

DULCINEA JAZZ:
DON QUIXOTE'S QUEEN AND LADY
IN SOME JAZZ COMPOSITIONS OF
THE PAST FIFTY YEARS

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Abstract: The present article deals with a hitherto unexplored aspect of the reception of Miguel de Cervantes' novel *Don Quixote* in music: the presence of Dulcinea in jazz, in the past fifty years (1965–present). By way of introduction, this study provides an overview of jazz music related to this literary classic in general, and of works of other musical genres—classical, pop, rock—inspired by Dulcinea; the role, the function and the symbolism of this character in the novel are also briefly summarized. The main purpose of this research is to describe and examine the various jazz compositions dedicated to this literary myth that have been recorded, published or performed in the second half of the 20th century and in the first fifteen years of the 21st, including works by composers such as Kenny Wheeler, Mitsuaki Kanno, Richard Carr, Carlo Actis Dato, Roberto Nannetti, Ron Westray, or Jasper van't Hof. Following this chronological catalogue, the paper concludes with a comparative analysis of the findings of this inventory, and of the most significant characteristics and data of the compositions presented here.

Over the past four centuries, musicians and composers from every corner of the world and of all kinds of genres and styles have created an enormous treasure of musical works inspired by Miguel de Cervantes' novel *Don Quixote* (1605/1615), and by characters, episodes or ideas of this founding classic of modern Western literature.¹ As I have shown in an earlier article (Hagedorn 2016), this conclusion also proves true when it comes to jazz. Especially in the second half of the 20th century and the first fifteen years of the 21st, we find a striking abundance of remarkable jazz recordings based on, or somehow related or referring to, this masterpiece of the Golden Age of Spanish literature, including compositions by some prominent figures in jazz history and contemporary jazz such as the American saxophonist Sonny Stitt and the Mexican-American compos-

1 For a general survey, see several of the articles on music in the *Gran Enciclopedia Cervantina* (Torres Clemente 2011, Hess 2011, Sanz Manzano and Rubio Tovar 2011, etc.). Plenty of research work on a great variety of topics in this context has been published in journals and books in the past decades (for example, Esquivel-Heinemann 1993, López Navia 2005, Lolo 2006, Adam-Schmidmeier 2007, Hess 2007, Lolo 2007, Pastor Comín 2007, Lolo 2010, among many others). Susan Jane Flynn's Doctoral Dissertation *The Presence of 'Don Quixote' in Music* (The University of Tennessee, 1984) remained unpublished for a long time; since 2014, it is available online.

er Johnny Richards (*Sancho Panza*, 1953),² Polish pianist and composer Krzysztof Komeda (*Sketches for Don Quichotte*, 1967),³ Canadian trumpet and flugelhorn player and composer Kenny Wheeler, who lived in England for over sixty years (*Windmill Tilter: The Story of Don Quixote*, 1969),⁴ Brazilian guitarist and composer Luiz Bonfá (*Don Quixote*, 1973),⁵ American jazz-rock (or jazz fusion) group Caldera (*Reflections on Don Quixote*, 1979),⁶ composer, guitarist and pianist Egberto Gismonti and poet, screenwriter, lyricist and composer Geraldo E. Carneiro, both from Brazil (*Don Quixote*, 1981),⁷ pianist and composer Cesar Camargo Mariano and singer-songwriter and guitarist Milton Nascimento, also both from Brazil (*Don Quixote*, 1986/1989),⁸ Italian saxophone player and com-

2 This theme appears on the album *Sonny Stitt Playing Arrangements from the Pen of Johnny Richards* (1953). Musicians: Sonny Stitt, Horace Silver, Don Elliott, Charles Mingus, Don Lamond, Sid Cooper and Kai Winding, among others.

3 The composition *Sketches for Don Quichotte* was first recorded in a short version (02:22 minutes) for the album *Meine süsse europäische Heimat - Dichtung und Jazz aus Polen* (1967), as accompaniment for the recitation of the German translation of the poem *Don Kichot – Ritterballade* (*Don Quixote – Ballad of the Knight*) by Polish poet Stanisław Grochowiak. Musicians: Krzysztof Komeda, Tomasz Stańko, Roman Dylag, Zbigniew Namysłowski, Rune Carlsson. A longer and hauntingly beautiful instrumental version (11:03 minutes) was recorded in the same year under the title *Don Kichot*; this recording is available as a bonus track on the reissue of the album, published in Poland in 2012, as well as on the album *Muzyka Krzysztofa Komedy 3* (1974, 1989, 2007), among others (also on YouTube).

4 Among the musicians who participated in the recording of this jazz suite inspired by *Don Quixote* appeared, apart from Kenny Wheeler, Dave Holland, John McLaughlin, John Spooner, Tristan Fry, Alan Branscombe, Bob Cornford, John Dankworth, Ray Swinfield, Tony Coe, Tony Roberts, Chris Pyne, Michael Gibbs, Derek Watkins, Les Condon and Henry Shaw.

5 The theme *Don Quixote* by Brazilian guitarist Luiz Bonfá appeared on the album *Jacaranda* (1973). Musicians: Luiz Bonfá, Eumir Deodato, Mark Drury, Ray Barretto, Idris Muhammad, Stanley Clarke, Phil Bodner, John Tropea and Airtio Moreira, among others.

6 *Reflections on Don Quixote* is an instrumental theme composed by Eduardo del Barrio, included on the album *Dreamer* (1979). When Caldera recorded *Dreamer*, the band had the following members: Eduardo del Barrio, Jorge Strunz, Steve Tavaglione, Gregg Lee, Luis Conte and Alex Acuña.

7 This theme was included in the album *Em Família* (1981) by Egberto Gismonti. Musicians on this recording: Egberto Gismonti, Mauro Senise, Zeca Assumpção, and Nené. Other versions appeared on the following albums: *Duas Vozes* (1985), by Egberto Gismonti and Nana Vasconcelos; *Mágico: Carta de Amor* (1981, published in 2012), by Jan Garbarek, Egberto Gismonti and Charlie Haden; and *In Montreal*, by Charlie Haden and Egberto Gismonti (2001).

8 The original instrumental version of this theme (a live recording) was published on the album *Ponte das estrelas* (1986), by Brazilian composer Cesar Camargo Mariano and his group Prisma (Pedro Ivo, Azael Rodrigues, João Parahyba, Ulisses Rocha, Pique Riverte, Dino Vicente). Milton Nascimento recorded the first interpretation with lyrics for his album *Miltons* (1989), with Herbie Hancock, Nana Vasconcelos, Robertinho Silva and João Baptista. A live recording by Milton Nascimento with Herbie Hancock, Wayne Shorter, Stanley Clarke and Robertinho Silva is available on the album *Under Tokyo Skies* (published in 2010). This composition is a good example of a pop song based on *Don Quixote* that inspired jazz versions by other musicians: see also Charles Fambrough (on the album *The Proper Angle*, 1991, with Kenny Kirkland, Wynton Marsalis, Joe Ford and Jeff 'Tain' Watts, among others), singer

poser Carlo Actis Dato and his Actis Band (*Sanchopanza*, 2002, and *Dulcinea*, 2003),⁹ American trombonist and composer Ron Westray (*Chivalrous Misdemeanors*, 2005),¹⁰ British pianist, saxophonist and composer Ivo Neame (*Quixotic*, 2009),¹¹ Finnish composer, keyboard and accordion player and percussionist Kusti Vuorinen and his group Rakka (*Rosinante*, 2012),¹² Dutch pianist and composer Jasper van't Hof (*Dulcinea*, 2012),¹³ and American trumpet and flugelhorn player and composer Tom Harrell (*Adventures of a Quixotic Character*, 2014),¹⁴ to name just a few of the most interesting, illustrative or influential examples in this context.¹⁵

Besides the main character, his squire Sancho Panza, and the famous windmill episode, many jazz composers and musicians have felt especial-

Alyssa Schwary (on *Another Chance*, 1993), or the Czech jazz group Limited Edition (on the album *Groove Roots*, 2008).

9 Actis Band is a group founded by Carlo Actis Dato, with fellow musicians Federico Marchesano, Massimo Rossi, Dario Bruna and Antonio Fontana. *Sanchopanza* appeared on the album *Don Quijote* (2002), whereas the theme *Dulcinea* was included in the album *Garibaldi* (2003). *Dulcinea* also appeared on the live album "On Tour" – Live 2004.

10 *Chivalrous Misdemeanors* by trombone player and composer Ron Westray is a twenty-three-part big band jazz suite inspired by *Don Quixote*. The titles of some of the parts of this suite are *Never Knew*, *Sancho Panza* (*Chubby Comic*), *Windmill Cross Road Stand Still*, *Mambrino's Helmet* (*Temporarily Insane*), *Two Friends*, *Montesino's Cave* (*Apocryphal Myth*), *Barataria* (*Sancho's Island*), *Dulcinea My Dear*, *The Knight of The White Moon*, and *Vale*. *Chivalrous Misdemeanors* was presented in May 2005 at Lincoln Center in New York City (Jazz at Lincoln Center Orchestra, with Ron Westray, Wynton Marsalis, Carlos Henriquez, Xavier Davis and Jonathan Blake, among others). No recording of this work has ever been published. The New York Public Library holds a copy of the original concert recording at Lincoln Center, May 7, 2005; see the New York Public Library for the Performing Arts, Rodgers and Hammerstein Archives of Recorded Sound (Lincoln Center), Research Collections (Recorded Sound, call number LDC 44249 [CD]). I would like to thank the New York Public Library for the Performing Arts and the Rodgers and Hammerstein Archives of Recorded Sound for their generous support during my research stay in New York, in May and June 2016.

11 *Quixotic* is a theme composed by Ivo Neame. It is included in the album *Caught in the Light of Day* (2009). Musicians: Ivo Neame, Jasper Hoiby, Jim Hart, and James Maddren.

12 *Rosinante*, a theme composed by Kusti Vuorinen, appears on the album *Soutu* (2012) by the Finnish jazz group Rakka. The members of this quintet are Kusti Vuorinen, Masa Orpana, Ville Rauhala, Janne Tuomi and Jyväskylä Ahola.

13 *Dulcinea* is the fifth track on the album *Œuvre* (2012), by Dutch pianist and composer Jasper van't Hof. Personnel on this recording: Jasper van't Hof, Harry Sokal, Fredy Studer, Stefan Neldner. A live version of this theme has been published recently on the album *On the Move. Live at Theater Gütersloh* (2015).

14 *Adventures of a Quixotic Character* is a six-part jazz suite included in the conceptual album *Trip* (2014), by American trumpet player and composer Tom Harrell. The titles of the different themes of this suite are: *The Ingenious Gentleman*, *The Duke and the Duchess*, *Enchanted*, *Sancho and Rocinante*, *The Princess*, and *Windmills*. Musicians on this recording: Tom Harrell, Ugonna Okegwo, Adam Cruz, and Mark Turner.

15 The article cited above contains a list of fifty examples of jazz compositions inspired by Cervantes' novel, offering additional information on the dates and the musicians of the original and later recordings, instrumentation, alternative takes and titles, different versions by other jazz musicians, jazz versions of classical and popular compositions based on *Don Quixote*, bibliography etc. (Hagedorn 2016: 554-577).

ly attracted by the character of Dulcinea, Don Quixote's "queen and lady" (Cervantes 2003: I, Chapter XIII, 91).¹⁶ Dulcinea, who does not appear directly in the novel but only in the words of other personae, and who knows nothing of the knight's feelings for her, has turned over the centuries into a literary myth and symbol of her own right, the epitome of imaginary love and the idealized lover, the proverbial, almost archetypal object of romantic fantasy, loyal adoration, hopeless devotion and sentimental longing that never finds fulfillment: the perfect example of platonic love (Reyero Flores 2007). Also, she is a supreme model of beauty and sweetness, as expressed by her name: the Spanish adjective *dulce* means *sweet*. A simple country girl from the village of El Toboso, Aldonza Lorenzo—thus, the reader is told, was her real name—had once captured Alonso Quijano's attention, and now, some years later, when the hidalgo adopted the identity of the knight-errant Don Quixote in order to revive chivalry, undo wrongs and bring justice to the world, he designated her as his lady-love, without ever having spoken a word to her. Imitating the heroes of the chivalric romances that had unbalanced his mind, the Ingenious Gentleman renamed her Dulcinea del Toboso, following the medieval tradition of courtly love:

he realized that the only thing left for him to do was to find a lady to love; for the knight errant without a lady-love was a tree without leaves or fruit, a body without a soul. [...] It is believed that in a nearby village there was a very attractive peasant girl with whom he had once been in love, although she, apparently, never knew or noticed. Her name was Aldonza Lorenzo, and he thought it a good idea to call her the lady of his thoughts, and, searching for a name that would not differ significantly from his and would suggest and imply that of a princess and great lady, he decided to call her *Dulcinea of Toboso*, because she came from Toboso, a name, to his mind, that was musical and beautiful and filled with significance, as were all the others he had given to himself and everything pertaining to him. (Cervantes 2003: I, Chapter I, 23-24)

A loyal lover and a devoted and faithful servant to the ideas and the principles of this tradition, throughout the novel and in most of his adventures Don Quixote dedicates his acts of chivalry to the lady of his soul, "the empress of La Mancha" (Cervantes 2003: I, Chapter IV, 39). And when, in a famous episode (Cervantes 2003: II, Chapter X, 513-521), Sancho Panza tries to trick his master into believing that an unsightly peasant woman on a donkey near the village of El Toboso is Dulcinea, who has come to greet him, the Knight of the Sad Countenance¹⁷ manages to preserve his illusion—in a stunning, magnificent and beautiful demonstration of his

16 Throughout this article I quote from the English translation of *Don Quixote* by Edith Grossman (New York: HarperCollins, 2003). For the Spanish version, I use the edition directed by Francisco Rico (Barcelona: Crítica, Instituto Cervantes, 1998).

17 For reasons of tradition and recognizability, I use the older and more popular version of the hero's nickname, "The Knight of the Sad Countenance", instead of Edith Grossman's translation, "The Knight of the Sorrowful Face" (Cervantes 2003: I, Chapter XIX, 139), which is, without any doubt, much better in terms of linguistic correctness, but is lacking the charm of the well-known epithet.

love, faith, and intelligence—by arguing that a malevolent magician, his enemy, has enchanted his lady, cruelly making her unrecognizable only for his eyes, though not for the rest of the world.¹⁸ As Erich Auerbach pointed out, the comic aspects of this scene as well as the hero's ingenious maneuver to preserve his infatuation—and his vision of the world as a knight-errant—from being destroyed in the collision with reality, or with intrigue or questioning, help to avoid a tragic outcome and any bitter feeling or consequence. Although there is no doubt about the hopeless, heroic idealism of Don Quixote's romantic obsession, the novel always remains in the realms of serene comic and playful, cultivated entertainment (Auerbach 2003: 338-358). On the other hand, as Fanny Rubio explained in a fine essay, Dulcinea is much more than a symbol of ideal love. A "new feminine myth" and the personification of the "impossible lover", she represents the complexity of masculine imaginary, sexual identity, unsatisfied desire, and the sublimation of sexuality; in this sense, Dulcinea at the same time symbolizes the awakening of human consciousness, thought, and responsibility (Rubio 2005: 520-534, 543-547, 563-567).

Before and besides jazz, many composers and musicians have felt inspired by this literary myth, and have translated their idea, their image or interpretation of Dulcinea, or of Don Quixote's love for her, into music. In classical music and opera, some of the most eminent examples are: *Variation VI: The Meeting with Dulcinea*, in Richard Strauss' symphonic poem (or tone poem) *Don Quixote* (1897);¹⁹ *Chanson à Dulcinée* (1932) by Jacques Ibert;²⁰ the song cycle *Don Quichotte à Dulcinée* (1932-1933), by Maurice Ravel;²¹ or Joaquín Rodrigo's symphonic poem *Ausencias de Dulcinea* (1948).²² Furthermore, the queen of Don Quixote's thoughts also displays a

18 See Erich Auerbach's famous interpretation of this episode, in chapter XIV ("The Enchanted Dulcinea") of *Mimesis. The Representation of Reality in Western Literature* (1946; "The Enchanted Dulcinea" was incorporated in this book in 1949) (Auerbach 2003: 334-358). On Dulcinea, see also Herrero 1982, Mancing 2005.

19 *Variation VI: Schnell – Begegnung mit Dulzinea* is the ninth section of this composition by Richard Strauss, which premiered in 1898 in Cologne. The complete title of this work in the German original is: *Don Quixote. Phantastische Variationen über ein Thema ritterlichen Charakters, Op. 35*. The title of *Variation VI, Begegnung mit Dulzinea*, is sometimes translated as *The False Dulcinea*, *Dulcinea Enchanted*, or *Dulcinea's Enchantment*. See García Laborda 2007.

20 The *Chanson à Dulcinée* is the second part of Jacques Ibert's song cycle *Quatre Chansons de Don Quichotte*. Alexandre Arnoux was the author of the lyrics of the theme dedicated to Dulcinea. See Martín Colinet 2010.

21 The song cycle *Don Quichotte à Dulcinée* consists of three independent pieces: *Chanson Romanesque*, *Chanson Épique* and *Chanson à Boire* (lyrics by Paul Morand). It was first performed in December 1934 at the Théâtre du Châtelet in Paris. See Pastor Comín 2006, Masson 2007, Martín Colinet 2010.

22 Rodrigo composed *Ausencias de Dulcinea* (*Dulcinea's Absence*, or *For his Absent Dulcinea of Toboso*) in 1947; it was performed for the first time in April 1948, at the Teatro Español in Madrid. The piece is based on the poem *Árboles, yerbas y plantas* (*O trees, grasses, and plants*), in Chapter XXVI of Part I of Cervantes' novel (Cervantes 1998: 292-293, Cervantes 2003: 206-207). Other examples: *Ses soupirs amoureux après la princesse Dulcinée*, from Georg Philipp Telemann's suite *Burlesque de Quixotte* (around 1720-1730, TWV 55:G10). Jules Massenet's

remarkable presence in the popular music of the 20th and 21st centuries. One of the most well-known songs dedicated to the knight-errant's lady-love is *Dulcinea*, in the Broadway musical *Man of La Mancha* (1965) by Mitch Leigh (lyrics by Joe Darion, based on the play *I, Don Quixote* by Dale Wasserman).²³ Other examples in pop, rock and folk music are: *Suzi Dulcinea* by Israeli singer-songwriter Matti Caspi (on *The Second Solo Album*, 1976); *Meine Dulzinea aus Hernals* by Austrian rock and folk singer Henk Freytag (on the album *Bassenaimpressionen*, 1980); *Dulcinea* by Swedish singer Ola Magnell (on the album *Neurotikas Motell*, 1989); *Dulcinea* by singer Annika Hoydal from the Faroe Islands (on the album *Dulcinea*, 1991); the album *Dulcinea* (1994) by American alternative rock group Toad the Wet Sprocket; the song *Dulcinea* by the American electronic rock group Black Tape for a Blue Girl (on the album *As One Aflame Laid Bare by Desire*, 1999); *Dulcinea* by Norwegian singer William Hut (on the album *Road Star Doolittle*, 2001); the song *Dulcinea* from the album *In the Absence of Truth* (2006) by American progressive and experimental rock group Isis; *Dulcinea* by the Australian progressive rock group Closure in Moscow (on the EP *The Penance and the Patience*, 2007); *Cowboy Lullaby (Dulce's Dream)* by Mexican-American folk and country band Tremoloco (on the album *Dulcinea*, 2008); the songs *Siempre (Adiós Dulcinea, Pt. 2)* (on the album *Gaia III: Atlantia*, 2010) and *Adiós Dulcinea* (on the album *Gaia: Epílogo*, 2010) by Spanish heavy metal group Mägo de Oz;²⁴ and *Dulcinea* by Mexican singer David Bonada (on the album *Bonada*, 2014).²⁵

opera *Don Quichotte* (1910, French libretto by Henri Caïn; *Dulcinea* is the main character in Massenet's *comédie-héroïque*, an opera in five acts, inspired by the play *Le chevalier de la longue figure*, by Jacques Le Lorrain). Ernesto Halffter's suite *Dulcinea* (1944). Rodolfo Halffter's choral work *Tres epitafios* (1947-1953), which includes the following pieces: *Para la sepultura de Don Quijote*, *Para la sepultura de Dulcinea*, and *Para la sepultura de Sancho Panza*. Hermann Reutter's *Dulcinea*, from *Cinco caprichos sobre Cervantes* (1968). Antón García Abril's suite *Canciones y danzas para Dulcinea* (1985; the titles of the six pieces of this suite are: *Danza del camino*, *Canción de la noche blanca*, *Canción de la búsqueda*, *Danza del amor soñado*, *Canción del encuentro*, *Danza de la plenitud*). As for contemporary music, *Don Quijote y Dulcinea* is a modern classical composition by Erik Marchelie; this piece of medium length (07:06 minutes) is included in the album *Don Quijote y Dulcinea* (2004), by The Jones & Maruri Cello-Guitar Duo. For these and other examples of classical music and opera inspired by *Dulcinea*, see Flynn 1984, Pastor Comín 2006, García Laborda 2007, Labrador López de Azcona 2007, Masson 2007, Pastor Comín 2007, Martín Colinet 2010, and Perón Pérez 2014, among others.

²³ *Man of La Mancha*, one of the most successful musicals of all time, has been translated and performed in many countries around the world. The most prominent song, *The Impossible Dream*, has become a standard. The song *Dulcinea* also gained huge popularity; it has been interpreted by an astonishing variety of singers, such as Richard Kiley, Johnny Mathis, Luis Sagi-Vela, Keith Mitchell, Jacques Brel, Josef Meinrad, Simon Gilbert (in the film adaptation *Man of La Mancha*, 1972), Raúl Juliá, Plácido Domingo, José Sacristán, Brian Stokes Mitchell, and Anthony Warlow, among many others. Other songs inspired by Don Quixote's lady in this musical are, for example, *To Each His Dulcinea*, and *Aldonza*. Regarding *Man of La Mancha* see, for example, Flynn 1984: 135-153; Carrillo Guzmán 2010; Codina 2015. In relation to the song *Dulcinea* from *Man of La Mancha*, see Flynn 1984: 141-144. As I have pointed out before (Hagedorn 2016: 555-557), there are some jazz influences, details and aspects in the songs of *Man of La Mancha*, and also in the song *Dulcinea*; I will come back to this point later in this article.

²⁴ In 1998, Mägo de Oz had already published a concept album inspired by Cervantes' novel; this album had the title *La Leyenda de la Mancha*.

²⁵ See websites, databases and music streaming services such as Discogs, Allmusic, Spotify, or YouTube.

As far as it has been possible to determine, the history of *Dulcinea* in jazz begins with some American *easy listening* versions of the aforementioned song by Mitch Leigh and Joe Darion, from the musical *Man of La Mancha* (1965). Trumpet player Jimmy Sedlar published an instrumental smooth jazz version of *Dulcinea* as a B-side of his single *Thunderball* (1965);²⁶ guitarist Charlie Byrd also launched an instrumental rendering of the same song on his album *The Touch Of Gold: Charlie Byrd Plays Today's Great Hits* (1966);²⁷ and pop-jazz and soul singer Johnny Mathis recorded an elegant interpretation of *Dulcinea* for his album *So Nice* (1966).²⁸ The Mathis version adopted the lyrics by Joe Darion, with very few changes:

Dulcinea

I have dreamed thee too long,
 Never seen thee or touched thee, but known thee with all of my heart
 Half a prayer, half a song,
 Thou hast always been with me, though we have been always apart.
 Dulcinea... Dulcinea...
 I see heaven when I see thee, Dulcinea,
 And thy name is like a prayer an angel whispers...
 Dulcinea...
 Do not tremble and shrink from the touch of my hand on thy hair,
 Let my fingers but see
 Thou art warm and alive, and no phantom to fade in the air.
 Dulcinea... Dulcinea...
 I have sought thee, sung thee, dreamed thee,
 Dulcinea!
 Now I've found thee, and the world shall know thy glory,
 Dulcinea... Dulcinea!²⁹

These lyrics fit well in the context of the musical, where Aldonza-Dulcinea has a strong presence, but they are only loosely related to the original novel: besides the name of the lady, the connection to the characters in Cervantes' masterwork consists basically in the expression of romantic worship and devoted longing, as well as the use of archaic forms such as "thee", "thou hast", "thy name" etc. In fact, these lyrics could well belong to any other old-fashioned love song; the only element that reminds us unmistakably of Don Quixote is the name of the "mistress of his soul" (Cervantes 2003: I, Chapter XLIII, 379), Dulcinea.

26 This recording was also included in the LP *Movie Hits of '66* (1966) by Jimmy Sedlar (*Jimmy Sedlar, His Trumpet and Orchestra*).

27 This theme was later incorporated in the albums *The World of Charlie Byrd* (1973) and *The Guitar Collection* (1978).

28 The album *So Nice* also included recordings of two other well-known songs from *Man of La Mancha: The Impossible Dream* and *Man of La Mancha* (I, Don Quixote).

29 Mathis eliminated one line of the original song text by Joe Darion—"If I reach out to thee"—and one repetition of the name Dulcinea, both modifications just before the line "Do not tremble and shrink from the touch of my hand on thy hair".

It is not really surprising that the song *Dulcinea* by Mitch Leigh and Joe Darion inspired these early smooth jazz versions by Jimmy Sedlar, Charlie Byrd and Johnny Mathis, since Leigh was a composer and producer with a jazz background, and this influence is also detectable in the compositional structure, the melodic movement and the harmonic and rhythmic development of some of the pieces of the musical *Man of La Mancha*, such as this love theme for Don Quixote's lady, or the songs *I'm Only Thinking of Him*, *I Really Like Him*, *What Does He Want of Me?*, *To Each His Dulcinea*, and *The Impossible Dream*.³⁰ Susan Jane Flynn referred especially to the melancholy character of Leigh's *Dulcinea*: "the lovely Joe Darion-Mitch Leigh composition", she observed, is characterised by its "moderate tempo" and "a hauntingly wistful and dreamy melody" (Flynn 1984: 142). Melancholy and loving adoration are also clearly the basic feelings in the sentimental ballad sung by Johnny Mathis and in the romantic instrumental interpretation by Charlie Byrd, whereas the lively Jimmy Sedlar version is in a buoyant, cheerful mood, reminiscent of dance party music of the sixties.

In 1969, Canadian composer and trumpet and flugelhorn player Kenny Wheeler—who was born in Toronto, in 1930, but lived most of his life in England, from 1952 until his death in 2014—published the album *Windmill Tilter: The Story of Don Quixote*, a jazz suite inspired by Cervantes' novel. His first album as a leader and composer, it was recorded with the John Dankworth Orchestra, including musicians such as Dave Holland (bass), John McLaughlin (guitar), John Spooner (drums), Tristan Fry (percussion), Alan Branscombe (piano), Bob Cornford (piano), John Dankworth (saxophone), Ray Swinfield (saxophone), Tony Coe (saxophone, clarinet), Tony Roberts (saxophone), Chris Pyne (trombone), Michael Gibbs (trombone), Derek Watkins (trumpet), Les Condon (trumpet), Henry Shaw (trumpet), Henry Lowther (trumpet), Alf Reece (tuba), and Dick Hart (tuba), with Wheeler himself playing the flugelhorn parts. The album was reissued on CD in 2010 (on BGO Records). *Windmill Tilter* could be described as a contemporary "jazz tone poem" (Shipton 2010: 4) blending different styles from modal jazz, cool and bebop to post-bop and avant-garde. The suite comprises nine themes, all of them instrumental: *Preamble*, *Don The Dreamer*, *Sweet Dulcinea Blue*, *Bachelor Sam*, *Sancho*, *The Cave of Montesinos*, *Propheticape*, *Altisidora*, and *Don No More*. As John Corcelli pointed out, Wheeler did not pretend to resume the whole novel, nor did he try to reflect all aspects of the different personae; instead, he focused on certain episodes, elements or attributes of some of the main

30 In the present context, it is interesting to note that *The Impossible Dream* has been performed by many musicians and singers in the domains of jazz, swing, soul and pop music, for example: Frank Sinatra (1966), The Temptations (1967), Shirley Bassey (1967), Ray Conniff (1968), Maynard Ferguson (1969), Tom Jones (1970), Maria Bethânia (1975), or Luther Vandross (1994), among many others. With respect to Mitch Leigh, his musical *Man of La Mancha*, and the countless versions and recordings of the compositions of this work, see Hagedorn 2016: 555–557. See also footnote 23 in the present article.

characters: “rather than bring a literal interpretation of the characters in the novel, we get nuggets of characters in the music with a strong emphasis on improvisation from a variety of soloists in the band” (Corcelli 2010).³¹

The most well-known composition from this suite is *Sweet Dulcinea Blue*, a theme that has been performed by many eminent jazz musicians over the past five decades. On the original recording, it was played by the quintet formed by Kenny Wheeler (flugelhorn), Dave Holland (bass), John McLaughlin (guitar), Tony Coe (saxophone, clarinet), and John Spooner (drums). A melancholy, gloomy, ambling waltz (Kelman 2010) with a slight swing feel, it creates a pensive, dreamy atmosphere. Although being a short piece (03:40 minutes), it leaves some space for improvisation, featuring solos by McLaughlin, Wheeler and Coe. *Sweet Dulcinea Blue* is—together with the theme *Everybody's Song But My Own* (on *Flutter By, Butterfly*, 1987), and the compositions on the albums *Gnu High* (1975), *Deer Wan* (1977), *Music for Large & Small Ensembles* (1990) and *Angel Song* (1997)—one of the most famous works of the Wheeler catalogue; instrumental versions have been recorded (with different titles) by a great variety of jazz players, for example: Bill Evans (on the 1977 album *Quintessence*, with Harold Land, Kenny Burrell, Ray Brown, and Philly Joe Jones); Gust William Tsilis (*Sweet Dulcinea*, on the 1992 album *Heritage*, with John Abercrombie, Arthur Blythe, Anthony Cox, Mark Feldman, and Terri Lyne Carrington); Dan Weiner (*Sweet Dulcinea*, on *Exchanges*, from 1996, with Les Arbuckle and Chris Neville); John Taylor, Martin France and Palle Danielsson (*Sweet Dulcinea*, on *Angel of the Presence*, 2005); John Abercrombie (*Sweet Dulcinea*, on the 2005 album *Echoes*, with Anthony Cox, Terri Lyne Carrington, Arthur Blythe and Gust William Tsilis); and Jaz Sawyer (on the album *Jaz Sawyer Presents After Hours Vol. 1*, from 2010, with Nick Rolfe and Carlos Henríquez).

Vocal versions of *Sweet Dulcinea Blue*, with lyrics by Jane White,³² have also been recorded—with different titles—, for example by The Upper Austrian Jazz Orchestra & Kenny Wheeler (on the album *The Upper Austrian Jazz Orchestra Plays the Music of Kenny Wheeler*, 1996, a live recording with singer Ali Gaggi); Louise Gibbs (*Dulcinea*, on the album *Invitation*, 1998, with Lynne Arriale, Ron McClure, Steve Davis); Andra Sparks (on the album *Your Time*, 2004, with Nick Weldon, Russell van den Berg, Jeff Clyne and Trevor Tomkins); Anette von Eichel (on *Get Out Now!*, 2004, with Jens Loh, Thorsten Grau, Michael Erian, Jakob Frandsen, Wolfert Brederode; the title of the song on this album is *Dulcinea*); Michela Lombardi (on the album *So April Hearted*, 2008, with Nico Gori, Piero Frassi, Nico Pellegrini, Piero Borri, the title of the song here is *Sweet*

31 See also: Thacker 2000, Kelman 2010, Hum 2011. On Kenny Wheeler in general and on his compositional techniques, see also Cook 2012.

32 Jane White (who is sometimes referred to as Janet White) is also the author of the lyrics for other Kenny Wheeler compositions, e.g., *Everybody's Song But My Own*, or *Who Are You*. Besides, she contributed lyrics to the music of composers such as Pat Smythe, Allan Holdsworth, Duncan Lamont and Jan Garbarek. On Jane White, see footnote 33 in the present article.

Dulcinea); Tina May (on the 2009 album *I never told you*, with Nikki Iles, Phil Donkin and Stephen Keogh, the title of the song on this occasion is *Sweet Dulcinea*); Jazzgems (on the album *By Chance*, 2010, the song is titled *Sweet Dulcinea*, Jazzgems is a duo formed by Stephanie Wagner and Karmen Mikovic); Søren Nørbo and Kirsten Høj (on the album *Speak Low*, from 2013). The lyrics vary slightly in several of these recordings; the following version is from Andra Sparks:

Sweet Dulcinea Blue

Did I hear your voice?
Was it you I heard call my name?
Did I hear you sigh?
Quiet leaf that falls from the sky
Gone...
Were you only in my mind
Echoing soft whispering word
Free as a bird in a dream
Speak to me again
Tell me the truth
Murmur it low
Then I will know
That you're real³³

These beautiful and very melancholy lyrics deal with the themes of love, loss, tenderness and romantic longing, although their main topic seems to be the doubt if love is real or only an imagination, if love reveals itself as an illusion when the lover has gone. *Dulcinea* here turns into a symbol of the two sides of love, where tenderness and devotion—all that is “sweet”—appear closely related to sadness, the “blue” feeling. This symbolic dimension of the name *Dulcinea*, which is only mentioned in the title of this song, is the basic connection to Cervantes’ novel. In jazz, just as in any other musical genre, most of the songs for *Dulcinea*, or the compositions inspired by her or by Don Quixote’s love for her, seem to be laments for the absent lover.³⁴

In 1981, Japanese jazz pianist and composer Mitsuaki Kanno published *A Song of Don Quixote*, a jazz suite based on Cervantes’ book. This suite, recorded together with keyboard player Tatsuya Koguma and trumpeter Toshio Mori & His Blue Coats Orchestra, includes a theme

33 As far as I know, Jane White’s lyrics for *Sweet Dulcinea Blue* have never been published. I would like to thank Andra Sparks and Jane White herself (i.e., Fiona Jane White née Humphries, known as Jane White, now Fiona Jane MacDonald) for their kind help and information concerning these lyrics. Some recordings of *Sweet Dulcinea Blue* (for example, the one by The Upper Austrian Jazz Orchestra with Kenny Wheeler) also introduce the following lines: “Speak to me again / Whisper my name / Whisper it so / That I will know that you’re real”.

34 In the case of *Sweet Dulcinea Blue*, it is also noteworthy that all the vocal versions recorded from 1996 to 2013 belong to female singers.

titled *A Song of Dulcinea*.³⁵ The album comprises eleven tracks: *Yearning for Journey*; *A Song of Knighthood*; *A Flock of Sheep and a Flute/Windmill and a Giant*; *A Song of Dulcinea*; *A Duel with Friend Carrasco*; *Don Quixote's Honourable Duel*; *Monk's Prayer for Rain/Monks Carry Corpse/Cry of the Dead/Defeat and Fancy*; *Jovial Sancho Panza*; *Sancho Panza Dances and Falls of His Horse/Laughter*; *Impossible Dream*; *Paeon to Don Quixote*.³⁶ Musicians: Mitsuaki Kanno (piano); Tatsuya Koguma (keyboards, synthesizer, Yamaha Electone electronic organ);³⁷ Toshio Mori (band-leader, trumpet) and the Blue Coats Orchestra, comprised of the following musicians: Masanori Ueno (trumpet); Norihiko Kitazato (trumpet); Hideo Motoki (trumpet); Satoshi Mukode (trumpet); Tadataka Nakazawa (trombone); Shinsuke Ito (trombone); Yoshihiro Minazawa (trombone); Zenji Aoyagi (trombone); Atsuo Shirai (alto saxophone); Fumio Hayashi (alto saxophone); Nobuo Tanabe (tenor saxophone); Koji Nakagawa (tenor saxophone); Ryoichi Kudo (baritone saxophone); Tsugio Ano (drums); Hiroshi Wada (bass); and Osamu Uchima (piano).

Mitsuaki Kanno (1939-1983) was a very versatile and resourceful pianist and composer who excelled in a vast range of genres and styles, from modern classical to film music, and from swing and bebop to modal, free and avant-garde jazz. Today his music and his recordings are almost forgotten, although there have been a few LP and CD reissues, and several of his compositions have been newly recorded by other musicians (some can be found on websites such as YouTube).³⁸ *A Song of Don Quixote* is an

35 The influence of *Don Quixote* on Japanese literature and culture is a very interesting chapter of the international reception of Miguel de Cervantes' work. See Okubo 2005, Shimizu 2005, Shimizu and Hisayo 2010, Tomita 2014, Nishida 2016, Saitou 2016.

36 The titles are reproduced here in the way they appear on the original album cover. Mitsuaki Kanno's *A Song of Don Quixote* has never been reissued on LP nor on CD; the original vinyl album is very rare. As a collector's item, it can occasionally be found in Japanese online record stores. The insert of this album contains liner notes (in Japanese) by Mitsuaki Kanno, Mori Toshio, and Teruo Isono (for the translation used in this research, see footnote 38).

37 Electone is the name of the electronic organs produced by Yamaha since 1959; from 1980 onwards, Electone organs incorporated digital technology.

38 Mitsuaki Kanno's albums are very rare, and information on him and his work in jazz literature and on websites is notably scarce. Some of his most well-known compositions are *Kumo No Ito* and *Jyakko*, from the 1970 album *Busho*, also published under the title *Shisendo No Aki*; this album—an exquisite synthesis of modal and free jazz and elements of Japanese music—was recorded in 1970, released in 1973, and has been reissued at least four times, in 1976, 2006, 2010 and 2014. Other albums by Mitsuaki Kanno: *When The World Was Young* (1978, reissued 2006; this reissue includes new liner notes by Masahisa Segawa); and *A la fin d'hiver* (1981). Kanno also wrote music for cinema and television; among other works, he composed the score of Yoshitaro Nomura's 1974 film *Castle of Sand* (*Suna no Utsuwa*). This composition, a suite for piano and orchestra titled *Destiny* (*Shukumei*) has been recorded by other artists such as director Tomomi Nishimoto and the Japan Philharmonic Orchestra, with Keisuke Toyama on piano (*Kumikyoku Shukumei*, 2014). There have also been several reissues of the original soundtrack of *Castle of Sand*, including this suite. Together with shakuhachi (bamboo flute) player Hozan Yamamoto, Mitsuaki Kanno composed and recorded the suite *The Seasons for Shakuhachi and Piano – Murmur [sic] of a Buda on a Road*; this album was released in 1975. In 1984, one year after his death, several Japanese jazz musicians paid

instrumental jazz suite for piano, big band, synthesizer and electronic organ. Strongly influenced by the music of Duke Ellington—from the early swing pieces to the jazz suites—, it spans several periods of jazz history and a great variety of jazz forms, traditions and idioms such as swing, bebop, modal and experimental jazz. Among other elements, Kanno's composition combines melodious big band parts, solos, acoustic and electronic instruments, as well as descriptive sound and some innovative techniques, e.g., sound samples (human voices and laughter on the street, the clatter of hooves and the whinnying of horses, barking dogs, wind, etc.). Some sections and fragments could also be described as a blend of jazz and modern classical music.

A Song of Dulcinea (04:44 minutes) is the fourth track of this suite: a gentle, romantic swing ballad with a melancholy feeling, a beautiful composition that reminds us clearly of Duke Ellington's *In a Sentimental Mood* (1935) and *Satin Doll* (1953), as well as Glenn Miller's *Moonlight Serenade* (1938).³⁹ A lyrical, contemplative swing nocturne, it evokes the sweet as well as the heavy-hearted moments of love, thus turning Dulcinea into an archetype of romantic longing. However, the general atmosphere of this theme is not tragic but mild, harmonious and agreeable, at moments almost mellifluous. Norihiko Kitazato accentuates the smooth melancholy of this piece in his wistful trumpet solo (02:18-02:45), which is followed by the fluid lines of the short piano solo by Mitsuaki Kanno (02:45-03:06).

In 1999, American smooth jazz and new age pianist and composer Richard Carr recorded the instrumental concept album *An American Quixote*, as a tribute to Cervantes. An *easy listening* album for solo piano,

homage to Mitsuaki Kanno on the live album *Mitsuaki Kanno Memorial concert – Live at Alexander*. Pianist Sanpei Ohno's rendition of Mitsuaki Kanno's composition *Kage* is one of the most notable tracks on this album. I would like to thank Daniel López-Bermejo Melero (Ciudad Real, Spain) for his translations of the Japanese liner notes on the covers, sleeves and inserts of some of the Mitsuaki Kanno albums mentioned in this article (*A Song of Don Quixote*, *When The World Was Young*).

³⁹ Duke Ellington's influence is also evidenced by the fact that in 1982, just one year after the release of Mitsuaki Kanno's *A Song of Don Quixote*, Toshio Mori and his Blue Coats Orchestra recorded the album *Satin Doll*, which contained interpretations of several jazz standards by Billy Strayhorn and Duke Ellington: *Take The A Train*; *Ellington Medley* (*Don't Get Around Much Any More*, *In A Sentimental Mood*, *Sophisticated Lady*); *Satin Doll*; *C Jam Blues*; *I'm Beginning To See The Light*; *Mood Indigo*; *Do Nothing Till You Hear From Me*; and *In A Mellow Tone* (in 2006, this album was reissued as a CD, under the collection title *Always: Big Band Big 5*). Another essential influence of this ensemble was the music of Count Basie; echoes of this connection can be found in several of the compositions on *A Song of Don Quixote*, and also on *A Song of Dulcinea* (some parts of this piece bring to mind, for example, Basie's *Blue and Sentimental*, or the Neal Hefti composition *Li'l Darling*). By the time he composed *A Song of Don Quixote*, Mitsuaki Kanno was also familiar with Richard Strauss' symphonic poem *Don Quixote* (1897), which he mentions in his liner notes on the insert of the original record cover (see footnote 38 for the translation of the liner notes on this insert). It might be interesting to trace the influence this work by the famous German composer of the late romantic and early modern era had on *A Song of Don Quixote*, but such an analysis would require much more detail and, therefore, lies beyond the scope of the present article.

it could best be described as impressionistic, moody new-age music with some influence from jazz, ambient and classical music. The fifth track on this album, titled *Love for the Lady*, is inspired by Dulcinea, or by the knight-errant's loving devotion for his "sweet enemy" (Cervantes 2003: I, Chapter XIII, 91). *Love for the Lady* is a romantic, gloomy reverie, a short piece (04:52 minutes) that conjures up feelings of romantic loss, sorrow and nostalgia. The other pieces included on this album are: *An American Quixote*, *The Journey*, *The Approaching Unknown*, *An Encounter with the Unknown*, *Freedom Flight over the Countryside*, *Pure of Heart*, *The Dance of Adventure*, *Quixote's Confusion*, *The Giants of Fear*, *Veritas*, *Disillusionment and the Unravelling Mind*, *Resolution to Continue the Search*.

A few years later, the Italian avant-garde, free jazz and fusion group Actis Band recorded two instrumental themes inspired by Cervantes' novel: *Sanchopanza* (on the album *Don Quijote*, 2002), and *Dulcinea* (on the album *Garibaldi*, 2003). Composer of both pieces is the founder of the group, saxophone and clarinet player Carlo Actis Dato. The other members of the band are Federico Marchesano (bass), Massimo Rossi (saxophone), Dario Bruna (drums), and Antonio Fontana (guitar, voice). On both albums, Actis Band played a very lively, passionate blend of progressive Mediterranean hard bop, jazz-funk and jazz-rock, interpreting catchy motives and phrases with a Balkan touch, a distinctive groove and abundant space for free improvisation. *Dulcinea* (07:46 minutes) has three parts: the first section (00:00-03:50) is a peaceful, romantic, slowly meandering fantasia with a strange and somewhat quirky guitar sound; the second part (03:50-04:49) is a suggestive mid-tempo drum solo; and the third part (04:49-07:46) is an impelling, up-tempo tune with folk and ska influences that creates a wild but somber party atmosphere. The drum solo is especially interesting, since it appears to be a bridge that prepares for a return to the dreamy, absorbed feeling of the first part, but then turns out to be a transition to the ironic eccentricity of the last three minutes of the song. This structure accentuates the irony of the whole piece: the idea that the romantic feeling of the first part of *Dulcinea* must not be taken too seriously, because it can easily turn into something totally different.⁴⁰

Don Quijote (2004) is the title of a concept album by the Roberto Nannetti Quartet, an Italian contemporary jazz group formed by Roberto Nannetti (guitar), Giulio Visibelli (saxophone, flute), Paolino dalla Porta (bass), and Francesco Petreni (drums, percussion).⁴¹ The titles of the ten tracks on this album are: *Ouverture DQ*; *Alluci in azione*; *Dulcinea*; *Tango, tetigi, tancum, tangere (tango degli amori perduti)*; *Ronzinante*; *Argomenti*; *Quando un angelo scende sulla terra*; *Ely's eyes*; *Mr. DQ*; and

40 A slightly longer live version (09:56 minutes) of *Dulcinea* was included on the album "*On Tour*" – *Live 2004* (2005). Apropos of the album *Garibaldi*, see the reviews by Glenn Astarita (2003) and François Couture.

41 *Don Quijote* by the Roberto Nannetti Quartet is a very rare album; from time to time, it can be found on collectors' websites and stores.

L'avvento del mulino. Roberto Nannetti is the composer of all the themes except *L'avvento del mulino*, composed by Francesco Petreni. This last track is also the only one on this album which is not an instrumental theme: it consists of Petreni's recitation of a short literary text—a sketch or vignette—, with percussion and backing vocals by the other members of the group. In similarity with the works of Kenny Wheeler, Mitsunori Kanno, Ron Westray and Tom Harrell, this album as a whole could best be described as a modern jazz suite inspired by Cervantes' novel. Roberto Nannetti's *Dulcinea* (04:30 minutes) is a beautiful romantic ballad, a sweet and gentle, slightly melancholy three-time tune with a warm, friendly Mediterranean atmosphere, featuring Giulio Visibelli's lovely, birdlike flute work and some very lyrical solos: an elegant, melodious bass solo by Paolino dalla Porta (00:51-01:37); a rich, almost bucolic flute solo by Giulio Visibelli (01:38-02:23); and Roberto Nannetti's brilliant, silvery solo on classical guitar (02:24-03:09). Whereas some of the other themes on this album have a more animated rhythm and a more avant-garde harmonic and rhythmic approach, *Dulcinea* stands out as a very harmonious, agreeable, tranquil composition that seems to speak of the different feelings associated to being in love: of the tender, idyllic, blissful sentiments as well as pensive, wistful solitude, separation, and reminiscence.

In 2005, the 400th anniversary of the publication of Part I of *Don Quixote*, American trombonist and composer Ron Westray⁴² performed his jazz suite *Chivalrous Misdemeanors: Select Tales from Miguel de Cervantes' 'Don Quixote'*, accompanied by the Jazz at Lincoln Center Orchestra with Wynton Marsalis on trumpet and as artistic director, Patrick Tull as narrator, as well as Sachal Vasandani and Jennifer Sanon as vocalists. The orchestra, conducted by Bob Stewart, consisted of the following musicians: Ron Westray (composer, arranger, music director, trombone), Wynton Marsalis (trumpet), Sean Jones (trumpet), Ryan Kisor (trumpet), Marcus Printup (trumpet), Andre Hayward (trombone), Vincent R. Gardner (trombone), Wess "Warmdaddy" Anderson (alto and soprano saxophones), Ted Nash (alto and soprano saxophones, clarinet, flute, piccolo), Walter Blanding (ten-

42 Ron Westray was born in Columbia, SC, in 1970. From 1994 to 2005 he was a member of the Jazz at Lincoln Center Orchestra (New York), directed by trumpeter Wynton Marsalis. As lead trombonist and arranger, he participated in most of the concerts, tours and recordings of this band during twelve years. A long-time collaborator of pianist Marcus Roberts, he also played, toured and recorded with many other musicians such as Wycliffe Gordon, Benny Carter, Roy Haynes, Randy Brecker, Ray Charles, Stevie Wonder, or the Mingus Big Band, to name but a few. As leader or co-leader, he has released several critically acclaimed albums, e.g., *Bone Structure* (with Wycliffe Gordon, 1996), *Medical Cures for the Chromatic Commands of the Inner City* (2008), *Live from Austin* (with Thomas Heflin, 2011), *Jimi Jazz* (2014), or *Magisteria* (2015). From 2005 to 2009, he was an Assistant Professor of the Jazz Studies Department at the University of Texas at Austin. Since 2009, he occupies the Oscar Peterson Chair in Jazz Performance at York University in Toronto (Canada), where he is an Associate Professor in the Music Department of the School of the Arts, Media, Performance & Design. On Ron Westray, see Franklin 2008, Franklin 2016.

or and soprano saxophones, clarinet), Victor Goines (tenor and soprano saxophones, clarinet and bass clarinet), Joe Temperley (baritone and soprano saxophones, bass clarinet), Xavier Davis (piano), Carlos Henriquez (bass), and Jonathan Blake (drums). Between the different songs and instrumental pieces, and with instrumental sketches as incidental or background music, British actor Patrick Tull (1941-2006) as narrator recited an abridged version of some of the chapters of Cervantes' novel; this abridgement was also written by Ron Westray. Jazz singer Sachal Vasandani interpreted the male part in the songs (*Don Quixote*, narrator), whereas Jennifer Sanon performed the lyrics corresponding to *Dulcinea*. The work premiered in New York City on May 5-7, 2005, at Frederick P. Rose Hall, at Jazz at Lincoln Center. As I have explained before in the present article,⁴³ no recording of this work has ever been published, and it has never been performed again.⁴⁴ The Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library for the Performing Arts (Lincoln Center) hold a copy of the original concert recording at Lincoln Center, from May 7, 2005. This is the only recording of this suite which is available in a public institution worldwide.⁴⁵

Chivalrous Misdemeanors is a twenty-three-part big band jazz suite, the longest and most ambitious of all the jazz suites inspired by *Don Quixote*. The titles of the different parts of this work are: *Prelude and Overture*; *Never Knew*; *Magic Spanish Castle I*; *The Innkeeper*; *Sancho Panza (Chubby Comic)*; *Windmill Cross Road Stand Still*; *I Get Caught Up On You*; *Mambrino's Helmet (Temporarily Insane)*; *Gines de Pasamonte (Mr. Whatchamajigum)*; *Magic Spanish Castle II/A: The Innkeeper II*; *Magic Spanish Castle II/B: Bachelor Sampson*; *Two Friends*; *The Proposition*; *Montesino's Cave (Apocryphal Myth)*; *The Only Thing That's Wanting*; *Knight to Squire/A: Ballad*; *Knight to Squire/B: Blues*; *Barataria (Sancho's Island)*; *It's Just a Matter of Time*; *Dulcinea My Dear*; *The Knight of The White Moon*; *Vale*; and *Postlude*. The concert recording of May 7, 2005 (on the double CD copy held by the Rodgers and Hammerstein Archives of Recorded Sound) has a total duration of almost two hours (without presentation, audience, applause, fragments of repeated or other parts); the *Postlude* was not performed on this occasion. Monumental and powerful, complex and sublime, *Chivalrous Misdemeanors* is in many ways an overwhelmingly impressive work, not only for its sheer length and dimension, but mainly for its superb structure and technique, for the enormous abundance, variety and profoundness of ideas—musical, literary and philosophical—it integrates and develops, and especially for its exquisite beauty and the manifold reflections and feelings it generates in the listeners' hearts and minds. This brilliant blend of humorous, ironic or satirical parts, of melancholy, wistful themes, and of several very

43 See footnote 10.

44 There is one exception: in 2007, trumpeter Sean Jones recorded a version of *It's Just a Matter of Time*, one of the songs from *Chivalrous Misdemeanors*, for his album *Kaleidoscope*.

45 See footnotes 10 and 52.

reflective or perturbingly dissonant fragments, at times might be quite challenging, confusing or even dazzling, but on the whole it is unquestionably a deeply moving work of music.

From a compositional point of view, it should be emphasized that *Chivalrous Misdemeanors* is a notably heterogeneous work that combines and blends fragments, parts and sections inspired by different genres, forms, styles and traditions of the history of jazz: being a jazz suite for big band, it could be described as a mosaic or collage of compositions ranging from blues and swing to bebop, postbop, experimental and postmodern jazz, including ballads, musical songs, improvisation, instrumental avant-garde themes, incidental music... Maybe it could also be defined as a modern jazz opera, or as a jazz suite based on the ideas of the Third Stream movement—merging jazz and modern classical music—, including several sections composed on the basis of tone rows, twelve-tone technique and serial music. Melodious, agreeable, tonal, or even mellifluous parts and fragments are combined or intertwined here with dissonant, experimental, cacophonous sections; harmonically simple songs with complex chord progressions; slow ballads and dreamy, melancholy pieces with cheerful, lively themes and up-tempo tunes; conventional rhythms and time signatures with rhythmically elaborate or intricate structures; composed sections with improvisation, etc. Consonance and dissonance, the “two primary musical devices” used in *Chivalrous Misdemeanors* (Long 2005), serve to mirror some of the main aspects and themes of Cervantes’ novel, e.g., the contrasts of complexity and simplicity, delusion and rationality, imagination and reality, etc.

Among the main influences or references that should be mentioned in relation to this work by Ron Westray, the most important ones are the large jazz suites by Duke Ellington, especially *A Drum Is a Woman* (1956)—a composition that combines music and narration—⁴⁶ and *Such Sweet Thunder* (1957), and the later suites such as *Far East Suite* (1966), *New Orleans Suite* (1970), and *Goutela’s Suite* (1971). Other examples of jazz suites that inspired or served as a model for *Chivalrous Misdemeanors* are *A Love Supreme* (1964) by John Coltrane, and *Blood on the Fields* (1994) by Wynton Marsalis.⁴⁷ With regards to jazz in general, the works of Thelonious Monk, Charlie Parker and Bud Powell could also be cited as basic references for *Chivalrous Misdemeanors*. Another source of inspiration and ideas for this suite was the Broadway musical *Man of La Mancha* (1965) by Mitch Leigh (music), Joe Darion (lyrics) and Dale Wasserman (book). Jazz-related operas and musicals such as *Porgy and Bess* (1935)⁴⁸ or *West Side Story*

46 *A Drum Is a Woman* (Duke Ellington, Billy Strayhorn) tells the story of Madam Zaji and Carribee Joe. A narrative about travel and the encounter with different cultures, it also gives an outline of the history of jazz.

47 Ron Westray participated as trombonist both on the recording of *Blood on the Fields* (1997) and on the new recording of *A Love Supreme* by Wynton Marsalis and the Jazz at Lincoln Center Orchestra (2005).

48 *Porgy and Bess* is an opera composed by George Gershwin, with lyrics written by DuBose Heyward and Ira Gershwin.

(1957)⁴⁹ can also be pointed out as precedents for Westray's composition. In classical music, the most significant influences are the symphonic poem *Don Quixote* (1897) by Richard Strauss, and especially *L'Histoire du Soldat* (*The Soldier's Tale*, 1917) by Igor Stravinsky (music) and Charles-Ferdinand Ramuz (libretto), a musical theater work for chamber ensemble—a septet formed by violin, double bass, clarinet, bassoon, cornet (or trumpet), trombone and percussion—, a narrator and two actors (the soldier and the devil), as well as a dancer.⁵⁰ As far as the combination of music and narration is concerned, Stravinsky's *L'Histoire du Soldat* and Ellington's *A Drum is a Woman* seem to have been the main models for the structure of Ron Westray's suite about the adventures of the Knight of the Sad Countenance. Other classical references reach from Spanish Renaissance music to some of the compositions of Charles Ives.

As a result, *Chivalrous Misdemeanors* unfolds not only as a stupendous, complex, polyphonic compendium and condensation of a great part of the music of the 20th century, but also as a slightly ironic and at the same time melancholy reflection on an era—the first hundred years of the history of jazz—, much in the same way as Cervantes' masterpiece was a complex, polyphonic, ironic and melancholy reflection on the Spanish Golden Age, and on the literature of his time and of previous epochs:

Like Cervantes' brilliant and playful critique of the vain books of knight-errantry, Westray sees this piece not only as a delightful musical tale in and of itself, but as an opportunity to “incorporate and parody both classical approaches to *Quixote* and jazz's approach to itself”. (Long 2005)

Also, *Chivalrous Misdemeanors* is one of the very few jazz compositions inspired by *Don Quixote* that reflect the structure of the novel, covering several parts and aspects of the story, and paying attention to the narrator's digressive style, to secondary characters (e.g., in the two pieces dedicated to *The Innkeeper*), to some of the less well-known episodes (e.g., *Montesino's Cave*, Cervantes 2003: II, Chapters XXII-XXIV, 599-615), and even to one of the interpolated tales:⁵¹ in *Two Friends* and *The Proposition*, the composer offers a jazz interpretation of the famous tale of “El curioso impertinente” (“The Man Who Was Recklessly Curious”, Cervantes 2003: I, Chapters XXXII-XXXV, 271-313).⁵²

49 The music of *West Side Story* was composed by Leonard Bernstein. The book was written by Arthur Laurents, the author of the lyrics was Stephen Sondheim. The conception and choreography was by Jerome Robbins.

50 On Strauss and Stravinsky as references for *Chivalrous Misdemeanors*, see Franklin 2008: 201-202.

51 The other jazz compositions that somehow try to capture at least part of the magnitude and the complexity of Cervantes' novel are the suites *Windmill Tilter: The Story of Don Quixote* (1969) by Kenny Wheeler, *A Song of Don Quixote* (1981) by Mitsuaki Kanno, and *Adventures of a Quixotic Character* (2014) by Tom Harrell.

52 On *Chivalrous Misdemeanors*, see Celis 2005, Friedwald 2005, Long 2005, Ratliff 2005, and Franklin 2008: 201-205. For all the reasons explained in the present article, the fact that this remarkable composition remains unreleased is nothing less than perplexing. Certainly, Ben Ratliff's fierce critique in *The New York Times* (of the premiere concert at Jazz at Lincoln

In *Chivalrous Misdemeanors*, there are several themes related to Dulcinea, the most relevant ones being the ballads *Never Knew* and *Dulcinea My Dear*. *Never Knew* is the second section of the suite, just after the *Prelude and Overture*: a position that calls the listener's attention to the significant role this character plays in the original story as well as in this jazz version. It is a short song (03:37 minutes) performed by the female vocalist; in the concerts at Jazz at Lincoln Center in 2005, this part was sung by Jennifer Sannon. *Never Knew* could be described as a modern jazz ballad for vocals and big band, a harmonious theme that is very appealing to the audience since it can easily be felt and understood. A dreamy and pensive lament with a beautiful, haunting melody and a slow, quietly flowing rhythm, this song is especially interesting because it gives a voice to Don Quixote's lady, who complains about the fact that she never had the chance to love him because she never made his acquaintance and knew nothing of his feelings for her. The very melancholy lyrics reflect Dulcinea's sorrow about Don Quixote's shyness and distant devotion, and the idea that secret romantic dreaming and adoration will eventually keep the potential lovers apart:

Never Knew

Never knew that he loved
 Never did he come my way
 In dream nor in song
 Did I ever know Quixote
 Though his dreams seem so real
 We are so far
 In truth we really are far apart
 That's what dreams do
 In my mind there've been times

Center, May 5, 2005) didn't help to promote this work, although a single negative review obviously can't account for the ostracism of an extraordinary, exquisite creation such as *Chivalrous Misdemeanors*. In any case, it doesn't seem coherent that a jazz critic censures a composition in this genre for being "thick with Ellington and ceremony", and "insanely overloaded: drowning in polyphony, packed with dissonance upon dissonance" (Ratliff 2005), when complexity, polyphony and dissonance are some of the essential elements of jazz. Also, the harsh reproaches—in part, contradictory—against the "polished sound and overinflated shape" of the piece, the great amount of "high, astringent brass harmonies in perpetual motion" and the "endless sections of prose" (*ibid.*) are a bit unfair, since a jazz suite based on a monumental novel like *Don Quixote*—and a musical work that includes narration, improvisation, etc.—must necessarily be a work of a considerable length. Besides, in jazz, long suites of thirty or forty minutes, or of one, two and even three hours are not uncommon (apart from Duke Ellington, one might think, for example, of John Coltrane, Oliver Nelson, John Carter, Wynton Marsalis, Marcus Shelby or Terence Blanchard, among many others). In the case of *Chivalrous Misdemeanors*, the duration of two hours seems quite reasonable and appropriate, and by no means excessive or out of proportion. Secondly, sounds are aesthetic options, and a dimension that has always been of special interest for jazz composers and musicians; the question is not whether a sound is more or less agreeable ("polished" or "astringent", *ibid.*), but whether it serves the artistic intentions and succeeds to express the ideas and feelings of the author or performer. All things considered, it is sad that one not very well thought-out or not well-informed critique should have contributed to the oblivion of one of the most ambitious and interesting compositions inspired by Cervantes' novel, and one of the masterpieces of jazz in the early 21st century.

I could have loved as he does
 But how would it show
 Tell me how would I know
 Oh I'm so blue – never knew

Whereas *Never Knew* is the first ballad of *Chivalrous Misdemeanors*, *Dulcinea My Dear* is placed near the end of the suite, just before the last three pieces, *The Knight of The White Moon*, *Vale*, and *Postlude*. A romantic love song in the tradition of the classical jazz standards, this “slow ballad” (Ratliff 2005) for vocals and jazz orchestra combines a beautiful, melodious texture with some complex changes and slightly dissonant parts. In the premiere concerts in May 2005, *Dulcinea My Dear* was performed by singer Sachal Vasandani.⁵³ Ron Westray contributed a trombone solo, while other players brought to mind the orchestra of Duke Ellington: “Don Quixote’s love song to Dulcinea in the second half had alto saxophonist ‘Warmdaddy’ Anderson evoking Johnny Hodges’s romanticism” (Friedwald 2005). Actually, some legendary compositions by Duke Ellington figure among the most notable influences of this song: e.g., *Sophisticated Lady* (1932), *In a Sentimental Mood* (1935), and *Single Petal of a Rose* (1959).⁵⁴ Another important influence is Glenn Miller’s *Moonlight Serenade* (1938), although the structure of *Dulcinea My Dear* is more complex than the one of the well-known Glenn Miller theme.⁵⁵ The Tommy Dorsey songs *All the things you are* (1939) and *In the blue of evening* (1943)⁵⁶ could also be cited as references for this romantic ballad in *Chivalrous Misdemeanors*. Finally, there is also a slight similarity in the way the name of Don Quixote’s lady is sung repeatedly in *Dulcinea My Dear* and in the song *Dulcinea* from the musical *Man of La Mancha* (1965) by Mitch Leigh, Dale Wasserman and Joe Darion.

53 Both vocalists, Jennifer Sanon and Sachal Vasandani, received very positive critiques for their work in *Chivalrous Misdemeanors*: “The two young vocalists were particularly well used. Jennifer Sanon put me in mind of such well-disciplined Ellington voices as Kay Davis. Sachal Vasandani was a total surprise: He looks like the leading man in a Bollywood musical but is a very traditional jazz crooner in the great tradition of Billy Eckstine and Ellington’s Eckstine equivalents, Herb Jeffries and Al Hibbler. He sang swingers and ballads, and he scatted with surprising ease” (Friedwald 2005). See also Celis 2005 and Ratliff 2005.

54 The connection between *Dulcinea My Dear*, *Sophisticated Lady* (music by Duke Ellington, lyrics by Mitchell Parish), and *In a Sentimental Mood* (music by Duke Ellington, lyrics by Manny Kurtz) is especially evident in some of the vocal interpretations of these Ellington songs, for example in the celebrated versions recorded by singers such as Billie Holiday, Ella Fitzgerald and Sarah Vaughan. The instrumental theme *Single Petal of a Rose* is the fifth section of *The Queen’s Suite*, which was recorded in 1959, but wasn’t released until 1976 (on the album *The Ellington Suites*).

55 Critic Ben Ratliff stated that *Dulcinea My Dear* is “a slow ballad for Dulcinea, which had a similarity to Glenn Miller’s *Moonlight Serenade*” (Ratliff 2005). Will Friedwald wrote in his review of the premiere concert of *Chivalrous Misdemeanors*: “Mr. Westray is particularly skilled at writing for reeds, and certain passages recall Benny Carter and Glenn Miller’s saxophone sections” (Friedwald 2005).

56 The song *All the things you are* was written by Jerome Kern (music) and Oscar Hammerstein II (lyrics); on the famous recording of Tommy Dorsey and his Orchestra, the singer was Jack Leonard. *In the blue of evening* is a theme written by Al D’Artega and Tom Adair; the recording by the Tommy Dorsey Band features Frank Sinatra as vocalist.

Dulcinea My Dear is a solemn theme of medium length (05:46 minutes) that focuses on the knight-errant's longing and his love and devotion for "the empress of La Mancha" (Cervantes 2003: I, Chapter IV, 39). The song expresses the idea that the hero's identity is defined by this adoration, a mission of worship that compels him to defend the superiority of her beauty—whenever he has the chance or feels the need to do so, and against any act of questioning or defiance—, and that finally leads to his defeat. In the structure of *Chivalrous Misdemeanors*, this piece is placed in the midst of the narration of Don Quixote's encounter with the Knight of the White Moon, who challenges him to recognize that the beauty of his lady, "whoever she may be", is "incomparably" superior to that of Dulcinea (Cervantes 2003: II, Chapter LXIV, 885).⁵⁷ Don Quixote's song is a melancholy but gallant and resolute invocation of his beloved, a tribute and a dedication to Dulcinea, just before the battle against his adversary:

Dulcinea My Dear

Dulcinea my dear
 My dreams are all of you
 Dulcinea, Dulcinea
 I long for your love long for you I do
 Don Quixote's my name
 And only claim to fame
 But when I hear your name
 I'm at your beck and call and that's not all
 I dive in to defend
 The sovereign beauty I find in you
 Sometimes I win, sometimes I lose
 It sends me to the blues
 I do I long for your love
 The heavens seem to guide me
 Dulcinea, Dulcinea
 I long for your love long for you I do

Another interesting detail of these lyrics is the reference to the "blues" as a synonym or metaphor for sad, gloomy, heavy-hearted feelings. In

⁵⁷ Ron Westray's abridged version of *Don Quixote* is based mainly on the translation by Edith Grossman (2003), although he also made use of the translations by Thomas Shelton (1612, volume XIV of the Harvard Classics edition, 1909-1914) and Charles Jarvis (1742, Oxford World's Classics edition, 1992, 1998) (see Franklin 2008: 201). A brief comparison of a fragment of the Grossman translation and Ron Westray's abridgment (of the cited passage in *Don Quixote*, II, Chapter LXIV) may help to illustrate the similarities between the two: "I am the Knight of the White Moon, whose extraordinary deeds perhaps have come to your attention; I am here to battle with you and to test the strength of your mighty arms, obliging you to recognize and confess that my lady, whoever she may be, is incomparably more beautiful than your Dulcinea of Toboso" (Cervantes 2003: II, Chapter LXIV, 885); "I am the Knight of the White Moon, whose extraordinary deeds are known far and wide. I have arrived to test the strength of your mighty arm. By this challenge, I oblige you to recognize and confess that my lady, whomever she may be, is incomparably more beautiful than your Dulcinea of Toboso" (Westray 2005).

Chivalrous Misdemeanors, there are similar allusions in the song *Never Knew* ("Oh I'm so blue") and in the title of the seventeenth section (*Knight to Squire/B: Blues*). A specific but very common and popular expression, term and concept in African-American music and culture, its appearance in the context of a work so unmistakably related to the Spanish culture as *Don Quixote* might surprise at first sight. However, in *Chivalrous Misdemeanors*, its presence can be understood as an allusion to the blues as one of the primal roots and one of the fundamental elements of jazz: the blues, blue notes and blue moods are essential to the history and the development of this musical genre. By referring explicitly to the blues as a musical form, and to the blue feeling or atmosphere, Ron Westray does not only underline the African-American character of his adaptation of this classic of Spanish and World literature, but he also indirectly draws the listener's attention to the fact that jazz in itself is, among other themes and aspects, one of the main topics of this work.

Since 2005, at least three new jazz compositions inspired by *Dulcinea* have seen the light. In 2007, Abstract Audio Systems, a project founded and developed by Ben Hudgins from Brooklyn (New York), published the digital album *Poems For Innogen*, which includes an instrumental theme titled *Dulcinea* (04:51 minutes). The music created under the name of Abstract Audio Systems (on *Poems For Innogen*, but also on other albums, for example, *Aedon*, 2003; *Gossamer*, 2005; *Dark Terrain*, 2008) is a blend of different styles and genres—such as new age, minimalism, electronic, experimental and ambient music, and jazz—with a meditative, atmospheric quality and a mysterious, melancholy feeling. *Poems For Innogen* presents electronic tracks (*Circumstellar*, *Full Of Stars*) as well as acoustic themes like *Dulcinea*, a very intimate, instrumental piece for solo piano, without any electronic instruments. The warm, organic feel and the contemplative, dreamy, improvisational atmosphere of this composition is underlined by background sounds such as the chirping of crickets at night, and the rustle of a person sitting down at an old piano. A romantic, restful, *ad libitum* meditation, *Dulcinea* produces the sensation of a home recording by someone deeply absorbed in pensive thought and feeling.

More recently, in 2012, legendary Dutch pianist and composer Jasper van't Hof released the instrumental jazz album *Œuvre*, recorded with fellow musicians Harry Sokal (saxophone), Fredy Studer (drums), and Stefan Neldner (bass). *Œuvre* presents a highly original, mesmerizing blend of post-modern and contemporary jazz with elements of fusion, swing, post-bop, and the modal tradition. The fifth track on this album is titled *Dulcinea*, a slow-moving, dreamy ballad (05:42 minutes) composed by Jasper van't Hof (as all tracks on *Œuvre*). The most distinctive part of this gloomy, introspective and very elegant piece belongs to the lyrical, almost narrative melodies performed by Harry Sokal on saxophone, although it also features a short, sparkling piano solo (03:12-03:52) by the bandleader. A melancholy, for some

moments delicately dissonant composition, *Dulcinea* is also characterized by its rather somber, phantasmagoric feel, quite unlike the sweet, romantic mood of other jazz compositions inspired by the knight-errant's lady-love.⁵⁸

Finally, the jazz suite *Adventures of a Quixotic Character*, composed by American trumpet player Tom Harrell (on the album *Trip*, 2014), does also include a theme related to Dulcinea, although its title —*The Princess*— does not refer explicitly to this character. The six parts of the suite are: *The Ingenious Gentleman*, *The Duke and the Duchess*, *Enchanted*, *Sancho and Rocinante*, *The Princess*, and *Windmills*.⁵⁹ Recorded by a piano-less quartet formed by Tom Harrell (trumpet, flugelhorn), Mark Turner (tenor saxophone), Ugonna Okegwo (bass) and Adam Cruz (drums), *Adventures of a Quixotic Character* is a brilliant, complex yet unadorned, delicate amalgam of different styles such as post-bop, postmodern, cool, experimental and avant-garde jazz. The music of this suite illustrates some of the characters, episodes, themes and other aspects of the novel, and it does so in many ways: for example, the fanfare at the beginning of the first section, *The Ingenious Gentleman*, brings to mind the themes of chivalry and knight-errantry and the heroic idealism of the protagonist; the austere and somehow dry or condensed sound of the six compositions evokes the arid landscapes of La Mancha, the modest living conditions and the haggard appearance of the Knight of the Sad Countenance—"his complexion was weathered, his flesh scrawny, his face gaunt" (Cervantes 2003: I, Chapter I, 19)—; and the circular structures in the last part of the suite remind the listener of the famous windmill episode: "*Windmills* is another round-and-round tune, albeit stately and containing Eastern-sounding harmony" (Cordle 2014). In a conversation with trumpeter and composer Dave Douglas—an interview cited in the liner notes for this album—, Tom Harrell described the relation between the music of the suite and *Don Quixote*:

I think the different moods reflect the feeling of the Cervantes novel. The opening is majestic but also has a quirky quality which reminds me of Don Quixote. *The Princess* has a gentleness that I think reflects Don Quixote's feelings toward Dulcinea. Trading between tenor and trumpet in the last section reminds me of jousting with windmills. (Douglas 2014)

The Princess is one of the two longer pieces of the suite (06:39 minutes); only *The Ingenious Gentleman* has a similar length (07:05), while the other four sections of the suite are much shorter. As the composer himself pointed out in the interview cited above, *The Princess* is a gentle, delicate, melodious theme that seems to speak of the tenderness and the romantic feelings Don Quixote has for Dulcinea. These feelings are expressed in diverse forms, in

58 Regarding Jasper van't Hof's *Ceuvre*, see the review by Christoph Giese (2012). Seven pieces of this album, including an extended version of *Dulcinea* (10:08 minutes), can be heard on the live recording *On the Move. Live at Theater Gütersloh* (2015). Musicians on this recording: Jasper van't Hof (piano), Harry Sokal (saxophone), Stefan Lievestro (bass), Fredy Studer (drums).

59 On *Adventures of a Quixotic Character* by Tom Harrell, see footnote 14 in the presente article.

the five different parts of the composition: after a short introduction (00:00-00:30)—with the tenor saxophone representing the protagonist's mind, his voice and emotions—, the synchronised lines and motifs in the beautiful, romantic duet of tenor saxophone and flugelhorn in the second part (00:31-02:26) seem to illustrate the hero's idea of the parallel feelings of both lovers and the nearness of their hearts; the solos of the tenor saxophone in part three (02:26-04:32) and the flugelhorn in part four (04:33-05:41) stand for the emotional world of each lover individually—always from the point of view of Don Quixote's imagination—; and in the final part (05:42-06:39) there is a new duet of tenor saxophone and flugelhorn, with a less synchronised approach, thus reflecting a different, more clear-sighted, prudent and respectful relationship where the lovers have more freedom and more room to develop both together and independently.

It might be added that the title of this composition—*The Princess*—is probably related to the fact that in *Don Quixote*, Dulcinea is sometimes referred to as a princess (for example, Cervantes 2003: I, Chapter I, 23-24; II, Chapter X, 517), although it also brings to mind the story of princess Micomicona (Cervantes 2003: I, Chapters XXIX-XXX, 241-257; Chapters XXXV-XXXVII, 305-328; Chapter XLVI, 398-403). In any case, without the explanations in the liner notes for the album *Trip*, it would not be easy for the listener to understand that *The Princess* alludes to Don Quixote's "queen and lady"⁶⁰.

As a conclusion, it might be pointed out that in the past fifty years—roughly, from 1965 until 2015—there has been an important number of jazz compositions and recordings inspired by, or dedicated or otherwise somehow related to the object of Don Quixote's adoration: the song *Dulcinea* from the musical *Man of La Mancha* (1965) by Mitch Leigh, Joe Darion and Dale Wasserman, in the smooth jazz versions by Jimmy Sedlar (1965), Charlie Byrd (1966) and Johnny Mathis (1966); the theme *Sweet Dulcinea Blue* from the suite *Windmill Tilter: The Story of Don Quixote* (1969) by Kenny Wheeler—plus six instrumental and eight vocal versions of this song—; the swing ballad *A Song of Dulcinea* from the suite *A Song of Don Quixote* (1981) by Mitsuaki Kanno; the piece *Love for the Lady* from the concept album *An American Quixote* (1999) by Richard Carr; the theme *Dulcinea* from the album *Garibaldi* (2003) by Carlo Actis Dato and his group Actis Band; the ballad *Dulcinea* from the suite *Don Quijote* (2004) by the Roberto Nannetti Quartet; the ballads *Never Knew* and *Dulcinea My Dear* from the suite *Chivalrous Misdemeanors* (2005) by Ron Westray; the theme *Dulcinea* from the album *Poems For Innogen* (2007) by Abstract Audio Systems (Ben Hudgins); the ballad *Dulcinea* from the album *Œuvre* (2012) by Jasper van't Hof; and the theme *The Princess* from the suite *Adventures of a Quixotic*

60 Not much different is the case of the third theme of the suite, with the title *Enchanted*: this title might refer to the aforementioned episode of the "enchanted" Dulcinea (Cervantes 2003: II, Chapter X, 513-521; see footnote 18 in the present article), but it might also be an allusion to any other scene or episode of enchantment in the novel. On Tom Harrell's suite *Adventures of a Quixotic Character* and the album *Trip*, see also the review by Glenn Astarita (2015).

Character (on the album *Trip*, 2014) by Tom Harrell. As a matter of fact, the presence of the literary myth of Dulcinea in jazz is similar to its reception in other musical genres, such as classical music, rock or pop. The same could be said of Don Quixote and other characters, or of Cervantes' novel as a whole. Furthermore, of all the personae and elements or aspects of this book, Dulcinea also is, besides the Knight of the Sad Countenance and his squire Sancho Panza, the character that has inspired the largest number of works in the field of jazz. Most of these compositions were originally conceived as instrumental themes; only *Dulcinea* (1965) by Mitch Leigh and Joe Darion (from the musical *Man of La Mancha*) as well as *Never Knew* and *Dulcinea My Dear* (2005) by Ron Westray (from the suite *Chivalrous Misdemeanors*) were written from the start as songs (the lyrics for the Kenny Wheeler composition *Sweet Dulcinea Blue* from 1969 were written much later than the original instrumental theme). Eight of these pieces (by Mitch Leigh and Joe Darion, Kenny Wheeler, Mitsuki Kanno, Richard Carr, Roberto Nannetti, Ron Westray [2] and Tom Harrell) belong to larger works or jazz suites inspired by *Don Quixote*, the other three (by Carlo Actis Dato and his Actis Band, Ben Hudgins and his project Abstract Audio Systems, as well as Jasper van't Hof) are independent compositions. Another interesting detail is the fact that seven of these themes were composed in the 21st century, only four of them were written, recorded and released in the 20th century. This inventory might hint at a stable or even refreshed interest of contemporary jazz composers in the character of Dulcinea, in Cervantes' novel, or in literary myths in general, although the numbers presented here are obviously not really representative.

All the jazz compositions inspired by the knight-errant's inamorata that have been discussed in the present article could be described, without exception, as considerably free adaptations or interpretations of the story, the role, the identity and the essence of this "absent" female character of Cervantes' novel. Even in the lyrics of the songs, just as in all the instrumental themes, it is obvious that these compositions are only loosely related to the original novel, and that they don't pretend to be musical illustrations of a literary work, nor to offer an exact, mimetic, complete portrait of the girl from El Toboso, Don Quixote's lady. All of these compositions are love songs, and most of them are melancholy, dreamy, pensive ballads and fantasies on the subject of romantic longing, unfulfilled love, the absence of the beloved person, loss and separation, tenderness and nostalgia. Certainly, some of these jazz tunes inspired by Dulcinea differ slightly from this general description or add other elements: for example, Jimmy Sedlar's version of *Dulcinea* (1965) by Mitch Leigh and Joe Darion is more lively and less melancholy than the rest of the titles mentioned here; *A Song of Dulcinea* (1981) by Mitsuki Kanno and *Dulcinea* (2004) by Roberto Nannetti have a melancholy feeling, but with a mild, friendly, less tragic tone than other compositions; and *The Princess* (2014) by Tom Harrell is a particularly gentle, tender theme. On the other hand, the strange, eccentric *Dulcinea* (2003) by Carlo Actis Dato and his Actis Band, and Jasper van't Hof's ballad

Dulcinea (2012), have an especially somber, almost phantasmagoric quality. Also, Carlo Actis Dato's composition is rather ironic. Ron Westray's *Never Knew* (2005) and the vocal version of Kenny Wheeler's *Sweet Dulcinea Blue* (1969)—with Jane White's lyrics—are songs that deviate from the other examples in the sense that they contain reflections on the nature of love. However, it can be concluded that all these particular characteristics of each individual composition are only small or singular variations of the general form and the common elements that have been outlined above: in short, most of the jazz themes inspired by *Dulcinea* are melancholy, dreamy ballads or fantasies dealing with romantic longing, tenderness, the absent lover, impossible or un-lived love, loss, or nostalgia. Obviously, several of these are core elements of the story of Don Quixote's infatuation with *Dulcinea* in the original novel, but it is interesting to note that the jazz compositions related to this literary character focus—just like those of other musical genres—on a rather limited, partial or simplified idea and understanding of its function and significance in the book, leaving out many other notable, meaningful, fascinating elements and aspects of Cervantes' story and of the heroine from *La Mancha*, such as those that have been described initially in this paper. For example, most of the jazz compositions listed in the present article omit the humorous, funny and ironic side of this myth, as well as its complexity and manifold symbolism—as an exception, one could cite the irony and the different parts of the theme *Dulcinea* by Carlo Actis Dato and his Actis Band—; there are no allusions to Don Quixote's letter to his lady (Cervantes 2003: I, Chapter XXV, 190-204), nor to his encounter with the “enchanted” *Dulcinea* (Cervantes 2003: II, Chapter X, 513-521);⁶¹ and most of all, there are very few references to Aldonza Lorenzo, the country girl from the village of El Toboso whom Don Quixote chooses as “the absolute mistress of his soul” (Cervantes 2003: I, Chapter XLIII, 379), renaming her *Dulcinea*: Aldonza only appears in the musical *Man of La Mancha* by Mitch Leigh, Joe Darion and Dale Wasserman, and at the beginning of the narration of *Chivalrous Misdemeanors* by Ron Westray. In addition, jazz music inspired by *Dulcinea* usually doesn't have a Spanish flavour: there are—besides some isolated and subtle details in Kenny Wheeler's *Sweet Dulcinea Blue* and in Roberto Nannetti's *Dulcinea*—scarcely any echoes of Spanish music in the compositions presented here. In summary, the comparative analysis of the presence of this literary myth in jazz compositions of the past fifty years suggests that *Dulcinea*, just like Don Quixote, has become independent, to a certain degree, from Cervantes' novel, from some of the characteristics of her own literary character, and from Aldonza Lorenzo, thus turning into a universal symbol of tender, melancholy, romantic longing for the absent or inaccessible lover, of love un-lived, or of nostalgia for a love that has gone.

61 The Tom Harrell composition *Enchanted* from the suite *Adventures of a Quixotic Character* (on the album *Trip*, 2014) might be suggested as a possible exception here, although it is not clear whether this theme refers to *Dulcinea* (see footnote 60 in the present article).

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*Цез Дулсинеја:
Дон Кихотова краљица и његова дарица
у цез композицијама у последњих педесет година*

Резиме

Током последња четири века, композитори и музичари из целог света у различитим жанровима и стилевима компоновали су и изводили велики број дела инспирисаних романом *Дон Кихоте од Манче* (1605/1615) Мигела де Сервантеса. Тако и у цезу постоје многе композиције надахнуте овим ремек-делом шпанске и светске књижевности, његовим јунацима, или неким од најпознатијих епизода. Као најизразитији примери могу се навести дела и извођења великих имена светског цеза, као што су Сони Стит, Џони Ричардс, Кжиштоф Комеда, Кени Вилер, Луиз Бонфа, Егберто Ђизмонти, Милтон Нашименто, Рон Вестреј, Јаспер ван'т Хоф, или Том Харел, поред многих других. Један од ликова који су, поред протагонисте, били најпривлачнији композиторима ове музичке врсте – као и других жанрова и стилова, као што су класична музика, рок, поп, фолк, итд – јесте дама Витеза Тужног Лика, Дулсинеја. У овом чланку дајемо попис песама и инструменталних тема међународног цеза у последњих пет деценија (од 1965 до данас) које спомињу, у наслову или у тексту, овај књижевни мит. Између осталог, описана су дела композитора Кенија Вилера, Мицуакиа Канона, Карла Актиса Дата, Роберта Нанетија, Рона Вестреја, Јаспера ван'т Хофа. На крају је дата компаративна анализа најзначајнијих података и карактеристика цез композиција инспирисаних Дулсинејом. Као закључак ваља истаћи, с једне стране, да је број пронађених примера несумњиво значајан, што већ указује на то да господарица срца маштоглавог идалга Дон Кихота од Манче ужива велики углед у последњих педесет година у цезу, као и у савременој музици уопште. С друге стране, треба указати и на то да композиције и извођења у цез музици која спомињу Дулсинеју, то чине у приличној се мери удаљавајући од романа, поједностављујући улогу, значење и симболику које она има у Сервантесовом роману, и умањујући сложеност односа између витеза и његове даме: у безмало свим случајевима, реч је о романтичним, меланхоличним или носталгичним темама везаним за бол и тугу које изазива немогућност љубави или сећање на љубав, опседнутост идеализованим и недостижним бићем, раздвојеност љубавника, одсуство и губитак вољене. Насупрот томе, ове композиције само изузетно одражавају друге важне аспекте лика из романа – или овог посебног љубавног односа – на пример, хумор и иронију, порекло и импликације романтичне идеализације, или улогу Алдонсе Лоренсо, жене која је, у роману, инспирисала Дон Кихота да у машти створи Дулсинеју од Тобоса.

Кључне речи: Мигел де Сервантес, Дон Кихоте, Дулсинеја, рецепција, утицај, музика, цез

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