

# Knight Music

## Night Music:

Steven Zohn, flute  
Karen Dekker, Evan Few, Lydia Becker, violins  
Amy Leonard, viola  
Colleen McGary-Smith, cello  
Heather Miller Lardin, violone  
Leon Schelhase, harpsichord

Overture-suite in G major for strings,  
“Burlesque de Don Quixotte,” TWV 55:G10

Georg Philipp Telemann  
(1681–1767)

1. Overture

Concerto in G major for flute and strings, QV 5:173

Johann Joachim Quantz  
(1697–1773)

1. Allegro assai
2. Lento
3. Vivace

Overture-suite in G major for strings,  
“Burlesque de Don Quixotte,” TWV 55:G10

Telemann

With excerpts from Miguel de Cervantes, *The History of the Renowned Don Quixote de la Mancha*

2. Le Reveille de Quixotte [The Awakening of Quixote]
3. Son Attaque des Moulins à Vent [His Attack on the Windmills]
4. Ses Soupirs amoureux après la Princesse Dulcinée  
[His Amorous Sighs for Princess Dulcinea]
5. Sanche Panche berné [Sancho Panza Tossed in a Blanket]
6. La Galope de Roscinante – Celui d’Ane de Sanche  
[The Galop of Rocinante – That of Sancho’s Donkey]
7. Le Couché de Quixotte [Quixote in Bed]

Concerto in A minor for flute, violin, harpsichord,  
and strings, BWV 1044

Johann Sebastian Bach  
(1685–1750)

1. Allegro
2. Adagio ma non tante e dolce
3. Tempo di allabreve

## Notes on the Music

Telemann's penchant for irony and satire emerges clearly from both his correspondence and music. Of the latter, the best-known example is a burlesque violin duet depicting various peoples encountered by the eponymous hero in Jonathan Swift's satirical novel *Gulliver's Travels* (1726). Telemann published the duet in his music journal *Der getreue Music-Meister* (The Faithful Music-Master) for a readership that was likely familiar with the novel. Our program opens with the duet's orchestral counterpart: an overture-suite for strings with character portraits and vignettes drawn from Miguel de Cervantes' masterpiece *Ingenioso hidalgo Don Quijote de la Mancha* (The Ingenious Gentleman Don Quixote of La Mancha). Although we know little about its genesis, the "Burlesque de Don Quixotte" was among Telemann's most popular works during the eighteenth century, if the many surviving manuscript copies are anything to go by. The overture, which does not portray a specific character or scene from Cervantes' novel, nevertheless reflects the overall absurdity of Don Quixote's imaginary world through comically overblown effects that mock conventions of the French overture.

Before proceeding to the suite, we interpolate a flute concerto in the same key by Telemann's younger contemporary Johann Joachim Quantz. This is one of several hundred pieces that the virtuoso flutist-composer wrote for his employer and pupil, the Prussian king Frederick II ("the Great"), a talented performer on the instrument in his own right. The concerto's outer movements are filled with rhythmically vibrant tuttis for the accompanying strings, swift figurations testing the dexterity of the solo flute, and witty banter for both. Remarkable above all is the concerto's central movement, which replaces the expected aria-like piece with an instrumental recitative – the kind of speech-song that, in vocal works, carries the dramatic action forward. But what sort of wordless soliloquy is this? Perhaps Quantz wished us to imagine a text in which the flutist/singer alternates between impassioned outbursts and more lyrical reflections, the latter set to the kind of song-like music (or arioso) that often punctuates orchestrally-accompanied recitative.

It is finally time to meet Don Quixote. Because his story is no longer so familiar, we precede each programmatic suite movement with a brief reading from an eighteenth-century translation of the novel – one that could conceivably have sat on Telemann's bookshelf. First, our knight-errant awakes from his slumber to a melody that reappears in an eighteenth-century manuscript under the title "Awakening of the Holstein Musketeers." Was Telemann borrowing a well known military tune for Don Quixote, or was the composer's music melody being used to rouse soldiers from their sleep? Next, in the novel's most famous scene, our belligerent anti-hero attacks windmills that he mistakes for giants. When he picks himself up after being thrown from his horse, he amorously sighs for his heart's desire, an utterly oblivious girl-next-door whom he fancies to be Princess Dulcinea del Toboso. Taking center stage in the following movement is Don Quixote's squire Sancho Panza, who finds himself tossed into the air with a blanket when he refuses to pay the pair's bill at an inn. Also portrayed in the suite are the dynamic duo's lame mounts: Don Quixote's horse Rocinante (who sounds as though he has a bad limp) and Sancho Panza's braying donkey Dapple (who appears to take two steps forward and one step back). To conclude this imaginary day of chivalrous deeds gone wrong, Don Quixote climbs into a lumpy bed to dream of his next misadventure.

Accompanying Frederick the Great in performances of the Quantz concerto would have been the harpsichordist Carl Philipp Emanuel Bach, son of Johann Sebastian and godson of Telemann. In celebration of this Quantz-Bach-Telemann connection, we close with a concerto for flute, violin, and harpsichord by the elder Bach that duplicates the scoring of his earlier Brandenburg Concerto No. 5. But whereas that work is beloved in part for its sunny disposition, the triple concerto (as it has come to be known) is the black swan among Bach's concertos: beautiful, to be sure, but also by turns dark, intense, and brooding. It appears that Bach assembled the work during the later stages of his career from earlier music for solo keyboard (the outer movements are based on the prelude and fugue BWV

894, and the middle movement is borrowed from the organ trio BWV 527). According to a recent theory, the concerto was created for one of Bach's visits to Berlin (in 1741 or 1747), perhaps to showcase his skill as a keyboardist. If so, then the flute soloist could have been Quantz or his royal pupil. To be sure, one of the most extraordinary aspects of the concerto is the prominence of the harpsichord, which is clearly first among equals in the solo group. As in the Brandenburg Concerto, the middle movement is scored for the three soloists alone. Here the flute and violin take turns "singing" a duet with the harpsichord and slipping back into an accompanimental role. In the concerto's fugal finale, which is notably more serious in tone than its jaunty Brandenburg counterpart, the harpsichord again does most of the heavy lifting.

Steven Zohn