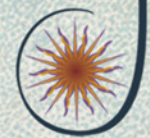


# TELEMANN

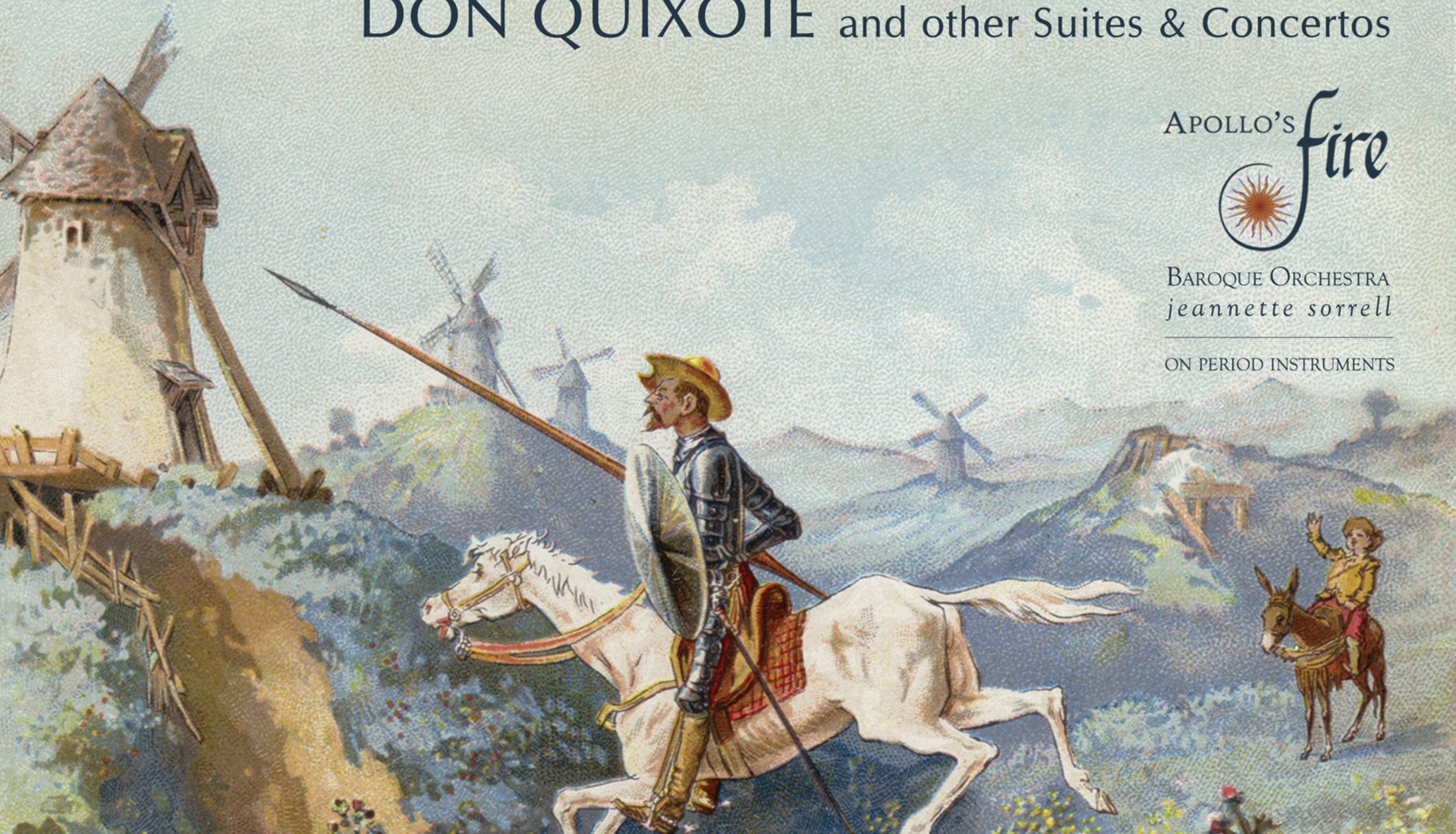
DON QUIXOTE and other Suites & Concertos

APOLLO'S *fire*



BAROQUE ORCHESTRA  
*jeannette sorrell*

ON PERIOD INSTRUMENTS



# Georg Philipp TELEMANN (1681–1767)

## DON QUIXOTE and other Suites & Concertos

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APOLLO'S FIRE | The Cleveland Baroque Orchestra | *on period instruments*

JEANNETTE SORRELL

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### CONCERTO POLONOIS IN G, TWV43:G7

- |                     |      |
|---------------------|------|
| ① Dolce – Allegro   | 4:53 |
| ② Largo (Polonaise) | 2:05 |
| ③ Allegro           | 1:57 |

### CONCERTO IN E MINOR FOR FLUTE AND RECORDER, TWV52:E1

- |           |      |
|-----------|------|
| ④ Largo   | 3:37 |
| ⑤ Allegro | 4:20 |
| ⑥ Largo   | 2:57 |
| ⑦ Presto  | 2:57 |

Michael Lynn, *recorder* | Kathie Stewart, *flute*

### GRILLEN-SYMPHONIE (WHIMSICAL SYMPHONY), TWV50:1

- |                                    |      |
|------------------------------------|------|
| ⑧ Etwas lebhaft (Rather lively)    | 3:22 |
| ⑨ Tändelnd (Flirtatious, trifling) | 2:57 |
| ⑩ Presto                           | 2:17 |

Henry Peyrebrune & Tracy Rowell, *contrabass*

### OUVERTURE BURLESQUE, TWV55:B8

- |                    |      |
|--------------------|------|
| ⑪ Ouverture        | 3:53 |
| ⑫ Scaramouches     | 1:28 |
| ⑬ Harlequinade     | 1:10 |
| ⑭ Colombine        | 2:17 |
| ⑮ Pierrot          | 1:37 |
| ⑯ Menuets I & II   | 2:57 |
| ⑰ Mezzetin en Turc | 1:15 |

### BURLESQUE DE DON QUIXOTTE (DON QUIXOTE SUITE), TWV55

- |   |      |
|---|------|
| ⑱ Ouverture   | 4:30 |
| ⑲ Don Quixote awakens                                   | 1:40 |
| ⑳ His attack on the windmills                           | 1:55 |
| ㉑ Sighs of love for Princess Dulcinea                   | 3:35 |
| ㉒ Sancho Panza tossed in a blanket                      | 1:48 |
| ㉓ The galloping of Rosinante, and that of Sancho's mule | 2:40 |
| ㉔ Quixote asleep  | 1:15 |

**TOTAL TIME:**

**63:33**

## Of Giants, Windmills, and maybe Crickets:

*The Whimsical Imagination of G. P. Telemann*

In 1701, a young and fun-loving student named Georg Philipp Telemann enrolled in Leipzig University law school, to please his mother. He tried for a while to forsake his passion – music – and to be a serious law student. One day, however, a roommate discovered one of his compositions lying about, and arranged to have it performed at the Thomaskirche (the main church of Leipzig) as a surprise. From that moment, the word was out, and Telemann was destined for musical fame. He was immediately commissioned by the Mayor to write bi-weekly cantatas for performance at the Thomaskirche. The following year Telemann, just 21 years old, was appointed director of the Leipzig Opera. He was on a roll.

Telemann seems to have been an attractive person whose enthusiasm infected those around him. That same year he founded the Collegium Musicum – an orchestra consisting mostly of his law-student friends – which began to give public concerts. Most of these students had formerly played for services at the Thomaskirche under the direction of the Cantor Johann Kuhnau, but after being seduced away by Telemann – for whom they played for fun, not money – they refused to play for Kuhnau unless they were paid *well*. Kuhnau began to inveigh against the “illegal” musical activities of Telemann and his band, but to no avail.

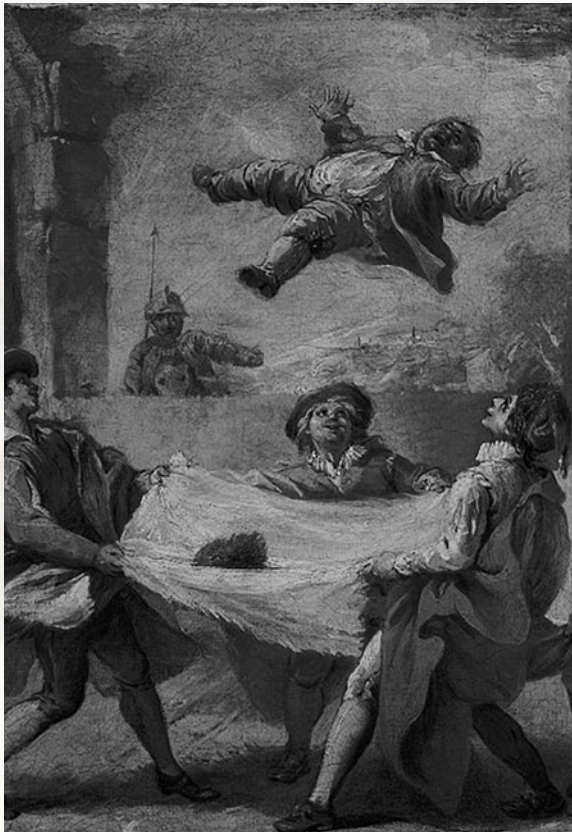
Telemann, however, moved on to a flourishing career, winning the coveted post of Director of Music for the wealthy city of Hamburg, and gaining renown throughout Germany. Though Telemann was four years older than his colleague J.S. Bach, he was definitely the trendier and more forward-looking of the two composers. The selections we perform on this recording reflect his light and humorous outlook on life.

One of the composer’s first jobs after leaving Leipzig was a three-year stint at the court of a Polish count; there he became acquainted with Polish folk music, and developed a love and admiration for its “barbaric beauty.” This experience stayed with him throughout his life, and he continued to employ Polish folk elements in many of his compositions. The **Concerto Polonois** in G major is one of several such pieces for

string orchestra. The use of the raised fourth degree of the Lydian mode gives a Polish accent to the work, while the second movement is in true Polonaise dance rhythm.

The dance spirit also flavors the **Concerto for Flute and Recorder**, which erupts into a lively finale in which peasants seem to dance off the page. We add some of our own touches to this finale-rondo, in order to highlight the peasant-like droning in the bass (sliding slightly off pitch now and then, and exploding into percussion at the end.) The concerto is one of the rare examples of a recorder and a *flauto traverso* (ancestor of the modern flute) being used together. These two instruments, representing different instrument families, were normally kept apart, but Telemann’s imaginative writing demonstrates what a delightful combination they can be.

Telemann displays an even more adventurous approach to instrumentation with the curious **Grillen-Symphonie**. A lively controversy rages as to just what Telemann meant by the title. The word “Grillen” is most commonly translated as “crickets” in modern usage, but also means “whims.” The latter was the more common usage in the 18th century. Thus, while Telemann probably intended a “Whimsical Symphony,” he may have been punning, and it is possible that we also have a “Cricket Symphony” on our hands. One thing is certain: if this is a depiction of crickets, it is a pretty whimsical one. It appears that the crickets along the river Elbe may have come in a wide variety of sizes, as evoked by an orchestra ranging from piccolo all the way down to two contrabasses. The use of contrabasses in a soloistic role was certainly whimsical, and indeed, revolutionary on Telemann’s part. The extraordinary complement of winds is also quite striking for an 18th-century work. One can see the contrabasses and orchestra as Mama and Papa Cricket with their brood: the first movement is a merry family gathering; the second is a kind of flirtatious ballet of cricketettes; and the finale is a rowdy cricket-party with a bit of Polish dancing. In any case, the piece is a delightful romp through Telemann’s whimsical world, with or without insects.



Sancho Panza being tossed in a blanket  
Pierre Charles Trémolières, 1724

The **Don Quixote Suite** is inspired by Cervantes' 1605 novel, in which the crazed and impoverished Spanish nobleman, Quixote, sets out with his long-suffering servant, Sancho Panza, to revive the glory of medieval knighthood. His search for adventures includes an attack on some windmills, which he takes for fearsome giants. Don Quixote's sighs for the Princess Dulcinea are intermingled with the quickened pitter-patter of his heart. We take the "Galloping of Rosinante" to be a light-hearted reference to the Don's pathetic old mare, who faithfully carries him on his adventures to the best of her exhausted ability: she loses steam at the end of every phrase. Sancho Panza's mule, however, does not "gallop" at all, but merely toddles along, arriving at the scene of each adventure when Quixote has already managed to get himself into trouble. The finale, which is amusingly titled "Quixote asleep," is a perpetual-motion roller coaster suggesting the frenetic adventures of the Don's dreams.

The **Ouverture Burlesque** uses imagery from the *commedia dell'arte* tradition, with its colorful stock characters such as Harlequin, the comic servant who is by turns lazy, energetic, stupid, clever, insolent and clownish; his girlfriend Columbine; and Mezzetino, a musician and dancer, usually pictured with a huge hat and short cape. When Mezzetino dresses up in Turkish style, we help him out with some middle-eastern accents in our playing and a bit of buzzy paper in the harpsichord – a popular trick in 18th-century keyboard music written "alla Turca."

It is interesting to note that Telemann received four times as much space in 18th-century German music encyclopedias as Bach did. He was in fact praised for *not composing like Bach* (whose music was considered too heavy and difficult). It is evidence of Telemann's current neglect that an authoritative published edition of the *Don Quixote Suite* is unavailable. We are indebted to the University Library in Darmstadt, Germany for sending us copies of the manuscript parts.

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*This recording was originally released in 2005 in the U.S. only. Due to requests to make it available in other countries, we are now re-releasing it internationally, thanks to AVIE. While our style has continued to evolve in the years that have passed, we are still in love with these pieces and happy to share this recording with listeners around the world. - JS, 2015*



**JEANNETTE SORRELL** has won international attention as a leading creative voice among the new generation of early-music conductors. She has been credited by BBC MUSIC MAGAZINE for forging “a vibrant, life-affirming approach to the re-making of early music... a seductive vision of musical authenticity.”

She grew up as a pianist and dancer, studying literature and foreign languages. As a conductor, she was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals. She studied conducting under Roger Norrington, Leonard Bernstein, and Robert Spano. After discovering the harpsichord as a university student, she moved to Amsterdam to study with Gustav Leonhardt. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union.

As the founder and conductor of Apollo’s Fire, she has toured and performed throughout North America and Europe, including such venues as the BBC Proms in London, the Madrid Royal Theatre, the Grand Théâtre of Bordeaux, London’s Wigmore Hall, the Tanglewood Festival, and the Aspen Music Festival.

As a guest conductor, Sorrell has worked with many of the leading American symphony orchestras. Her debut with the Pittsburgh Symphony in 2013 as conductor and soloist in the complete *Brandenburg Concertos* was met with standing ovations every night, and hailed as “an especially joyous occasion” (PITTSBURGH TRIBUNE-REVIEW). She has also led the New World Symphony (Miami), the Los Angeles Chamber Orchestra, Seattle Symphony, the Opera Theatre of St. Louis with the St. Louis Symphony, Handel & Haydn Society (Boston), and has appeared with the Cleveland Orchestra as guest keyboard artist. In 2014 Ms. Sorrell filled in for British conductor Richard Egarr on five days’ notice, leading the complete *Brandenburg Concertos* and playing the harpsichord solo in *Brandenburg no. 5*, for the closing concert of the Houston Early Music Festival. In 2015 she returned to the Pittsburgh Symphony as conductor/soloist. Praised for her “inspired leadership” (THE INDEPENDENT, London), Sorrell has attracted national attention and awards for creative programming. She has been a guest several times on the BBC’s interview/performance program *In Tune* and NPR’s *Performance Today*. Five of her 21 commercial recordings have been bestsellers on the BILLBOARD classical chart, including the complete *Brandenburg Concerti* and harpsichord concerti of Bach (with Sorrell as harpsichord soloist and director), which was praised as “a swaggering version... brilliantly played by Sorrell” (THE SUNDAY TIMES, London). She has also released four discs of Mozart, and was hailed as “a near-perfect Mozartian” (FANFARE RECORD MAGAZINE). Other recordings include Handel’s *Messiah*, the Monteverdi *Vespers* and three creative crossover projects: *Come to the River - An Early American Gathering*; *Sacrum Mysterium - A Celtic Christmas Vespers*; and *Sugarloaf Mountain - An Appalachian Gathering*.

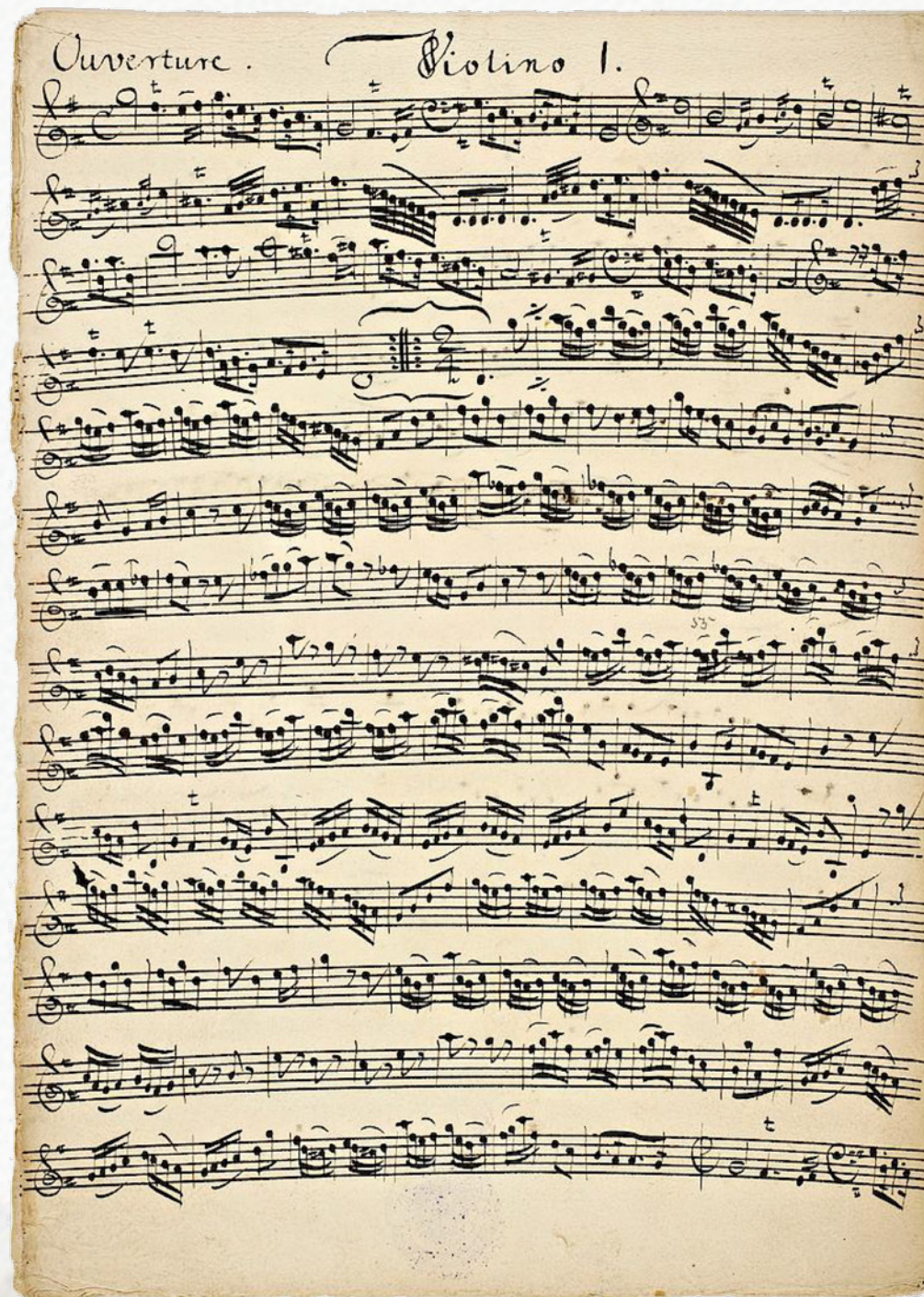
Sorrell holds an Artist Diploma from Oberlin Conservatory, an honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society.

**APOLLO'S FIRE** was founded by the award-winning harpsichordist and conductor Jeannette Sorrell. Sorrell envisioned an ensemble dedicated to the baroque ideal that music should evoke the various *Affekts* or passions in the listeners. Apollo's Fire is a collection of creative artists who share Sorrell's passion for drama and rhetoric.

Hailed as "one of the pre-eminent period-instrument ensembles" (THE INDEPENDENT, London), Apollo's Fire has performed four European tours, including sold-out concerts at the BBC Proms in London, the Aldeburgh Festival (UK), Madrid's Royal Theatre, London's Wigmore Hall, Bordeaux's Grand Théâtre, and major venues in Lisbon, Metz (France), and Bregenz (Austria), as well as concerts on the Birmingham International Series (UK) and the Tuscan Landscapes Festival (Italy). Chosen by the TELEGRAPH as one of London's "Best 5 Classical Concerts of 2014," AF was praised for "superlative music-making... combining European stylishness with American entrepreneurialism."

North American tour engagements include the Tanglewood and Aspen Music Festivals, the Boston Early Music Festival series, the Library of Congress, and major venues in Toronto, Los Angeles, San Francisco and Houston. The ensemble has performed two major U.S. tours of the Monteverdi *Vespers* (2010 and 2014) and a 9-concert tour of the *Brandenburg Concertos* in 2013. Apollo's Fire is signed to Columbia Artists Management (CAMI) for exclusive representation in North and South America, and is managed in the U.K. by Intermusica (London).

At home in Cleveland, Apollo's Fire enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming. Apollo's Fire has released 21 commercial recordings. Five of them have become bestsellers on the classical BILLBOARD chart: the Monteverdi *Vespers*, Bach's *Brandenburg Concertos* & *Harpsichord Concertos*, and Jeannette Sorrell's three crossover programs: *Come to the River – An Early American Gathering*; *Sacrum Mysterium - A Celtic Christmas Vespers*; and *Sugarloaf Mountain – An Appalachian Gathering*.



# *Apollo's Fire:* THE CLEVELAND BAROQUE ORCHESTRA

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VIOLIN I: Cynthia Roberts, *concertmaster*, Emlyn Ngai, *associate concertmaster*<sup>1</sup>, Dongmyung Ahn, Emily Fowler<sup>1</sup>, Naomi Guy, Heidi Powell<sup>1</sup>, Christopher Verette

VIOLIN II: David Greenberg, *principal*<sup>2</sup>, Naomi Guy, *principal*<sup>1</sup>, Miho Hashizume<sup>5</sup>, Erin Sammon<sup>1</sup>, Karina Schmitz<sup>1</sup>, Cheryl Trace, Thomas Georgi

VIOLA: Daniel Elyar, *principal*<sup>2</sup>, Elly Winer, *principal*<sup>1</sup>, Elizabeth Holzman Hagen

CELLO: René Schiffer, *principal*<sup>1</sup>, Reinmar Seidler, *principal*<sup>2</sup>, Ann Marie Morgan, Reinmar Seidler<sup>1</sup>

CONTRABASS: Sue Yelanjian<sup>4</sup>, Tracy Rowell<sup>3</sup>

FLUTE/PICCOLO: Michael Lynn, Kathie Stewart

OBOE: Washington McClain, Meg Owens

1 = tracks 1 to 10 only; 2 = tracks 11 to 24 only; 3 = tracks 1 to 3 only; 4 = tracks 4 to 24; 5 = tracks 8 to 10 only



TELEMANN  
Don Quixote  
and Other Suites & Concertos

APOLLO'S FIRE  
The Cleveland Baroque Orchestra  
*on period instruments*

Jeannette Sorrell, *direction*



Recorded at St. Paul's Episcopal Church,  
Cleveland Heights, Ohio.

Tracks 1 – 10 recorded March 2002

Tracks 11 – 24 recorded October 2002

Producer: Erica Brenner

Engineer: Thomas Knab

Cover art: Don Quixote on horseback

(chromolitho), French School,

(19th century) / Private Collection /

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Bridgeman Images

Graphic design: Kein Zweifel

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provided by Thomas F. Peterson, Jr.

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on the Koch International Classics label

[www.apollosfire.org](http://www.apollosfire.org)



AV2353

