

Tafelmusik, or “table-music,” is a Baroque style of music written to accompany feasts and banquets in sixteenth century European courts. The most well-known example of *Tafelmusik* are the *Trois Productions* (1733) written by the German composer Georg Philipp Telemann.

This reimagining of *Tafelmusik* takes its formal structure from the genre at large and draws specific musical content from Telemann’s “Third Production” of *Tafelmusik* or *Musique de Table*. Each of the four movements takes a range of exact and highly abstracted transcriptions from Telemann’s original works, merging cultivated ideas of the high Baroque with the sonic landscape of the Sprechgesang Institute Kitchen.

I. Overture in B-flat major

The structure of this opening movement comes from the French Baroque style of orchestral suites.^{1 2} The opening and closing *Lentement* sections feature solo cello, which plays melodies directly transposed from the *Ouverture* of Telemann’s *Trois Production of Musique de Table*. The *Presto* middle section continues with the cello playing melodic content from the *Ouverture* while also introducing the other artists and objects of the Sprechgesang Institute Kitchen, in the style of later overture traditions. Together, cello and kitchen equipment form an orchestral texture.

II. Trio

This second movement features continuo and two voices of the institute. The opening and closing are direct transcriptions from the *Trio Sonata* of Telemann’s *Trois Production of Musique de Table*, framing the movement in Telemann’s own uncertain and contextually bizarre harmonies.³

The mid-section of the movement is a dialogue between two primary voices, typical of Baroque *Trio Sonata* form. Voice 2, *the movement and placement of glass jars*, begins, and then is quickly overtaken by Voice 1, *the clanking of petri fishers and flasks*. This high-pitched and at times nearly inaudible dialogue is accompanied by a low-pitched and equally inaudible *continuo*, played on *scordatura* cello⁴

III. Concerto (or, “everyone needs to get their shit together to make this flaming soup”)

Constructed over a *vivace* movement from Telemann’s Concerto from the *Trois Production of Musique de Table*, this *concerto* excerpt features the chaos of kitchen preparation over a Baroque bass line,

¹ Note dotted rhythm patterns

² As well as overall temp structure: slow-fast-slow

³ (Roman numeral harmonic analysis)

⁴ Cello C string is tuned down one octave

played by the cello. The kitchen chaos quickly overtakes the Baroque bass line, dominated by mechanized sounds produced by instruments such as electric blender and cocktail shaker. The fast-paced chaos comes to an abrupt halt, or two, before rapidly decaying to conclude with the lone Baroque bass line of Telemann.

IV. Conclusion

The closing movement of the meal is constructed from small harmonic cells extracted from Telemann's final *Conclusion* of his *Musique de Table*. Harmonically, the music is most connected to the *Overture in B-flat Major*. Instrumentationally, the music again returns to predominantly solo cello. Melodically, the music has almost entirely transformed, prioritizing the texture of building harmony rather than monologue, dialogue, or deluge created by distinct or intertwining voices (as seen in the prior three movements). In a final nod to Telemann, the movement ends with a brief and distant melodic theme from his concluding work.