary, to reach the unreachable star!
This is my quest, to follow that star,
No matter how hopeless, no matter how far;
To fight for the right without question or pause,
To be willing to march, into hell for that heavenly cause!
And I know if I'll only be true to this glorious quest,
that my heart will lie peaceful and calm, when I'm laid to my rest,
And the world will be better for this
That one man, scorned and covered with scars,
Still strove with his last ounce of courage,
To reach the unreachable stars.

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\(^{254}\) Ibid.
The lyrics clearly show the old knight’s character and thoughts. To avoid any interruption from the accompaniment, Leigh set the song with only one Spanish rhythm throughout the entire song: a ‘Bolero’, which is a Spanish dance music in 3/4. The tempo remains constant while the accompanying music stays in the background of the song, giving the lyrics a special emphasis so that audiences might focus on each word and its meaning.

Example 19. The End of ‘The Impossible Dream’

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256 Ibid.
To leave a more lasting impression, the final phrase is usually divided between the words ‘to reach’ and ‘the unreachable stars’. The singer and the accompaniment take a brief moment of rest: ‘a pause with silence’. The last sung note at end of the song is on the word, ‘Stars’, and it is usually sung on the 5th of the chord, for example, ‘F’ in the key of Bb.

Wasserman’s script for *Man of La Mancha* includes appropriate scenes to introduce and balance the relationship between Cervantes and Don Quixote, and Leigh uses impressive music to define the two characters as well. The work should be considered one of the best adaptations of the Don Quixote story because it demonstrates what Cervantes may have wanted the audience to see in his novel. He wanted the reader to become a person who valiantly strives to reach the stars.
CHAPTER 6
SONGS OF DON QUIXOTE’S DEATH

As mentioned above, there are two volumes of Don Quixote: one written in 1605 and the other written in 1615. The ending of each volume reaches a different conclusion. While the first volume ends in delight and happiness, the second closes with Don Quixote’s death (because Cervantes wanted the second novel to be the last one).257 The end of the first volume gave the impression that more adventures were forthcoming, mentioning a next adventure which did – in fact – come along in the beginning of the second volume. The two volumes read like one book even though there was a ten-year gap between the first and second publications. The story has been translated into many languages, following closely, to the number of translations of the Holy Bible, the best seller in the world.258

In the original book, the scene of Don Quixote’s death shows us that his passing is like that of any older man. His confession and his will are the usual ordinary statements, as if to say: “Let’s have no more nonsense.”259 Remembering that his character throughout the story is thought of as an insane and strange Knight errant, his final words appear to be free of madness. In his confession, he calls himself Alonso Quixano, not

259 Ibid.
Don Quixote, his invented name, (nor Quijana as his neighbors knew). The confusion with his name begins when he chose the name Don Quixote before beginning of his journey in chapter 1 of the first volume. Some critics explain that the reason why Cervantes set the different last names was to show that Don Quixote is so mad that he is confused about his own name. This could possibly mean that a name is less important, even unnecessary information for the old knight. In the novel, one finds many last names for his character, (Quijana, Quijada, Quejana, Quesada, and Quijano). According to a book by James Parr, Alonso Quijana is more likely his real name because Pedro Alonso, who is a close neighbor of Don Quixote, twice calls him Quijana (in the chapter five of the first volume). In addition to his bewildering last name, other character names in the novel confuse archivists and collators, for example, Sancho’s last name, (Pansa or Zancas). Explanations for this confusion are not provided in the original novel, which seems like a ‘labyrinthine world’. Cervantes’ writing style might be considered a perfect example of parody and criticism of that period’s high-born: showing the characters as vain and nonsensical. The character Teresa Panza (Sancho’s wife) points out:

“…They called me Teresa at my baptism, a plain, simple name, without any additions or tags or fringes of Dons or Donas; Cascajo was my father’s name, and as I am your wife, I am called Teresa Panza, though

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263 Ibid.  
264 Ibid.  
265 Ibid. p.103 – 104.
by right I ought to be called Teresa Cascajo; but ‘kings go where laws like,’ and I am content with this name without having the ‘Don’ put on top of it to make it so heavy that I cannot carry it; and I don’t want to make people talk about me when they see me go dressed like a countess or governor’s wife…”

People who occupied a higher status wanted to use additional names and prefixes in order to show others their “highness” or to emphasize their functions and their positions. Cervantes probably used sarcastic parody in pointing out the importance of last names for noble people.

This issue of different names appears in the other adaptations of Don Quixote, including the musical *Man of La Mancha*. In the musical, his name is Alonso Quixana, which is the name his neighbors knew in the original novel, and the name is never changed unless of course, Cervantes comes back to his senses during the course of the play. The musical version shows that Cervantes plays both Alonso Quixana and Don Quixote, which is real role playing, while the Massenet version uses only one name: Don Quixote as does the film. This different-last-name issue is not common in the three works selected for this research, but it simply shows that the real last name is significant to know who he is.

If Don Quixote’s illusive last name really reveals his identity, then it is probably due to the many curious variations of his character. Cervantes cites other character sources to show Don Quixote’s identity instead of revealing his real last name in all of the book’s bizarre adventures and profound conversations. Don Quixote’s death is,

however, a common scene in all three works: the opera *Don Quichotte*, the film *The Adventures of Don Quixote*, and the musical *Man of La Mancha*. These works (similarly or differently) manifest his death scene in slight variations of the original *Don Quixote* story. All three death scenes display different and distinguishing musical styles and dramatic emotions, but all three also display happiness and hope.

Before this writer compares each death scene, the original death from the novel should be reviewed. After Don Quixote makes his will and gives his confession, this paragraph from the novel shows that his death proceeded normally, and that no matter what he was called before, his name is Alonzo Quixano. As Cervantes says at this time:

With this he closed his will, and a faintness coming over him he stretched himself out at full length on the bed. All were in a flutter and made haste to relieve him, and during the three days he lived after that on which he made his will he fainted away very often. The house was all in confusion; but still the niece ate and the housekeeper drank and Sancho Panza enjoyed himself; for inheriting property wipes out or softens down in the heir the feeling of grief the dead man might be expected to leave behind him. At last Don Quixote’s end came, after he had received all the sacraments, and had in full and forcible terms expressed his detestation of books of chivalry. The notary was there at the time, and he said that in no book of chivalry had he ever read of any knight-errant dying in his bed so calmly and so like a Christian as Don Quixote, who amid the tears and lamentations of all present yielded up his spirit, that is to say died. On perceiving it the curate begged the notary to bear witness that Alonso Quixano the Good, commonly called Don Quixote of La Mancha, had passed away from this present life, and died naturally; and said he desired this testimony in order to remove the possibility of any other author save Cide Hamete Benengeli bringing him to life again falsely and making interminable stories out of his achievements.\(^\text{267}\)

As the description of the final scene in the original novel suggests, Don Quixote died peacefully and of natural causes. Remembering his fervent journey, such a death seems average and uneventful. Cervantes created this death scene to show that Don Quixote died of sound mind and judgement rather than in madness and insanity. This scene raises the question of whether or not Don Quixote is actually mad during his adventures. Cervantes would have welcomed critical appraisal of his insane Knight’s journey and a closer look at his humor which was aimed squarely at the social hierarchy and the chivalrous behavior of the times.268 The author’s effort was not the only one at that time. When the novel was first published, it was a contemporary of Monteverdi’s first opera, Orfeo (1607), whose purpose was to criticize the “Divine Right of Kings”.269 These two works, both powerful lyrical commentaries, were essentially, artistic social criticism and they were the only way to censure the highly-born aristocracy, even kings.

In the musical Man of La Mancha, the character Don Quixote says that although the dream is impossible, he cannot stop reaching for it. This is not an action of madness, but a perspective of life.270 Since there are the different creators of each version of Don Quixote, the final scenes, showing his death, have a different structure and mood. The musical adaptation shows the death of Alonso Quixana as Don Quixote, and is different

268 Byoungoun Jeon, “Interview: Don Quixote is a crazy freak? No way!”, People, Chosun Biz; Seoul, South Korea, (Dec. 2014).
from the opera and the film. Here, he dies in the musical as he died in Cervantes’ original novel with many witnesses looking on.

After finishing the play Cervantes has written, the prisoners do not agree with the ending of the play, so they try to destroy the manuscript. Cervantes convinces them that there is one more scene left. That is the following. In the Alonso Quixana’s room, there are Antonia, Sancho, the Housekeeper, the priest, and Dr. Carrasco. The old man, Alonso Quixana, who is really Don Quixote, feels that he is dying. Even though Aldonza comes in, he does not recognize her. Surprisingly, she introduces him herself as Dulcinea, whose name was invented by Quixote. Alonso as Don Quixote falls down during the singing of the song, “The Impossible Dream,” and the author Cervantes is called to his trial by the Inquisition. While Cervantes and his servant go up the stairs, Aldonza, who does not believe in Quixote’s death, leads the prisoners to sing the song.\(^{271}\)

While the musical shows his death as a brief part of Act II, all of Act V in the opera concerns the death scene alone. There is only one man who witnesses his death, unlike the crowd scene in the musical and in the original novel. The following is a plot description of his death in the opera.

Don Quichotte is watched and cared for by only one man, Sancho. On a mountain pass in an ancient forest under the starry sky, Don Quichotte is dying in sorrow. He gives Sancho the island, which is that he promised to take over to Sancho, and sings an aria “Take that island.” Sancho is weeping because he sees that his master, Don Quichotte, is going to die soon. Quichotte looks up at the stars and hears the voice of his beautiful Dulcinée with her smiling face calling him to another, different world.\(^{272}\)


\(^{272}\) Namok Baek, “Don Quichotte”, *Opera 366*, Hanul Books Academy, Seoul, South Korea, (Jun, 2011), chapter 154.
At this moment (different from the original novel), Sancho does not care or think about the island that Quichotte promised to give to him. Sancho simply shows his loyalty to Don Quichotte, showing how close he and his master are. The opera scene indicates a much closer relationship than the original novel. Sancho is happy in the novel even though his master is dying due to the supposed inheritance from his master.

In the musical version, people around him and his man Sancho sing the song he sang earlier in the performance (The Impossible Dream), to honor Cervantes and to possibly immortalize Don Quixote. The singing of his song in this scene might signal Don Quixote’s immortality, which is not indicated in the original novel. The 1615 book was more objective and casual with a notary and a priest present.273 In the opera, the scene of Don Quichotte’s death is much different from the original novel and is usually stage to look like a portrait picture because of the landscape around Don Quixote with stars and mist. His death in the musical is more like the original novel since there are people around him in his house.

The final scene in the film, The Adventures of Don Quixote, shows Don Quixote’s death simply. It is almost the same scene in the opera and musical. The end of the film seems to say that Don Quixote dies, but is spiritually reborn in the climactic book-burning scene as explained below:

Don Quixote in a cage is carried home. The people in the town are laughing, and Dulcinea is among them. He notices that Antonia, his niece, the priest, and Sanson Carrasco, his niece’s fiancée, have burnt the books of chivalry he loves. Before dying because of the shock of

273 Miguel de Cervantes Saavedra, El Ingenioso Hidalgo Don Quixote de la Mancha, trans. Young-Ok Ahn; Madrid, Spain, (Dec.1615), chapter 74.
what he sees, Don Quixote mentions to Sancho that there is no island he can give him. Sancho replies that he really does not want the island. After this, the people around him pay their respects to Don Quixote. The final scene shows the flames burning the books, and Quixote sings the aria “Death of Don Quixote.” After the flames are gone, the original novel of Don Quixote arises from the flames.\textsuperscript{274}

Don Quixote’s death in the musical does not necessarily mean the end of him. It creates instead, his immortality; the film demonstrates this with the miraculous appearance his book rescued from the flames. At this moment, the music changes mood into a major key even though the beginning of the song is sad and sorrowful. This sudden change to a major key—though not an unfamiliar compositional effect—gives the scene a feeling of promise.

\begin{center}
\includegraphics[width=\textwidth]{Example20.png}
\end{center}

Example 20. The Very Last Part of Don Quixote’s Death Song
Jacques Ibert, Chansons de Don Quichotte
© 1933 by Editions Ariel, rights transferred to Editions Leduc, Paris

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To better understand the character of Don Quixote, one could focus on several extended scenes in the story, but to know him at the end of his life would probably be the strongest example of his character’s role. This touching scene seems to affect readers and listeners in different ways. The music and words offered in each of the three versions discussed here, give audiences some insight into the motivations of the composers and lyricists who created them. The final songs in each work are ‘Prend cette île’ in the opera, ‘Chanson de la mort de Don Quichotte’ in the film, and ‘The Impossible Dream’ in the musical.

The first of these, ‘Prend cette île’ is a short aria, but it has impressive melodic lines which can be sung comfortably and energetically. As already mentioned, the aria was composed for the bass Chaliapin, and the melody was generally situated in the middle range of the male voice to show off the singer’s expressive resonance. For an analysis of the melody line, the author has used a process based on the theories of Heinrich Schenker (1868 – 1935). This process shows relationships of each note (and between each note) and the entire melodic structure of a song and consists of three layers (Foreground, Middle-ground, and Background). The dotted lines indicate the note’s prolongation, and the slurs show movements between notes. The most important notes are attached to the line above the staff. The following is the sketch of the middle and background of Don Quichotte’s aria (Up-staff is Background, Down-staff is Middle-ground).
Example 21. Back and Middle Ground of the Aria ‘Prend cette île’

In the sketch above, the numbers indicate the most important notes (Urlinie) in the melody, and the letters show functions of the bass line that supported the melody, (T
means Tonic, Int. means Intermediate harmonies, D means Dominant). Don Quichotte asks Sancho to take the island during the fifth Urlinie prolongation (mm.1-7). He tells his servant how the island looks at the moment the fourth note of Urlinie appears (m.8). This point is the beginning of the Intermediate harmonic section that leads to and prepares the Dominant. The melody voice goes into the inner voice and comes out during the third Urlinie prolongation. It reveals reality (the melody voice) and dream (the inner voice). At this point, the long Intermediate may show Don Quichotte’s hesitation about awaking from his dream (mm.8-9). When Don Quichotte says ‘Rêves’ (Dreams), the Urlinie goes down to the Tonic from the third (mm.9-10). According to this analysis, the Urlinie goes down when it meets important words and mood. Don Quichotte sings about the island of his dream, but he may actually be talking about the love of Dulcinèe in his dream. A clue of this notion comes after his last aria. He hears the voice of Dulcinèe and follows that voice and then dies. At the end of the opera, it is obvious that Don Quixote loves Dulcinèe.

Ibert’s song ‘Chanson de la mort de Don Quichotte’ was composed for a specific bass voice. While the aria in the opera shows off the unique voice of Chaliapin, it gives him the opportunity to sing dramatically as well. Don Quixote also talks to Sancho, as he looks back on his life. In the film, this song is used as background music for the film’s prologue (only in instrumental form) and epilogue (in a vocal arrangement). The music in the next example gives a hint of how the director and the composer felt in using this song as the main theme of the film. The following is the Schenkerian analysis of the song ‘Chanson de la mort de Don Quichotte’.

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Example 22. Back and Middle Ground of ‘Chanson de la mort de Don Quichotte’
This song also has Urlinie consisting of five notes (fifth progression). The melody’s octave jump occurs right before the Urlinie goes down to the scale degree four (mm.1-26). This dramatic moment shows the change of the listener from Sancho to Don Quixote himself. The prolongation of Dominant symbolizes how pitiful and regrettable his life is (mm.29-37). Usually, a postlude is not considered a part of the analysis, but this song has a meaningful postlude. After the Tonic at the end of Urlinie, the postlude shows the Urlinie again without lyrics but ‘Ah’ covering the postlude (mm.38-41). This could be one of the clues that this song is fifth progression, and the postlude expresses Don Quixote’s nostalgia and sadness with the sigh ‘Ah’ in pianissimo. At the beginning of the song, the inner voice comes out and becomes Urlinie, and the voice goes back to inner line right before Urlinie goes down to the Tonic in order to show that the Urlinie presents in the postlude, not part of Urlinie but an inner voice (mm.38-45). In this song, Don Quixote does not sing about his love for Dulcinea or for the island, but he talks of his adventures and chivalry books. The key words, (Sancho, Travel, and Books), describe Don Quixote’s life.

The musical theater song ‘The Impossible Dream’ is sung several times in the show, (by Don Quixote himself, in a duet with Aldonza (Dulcinea) and Don Quixote, and finally, by the entire cast in the prison). Although Don Quixote first sings the song, it is about Cervantès to give Cervantès courage as he faces the inquisition at the last moment of the musical. “To Dream” is the main theme in the musical Man of La Mancha. It appears that this idea “To Dream” spreads out from Don Quixote to others. It is much different from the reality shown in the film adaptation. The following is the analysis.
Example 23. Back and Middle Ground of ‘The Impossible Dream’

This song from the musical is a third progression and has an initial octave ascent on scale degree three. The lyrics of the ascending part are a list of things to do by Don
Quixote, and the Urlinie begins when he says, ‘My Quest’ (m.11). Even though the song starts with Urlinie pitch, it is not the beginning of Urlinie. As the subtitle of this song, ‘The Quest’, it is appropriate that the Urlinie begins on the word, ‘Quest’. The long list of his quests is unrealistic, for example, to right the un-right-able wrong. If Don Quixote is not mad nor insane, the quest he seeks is only for the role that he plays, and he does not have to be right, good, or even real. His role playing could also mean that he could invent an impossible quest because his character’s role is not limited. He may be dreaming. ‘To dream the impossible dream’ – as his words state – is the first of the long list of his quests. His last quest is to reach the unreachable stars, so he could be hallucinating, but he is making his dream seem real. There is nothing here that defines him as an insane person. It could be that he is seen as enthusiastic and passionate. The Urlinie does not go down until the end of the song, which means that the prolongation of the first pitch of Urlinie indicates his struggling and trying (mm.11-30). For the prolongation, the composer used the initial ascent like the beginning of the song (mm.25-30). The pattern of D – C – Bb is repeated in the prolongation of the first pitch, and this shows the Urlinie shape (mm11-14, 17-24). This song has a short Intermediate which emphasizes the Dominant (m.30). Even though the last note of lyrics is Bb, the old knight may change the note to the fifth higher pitch, F (m.32). If a singer uses the substitute note, this is the highest note in the song. It may signal that he made his dream true, or that he does the best he can do for his dream. Therefore, it is probably better to choose the high note at the end of the song in order to show Don Quixote’s true character in dreaming the impossible dream.
CHAPTER 7

CONCLUSION

*Don Quixote* is generally considered to be the first modern novel. Since its debut in the early seventeenth century, its story, its themes and its philosophy have been adapted countless times: in literature, in music and in the visual arts. As Cervantes appears in the story, the novel *Don Quixote* also manifests the adventures of Cervantes in his own life as well as that of Don Quixote. Other writers, composers and painters who borrowed from or expanded the story – at times – channeled Don Quixote in their own lives, partially or entirely. Their works were certainly influenced by the character of the old knight. The story has appeared in many languages since the early 1600’s, and because of this, one might compare the ever-popular Cervantes’ book to the publication and distribution of the Bible.

The character of Don Quixote has appeared often in musical arts since the original publication of the novel. Cervantes himself may have had a good musical sense in his writing because he left several lyric poems in the original book. This notion might be understandable remembering that the author’s very first work was a poem in 1566.

In the opera *Don Quichotte*, the composer Massenet tried to dramatically present the writer Le Lorrain’s old knight, who expresses true love and who is faithful to only one woman even though she does not return his love. The old knight clings heroically to this love until he dies. In the song cycle *Chansons de Don Quichotte*, the composer Ibert tried briefly to portray the life of an old knight-errant, who experienced many eccentric
adventures. He manipulated poems by Ronsard and Arnoux in order to amplify major
details of the old knight’s life (Dulcinea and his books on chivalry). In the musical *Man of La Mancha*, the composer Leigh and the lyricist Darion tried to project the dream of
the old knight to their audiences. Even though at times, the dream does not make sense, Don Quixote’s efforts to accomplish his quest should be praised because other characters
in the book had given up on their dreams due to their lost hopes and their bitter lives.

As a protagonist, Don Quixote is a complex, humorous, multi-layered character
and a source of inspiration to many. Since author/character are so often inextricably
linked together, Quixote might be rightly called the alter-ego of Cervantes himself. He is
presented favorably in the musical *Man of La Mancha* because the musical shows
Cervantes and the old knight at the same time. In other words, Cervantes was disguised
as the old knight, so that the audiences might immediately grasp the idea that he and the
old knight were one and the same person.

To fully understand any theatrical character, one should search for original
sources, from which that character comes. Source information could help the performer
to be more expressive in their acting and singing, and it might give their portrayals more
meaningful purpose. Of course, a study like this could be extensive. Also, investigating
more music related to *Don Quixote* might be initiated: a work not covered in the depth
here (Ravel's *Don Quichotte et Dulcinée* songs for example). As a contemporary rival of
Cervantes, any characters of Shakespeare could be considered for a similar study.
Shakespeare’s *Macbeth* and *Romeo and Juliet* have both received operatic treatments and
singers might do well to explore the original stage plays for dramatic inspiration.
Analyzing more sources will be a helpful process for singers to undertake in order to explore the roles they perform and to strengthen the characters they portray.
REFERENCES


Han, Youho. “A Study on Two Vocal Works, by Ravel and Ibert, Based on the Novel Don Quixote by Miguel de Cervante”. M.M. thesis, Mokwon University: Daejeon, South Korea. 2014.


Anonymous


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APPENDIX A

THE SKETCHES OF SCHENKERIAN ANALYSIS
“Prend cette île” from *Don Quichotte* by J. Massenet
“Chanson de la mort” form Chansons de Don Quichotte by J. Ibert
“The Impossible Dream” from *Man of La Mancha* by M. Leigh and J. Darion
APPENDIX B

THE MUSIC OF DON QUIXOTE’S DEATH
Prènds cette île qu'il est tou-

...jours en mon pouvoir De te donner!

...doctiss.

un flot azuré bat ses grèves...

Elle est belle, plaisan-
te...
CHANSON DE LA MORT
de DON QUICHOTTE

Poesie de
ALEXANDRE ARNOUX

Musique de
JACQUES IBERT

Andante molto

Ne pleure pas Sancho

bon Ton maître n’est pas mort

vit dans une ile heureuse ou tout est pur et sans menaces

vée où tu viendras un jour

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Jacques Ibert, Chansons de Don Quichotte
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THE IMPOSSIBLE DREAM

(THE QUEST)

Music by Mitch Leigh
Lyrics by Joe Darion

Tempo di Bolero

1. To dream the impossibly dream, to
   (2. To) right the unrightable wrong.

2. To fight the unbeatable foe, To
   love pure and chaste from afar,

3. To bear with unbearable sorrow, to
run where the brave dare not go.

2. To reach the un-reach-able

star! This is my quest, to fol-low that

star. No mat-ter how hope-less, no mat-ter how

far: To fight for the right without ques-tion or
pause, To be willing to march into hell for a heavenly cause!
And I know, if I'll only be true To this glorious quest, that my heart will lie peaceful and calm.

When I'm laid to my
rest. And the world will be better for this:
That one man scorned and covered with scars,...
Still strove with his last ounce of courage, To
reach the unreachable stars,
APPENDIX C

THE PLOT SUMMARIES
Opera *Don Quichotte*

**ACT I: A square in Spain**

As a crowd mills around, Dulcinée's four suitors gather under her window begging her, as their queen, to appear. She comes on to the balcony, reflecting that for a woman of 20, being a queen is no great thing and for all the adoration showered upon her, she finds something is lacking. Cheers and laughter herald the approach of Don Quichotte. Juan and Rodriguez discuss him, the former derisively, the latter extolling his good qualities - his courage and his helpfulness to those in need. Clad in ancient armor, carrying a spear and riding his horse Rosinante, Don Quichotte appears, accompanied by his squire, Sancho Panza, riding a donkey. Delighted at the cheers of the crowd, Don Quichotte instructs Sancho to give money to the poor. As night falls and the people leave the square, Don Quichotte prepares to serenade the fair Dulcinée, while Sancho goes to the inn. As he starts to tune his mandolin, he is accosted by the jealous Juan. They quarrel and draw their swords, but Don Quichotte decides to postpone the fight till he has finished composing his love song. He sings it, but when they prepare to fight, Dulcinée intervenes. She tells Don Quichotte how much she has admired his verses and his sword-play - she has a fondness for poets and knights - but he must not fight Juan. When he asks her to give him a test to prove his love, she asks him to reclaim a necklace stolen from her by bandits, and he sets off, delighted at what he takes as proof of her love, while she leaves with Juan, both laughing at Don Quichotte's simplicity.

**ACT II: The countryside**

Don Quichotte tries to find rhymes for his verses, unmoved by Sancho Panza's observations that the supposed foes he put to fight the day before were only pigs and sheep. Sancho is resigned to his master's madness, but thinks that he is going too far in preparing to confront the murdering bandits, complaining that Dulcinée is making fools of both of them, drawing on what he claims is his vast experience of women to support his point. Mists clear and windmills become visible. Disregarding Sancho's protests, Don Quichotte, taking them for giants, charges one of them and is caught up by the sails, as is Sancho, who tries to rescue him.

**ACT III: In the mountains**

Don Quichotte, on hands and knees seeking clues, and Sancho approach the bandits' lair, the latter full of fear, the former anticipating winning great glory. He attacks the bandits as Sancho takes flight, but is greatly outnumbered and soon tied up. Maintaining his dignity, he refuses to answer their questions and the bandit chief, Ténébrun, orders him executed, but when Don Quichotte prays to God to receive his soul, the bandit is moved by his nobility. Don Quichotte tells him that he is a knight errant whose mission is to redress wrongs and demands the return of Dulcinée's necklace. The bandits not only comply but kneel and ask for his blessing.
ACT IV: A party in Dulcinée's garden

Dulcinée rejects her lovers; she is bored and longs for a different kind of love. Sancho Panza orders the servant to announce his master with a flourish and is angry at their laughter. Don Quichotte feels that his dreams are about to come true and promises Sancho an island in return for his devoted service. Don Quichotte is sure that he is about to be married to Dulcinée, triumphantly producing the necklace as proof of his service; but when he speaks of marriage, Dulcinée derisively refuses to give up her freedom. Don Quichotte is desolate, but she dismisses everyone else and explains that because she gives love to whoever asks it, her refusal is a sign of her true friendship for him. She begs him to stay among them and declares herself blessed by his love. The crowd returns and Dulcinée tells them that although Don Quichotte is mad, he is sublimely mad. Throwing him a kiss, she leaves the room. Everyone laughs at Don Quichotte, and Sancho attacks them for their unkindness to the unfortunate idealist.

ACT V: A mountain path through a forest

Sancho lights a fire, trying to warm his master, who feels he is near to death. He remembers how he always fought for right and bids farewell to Sancho who, he says, will be happy back in his village. The only island he can now give is one of dreams. As he prays, the voice of Dulcinée is heard in the distance and he dies happy in the arms of the grieving Sancho.
The Scenes of Adventure of Don Quixote

1. Meaning of Novel (01:36)
   On-screen text explains what "Don Quixote" is on the surface, and its deeper appeal as the story of Imagination struggling with Reality.

2. Characters Introduced (02:31)
   Quixote reads a book aloud, seemingly believing he is speaking to its princess himself. Someone says he is mad; his niece defends him. He has sold his land to buy books; Sancho Panza arrives with the books.

3. Sancho Becomes Squire (01:46)
   Quixote tells Sancho his heart aches with the injustice in the world, and makes him his squire, offering him a share of the kingdoms he will conquer. Sancho's wife rebukes him for wasting his days on Quixote's fantasies.

4. Preparing for Knighthood (03:16)
   Don Quixote sings songs as he prepares to begin his knightly career, dedicating his knighthood to his lady.

5. Saving Princess in Distress (03:58)
   Actors perform a skit in which a knight defends a princess in distress. Quixote enters and fights on the side of the knight. To amuse the audience, the actor playing the King dubs him a knight.

6. Defending Lady's Honor (01:07)
   A man chides a farm girl as lazy. Don Quixote asks him he dares insult a lady before a knight.

7. Singing at Barn (02:11)
   Don Quixote, outside a barn, sings of castles. Onlookers are amused.

8. Attack on Sheep (02:13)
   Quixote and Sancho sally forth and encounter sheep, which Quixote sees as giants and attacks.

9. Sancho's Errand to Dulcinea (03:14)
   Quixote sends Sancho to find Dulcinea and get a new helmet. Sancho encounters someone who knows who Quixote is referring to. He returns with a helmet and recounts his adventures.

10. Freeing Prisoners (03:12)
    Quixote sees prisoners being led to galleys and frees them. He tells them to take their chains to his lady; they stone him.

11. Apprehended by Police (05:17)
    Authorities are after Don Quixote. Police track him down at an inn by hearing Sancho there singing of the life of a knight.

12. Entertaining Court (08:11)
    The Duke presents Quixote for guests' amusement; Quixote sings of Dulcinea's beauty. Another "knight" challenges Quixote's claims, leading to a challenge. The Duke makes both promise the loser will renounce knight errantry.

13. Victory in Single Combat (04:31)
The Duke's guests expect to be amused by Quixote's combat, but he unexpectedly wins. He is humiliated to realize he has been tricked, and his opponent wasn't a real knight.

14. Duke Lets Knight Alone (01:37)

Advisors urge the Duke to deal with Quixote on religious grounds; the Duke dismisses their concern but says they may burn his books. Quixote and Sancho encounter travellers suffering under the Duke's misrule.

15. Tilting at Windmills (08:52)

Don Quixote attacks windmills, thinking they are giants. The arm of a windmill grabs him. Crowds rescue and mock him, then are sorrowful at his disillusionment.

16. Credits: Adventures of Don Quixote (01:07)
Synopsis of Man of La Mancha
@ Utah Shakespeare Festival

Miguel de Cervantes, aging and an utter failure as playwright, poet and tax collector, has been thrown into a dungeon in Seville to await trial by the Inquisition for an offense against the Church. There he is dragged before a kangaroo court of his fellow prisoners, who plan to confiscate his few possessions—including the uncompleted manuscript of a novel, Don Quixote.

Cervantes, seeking to save the manuscript, proposes his defense in the form of a play. The "court" agrees, and Cervantes and his manservant don make-up and costumes, transforming themselves into Don Quixote and Sancho Panza. They then play out the story with the prisoners taking the roles of other characters. Quixote and Sancho take to the road in a quest to restore the age of chivalry, battle all evil, and right all wrongs. The famous battle with the windmill follows, with Quixote blaming his defeat on his enemy, the Great Enchanter.

In a roadside inn—which Quixote insists is really a castle—Aldonza, the inn's serving girl and part-time prostitute, is being propositioned by a gang of muleteers. Quixote sees her as the dream-ideal whom he will serve forever and insists her name is Dulcinea. Aldonza is confused and angered by Quixote's refusal to see her as she really is. The padre and Dr. Carrasco arrive at the inn and are frustrated by Quixote's lunatic logic. They are interrupted by the arrival of an itinerant barber, and Quixote confiscates his shaving basin, believing it is the "Golden Helmet" of Mambrino.

Later Aldonza encounters Quixote in the courtyard where he is holding vigil, in preparation for being knighted by the innkeeper. She questions him on his seemingly irrational ways, and Quixote answers her with a statement of his credo, The Impossible Dream. Aldonza catches the fever of Quixote's idealism but, attempting to put it into practice, is cruelly beaten and ravaged by the muleteers.

Not knowing Aldonza's plight, Quixote and Sancho leave the inn, encounter a band of Gypsies, and are robbed. They return to the inn, only to encounter the disillusioned Aldonza who sings her denunciation of Quixote's dream in the dramatic Aldonza. The Knight of the Mirrors enters and defeats Quixote by forcing him to see himself as "naught but an aging fool." The knight reveals himself as Dr. Carrasco, sent by Quixote's family to bring him to his senses.

At home again, the old man who once called himself Don Quixote is dying. Aldonza, having followed, forces her way into the room and pleads with him to restore the vision of glory she held so briefly. Quixote, remembering, rises from his bed to reaffirm the stirring Man of La Mancha, but collapses, dying. Aldonza, having glimpsed the vision once more, refuses to acknowledge his death, saying, "My name is Dulcinea." Back in Cervantes's dungeon the prisoners have been deeply affected by his story and restore to him his precious manuscript. Cervantes is summoned to his real trial by the Inquisition. The prisoners unite to sing him on his way with The Impossible Dream.
APPENDIX D

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