IN CURRENT REPERTORY

TIMING: Act I – 33:00
Act II – 36:00
Act III – 20:00

DON QUIXOTE

Choreography by Marius Petipa and Alexander Gorsky

Staged by Susan Jaffe and Susan Jones

Music by Ludwig Minkus, **arranged by** Jack Everly

Additional Music by Isaac Albéniz, **arranged by** David Carp

Scenery and Costumes by Santo Loquasto

Lighting by Natasha Katz

PROLOGUE

Lost in obsessive tales of chivalry and visions of knightly glory, the tarnished yet inspired Don Quixote reads aloud to his trusty squire, Sancho Panza, before embarking on his adventures in pursuit of his idealized Dulcinea.

ACT I

Sevilla

Kitri, Lorenzo's spirited daughter, is in love with the handsome Basilio. To her dismay, she learns that her father intends for her to marry Gamache, a vain and eccentric nobleman. Don Quixote and Sancho Panza arrive in the village, stirring up excitement among the townspeople. Captivated by Kitri, Don Quixote wonders if he has found his beloved Dulcinea. Amid the lively festivities, Kitri and Basilio make their escape, followed by Don Quixote and Sancho Panza. Lorenzo and Gamache set off after them in hot pursuit.

Act II

Scene 1: Romani Camp

Don Quixote and Sancho Panza come upon the fleeing lovers at a lively Romani camp, where the romance of the evening enchants them all. As a vision of Dulcinea appears before him, Don Quixote comes to understand

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that Kitri is not his destined love, but belongs instead with Basilio. Suddenly, the wind begins to rise, and Don Quixote charges recklessly at a windmill, imagining it to be a monstrous giant threatening Dulcinea. Defeated by his own delusion, he falls into an exhausted sleep.

Scene 2: The Dream

Don Quixote enters an enchanted dream inhabited by the mercurial Amour, the Queen of the Dryads, and her beautiful maidens, where the image of Kitri appears to him as his beloved Dulcinea.

Scene 3: Sunrise

Lorenzo and Gamache interrupt Don Quixote's dream. Moved by the devotion of the young lovers, Don Quixote does his best to mislead them and help Kitri and Basilio escape.

Scene 4: A Tavern

Kitri and Basilio take refuge in a lively tavern, and revel in their freedom. Their celebration is short-lived, however, as their pursuers soon discover them. Enraged, Lorenzo demands that Kitri accept the attentions of Gamache. In desperation, Basilio stages his own "suicide." Moved by the lovers' devotion, Don Quixote persuades Lorenzo to grant Kitri's wish to marry Basilio before he dies. The moment Lorenzo relents, Basilio miraculously springs back to life. Triumphantly, Kitri departs to prepare for the wedding while Don Quixote and Basilio salute Lorenzo and Gamache for accepting the inevitable.

ACT III

The Wedding

The village rejoices as Kitri and Basilio are finally wed. Don Quixote offers the happy couple his blessing before taking his leave and setting off once more in search of new adventures.

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Don Quixote, with choreography by Marius Petipa, received its World Premiere by the Imperial Russian Ballet at the Bolshoi Theatre, Moscow, on December 14, 1869, danced by Anna Sobeshenskaya (Kitri) and Sergei Sokolov (Basil). A second production, also with choreography by Marius Petipa, received its World Premiere by the Imperial Ballet at the Maryinsky Theatre, St. Petersburg, on November 21, 1871, danced by Alexandra Vergina (Kitri) and Lev Ivanov (Basil).

Mikhail Baryshnikov's production of *Don Quixote (Kitri's Wedding)* received its World Premiere by American Ballet Theatre at the Kennedy Center for the Performing Arts in Washington, D.C., on March 23, 1978, with Gelsey Kirkland and Mikhail Baryshnikov as Kitri and Basil. The New York premiere took place at the Metropolitan Opera House on May 2, 1978, with the same leading dancers.\

Don Quixote, staged by Vladimir Vasiliev, received its American Ballet Theatre Company Premiere at the Civic Opera House in Chicago on February 15, 1991, danced by Cynthia Harvey (Kitri) and Julio Bocca (Basil).

On June 12, 1995, a new staging of the ballet, by Kevin McKenzie and Susan Jones, premiered at the Metropolitan Opera House in New York, with Paloma Herrera as Kitri and Julio Bocca as Basilio.

This new staging is by Susan Jaffe and Susan Jones. The Cup Solo in the Tavern scene was choreographed by Mikhail Baryshnikov in 1978, and appears in this production courtesy of Mr. Baryshnikov. This production will receive its World Premiere at the Metropolitan Opera House on June 29, 2026, led by Catherine Hurlin as Kitri and Isaac Hernández as Basilio.