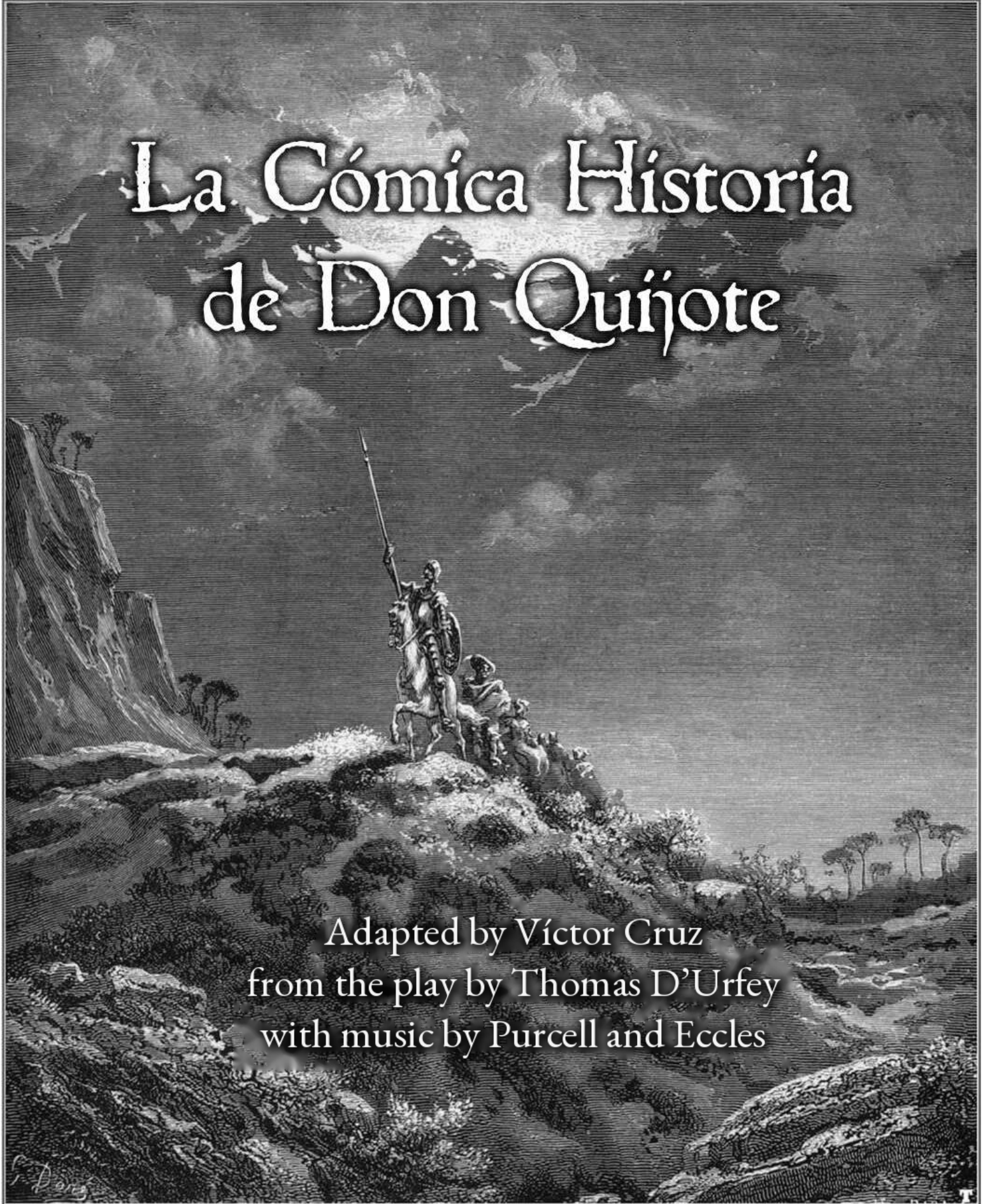
# La Cómica Historia de Don Quijote



Adapted by Víctor Cruz
from the play by Thomas D'Urfey
with music by Purcell and Eccles

England, 1694: in London, Cervantes's Don Quixote became a musical farce overflowing with wit, madness and desire. Thomas d'Urfey wrote an extravagant comedy, a "play with music" in which Henry Purcell and other composers gave voice to lovers, nymphs, sorceresses and delirious knights, and painted with equal vividness the visionary figure of Don Quixote and the earthy wisdom of Sancho Panza. The story born in Castile thus travelled to the London stage, where it found new life among songs and scenes of madness, where the heroic and the ridiculous live side by side.

This adaptation for voice and plucked strings focuses on the musical content of the work, framing each piece with brief dramatic interludes that place the listener inside each of Don Quixote's misadventures and entanglements, so that the music engages with the action in a very subtle way.

# PROGRAM

## WHEN THE WORLD FIRST KNEW CREATION

HENRY PURCELL

## YE NYMPHS & SYLVAN GODS

JOHN ECCLES

## LET THE DREADFUL ENGINES OF ETERNAL WILL

HENRY PURCELL

## IF YOU WILL LOVE ME

ANONYMOUS

## LADS AND LASSES BLITHE AND GAY

HENRY PURCELL

## I BURN, I BURN

JOHN ECCLES

## FROM ROSY BOWERS

HENRY PURCELL

## CEASE HYMEN, CEASE

R. COURTVILLE

## SINCE TIMES ARE SO BAD

HENRY PURCELL



## Juan Carlos de Mulder

### Plucked strings

Born in Lima, he studied at the conservatories of Madrid, The Hague and Toulouse. A specialist in early plucked-string instruments, he works extensively as a continuo player in Baroque opera and oratorio productions under conductors such as Philippe Herreweghe, Jean-Claude Malgoire, Nigel Rogers, Jordi Savall, Eduardo López Banzo and Enrico Onofri.

In chamber music he has worked with leading ensembles such as Hespèrion XX, La Real Cámara and Capella de Ministrers. He is currently a regular member of Al Ayre Español and the Orquesta Barroca de Sevilla (both winners of Spain's National Music Prize), as well as La Ritirata, Musica Boscareccia and Ministriles de Marsias, working alongside soloists such as Carlos Mena and Pedro Estevan. His concert career has taken him to major stages across Europe, the Americas, Asia and the Maghreb.

His multidisciplinary work includes a long association with the Compañía Nacional de Teatro Clásico, composing music for productions such as La vida es sueño and giving recitals with figures such as Carlos Hipólito and Adolfo Marsillach. As a director he leads Camerata Iberia, with which he has recovered repertoire such as the Baroque music of Peru. His discography exceeds 80 recordings, including acclaimed solo albums on vihuela and lute devoted to Luys Milán and Diego Pisador.

As a teacher, he taught plucked-string instruments at the Real Conservatorio Superior de Música de Madrid from 2004 to 2008. He has given courses at the universities of Salamanca, Mexico (UNAM) and Hong Kong, and has been a guest teacher at specialist centres such as the Early Music Academy of the University of Salamanca and the Daroca Festival.

# VICTOR CRUZ

## BARITONE



Born in Guadix, he holds a Higher Degree in Singing from Granada, with Honours and the Conservatory's First Prize.

He trained with Carlos Mena, and has also studied with Lluís Vilamajó, Christian von Oldenburg and José Antonio López.

He performs with prestigious ensembles such as Al Ayre Español, La Grande Chapelle, I Gemelli, Nereydas, Concerto 1700, Cantoría, Musica Ficta, Capella Prolationum, Capella Sancta Maria (Amsterdam), Capella de Ministrers, Capella Reial de Catalunya, Orquesta Barroca de Sevilla, Camerata Iberia, Hippocampus, Capilla Real de Madrid, Collegium Musicum Madrid, In Nomine Bach, Septimae ensemble and Cruda Amarilli.

As a soloist, highlights include Monteverdi's "Orfeo" with Los Músicos de su Alteza under Luis Antonio González; Taddeo in "L'italiana in Algeri" under Giancarlo Andretta; Apollo in "Apollo e Dafne" under Carlos Mena; José Lidón's "Oratorio a Santa Bárbara" under Aarón Zapico; Aeneas in "Dido and Aeneas" under Alfonso Sebastián; the title role in the premiere of the opera "Don Diego de Granada" under Héctor Eliel Márquez; Gil in "Il segreto di Susanna"; Don Quixote in "El retablo de Maese Pedro"; Pedro in the operetta "Katiuska, la mujer rusa"; and the solo parts in Purcell's "The Fairy Queen" and "King Arthur", Handel's "Messiah", Brahms's Requiem, Beethoven's Ninth Symphony, Charpentier's Te Deum and Bach's Passions.

He has taught singing at the Escuela Superior de Música de Extremadura and given vocal technique classes to choirs such as the Coro de Jóvenes del País Vasco and the Joven Coro de Andalucía. He has also worked as a voice actor, presenter and narrator in collaborations with Radio Clásica, the Centro Nacional de Difusión Musical, the University of Jaén, the Conservatorio Superior de Granada and the Real Chancillería de Granada.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