BOISMORTIER

Don Quichotte chez la Duchesse
(Comic Ballet in Three Acts)

Van Dyck • Biren • Hall • Gay
Le Concert Spirituel
Hervé Niquet, Conductor
Joseph Bodin de Boismortier (1689 –1755)
Don Quixote at the Duchess' Comic Ballet in Three Acts Libretto by Favart

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L'infante du Congo (The Infanta from the Congo) ................................................................. 1:25
Air d'Altisidore (Altisidore's Air) ..................................................................................... 0:35
Chœur des Japonais (Chorus of Japanese) .................................................................. 1:32
Marche et air pour le Japon (Japanese March and Air) .......................................... 3:11
Air de la Japonaise (Japanese Woman's Air) .............................................................. 3:04
Chaconne ...................................................................................................................... 4:25

Total timing: 60:44

Don Quichotte (Don Quixote) .................................................................................. Stephan Van Dyck
Sancho Panza .............................................................................................................. Richard Biren
Altisidore ..................................................................................................................... Meredith Hall
Le Duc/Merlin/Un Japonais (The Duke/Merlin/Japanese Man) .................................. Paul Gay
Une paysanne (A Peasant Girl) .................................................................................. Marie-Pierre Wattiez
Montesinos ................................................................................................................... Patrick Ardagh-Walter
Une amante (A Lover) ............................................................................................... Akiko Toda
Une amante (A Lover) ............................................................................................... Brigitte Le Baron
Une suivante de la Duchesse (An Attendant of the Duchess) ...................... Nicole Dubrovitch
Interprète (Interpreter) ............................................................................................... Paul Médioni
Une Japonaise (A Japanese Woman) ........................................................................ Anne Mopin

Singers

**Sopranos**
Nicole Dubrovitch
Anne Mopin
Akiko Toda
Marie-Pierre Wattiez

**Tenors**
Jean-François lung
Nicola Maire
Philippe Tigeot-Gortari
Etienne Vandier

**Altos & Countertenors**
Emmanuel Bardon
Didier Bouture
Brigitte Le Baron
Marc Pontus

**Basses**
Patrick Ardagh-Walter
Pascal Bézard
Paul Médioni
Emmanuel Vistorky
Instrumentalists
Patrick Cohën-Akenine (leader)

**Treble Violins**
Olivier Briand
Xavier Drifford
Françoise Duffaud
Benoît Douchy
Judith Depoutot
Christine Moran

**Flutes**
Anne Savignat
Jocelyn Daubigney
Héloïse Gaillard
Jean-Marie Philippe

**Cellos**
Hilary Metger (continuo)
Vérène Westphal (continuo)
Gesine Meyer-Eggen
Julie Mondor

**Double Basses**
Luc Devanne
Brigitte Quentin

**Horn**
Anne Cavillon

**Harpichords**
Elisabeth Joyé
Laurent Stewart

**Tenor Violins**
Géraldine Roux
Jean-Luc Thommerieux
Pascale Jardin
Françoise Rojat
Annie Coville

**Oboes**
Vincent Robin
Olivier Cleméncé

**Bassoons**
Françoise Charruyer
Jérémie Papasergio
Ricardo Rapoport
Philippe Piat

**Guitar**
Caroline Delume

**Percussion**
Isabelle Cornélis

**Conductor:** Hervé Niquet
**Music Consultant:** Didier Louis
Joseph Bodin de Boismortier (1689 – 1755)
Don Quixote at the Duchess’

Joseph Bodin de Boismortier was born at Thionville on 23rd December 1689 and died at Roissy-en-Brie on 28th October 1755. He holds an exceptional position in the history of music in more than one respect. Born into the modest family of a retired soldier, who had settled in Thionville as the owner of a sweet-shop, he moved to Metz in 1700 and left Lorraine in 1713 to establish himself in the city of Perpignan as a clerk for the Royal Board of Tobaccos, a position remote enough from the world of music. There is no trace, indeed, of any musical activity of his during the ten years he spent in the city. It seems, however, that he did receive some musical instruction during this period from Joseph Valette de Montigny and in 1720 Boismortier married a niece of his, a member of a family of rich jewellers. Subsequently, acting on the advice of highly placed friends, he proceeded to liquidate his business and settled with his wife and daughter at the court of the Duchess of Maine, at Sceaux and later in Paris, where he was first granted the privilege of printing his own compositions on 29th February 1724, allowing him now to publish his duets for transverse flute and the French cantatas that he had written in Perpignan.

In his Essai sur la musique ancienne et moderne of 1780, the distinguished scholar Jean Benjamin de La Borde painted a charming and realistic picture of the composer:

Boismortier appeared at a time when only simple and easy music was in fashion. This competent musician took all too much advantage of this tendency and shaped, for the many, airs and duets in great number which were performed on the flute, the violins, oboes, bagpipes and hurdy-gurdies . . . He so abused the ingenuousness of his numerous buyers that in the end the following was said of him:

Happy is he, Boismortier, whose fertile quill
Conceives each month, without travail, of airs his fill.
(Bienheureux Boistmortier, dont la fertile plume
Peut tous les mois sans peine enfanter un volume.)

Boismortier’s answer to such pleasantries, remained simple enough and to the point: I am earning money. His output was remarkable, with some 102 pieces, to which may be added airs, other scores, grand motets and a dictionary of harmony. He also published practical manuals for the flute and the treble viol.

Vocal music by Boismortier includes serious songs, drinking songs, French cantatas, small motets, motets for large choirs, small cantatas and, naturally, opera-ballets, these last Les voyages de l’Amour (The Travels of Love) in 1736, Don Quichotte chez la Duchesse (Don Quixote at the Duchess’) in 1743, the pastoral Daphnis et Chloé in 1747, the lyric tragedy Daphné in 1748 and, in 1752, Les quatre parties du monde (The Four Parts of the World). Victim, among others of the conflict between Italian and French musical traditions, the so called querelle des bouffons, he
withdrew from the musical scene in 1753. He was the owner of a small property, La Gâtinellerie, at Roissy-en-Brie, and here, at the age of sixty-six, he died, shortly after requesting permission to be buried in the nave of the parish church there.

The three-act ballet *Don Quichotte* was the result of a collaboration with Charles-Simon Favart and was to involve material derived from Boismortier’s own encounters in the salons of Paris. There, according to De La Borde, he was to be seen *decked out in his finest golden costume, speaking eloquently, flirting with women, impressing, everyone with his verses*. This would have earned him the friendship of Favart, who raised vaudeville to new heights and participated in the birth of the French opera-comique. The writer had won particular popularity in 1741 with *La chercheuse d’ esprit* (The Seeker after Wit) at the Foire St-Germain. In 1743 he was engaged as stage manager and repétiteur by the Paris Opéra-Comique and in the same year Boismortier became assistant conductor for the orchestra of the Foire Stunlavrent, with which Favart was allowed to work after the closure of the Opéra-Comique, an event that took place as a result of the jealousy of the Comedie-Italienne.

Performed at the Royal Academy of Music on 12th February 1743, in a double bill with a revival of Jean-Joseph Mouret’s *Ragonde ou la soirée de village* (Ragonde or the Village Evening), Boismortier’s ballet was staged before *Le pouvoir de l’Amour* (The Power of Love), by Pancrace Royer, which had its first performance on 23rd April. Boismortier had, in consequence, competition from the most distinguished of his contemporaries. The tragic moral themes of Cervantes, however, became, under Favart, a true comédie-lyrique, with a plot that mingles the comic and the sad, much as had *Le carnaval et la folie* (Carnival and Folly) by Destouches in 1704, de la Barre’s *Lavénitienne* in 1705 or Rameau’s *Platée* in 1745. The production involved some of the best known performers of the time, with Marie Fel as Altisidore, Bérard and Cuvillier as Don Quichotte and Sancho, and the dancers Dumoulin, Lany and Dupre, with Mesdemoiselles Dallemont and Camargo. Voltaire wrote the following lines on Camargo and her rival Sallé, who danced in Boismortier’s *Les voyages de l’Amour*:

*Oh Camargo, how brilliant you are,*
*But Sallé, good heavens, how ravishing!*
*How light are your steps and how sweet are hers!*
*She is unmatched and you are new.*
*Nymphs leap in your fashion,*
*But the Graces dance like her.*

The colourful and brilliant overture is followed by three acts, moving at a rapid pace, in which Boismortier makes use of some Rameau effects, triplet crotchets, short rhythmic passages, accompanied recitatives and distinctive orchestration. Rameau himself was to recall this work when, ten years later, he wrote his *Boréades*, in which two of the finest anais bear a striking
resemblance to arias from *Don Quichotte*. The musical interludes all have the pastoral characteristics of the period and, although Boismortier does not make use of the musette, the French shepherd bagpipe, to enhance them, he makes full use of the gavottes, bourrées, passepieds and other airs and dances that he happily reproduces in his compilation of sonatas. Naturally some arias provide an excuse for moralising on love and war and some instruments have the finest pages of the score assigned to them, as with the flute solo in Act II, Scene 3, with Altisidore’s *Eh, pourq uoi mourir de changer* and the oboe part in Act I, Scene 5, with the pleasant girl's comic *Je n'entends point le caqueat dun muguet*.

*Don Quichotte chez la Duchesse* prefigures the success of Boismortier’s pastorale Daphmis et Chloé, with a libretto by Laujon, which was first performed on 28th September 1747, forming the climax of his career, to be restaged and even parodied in 1752 by the Comédie Italienne as *Les bergers de qualite* (The Shepherds of Quality). Numbered 102, *Daphnis et Chloé* ends Boismortier’s catalogue of works, one of the most voluminous ever produced by an eighteenth century)’ French composer.

Stéphan Perreau
(Translation by Michael Nafi)

Notes from the Stage Director, Vincent Tavernier
The Characteristics of a New Genre
On the one hand we have Favart, a librettist skilled in the impertinence and liveliness of the popular Theatre de la Foire, and on the other Boismortier, a composer full of ideas of which he is an excellent and daring exponent: the opera-ballet of earlier times, magnificent and solemn, could not survive such a conjunction of wit.

The ballet-comique *Don Quichotte*, ordered by the King for the 1743 carnival, was something new, light and dazzling. Its immediate success brought abundant support and ensured the participation of great performers, Mademoiselle Fel and Camargo herself, the greatest and undisputed stars of the time. The originality of the libretto is striking. There is no mythology, no shepherd goings-on, no love-story, and no endless display of high flown sentiments or silliness either. The story of *Don Quichotte* was skilfully adapted by Favart from Volume II of the novel by Cervantes and deals with a cruel mystification that ends with the unintended apotheosis of the hero. The story-line is incisive, quick and ironic and there are events where all hell breaks loose. The whole work gives the impression of a series of unexpected events, hence the dizzying rhythm, skilfully interrupted by pauses occasioned by the sudden turn of events.

Boismortier reinforces the general mood delightfully, with an abundance of varied themes, skilful transitions from one scene to the next and a constant shifting between brief arias and recitatives,
with sudden soaring poetic moments, as in the final *Chaconne*. Here Favart is a Feydeau who has read Clelie and Boismortier is a Rossini who knows the work of Perrault. In short, *Don Quichotte* is a very comic and true false ugly fairy-tale.

**The Greatness of Don Quichotte**
The confrontation of the two separate worlds to which the Duchess and Don Quichotte belong is a new idea in the context of the dramatic tradition of the period. Cynicism is everywhere fashionable in the eighteenth century, turning grand principles and so-called noble sentiments into mockery. This fierce division between cynicism and idealism, where those who laugh at the expense of others are judges and executioners, remains of striking relevance today. Constantly underlined in the libretto and the score, this conflict gives the work its genuine tension. In the lace of the cruel mockery of the courtiers, among whom the Duchess and her lady-in-waiting Altisidore are prominent, and, by contrast, Sancho’s self-indulgent awkwardness, Don Quichotte is astonishing in the relevance and profundity of his remarks. In this way his character is developed gradually during the course of the plot. At first amusing, he becomes charming, then turns into a truly admirable character and inspires a complete change of attitude from his persecutors. By honouring Don Quichotte in the final scene, they all praise the hero who remains true to his ideals and who alone, above all, gives reality to his dreams and brings magic to life.

The audience is invited to follow the same path, to decide whether Don Quichotte wins at the end or not: when the hero is honoured, the spectator may choose to see this final scene as yet another scheme set up by the Duchess or as the mysterious flight of the hero to the land of dreams. An open end of this kind makes of *Don Quichotte* a very modern work.

**Synopsis**
It was the custom for eighteenth century audiences to be given, as they entered the theatre, a libretto that would summarise the plot, and this tradition was certainly followed for the ballets-comiques. The following prologue should fulfil this purpose.

**Prologue**
Don Quixote and Sancho Panza, in the wanderings, happens to pass through the estate of the Duke and Duchess. The noble couple, enthusiastic readers of Cervantes, recognise them and plan a hoax at their expense. To this end they invent a plot in the purest tradition of chivalry, which turns into the grandest entertainment for themselves, their guests and their household. All this takes place while the valorous Don Quixote firmly believes that he is taking part in a true adventure. The sport takes place in the Duchess’s theatre, decorated as the enchanted forest of the wizard Aspharador. The first trial for Don Quixote and his squire is to deliver from her bondage Altisidora,
who is to be devoured by a monster. The young lady is determined to show that she can replace the famous Dulcinea of Toboso, Don Quixote’s imagined lady (in fact a tavern girl), in the heart of the Knight of the Sorrowful Countenance, and resolves to achieve this before the end of the adventure.

Act I
The farce begins with the appearance of a monster, in fact two of the Duchess’s valets grotesquely disguised. Don Quixote fights it and manages to kill it. Altidisora declares her gratitude, but, to her dismay, the Knight, his duty performed, can think of nothing but continuing his journey. To make him change his mind, she offers him entertainment in which dwellers in the enchanted forest, birds, dryads and satyrs appear.

Don Quixote is resolved to leave. Much to everyone’s surprise it is Sancho who, relishing the wine and food offered, devises a solution to the predicament. He seizes one of the Duchess’s maids and declares her to be Dulcinea and when Don Quixote fails to recognise her, claims that this is the result of enchantment. The peasant-girl protests vigorously, but Altisidora and all the guests corroborate Sancho’s tale, not without punishing him for making their life complicated. Indeed, by devising this new scheme, he forces them to improvise in a way they had not foreseen.

The Duke appears in the guise of Merlin, while the peasant-girl is discreetly removed. He indicates to Don Quixote that he will find Dulcinea in the cave of a certain Montesinos, where, as everyone knows, many famous lovers are kept under the spell of this hateful character. The Duke tells Don Quixote he must leave for this cave, in spite of all the dangers that may confront him. As for Sancho, he is condemned to receive a thousand strokes to undo the spell that made Dulcinea appear as a vulgar peasant-girl.

Act II
Having reached the cave, a new scene in the Duchess’s theatre, Don Quixote declares his determination to brave whatever dangers he is about to face. Altidisora joins him and attempts to dissuade him from pursuing such a purpose, claiming to be the Queen of Japan, who is madly in love with him. Don Quixole nobly declines her Jove and Altisidora goes away disappointed.

Don Quixote now fights successfully with a dwarf and a giant, both of them puppets. The mysterious cave now lies open before him. Montesinos welcomes him with a noble air, while the lovers, no longer spell-bound, rise from their long sleep to celebrate their deliverance in a series of dances.

Dulcinea, of course, is close at hand, still in the guise of a peasant-girl. Merlin (the Duke) intervenes once more to explain this state of affairs: Sancho did not submit to the thousand strokes, so he must be beaten in public, a task undertaken with great delight by twelve devils.
Much to everyone’s surprise the beating does not change the appearance of Dulcinea. Altisidora appears, a sorceress as much as the Queen of Japan, and claims that she has maintained the spell to punish Don Quixote for rejecting her. Furthermore, to demonstrate her might and her anger, she orders the devils to abduct Dulcinea and carry her to the faraway land of Japan, while changing Don Quixote into a bear and Sancho Panza into a monkey. They alone will still be able to recognise their true identities.

Act III
The guests pretend to see Sancho as a clever monkey and they all run away in horror when they hear the terrible growling of the bear, Don Quixote. Left alone, the two lament their predicament.

Altisidora, who has still failed to win the Knight’s heart, risks a final attempt. She promises death, if he resolves to reject her. Don Quixote remains unmoved by her threats. She threatens to kill Dulcinea, but Don Quixote remains steadfast. Altisidora has lost. Appearing one more time in the guise of Merlin, the Duke announces the end of the game. Don Quixote has surprised everyone by his courage and steadfastness.

Caught in their own trap and seized by the emotions stirred by the character of Don Quixote, all join together to crown him King of Japan and, in a final divertissement, to see his apotheosis and flight for the land of his dreams.

Vincent Tavernier
(English translation by Michael Nafi)

Notes from the Conductor
The history of Le Concert Spirituel is in a sense intimately linked with Boismortier’s *Don Quichotte chez la Duchesse*. In 1988 the French National Board of Museums invited me to find musical interludes for an exhibition of works by Fragonard. I immediately thought of this work by Boismortier. Fragonard’s illustrations for the first French edition of Cervantes’ masterpiece is an example of the perfection of work of this master draughtsman. I brought together a number of musicians and singers for the performance at the Grand Palais Museum and this marked the rebirth of Le Concert Spirituel, which takes its name from one of the most important institutions of eighteenth century France.

For these performances I used a printed edition of Don Quichotte that was prepared by Boismortier himself for the general public. As is often the case with such editions, the only parts included were those of the solo vocal line, with basso continuo and first violin parts. I needed to find the full orchestral version written for the orchestra of the Royal Academy of Music, undoubtedly enriched with flute, oboe and bassoon parts, as well as the full and delightful combination of the
haute-contre, taille and quinte violins, the hallmark of the French baroque sound. The manuscript was, in fact, lying in the library of the Paris National Opera. For remounting the work in its original version, adjustments had to be made to Boismortier’s edition.

An eighteenth century critic said of “poor” Boismortier, that he could not develop a single musical idea. One might well wonder how he could, in view of the hundred ideas found on every page. He was, moreover, a particularly skilful theatre composer, and it would be impossible, even for a moment, to be bored, when each aria, short and brilliant, heralds another even more delightful.

Finally! should like to express my affection and admiration for Boismortier, with a wish that those who hear this recording will no longer think of him as a minor figure, a composer for the drawing-room.

I should also like to express my thanks to the Regional Council of Lorraine for its assistance in this adventurous and immensely pleasing project.

Hervé Niquet
(Translation by Michael Nafi)

The distinctive signature of our Lorraine Region
Lorraine saw the birth of Callot, de la Tour and Claude Gallée. She inspired Barrès. Péguy dedicated to her some of his finest pages and can we forget Alain-Fournier, who died for her? Whether it is because of the calm mists of early morning, or the lingering fog of November with its light and shade, the changing skies brought here by the ocean winds or the heat of July, whatever it is, Lorraine, with its golden heritage, its squares, the shade of its tall cathedrals, its valley or the dark groves of its great forests, produced and still produces some exceptional artistic talent.

The horrors of war ravaged the cities and countryside and had a long-lasting effect on the people and their land. They also forged a popular imagery long before the invention of comics; the Images Epinal from a print factory in the Vosges were sold by pedlars throughout France, to the same places where la ter, leaving Phalsbourg, Erckmann and Chatrian were to go. One must stop before Ligier-Richier and admire The Temptation of St Anthony by Callot or St John in the Desert by Georges de la Tour, remembering that people used to come from great distances to attend the funerals of the Dukes of Lorraine.

Now the musical heritage of Lorraine has something new to discover. It is to meet this demand that the Regional Council of Lorraine and Naxos have collaborated to produce this release, bringing to life again this musical history, of which Don Quichotte chez la Duchesse is a significant and striking example.

Gérard Longuet, President of the Regional Council of Lorraine
The Grande Salle of l’Arsenal de Metz
The recording of Joseph Bodin de Boismortier’s comic ballet, Don Quichotte chez la Duchesse, by the Concert Spirituel took place in the Grande Salle of the Metz Arsenal. The Arsenal itself was refurbished in 1989 by Ricardo Bofill, providing one of the best auditoria in Europe, architecturally and acoustically. The Grande Salle itself holds an audience of 1350, with seats surrounding the stage. The acoustic properties of the hall are helped by pediments, pilasters, wooden columns and panels of white beech and sycamore, carved and gold inlaid. The Arsenal provides a venue suitable for many types of performance, including all forms of dance, and allows the most diverse audiences to see and hear some of the greatest artists in the world.

Stephan Van Dyck
The tenor Stephan Van Dyck began his musical career as a boy treble at the age of six, going on to study classical guitar, piano and singing. This last he continued at the Brussels Conservatoire, while graduating in musicology at the Brussels Universite Libre. He pursued his interest in baroque music further in Paris at the Studio Versailles Opera with Rene Jacobs and Rachel Yakar and at the Paris Conservatoire, where he won a first prize for baroque vocal performance in the class of William Christie. His career has brought collaboration with ensembles such as the Chapelle Royale, the Concert Spirituel, the Organum Ensemble, the Huelgas Ensemble, the Gilles Binchois Ensemble, the Talens Lyriques and Les Arts Florissants. In addition to concert and opera performance, Stephan Van Dyck has participated in a wide range of recordings of vocal music, ranging from the medieval to the classical. He teaches at the Academie de Nivelles, serves as a specialist in baroque vocal technique and performance at the Brussels Academie and is a lecturer at the Liege Conservatoire.

Richard Biren
The baritone Richard Biren began his training in drama at the Nice Conservatoire, pursuing this, together with his study of music, at the Paris Conservatoire. After a year of study at the Choral School of the Centre de Musique Baroque at Versailles, where he sang with such groups as Les Musiciens du Louvre, La Grande Ecurie et la Chambre du Roi, he became a regular member of a number of choral ensembles and more recently joined the Theatre Baroque de France, working under the guidance of Marie-Genevieve Masse, Philippe Lentzel and Ferrucio Soleri, training with this last in the techniques of the Commedia dell’ Arle. His career has brought participation in a number of important festivals and parallel activity as an actor.
Meredith Hall
The Canadian soprano Meredith Hall was sole winner of the 1993 Sir Ernest MacMillan Memorial Foundation Award and after study at the University of Toronto with Mary Morrison, was given Canada Council funding for further study in London with Laura Sarti, Martin Isepp, Nigel Rogers, Evelyn Tubb and Emma Kirkby and with Rachel Yakar in Paris. Her career has brought performances and recordings in North America, in England and in France, in collaboration with groups of distinction, including The Musicians of the Globe Theatre, the Musiciens du Louvre, the Tafelmusik Baroque Soloists, and recordings on both sides of the Atlantic, with a series of rôles ranging from Vita Mondana and Beata Anima in *Il representatione di animae e di corpo* to Cupid in Purcell's *King* and Papagena in *Die Zauberflöte*. 
Paul Gay
While studying literature at the Sorbonne, the baritone Paul Gay began to sing with the Ensemble Bach in Paris and in 1991 entered the class of Robert Dume at the Paris Conservatoire, also studying with Kurt Moll at the Cologne Musikhochschule, as well as with Paul von Schillawsky, Waltraud Meier and Sena Jurinac. His operatic rôles have included Colas in Mozart’s *Bastien et Bastienne*, Bartolo in *Le nozze de Figaro* at the Théâtre du Châtelet, Achis in Marc-Antoine Charpentier’s *David et Jonathas* under William Christie at the Festival d’Ambronay, Figaro in the Opéra Voix Nouvelles in Lyon and the title rôle in Don Giovanni with the same company. He has an active concert career in music ranging from Bach to Berio.
Le Concert Spirituel
Hervé Niquet, conductor
Le Concert Spirituel was established in 1725 by Anne Danican Philidor and was the first concert organization in France, specialising in the performance of French Grands Motels by composers such as Gilles, Campra, Mondonville and Rameau. The concerts were given in the Salle des Cent Suisses in the Palace of the Tuileries in Paris, but came to an end with the French Revolution in 1791. In 1988 Hervé Niquet, one of the leading specialists in France in baroque music, decided to revive the Concert Spirituel in order to explore again the repertoire of music originally composed for this purpose in the eighteenth century. Since then the Concert Spirituel has given performances in the principal cities and festivals of Europe and has issued a number of recordings that have received critical acclaim in the international press.

Libretto
Quichotte chez la Duchesse

1 Ouverture
   Acte I
   (Le théâtre représente me forêt)
   Scene 1
   (Sancho Pança, poursuivi par un sanglier)

2 Rugissement du monstre
Sancho Pança
Au secours, au secours,
Un monstre en furie
Veut trancher mes jours!
Fuyons, fuyons Sil. barbarie!
Au secours, au secours!
Je je vois, tout man sang se glace,
Ah! Malheureux Sancho!
Ciel! où fuir? où courir?
Je vais périr!
Ah! la maudite chasse!

Overture
Act I
(Le theatre represents a forest)
Scene I
(Sancho Panza, pursued by a monster)

The Monster's roar
Sancho Panza
O help! O help!
A furious monster
Seeks to end my days!
I must flee this cruel rage
Help me, help me!
I can see him now, my blood is running cold,
Ah Heavens! Unfortunate Sancho,
where shall I flee? Where shall I run?
My end is near!,
Cursed be this chase!
Scène 2
(Sancho Pança, Don Quichotte)

**Don Quichotte**

Expire sous mes coups, discourtois enchanleur!
Mon bras, au défaut du tonnerre,
Des monstres sail purger la terre.

**Sancho Pança**

Tout cède à notre valeur.

Scène 3
(Sancho Pança, Don Quichotte, Altisidore)

**Don Quichotte**

J'ai vaincu le géant, vivez, Altisidore!
Jamais en vain l'on ne m'implore.

**Altisidore**

Un geant?

**Sancho Pança**

Les géants malins
A leur gré changent de figure.
Un Jour, transformés en moulins,
Ils nous ont disputé l'honneur d'une aventure.

**Altisidore**

Pour ce triomphe, heureux vainqueur,
Non, ce n'est pas assez de ma reconnaissance
(Feignons, pour l'arrêter,
une amoureuse ardeur).
Un sentiment plus doux vous rend cher à mon coeur.

**Don Quichotte**

La gloire d'un bienfait en est la récompense,
Adieu, je pars content.

**Sancho Pança et Altisidore**

Quoi? Vous quittez ces lieux...

**Don Quichotte**

Je pars en héros glorieux.

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Scene 2
(Sancho Panza, Don Quixote)

**Don Quixote**

Die now, discourteous sorcerer!
My sword will rid the earth of monsters,
Wherever thunder cannot strike them dead.

**Sancho Panza**

Nothing can resist our valour.

Scene 3
(Sancho Panza, Don Quixote, Altisidora)

**Don Quixote**

I have vanquished the giant, you may live Altisidora!
Never am I called upon in vain.

**Altisidora**

A giant?

**Sancho Panza**

Giants are cunning creatures
And can change their appearance at will.
Once, in the guise of windmills,
They fought against us over the honour of an adventure.

**Altisidora**

My gratitude, brave conqueror,
Can scarce repay your triumph.
(Let's feign an ardent love,
in order to delay him in this land).
A sweeter care endears you to my heart indeed.

**Don Quixote**

The glory of a good deed alone is my reward,
And so, contended, I depart : Farewell!

**Sancho Panza and Altisidora**

What? You leave this place?

**Don Quixote**

I do depart as a glorious hero!
Sancho Pança et Altisidore
Quoi? Vous quittez ces lieux ...

Altisidore
...Où régnent les plaisirs?

Sancho Pança
...Où règne l'abondance?

Don Quichotte
3 Je suis de mes exploits comptable à l'univers,
Dans le sein du repos je ternirais ma gloire.
Non, non, je dois voler de victoire en victoire.
Les plaisirs sont pour moi plus honteux que les fers.
Non, non, je dois voler de victoire en victoire.
Je vais remplir ma destinée.

Sancho Pança
Il n'est rien tel que de jouir.

Don Quichotte
Je vais mériter Dulcinée.

Altisidore
Eh quoi! Tout autre bien ne peut vous éblouir?

Don Quichotte
Comme on voit, au Printemps, naitre les dons de Flore
Aux rayons de l'astre du jour,
A l'aspect des yeux que j adore
On voit éclore le tendre amour.

Sancho Pança
4 D'un riche azur sa bouche éclate,
Son teint fait pâlir l'écarlate,
Le corail embellit ses yeux,
De son sein l'ébène polie...
Ah! c'est une infante accomplie,
Rien n'est si parfait sous les cieux.

Altisidore
Est-elle reine?

Sancho Panza and Altisidora
What? You leave this place...

Altisidora
...This kingdom of delight?

Sancho Panza
....This kingdom of plenty?

Don Quixote
Of my feats to the entire universe I must account,
My glory's flame in rest and idleness will but grow dim.
Indeed, indeed, from victory to victory must I fly,
Pleasures, to me, are more shameful than a yoke,
Indeed, Indeed, from victory to victory must I fly.
I shall fulfil my destiny.

Sancho Panza
Enjoyment is the greatest good.

Don Quixote
I must go and be worthy of Dulcineia.

Allisidora
What! Can no other prize tempt you?

Don Quixote
In Spring, when Flora's gifts are born,
In the sunlight's sweetest rays,
In my beloved's gentle gaze
Tender love comes forth anew.

Sancho Panza
Her mouth bursts with the deepest azure,
Scarlet pales beside her mien,
Her eyes glow with a coral flame,
O'er her breast's smooth ebony...
Ah! she is an accomplished Royal Heiress,
Nothing on earth is as perfect as she.

Altisidora
Is she a Queen?
**Don Quichotte**
Elle-est digne de l'être,
On meurt d'amour en la voyant paraître.

**Altisidore**
Ah! Que son destin est heureux!
Mais s'il faut en ce jour que le ciel nous sépare,
Du moins voyez les jeux
Que la Duchesse nous prépare!
Habitants de ces forêts,
Du vainqueur célébrons la gloire.
Son bras plus sûr que nos traits
Remporte une illustre victoire.

**Scène 4**
**Premier divertissement**
*(Don Quichotte, Sancho Pança, Altisidore, habitants des bois, Le Duc dissimulé)*

**Marche**
**La choeur**
Chantons tous un héros indomptable
Aussi vaillant qu'aimable,
Rien n'échappe a ses coups!
Ce vainqueur,
C'est le rempart des belles!
Et des géants rebelles,
Son bras est la terreur.
Dans nos bois,
Célèbroms mille fois
Et son amour et ses fameux exploits.
La beauté qui l'enflamme
Règne seule en son âme;
Il ne la vit jamais,
C'est la fleur des amants parfaits!

**Don Quixote**
She deserves to reign!
One could die of love upon seeing her face.

**Altisidora**
Ah! How fortunate she is!
But if Heaven this day must make us part,
Behold, at least, the Sport
Which the Duchess prepares for us!
Dwellers of these woods,
Let us celebrate our champion's glory.
Our darts must yield before the strength
Of his illustrious victory.

**Scene 4**
**First divertimento**
*(Don Quixote, Sancho Panza, Altisidora, dwellers of the woods, the Duke hiding)*

**March**
**Chorus**
Let us praise this invincible hero
Both amiable and valiant,
Nothing can escape his sword!
This conqueror
Is the bulwark of damsels!
And rebellious giants.
Flee in terror before his sword.
In these our woods,
Let us celebrate plentifully
His love And glorious deeds.
The beauty for which he yearns
Reigns alone in his heart;
Though he never beheld her,
Indeed, the paragon of a perfect lover he is!
**Menuets I et II**

*Air pour les pâtres*

**Sancho Pança**
Du passé point de souvenir,
Point de souci pour l'avenir,
Au présent il faut s'en tenir.
Je veux rire, je veux boire,
Aimer quand le coeur m'en dit.
Bon, bon, cela me suffit,
Bien moins de gloire,
Plus de profit!

**Tambourins I et II**

*Scène 5*

*(Don Quichotte, Sancho Pança Altisidore, le hoeur, une paysanne, Le Duc dissimulé)*

**Sancho Pança**

Seigneur, ô favorable jour!
L' infante Dulcinée arrive avec sa Cour.

**Don Quichotte**

L'Infante Dulcinée?

**Sancho Pança**

(Il faut user d'adresse
Pour le fixer en ce séjour )

Recevez mon hommage, adorable princesse!

**La paysanne**

Aga s'ti-la! Que vient-il nous dire?
Pour qui me prend-on?
Non, non!
Je ne veux pas rire,
Finissez, je ne veux pas rire.

**Don Quichotte**

C'est une villageoise!

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**Menuets I and II**

*Aria for the Sheperds*

**Sancho Panza**

Forget all that is past,
Have no cares for the future,
One must live for the present alone.
I want to laugh, I want to drink,
And love when it tickles my fancy.
All that is quite enough indeed,
The less the glory,
The better for me!

**Tambourin I and II**

*Scene 5*

*(Don Quixote, Sancho Panza, Altisidora, Chorus, a Peasant girl the Duke still hiding)*

**Sancho Panza**

My Lord, this is a blessed day!
The Infanta Dulcinea approaches with her train.

**Don Quixote**

The Infanta, Dulcinea?

**Sancho Panza**

(We'll need some cunning
To keep him in this place)

Accept my homage, Oh charming Princess!

**The Peasant Girl**

Wat's all this 'ere? Wat's he telling us?
Who do they think Iam?
No, No!
I'm in no mood for laughs,
Stop it, I'm in no mood for laughs.

**Don Quixote**

She is but a peasant girl!
Sancho Pança
O Ciel, les enchanteurs
À nos yeux cachent-ils ses charmes?

Don Quichotte
Quoi! C'est l'objet divin à qui
je rends les armes?

Sancho Pança
Dulcinee enleve les coeurs!

Le choeur
Son éclat éblouit!

La paysanne
Finissez, je ne veux pas rire!

Le choeur
Son éclat éblouit!

La paysanne
Non, non, finissez!

Le choeur
Tout ressent son empire.

La paysanne
Non, non, je ne veux pas rire,
Finissez, je ne veux pas rire.

Altisidore
Que d'attraits, que d'esprit,
Malgré moi, je l'admire,
Ah! mon coeur en soupiré
De honte et de dépit.

La paysanne
Trédame,
Madame,
Point tant de mépris,
Chacun vaul son prix.
Si je n'avons la peau si bien polie,
Si je n'avons vos biaux attraits,
Les nôtres sont tout comme on les a faits.
Je ne sais pas me rendre plus jolie.

Sancho Panza
Heavens! Have the sorcerers
Made us blind to her charms?

Don Quixote
What! This is the divine creature to
whom I should surrender?

Sancho Panza
Dulcinea, the rapture of all hearts!

Chorus
What dazzling radiance!

The Peasant Girl
Stop it! I'm in no mood for laughs!

Chorus
What dazzling radiance.

The Peasant Girl
No, no, stop it!

Chorus
She reigns over us all.

The Peasant girl
No, no, I'm in no mood for laughs,
Stop! I'm in no mood for laughs.

Altisidora
Such charms, such wit,
In spite of myself, I must admire her,
Ah! I feel the wistful pangs
Of disappointment and shame.

The Peasant Girl
Indeed,
M' Lady,
Let's not be so proud,
We're all worth our price.
Maybe, I don't 'ave a skin as smooth as yers,
Maybe, Idon't 'ave yer l'vly garb,
But I's jus t Iwas made,
And don't know how to make myself any prettier.
Sans avoir tant de favoris,
Je trouvons à qui plaire
C'est notre affaire,
Pardi!
Chacun vaut son prix!

**Don Quichotte**
O miracle de la nature,
Malgré l'effort d'un enchanteur,
Don Quichotte vous jure
Une éternelle ardeur.
Vous guidez mon bras et mon coeur,
Ce fer confondra l'imposture.

**La paysanne**
Je n'entends point le caquet
D'un muguet.
Jamais freluquet
Coquet
N'enticha ma vertu
D'un fétu:
Je suis sans reproche.
Si l'on m'approche,
Je poche les yeux:
Adressez-vous mieux.
Les beautés de la ville,
D'une humeur plus civile, Poliment
Recevront un galant:
Je n'avons point ce talent,
Vraiment!

**Don Quichotte**
Vous fuyez! O douleur mortelle!
Je vous suivrai partout, cruelle.

**Scène 6**
*(Don Quichotte, Sancho Pança, Altisidore, La paysanne, le choeur, Le Duc sous le nom de Merlin)*

Maybe, I don't 'ave suitors a plenty,
But I can always find someone to please,
And that's my business
By gum!
We are all worth our price!

**Don Quixote**
Oh thou miracle of nature,
Despite a wizard's evil works,
Don Quixote, to thee,
Swears his eternal flame.
Be thou the guide of my heart and my sword,
This sword will put an end to deceit.

**The Peasant Girl**
I've no ears
For a lover's idle chatter.
Never did any clever young
Coxcomb
Dare to touch my honour
Even a little: '
I's quite without reproach,
And should anyone come near,
I'll punch'em in the eye:
Mind how ya talk to me.
Ladies of the town 'ave a more civil mind,
And, politely
Can entertain their lovers:
But I've no talent for that,
Indeed!

**Don Quixote**
You leave me! What mortal pain!
Ah, cruel soul! I shall follow you everywhere.

**Scène 6**
*(Don Quixote, Sancho Panza, Altisidora, the Peasant Girl, Chorus
The Duke under the guise of Merlin)*
Merlin
Arrête! Tu poursuis en vain
Une princesse infortunée!
Reconnais la voix de Merlin:
Va chez Montesinos délivrer Dulcinée.
Mille coups redoublés sur le brave Sancho
Désenchanteront cette belle.
Espère tout d'un écuyer fidèle
Qui va faire éclater son zèle
Pour l'infante de Toboso.

Scène 7
(Don Quichotte, Sancho Pança,
Altisidore, le chœur)

Sancho Pança
Bon, bon, ce n'est que badinage,
Monsieur Merlin, chacun répond pour soi!

Le chœur
Quel honneur pour Sancho,
Que! brillant avantage!

Don Quichotte
Mon sort ne dépend que de toi...

Sancho Pança
Bon, bon, ce n'est que badinage

Don Quichotte
Une île sera ton partage!

Sancho Pança
Quand vous me feriez prince ou roi,
En pareil cas chacun répond pour soi.

Don Quichotte
Mon bras va te punir d'un refus qui m'outrage!

Sancho Pança
Aïe, aïe, aïe!

Altisidore
Arrêtez!

Merlin
Behold! It is in vain that you pursue
That unfortunate Princess!
Hear Merlin's command:
Go now to Montesinos and deliver Dulcinea.
A thousand of the best on good Sancho's back
Will suffice to disenchant this beauty.
You can trust a faithful squire
Whose zeal will now be put test
for the Infanta of Toboso.

Scene 7
(Don Quixote, Sancho Panza,
Altisidora Chorus)

Sancho Panza
Now, now, enough of this pleasant chatter,
Good Sir Merlin, one should speak for himself alone!

Chorus
What an honour for Sancho!
What a glorious prize!

Don Quixote
My fate now rests with you alone.

Sancho Panza
Now, now, enough of this pleasant chatter!

Don Quixote
You shall have an island in return!

Sancho Panza
Should you even crown me Prince or King,
In such instances, one should speak for himself alone.

Don Quixote
Your outrageous refusal will be suitably banished!

Sancho Panza
Ouch, ouch, ouch!

Altisidora
Stop this!
Sancho Pança
Qu'exigez-vous de moi?

Don Quichotte
Mon bonheur sera ton ouvrage.

Sancho Pança
J'enrage!

Le chœur
Quel honneur pour Sancho,
Quel brillant avantage!

Reprise de l'ouverture
pendant laquelle on voit que Don Quichotte et Sancho Pança, abusés par les gens de la Duchesse, sont placés sur le cheval de bois Clavilegno, et prédentument transportés par magie jusqu'à la caverne de Montesinos.

Acte II
(Le théâtre représente la caverne de Montésinos)

Scène 1
(Don Quichotte)

Don Quichotte
Séjour funeste ou règne la terreur,
Devenez, s'il se peut, plus redoutable encore,
Vous ne m'inspirez point d'horrure,
Vous renfermez la beauté que j'adore.

Scène 2
(Don Quichotte, Sancho Pança)

Sancho Pança
Vous vos malheurs vont prendre fin:
Je viens d'exécuter moi-même
L'ordre inhumain de Merlin;
J'en sens encore une douleur extrême.

Don Quichotte
Ami Sancho, le succès est certain.

Sancho Panza
What do you want of me?

Don Quixote
My good fortune is in your hands.

Sancho Panza
I'm fuming with rage!

Chorus
What an honour for Sancho,
What a glorious prize!

Repeat of the overture
during which Don Quixote and Sancho Panza, tricked by the Duchess's train, are placed on a wooden horse, Clavilegno, and are supposedly taken by some enchantment to the cave of Montesinos.

Acte II
(The theatre represents Montesino's cave)

Scene 1
(Don Quixote)

Don Quixote
In this awful dwelling-place, where terror reigns,
I dare you, if you may, to be more awful still,
I shall feel no horror in my heart since,
You hold captive the fair one I adore.

Scene 2
(Don Quixote, Sancho Panza)

Sancho Panza
Your misfortunes are coming to an end:
I have just taken it upon myself
To obey Merlin's cruel will,
And still feel its excruciating pain.

Don Quixote
Dear Friend Sancho, our victory is now assured.
Scène 3
(Don Quichotte, Sancho Pança, Altisidore)

Altisidore
Seigneur, quel dessein téméraire
Vous fait braver les horreurs du trépas?
Fuyez ces lieux!

Don Quichotte et Sancho Pança
La gloire a pour nous tant d'appats!

Altisidore
Arrêtez, arrêtez, je ne dois plus vous taire
Un feu trop longtemps combattu.
L'amour est faiblesse ou vertu,
Tout dépend du choix qu'on sait faire.
La victoire et l'honneur couronnent vos combats
Des rivages brillants où se lève l'aurore
Le bruit de vos exploits m'attire en ces climats,
Et sous le nom d'Altisidore
La reine du Japon ...

Don Quichotte et Sancho Pança
La reine du Japon!

Altisidore
...La reine du Japon Vous offre ses états!

Sancho Pança
Seigneur, ne les refusons pas!

Don Quichotte
Qu'entends-je? O reine infortunée!

Altisidore
N'exposez pas vos jours, oubliez Dulcinée!

Don Quichotte
Qui peut oublier ses appas?

Sancho Pança
D'un vain espoir votre grand coeur s'amuse.
Vous perdrez tout, songez-y bien.
Quelque chose vaut mieux que rien.
Qui refuse muse.

Scene 3
(Don Quixote, Sancho Panza Altisidora)

Altisidora
My Lord, what boldness
Causes you to face the horrors of death?
Flee this place!

Don Quixote and Sancho Panza
Glory is our greatest prize!

Altisidora
Enough, enough, I can hide no more
A flame so long repressed.
Love is weak, Love is strong,
It all depends on which you choose.
Honour and victory crown your battles
And from the gleaming shore whence Aurora rises,
The great fame of your deeds draws me to these climes,
Under the name of Altisidora
The Queen of Japan ...

Don Quixote and Sancho Panza
The Queen of Japan!

Altisidora
...The Queen of Japan offers you her empire!

Sancho Panza
My Lord, we cannot refuse!

Don Quixote
What do I hear? Oh unhappy Queen!

Altisidora
Put not your life in danger, forget Dulcinea!

Don Quixote
But who can forget her charms?

Sancho Panza
Your noble heart is toying with an idle hope,
Remember, you stand to lose everything,
Something is always better than nothing,
He who refuses misuses.
Altisidore
Par des conquêtes nouvelles,
L'amour cherche à se signaler;
Ses traits victorieux blessent les plus rebelles
Mais son flambeau souvent loin de brûler
Ne produit que des étincelles,
Ce dieu ne semble avoir des ailes
Que pour voler à des conquêtes nouvelles.

Sancho Pança
La fortune à nous vient s'offrir,
Ne suivons plus une chimère,
Cette princesse est notre affaire,
Il vaut mieux tenir que courir.

Don Quichotte
Je ne serai jamais parjure.

Altisidore
14 Eh! Pourquoi rougir de changer?
Tout change dans la nature.
L'onde nous dit, par son murmure,
Qu'en des sentiers nouveaux elle aime à s'engager.
Le nuage inconstant
Passe d'un vol léger
Les arbres changent de parure,
Les prés de fleurs et nos champs de verdure.

Don Quichotte
Non, non, rien ne peut me dégager.

Altisidore
C'en est assez, ingrat, insulte à ma tendresse,
Mais crains ma fureur vengeresse!

15 Que jusqu'au tombeau
La lune gouverne ton faible cerveau,
Qu'à tes yeux tout château
Se change en tavernes,
Que l'on y berne
Ton poltron de Sancho,
Et perisse dans la caverne Ton infante du Tobosa

Altisidora
Through conquests ever new,
Love wishes to be found.
His victorious darts overcome the most stubborn.
But his flame, instead of burning,
Often merely gives off sparks,
The God has wings indeed,
But only to fly from one conquest to another.

Sancho Panza
Fortune offers herself to us,
Why chase castles in the air,
When this Princess is a worthy pursuit,
A bird in the hand is worth two in the bush.

Don Quixote
Never shall I be forsworn.

Altisidora
But why be ashamed of changing?
Everything in nature changes.
Murmuring streams tell us their joy
Of constantly seeking new paths in which to run.
The fickle clouds
Fly lightly through the skies
The trees change their foliage,
The meadows their flowers and the fields their green.

Don Quixote
No, no, nothing will make me waver!

Altisidora
Enough, ungrateful man! You may insult my love,
But you must now fear my avenging wrath!
May the moon haunt your feeble brain
Until your dying day.
May your eyes mistake
Every castle for a tavern,
May your cowardly Sancho
Be tricked into your visions,
And may your Infanta of Toboso
(elle sort)

**Don Quichotte**
Quelle fureur!

**Sancho Pança**
Que! vertigo!

**Scène 4**
*(Don Quichotte, Sancho Pança)*

**Don Quichotte**
Que je plains sa faiblesse!
Achevons l'aventure!

**Sancho Pança**
Je suis, pour vous servir,
pleine d'audace et d'ardeur.
*(Un nain se présente devant l'entrée de la caverne)*

16 O ciel! quelle horrible figure!
Sauvons-nous!

**Don Quichotte**
Un nain te fait peur!
Combat ce vil objet que ma valeur méprise.

**Sancho Pança**
Il n'appartient qu'à vous de finir l'entreprise;
A tout seigneur,
tout honneur.

**Don Quichotte**
Lâche, que devient ton audace!

**Sancho Pança**
Allons donc: à bon chat, bon rat.
*(il feint d'être immobilisé)*

Mais quel charme nouveau m'arrête en cette place?
L'enchanteur ne veut pas que je sois du combat.

**Don Quichotte**
Eh bien! ouvrons-nous un passage!
*(le nain se transforme en géant)*

Perish in her cave.

**Don Quixote**
Such fury!

**Sancho Panza**
Such dizziness!

**Scene 4**
*(Don Quixote, Sancho Panza)*

**Don Quixote**
How I pity her weakness!
Let us bring this adventure to an end!

**Sancho Panza**
Full of boldness and courage, I am,
my Lord at your service.
*(A dwarf appears at the entrance of the cave)*

Heavens! What loathsome shape is this?
Let us flee!

**Don Quixote**
You fear this dwarf?
Such vile foes are unworthy of my valour: fight him!

**Sancho Panza**
To you my Lord, to you alone,
the noble task of finishing the deed,
To each his own rank.

**Don Quixote**
Coward! Where has your boldness fled?

**Sancho Panza**
Indeed, my Lord: tit for tat!
*(he pretends to be frozen in place)*

What new enchantment holds me still?
It seems the sorcerer wishes me not to fight.

**Don Quixote**
Well then! Let us open a breach!
*(The dwarf becomes a giant)*
Je trouve un ennemi digne de mon courage!

Sancho Pança
Un vrai géant! C'est fait de nous!
Ferme, seigneur! Je suis à vous!
Point de quartier! Fort bien!
Nous avons l'avantage!

(Le géant s'effondre et la grotte s'ouvre magiquement)

Scène 5
Deuxième divertissement
(Don Quichotte, Sancho Pança, Montesinos, amants et amantes désenchantés)

Air pour le désenchantement

Montesinos
Don Quichotte est vainqueur,
un nouveau jour nous luit!
Amants qui languissez dans un triste esclavage,
Paraissez, le charme est détruit,
A ce héros rendez hommage.

Air pour les amants désenchantés

Les amants
Liberté, Liberté!
A ce héros rendons hommage,
Il triomphe et nous dégage
D'une affreuse captivité!

Gavotte I
Une amante
De tous les amants du vieux temps,
La constance était le partage.
L'amour ne suit plus cet usage,
On ne voit plus de longs romans.

Gavotte II
L'amante
Ainsi que le preux Amadis,

At last, an enemy worthy of my courage!

Sancho Panza
A real giant! We are undone!
Hold fast, my Lord! I am by your side!
Show no mercy! Hurrah! We have the upper hand!
We have the upper hand!

(The giant collapses and the cave opens by magic)

Scene 5
Second Divertimento
(Don Quixote, Sancho Panza, Montesinos, Lovers awoken from their spell)

(Air for the breaking of the spell)

Montesinos
Don Quixote has conquered,
a new dawn breaks through!
You lovers, who pine in sorrowful the slavery,
Appear! The spell is broken,
Pay now your homage to this hero.

(Air for the Lovers awoken from their spell)

The Lovers
Free at last! Free at last!!
Let us pay homage to this hero,
He triumphs and we are freed,
From an awful slavery!

Gavotte I
A lover
Lovers of olden days
Ever constant ever true,
Love's now changed its practices,
Long romances are no more.

Gavotte II
The lover
Like the noble Amadis,
Don Quichotte est tendre et fidèle.
Son coeur sensible se modèle
Sur les amants du temps jadis.

Bourrée

Une autre amante
Jamais tes charmes ne causent d'alarmes,
Tendre amour, doux vainqueur,
Je te livre mon coeur.
Trap aimable enchanteur,
Que ton ardeur m'enflamme
D'une douce langueur,
Viens enivrer mon âme.

Passepied

Scène 6

(Les mêmes, Le Duc sous le deguisement de Merlin, le chœur des Démons)

Don Quichotte
Vos jeux n'ont rien qui m'intéresse,
Je n'y vois point l'objet de ma tendresse.

Merlin
Infortuné vainqueur, ton espoir est trahi!
Sancho n'a point obéi.

Don Quichotte
Il faut que le traître périsse!

Merlin
Laisse-moi le punir.

Sancho Pança
Seigneur, ne croyez pas ...

Merlin
Tous Jes démons, au defaut de son bras,
Vont servir ton amour et faire ton supplice.

Qu'il fremisse, gémisse, frappez, frappez fort!
Qu'il tombe, succombe sous votre effort,
Frappez, frappez fort!

Don Quixote is sweet and true,
Modeling his tender heart
On those great lovers of the past.

Bourree

Another Lover
Your charms will never cause alarm,
Sweet Love, my tender conqueror,
To you will I give up my heart,
Oh sorcerer most dear,
Enflame me with your fire
And may my soul be inebriated
With your tenderness and warmth.

Passepied

Scene 6

(Same characters, the Duke under the guise of Merlin, A chorus od Demons, the Duchess still hiding)

Don Quixote
Nothing interests me in your games,
Where I fail to see the object of my Love.

Merlin
Unhappy champion, your hope is betrayed!
Sancho has disobeyed you again.

Don Quixote
Then the traitor must die!

Merlin
Allow me to punish him.

Sancho Panza
My Lord, if you believe that...

Merlin
An horde of demons, instead of his arm,
Will fly to your Love's aid and take care of your toil.
Let him shudder and moan, hit him, hit him hard!
May he fall and expire under your blows.
Hit him, hit him hard!
Scéne 7  
*(Les mêmes, Altisidore)*

**Sancho Pança**
A l'aide, je suis mort!

**Don Quichotte**
D'où vient qu'en ce moment le charme dure encore?

**Altisidore**
Ingrat, connais Altisidore!
Accourez, accourez à ma voix, ministres des enfers,
Transportez Dulcinée au bout de l'univers!

**Don Quichotte, Sancho Pança, Merlin, Montesinos**

_Dieux, quelle violence,  
Quel injuste courroux!  
O ciel, défendez-nous,  
Protégez l'innocence,  
Confondez sa puissance  
Contre ['amour jaloux!  

**Altisidore**
Arrêtez, redoutez man courroux!  
Respectez ma puissance,  
Vous résistez à ma vengeance,  
Redoutez un amour jaloux.

Scene 8  
*(Altisidore, Don Quichotte, Sancho Pança)*

**Altisidore**
(à Merlin, à Montesinos et aux amants)
Fuyez, obéissez  
A mon pouvoir suprême!  

(à Don Quichotte et Sancho Pança)
Je vais l'exercer sur toi-même:  
Prends la forme d'un ours, et toi,  
d'un singe affreux!

Scene 7  
*(Same characters,Altisidora)*

**Sancho Panza**
Help! I am dying!

**Don Quixote**
How is it that the charm should last until now?

**Altisidora**
Ungrateful wretch, know Altisidora's wrath!  
Hark, hark to my voice, ye denizens of Hell,  
Carry Dulcinea to the ends of the earth.

**Don Quixote, Sancho Panza, Montesinos, Merlin,**

22_Ye Gods, what violence!  
How unfair is her wrath!  
Heaven, defend us,  
Protect our innocence,  
Confound her powers  
And her jealous Love.

**Altisidora**
Be still and fear my wrath!  
Stand in awe of my powers,  
If you resist my vengeance  
You must fear my jealous love.

Scene 8  
*(Altisidom, Don Quixote, Sancho Panza)*

**Altisidora**
(to Merlin, Montesinos nnd the Lovers)
Awav!  
Obey' my all-powerful command!

(To Don Quixote and Sancho Panza)
On you do I choose to work it :  
Be Changed into a bear, and you, into an ugly ape!  
into an ugly ape!
Sancho Pança
Hélas! Qu'ai-je fait, malheureux!

Don Quichotte
Quelle rigueur extrême!

Altisidore
Vous seuls reconnaîtrez vos traits;
Allez, monstres nouveaux,
errer dans les forêts.

Acte III
(Le théâtre représente les jardins de la Duchesse)

Scène 1
(Sancho Pança, le choeur des suivants
et suivantes de la Duchesse)

Le choeur
Le joli gentil sapajou,
Joujou!
Le joli gentil sapajou,
C'est un bijou!

Sancho Pança
Je ne suis plus Sancho, fatale destinée,
Hélas! je fuis sans savoir où

Le choeur
Le joli gentil sapajou,
Joujou!
Le joli gentil sapajou,
C'est un bijou!

Sancho Pança
Maudite soit la Dulcinée
Dont mon maître est devenu fou!

Le choeur
Le joli gentil sapajou,
Joujou!
Le joli gentil sapajou,
C'est un bijou!

Sancho Pança
Alas! What have I done? Ah wretched me!

Altisidora
None but you will recognize yourselves.
Go now, new monsters, and roam through the woods.

ACT III
(The theatre represents tile gardens of the Duchess)

Scene 1
(Sancho Panza, the Duchess and her followers)

Chorus
What a lovely little monkey,
What a pleasure!
What a lovely little monkey,
What a treasure!

Sancho Panza
Cruel fate! I have ceased to be Sancho,
I must flee, alas! But know not where to go!

Chorus
What a lovely little monkey,
What a pleasure!
What a lovely little monkey,
What a treasure!
Une suivante
Voyons, voyons ce qu'il sait faire.
Aimable sino-e, approchez-vous.
Qu'il a la taille fine et légère,
Par mille tours il va nous plaire.
Sautez! Il paraît assez doux,
Sautez, sautez pour Dulcinée ...
Ah! qu'il est en colère!

Scene 2
(Don Quichotte, Sancho Panca, le choeur)

Le choeur
Un ours en furie vient à nous!
Fuyons tous, fuyons tous!

Don Quichotte
Que mon destin est déplorable

Le choeur
Quel hurlement épouvantable!
Un ours en furie vient à nous!
Fuyons tous, fuyons tous!

Don Quichotte
Tout tremble à man aspect!

Le choeur
Fuyons tous, fuyons tous!

Scene 3
(Don Quichotte, Sancho Pança)

Don Quichotte
24 Q..e les enfers me cteclarent la guerre,
Qu'Altisidore allume le tonnerre!
Brillant soleil de mes amours,
C'est vous que j'aimerai toujours!

Sancho Pança
Voita le fruit de votre ardeur constante!
Que m'importait, hélas! La liberté de votre infante:

A follower
Let us now see what he can do.
Draw near to us, Oh gentle Ape.
How light and slender in shape he is.
His thousand tricks us are bound to please.
Jump! Jump for Dulcinea ...
See! See how he rages!

Scene 2
(Don Quixote, Sancho Panza , the Duchess, Chorus)

Chorus
A raving bear is drawing near!
We must flee, we must all flee!

Don Quixote
Oh miserable destiny!

Chorus
What a horrible roar!
A raving bear is drawing near!
We must flee, we must all flee!

Don Quixote
They tremble at my sight!

Chorus
We must flee, we must all flee!

Scene 3
( Don Quixote, Sancho Panza)

Don Quixote
Should Hell release its wrath on me,
And Altisidora unleash her thunder,
Oh radiant Sun within my heart
'Tis you that I will always love.

Sancho Panza
This is the fruit of your constant loving!
What use, alas, was your Infanta's freedom to me?
Sur moi tous le démons ont exercé leur bras;
Pour comble de maux, on m'enchaîne.

**Don Quichotte**
N'aigris point mes douleurs.

**Sancho Pança**
Pouvez-vous sans remords
Accabler de mépris la reine des Pagodes
Qui vient exprès des antipodes
Pour nous offrir son coeur et ses trésors?

**Don Quichotte**
Des géants, j'excite l'envie,
Des reines, j'excite l'amour:
Tel est le destin de ma vie.

**Sancho Pança**
Un trône offert mérite le détour.

**Don Quichotte**
Je renonce au diadème
S'il faut trahir ma foi.
La couronne est au sort, mes vertus sont à moi:
Je ne devrai ma grandeur qu'à moi-même.

**Sancho Pança**
Que! vain scrupule vous retient?
Il faut aimer quand on vous aime,
Le plaisir est le bon système,
Eh! prenez le temps comme il vient!

**Scène 4**
*(Don Quichotte, Sancho Pança, Altisidore)*

**Don Quichotte**
25 Mais j'aperçois Altisidore,
Ah! Rendez-moi la beauté que j'adore.

**Altisidore**
Non, non, ne l'espère jamais,
Je viens jouir de tes regrets.

**Sancho Pança**
Permettez que pour moi, du moins, je vous implore.
Altisidore
Non, non, ne l'espè're jamais.

Don Quichotte
Si j'ai sauvé vos jours, quel prix de mes bienfaits!

Altisidore
L'amour ne saurait se contraindre,
L'obstacle irrite encore l'ardeur,
Le vent rallume avec fureur
Le feu qu'il ne peut éteindre.

Don Quichotte
En vain pour être aimé, l'on arme les enfers,
Au devoir, un grand coeur s'immole.
Brisez, brisez vos fers,
Qu'un choix plus heureux vous console.
Avec l'espoir, l'amour s'envole.

Altisidore
Vous allez habiter des déserts plein d'horrure!

Sancho Pança
Nous y mourrons de faim, de soif et de frayeur.

Don Quichotte
Mon amour m'y suivra!

Sancho Pança
Fortune trop cruelle.

Altisidore
Vengeons-nous mieux d'un coeur rebelle:
Crains pour l'objet de tes amours.

Don Quichotte
En dut-elle perir, je l'aimerai toujours.

Sancho Pança
Mais... nous périssons avec elle,
Vous nous assassinez par votre amour constant.
Aimez-la moins puisque vous l'aimez tant!

Scène 5
(Don Quichotte, Sancho Pança, Altisidore, Merlin)
Altísiodore
Ciel! Merlin en ces lieux s'avance!

Merlin
Cesse d'opprimer l'innocence,
Contente-toi des maux qu'il a soufferts
Et respecte un héro utile à l'univers.

Altísiodore
Quel charme détruit ma puissance?

Merlin
Merlin protège les héros!

Sancho Pança
Monsieur Merlin, vous venez à propos;
Mais ne me chargez plus des destins d'une infante!

Merlin
Ta flamme sera triomphante,
Tu peux punir qui voulait t'outrager!
Que l'ingrate à son tour gémisse.

Don Quichotte
Ce n'est qu'en pardonnant que l'on sait se venger
Et les coeurs criminels renferment leur supplice.

Altísiodore
Un trait si généreux me force à t'admirer.
Mes yeux s'ouvrent enfin, je vois mon injustice,
C'est à moi de la réparer.

Altísiodore et Merlin
Fidèle amant, ta peine cesse,
Et ton amour triomphe après tant de combats.
Va au Japon retrouver ta princesse,
Avec cette beauté, règne sur mes/ses états.

Don Quichotte
O bel astre, ce jour finit notre martyre.

Merlin
Calmons aussi le trouble de Sancho:
Avec l'île qu'il désire,
Un jour il obtiendra l'infante du Congo.

Altísiadora
Heavens! Merlin is approaching!

Merlin
Cease to oppress innocence
And be content with what he has endured,
Respect this hero which the whole world needs.

Altísiadora
By whose spell are my powers now destroyed?

Merlin
'Tis Merlin, protector of heroes!

Sancho Panza
You are indeed most welcome, good sir Merlin,
But, in future, do not entrust me with the fate of an Infanta!

Merlin
Your love shall triumph,
And you may punish those who scorned you!
The cruel fair must now lament.

Don Quixote
'Tis through forgiveness that one learns to avenge, A sinful heart bears its own punishment.

Altísiadora
I can admire such generosity.
My eyes are opened, I see the unfairness
Which I am now bound to repair.

Altísiadora and Merlin
Faithful lover, your toil will now end,
Your battles are over, your - love has conquered.
Go now to Japan and join your Princess, with this beauty, you may reign over my/her lands.

Don Quixote
Oh radiant star, today our strife is over.

Merlin
Let us also put an end to Sancho's grief:
He shall obtain the island he so desires, And soon will the Infanta of Congo be his.
**Don Quichotte**
On te donne une infante et j'obtiens un empire: Rends grace à ma valeur.

**Sancho Pança**
Tel maître, tel valet! Si ma fortune est un peu mince, Si je ne suis ni roi ni prince, Je ne serai pas mains le fait De ce rare et charmant objet. La renommée N'est que fumée, Tout ce qui reluit n'est pas or. Mon cœur tout seul vaut un trésor.

**Altisidore**
Ma suite va vous rendre hommage, Moi-même avec plaisir je suivrai votre loi.

28 Habitants du Japon, connaissez votre roi, Chantez ses feux, célèbrez son courage.

**Scène dernière**
**Troisième divertissement**
*(Don Quichotte, Sancho Pança, Altisidore, Merlin, Japonais et Japonaises)*

Le chœur des Japonais
29 Chantons ses feux, célèbroms son courage, Que la gloire de ses exploits vole d'âge en âge, Qu'il règne et nous donne des lois!

30 Marche

**Le japonais et son traducteur**
Flambeau des cieux, ta féconde chaleur Anime moins qu'une amoureuse ardeur. On reconnaît l'empire de l'amour Où même expire lastre du jour. Partout ses feux ne brillent pas, Mais l'amour est de tous les climats. Les ardents Chinois, les Lapons froids,
Les Iroquois, taus brûlent sous ses lois!
Love's fire is the only constant law!

La japonaise
Vole, amour, vole, règne sur nos âmes.
Tu triomphes, tu nous enflammes
Par l'attente des plaisirs.
Fais durer longtemps notre ivresse,
L'art charmant de la tendresse
Est l'art d'amuser nos désirs.

Chaconne

A Japanese woman
Take flight, Love, and reign in our hearts.
You triumph in the fires that you kindle in us,
May the pleasures we expect
Long extend our rapturous joy,
The secret of Love's gentle art
Lies in keeping desire amused.

Chaconne

Translation: Christopher Park
Joseph Bodin de
BOISMORTIER
(1689 – 1755)

Don Quichotte chez la Duchesse
(‘Don Quixote at the Duchess’)
(Comic Ballet in Three Acts)
(Lebretto by Favart)

Don Quichotte (Don Quixotte) ............................................................ Stephen Van Dyek
Sancho Panza ...................................................................................... Richard Biren
Altisidore .......................................................................................... Meredith Hall
The Duke / Merlin / A Japanese Man .................................................. Paul Gay
A Peasant Girl .................................................................................... Marie-Pierre Wattiez
Montesinos ........................................................................................ Patrick Ardagh-Walter
A Lover ................................................................................................ Akiko Toda
A Lover .............................................................................................. Brigitte Le Baron
An Attendant of the Duchess .............................................................. Nicole Dubrovitch
Interpreter .......................................................................................... Paul Médioni
A Japanese Wowam .......................................................................... Anne Mopin

Le Concert Spirituel
Hervé Niquet, Conductor

ACT 1
1 – 11

ACT 2
12 – 22

ACT 3
23 – 32

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Producer: Dominique Daigremont
Engineer and editing: Manuel Mohino (Musica Numeris)
Music Notes: Vincent Tavarnier
Music Notes: Elizabeth Kahn

Cover Painting: Portrait of a woman in Astrée, probably Mary Josephine Drummond,
Countess of Castelblanco by Nicolas de Largillierre, c. 1710 - 12
(Collection of Musée des Beaux Arts de Montréal, Photo by MBAM)