

Don Quixote's Adventures in the World of Jazz: 200 Examples and a Few Remarks*

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Abstract

Over the past decades, the fruitful cross-over between *Don Quixote* and music has been the subject of a large number of research works. However, studies in this field, so far, have paid scant attention to the world of jazz. This article presents a general panorama of the jazz compositions and recordings inspired by *Don Quixote* throughout the world between 1925 and 2022. The quantitative analysis of this catalogue—a list of 200 examples of jazz and jazz-inflected compositions related to Cervantes's novel—aims to expand the existing knowledge about the reception of *Don Quixote* in the realm of music and about the reception of literary works in general in the domains of jazz.

Keywords: *Don Quixote*; Influence; Reception; *Don Quixote* in music; Jazz.

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Título: Las aventuras de don Quijote en el mundo del jazz: 200 ejemplos y algunas observaciones

Resumen

A lo largo de las últimas décadas, la intensa recepción de *Don Quijote* en la música ha sido objeto de un gran número de trabajos de investigación. Sin embargo, en este campo se ha prestado poca atención hasta ahora al mundo del jazz. En este artículo se presenta un panorama general de las composiciones y grabaciones inspiradas en el *Quijote* que se han creado en este género musical en todo el mundo entre 1925 y 2022. El análisis cuantitativo de este catálogo —una lista de 200 ejemplos de composiciones jazzísticas o con influencias del jazz que están relacionadas con la novela cervantina— tiene como objetivo ampliar el conocimiento sobre la recepción del *Quijote* en la música y sobre las huellas de la literatura en general en el ámbito del jazz.

Palabras clave: *Don Quijote*; influencia; recepción; *Don Quijote* en la música; jazz.

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1. INTRODUCTION

In the past decades, a vast amount of research has been dedicated in the areas of comparative literature and musicology to the timeless influence of Miguel de Cervantes’s novel *Don Quixote* (1605, 1615) in the world of music. Excellent examples of the fruitful investigative endeavors in this field are Flynn’s fundamental PhD dissertation *The Presence of “Don Quixote” in Music* (1984), Esquivel-Heinemann’s seminal study *Don Quijote’s Sally into the World of Opera. Libretti between 1680 and 1976* (1993)—a formidable piece of scholarship which has inspired the reverential nod that my own title is meant to make to this much-respected author and her highly-inspiring work—and the articles published in the three wide-ranging volumes edited by Spanish musicologist Lolo, namely *Cervantes y el Quijote en la música. Estudios sobre la recepción de un mito* (2007), *Visiones del “Quijote” en la música del siglo XX* (2010), and *El “Quijote” y la música en la construcción de la cultura europea* (2018). Among the many outstanding contributions in this area, special mention should be given to the works of Pastor Comín (2007, 2008, 2010, 2018) and López Navia (2005, 2010, 2016, 2018), as well as the extensive inventory of musical creations inspired by *Don Quixote* and other works written by Cervantes, as elaborated by Sanz Manzano and Rubio Tovar for the *Gran Enciclopedia Cervantina* (vol. VIII, 2011). What all these world-

renowned Cervantists, musicologists, and experts in comparative literature have drawn attention to is the fact that there is a phenomenal number and a wide variety of musical works—ranging from all genres and styles, and proceeding from all continents—related to this masterpiece of Spanish Golden Age literature and, indeed, of world literature.

However, as Lolo points out in the prologue to the second of the aforementioned monographs (2010, 13-14), research that covers these vast domains has focused almost exclusively on classical music and opera, thus paying almost no attention to the different forms of twentieth- and twenty-first-century popular music. There have been a few efforts to examine the reception of *Don Quixote* in pop and rock music (besides the groundbreaking analyses carried out by López Navia, as mentioned above, see Labrador López de Azcona 2010, Pujante Cascales 2010, and Giorgini 2015), but on the whole, even these works seem to attest to the many areas of *Don Quixote*'s influence on popular music which remain undiscovered and under-examined.

As I have tried to show in some recent articles (see bibliography), one of the most interesting musical genres in this context that has, up to now, received scant attention from researchers dedicated to the reception of *Don Quixote* in music is jazz. An exception is US-American musicologist Hess, who has commented briefly on a few jazz recordings inspired by Cervantes's novel (2011, 8267-8268). Therefore, in my previous papers, my intention was to make a general description of some of the references to *Don Quixote* that we find in this musical genre (2016a), to examine these references in the jazz of different countries such as Germany, Austria, Switzerland, France, and Italy (2019b, 2020c, 2020b), and to analyze some of the jazz compositions and recordings dedicated to specific characters and episodes of the novel, namely, those related to Dulcinea, Sancho Panza, Rocinante, and the iconic scene of the protagonist's attack against the windmills in chapter VIII of the first part (1615) of Cervantes's masterpiece (Cervantes 1998, I, VIII, 94-96) (Hagedorn 2016b, 2018, 2020a, 2020d).

The goal of the present article is to offer, by means of an exhaustive catalogue, a general panorama of the jazz compositions and recordings inspired by *Don Quixote* throughout the world in the period between 1925 and 2022. In this regard, it must be noted that the previously stated goal does not entail an in-depth analysis or an extensive description of each and every composition included in this register—a project of such dimensions would certainly require several books to be accomplished—but to perform a largely quantitative analysis of a list of 200 examples of jazz and jazz-inflected compositions related to Cervantes's novel. The catalogue, which has been compiled over the past six years, does not purport to list all the existing jazz works related to *Don Quixote*, as such a pretension would be impossible to fulfill due to the global approach of this study, the imprecise definition of the genre of jazz, and also because much of the composing and recording activity in this musical field escapes the archives. Rather, this article is designed to provide a fairly broad overview of the topic and to include the most relevant works.

In order to obtain a comprehensive list of jazz works inspired by *Don Quixote*, I have opted to start from the basis of a very general and flexible notion of the genre itself, encompassing all styles, currents, and schools, from all times and all parts of the world, a definitional flexibility that has allowed me to draw examples from African American, Latin American, European, and Asian jazz, beginning from the origins of the genre in New Orleans jazz or Dixieland up to its most current forms, such as twenty-first-century electronic jazz. As a result, some of the compositions included in the catalogue would probably not be considered jazz by purists. On the other hand, this approach offers the opportunity to include several pieces that lie in the borderland between classical jazz and other forms of musical expression, including jazz-rock, jazz fusion, free jazz, avant-garde jazz, pop-jazz, smooth jazz, third stream, electronic jazz, electroacoustic music and *musique concrète*, experimental music, electronic music, and hip hop, just to mention a few of the numerous combinations that exist. This open approach—based mainly on the historical and theoretical works by Berendt (1994) and Berendt and Huesmann (2009, 2014), as well as Gioia (2021)—makes it possible to document and understand the reception of *Don Quixote* in jazz in all its forms and variations.

Regarding the methodological design of this exploration, it should be clear that the present study belongs to the fields of comparative literature and intermediality, although the quantitative analysis that was carried out certainly represents a special case of interdisciplinary research between the areas of literary studies and musicology. In any case, in the present paper I will not discuss concepts or details of the theory and typology of musico-literary relations, such as those developed, for example, by Scher (1968, 1970, 1984), Wolf (1999, 2015), Rajewsky (2002), and Schmidt (2018). While it is true that “literature in music”, “music and literature”, and “music in literature” (Scher 1968, 1970, 1984), as well as “extracompositional intermediality” and “intracompositional intermediality” (Wolf 1999, 2015), for instance, are helpful concepts and categories when it comes to an in-depth analysis of specific musical works, they are not as essential for an article consisting of a catalogue and its corresponding overview and quantitative analysis. Also, I will not delve into the theoretical details of the relations between literature and jazz, in the way they were described, for example, by Ammon (2018). However, it should be pointed out that some of these relations are still considered a field that has received little attention by researchers in the areas of musicology, comparative literature, and intermediality (Ammon 2018, 535); perhaps this could serve as an explanation as to why it is still claimed that there are few jazz compositions or recordings related to literary works: “Der Fall, dass im Jazz auf Literatur Bezug genommen wird, ist [...] selten” (Ammon 2018, 540; “The case that reference is made to literature in jazz is [...] rare”). As I will show in this article, at least in the case of *Don Quixote*, the opposite is true: references to *Don Quixote* in jazz are not only frequent in the history of jazz, but there is a remarkable number of works in this genre

that relate to the novel in very elaborate, complex, and meaningful ways, in the form of, to give just one example, larger works, such as suites. In applying the methodology proposed in the present study to other literary works, it may be shown that, in jazz and in jazz-adjacent music, there is an underestimated abundance of compositions and recordings referring to literature: one might think of the jazz pieces, songs, and albums based upon, or inspired by, *Hamlet*, *Othello*, *Werther*, *Faust*, *Moby Dick*, *Tom Sawyer*, and *Huckleberry Finn*, or the tales and poems of Edgar Allan Poe, to name just a few examples. The following jazz album titles give us some idea of the possible dimensions and the significance of a field of research conceptualized in this manner:

- *Such Sweet Thunder* (1957) by Duke Ellington
- *Poe for Moderns* (1960) by Buddy Morrow
- *Othello Ballet Suite* (1970) by George Russell
- *Home: Music by Steve Swallow to Poems by Robert Creeley* (1980) by Steve Swallow
- *The Master and Margarita* (2001) by the Simon Nabatov Quintet
- *Leaves of Grass* (2005) by Fred Hersch
- *Kafka on the Shore - A Tribute to Haruki Murakami* (2011) by Emil Viklický
- *Little Words* (2015, a musicalization of seven Dorothy Parker poems) by Katie Ernst
- *Shakespeare Songs* (2016) by Guillaume De Chassy, Christophe Marguet, and Andy Sheppard
- *Wild Lines: Improvising Emily Dickinson* (2017) by Jane Ira Bloom

Regarding the search method employed in order to create the list mentioned above, various tools were used, which shall be briefly presented in the following lines. The most significant source of information for this study has been the website Discogs, the largest online music database containing information about audio recordings. Extensive and systematic use has been made of the following websites, platforms, streaming services, catalogues, and search engines: YouTube, Spotify, Amazon Music, SoundCloud, Bandcamp, WorldCat, and Google. Furthermore, specialized platforms, databases, and websites used throughout this project include All About Jazz, AllMusic, Imusic, Jamendo, Jazzitalia, and Taxi, as well as websites and blogs belonging to musicians, composers, music critics, and record labels, among many others. The most important archives consulted to carry out this research were the Klaus-Kuhnke-Archiv für Populäre Musik located in Bremen, Germany, and the Rodgers and Hammerstein Archives of Recorded Sound, located within the Dorothy and Lewis B. Cullman Center, headquartered in The New York Public Library, USA.

Further information on the search method employed, the contents and the structure of the catalogue, and other details of the methodological design of this study is provided in the introductory notes at the beginning of the Appendix.

2. ANALYSIS

2.1. “*Don Quixote*” and jazz: a great abundance of examples

One of the most striking results of this study is the impressive number of compositions and recordings inspired by or dedicated to *Don Quixote* that we find in jazz and jazz-related genres and musical styles such as jazz-rock, jazz fusion, pop-jazz, or third stream. Clearly, a list containing 200 examples is, in itself, an unmistakable sign of the deep interest that many musicians and composers in the vast domain of jazz have felt for this literary classic; this large number of compositions takes on greater significance when it is compared to musical renditions of the novel in other genres: for example, the catalogue of Cervantine-inspired compositions that Sanz Manzano and Rubio Tovar compiled for the *Gran Enciclopedia Cervantina* (vol. VIII, 2011)—an inventory dedicated almost exclusively to the works of classical music, opera, and ballet composed in the near four-hundred-year period running from 1610 to 2002—consists of a total of 248 examples (see, for instance, the examples given in their alphabetized catalogue, Sanz Manzano and Rubio Tovar 2011, 8271-8306). Of course, it should be taken into account that a large proportion of the jazz or jazz-related compositions and recordings in the catalogue provided in this article belong to the twenty-first century, when the internet facilitates the release and distribution of musical works without many of the restraints of other times—restraints such as those imposed by royal and professional academies, conservatories, sponsors, record companies, and the like—whereas Sanz Manzano and Rubio Tovar covered only the time period up to 2002, just a few years before the emergence of platforms such as YouTube, Spotify, SoundCloud, or Bandcamp made music publishing and distribution substantially more straightforward for composers and musicians. Notwithstanding these considerations, some of the quantitative or numerical results of the present investigation are undoubtedly significant, and it is hoped that the current findings might serve as a possible stimulus to arouse the scholarly community’s interest in *Don Quixote*’s reception in the world of jazz.

2.2. A quantitative comparison between the twentieth and the twenty-first centuries of the number of jazz compositions inspired by “*Don Quixote*”

To be certain, the asymmetrical distribution of examples across the twentieth and the twenty-first centuries that is easily observed in the present list is a surprising and attention-grabbing result of this study: one third of the 200 compositions and recordings listed—68 to be precise, 34%—were created in the twentieth century, while the remaining two-thirds—132, that is, 66%—

belong to the twenty-first century. For the reasons stated in section 2.1., these figures should be viewed with great caution. The composition and production of music and the music industry in general have changed so radically in roughly the first two decades of the twenty-first century that it would probably be too simple a thought, and possibly a mistake, to conclude that the interest of jazz musicians and composers in *Don Quixote* has increased dramatically over the past twenty-two years. On the other hand, in light of the catalogue provided, it cannot be denied that this interest in Cervantes's masterpiece in general—and in the literary character of the Ingenious Gentleman of La Mancha in particular—has clearly not waned within the jazz world, but has actually grown. It can be assumed that the fascination with *Don Quixote* observed in the field of jazz reflects the importance of this literary work—and of the icon and myth its protagonist has become—in many cultural areas today.

2.3. *The swing era gap*

Besides the fact that examples of *Don Quixote*'s surprisingly intense reception in jazz can be found in any subgenre or style, there are several other conclusions to be extracted from the list of works compiled for this study. Perhaps most importantly, after the early examples from the 1920s (Albert Brunies & The Half-Way House Orchestra, Marian Rentgen, Eleuterio Yribarren and the Red Hot Panamerican Jazz Orchestra, Orquesta Demon's Jazz), there is a substantial gap: inexplicably, in the jazz works of the 1930s no compositions or recordings inspired by or dedicated to *Don Quixote* have been encountered, and the 1940s and 1950s saw only two pieces come to light, namely *Don Kichot* (1946) by Polish vocal ensemble 4 Asy and Sonny Stitt's *Sancho Panza* (1953). Put simply, the swing era is the only period in jazz history that—for reasons yet to be explored—does not seem to have taken much interest in the story of the Knight of the Sorrowful Countenance.

2.4. *Distribution by countries and cultural regions*

A detailed analysis of the geographical distribution of the compositions and recordings listed also produces significant and, in some cases, unexpected results. Even considering that quite a few (37) of the examples in the catalogue presented in this article are associated with more than one country, the data obtained give us a fairly accurate idea of the countries and cultural regions where the reception of *Don Quixote* in jazz may be deemed either particularly intense or, on the contrary, rather marginal. While jazz compositions and recordings referring in some way to *Don Quixote* have been discovered in 39 countries and in all continents, the largest number of instances were, unsurprisingly, found in the cradle of jazz, the USA (56), followed by France

(26, see also Hagedorn 2020c), and Great Britain (22). A considerable number of examples can also be located in German-speaking countries, that is, Germany (18), Austria (6), and Switzerland (4) (some of these are attributed, as mentioned above, to multiple countries, leading to the real total number of cases from the German-speaking countries to be 23, not 28; see also below, and Hagedorn 2019b). The same applies to Brazil (15, see also below), Italy (14, see also Hagedorn 2020b), and Canada (11). Interestingly, the case of Spain (8) is characterized by a strange scarcity or indifference, which will be examined in more detail further below. In many other countries, only a limited or small number of examples (1-6) can be found: The Netherlands (6), Portugal (5), Argentina (4), Australia (4), Belgium (4), Mexico (4), Poland (4), Chile (3), Cuba (3), Israel (3), Sweden (3), the Czech Republic (2), Estonia (2), Japan (2), South Korea (2), Venezuela (2), Armenia (1), Azerbaijan (1), Bulgaria (1), Croatia (1), Denmark (1), Finland (1), Hungary (1), Morocco (1), North Macedonia (1), Norway (1), Puerto Rico (1), Russia (1), and Turkey (1). In 4 cases the country of origin of the composer, the musicians, and the recording could not be determined. Grouping these cases according to the major cultural regions in which they originate, most examples are associated with Europe (133) (including Central and Southern Europe, Great Britain, Scandinavia, the Baltic states, Eastern Europe, the Balkans, Turkey, and Armenia), the USA and Canada (67), and Latin America (32). Examples (14 in total) from other cultural regions belong to the following countries (in alphabetical order): Australia, Azerbaijan, Israel, Japan, Morocco, Russia, and South Korea (again, this comparison of figures cannot claim to be exact as some examples relate to multiple countries).

2.5. *The case of Brazil*

As mentioned above, the geographic analysis conducted produces several unexpected, and therefore, particularly noteworthy results. The case of Brazil, for instance, is quite a surprise, given that a total of 15 examples were identified there; this remarkable figure undoubtedly reflects not only the deep appreciation of *Don Quixote* in Brazilian jazz, but also the great attention that this novel and its most well-known episodes and characters have received in Brazilian culture in general (see Junqueira 2005, Vieira 2005, Oliveira Aragão 2016). On the other hand, this finding is intriguing insofar as *Don Quixote* has apparently only played a minor role in the field of classical Brazilian music up to the present. In her article about the reception of Cervantes's works in Latin American music, Piñero Gil (2011, 8270) mentions only one example of a classical composition dedicated to the Spanish author's masterpiece in Brazil—Frederico Richter's opera *Dom Quixote de Portinari* (1977)—while Sanz Manzano and Rubio Tovar do not refer to Brazil in the version of their catalogue that is organized by countries (2011, 8343-8377, especially 8348).

The reception of *Don Quixote* in Brazilian jazz therefore appears to be a promising research topic that requires more in-depth investigation. The catalogue presented in this article includes the following 15 examples of jazz compositions and recordings inspired by *Don Quixote* in the Brazilian context:

- *Don Quixote* by Luiz Bonfá (on the album *Jacarandá*, 1973)
- *Don Quixote* by Egberto Gismonti (on the album *Em Família*, 1981)
- *O verdadeiro Dom Quixote* by Freelarmonica (on *Freelarmonica*, 1983)
- *Don Quixote* by Cesar Camargo Mariano (on *Ponte das Estrelas*, 1986)
- *Cavaleiro Andante* by Márcio Souza (on *Cavaleiro Andante*, 1987)
- *Cavaleiro Andante* by Geraldo Vianna (on *Violão*, 1994)
- *Rocinante* by João de Bruçó (on *Sideway*, 2001)
- *Pra Don Quixote* by Cardo Peixoto (on *Rota da estrela*, 2002)
- *Donkey Xote* by Jovino Santos Neto (on *Alma do Nordeste - Soul of the Northeast*, 2007)
- *Orson Welles de la Mancha* by Bocato (on *Esculturas de Vento*, 2012)
- *Sancho* by the Daniel Grajew Trio (on *Manga*, 2013)
- *O ruço de Sancho* by Trança de Caipora (on *O ruço de Sancho*, 2016)
- *Quixotesca* by Dedos em Som (on *Pólen*, 2017)
- *Sanhoneando* by Jobert Gaigher (on YouTube and SoundCloud, not on album, 2018)
- *Dulcinéias* by the Sylvio Fraga Quinteto (on *Canção da cabra*, 2019)

2.6. The case of Spain

No less surprising is the fact that jazz composers and jazz musicians in Don Quixote's homeland seem to have shown relatively little interest in Cervantes's novel and its characters, and in the most famous scenes of this literary classic. In total there are 8 compositions or recordings in the list presented here that are in some way associated with Spanish composers, musicians, or record companies. However, several of these pieces were composed, recorded, and published in other countries or by musicians of other nationalities, while some are international collaborations, and a few are compositions and recordings in other musical genres and whose jazz influence is slight, as becomes clear from the following observations:

- Two of these 8 pieces are *pasodobles* of the 1920s: *Don Quijote* (1927) by Eleuterio Yribarren and his Red Hot Panamerican Jazz Orchestra, and *Don Quijote* (1929) by J. Demon (Llorenç Torres Nin) and his Orquesta Demon's Jazz. However, it must be noted that Yribarren, who was born in Spain, had already emigrated to Argentina in 1912, and that his *Don Quijote* was composed, recorded, and published in Buenos Aires.

- *El Quijote* (1974) by Spanish pianist and composer Juan Carlos Calderón is an instrumental pop tune with spoken vocals, a veritable blend of disco music, funk, jazz-rock, and fusion.
- In 1980, Puerto Rican trumpet player Elías Lopés recorded an instrumental, jazz-inflected version of *Don Quijote*, a pop song whose music was composed in 1959 by Spanish composer, arranger, and conductor Augusto Algeró Dasca, with lyrics penned by his fellow countryman Gregorio García Segura; this song was made popular in the same year by Chilean singer Monna Bell. The recording made by Elías Lopés in Puerto Rico could be described as a combination of salsa, disco, latin jazz, jazz-funk, and big-band jazz.
- *Vengan todos que Sancho retornó* (2000) by the Carlos Maza Trio is a composition by Chilean multi-instrumentalist Carlos Maza; it is included on the album *Tierra Fértil*, which was recorded in France. Carlos Maza—who has changed his name to Neven Tahiél—now lives in Spain.
- *Viaje Quixote* (2009) by British drummer, percussionist, and composer Steve Noble is a blend of electroacoustic music and avant-garde jazz; this piece was recorded originally in 1999 for the Catalan dance ensemble Mal Pelo, based in Barcelona, Spain. *Viaje Quixote* is included on the album *Ten Years After*, released in 2009 by Mal Pelo and Steve Noble's label Ping Pong, as well as Barcelona's Mercat de les Flors Theatre, an innovative performing arts stage dedicated to contemporary dance.
- *Don Quijote dentro del Canal de la Mancha* (2012) is an avant-garde jazz and jazz fusion composition recorded by 66 Whales, an international quintet based in The Hague, in the Netherlands; one of the members of this group is Spanish clarinetist Emilio Parrilla.
- *Don Quichotte* from the album *Reflets - Reflejos* (2014) is a collaboration of French double bass player Pierre Boussaguét and Spanish guitarist Carles GR; this album was released by the Catalan label Swit Records.

From all these observations—and given the fact that *Don Quixote* is foundational in Spanish culture—it can be concluded that the presence of this novel in Spanish jazz is surprisingly small and limited in comparison to other countries. Outside of Spain, in countries such as Italy, France, Great Britain, or the USA, not only is there in the field of jazz a drastically higher number of compositions and recordings dedicated to or inspired by Cervantes's novel, but there are also several large and aesthetically ambitious creations, such as the works of Kenny Wheeler (1969), Mitsuaki Kanno (1981), Mike Hoffman (1988 and 2013), Roberto Nannetti (2004), Ron Westray (2005), Ivo Neame (2009), Tom Harrell (2014), Vince Mendoza (2017), or Stefano Corradi (2018), to name just a few. In Spanish jazz, by contrast, there is no trace of such an intense reception of *Don Quixote*. It is therefore no wonder that López Navia does not say a word about jazz in his overview of the presence of *Don Quixote* in Spanish

popular music (2018). The possible reasons for the lack of interest in this novel in Spanish jazz can only be speculated about, and a well-developed explanation for this neglect must, unfortunately, be reserved for a more detailed investigation. However, at least two factors should be pointed out that could have had an influence in this regard. On the one hand, the limitations and obstacles that jazz in the Spanish context faced due to the Civil War (1936-1939) and during the Franco regime (1939-1975), a situation that jazz critic Leonard Feather famously described in his *Encyclopedia of Jazz* when referring to Spain as “a desert for jazz” (“un desierto para el jazz”, as cited in García Martínez 1996, 9). A few years later, in their *Encyclopedia of Jazz in the Seventies*, Feather and Gitler (1978, 248) insisted on emphasizing “the lack of jazz activity in Spain” (with respect to the history of jazz in Spain, see García 2012, 31-62, 211-233). On the other hand, the desire of Spanish jazz composers and musicians after 1975 to break away from traditional Spanish culture—which was perhaps, and with the exception of flamenco, associated with the country’s backwardness—might have played a role in this dearth of interest, as these musical artists aimed to connect with other Western cultures and to contribute to the modernization of the country by means of a new, internationally oriented music, free from the cultural icons of the past.

2.7. *The case of the German-speaking countries: a rectification*

In a previous article (Hagedorn 2019b, 207-209) I had concluded that in the jazz of German-speaking countries (Germany, Austria, and Switzerland) there did not seem to exist a very large number of compositions and recordings related to *Don Quixote*. When compared to countries like France, Italy, Great Britain, or the USA—and against the background of the intense reception of Cervantes’s masterpiece in classical music in the German-speaking world—there did indeed seem to be a certain lack of interest in the field of jazz. However, in view of the results of the present study, this diagnosis cannot be confirmed. On the contrary, the reception of *Don Quixote* in German, Austrian, and Swiss jazz, taken as a whole, is similar to that in other European countries with well-established jazz scenes. The reason for this rectification is twofold. Firstly, for the present article, some further examples that I was not aware of at the time of my earlier investigation have been identified in jazz produced in German-speaking countries: specifically, the recordings by Willy Berking and his orchestra (1963), the Boris Jojic Orchestra and Charly Tabor (1973), the Matthias Petzold Septett (1996), Matamá (2002), and Susan and Martin Weinert (2002). Secondly, a number of jazz recordings that refer to *Don Quixote* have been released in Germany and Austria in the time after my previous publication: I am referring to those by Vince Mendoza and the WDR Big Band (2017), Christian Artmann (2018), Clemens Sainitzer (2019), the Ekkehard Wölk Trio (2019), NÉ-K Trio (2020), and Joe Sachse (2021). Taking

into account the examples already mentioned in my earlier article (2019b), the following list provides a more accurate picture of the *Don Quixote*-inspired jazz compositions and recordings in the German-speaking world:

- *Sancho Pancho* (1963) by Willy Berking and his orchestra (Germany)
- *Sketches for Don Quichotte* (1967) by Polish pianist and composer Krzysztof Komeda, a composition recorded and released in Germany (a project carried out in collaboration with Austrian actor Helmuth Lohner and German jazz critic Joachim-Ernst Berendt)
- *Sancho Pansa* (1973) by the Boris Jovic Orchestra and Charly Tabor (Germany, Croatia, Austria)
- *Rosinante* (1976) by Django Silver Set (Austria, Germany)
- *Le rêve de Don Quichotte* (1976) by Léon Francioli and Pierre Favre (Switzerland, France)
- *Don Quixote* (1992) by Pata Horns - New Archaic Music (Germany)
- *Sancho* (1993) by Cuban band Cuarto Espacio (this track was included on the album *Reencuentro*, which was first released by the German label Intuition)
- *Don Quijote und die Warteschlangen* (1996) by the Matthias Petzold Septett (Germany)
- *Quixotic* (2000) by Michel Wintsch (Switzerland, Great Britain)
- *Rocinante* (2001) by João de Bruçó (Austria, Brazil)
- *Don Quijote* (2002) by Matamá (Germany)
- *Don Q* (2002) by Susan Weinert and Martin Weinert (Germany)
- *Quixotic* (2003) by Florian Trübsbach (Germany)
- *Sancho* (2004) by Stimmhorn & Kold Electronics (Switzerland)
- *The long ride of Sancho Panza* (2005) by Los Glissandinos (Austria, Germany, Portugal)
- *Hola Sancho* (2009) by The Shack Band feat. Cologne Horns (Germany)
- *Dulcinea* (2012) by Dutch pianist and composer Jasper van't Hof (a piece included on the album *Œuvre*, recorded in Germany with musicians from Austria, Germany, and Switzerland, and released by the German label Q-rious)
- *Quixote* (2017) by US-American composer Vince Mendoza, a piece recorded in Germany with the WDR Big Band
- *Quixote* (2018) by Christian Artmann (USA, Germany)
- *Don Quijote* (2019) by Clemens Sainitzer (Austria)
- *Dulcinea* (2019) by the Ekkehard Wölk Trio (Germany)
- *Don Quixote* (2020) by NÉ-K Trio (Germany)
- *Don Quijote* (2021) by Joe Sachse (Germany)

Overall, it can be said that the total number of examples in the German-speaking world (23) does not differ—at least, not very much—from, for example, France (26) or Great Britain (22). The total number in German-speaking countries may be somewhat deceptive, insofar as some international projects

and compositions recorded or released in Germany by musicians from other countries (Krzysztof Komeda, Cuarto Espacio, Jasper van't Hof, Vince Mendoza) have also been included (it must also be noted that a few examples are associated with different countries: *Le rêve de Don Quichotte* by Swiss duo Léon Francioli and Pierre Favre, for example, was released in France). On the other hand, in the cited article (2019b) I mentioned some other examples that have not been considered in this new investigation, since the influence of jazz was less important in these (now discarded) compositions and recordings. In any case, given the data now available, it must be stated that there is no significant difference between the German-speaking countries and the other European states with regard to the presence of *Don Quixote* in jazz.

2.8. *Composers and musicians: the history of jazz according to Don Quixote*

Among the jazz composers and musicians who have created works inspired by or dedicated to *Don Quixote*, we find some of the most renowned and respected personalities in the genre. In fact, the list presented below reads almost like a *Who's Who* of jazz history. Let us take, for example, the following selection, in alphabetical order, of some of the most prominent and respected jazz composers featured in this catalogue: Eduardo del Barrio, Luiz Bonfá, Matt Brewer, Simona Colonna, François Corneloup, Egberto Gismonti, Tom Harrell, Robert Jürjendal, Sylvain Kassap, Krzysztof Komeda, Michel Legrand, Mitch Leigh, Ernán López-Nussa, Jeremy Manasia, Vince Mendoza, Gabriele Mirabassi, Ivo Neame, Vito Rezza, Johnny Richards, Jasper van't Hof, Ron Westray, and Kenny Wheeler. To this we must add the names of some of the most famous and renowned jazz musicians who appear as performers, singers, and recording artists on works featured in the list below: John Abercrombie, Alex Acuña, George Benson, Maria Bethânia, Stanley Clarke, Adam Cruz, John Dankworth, Xavier Davis, Peter Erskine, Bill Evans, Art Farmer, Maynard Ferguson, Paolo Fresu, Jan Garbarek, Dizzy Gillespie, Rubén González, Charlie Haden, Herbie Hancock, Jasper Hoiby, Dave Holland, Kenny Kirkland, Pat LaBarbera, Steve Lehman, Lage Lund, Henry Mancini, Wynton Marsalis, John McLaughlin, Charles Mingus, Airto Moreira, Paul Motian, Idris Muhammad, Milton Nascimento, Ugonna Okegwo, Oscar Peterson, Paolino dalla Porta, Marcus Printup, David Sanborn, Wayne Shorter, Horace Silver, Frank Sinatra, Harry Sokal, Tomasz Stańko, Sonny Stitt, Jorge Strunz, Fredy Studer, Okay Temiz, Joe Temperley, Toots Thielemans, Franck Tortiller, Gust William Tsilis, Mark Turner, Nana Vasconcelos, David Virelles, Jeff 'Tain' Watts, and Kai Winding. As can be seen from this brief overview, the history of jazz in the twentieth and twenty-first centuries could be traced through the musical adaptations and reverberations of *Don Quixote*. The presence of this novel

in jazz thus conforms a particularly compelling chapter in the history of the reception of Cervantes's work in music.

2.9. *Instrumentals, songs, spoken vocals*

Another notable result of the analysis of the list presented in this article is the fact that among the jazz pieces related to *Don Quixote*, there are far more instrumentals than songs. It must of course be noted that this list contains various multi-part works, which are each counted as a single work here. Nevertheless, a look at the numbers is informative in this regard, as it gives a general impression of the prominence of these instrumental works. The list below contains 20 songs or multi-part works consisting of songs only (10%) and 172 instrumental pieces or multi-part works consisting only of instrumentals (86%). The remaining 8 are 6 instrumental pieces with spoken vocals or multi-part works including sections with spoken vocals (3%), one multi-part work composed of instrumentals and songs (0.5%), and one multi-part work consisting of instrumentals, songs, and parts with spoken vocals (0.5%). This result is surprising in that one might expect a literary work to have inspired predominantly, or at least to a large extent, vocal music. This is clearly not the case with the presence of *Don Quixote* in jazz. It would no doubt be interesting to analyze this question more thoroughly in a more in-depth, monographic comparative study.

2.10. *Short and long pieces, single-part and multi-part works*

Another unanticipated result of this investigation can be derived from the length or duration of the compositions and recordings included in the list. Most of the examples mentioned here (177, or 88.5%) are relatively short pieces—single-part or multi-part—with a total duration of less than 10:00 minutes. Of these 177, a total of 32 (16% of the whole list) have a duration of 07:00-09:59 minutes; the other 145 (72.5%) have a duration of less than 07:00 minutes. On the other hand, there are also 23 longer works—single-part or multi-part—with a duration of 10:00 minutes or more (11.5%). The 9 single-part extended works with a duration of at least 10:00 minutes, in chronological order, are:

- *Ouverture pour un Don Quichotte* (1929) by Jean Rivier (~10:00 minutes)
- *Sancho* (1976) by Pacific Salt (10:34)
- *O verdadeiro Dom Quixote* (1983) by Freelarmonica (10:03)
- *Quixote* (2001) by Bobby Shew and John Harmon with the Lawrence University Jazz Ensemble (13:24)

- *Rocinante* (2002) by Sergio 'Timo' Quintana (13:52)
- *Don Quijote dentro del Canal de la Mancha* (2012) by 66 Whales (10:00)
- *Donny Quixote (Live)* (2015) by David Michael Moore (11:40)
- *Rocinante* (2017) by Electric Octopus (33:38)
- *Don Quixote* (2020) by Metal Chaos Ensemble (78:45)

The 14 multi-part longer works with a duration of at least 10:00 minutes are, in chronological order, the following:

- *Man of La Mancha* (1965) by Mitch Leigh (31-part musical, ~90:00 minutes)
- *Rosinant in Andalusia, Rosinant in Madrid, Rosinant in Castilia, and Rosinant in Toledo* (1965) by the Golstain-Nosov Quintet and the Yusef Wainstain Orchestra (4 independent, non-consecutive pieces on the same album, with a total time of 24:51 minutes)
- *Windmill Tilter: The Story of Don Quixote* (1969) by Kenny Wheeler and the John Dankworth Orchestra (9-part suite, 41:25)
- *A Song of Don Quixote* (1981) by Mitsuaki Kanno, Tatsuya Koguma, Toshio Mori & His Blue Coats (11-part suite, 43:06)
- *Don Quichotte* (1981) by Jean Schwarz (5-part suite, 44:20)
- *The Ingenious Gentleman of the Lower East Side* (1997) by the Chris Kelsey Trio (8-part suite, 61:40)
- *Don Quichotte, pt. I* and *Don Quichotte, pt. 2* (2003) by Patrice Soletti and Aurélien Besnard (2 consecutive pieces on the same album, 11:24)
- *Don Quijote* (2004) by the Roberto Nannetti Quartet (10-part suite, 56:17)
- *Chivalrous Misdemeanors* (2005) by Ron Westray and the Jazz at Lincoln Center Orchestra (23-part suite, 117:20)
- *Adventures of a Quixotic Character* (2014) by Tom Harrell (6-part suite, 22:33)
- *Folli e folletti* (2018) by Simona Colonna (15-part suite, 46:27)
- *Don Quixote - Il cavaliere dalla triste figura* (2018) by the Stefano Corradi Matheric Quartet (12-part suite, 55:01)
- *Don Quixote* (2020) Steve Coombes (15-part work of independent pieces, 91:31)
- *Dulcinea at the Point, Dulcinea at the Point II, Dulcinea at the Bethesda Hall, and Dulcinea and the Lake* (2020) by Pedro Segundo (4 independent pieces, on Spotify, Bandcamp etc., not on album; total time: 21:25)

These numbers seem to promise fertile areas of analysis, with ample material to sustain separate, in-depth studies, particularly of the longer, multi-part jazz compositions inspired by or related to *Don Quixote*.

2.11. *A look at the titles*

The titles of the compositions and recordings included in our list shed light on another compelling area of inquiry this study explored, namely, which characters, scenes, or episodes of Cervantes's novel have played a role in inspiring jazz music or jazz-inflected pieces. In examining this detail, the titles of the various sections of the multi-part works have also been considered. As might be expected, most of the titles listed here refer to the main character of Cervantes's novel, be it in Spanish, English, or any other language, and represented in a wide range of linguistic forms: *Don Quijote*, *Quijote*, *Don Quixote*, *Quixote*, *Don Quichotte*, *Quichotte*, *Don Quichote*, *Don Chisciotte*, *Chisciotte*, *Don Kichota*, *Don Kichot*, *Don Q*, *Mr. DQ*, *Don the dreamer*, *Donnie & Sancho*, *Don Quixotic*, *Quixotic Don*, *The Ingenious Gentleman*, *The Saxophonist of the Sorrowful Countenance*, and so forth. Titles such as *Knight Errant*, *Cavaleiro Andante*, and other titles including the word *Knight* also refer to Don Quixote. Comical forms such as *Don-Ki-Not*, *Donkey Hot*, *Donkey Shot*, or *Donkey Xote* might be added to this list. In total, some 136 jazz titles specifically relate to or mention the hero of this novel. Sancho Panza (41) also appears frequently—in a variety of forms, such as *Sancho*, *Sanchoneando*, *Sancho T. Panza*, *Sancho Pancho*, *Sancho Pansa*, or *Squire (Whereupon the Saxophonist Finds a Pair of New Squires, Knight to Squire)*—in the titles represented in our catalogue, and in the titles of the sections or movements of the different multi-part works. Furthermore, other titles (30) refer to Dulcinea (*Dulcinea*, *Ma Dulcinée*, *Dulcinée du Toboso*, *Minha Dulcineia*, *Dulcinéias*, *Dulcinee's Dance*, *Sweet Dulcinea Blue*, etc., see Hagedorn 2016b) while Rocinante (*Rocinante*, *Rosinante*, *Rossinante*, *Ronzinante*, *Rosinant in Andalusia*, *Rosinanta*, *Rocking Horse*) has equally inspired a substantial number (20) of jazz compositions (see Hagedorn 2020a).

The episode of *Don Quixote* most often found in jazz is the fight against the windmills (17 pieces), which appears in various languages and with a large number of different versions and combinations in the titles analyzed here; consider, for example, *Tilting at Windmills*, *The Windmills of Your Mind*, *Windmill Tilter*, *Fighting Windmills*, *Windmill Battle*, *Les moulins avant*, *Moulins à vent*, *Mulini a vento*, *Donkey Hot contra Moulin Rouge in Amsterdam*, *L'avvento del mulino*, and so forth (see also Hagedorn 2020d). Other *Don Quixote* episodes that have inspired jazz compositions include Sancho's governorship of the island of Barataria (5), the acquisition of the golden helmet of Mambrino (3), and the adventure of the Cave of Montesinos (2), among many others. La Mancha, Don Quixote's region of origin, is also occasionally mentioned in the titles of jazz compositions (4). Finally, there is a surprising number of jazz pieces that employ the adjective *quixotic* (or the Portuguese form *quixotesca*) in their titles (20).

2.12. Online availability

While many examples mentioned in this article are available online (on streaming platforms, websites, blogs, etc.)—at least as a short sample—others can only be found on CDs, vinyl or shellac discs, and some have never been recorded. Specifically, 173 examples are available online; the remaining 27 could only be found on physical media at the time of this investigation, or were otherwise unavailable. However, of these 27 pieces, 3 are accessible online in versions that differ from the original. Such is the case of the compositions by Krzysztof Komeda (1967), Jeff Norem (2010), and the Kerkennah Quartet (2015). Given this accessibility, all the examples listed in the catalogue presented in this article have been examined as audio material, with the exception of two compositions, namely *Don Quijote* (1927) by Eleuterio Yribarren and his Red Hot Panamerican Jazz Orchestra (this recording was released on disc by the Argentinian record company Disco Nacional Odeon and it is exceedingly rare) and Jean Rivier's *Ouverture pour un Don Quichotte* (1929), which has remained unrecorded to this day. It should be noted, in any case, that the scores of these two compositions are available in libraries in Madrid (see footnotes in the catalogue).

2.13. Other examples (discarded)

There are many other musicians who composed music inspired by *Don Quixote*, in other genres (ambient, electronic, latin, folk, rock, etc.), but with a slight influence from jazz, which, in the majority of cases, can be considered minor, vague, or insignificant; therefore, numerous compositions or recordings whose classification as jazz resulted overly onerous, strained, or entirely ambiguous, have not been included in this catalogue. Some of the discarded pieces are listed below:

- *Don Quixote (Nostalgic Echo, part 3)* by Klaus Schulze (on the album *La Vie Electronique 5*, vol. II, 1976)
- *Adieu Quichotte* by Hans-Joachim Roedelius (on *Geschenk des Augenblicks - Gift Of the Moment*, 1984)
- *Don Quichotte* by Uli Sobotta (on *Blechente*, 1995)
- *Don Quixote* by Bob Neuwirth (on *Havana Midnight*, 1999)
- *Don Quixote's Windmill* by Kelly Joe Phelps (on *Beggar's Oil*, 2002)
- *Sancho (dytyramb)* by Grzegorz Turnau (on *Nawet*, 2002)
- *Dulcinea* by Abstract Audio Systems (on *Poems For Innogen*, 2007)
- *Don Quichotte* by Jeanne Rochette (on *Elle sort*, 2010)
- *Don Quijote* by Papo Santiago (on *Infraverde*, 2011)
- *Quixote* by Sam Gamble (on SoundCloud, not on album, 2012)

- *Estilo Don Quixote* by El Niño Andrés (on *Más Dinero Más Problemas*, 2012)
- *La Mancha* by John Bisset (on *Van Quixote*, 2013)
- *Quixotic* by Vernon Mann (on *Immortality*, 2014)
- *Don Quixote “The peasants”*, *Don Quixote Dulcinea Jazz*, and *Don Quixote “In the Bar”* by Tassis Christoyannis (on SoundCloud, not on album, 2017)
- *Don Chisciotte torna a casa* by Camillo Pace (on *Credo nei racconti*, 2017)
- *Don Quixote* by Rodrigo Bragança Melo (on *Brazil Today*, 2, 2018)
- *Sancho P.* by Mose (on *Film Musik*, 2018)
- *Quixotic Cats* by Mr. Magenta (on *Mr. Magenta*, 2018)
- *Quixote’s Empire* by Transporter Room (Bennett Quarles, on *The Sunshine Girls: And[Only]*, 2018)
- *Que Xote* by Glauco Luz (on *Refinaria*, 2019)
- *Rocinante* by Iceman Bob (on *Accidental Flowers*, 2020)
- *Don Quixote* by Richie Smith (on *Bug Eyes*, 2020, with Bailey Merlin)
- *Sancho Panza* by Tadashi Westwood (on SoundCloud, not on album, 2020)
- *Quixotic* by Jobii (pseudonym of Gabe Millman, on *Pizzazz*, 2021)
- *Quixotic Algorithmic Hubris* by Isambard Khroustaliiov (on *Shanzai Acid*, 2022).

3. CONCLUSION

Several conclusions can be drawn from this study. First of all, there is a surprisingly great number of jazz compositions and recordings inspired by or related to *Don Quixote*. In fact, the presence of this novel—or its most iconic characters and scenes—in jazz over the past 100 years is similar to the representation that it has received in classical music over the past 400 years. So numerous are the examples that the previous claim would remain valid even if one were to question the classification of some of the examples in the list below as ‘true’ or ‘pure’ jazz, if such a thing existed and however it might be defined. The number of examples is simply too large, and there are too many excellent and obviously elaborate and complex compositions related to Cervantes’s novel in jazz and jazz-adjacent genres—think of the longer and the multi-part works—to dismiss them as isolated cases or as less significant works. In any case, it should have become clear that the reception of *Don Quixote* in jazz deserves special attention from researchers in the fields of comparative studies and intermediality, especially when the presence of this classic of world literature in jazz is compared with its reception in music in general. Additionally, such a focus on jazz and *Don Quixote* might also open

doors to promising and extremely compelling further investigations of the reception of other literary works in jazz.

Among the most remarkable—and unexpected—findings that stand out in the present study is the fact that, compared to the twentieth century, the reception of *Don Quixote* in jazz has clearly increased in intensity in the twenty-first century. Although the revolutionary changes that have taken place over the past twenty-two years in the conditions of music production and distribution must be, of course, taken into account as playing a major role in this increase in interest, the overall impression this study affirms is that over the first decades of the twenty-first century, the presence, influence of, and the fascination with this literary classic, icon, and myth has grown considerably in the world of jazz.

On the basis of the results presented, it is also possible to describe in more detail how the jazz compositions and recordings related to *Don Quixote* are distributed geographically. Some of the most notable and least expected results certainly deserve further investigation, but several particularly striking aspects have already been highlighted. The largest number of examples can be found in the USA (56), France (26), the German-speaking countries (23), and Great Britain (22), as well as in Italy (14) and in Canada (11). A considerable number of examples can be located in Latin America (32), with Brazil being the most surprising and interesting case with 15 examples. In contrast, the case of Spain is particularly noteworthy, as surprisingly only 8 examples can be found here, the majority of which, it must be mentioned, are only indirectly related to Spain. In Cervantes's birthplace, the home of *Don Quixote*, a far greater number of examples might have been expected. Whatever conclusions might be made about particular locations, however, it is worth emphasizing that, from a geographical point of view, jazz pieces related to this novel can be identified from all over the world, in a total of 39 countries.

The great variety and the indisputable renown and distinction of many of the jazz composers and musicians of all styles that appear in the catalogue presented in this article should also be pointed out as one of the most significant results of this study. Among the composers we find names like Luiz Bonfá, Egberto Gismonti, Tom Harrell, Krzysztof Komeda, Michel Legrand, Vince Mendoza, Johnny Richards, Jasper van't Hof, Ron Westray, and Kenny Wheeler. On the musicians' and performers' side, there are jazz greats such as Stanley Clarke, Bill Evans, Art Farmer, Jan Garbarek, Dizzy Gillespie, Charlie Haden, Herbie Hancock, Dave Holland, Wynton Marsalis, John McLaughlin, Charles Mingus, Milton Nascimento, Oscar Peterson, Wayne Shorter, Horace Silver, Frank Sinatra, Tomasz Stańko, and Sonny Stitt, and many others. This short list gives a good impression of the extraordinary attention and consideration shown for *Don Quixote* by many talented artists and musicians from the jazz world.

Some conclusions can also be drawn with regard to the type of the pieces or works included in the catalogue presented. An important observation to

be mentioned is the fact that the vast majority of examples in the list (86%) are instrumental pieces, while only a small proportion (10%) are songs, and the remaining are hybrid forms or instrumental pieces with spoken vocals. Moreover, most of the 200 examples in this catalogue (88.5%) are relatively short pieces—regardless of if they are single- or multi-part—with a total duration of less than 10:00 minutes, while a small proportion (11.5%) are longer works—again, single- or multi-part—with a duration of at least 10:00 minutes. Astonishingly, most of these longer works, suites, concept albums, or other extensive compositions have hardly ever been the subject of a more detailed investigation, analysis, or even description in the body of research on the reception of *Don Quixote* in music. Another detail worth commenting on is the different titles of the examples included in our list: most of the titles of the jazz compositions and recordings inspired by Cervantes's novel refer to the main character, Don Quixote, but there are also many others that refer to a variety of characters (especially Sancho Panza, Dulcinea, and Rocinante) or to certain episodes (for example, the fight against the windmills, the island of Barataria, Mambrino's helmet, and the Cave of Montesinos); a considerable number of the titles of these jazz pieces employ the adjective *quixotic*, as well. To finish, it should also be underlined that many other examples have not been taken into account in the present study, especially those that fall in the gray-zone between jazz and other musical genres.

In summary, the numerous jazz compositions and recordings inspired by or dedicated to Cervantes's masterpiece represent a promising area of research that has so far received little attention, and more in-depth studies that explore this area are clearly warranted in the future in order to expand our knowledge and broaden our understanding of *Don Quixote*'s reception in music. Furthermore, the results of the present analysis suggest that jazz compositions or recordings inspired by other literary works—that is, the reception of literature in general in jazz and in jazz-related music—might also turn out to be an extremely fruitful field of research.

APPENDIX

LIST OF EXAMPLES: 200 JAZZ OR JAZZ-INFLUENCED COMPOSITIONS INSPIRED BY OR RELATED TO *DON QUIXOTE*

The following list offers, in chronological order, some basic information on 200 jazz or jazz-influenced compositions inspired by Miguel de Cervantes's novel *Don Quixote*, its main characters, and its best-known episodes or scenes. In the column dedicated to the musicians or groups who recorded these compositions, in some cases the composer's name is given, especially when no recording exists, or when a work is associated primarily with that composer. Works of the same year appear in alphabetical order,

based on the last names of the musicians or composers, or the names of the groups or ensembles.

Standard two-letter country codes (ISO 3166-1 alpha-2 codes) are used throughout this list to refer to the countries of origin or residence of the composers or musicians associated with the compositions, or the countries where these compositions or albums were recorded. Occasionally, whenever the origin of the main musician, the group, or the composer differs from the country of recording, multiple country names will be given; details will be explained in footnotes. The abbreviation used for country is 'co.'. The abbreviation 'XX' is used to denote unknown countries (unknown origin).

The titles usually refer to instrumental pieces or songs. In the case of multi-part works, the main title is given in the list; the titles of the different parts or sections are given in the footnotes. Beneath the titles of the compositions are the composers' names; the abbreviation used for composer(s) of the music is 'c', the abbreviation for lyricist(s) is 'lyr'. In the case of musical works with three or more composers and/or lyricists, group compositions, and so forth, only one name is shown in the composers' line (followed by the abbreviation 'et al.');

the complete information is given in the footnotes.

The duration (or time) of the compositions (and of the larger works) is indicated in minutes and seconds (the tilde symbol ~ is used for an approximate, estimated time, when the duration of a piece is unknown). Below the time is the type of composition (instrumental, song, suite, musical, etc.); the abbreviation used for instrumental is 'instrum.'. Spoken vocals or recited text are indicated with the abbreviation 'sv'.

The last column to the right is dedicated to the album title or recording title (in the case of shellac discs or vinyl singles, the A and B side titles), the name of the record label (in parentheses), and the place on the internet where the compositions can be found and listened to, such as streaming services, video and social media platforms, online music stores, blogs, websites, and the like. The abbreviations and terms used in this column are the following: YT (YouTube), SPOT (Spotify), AMZ (Amazon Music), BC (Bandcamp), SC (SoundCloud), IM (imusic), JAM (Jamendo), ALL (AllMusic), JIT (Jazzitalia), TAXI (Taxi), website (referring to the website of a musician, group, record label, fanzine, or blog, etc.), n/album (not on album), n/internet (not on the internet), n/this version (not this version), unrecorded (unrecorded work), n/label (self-released, not on record label), unknown (unknown record label); all necessary details are explained in footnotes.

Additional information (on musicians, context, etc.) is given in the footnotes.

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
1	1925	Albert Brunies & The Half-Way House Orchestra	US	<i>Barataria</i> ¹ c: Bill Eastwood, Leo Adde	02:42 instrum.	<i>Pussy Cat Rag</i> (A), <i>Barataria</i> (B) (Okeh) • YT, SPOT, AMZ
2	1927	Marian Rentgen, Orchestra of the Perskie Oko Theatre	PL	<i>Dulcinea</i> ² c: Zygmunt Wiehler lyr: Andrzej Włast	02:37 song	Marian Rentgen: <i>Dulcinea</i> (A), Tadeusz Olsza: <i>Warszawa znów się bawi</i> (B) (Syrena) • YT
3	1927	Eleuterio Yribarren, Red Hot Panamerican Jazz	AR ES	<i>Don Quijote</i> ³ c: Eleuterio Yribarren	~ 02:30 instrum.	<i>Don Quijote</i> (A), <i>Reina Mora</i> (B) (Disco Nacional Odeon) • n/internet

1. The Half-Way House Orchestra consisted of Albert Brunies (cornet), Bill Eastwood (banjo, acoustic guitar), Leo Adde (drums), Mickie Marcour (piano), Leon Roppolo (alto saxophone, clarinet), Charlie Cordilla (tenor saxophone, clarinet), and Joe Loyacano (trombone). The band took its name from a popular dance hall in New Orleans. The title *Barataria* refers to a rural area in the Mississippi Delta region south of New Orleans. This area, surrounded by bayous, canals, and lakes, was named after the fictional island governed by Sancho Panza in Part II of *Don Quixote*. On the label on the original record, *Barataria* is defined as “Fox Trot”. It could also be described as classic or traditional New Orleans jazz, or Dixieland. This piece has been recorded by many other groups, for example, Harry Strutters Hot Rhythm Orchestra (on the album *Bouncing Around*, 1975), The New Orleans Classic Jazz Orchestra (on *Blowin’ Off Steam*, 1990), The John Maddocks Jazzmen (on *All In A Day’s Work*, 2000), Le Petit Jazzband (on *Baby!*, 2004), and the Tenement Jazz Band (on *Tenement Jazz Band Goes South*, 2020). For further details see Hagedorn (2018, 138-139). Other jazz compositions inspired by the Barataria episode in *Don Quixote* include those recorded by Stéphane Grappelli (1978), Ron Westray (2005), Jérôme Etcheberry (2011), and Harry Miller (2016).

2. Marian Rentgen (1888-1940) was the pseudonym of Polish singer and actor Marian Antoni Güntner. The hit song *Dulcinea* by Polish composer Zygmunt Wiehler (lyrics by Andrzej Włast) was created as a number of the revue *Warszawa znów się bawi* (*Warsaw is having fun again*) at the Perskie Oko Theatre (Persian Eye Theatre) in Warsaw (the names of the musicians on this recording are unknown). On the original record, this piece is tagged as “Slow-Fox”; on the original score, it is described as “Fox Trot”. Instrumental versions of Wiehler’s *Dulcinea* were recorded in the same year (1927) by American trumpet player Arthur Briggs and by Polish composer Henryk Gold and his Symphonic Jazz Orchestra. Other recordings of this song in Poland include those by Mieczysław Wojnicki (on the album *Zakochani są wśród nas...*, 1966), Mariusz Kalaga (on the album *Wracam*, 2011), and the Jazz Band Młynarski Mesecki (on the album *Płyta z zadrą w sercu*, 2019).

3. Eleuterio Yribarren (or Iribarren) was born in Spain around 1890. From 1912 on he lived in Buenos Aires, where he became one of the pioneers of Argentinian jazz. His composition *Don Quijote* was recorded in 1927 with a group of unidentified musicians; the exact length of the recording is unknown. On the original record’s label, this piece is classified as a “Paso doble”. This record is extremely rare, making it impossible to locate a copy. However, the Spanish National Library in Madrid holds a copy of the score published in Buenos Aires by Alfredo Perrotti around 1930 and entitled *Don Quijote: paso doble para piano* by Eleuterio Iribarren (call number in the Spanish National Library: MP/5974/9).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
4	1929	Orquesta Demon's Jazz	ES	<i>Don Quijote</i> ⁴ c: J. Demon	03:17 instrum.	<i>Always Sevilla</i> , Yes (A), <i>Don Quijote</i> (B) (Gramófono, La Voz de su Amo) • n/internet
5	1929	Jean Rivier	FR	<i>Ouverture pour un Don Quichotte</i> ⁵ c: Jean Rivier	~ 10:00 instrum.	unrecorded • n/internet
6	1946	4 Asy	PL	<i>Don Kichot</i> ⁶ c, lyr: Zbigniew Drabik	02:25 song	<i>Don Kichot</i> (A), <i>Niedźwiedzica</i> (B) (Melodje) • YT, website

4. J. Demon was the pseudonym of Spanish composer, pianist, and bandleader Llorenç Torres Nin (1887-1964). His groups were also known under the names of Orquesta Demon and Orquesta Demon Sexteto Hot, among others. The composition *Always Sevilla*, Yes on the A-side of this record is a song, whereas *Don Quijote*, on the B-side, is an instrumental piece. The names and instruments of the musicians involved in this recording are unknown. The original label on this record tags this piece as “Pasodoble”.

5. French composer Jean Rivier (1896-1987) wrote his *Ouverture pour un Don Quichotte*, also known under the title *Ouverture pour un Don Quichotte imaginaire*, in 1928-1929 in New York for the Cleveland Orchestra. The score of this work of classical music, which makes use of some jazz elements, was published in Paris in 1930 by Salabert. The subtitle of this composition is *Ouverture pour un opéra-jazz*, and the estimated duration of the piece is 10 minutes (Langlois 1994, 24). Sanz Manzano and Rubio Tovar (2011, 8368) described this unrecorded work as “una peculiar adaptación de *El Quijote* a la música empleando ritmos tan ajenos y extemporáneos a la obra como el jazz” (“a peculiar adaptation of *Don Quixote* to music using rhythms as extraneous and unsuitable to the work as jazz”). See Hagedorn (2020c, 523-524). The Spanish National Library in Madrid holds a photocopy of the score published in Paris by Editions Maurice Senart in 1930. The title of this specific copy of the score is *Ouverture pour un don Quichotte pour grand orchestre symphonique* (call number in the Spanish National Library: CERV/18/35/2). The library of the Universidad Complutense de Madrid (Biblioteca de Geografía e Historia) also holds a copy (call number: P78PERiv/ouv).

6. *Don Kichot* is a song written by Polish pianist, composer, and lyricist Zbigniew Drabik, known also by his pseudonym Ar-Gus (ca. 1907-1944). *Don Kichot* was recorded in 1946 by the vocal ensemble 4 Asy (or Cztery Asy, in English: 4 Aces), with piano accompaniment. On the original record's label, *Don Kichot* is described as a “Rumba”; it could also be characterized as a cheerful jazz tune arranged in a close-harmony style. The vocal ensemble 4 Asy consisted of singers Rajmund Fleszar, Kazimierz Łabudź, Czesław Mroczek, and Mieczysław Ziółowski. The identity of the musician who played the piano on this recording is unknown (Drabik had died two years before the record was released, and it is very unlikely that the song could have been recorded at that time). The version recorded by 4 Asy is available on YouTube and on the website Stare Melodie: <<https://staremelodie.pl/piosenka/1069/Don%20Kichot>> (accessed September 16, 2022). In 2012, a longer version (04:02) of Drabik's *Don Kichot* was included on the album *W siódmym niebie* by the Polish close-harmony ensemble Voice Band and singer Anita Lipnicka. The musicians on this recording included Tomasz Warmijak (vocals), Arkadiusz Lipnicki (vocals), Grzegorz Żołyniak (vocals), Piotr Widlarz (vocals), and Waclaw Turek (accordion); Anita Lipnicka did not participate in the recording of the track *Don Kichot*. This neoclassical version is available on Spotify, YouTube, SoundCloud, and Amazon Music (see also YouTube for a video of a TV live performance).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
7	1953	Sonny Stitt	US	<i>Sancho Panza</i> ⁷ c: Johnny Richards	02:59 instrum.	<i>Sonny Stitt Playing Arrangements from the Pen of Johnny Richards</i> (Roost) • YT, SC, AMZ
8	1963	Willy Berking und sein Orchester	DE	<i>Sancho Pancho</i> ⁸ c: Willy Berking	02:35 instrum.	Various: <i>Funkball - Rundfunk-Tanzorchester spielen zum Tanz</i> (Polydor) • n/internet
9	1963	Jack Irsa et son Orchestre	FR	<i>Ma Dulcinée</i> ⁹ c: Jean-Claude Pelletier, Jean Constantin	02:49 instrum.	<i>Danse pour les vacances n° 2</i> (Club National du Disque) • n/internet
10	1963	Miroslav Kefurt and his Rhythm Group	CZ	<i>Rosinanta</i> ¹⁰ c: Miroslav Kefurt	02:13 instrum.	<i>Rosinanta</i> (A), <i>Bossamba</i> (B) (Supraphon) • SPOT, YT, AMZ
11	1964	Pucho Escalante y el Noneto Cubano de Jazz	CU	<i>Sancho</i> ¹¹ c: Pucho Escalante	03:09 instrum.	<i>Jazz Cuba</i> (Palma) • SPOT, SC, YT, AMZ

7. *Sancho Panza*, a piece written by Johnny Richards—a US-American composer born in Mexico—was recorded in 1953 by some of the most important jazz musicians of the twentieth century: bebop saxophonist Sonny Stitt (alto saxophone), Don Elliott (mellophone), Kai Winding (trombone), Sid Cooper (tenor saxophone, piccolo flute), George Berg (baritone saxophone), Horace Silver (piano), Charles Mingus (double bass), and Don Lamond (drums). For further details see Hagedorn (2018, 139-140).

8. Willy Berking (1910-1979) was a German orchestra conductor, trombonist, and composer. On the original album cover and on the label on the vinyl record, *Sancho Pancho* is defined as “Rumba-Fox”. The names of the musicians involved in this recording are unknown.

9. *Ma Dulcinée* is a pop-jazz tune for big band written by French composers Jean-Claude Pelletier and Jean Constantin, which was recorded by their fellow countryman Jack Irsa and his Orchestra. The names and instruments of the members of this orchestra are unknown. On the album cover and on the label of the original vinyl record, this piece is described as “Slow-ballade”. In the same year that the album (EP) *Danse pour les vacances n° 2* was released (1963), composer, pianist, singer, and lyricist Jean Constantin recorded a vocal version of this composition, which was included on both the EP *Le beaujolais* and the album *Le français moyen*. Jack Irsa’s big-band version of *Ma Dulcinée* is a jazz interpretation, whereas Jean Constantin’s own recording of this tune is a typical French *chanson* with a ballad style, a slower rhythm, and a more melancholy mood. Jack Irsa and his orchestra frequently recorded Jean Constantin’s compositions, for example on the album *Danse pour le réveillon avec les derniers succès de Jean Constantin* (1963).

10. *Rosinanta* by Czech guitarist, bandleader, and composer Miroslav Kefurt is an instrumental pop piece with reminiscences of latin jazz and swing. The musicians on this recording remain unknown.

11. Pucho was the nickname of Cuban trombonist, bandleader, and composer Leopoldo Escalante Preval (1919-2021). The Noneto Cubano de Jazz included musicians such as pianist Rubén González, baritone saxophonist Osvaldo Urrutia, percussionist Oscar Valdés, and tenor saxophonist Braulio Hernández, among others. The album *Jazz Cuba* was released in 1964 by four different labels: Palma, Areito, Egreem, and Panart. On Egreem and Panart, the Noneto Cubano de Jazz went under the

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
12	1965	Mitch Leigh	US	<i>Man of La Mancha</i> ¹² c: Mitch Leigh lyr: Joe Darion	~90:00 instrum. & song (31-part musical)	<i>Man of La Mancha</i> (Kapp) • SPOT, SC, YT, AMZ
13	1965	Golstain-Nosov Quintet, Yusef Wainstain Orchestra	RU US	<i>Rosinant in Andalusia</i> <i>Rosinant in Madrid</i> <i>Rosinant in Castilia</i> c: Constantin Nosov <i>Rosinant in Toledo</i> ¹³ c: Gennadi Golstain	04:45 05:15 04:21 10:30 instrum.	<i>Leningrad Jazz Festival</i> (Vee-Jay Records) • YT

name of Grupo Cubano de Jazz del I.C.R. (Instituto Cubano de Radiodifusión, founded in 1962). In 1999, this album was re-released under the name of Rubén González con el Noneto Cubano de Jazz de Pucho Escalante, under the title *Sentimiento*. While there is no evidence that the title *Sancho* refers to Sancho Panza, the presence on this album of another track written by the same composer and also inspired by a literary classic—*Moby Dick*—strongly suggests that Pucho Escalante's *Sancho* is indeed based on the character of the squire in *Don Quixote*. Also, the leisurely swinging, light-hearted feel of this Afro-Cuban jazz piece seems to imitate the affable, down-to-earth, hedonist character of the knight's servant and companion (Hagedorn 2018, 140-141).

12. The famous Broadway musical *Man of La Mancha*, adapted from a teleplay by Dale Wasserman, is composed of 31 parts with an estimated total time of 90:00 minutes (many stage productions and recordings are much shorter). The most well-known titles are: *Man of La Mancha* (*I, Don Quixote*) (~ 02:15), *Dulcinea* (~ 03:10), and *The Impossible Dream* (*The Quest*) (~ 03:50). The musical was adapted for the screen in 1972 under the direction of Arthur Hiller, with performances from Peter O'Toole (singing voice: Simon Gilbert), James Coco, and Sophia Loren. Mitch Leigh's compositions for *Man of La Mancha* cannot be defined as jazz, but some of the pieces have a jazzy feeling to them, and some aspects, such as the instrumentation (e.g., making use of brass and woodwinds instead of violins) remind us of the fact that Leigh was, in his beginnings, a jazz musician and composer. The most popular song, *The Impossible Dream*, has been covered by different jazz, soul, and pop musicians and singers, thus becoming a standard; the most well-known versions are those recorded by Frank Sinatra (1966), The Temptations (1967), Cher (1968), Jacques Brel (1968), Roberta Flack (1970), Tom Jones (1970), Elvis Presley (1972), Maria Bethânia (1975), and Luther Vandross (1994), among many others. Canadian jazz trumpeter Maynard Ferguson (1969) and American soul jazz organist Rhoda Scott (1970) recorded instrumental versions. For further details, especially on the jazz elements in *Man of La Mancha*, see Hagedorn (2016a, 555-557; 2016b, 161-162).

13. Russian alto saxophonist Gennadi Golstain and his fellow countryman, trumpeter Constantin Nosov, conceived the album *Leningrad Jazz Festival* as a blend of hard bop, post-bop, big-band jazz, and third stream. Recorded in the Soviet Union but published by the US-American record company Vee-Jay Records, it was the first album by a jazz group made up exclusively of musicians from the Soviet Union. The Golstain-Nosov Quintet consisted of the following musicians: Gennadi Golstain (alto saxophone), Constantin Nosov (trumpet), Lev Boldirev (piano), Vadim Neploch (double bass), and Igor Crabar (drums). The names and instruments of the members of the Yusef Wainstain Orchestra are unknown. For a detailed description see Hagedorn (2020a, 179-184).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
14	1965	The Westway Studio Orchestra	GB	<i>Tilting at Windmills</i> ¹⁴ c: T. King	01:57 instrum.	<i>Novelty, Children's Music, Humorous</i> (Southern Library of Recorded Music) • n/internet
15	1967	Krzysztof Komeda	PL DE	<i>Sketches for Don Quixotte</i> ¹⁵ c: Krzysztof Komeda lyr: Stanisław Grochowiak	02:22 instrum. (with sv)	<i>Meine süsse europäische Heimat - Dichtung und Jazz aus Polen</i> (Columbia) • n/internet (n/this version)
16	1968	Noel Harrison	GB FR US	<i>The Windmills of Your Mind</i> ¹⁶ c: Michel Legrand lyr: Alan Bergman, Marilyn Bergman	02:21 song	<i>The Windmills of Your Mind</i> (A), <i>Leitch on the Beach</i> (B) (Reprise) • SPOT, SC, YT, AMZ

14. T. King (Tony King, or Anthony King, pseudonyms of Anthony Frederick Lilly) was a British songwriter, arranger, and library music composer. The identities and instruments of the members of The Westway Studio Orchestra are unknown. *Tilting at Windmills* could be characterized as big-band jazz with influences from soundtrack, musical, and classical music (on the album cover, the “Suggested Mood” for *Tilting at Windmills* is described as “Modern movement”). The Southern Library of Recorded Music was a British label specialized in library music (or production music), that is, music for film, television, radio, and commercials. For other examples of jazz-related library or production music inspired by *Don Quixote*, see *Quixote* (1984) by Duncan Lamont and *Quixote* (2017) by Zachary Marsh.

15. The composition *Sketches for Don Quixotte* by Polish pianist Krzysztof Komeda was first recorded in a short version (02:22 minutes) for the album *Meine süsse europäische Heimat*, as an accompaniment for the recitation of the German translation of the poem *Don Kichot - Ritterballade* (*Don Quixote - The Knight's Ballad*), written by Polish poet Stanisław Grochowiak (1934-1976). The album, as part of a series titled *Jazz & Poetry*, was recorded in Germany in 1967 and produced by German jazz critic Joachim-Ernst Berendt. The musicians on this recording are Krzysztof Komeda (piano), Roman Dylag (double bass), Zbigniew Namysłowski (alto saxophone), Rune Carlsson (drums), and Tomasz Stańko (trumpet, flugelhorn); Austrian actor Helmuth Lohner recites the poems. A much longer instrumental version (11:03 minutes) was recorded later the same year and by the same group, under the title *Don Kichot*. This recording is included on the album's reissue, released in Poland in 2012 (Anex, Polish Jazz Masters) and also on the albums *Muzyka Krzysztofa Komedy 3* (Polskie Nagrania Muza, 1974; Poljazz, 1989; Anex, Poljazz, 2007) and *Muzyka filmowa oraz jazz i poezja* (Polskie Radio, 2016) (see Spotify, YouTube). The title *Sketches for Don Quixotte* is an homage to the album *Sketches of Spain* (1960) by Miles Davis. *Sketches for Don Quixotte*, or *Don Kichot*, is an avant-garde jazz composition which blends influences from post-bop, cool jazz, and modal jazz. See Hagedorn (2016a, 557-558). Different versions of this composition have been recorded by the Jan ‘Ptaszyn’ Wróblewski Sextet for the album *Komeda: Moja Słodka Europejska Ojczyzna* (2018; see Spotify, YouTube).

16. The song *The Windmills of Your Mind*, with music by French composer Michel Legrand and lyrics by US-American authors Alan and Marilyn Bergman, was recorded in 1968 by English singer and actor Noel Harrison at Paramount Studios in Hollywood for *The Thomas Crown Affair*, a film directed by Norman Jewison, with Steve McQueen and Faye Dunaway in leading roles (the names and instruments

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
17	1969	Juan García Esquivel y su Orquesta	MX	<i>Don Quijote</i> ¹⁷ c: Juan García Esquivel	02:57 instrum.	<i>El sonido de Las Vegas</i> (Orfeón Videofox) • n/internet
18	1969	Kenny Wheeler, John Dankworth Orchestra	GB CA	<i>Windmill Tilter: The Story of Don Quixote</i> ¹⁸ c: Kenny Wheeler	41:25 instrum. (9-part suite)	<i>Windmill Tilter: The Story of Don Quixote</i> (Fontana) • YT, SPOT, AMZ, SC

of the musicians involved in this recording are unknown). In 1969, this version received an Academy Award for Best Original Song. The lyrics don't allude to *Don Quixote* but the parallelism on a thematic level, with the image of the fight against the windmills, is obvious. The song, which is not a jazz composition but a jazz-inflected pop song or *chanson*, has been covered many times in vocal and instrumental versions, and over the years has become a jazz standard, with the most notable cover versions (in pop and jazz) being those of George Benson (1968), Dusty Springfield (1969), Petula Clark (1969), José Feliciano (1969), Henry Mancini (1969), Vanilla Fudge (1969), Dizzy Gillespie (1970), Oscar Peterson (1970), James Last (1970), Billy Paul (1973), Herman van Veen (1973), Mireille Mathieu (1973), Sylvie Vartan (1974), Swing Out Sister (1989), Toots Thielemans (1990), Kiri Te Kanawa (1992), Art Farmer (1993), Udo Lindenberg (1997), Neil Diamond (1998), Toots Thielemans and Johnny Mathis (1998), Sting (1999), Abbey Lincoln (2000), Alison Moyet (2004), Dianne Reeves (2008), Barbra Streisand (2011), Eva Mendes (2011), Paul Motian (2011), Sinne Eeg (2012), David Sanborn and Randy Crawford (2015), and Paolo Fresu, Richard Galliano and Jan Lundgren (2019), among many others. See Hagedorn (2016a, 558-560; 2020c, 524-526; and 2020d, 580-581); see also Keiper (2016).

17. Juan García Esquivel (1918-2002) was a Mexican band leader, pianist, and composer. *Don Quijote* is a new version of his composition *Pecado Mortal*, which was originally recorded in 1954, with singer Antonio Prieto. *Pecado Mortal* also appears in Alejandro Jodorowsky's film *Cabaret Trágico* (1958) and on the soundtrack album (see YouTube, Spotify, Amazon Music). *Don Quijote* is basically the same song as *Pecado Mortal*, but with a crime jazz (or TV detective show) arrangement, in a latin-inflected big-band and soul jazz setting; Esquivel used to write this kind of music while working as a staff composer for the Universal Pictures TV Division. *Don Quijote* was recorded with an orchestra of anonymous musicians in Mexico City in late 1968 or early 1969, and released in 1969, possibly first as a promotional single and then on the EP *El sonido de Las Vegas*. I would like to thank Robert 'Brother Cleve' Toomey for providing not only abundant data and details on Juan García Esquivel and his *Don Quijote*, but also a sample of this recording, which is extremely rare.

18. Canadian trumpet player, flugelhornist, and composer Kenny Wheeler, born in Toronto in 1930, lived most of his life in England, from 1952 until his death in 2014. His album *Windmill Tilter: The Story of Don Quixote*, a suite that has been described as a "jazz tone poem" (Shipton 2010, 4), was reissued on CD in 2010, on BGO Records. This suite could also be characterized as avant-garde jazz, with influences from post-bop and modal jazz. Most of the sections are big-band compositions; only part 3 and part 7 are quintet pieces. The titles and the duration of the different parts of the suite are: (1) *Preamble* (00:43), (2) *Don the dreamer* (06:14), (3) *Sweet Dulcinea Blue* (03:40), (4) *Bachelor Sam* (05:18), (5) *Sancho* (04:47), (6) *The cave of Montesinos* (04:43), (7) *Propheticape* (02:26), (8) *Altidisidora* (05:22), and (9) *Don no more* (08:12). The musicians who took part in the recording of *Windmill Tilter* included Kenny Wheeler (flugelhorn), Dave Holland (double bass), John McLaughlin (guitar), John Spooner (drums), Tristan Fry (percussion), Alan Branscombe (piano), John Dankworth (saxophone), Tony Coe (saxophone, clarinet), Ray Swinfield (saxophone), Chris Pyne (trombone), Derek Watkins (trumpet), and Alf Reece (tuba), among others. The most well-known composition from *Windmill Tilter* is *Sweet Dulcinea Blue*, a piece that over the past decades has become a standard, being recorded (under different titles, such as *Sweet Dulcinea*, or *Dulcinea*) by many musicians. Examples of instrumental versions of *Sweet Dulcinea Blue* include those by Boo Boo McAffee and McAffee's Breeze (1976, on the self-titled album), Bill Evans (1977, on *Quintessence*), Gust William Tsilis (1992, on *Heritage*), Peter Cover - David Parlato Duo (2003, on

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
19	1971	Wojciech Młynarski	PL	<i>Ballada o późnej starości Don Kichota</i> ¹⁹ c: Maciej Małecki lyr: Wojciech Młynarski	03:06 song	<i>Recital '71</i> (Polskie Nagrania Muza) • YT
20	1971	Vagif Mustafazadeh - Jazz Trio	AZ	<i>Don Quixote Improvisation (Based on Gara Garayev's "Don Quixote")</i> ²⁰ c: Gara Garayev, Vagif Mustafazadeh	03:49 instrum.	<i>Jazz Compositions</i> (Melodiya) • YT, website
21	1972	Alma y Vida	AR	<i>Don Quijote de barba y gabán</i> ²¹ c, lyr: Carlos Villalba et al.	02:55 song	<i>Alma y Vida: Volumen II</i> (RCA) • SPOT, YT, AMZ

Wherever You Are), John Taylor, Martin France, and Palle Danielsson (2005, on *Angel of the Presence*), John Abercrombie (2005, on *Echoes*), and Jaz Sawyer (2010, on *Jaz Sawyer Presents After Hours Vol. I*). Vocal versions of this tune, with lyrics by Jane White, have been recorded by The Upper Austrian Jazz Orchestra & Kenny Wheeler (1996, on the album *The Upper Austrian Jazz Orchestra Plays the Music of Kenny Wheeler*, with singer Ali Gaggli), Andra Sparks (2004, on *Your Time*), Anette von Eichel (2004, on *Get Out Now!*), Michela Lombardi (2008, on *So April Hearted*), and Søren Nørbo and Kirsten Høj (2013, on the album *Speak Low*), among others. See Hagedorn (2016b, 162-164; 2018, 141-142; and 2020d, 569-570). See also Thacker (2000) and Kelman (2010).

19. The album *Recital '71* was recorded during a live performance in the Chamber Music Hall at the Warsaw Philharmonic, with Polish singer and poet Wojciech Młynarski (vocals) accompanied by a jazz quintet consisting of Paweł Jarzębski (double bass), Czesław Bartkowski (drums), Marek Błaziński (electro-acoustic guitar), Adam Makowicz (piano), and Michał Urbaniak (soprano and soprano saxophone, violin). *Ballada o późnej starości Don Kichota* is a ballad in a jazz-inflected singer-songwriter style.

20. Vagif Mustafazadeh's *Don Quixote Improvisation* was inspired by the symphonic work *Don Quixote* (1960) by Azerbaijani composer Gara Garayev (1918-1982). Azeri pianist and composer Vagif Mustafazadeh (1940-1979) was one of the pioneers of jazz in Azerbaijan, and he is famous for fusing jazz and the traditional Azerbaijani folk music known as *mugham*. *Don Quixote Improvisation*, a post-bop and cool jazz piece (with a classical introduction) was first released on Mustafazadeh's jazz trio album *Jazz Compositions* (Melodiya 33 D 030777-78, Melodiya 5289-68), recorded by Vagif Mustafazadeh (piano), David Koyfman (double bass), and Arkadiy Dadashyan (drums). It is included on CD 4 (*Jazz Palette*) of the Vagif Mustafazadeh anthology released in 2004 (Azerbaijan International Records, AICD 1401); the track is also available on the following website: <http://vagif.musigi-dunya.az/audio/4/don_kihot.mp3> (accessed February 24, 2022). See Hagedorn (2016a, 554-555).

21. In 1972, the Argentinian jazz-rock group Alma y Vida consisted of the following musicians: Carlos Mellino (electric and acoustic guitar, organ, vocals), Carlos Villalba (electric bass), Alberto Hualde (drums), Juan Barrueco (electric and acoustic guitar, vocals), Bernardo Baraj (tenor and soprano saxophone, flute, vocals), and Gustavo Moretto (trumpet, piano, organ, vocals). Composers and lyricists of the jazz-rock song *Don Quijote de barba y gabán* were Carlos Villalba, Esteban Mellino, and José Finkel. See Hagedorn (2016a, 562).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
22	1973	Luiz Bonfá	BR US	<i>Don Quixote</i> ²² c: Luiz Bonfá	03:28 instrum.	<i>Jacarandá</i> (Ranwood) • SPOT, SC, YT, AMZ
23	1973	Boris Jojic Orchestra, Charly Tabor	DE HR AT	<i>Sancho Pansa</i> ²³ c: Boris Jojic	02:10 instrum.	Various: <i>Swinging Sound - Bottle-Party For Dancing</i> (Intercord) • SPOT, YT, AMZ
24	1974	Juan Carlos Calderón	ES	<i>El Quijote</i> ²⁴ c: Juan Carlos Calderón lyr: Miguel de Cervantes	02:55 instrum. (with sv)	<i>Juan Carlos Calderón y su taller de música</i> (CBS) • YT
25	1974	IF	GB	<i>Don Quixote's Masquerade</i> ²⁵ c, lyr: Cliff Davies	07:50 song	<i>Tea Break Over - Back On Your 'Eads</i> (Gull, Capitol) • YT

22. Luiz Bonfá (1922-2001) was a Brazilian guitarist and composer. The musicians who participated in the recording of *Don Quixote* were Luiz Bonfá (acoustic guitar), Ray Barretto (congas), Aírto Moreira (percussion), Idris Muhammad (drums), Mark Drury (double bass), Stanley Clarke (electric bass), Phil Bodner (flute), John Tropea (electric guitar), Maria Toledo (vocals), and Sonia Burnier (vocals). *Don Quixote* is a latin-inflected jazz fusion composition, an instrumental piece that includes some background vocals without words. This track was sampled by the French trip hop band Chinese Man on their track *Ta Bom* (*Racing with the Sun*, 2011).

23. Composer Boris Jojic was born in 1933 in Benkovac (Croatia, former Yugoslavia); he has been active professionally in Germany since 1954. Charly Tabor (1919-1999) was a trumpet player from Austria. *Sancho Pansa* is a pop-jazz and soul jazz tune for big band. It was recorded by the Boris Jojic Orchestra with Charly Tabor (trumpet). The names and instruments of the members of the Boris Jojic Orchestra are unknown. The album *Swinging Sound - Bottle-Party For Dancing* was recorded and released in Germany.

24. Juan Carlos Calderón (1938-2012) was a Spanish pianist and composer. On the recording of the album *Juan Carlos Calderón y su taller de música*, he played piano, keyboards, and synthesizer, accompanied by musicians such as guitarists Carlos Villa and Martín Carretero, among many others (saxophonist Pedro Iturralde and guitarist Manolo Sanlúcar—both Spanish—participated in the recording of this album, but they did not take part in the recording of *El Quijote*). *El Quijote* is basically a pop song that blends elements of disco and dance music, fusion, jazz-rock, and funk. There is no information available on the identity of the narrator of the fragments of the first chapter of *Don Quixote* that are recited on this track. Juan Carlos Calderón mentioned in an interview that the music of *El Quijote* was not new, but that he had used it before on a different recording (Román 2002, 5); it is not known which song he was referring to. I would like to thank Teresa Calderón (emails, January 28-29, 2021) for the detailed information she gave me in relation to her father's music.

25. IF was a British progressive rock and jazz-rock band. The musicians on this recording included Cliff Davies (drums, synthesizer, vibraphone, vocals), Gabriel Magno (piano, keyboards, Hammond organ), Walt Monaghan (electric bass, vocals), Dick Morrissey (tenor, alto, and soprano saxophone, flute), Geoff Whitehorn (electric and acoustic guitar, vocals), and Carlos Martínez (percussion).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
26	1976	Django Silver Set	AT DE	<i>Rosinante</i> ²⁶ c: Hans Glück et al.	02:45 instrum.	<i>Django Silver Set - Swinging Music</i> (Delfina) • n/internet
27	1976	Léon Francioli & Pierre Favre	CH FR	<i>Le rêve de Don Quichotte</i> ²⁷ c: Léon Francioli, Pierre Favre	04:57 instrum.	<i>Duo</i> (Evasion) • SPOT, YT, SC, AMZ
28	1976	Pacific Salt	CA	<i>Sancho</i> ²⁸ c: Tony Clitheroe	10:34 instrum.	<i>Live</i> (Little Mountain) • n/internet
29	1978	The Bug Alley Band	CA	<i>Sancho Suite</i> ²⁹ c, lyr: Mike Pinsonneault	04:00 song	The Bug Alley Band et al.: <i>The Bug Alley Band - Diane Tell</i> (Radio Canada Int.) • YT, SPOT, AMZ, SC

26. The Austrian swing, latin jazz, and smooth jazz trio Django Silver Set consisted of Hans Glück (pseudonym of Willy Fantel, accordion, vibraslap), Julius Scheybal (guitar), and Toni Stricker (violin). The year of publication is not included on the cover nor on the label of the album *Django Silver Set - Swinging Music*; however, the online catalogue of the National Library of Germany (Deutsche Nationalbibliothek) indicates 1976 as the year that the German record company Delfina published this record. *Rosinante* was composed by Glück, Scheybal, and Stricker; on this track, the trio makes use of elements of gypsy jazz and flamenco. See Hagedorn (2020a, 184-185).

27. The experimental album *Duo* by Swiss avant-garde and free jazz musicians Léon Francioli (double bass) and Pierre Favre (drums, percussion) was first published in France by Evasion, then re-released in 1978 by the French independent label L'Escargot (under the title *Le bruit court...*), and in 2003 it was reissued as a digital album by Evasion (under the title *Duo*). See Hagedorn (2020c, 528).

28. The album *Live* by the Canadian jazz fusion band Pacific Salt was recorded at a concert at the Queen Elizabeth Playhouse in Vancouver, in 1975. The musicians were Ron Johnston (piano, keyboards), Don Clark (trumpet), P. J. Perry (saxophone), Oliver Gannon (electric guitar), Tony Clitheroe (electric bass), and George Ursan (drums). According to the album cover, *Sancho* is track 3 on the B-side, but the errata sheet provided by the record company informs that *Sancho* is track 2. Also, the labels on the vinyl record are affixed incorrectly, with side A and B labels erroneously exchanged. However, there is no risk of confusion, since *Sancho* is the only track on this album that has a duration of 10:34 minutes. There is no clear evidence that *Sancho* is inspired by Don Quixote's squire; however, guitarist Oliver Gannon confirmed (email, January 23, 2022) that while he doesn't remember exactly the reasons for this title, he thinks this explanation is plausible. It has not been possible to contact the composer nor any other band members.

29. The Bug Alley Band was a Canadian jazz group that blended swing, bebop, post-bop, postmodern jazz, vocalese, and jazz fusion, as well as some occasional influence from latin jazz. The A-side of the 1978 album *The Bug Alley Band - Diane Tell* (released by Radio Canada International) is made up of the recordings of The Bug Alley Band; the B-side consists of the songs of Diane Tell. A longer version (06:18) of *Sancho Suite* is included on the album *Bug Alley* (on the US-American label PM Records, 1980). The musicians on the 1978 recording of *Sancho Suite* were Karen Egan (Karen Young) (vocals), Mike Pinsonneault (alto saxophone, flute, vocals), David Thompson (double bass, vocals), Steve Cole (acoustic and electric guitar, vocals), and Roger Simard (drums). In 1980, the song was re-recorded by the following musicians: Karen Young (vocals, percussion), David Thompson (double

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
30	1978	Stéphane Grappelli	FR	<i>Barataria</i> ³⁰ c: Christian Chevallier	03:58 instrum.	<i>Stéphane Grappelli + Cordes</i> (Disques Festival) • n/ internet
31	1979	Caldera	US	<i>Reflections on Don Quixote</i> ³¹ c: Eduardo del Barrio	07:06 instrum.	<i>Dreamer</i> (Capitol) • YT
32	1980	Elías Lopés & Co.	US PR ES	<i>Don Quijote</i> ³² c: Augusto Algueró Dasca lyr: Gregorio García Segura	05:01 instrum.	<i>El más delicioso manjar - Salsa & Disco</i> (n/label) • n/internet

bass), Steve Cole (acoustic and electric guitar), André White (drums), Doug Walter (alto, tenor, and baritone saxophone), John Rudel (congas), Mike Pinsonneault (alto saxophone), Charles Ellison (trumpet), and Muhammad Abdul Al-Khabyr (trombone). It is the 1980 version which is available on YouTube, under the title *Bug Alley Canadian Jazz (Part 3)* (first song), and on Spotify, Amazon Music, and SoundCloud. According to the composer and lyricist, Michael Pinsonneault (email, January 18, 2021), the song's title, *Sancho Suite*, refers to a bistro called Sancho Panza which existed in Montreal at the time when the song was composed; the love story that inspired the lyrics began in this restaurant. I would like to thank Mr. Pinsonneault for the detailed information he provided me with regarding his music in general and his composition *Sancho Suite* in particular.

30. Stéphane Grappelli (1908-1997) was a French jazz violinist. The composer of *Barataria*, Grappelli's fellow countryman Christian Chevallier, was also the conductor on the recording sessions of the album *Stéphane Grappelli + Cordes*. *Barataria* was recorded by the following musicians: Stéphane Grappelli (violin), Maurice Vander (piano, Fender Rhodes piano), François Jeanneau (synthesizer), Gérard Niobey (guitar), Tony Bonfils (electric bass), André Ceccarelli (drums), and Michel Delaporte (percussion). *Barataria* is a romantic latin jazz ballad with a slight touch of gypsy jazz. The title *Barataria* refers to the fictional island governed by Sancho Panza in Part II of *Don Quixote*; see the footnote on *Barataria* (1925) by the Half-Way House Orchestra. Other jazz compositions inspired by the *Barataria* episode in *Don Quixote* are those by Ron Westray (2005), Jérôme Etcheberry (2011), and Harry Miller (2016). See Hagedorn (2020c, 527-528).

31. Caldera was a US-American jazz fusion and jazz-rock band based in Los Angeles. Electric bass player Gregg Lee and saxophonist and flutist Steve Tavaglione are from the USA; the other band members hail from all over Latin America: guitarist Jorge Strunz is from Costa Rica; pianist, keyboard player, and composer Eduardo del Barrio, Argentina; drummer and percussionist Alex Acuña, Peru; percussionist Mike 'Baiano' Azevedo, Brazil; and percussionist Luis Conte, Cuba.

32. *Don Quijote* is a song written in 1959 by Spanish composer, arranger, and conductor Augusto Algueró Dasca (music) and his fellow countryman Gregorio García Segura (lyrics); it was made popular in the same year by Chilean singer Monna Bell. On the back cover of the album *El más delicioso manjar* (reissued in 1985), this song was attributed by mistake to a composer and lyricist named "D.R.". Elías Lopés (1945-2017) was a Puerto Rican trumpet player; his version, a combination of salsa, disco, latin jazz, jazz-funk, and big-band jazz, is the first jazz-inflected recording of this composition. The musicians on this recording included Elías Lopés (trumpet, vocals), John Alexander (trombone), Billy Ross (alto saxophone, flute), 'Wisón' Torres Jr. (electric bass), David C. Forestier (percussion), Hernán Gutiérrez (piano, vocals), Francisco 'Ito' Serrano (acoustic guitar, cuatro), and Diego 'Sandy' Iborra (drums), among many others.

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
33	1980	John Serry	US	<i>Don Quixote's Hustle: A Disco Nightmare</i> ³³ c: John Serry	07:31 instrum.	<i>Jazziz</i> (Chrysalis) • YT
34	1980	Ray Swinfield's Argenta Ora	GB AU	<i>Dulcinea</i> ³⁴ c: Ray Swinfield, Francisco Tárrega	05:48 instrum.	<i>Rain Curtain</i> (Piccadilly, PRT/Pye) • n/internet
35	1981	André Bénichou	FR	<i>Don Quichotte N° 2</i> <i>Don Quichotte</i> ³⁵ c: André Bénichou	02:21 03:53 instrum.	<i>Adagissimo</i> (RelaSong) • n/internet
36	1981	Egberto Gismonti	BR	<i>Don Quixote</i> ³⁶ c: Egberto Gismonti, Geraldo Carneiro	05:28 instrum.	<i>Em Família</i> (EMI-Odeon) • SPOT, YT, SC, AMZ

33. *Don Quixote's Hustle: A Disco Nightmare* by US-American jazz pianist and composer John Serry Jr. is a blend of jazz fusion, avant-garde jazz, and jazz-funk. This piece was recorded by the following musicians: John Serry (piano, Fender Rhodes piano, keyboards, synthesizer, drums, percussion), Bob Sheppard (alto, soprano, and tenor saxophone, flute, piccolo flute, clarinet), Michael Sembello (electric and acoustic guitar), Jimmy 'Flim' Johnson (electric bass, double bass), Gordon Johnson (electric bass, double bass), Peter Erskine (drums), and Gordon Gottlieb (vibraphone, xylophone, chimes).

34. *Dulcinea* is a composition by Ray Swinfield, based on the Spanish guitar classic *Recuerdos de la Alhambra* (1896) by Francisco Tárrega. It follows the path of other jazz composers of the third stream movement who created new pieces based on classical works, such as Miles Davis with his version of the *Adagio* from Joaquín Rodrigo's *Concierto de Aranjuez* (on the album *Sketches of Spain*, 1960). Ray Swinfield (1939-2019) was born in Sydney (Australia); in 1964, he settled in England. In 1968, he participated in the recording sessions of Kenny Wheeler's jazz suite *Windmill Tilter: The Story of Don Quixote*, which was published in 1969 (see footnote). The musicians who participated in this recording were Ray Swinfield (flute, alto saxophone, clarinet, electric clarinet), John Pearce (piano, Fender Rhodes piano, synthesizer), Chris Laurence (double bass), Art Morgan (drums, percussion), and Dick Abell (electric and acoustic guitar).

35. On the recording of these two pieces, French guitarist André Benichou (classical guitar) was accompanied by a sextet consisting of Raoul Duflet Verez (piano, Fender Rhodes piano), Tony Bonfils (electric bass), Serge Eymard (acoustic guitar, fretless guitar), Jeff Leroux (percussion), Lionel Lecreux (drums), and Patrick Oliver (keyboards). *Don Quichotte N° 2* is a smooth jazz and pop-jazz composition. The track *Don Quichotte*, a blend of classical music and smooth jazz, is inspired by the *Adagio* from Joaquín Rodrigo's *Concierto de Aranjuez* (1939). See Hagedorn (2020c, 529).

36. Egberto Gismonti is a Brazilian guitarist, pianist, and composer. Poet, lyricist, playwright, and composer Geraldo Carneiro is also from Brazil. *Don Quixote*, a contemporary world jazz, folk jazz, and jazz fusion piece, is one of Egberto Gismonti's and Geraldo Carneiro's most well-known compositions. It was recorded by Egberto Gismonti (piano), Mauro Senise (soprano saxophone, flute, alto flute), Zeca Assumpção (electric bass, double bass), and Nenê (drums, percussion). Gismonti recorded several versions: with percussionist Nana Vasconcelos (on the album *Duas Vozes*, 1985); with saxophonist Jan Garbarek and bassist Charlie Haden (recorded live in 1981 and published on *Magico: Carta de Amor*, released in 2012); and again with Charlie Haden (on the live album *In Montreal*, 2001). Other versions: Olaf Polziehn and Jochen Feucht (on the album *Conversations*, 2008), Tabajara Belo and Bruno Pimenta (on the album *Suite Brasil*, 2009), Kazuma Fujimoto and Shikou Ito (on the album *Wavenir*, 2014), Jacopo Jacopetti (on the album *Progetto Latino*, 2019), and Daniel Murray (on the album *Universo musical de Egberto Gismonti*, 2019). See Hagedorn (2016a, 564).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
37	1981	Mitsuaki Kanno, Tatsuya Koguma, Toshio Mori & His Blue Coats	JP	<i>A Song of Don Quixote</i> ³⁷ c: Mitsuaki Kanno	43:06 instrum. (11-part suite)	<i>A Song of Don Quixote</i> (Atlantic, Warner-Pioneer) • n/internet
38	1981	Jean Schwarz	FR	<i>Don Quichotte</i> ³⁸ c: Jean Schwarz	44:20 instrum. (5-part suite)	<i>Don Quichotte</i> (Celia) • YT
39	1983	Freelharmonica	BR	<i>O verdadeiro Dom Quixote</i> ³⁹ c: Fábio Oriente, Sylvio Mazzucca Jr.	10:03 instrum.	<i>Freelharmonica</i> (Continental, Lira Paulista) • YT

37. Mitsuaki Kanno (1939-1983) was a Japanese jazz pianist and composer, best known for his album *Busho* (1973, also published under the title *Shisendo No Aki*) and for the score of Yoshitaro Nomura's film *Castle of Sand* (*Suna no Utsuwa*, 1974). His instrumental jazz suite *A Song of Don Quixote* consists of 11 parts (titles as on the original album cover; duration in brackets): (1) *Yearning for Journey* (05:30), (2) *A Song of Knighthood* (04:09), (3) *A Flock of Sheep and a Flute / Windmill and a Giant* (03:13), (4) *A Song of Dulcinea* (04:47), (5) *A Duel with Friend Carrasco* (03:15), (6) *Don Quixote's Honourable Duel* (02:31), (7) *Monk's Prayer for Rain / Monks Carry Corpse / Cry of the Dead / Defeat and Fancy* (04:40), (8) *Jovial Sancho Panza* (03:00), (9) *Sancho Panza Dances and Falls of His Horse / Laughter* (05:43), (10) *Impossible Dream* (02:40), (11) *Paeon to Don Quixote* (03:38). *A Song of Don Quixote* is a work for piano, big band, synthesizer, and electronic organ. It combines a great variety of forms such as big-band jazz, swing, bebop, modal jazz, avant-garde, and experimental jazz, including electronic instruments and sound samples. Some passages of this suite could also be defined as a blend of jazz and modern classical music (in his liner notes on the album insert, Kanno mentions Richard Strauss's symphonic poem *Don Quixote* [1897] as a reference). Musicians on this recording: Mitsuaki Kanno (piano), Tatsuya Koguma (keyboards, synthesizer, Yamaha Electone electronic organ), Toshio Mori (conductor, trumpet) & His Blue Coats, an orchestra consisting of Norihiko Kitazato (trumpet), Hideo Motoki (trumpet), Tadataka Nakazawa (trombone), Fumio Hayashi (alto saxophone), Nobuo Tanabe (tenor saxophone), Tsugio Ano (drums), and Hiroshi Wada (double bass), among others. See Hagedorn (2016b, 164-166; 2018, 142-144).

38. French composer Jean Schwarz was a member of the Groupe de Recherches Musicales in Paris. He released several very influential albums of electroacoustic and experimental music, such as *Anticycle II* (1974), *Erda / Symphonie* (1978), *Year of the Horse / L'Enfance de Vladimir Kobalt* (1980), or *Gamma Plus / Suite N* (1983), and he also created musical scores and sound effects for French film directors such as Jean-Luc Godard and Alain Resnais. The suite *Don Quichotte* was recorded between 1975 and 1976, but the album wasn't published until 1981. On this recording, Jean Schwarz (electronics, synthesizer, tape recorder, unidentified instruments) also employed a string orchestra (anonymous), conducted by Guy Reibel. *Don Quichotte* is not a jazz suite; it could best be described as a work of electroacoustic music and *musique concrète*, with a strong influence from other genres such as modern classical music, experimental music, and avant-garde jazz. The titles (and the duration) of the different parts of the suite are: (1) *Prologue* (10:57), (2) *Moulins à vent* (10:10), (3) *Devise avec Sancho* (07:16), (4) *Dulcinée du Toboso* (08:57), (5) *Combat, maladie et mort* (06:49). For further details and for the composer's interest in jazz, see Hagedorn (2020c, 526-527; 2020d, 581-582). See also Etcharry (2017, 10384-10385).

39. The Brazilian progressive jazz-rock ensemble Freelharmonica consisted of the following musicians: Fábio Oriente (electric and acoustic guitar), Jean Arnoult (flute), Mané Silveira (alto, tenor, and soprano saxophone, flute), Maurício Zidoi (drums), Plínio Cutait (piano), Sylvio Mazzucca Jr. (double bass, electric bass), and Betão Caldas (percussion).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
40	1984	Duncan Lamont	GB	<i>Quixote</i> ⁴⁰ c: Duncan Lamont	03:29 instrum.	Duncan Lamon et al.: <i>Wipe Out</i> (Bruton) • YT
41	1985	Michèle Buirette	FR	<i>Le chevalier à la triste figure</i> ⁴¹ c: Michèle Buirette	06:20 instrum. (with sv)	<i>La mise en plis</i> (GRRR) • n/internet
42	1986	Cesar Camargo Mariano & Prisma	BR	<i>Don Quixote</i> ⁴² c: Cesar Camargo Mariano	05:29 instrum.	<i>Ponte das Estrelas</i> (CBS) • YT

40. According to the notes on the back cover of the album *Wipe Out*, the music on this LP was “specifically produced for film, television, radio and advertising”; the music on the A-side, including the piece *Quixote*, is described as “Contemporary Jazz”, although it could also be characterized as jazz-funk. The A-side of this album is made up of compositions by Duncan Lamont; the B-side consists of compositions by Martin Kershaw. Duncan Lamont (1931-2019) was a Scottish saxophonist, composer, and arranger, and a highly regarded studio jazz musician. Bruton (or, to give its full name, the Bruton Music Library) is a British label for library music (or production music). For other examples of jazz-related library or production music inspired by *Don Quixote*, see *Tilting at Windmills* (1965) by The Westway Studio Orchestra and *Quixote* (2017) by Zachary Marsh. Lamont’s *Quixote* is a jazz-funk and jazz fusion composition for big band; it can be found on YouTube (album *Wipe Out*, at 10:11). On this album, Duncan Lamont plays tenor saxophone, trumpet, and clarinet; the other musicians and their instruments are unidentified.

41. Michèle Buirette is a French accordionist, singer, and composer. *Le chevalier à la triste figure* could be described as a blend of avant-garde music, postmodern avant-garde jazz, and gypsy jazz, or jazz *musette*. The musicians involved in the recording of this composition were Michèle Buirette (accordion), Didier Petit (violoncello), Bruno Girard (violin, spoken vocals). *Le chevalier à la triste figure* is an instrumental piece, except for a short passage at the beginning (00:00-00:12 minutes) where violinist Bruno Girard recites a fragment of the book *Cent mille milliards de poèmes* (1961) by French novelist, poet, and critic Raymond Queneau (1903-1976). See Hagedorn (2020c, 529-530).

42. The album *Ponte das Estrelas* by Brazilian pianist and composer Cesar Camargo Mariano and his group Prisma is a live recording. Prisma was comprised of the following musicians: Cesar Camargo Mariano (piano, keyboard, electronics), Pedro Ivo (electric bass), Azael Rodrigues (drums), Ulisses Rocha (acoustic and electric guitar), João Parahyba (percussion), Pique Riverte (alto, soprano, and tenor saxophone, flute), and Dino Vincente (electronics, programming, keyboards). In 1988, two years after the release of this album, Brazilian singer-songwriter, guitarist, and pianist Milton Nascimento recorded a more latin-tinged vocal version of Camargo Mariano’s *Don Quixote*, with his own lyrics (in Portuguese), for his album *Miltons*. This version is much jazzier than the original, which is a pop-jazz or jazz-rock tune. *Miltons* was recorded by Milton Nascimento (vocals, acoustic guitar), Herbie Hancock (piano, synthesizer), Nana Vasconcelos (percussion, vocals), Robertinho Silva (drums), and João Baptista (electric bass), among others. In 1991, Milton Nascimento recorded a live version of this song in Tokyo, with Herbie Hancock (piano), Wayne Shorter (tenor saxophone), Stanley Clarke (electric bass), and Robertinho Silva (drums); this recording is included on the album *Under Tokyo Skies*, released in 2010 (see YouTube). Other versions have been recorded by the following musicians and groups: US-American double bassist Charles Fambrough (instrumental version, on the album *The Proper Angle*, 1991) with Kenny Kirkland (piano), Wynton Marsalis (trumpet), and Jeff ‘Tain’ Watts (drums), among others; US-American jazz singer Alyssa Schwary (vocal version, on the album *Another Chance*, 1993); Canadian world music and world jazz group Djolê (vocal version without words, on *Saltwater*, 1996); US-American trumpet and flugelhorn player Robbie Kwock and the Melecio Magdaluyo Sextet (instrumental version, on the album *Halad: The Offering*, 2001); Czech

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
43	1987	Peter Moffitt	US	<i>Rocinante</i> ⁴³ c: Peter Moffitt	07:20 instrum.	<i>Zoe's Song</i> (Novus, RCA) • YT
44	1987	Márcio Souza	BR	<i>Cavaleiro Andante</i> ⁴⁴ c, lyr: Celso Alves et al.	04:47 song	<i>Cavaleiro Andante</i> (Bemol) • YT
45	1988	Mike Hoffman	US	<i>Mambrino's Helmet</i> ⁴⁵ c: Mike Hoffman	04:06 instrum.	n/album • Website
46	1988	Jazz Quartet of Szekszárd	HU	<i>Don Quijote</i> ⁴⁶ c: Endre Kelemen, István Hulin	05:44 instrum.	<i>Faith</i> (Babits Mihály Művelődési Központ) • Website

jazz ensemble Limited Edition (instrumental version, on the album *Groove Roots*, 2008); German trio Accordion Affairs (instrumental version, on *Elle*, 2017); US-American ensemble Mistura Fina (instrumental version, on *A Little Bit of This and a Little Bit of That*, 2017); and Italian bandoneon player Paolo Russo (instrumental version, bandoneon solo, 2019, see YouTube). See Hagedorn (2016a, 565-566). See also, in the present article, the footnote on *Sanchoneando* (2018) by Jobert Gaigher.

43. *Rocinante* could be described as a pop-jazz, smooth jazz, jazz-rock, or jazz fusion composition; it was written and recorded by US-American multi-instrumentalist Peter Moffitt (piano, keyboards, synthesizer, electronics, MIDI, drum programming, flute, violoncello, percussion). See Hagedorn (2020a, 185-186). I would like to express my gratitude to Peter Moffitt for the detailed information regarding *Rocinante* and the reflections he shared with me in relation to the present article (emails, January 13-15, 2021).

44. The lyrics of *Cavaleiro Andante* are inspired by *Don Quixote*, as made evident in these excerpts: “gozar dos amores da sem-par / Dulcinea de Tobozo”, “gozar da verdadeira devoção / de um verdadeiro Sancho Pança” (“enjoy the love of the peerless / Dulcinea del Toboso”, “enjoy the true devotion / of a true Sancho Panza”). This song, a blend of pop-jazz, jazz-rock, and latin jazz, was recorded by Brazilian singer Márcio Souza (vocals), alongside Beto Lopes (electric and acoustic guitar), Pierre Luc Vallet (keyboards), Celso Alves (vocals), Néo Andrade (bass), and Rai (drums). French trumpeter Erik Truffaz (misspelt Truffag on the insert) also played on this album, but not on the title track. *Cavaleiro Andante* was written by Brazilian guitarists, composers, and lyricists Celso Alves and Beto Lopes, in collaboration with lyricist Euvécio (Hélvécio) Eustáquio.

45. Mike Hoffman's composition *Mambrino's Helmet* is a jazz fusion piece. It is accessible on Hoffman's website: <<https://www.drmikehoffman.com/media>> (accessed April 11, 2022). The musicians who participated in this recording were Mike Hoffman (acoustic guitar), Eric Wagner (keyboards), Paul Sabatini (electric bass), Mel Gasman (drums), and Jerry Jacobi (percussion). US-American guitarist and composer Mike Hoffman penned and recorded another track inspired by *Don Quixote*, with the title *Tilting at Windmills* (2013); see this piece's corresponding footnote in the present article for further information.

46. *Don Quijote* by the Jazz Quartet of Szekszárd (Hungary) is a post-bop composition with influences from cool jazz and swing. The musicians who participated in this recording were Endre Kelemen (vibraphone), István Hulin (piano), Gyula Lőrinczy (double bass), and Tibor Radnei (drums). This piece was re-released in 1994 on the compilation *Selection from Records 88-92* (audio cassette). It is accessible on the website of the Jazz Quartet of Szekszárd: <<https://www.jazzquartetsekszard.hu/audio/music4/20091129072956.mp3>> and <<https://www.jazzquartetsekszard.hu/?id=3&subid=0&parent=2>> (both accessed January 24, 2022).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
47	1990	Okay Temiz, Sylvain Kassap	TR FR	<i>Quixote</i> ⁴⁷ c: Sylvain Kassap	06:23 instrum.	<i>Istanbul' Da Eylül</i> (La Lichère, Frémeaux) • SPOT, YT, AMZ
48	1990	Barry Wedgle	US	<i>Sancho</i> ⁴⁸ c: Barry Wedgle	03:46 instrum.	<i>The Antidote</i> (Capri) • SPOT, SC, YT, AMZ
49	1992	Pata Horns - New Archaic Music	DE	<i>Don Quichote</i> ⁴⁹ c: Norbert Stein	02:36 instrum.	<i>Talking people</i> (Jazz Haus Musik) • SPOT, YT, SC, AMZ
50	1993	Cuarto Espacio	CU VE DE	<i>Sancho</i> ⁵⁰ c: Ernán López-Nussa	09:12 instrum.	<i>Reencuentro</i> (Intuition) • SPOT, YT, SC, AMZ

47. The album *Istanbul' Da Eylül* by Turkish jazz fusion drummer and percussionist Okay Temiz and French avant-garde jazz clarinetist and saxophonist Sylvain Kassap was recorded in Istanbul and released by the French label La Lichère (Frémeaux & Associés); it could be described as contemporary jazz, avant-garde jazz, world jazz, and postmodern jazz. Musicians included Okay Temiz (drums, percussion), Sylvain Kassap (soprano and soprano saxophone, clarinet, bass clarinet), Yves Rousseau (double bass), Alain Blesing (electric and acoustic guitar), Lennart Åberg (soprano and tenor saxophone, flute), and Nedim Nalbantoglu (violin). Sylvain Kassap's composition *Quixote*, a piece with a distinctive, gloomy, Arabian touch, was recorded again, in a slightly different and shorter version (05:21), for the album *Quixote* (1994, Evidence Records) by the Sylvain Kassap Quartet, composed of the following musicians: Sylvain Kassap (clarinet, bass clarinet, alto, soprano, and tenor saxophone), Philippe Deschepper (electric guitar), Marc Buronfosse (double bass), and David Pouradier Duteil (drums). See Hagedorn (2020c, 530).

48. Barry Wedgle's composition *Sancho* could be described as contemporary jazz, or as a mix of jazz fusion, jazz-rock, latin jazz, world jazz, and flamenco. Apart from the flamenco elements in this piece—a detail reminiscent of Spanish culture in general—there is no clear evidence that the title refers to Sancho Panza. The musicians on this recording included Barry Wedgle (acoustic guitar), Kim Stone (double bass), Russell Bizet (drums), Jim Seeley (flugelhorn), Nicholas LaFleur (flute, tenor saxophone), Jeffrey Colella (piano, keyboards), and Ira Nepus (trombone). The album *The Antidote* was re-released in 2014 as a digital album, under the title *Otavallo* (*Otavallo*). Barry Wedgle is a US-American guitarist and composer.

49. The members of the German brass ensemble Pata Horns who took part in the recording of the album *Talking People* were Norbert Stein (tenor and soprano saxophone), Andreas Gilgenberg (alto saxophone, alto and bass clarinet, flute), Achim Fink (trombone, euphonium, tuba), and Joachim Gellert (trombone, euphonium, tuba). The track *Don Quichote* by Pata Horns is a mix of postmodern jazz, post-bop, and neoclassical jazz, with echoes from traditional New Orleans jazz.

50. Cuarto Espacio was a Cuban jazz fusion band. The musicians who participated in this recording were Ernán López-Nussa (piano, keyboards, synthesizer), Omar Hernández (electric bass), Fernando Calveiro (electric guitar), and Jimmy Branley (drums, percussion). The album *Reencuentro* was recorded in Caracas (Venezuela) and was first released in 1993 by the German label Intuition Records. In 1994, this album was re-released by Ashé Records, under the title *Cuarto espacio*; since then, it has been reissued by different labels. Composer Ernán López-Nussa confirmed (email, January 25, 2022) that the title *Sancho* actually refers to Sancho Panza (another piece on this album, *Momo*, also has a literary background, as the title refers to the main character of the homonymous novel by German author Michael Ende).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
51	1994	Dave Valentin	US	<i>Don Q</i> ⁵¹ c: Bernd Schoenhart	05:05 instrum.	<i>Tropic Heat</i> (GRP) • SPOT, YT, AMZ
52	1994	Geraldo Vianna	BR	<i>Cavaleiro Andante</i> ⁵² c: Geraldo Vianna	03:47 instrum.	<i>Violão</i> (Empowerment) • SPOT, YT, AMZ
53	1995	Leif Wennerström	SE	<i>Don Quijote</i> ⁵³ c: Leif Wennerström	03:39 instrum.	<i>Don Quijote</i> (Dragon) • n/internet
54	1996	David Lanz	US	<i>Brother Quixote</i> ⁵⁴ c: David Lanz	03:02 instrum.	<i>Sacred Road</i> (Narada) • SPOT, YT, AMZ
55	1996	Matthias Petzold Septett	DE	<i>Don Quijote und die Warteschlangen</i> ⁵⁵ c: Matthias Petzold	06:42 instrum.	<i>Ulysses</i> (Indigo) • Website
56	1997	John Bickerton Trio	US CA	<i>Don Quixote and Don Juan meet their fate in Brooklyn</i> ⁵⁶ c: John Bickerton	09:56 instrum.	<i>Drinking from the Golden Cup</i> (Loud Neighbors) • BC, ALL, website

51. The musicians on this recording included Dave Valentin (flute), Bill O'Connell (piano), Lincoln Goines (electric bass), Bernd Schoenhart (acoustic guitar), Robby Ameen (drums), Milton Cardona (percussion), and Mario Rivera (bass clarinet, tenor saxophone, vocals). The title *Don Q* might refer directly to Don Quixote, or to the famous Puerto Rican rum brand that derives its name from the main character in Cervantes's novel; since Dave Valentin was born in New York City to Puerto Rican parents, this might suggest a possible explanation for the title. *Don Q* is a jazz fusion composition with some elements of latin jazz and flamenco.

52. Geraldo Vianna's *Cavaleiro Andante* is a contemporary jazz piece which integrates elements of latin jazz. The musicians who participated in this recording were Geraldo Vianna (acoustic guitar), Ivan Correa (electric bass), and Lincoln Cheib (drums). Geraldo Vianna is a Brazilian guitarist and composer.

53. *Don Quijote* is an experimental avant-garde jazz piece for solo drums, recorded by Swedish jazz drummer and composer Leif Wennerström. For further details see Hagedorn (2016a, 567). Swedish tenor saxophonist Bernt Rosengren played on this album, but not on the title track.

54. *Brother Quixote*, a smooth jazz and new age piece, was written and recorded by US-American pianist and composer David Lanz; on this recording, he was accompanied by musicians such as Kurt Kolstad (drums), Steven Ray Allen (electric bass), Richard Warner (flute, saxophone), and Brad Allison (trumpet), among many others. See Hagedorn (2016a, 567-568).

55. *Don Quijote und die Warteschlangen* by German saxophonist, clarinetist, flutist, and composer Matthias Petzold is a neoclassical, swing-inflected jazz composition with elements of hard bop and neo-bop. The album *Ulysses* was recorded by Matthias Petzold (tenor and soprano saxophone, clarinet, flute), Bruno Leicht (trumpet), Stefan Döring (alto saxophone, bass clarinet), Dietmar Kruse (trombone), Jürgen Friedrich (piano), Gregor Lindemann (double bass), and Ralf Schläger (drums). A 49-second sample of *Don Quijote und die Warteschlangen* is available on Matthias Petzold's website: <<http://petzold-jazz.de/CDs-und-Noten/cds-und-noten.html>> (accessed January 25, 2022).

56. John Bickerton is a Canadian-born pianist and composer, based in New York City. The musicians on this jazz piano trio recording were John Bickerton (piano), Ben Allison (double bass), and Tim Horner (drums, percussion, wood flute). *Don Quixote and Don Juan meet their fate in Brooklyn* is

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
57	1997	Collectif Mu	FR	<i>Don Quichotte</i> ⁵⁷ c: Jean-Loup Bonneton	08:25 instrum.	<i>Don Quichotte</i> (Seventh) • SPOT, YT, AMZ
58	1997	Chris Kelsey Trio	US	<i>The Ingenious Gentleman of the Lower East Side</i> ⁵⁸ c: Chris Kelsey	61:40 instrum. (8-part suite)	<i>The Ingenious Gentleman of the Lower East Side</i> (CIMP) • n/internet
59	1997	Claude Nougaro	FR	<i>Don Quichotte et Sancho</i> ⁵⁹ c: Arnaud Dunoyer de Segonzac lyr: Claude Nougaro	03:50 song	<i>L'Enfant phare</i> (Mercury, Philips) • SPOT, YT, AMZ

a contemporary jazz ballad with influences from post-bop, modal, and spiritual jazz. The full track is available on Bandcamp. A 30-second sample is available on AllMusic: <<https://www.allmusic.com/album/drinking-from-the-golden-cup-mw0000598382>> (accessed March 4, 2022). See also John Bickerton's website: <<https://johnbickerton.com/recordings/>> (accessed September 15, 2022).

57. Collectif Mu was a French avant-garde jazz group consisting of Jean-Loup Bonneton (electric and acoustic guitar), Emmanuel Borghi (piano), Eric Prost (tenor saxophone), Gaël Horellou (alto saxophone), David Sauzay (tenor and soprano saxophone, flute), Fabien Marcoz (double bass), François Gallix (double bass), Laurent Sarrien (drums), and Philippe García (drums, percussion). Jean-Loup Bonneton's avant-garde jazz composition *Don Quichotte*, a piece with some free jazz sections, was re-recorded in 2016 by the French group Les Permutants for the live album *Alive!* (2017); this version is a few seconds longer (08:49) than the original (see YouTube). Les Permutants was founded by Collectif Mu bassist François Gallix; the other band members were Géraud Portal (double bass), Boris Blanchet (tenor and soprano saxophone), Stéphan Moutot (tenor and soprano saxophone), Julien Chignier (alto and baritone saxophone), Sébastien Joulie (electric guitar), Étienne Deconfin (piano), Nicolas Thé (drums), and Arthur Declercq (drums). The name of this new group was inspired by *Les Permutants*, a piece included on the album *Live au Crescent* (1996) by Collectif Mu. See Hagedorn (2020c, 531-532).

58. *The Ingenious Gentleman of the Lower East Side* by US-American saxophonist and composer Chris Kelsey is an 8-part avant-garde and free jazz suite inspired by *Don Quixote*. It was recorded by Chris Kelsey (soprano saxophone), Dominic Duval (double bass), and Ed Ware (drums). The titles and duration of the different parts are as follows: (1) *The Saxophonist of the Sorrowful Countenance* (07:29), (2) *Whereupon the Saxophonist Finds a Pair of New Squires* (08:15), (3) *The Story of the Rocking Horse in Sansabelt Pants* (09:56), (4) *The Revenge of the Herd (or the Flock, if You Prefer)* (04:57), (5) *The Pitiful Tale of a Battle to the Death That Ended in a Draw* (05:24), (6) *The Adventure in Which Our Hero Banged His Head Against the Wall Repeatedly* (04:55), (7) *Sophia Loren Lives On East Third Street* (08:01), (8) *Twelve-tone Song For My Father* (12:43). See Kelsey (1997).

59. *Don Quichotte et Sancho* by French singer-songwriter Claude Nougaro is a pop song or a *chanson* combining elements of rock, jazz-rock, and pop-jazz. The studio version was recorded by Claude Nougaro (vocals), Laurent Vernerey (electric bass, vocals), Jean-Marie Ecay (electric and acoustic guitar, oud), Arnaud Dunoyer de Segonzac (piano, organ, clavinet, Wurlitzer electric piano, Fender Rhodes piano, synthesizer, Moog synthesizer, percussion, balafon), and Denis Benarosh (percussion). A 1998 live version of *Don Quichotte et Sancho* was included on Nougaro's live album *Hombre et lumière* (1999). See Hagedorn (2020c, 531).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
60	1998	Al Henderson	CA	<i>Don Quixote</i> ⁶⁰ c: Al Henderson	05:47 instrum.	<i>Urban Landscape</i> (Cornerstone) • SPOT, YT, AMZ
61	1998	Vladimír Hirsch	CZ	<i>Msgr. Quijote</i> ⁶¹ c: Vladimír Hirsch	08:36 instrum.	<i>Casual Crime</i> (CatchArrow) • SPOT, YT
62	1998	Vakki Plakkula	IT	<i>Don Chisciotte e Le Mucche</i> ⁶² c: Luigi Lullo Mosso	02:53 song	<i>... una barca</i> (I dischi di Angelica) • SPOT, BC, YT, AMZ
63	1998	Luis Villegas	US	<i>Don Quixote</i> ⁶³ c: Luis Villegas	03:06 instrum.	<i>Café Olé</i> (Domo) • SPOT, YT, BC, AMZ
64	1999	Juan Coderch y Repercusión	CL	<i>El regreso de Don Quijote</i> ⁶⁴ c: Juan Coderch	03:21 instrum.	<i>Repercusión</i> (n/label) • BC, SC
65	1999	Count Clovis	US	<i>Sancho Panza</i> ⁶⁵ c: Drew Heller et al.	04:10 instrum.	<i>Out For The Count</i> (Upstream) • n/internet

60. *Don Quixote* by Canadian double bassist and composer Al Henderson is a contemporary jazz composition which integrates different traditions from swing to neoclassical and postmodern jazz. The musicians who took part in this recording were Al Henderson (double bass), Pat LaBarbera (tenor and soprano saxophone, flute), Alex Dean (alto and tenor saxophone, oboe, bass clarinet), Richard Whiteman (piano), and Barry Romberg (drums).

61. *Casual Crime* by Czech composer, pianist, and keyboard player Vladimír Hirsch is an album of compositions for jazz quartet; this compilation of tracks was originally created between 1976 and 1990, and recorded in 1998. Hirsch is known mainly for his work in the fields of dark-ambient, industrial, electronic, and avant-garde music; however, *Casual Crime* is an album with a more jazz-oriented, acoustic, and traditional setting. *Msgr. Quijote* is a contemporary jazz composition which combines elements of ambient and avant-garde music, avant-garde jazz, jazz-rock, and flamenco. The musicians on this recording were Vladimír Hirsch (piano, keyboards), Zbysław Zieliński (alto saxophone), Jean-Jacques Cerf (double bass), and Ted Hart (drums, percussion).

62. The Italian avant-garde jazz trio Vakki Plakkula consisted of Luigi Lullo Mosso (double bass, vocals), Edoardo Marraffa (alto and tenor saxophone), and Mirko Sabatini (drums, vocals). *Don Chisciotte e Le Mucche* is an experimental postmodern jazz song without words. See Hagedorn (2020b, 169).

63. *Don Quixote*, a flamenco-inflected latin jazz and smooth jazz piece written by US-American guitarist and composer Luis Villegas, was recorded by the following musicians: Luis Villegas (acoustic guitar), Roger Espinoza (acoustic guitar), Ricky Adorno (electric bass), Paul Tchounga (drums), Scott Vomvolakis (congas), and Chris Trujillo (bongos, timbales). The album *Café Olé* had originally been released in 1996 (self-released, not on label), but this original release did not include the tune *Don Quixote*.

64. *El regreso de Don Quijote* is a jazz fusion, jazz-rock, and progressive rock number by Chilean percussionist, multi-instrumentalist, and composer Juan Coderch. The musicians who participated in the recording of this piece were Juan Coderch (drums, percussion, piano, keyboards, marimba, vibraphone), John Clark (electric guitar), Carlos Martínez (electric bass), Alejandro Reid (congas, pailas), and Rodrigo Vásquez (pailas, congas). In 2020, the album *Repercusión* was re-released as a digital album on Mylodon Records.

65. Count Clovis was a US-American jazz trio from Asheville, NC. It consisted of Steve Zarnowski (electric bass), Justin Perkins (drums), and Drew Heller (electric and acoustic guitar, keyboards). *Sancho Panza*, a piece composed by the three members of the group, is a combination of contemporary jazz, postmodern jazz, post-bop, and jazz fusion, with a touch of gypsy jazz in the middle section of the track

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
66	2000	Carlos Maza Trio	CL FR ES	<i>Vengan todos que Sancho retornó</i> ⁶⁶ c: Carlos Maza	05:34 instrum.	<i>Tierra Fértil</i> (Emarcy, Universal Jazz) • SPOT, YT, AMZ
67	2000	Time Report	AM	<i>Don Quixote</i> ⁶⁷ c: Khachik Sahakyan	02:05 instrum.	<i>Time Report</i> (Nuraz) • IM
68	2000	Michel Wintsch	CH GB	<i>Quixotic</i> ⁶⁸ c: Michel Wintsch	04:04 instrum.	<i>Sharing the Thirst</i> (Leo) • SPOT, YT, AMZ
69	2001	João de Bruçó	AT BR	<i>Rocinante</i> ⁶⁹ c: João de Bruçó	02:01 instrum.	<i>Sideway</i> (Windhund) • Website
70	2001	Roy Dunlap Group	US	<i>Don Quixote</i> ⁷⁰ c: Roy Dunlap	03:59 instrum.	<i>Out of the Way</i> (JazzSouth) • SPOT, YT

(02:12-03:39). In 2005, Drew Heller and Justin Perkins, together with Justin Kimmel, Terrence Houston, and Luke Quaranta, founded the band Toubab Krewe, a rock, folk, world music, and jazz-rock ensemble.

66. At the time of the recording of the album *Tierra Fértil*, the Carlos Maza Trio consisted of Carlos Maza (piano, flute, pan flute, acoustic guitar, charango, soprano saxophone, vocals), Carlos Malta (double bass, flute, piccolo flute, vocals, alto, soprano, and tenor saxophone, Brazilian pife flute), and Kesso (percussion, drums). *Vengan todos que Sancho retornó* could be described as a blend of contemporary jazz, latin jazz, world jazz, and jazz fusion, with some influence from Latin American folk music. Carlos Maza was born in Chile and raised in France and Cuba; after some years in France, he now lives in the city of Tarragona (Spain). The album *Tierra Fértil* was recorded in Pompignan (France) and published by the French label Universal Jazz France. The composer, Carlos Maza (who has changed his name to Newen Tahiel) confirmed by email (January 6, 2021) that the title *Vengan todos que Sancho retornó* refers to Sancho Panza.

67. *Don Quixote* by the Armenian jazz fusion, jazz-rock, and ethnic-jazz group Time Report was recorded by the following musicians: Armen Hyusnunts (alto, soprano and tenor saxophone, flute), Khachik Sahakyan (keyboards), Vardan Arakelyan (electric bass), Alexander Grigoryan (drums, percussion), and Arthur Sogoyan (electric and acoustic guitar). This piece, a composition with a touch of folk and Mediterranean jazz, is available on the platform imusic: <<https://imusic.am/ar/XWRnh0>> (accessed January 27, 2022).

68. *Quixotic* by Swiss pianist and composer Michel Wintsch is an experimental avant-garde jazz composition with a proximity to modern classical music. The album *Sharing the Thirst*, published on the British label Leo Records, was recorded by Michel Wintsch (piano, Fender Rhodes piano), Bänz Oester (double bass), Gerry Hemingway (drums), Marie Schwab (viola), and Nathalie Saudan (violin). Gerry Hemingway is a US-American jazz drummer and composer, while the other musicians on this album are Swiss. See Hagedorn (2019b, 201-204).

69. *Rocinante*, a postmodern, experimental avant-garde jazz and world jazz composition with folk music elements, was recorded by João de Bruçó (kalimba, balafon, percussion) and Otto Lechner (accordion). João de Bruçó is a composer, singer, and multi-instrumentalist from São Paulo (Brazil); since 1990 he is based in Vienna (Austria). The album *Sideway*, published by Austrian label Windhund Records, includes several songs with lyrics written by de Bruçó; however, *Rocinante* is an instrumental piece. It is available on Otto Lechner's website: <<http://www.ottolechner.at/audioarchiv/veroeffentlichtes.html>> (accessed 27 January 27, 2022). For further details see Hagedorn (2020a, 186-187).

70. *Don Quixote* by US-American pianist and composer Roy Dunlap is a contemporary bebop and avant-garde jazz piece. The Roy Dunlap Group included Roy Dunlap (piano), Pete Chmielewski (drums), Dan Nicholson (alto and tenor saxophone), and Jeff Hanley (double bass).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
71	2001	Bobby Shew, John Harmon, Lawrence University Jazz Ensemble	US	<i>Quixote</i> ⁷¹ c: John Harmon	13:23 instrum.	<i>The Music of John Harmon</i> (Sea Breeze) • ALL
72	2001	Tony Vacca	US	<i>Don Quixote</i> ⁷² c: Tony Vacca	06:51 instrum.	<i>Three Point Landing - Chicago, New Orleans, Phoenix</i> (Half Note) • SC
73	2002	Actis Band	IT	<i>Sanchopanza</i> ⁷³ c: Carlo Actis Dato	04:51 instrum.	<i>Don Quijote</i> (Splasc[H]) • SPOT, YT, AMZ
74	2002	Cal Trio	IT	<i>Quixote</i> ⁷⁴ c: Domenico Caliri	02:02 instrum.	<i>Casa 3</i> (Bassesferec) • Website
75	2002	L'Effet Vapeur	FR	<i>Quichotte</i> ⁷⁵ c: Jean-Paul Autin et al.	06:09 instrum.	<i>Je pense que... L'Effet Vapeur (en concert)</i> (Arfi) • SC

71. *Quixote* by US-American composer John Harmon is a contemporary jazz piece for big band, with influences from post-bop as well as from classical and Spanish music. It was recorded (March 7, 2000) by US-American trumpet player and flugelhornist Bobby Shew and John Harmon (piano) with the Lawrence University Jazz Ensemble, directed by Ken Schaphorst. The names and instruments of the members of the Lawrence University Jazz Ensemble on this recording are unknown. A 30-second sample is available on AllMusic: <<https://www.allmusic.com/album/music-of-john-harmon-mw0000211045>> (accessed March 6, 2022). As jazz critic Bowers (2002) pointed out, “Shew and Harmon work well together, and their duets are among the album’s highlights. Others include the big-band selections [...] *Quixote* is a stormy escapade inspired by the music of Spain”. See the CD booklet and the catalogue entry in WorldCat for further details.

72. The album *Three Point Landing - Chicago, New Orleans, Phoenix* was recorded by US-American musicians Tony Vacca (alto and tenor saxophone, flute), Peter Martin (piano), Roland Guerin (double bass), Jason Marsalis (drums), Irvin Mayfield (trumpet), and Aaron Fletcher (alto saxophone). On *Don Quixote*, a brooding, latin-flavored straight-ahead jazz ballad, the bandleader and composer plays the flute. There is no complete version of Vacca’s *Don Quixote* on the internet, but a 40-second sample is on SoundCloud (under the title *Quixote*).

73. Actis Band was an Italian postmodern jazz and world jazz group which combined avant-garde and free jazz, jazz fusion, folk, and pop music, with a Mediterranean touch. It consisted of Carlo Actis Dato (tenor and baritone saxophone, bass clarinet), Federico Marchesano (double bass, electric bass, loop programming), Massimo Rossi (alto and soprano saxophone), Dario Bruna (drums), and Antonio Fontana (electric and acoustic guitar, vocals, mouth harp). In 2003, Actis Band published another composition inspired by *Don Quixote*, titled *Dulcinea* (see footnote in the present article). See Hagedorn (2016a, 570; 2018, 145-146; and 2020b, 169-170).

74. The musicians of the Italian ensemble Cal Trio were Domenico Caliri (electric guitar), Antonio Borghini (double bass), and Cristian Calcagnile (drums, percussion). However, *Quixote*, an avant-garde jazz composition for solo guitar, was recorded only by Domenico Caliri; it is available on his website: <<https://www.domenicocaliri.com/discografia/cal-trio-casa-3>> (accessed February 24, 2022). See Hagedorn (2020b, 170).

75. The French avant-garde jazz and electroacoustic trio L’Effet Vapeur consisted of Jean-Paul Autin (alto and soprano saxophone, bass clarinet, banjo, flute), Alfred Spirli (drums, various instruments),

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
76	2002	Matamá	DE	<i>Don Quijote</i> ⁷⁶ c: André Krikula	05:25 instrum.	<i>Don Q. - Flamenco goes Brazil</i> (Acoustic Music) • SPOT, YT, AMZ
77	2002	Cardo Peixoto	BR	<i>Pra Don Quixote</i> ⁷⁷ c: Cardo Peixoto, Egbert Parada	02:17 instrum.	<i>Rota da estrela</i> (n/label) • YT
78	2002	Sergio 'Timo' Quintana	MX	<i>Rocinante</i> ⁷⁸ c: Sergio 'Timo' Quintana	13:52 instrum.	n/album • YT
79	2002	Cesare Saldicco Quartet / Quintet	IT	<i>Dulcinea</i> ⁷⁹ c: Cesare Saldicco	04:34 instrum.	<i>Atlantide</i> (Philology) • ALL, JIT

and Xavier Garcia (samples, electronics). The influences of this trio ranged from avant-garde and experimental music, *musique concrète*, and electroacoustic music to free jazz. The album *Je pense que...* was recorded live in Montluçon, Grenoble and Lyon. Arfi is the label of the Association à la Recherche d'un Folklore Imaginaire (Lyon, France). The composers of the track *Quichotte* were Jean-Paul Autin, Alfred Spirli, and Xavier Garcia.

76. *Don Quijote* by German ensemble Matamá is a blend of contemporary jazz, latin jazz, flamenco, and world jazz; while being essentially an instrumental piece, it also includes some vocals without words. For a live version, see YouTube. The musicians on the recording of *Don Quijote* were André Krikula (acoustic guitar, vocals), Juan Rodríguez Vila (acoustic guitar, vocals), and Conny Sommer (marimba, kalimba, timbales, cajón, other percussion, didgeridoo, vocals).

77. Cardo Peixoto is a singer-songwriter from Brazil. The musicians who participated in the recording of the pop-jazz and latin jazz album *Rota da estrela* included Cardo Peixoto (acoustic guitar, vocals), Egbert Parada (acoustic and electric guitar), and Fabrício 'Pardal' Moura (electric bass, acoustic guitar). Recorded live at the bookshop Livraria e Café Don Quixote, in the city of Pelotas (Brazil), in 2000; the album's title, *Pra Don Quixote*, possibly refers to this bookshop.

78. The jazz fusion and latin jazz composition *Rocinante* by Mexican pianist and composer Sergio 'Timo' Quintana (1968-2020) is an instrumental piece, although there is a short section with some vocals (11:26-11:54). It was recorded live in concert (June 3, 2002) at the Teatro de la Ciudad Fernando Soler, in the city of Saltillo (Coahuila, México). It was never recorded in the studio, nor published on any album; the only recording available is the one that can be found on YouTube (alternative spelling of the title on the video: *Rosinante*): <https://www.youtube.com/watch?v=Ili4u7a_liA> (accessed January 30, 2022). The musicians involved in this live recording were Sergio 'Timo' Quintana (piano, keyboards), Armando Covarrubias (drums), Josué Pozo (flute, piccolo flute), Héctor Zárate (acoustic guitar), and Antero Mtz (Martínez) Cuéllar (percussion).

79. *Dulcinea* is a contemporary jazz composition—a Mediterranean-flavored piece with reminiscences of Spanish flamenco—by Cesare Saldicco, an Italian pianist, composer, and multimedia artist based in Milan. The musicians who took part in the recording of *Dulcinea* included Cesare Saldicco (piano), Enrico Bracco (acoustic and electric guitar), Pietro Ciancaglini (double bass), and Armando Sciommeri (drums). Saxophonist Marcello Allulli played soprano on other tracks of the album *Atlantide*, but not on this particular piece. Samples of Saldicco's *Dulcinea* are available on AllMusic (00:30) and Jazzitalia (01:26): <<https://www.allmusic.com/album/atlantide-mw0000234800>>, <<http://www.jazzitalia.net/recensioni/atlantide.asp#.YfKYwf7MJzo>> (both accessed January 27, 2022).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
80	2002	Santella Cruz Hecht	MX AR	<i>Las tristezas del Rocinante</i> ⁸⁰ c: Nicolás Santella	04:55 instrum.	<i>Drunky honky monkey</i> (Urtex) • SPOT, YT, AMZ
81	2002	Susan Weinert, Martin Weinert	DE	<i>Don Q</i> ⁸¹ c: Susan Weinert	03:00 instrum.	<i>Synergy</i> (Skip) • SPOT, YT, AMZ
82	2003	Actis Band	IT	<i>Dulcinea</i> ⁸² c: Carlo Actis Dato	07:45 instrum.	<i>Garibaldi</i> (Leo) • SPOT, YT, AMZ
83	2003	Foltin	MK	<i>Donkey Hot contra Moulin Rouge in Amsterdam</i> ⁸³ c, lyr: Branislav Nikolov et al.	06:18 song	<i>Donkey Hot</i> (Kukuzel) • SPOT, YT, BC, AMZ
84	2003	Viviane Ginapé	FR	<i>Dona Quixote (Obsession)</i> ⁸⁴ c: Dori Caymmi, Gilson Peranzetta lyr: Viviane Ginapé	07:46 song	<i>Obsession - Viviane Ginapé invite Mario Canonge - en concert</i> (Corossol Diffusion, Night & Day) • n/internet

80. Pianist and composer Nicolás Santella and drummer Hernán Hecht are from Argentina but currently located in Mexico City. Aarón Cruz Bravo is a Mexican bassist. The straight-ahead jazz album *Drunky honky monkey* was recorded in Mexico City, and published on the Mexican label Urtex. *Las tristezas del Rocinante* is a postmodern contemporary jazz composition. In 2019, Nicolás Santella recorded a new version of this piece (05:30) for his digital album *Equilibrista* (only available on SoundCloud); on this album, he was accompanied by Israel Cupich (double bass) and Gabriel Puentes (drums). See Hagedorn (2020a, 187-188).

81. *Don Q*, a Spanish-flavored avant-garde jazz piece, was recorded by Susan Weinert (acoustic guitar) and Martin Weinert (double bass). This German duo was most well-known for its contemporary jazz and jazz fusion albums. Throughout her career, Susan Weinert (1965-2020) released twelve albums; her thirteenth album, *Der Baum vor meinem Fenster* (2020), was released posthumously.

82. The avant-garde jazz piece *Dulcinea* by Italian ensemble Actis Band was recorded by the following musicians: Carlo Actis Dato (tenor and baritone saxophone, bass clarinet), Federico Marchesano (double bass, electric bass), Massimo Rossi (alto and soprano saxophone), Dario Bruna (drums), and Antonio Fontana (electric and acoustic guitar). The album "*On Tour*" - *Live 2004* (2005) includes a live version of this composition. For a characterization of the music played by Actis Band, see the description of the piece *Sanchopanza* (2002), in the present article. See Hagedorn (2016a, 571-572; 2016b, 167; and 2020b, 170).

83. *Donkey Hot contra Moulin Rouge in Amsterdam* by North Macedonian alternative pop, rock, folk, and jazz group Foltin is a postmodern folk-rock, jazz-rock, and world jazz song, composed by the musicians who participated on this recording, including Branislav Nikolov (vocals, electric guitar), Pece Trajkovski Brada (accordion, electric guitar, melodica, whistle, percussion), Pece Nikolovski (clarinet, harmonica, whistle, programming), Petar Dimitrovski (keyboards, programming), Slavco Jovev (drums), and Marjan Stanic (percussion).

84. Viviane Ginapé is a French jazz singer. The album *Obsession - Viviane Ginapé invite Mario Canonge - en concert* was recorded live in the club La Fenêtre, in Paris, France (November 29-30, 2002). The musicians involved in the recording of the song *Dona Quixote (Obsession)* were Viviane Ginapé (vocals), Mario Canonge (piano), Alain Ginapé (acoustic guitar), Rubens Santana (electric bass), and Serge Marne (percussion). This latin jazz song is Viviane Ginapé's French version

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
85	2003	Patrice Soletti, Aurélien Besnard	FR	<i>Don Quichotte, pt. 1</i> <i>Don Quichotte, pt. 2</i> ⁸⁵ c: Patrice Soletti, Aurélien Besnard	06:27 04:57 instrum.	<i>Nocturne</i> (Rude Awakening) • SPOT, YT, BC, AMZ
86	2003	Florian Trübsbach	DE	<i>Quixotic</i> ⁸⁶ c: Florian Trübsbach	05:47 instrum.	<i>Mason & Dixon</i> (Jazz4Ever) • n/internet
87	2003	Weekend Guitar Trio	EE	<i>Sancho's Dream</i> ⁸⁷ c: Robert Jürjendal	05:38 instrum.	<i>Aim</i> (Beg The Bug) • n/internet
88	2004	Anders Aarum Trio	NO	<i>Donkey Shot</i> ⁸⁸ c: Anders Aarum	04:06 instrum.	<i>Absence in Mind</i> (Jazzaway) • SPOT, YT, AMZ
89	2004	Roberto Nannetti Quartet	IT	<i>Don Quijote</i> ⁸⁹ c: Roberto Nannetti (n° 1-9) c, lyr: Francesco Petreni (n° 10)	56:17 instrum. & sv (10-part suite; 10: sv)	<i>Don Quijote</i> (Enthropy) • YT (part 4 only, live recording, title on YT: <i>tetigi tactum tangere</i>)

of the composition *Obsession* by Brazilian singer-songwriter and guitarist Dori Caymmi and Brazilian pianist and composer Gilson Peranzzetta; the original English lyrics were written by Tracy Mann. It was first recorded by Sarah Vaughan (for her album *Brazilian Romance*, 1987) and soon became a standard; it was also recorded by Dory Caymmi (1988), Toots Thielemans (1993), Dianne Reeves (2001), and Cécile McLorin Salvant (2018), among others. Dori Caymmi's and Gilson Peranzzetta's composition and the original lyrics by Tracy Mann didn't have any relation to *Don Quixote*; this relation only exists in Viviane Ginapé's new French lyrics.

85. *Don Quichotte* by French experimental jazz duo Patrice Soletti (electric guitar, other unidentified instruments) and Aurélien Besnard (bass clarinet, clarinet, electronics) is an electroacoustic avant-garde music composition in two parts which integrates elements of experimental and modern classical music, avant-garde jazz, and free jazz. See Hagedorn (2020c, 533-534).

86. *Quixotic* by German saxophonist and composer Florian Trübsbach is a contemporary, postmodern straight-ahead jazz composition with reminiscences of post-bop and modal jazz. It was recorded by Florian Trübsbach (alto and soprano saxophone), Ralf Hesse (trumpet, flugelhorn), Jan Eschke (piano), Henning Sieverts (double bass), and Falk Willis (drums). See Hagedorn (2019b, 204-205).

87. *Sancho's Dream* by the Weekend Guitar Trio (Estonia) could be described as a blend of contemporary jazz, avant-garde jazz, postmodern and electronic jazz, and ambient music. The Weekend Guitar Trio consists of Robert Jürjendal (electric and acoustic guitar, e-bow, Roland VG-8 guitar processor, loop programming), Tõnis Leemets (electric guitar, e-bow, loop programming), and Mart Soo (electric guitar, musical bow, Roland VG-8 guitar processor, synthesizer, loop programming). Robert Jürjendal is the composer of two pieces inspired by Don Quixote's squire: *Sancho's Dream* and *Sancho Panza* (with Colin Edwin, on the album *Another World*, 2018). The composer confirmed by email (December 7, 2020) that the title *Sancho's Dream* refers to Sancho Panza.

88. *Donkey Shot* by Norwegian jazz pianist and composer Anders Aarum is a contemporary jazz piece, an avant-garde jazz composition with reminiscences of cool and modal jazz. At the time of the recording of the album *Absence in Mind*, the Anders Aarum Trio was made up of Anders Aarum (piano), Mats Eilertsen (double bass), and Thomas Strønen (drums).

89. Roberto Nannetti is an Italian guitarist and composer. His contemporary jazz suite *Don Quijote* consists of 10 parts: (1) *Ouverture DQ* (05:53), (2) *Alluci in azione* (03:38), (3) *Dulcinea*

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
90	2004	Vito Rezza and 5 after 4	CA	<i>Don Quixote</i> ⁹⁰ c: Vito Rezza	05:58 instrum.	<i>Drums of Avila</i> (Alma) • SPOT, YT, AMZ
91	2004	Stimhorn & Kold Electronics	CH	<i>Sancho</i> ⁹¹ c: Balthasar Streiff et al.	04:38 song	<i>Igloo</i> (Make Up Your World) • SPOT, YT, SC, BC, AMZ
92	2004	Traces	BE	<i>Les moulins avant</i> ⁹² c: Vincent Noiret	05:17 instrum.	<i>Sigh Moon</i> (Mogno) • SC
93	2005	Miles Black & René Worst	CA	<i>Sancho</i> ⁹³ c: Miles Black	06:24 instrum.	<i>Two</i> (Carltunes) • SPOT, YT, AMZ

(04:30), (4) *Tango, tetigi, tancum, tangere* (*tango degli amori perduti*) (07:45), (5) *Ronzinante* (05:53), (6) *Argomenti* (07:00), (07) *Quando un angelo scende sulla terra* (06:20), (8) *Ely's eyes* (05:14), (9) *Mr. DQ* (07:40), (10) *L'avvento del mulino* (02:20). Roberto Nannetti is the composer of parts 1-9, which are instrumental pieces; Francesco Petreni is the composer and lyricist of part 10, which is the only part of the suite that has (spoken) vocals. The Roberto Nannetti Quartet was comprised of the following musicians: Roberto Nannetti (acoustic and electric guitar, spoken vocals), Paolino dalla Porta (double bass, spoken vocals), Giulio Visibelli (soprano saxophone, flute, spoken vocals), and Francesco Petreni (drums, percussion, spoken vocals). See Hagedorn (2016b, 167-168; 2020a, 188-189; and 2020b, 170-171).

90. *Don Quixote* by Canadian drummer and composer Vito Rezza is a contemporary jazz fusion, jazz-funk, and jazz-rock composition. The musicians who participated in the recording of this piece were Vito Rezza (drums), John Johnson (flute, alto flute, bass clarinet, alto, tenor, and soprano saxophone), Alexis Puentes (electric bass), Kevin Breit (electric guitar), Tony Zorzi (electric guitar), and Matt Horner (piano, Fender Rhodes piano, synthesizer). Other musicians on this album but not performing on *Don Quixote* included Michael Brecker (tenor saxophone), Toots Thielemans (harmonica), Joey DeFrancesco (Hammond organ), Vinnie Colaiuta (drums), and Richard Bona (electric bass), among others.

91. *Sancho* by Swiss ensemble Stimhorn & Kold Electronics is a song without words; it could be described as a blend of pop music, folk, postmodern jazz, jazz fusion, electronic jazz, world, experimental, and avant-garde music. It was composed and recorded by Balthasar Streiff (cornet), Christian Zehnder (vocals, bandoneon), and Tomek Kolczynski (electronics). As Balthasar Streiff explained by email (February 24, 2022), the three musicians chose the title *Sancho* after the song was created, because they felt that the music might make the listeners think of Spain, *Don Quixote*, and Don Quixote's squire, among other associations. See Hagedorn (2018, 150; 2019b, 206).

92. The Belgian trio Traces consisted of Philippe Laloy (flute, soprano saxophone), Vincent Noiret (double bass), and Karim Baggili (oud). However, Baggili didn't participate in the recording of the track *Les moulins avant*, which is a duo for bass and soprano saxophone (Baggili included a composition titled *Dulcinea* on his album *Apollo You Sixteen, Part 2*, 2017). This piece, *Les moulins avant*, takes its inspiration from the windmill episode in *Don Quixote*; it is available on SoundCloud, under the name of saxophonist Philippe Laloy. It could be described as contemporary, postmodern jazz combined with some elements of folk, classical, and Arabian music.

93. *Sancho* is a contemporary straight-ahead jazz piece, composed in a mellow post-bop style. It was recorded by the Canadian duo of Miles Black (piano) and René Worst (double bass). Miles Black confirmed by email (February 8, 2022) that he knew the character of Don Quixote's squire from the novel, and that he found his name appropriate for this piece. The composer's affinity to Spanish culture became evident

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
94	2005	Los Glissandinos	AT DE PT	<i>The long ride of Sancho Panza</i> ⁹⁴ c: Kai Fagaschinski, Klaus Filip	09:30 instrum.	<i>Stand Clear</i> (Creative Sources) • Website
95	2005	Larry Martus	US	<i>Quixotism</i> ⁹⁵ c: Larry Martus	04:10 instrum.	<i>Transcendence</i> (Omnitonic) • SPOT, YT, SC
96	2005	Lars-Erik Norrström Trio	SE	<i>Dulcinea</i> <i>Don Quijote</i> ⁹⁶ c: Lars-Erik Norrström et al.	03:30 06:28 instrum.	<i>Still alive</i> (LJ) • SPOT, YT, AMZ
97	2005	VST Very Simple Thing	IT	<i>Don Quixote</i> ⁹⁷ c: Giovanni Guerretti et al.	02:33 instrum.	<i>Very Simple Thing</i> (A.R. Production, Antica Sartoria) • SPOT, YT, AMZ

again when he and René Worst published their second album, *Escorial* (2009), with the title track, *El Escorial*, being an homage to the famous palace and monastery near Madrid, built by Spanish King Philip II in the sixteenth century. Canadian singer and pianist Jennifer Scott wrote lyrics for a vocal version of *Sancho*, which she recorded together with Miles Black, for the album *Storybook* (2009).

94. *The long ride of Sancho Panza* is a piece of experimental, electroacoustic music that employs elements of avant-garde jazz, electronic jazz, and free jazz. It was composed and recorded by the German-Austrian duo Los Glissandinos, which consisted of Kai Fagaschinski (clarinet) and Klaus Filip (electronics, programming). The album *Stand Clear* was recorded in Austria, and published by the Portuguese label Creative Sources Recordings. For a sample (02:08) of *The long ride of Sancho Panza*, see the duo's website: <<https://losglissandinos.klingt.org/>> (accessed February 4, 2022). The entire piece can be heard on Radio Mirage (program *Música Difícil*, emission: November 5, 2019, minutes 17:00-26:30): <<http://www.radiomirage.org.es/p/podcast-musica-dificil.html>>, or: <<http://www.oromolido.com/2019/>> (both accessed February 4, 2022).

95. Just like all the other tracks on the album *Transcendence*, *Quixotism* by US-American guitarist and composer Larry Martus is a piece for solo guitar; it could be characterized as contemporary jazz with influences from swing, hard bop, and post-bop. The solo musician on this recording was Larry Martus (electric guitar).

96. The two pieces *Dulcinea* and *Don Quijote* by the Swedish Lars-Erik Norrström Trio could be described as a blend of contemporary jazz, avant-garde jazz, free jazz, and jazz fusion. Musicians on these recordings: Lars-Erik Norrström (piano, keyboards), Owe Almgren (electric bass), and Terje Sundby (drums, percussion). *Dulcinea* was composed by the trio, while *Don Quijote* was composed solely by Lars-Erik Norrström.

97. *Don Quixote* by VST Very Simple Thing is a smooth jazz tune which combines influences from lounge and chill-out, nu jazz, electronic jazz, new age, and pop music; it's an instrumental piece with some vocals without words. It was composed and recorded by the following musicians: Giovanni Guerretti (piano, keyboards), Giorgio Peggiani (harmonica, vocals), Massimo Bregani (unidentified instruments), and Roberto Arduini (unidentified instruments). The names of the members of the Italian group (or project) VST Very Simple Thing appear neither on the front or back covers of the CD, but they can be found as additional information on some videos on YouTube, for example, the tunes *The*

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
98	2005	Ron Westray, Jazz at Lincoln Center Orchestra	US	<i>Chivalrous Misdemeanors</i> ⁹⁸ c, lyr: Ron Westray	117:20 instrum. & song & sv (23-part suite)	<i>Chivalrous Misdemeanors</i> (title of the suite, n/album) • n/internet

Mood is Good (from the album *Chill Out Experience - Destination Formentera*), *First Take* (from the album *Cala D'Hort Ibiza Chill Out Lounge*), or *Dream On* (from the album *Decafeinato Chill Aroma I*). These titles were originally part of the same album that included *Don Quixote*, that is, the album *Very Simple Thing*. See Hagedorn (2020b, 171).

98. Ron Westray is a US-American trombonist and composer. The full title of this work is: *Chivalrous Misdemeanors: Select Tales from Miguel de Cervantes' "Don Quixote"*. It premiered in New York City in 2005 (May 5-7, 2005), at Frederick P. Rose Hall, at Jazz at Lincoln Center. The musicians of the Jazz at Lincoln Center Orchestra, guest musicians and others who participated in the premiere concerts included Wynton Marsalis (trumpet), Sean Jones (trumpet), Ryan Kisor (trumpet), Marcus Printup (trumpet), Ron Westray (trombone), Andre Hayward (trombone), Vincent R. Gardner (trombone), Wess 'Warmdaddy' Anderson (alto and soprano saxophone), Ted Nash (alto and soprano saxophone, clarinet, flute, piccolo flute), Walter Blanding (tenor and soprano saxophone, clarinet), Victor Goines (tenor and soprano saxophone, clarinet, bass clarinet), Joe Temperley (baritone and soprano saxophone, bass clarinet), Xavier Davis (piano), Carlos Henriquez (double bass), Jonathan Blake (drums), Sachal Vasandani (vocals), Jennifer Sanon (vocals), Patrick Tull (spoken vocals), and Bob Stewart (conductor). No recording of this work has ever been published, and it has never been performed again, with one exception: in 2007, trumpeter Sean Jones recorded a version of *It's Just a Matter of Time*, one of the songs from *Chivalrous Misdemeanors*, for his album *Kaleidoscope*. The Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library for the Performing Arts, at Lincoln Center (Research Collections: Recorded Sound, call number LDC 44249 [CD]), holds a copy of the original concert recording at Lincoln Center (May 7, 2005), and this is the only recording of this suite that is available in a public institution worldwide. I would like to thank the New York Public Library for the Performing Arts and the Rodgers and Hammerstein Archives of Recorded Sound for their generous support during my research stay in New York, in May and June, 2016. Ron Westray's *Chivalrous Misdemeanors* could be described as a 23-part postmodern big-band jazz suite or a jazz opera inspired by *Don Quixote*, with instrumental and vocal parts; it combines a vast range of styles and influences, from neoclassical (or neotraditional) jazz, swing, bebop, cool, modal jazz, and post-bop, to contemporary forms, avant-garde jazz, musical, third stream, and modern classical music. Between the different sections of the suite, and with instrumental sketches as background music, a narrator recites an abridged version of several chapters of Cervantes's novel (Ron Westray's version is based, for the most part, on the English translation by Edith Grossman). Titles and duration of the different parts of this work: (1) *Prelude and Overture* (08:34), Narration I (05:41), (2) *Never Knew* (03:37), Narration II (04:21), (3) *Magic Spanish Castle I* (04:51), Narration III (01:56), (4) *The Innkeeper* (02:55), Narration IV (02:11), (5) *Sancho Panza (Chubby Comic)* (01:39), Narration V (00:24), (6) *Windmill Cross Road Stand Still* (03:22), (7) *I Get Caught Up On You* (02:18), Narration VI (01:22), (8) *Mambrino's Helmet (Temporarily Insane)* (01:55), Narration VII (01:46), (9) *Gines de Pasamonte (Mr. Whatchamajigum)* (01:17), Narration VIII (02:24), (10) *Magic Spanish Castle II/A: The Innkeeper II* (00:50), (11) *Magic Spanish Castle II/B: Bachelor Sampson* (02:50), Interlude and Narration IX (01:54), (12) *Two Friends* (03:07), Narration X (04:43), (13) *The Proposition* (01:26), Narration XI (00:26), (14) *Montesino's Cave (Apocryphal Myth)* (05:20), (15) *The Only Thing That's Wanting* (03:05), (16) *Knight to Squire/A: Ballad* (01:52), (17) *Knight to Squire/B: Blues* (04:17), Narration XII (00:48), (18) *Barataria (Sancho's Island)* (05:05), Narration XIII (02:27), (19) *It's Just a Matter of Time* (04:40), Narration XIV (01:59), (20) *Dulcinea My Dear* (05:48), Narration XV (00:56),

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
99	2006	Baron Samedi Ecstatic Soul Quintet	US CA	<i>Quixote Steez</i> ⁹⁹ c: Steven Balogh et al.	05:10 instrum.	<i>Feed a Fever</i> (Hammondbeat) • ALL
100	2007	Fabrizio La Fauci, Roberto Trombetti	IT	<i>Don Chisciotte</i> ¹⁰⁰ c: Fabrizio La Fauci, Roberto Trombetti	05:55 instrum.	<i>Don Chisciotte</i> (Picanto Records, SG) • SPOT, AMZ
101	2007	Jeremy Manasia	US CA	<i>Dulcinee's Dance</i> ¹⁰¹ c: Jeremy Manasia	07:41 instrum.	<i>Witchery</i> (Cellar Live) • SPOT, YT, BC, AMZ
102	2007	Antony Raijekov	BG	<i>Don-Ki-Not</i> ¹⁰² c: Antony Raijekov	07:01 instrum.	<i>Jazz U (2003-2005 collection)</i> (n/label) • YT, JAM

(21) *The Knight of The White Moon* (03:00), Narration XVI and Interlude (03:49), (22) *Vale* (06:01), Narration XVII (00:24), (23) *Postlude* (02:00; the *Postlude* was not performed on the premiere concerts). The total duration of this work, including songs, instrumental parts, and narration, is 117:20 (without pauses for applause and the intermission after part 11). Total time of the songs and the instrumental parts: 79:49. Total time of the narration (with background music): 37:31. I have corrected several mistakes in the cuts and the track numbers on the copy held by the The Rodgers and Hammerstein Archives of Recorded Sound. For an in-depth analysis of Ron Westray's *Chivalrous Misdemeanors*, see Hagedorn (2016b, 168-175). See also Hagedorn (2018, 146-149; 2020d, 574-577). For further details see Celis (2005), Friedwald (2005), Long (2005), and Ratliff (2005).

99. The Baron Samedi Ecstatic Soul Quintet was a Canadian group, based in Vancouver, while Hammondbeat is a US-American label from Portland, Oregon. The group consisted of the following musicians: Steven Balogh (electric guitar, electric bass), Tyson Naylor (Hammond organ, piano), Shane Krause (baritone saxophone), Joshua Wells (drums), Rod Navarro (percussion), and J. P. Carter (trumpet). *Quixote Steez* is a contemporary jazz-funk, soul jazz, and latin jazz composition, written by Steven Balogh, Shane Krause, and Tyson Naylor. A 30-second sample can be listened to on AllMusic: <<https://www.allmusic.com/album/feed-a-fever-mw0000777133>> (accessed February 4, 2022).

100. *Don Chisciotte* by Italian drummer Fabrizio La Fauci and his fellow countryman, guitarist Roberto Trombetti, is a blend of contemporary jazz, jazz fusion, latin jazz, gypsy jazz, and flamenco. The musicians who participated in the recording of this piece were Fabrizio La Fauci (drums), Roberto Trombetti (electric and acoustic guitar), Ermanno Dodaro (double bass), Ivo Mileto (electric bass), and Juan Carlos Zamora (violin, harmonica). For a live version of this composition, see YouTube (La Fauci, Trombetti, *Don Chisciotte*). See Hagedorn (2020b, 171).

101. Jeremy Manasia's album *Witchery* was recorded at the Smoke Jazz Club in New York City on January 22, 2004. It was released on the Canadian label Cellar Live Records. The musicians on this recording were Jeremy Manasia (piano), Daniel Freedman (drums), and Hans Glavishnig (double bass). *Dulcinee's Dance* is a contemporary straight-ahead jazz piece with some echoes from hard bop and post bop. Jeremy Manasia is a US-American pianist and composer.

102. *Don-Ki-Not* by Bulgarian pianist, composer, and musical and new media artist Antony Raijekov (Antoni Rayzhekov) is an electronic jazz composition which combines trip hop, lounge, and ambient music. Just like the other tracks on the album *Jazz U*, *Don-Ki-Not* was recorded as a solo effort by Antony Raijekov, who played all the instruments (piano, keyboards, electronics, synthesizer, programming, drum programming, various unidentified instruments).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
103	2007	Jovino Santos Neto	BR US	<i>Donkey Xote</i> ¹⁰³ c: Jovino Santos Neto	05:53 instrum.	<i>Alma do Nordeste - Soul of the Northeast</i> (Adventure) • SPOT, SC, YT, AMZ
104	2007	Tom Wright	US	<i>Don Quixote</i> ¹⁰⁴ c: Tom Wright	05:09 instrum.	<i>Destination</i> (Red Belly) • SPOT, YT, SC, AMZ, BC
105	2008	Karim Eharruyen	NL MA	<i>Don Quichotte</i> ¹⁰⁵ c: Karim Eharruyen lyr: Federico Garcia Lorca	04:22 song	<i>Zharbia</i> (LopLop) • YT (live version), website
106	2008	Nick Halley	US	<i>Fighting windmills</i> ¹⁰⁶ c: Matt Brewer	08:22 instrum.	<i>Barnum Hill</i> (n/label) • SPOT, YT, AMZ

103. *Donkey Xote* by Seattle-based Brazilian-American pianist, flutist, and composer Jovino Santos Neto is a contemporary latin jazz, world jazz, and jazz fusion composition with some influence from Brazilian popular and folk music. It was recorded by the following musicians: Jovino Santos Neto (piano), Marcio Bahia (drums), Dudu Lima (electric bass), and Marcelo Martins (soprano saxophone). The title refers to the *xote*, a Brazilian music genre and dance (a subgenre of the forró dance). For a live version of *Donkey Xote* by Jovino Santos Neto, see YouTube.

104. *Don Quixote* by US-American viola and mandolin player Tom Wright is a contemporary jazz piece, a blues-inflected composition whose original version on the album *Destination* has a touch of gypsy jazz. It was recorded by the following musicians: Tom Wright (electric viola), Jim Gailloreto (tenor saxophone), Neal Alger (electric guitar), Mike Arnopol (double bass), Tom Hipskind (drums), and Vijay Tellis-Nayak (Fender Rhodes piano, Hammond organ). For the reissue of the album *Destination* under the title *Tailwind* (2019), Tom Wright re-recorded his parts, replacing the electric viola with the electric 10-string mandolin (and, on one single track, the acoustic 10-string mandolin). This new version is the one that can be heard on Spotify, YouTube, SoundCloud, Amazon Music, and Bandcamp.

105. *Don Quichotte* by Karim Eharruyen, a Moroccan-born oud player and composer based in Utrecht (Netherlands), is a flamenco jazz, gypsy jazz, and world jazz song with a distinct influence from Arabian folk music. It was recorded by Karim Eharruyen (oud), Curra Suarez (vocals), Jeffrey Bruinsma (violin), Tjitze Vogel (double bass), and Joshua Samson (percussion, handpan). A 30-second sample of the original version can be listened to on the Dutch website Muziekweb: <<https://www.muziekweb.nl/Link/JE29178/Zharbia?TrackID=JE29178-0009>> (accessed February 6, 2022). For a live version of this song, see YouTube.

106. *Fighting windmills* is a contemporary avant-garde jazz composition, with influences from hard bop and post-bop. It was recorded by a quintet of US-American musicians: Nick Halley (drums), Matt Brewer (double bass), Adam Niewood (tenor saxophone), Gregg Ruggiero (electric guitar), and Richard Baughman (Hadgini udu drum). This piece has been re-recorded, in a slightly shorter version (07:23), by the composer, Matt Brewer, and his sextet for the album *Mythology* (2014, Criss Cross Jazz Records); the musicians on this album are Matt Brewer (double bass), Mark Turner (tenor saxophone), Steve Lehman (alto saxophone), Lage Lund (electric guitar), David Virelles (piano), and Marcus Gilmore (drums). See Hagedorn (2020d, 579-580).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
107	2008	Gabriele Mirabassi	IT	<i>Chisciotte</i> ¹⁰⁷ c: Gabriele Mirabassi	03:48 instrum.	<i>Canto di ebano</i> (EGEA) • SPOT, YT, AMZ
108	2008	Erik Scott	US	<i>Donnie & Sancho</i> ¹⁰⁸ c: Erik Scott	04:57 instrum.	<i>Other Planets</i> (n/label) • SPOT, SC, YT, AMZ
109	2008	The Stein Brothers Quintet	US	<i>Quixotic</i> ¹⁰⁹ c: Asher Stein	03:36 instrum.	<i>Quixotic</i> (Jazzed Media) • SPOT, YT, AMZ
110	2009	T. Finguz	US	<i>Quixote</i> ¹¹⁰ c, lyr: T. Finguz	04:12 instrum. (with sv)	<i>Zaij Pie</i> (Savree) • YT, BC, AMZ
111	2009	Mikado Lab	PT	<i>Minha Dulcineia</i> ¹¹¹ c: Marco Franco	05:08 instrum.	<i>Coração Pneumático</i> (n/label) • BC
112	2009	Ivo Neame	GB	<i>Quixotic</i> ¹¹² c: Ivo Neame	09:35 instrum.	<i>Caught in the Light of Day</i> (EDN Edition) • SPOT, SC, BC, YT, AMZ

107. Gabriele Mirabassi is an Italian jazz clarinetist and composer. *Chisciotte* could be described as a contemporary jazz composition with influences from Mediterranean folk, flamenco, and Arabian music. It was recorded by Gabriele Mirabassi (clarinet), Peo Alfonsi (acoustic guitar), Salvatore Maiore (double bass), and Alfred Kramer (drums, percussion). For a live version of this piece, see YouTube (*Duo Gabriele Mirabassi e Simone Zanchini - Suoni e Segni in Romagna*, at 29:02). See Hagedorn (2020b, 171-172).

108. *Donnie & Sancho* by US-American bass guitar player and songwriter Erik Scott (1948-2019) is a jazz-rock, pop, and smooth jazz composition with influences from new age and chill-out music. It was recorded by Erik Scott (electric bass, keyboards, synthesizer, drum programming), Glen Rupp (acoustic guitar), and Larry Beers (drums, cymbals, percussion). This piece was also included on Erik Scott's 2014 album *Spirits*.

109. *Quixotic* by The Stein Brothers Quintet was recorded by the following musicians: Asher Stein (alto saxophone), Alex Stein (tenor saxophone), Mferghu (piano), Doug Largent (double bass), and Joe Blaxx (drums). This composition could be defined as neoclassical straight-ahead jazz, a neotraditional piece between bebop and hard bop with a slight latin touch. The Stein Brothers Quintet is a US-American ensemble. See Hagedorn (2016a, 573-574).

110. T. Finguz is the pseudonym of US-American pianist, composer, and producer Travis Terrell Todd from Los Angeles. On Bandcamp, the album *Zaij Pie* is described as "hip hop jazz" and "hip hop soul with a touch of jazz fusion". T. Finguz's composition *Quixote* also includes elements of nu jazz and lounge music. It was recorded by T. Finguz (piano, keyboards) and other, anonymous artists (unidentified instruments).

111. Mikado Lab was a Portuguese avant-garde jazz, electronic jazz, and jazz fusion band, consisting of Marco Franco (drums, vocals, electronics), Ana Araújo (keyboards, electronics), André Matos (electric guitar), and Pedro Gonçalves (electric bass). *Minha Dulcineia* is an electronic jazz fusion ballad.

112. The album *Caught in the Light of Day* was recorded by Ivo Neame (piano), Jim Hart (vibraphone), Jasper Hoiby (double bass), and James Maddren (drums). *Quixotic* is a contemporary, postmodern avant-garde jazz composition, with influences ranging from cool jazz and post-bop to free jazz. Ivo Neame is a British jazz pianist and composer.

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
113	2009	Steve Noble	GB ES	<i>Viaje Quixote</i> ¹¹³ c: Steve Noble	03:34 instrum.	Steve Noble, Mal Pelo: <i>Ten Years After</i> (Mal Pelo, Ping Pong, Mercat de les Flores) • n/internet
114	2009	Virginia Ramírez	VE	<i>Dulcinea</i> ¹¹⁴ c: Virginia Ramírez	06:34 instrum.	<i>Manos y alma</i> (n/label) • SPOT, SC, BC, YT, AMZ
115	2009	Sancho 003	GR	<i>Sancho</i> ¹¹⁵ c: Fotis Siotas, Kostas Pantelis	07:35 instrum.	<i>We Buy Gold</i> (Quetempo) • YT
116	2009	The Shack Band feat. Cologne Horns	DE	<i>Hola Sancho</i> ¹¹⁶ c: Michael Theissing-Tegeler	02:52 instrum.	<i>The Shack Band EP</i> (Soulplex, Joma) • n/internet

113. *Viaje Quixote* could be described as a postmodern blend of avant-garde jazz, electroacoustic music, *musique concrète*, and experimental electronic music, mixed with elements of Spanish *pasodoble*. This piece was recorded by Steve Noble (turntables, samples, electronics, percussion), a British drummer, percussionist, and composer working in the fields of avant-garde jazz, free jazz, and improvised music. Mal Pelo is a contemporary dance ensemble based in Barcelona (Spain) and which was founded in 1989 by choreographers Pep Ramis and Maria Muñoz. *Viaje Quixote* was recorded in 1999 in London for Mal Pelo's performance *El alma del bicho* (1999) and was first released on the album *Ten Years After* (2009). I would like to thank the Mal Pelo Dance Company for providing me with a copy of this CD. Another performance by Mal Pelo that was inspired by *Don Quixote* was *Atlas* (2005). However, Steve Noble's compositions for *Atlas* (the CD *Ten Years After* includes the tracks *Swift and Slow* and *Vietnamita*) don't seem to be related directly to Cervantes's novel.

114. *Dulcinea* by Virginia Ramírez is a contemporary latin and world jazz composition, a Venezuelan merengue with a latin jazz fusion feel. The musicians on this recording were Virginia Ramírez (piano), Aquiles Báez (acoustic guitar), Nené Quintero (percussion), Héctor Molina (cuatro), Heriberto Rojas (double bass), and Dhiego Maldonado (drums). As the composer explains in the CD booklet, the title refers to her family home in Venezuela, which was named after the knight's lady in Cervantes's novel. For live versions of *Dulcinea* by Virginia Ramírez, see YouTube.

115. *Sancho* is an avant-garde jazz composition with influences from electronic jazz, jazz fusion, free jazz, and nu jazz. Sancho 003 was a Greek avant-garde music duo consisting of Fotis Siotas (violin, viola, vocals, keyboards, synthesizer, loop programming) and Kostas Pantelis (electric and acoustic guitar). Besides the track *Sancho* and the duo's name, three other pieces on the albums of Sancho 003 have titles that seem to refer to Spain or to Spanish culture, language, or geography: *Don Julio's Suite* (on *We Buy Gold*), *Los dos aguas* (sic), and *Utiel* (both on the album *Muzga*, 2012). Therefore it seems that, with the titles of their recordings, Siotas and Pantelis relate purposefully to Spanish culture, and that it was Don Quixote's squire whom they had in mind when they chose not only the name of their duo, but also the title, *Sancho*, for track 2 on their album *We Buy Gold*. On YouTube, the title of this piece is *Sancho 003-track02*. The video is also on the duo's blog: <<http://sancho003.blogspot.com/>>, as well as on <<https://www.deviantart.com/inaxor/art/sancho-003-track-sancho-110277579>> (both accessed February 7, 2022).

116. *Hola Sancho* is a contemporary jazz-funk composition, with influences from post-bop, soul, and jazz fusion. It was recorded by the German ensemble The Shack Band feat. Cologne Horns, consisting of Michael Theissing-Tegeler (trombone), Florian Bungardt (drums), Jens Bachmann (electric bass), Matthias Höderath (Fender Rhodes piano), Chris Fehre (percussion), Frank Wiesen (trumpet), and Denis Gäbel (tenor saxophone).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
117	2009	Yggdrasil	DK	<i>Don Quixote and the Horned Beast</i> ¹¹⁷ c: Kristian Blak	04:16 song	<i>Duologues</i> (Tutl) • SPOT, YT, AMZ
118	2010	Advanced Sportswear	GB US NL	<i>Windmill Battle</i> ¹¹⁸ c: Dan Fox et al.	08:12 instrum.	<i>Advanced Sportswear</i> (Junior Aspirin) • n/internet
119	2010	Josephine Davies	GB	<i>Quixotic</i> ¹¹⁹ c: Josephine Davies	07:29 instrum.	<i>Perspective</i> (Trio) • BC
120	2010	Iron Kim Style	US	<i>Don Quixotic</i> ¹²⁰ c: Dennis Rea et al.	07:37 instrum.	<i>Iron Kim Style</i> (MoonJune) • SPOT, BC, YT, AMZ
121	2010	Jeff Norem	US	<i>New Quixote</i> ¹²¹ c: Jeff Norem	04:28 instrum.	<i>...All No Talk</i> (unknown) • n/internet (n/this version)

117. The album *Duologues* by the group Yggdrasil from the Faroe Islands (Denmark) was a project that combined the music of Faroese composer Kristian Blak with paintings by Danish artist Anders Hjulær. *Don Quixote and the Horned Beast* is a song without lyrics; the vocals sung, spoken, and shouted by Kristian Blak on this recording (including howling, grumbling, groaning, warbling, etc.) don't have words. The musicians on this recording were Kristian Blak (piano, vocals), Mikael Blak (double bass), Anders Hagberg (flute, bass flute), Villu Veski (tenor and soprano saxophone), and Heðin Ziska Davidsen (electric guitar). *Don Quixote and the Horned Beast* is an avant-garde jazz and jazz fusion song with influences from folk and rock music.

118. Advanced Sportswear was an experimental avant-garde jazz trio consisting of Dan Fox (electric guitar, piano, keyboards, vocals), Ashley Marlowe (drums), and Nathaniel Mellors (electric bass). *Windmill Battle*, a track written by the three band members, could be described as a mix of experimental music, jazz-rock, progressive, and free jazz. Junior Aspirin Records is an artist-run independent record label founded in London in 2002 by the three members of Advanced Sportswear—British musicians Ashley Marlowe and Nathaniel Mellors, as well as US-American multi-instrumentalist Dan Fox—plus British vocalist and multi-instrumentalist Andy Cooke. The album *Advanced Sportswear* was recorded in 2008 at the Rijksakademie van Beeldende Kunsten in Amsterdam (Netherlands). See Hagedorn (2020d, 577-578).

119. *Quixotic* is a contemporary jazz composition by Josephine Davies, with influences from bebop, hard bop, cool jazz, and latin jazz. The musicians who participated in this recording were Josephine Davies (tenor saxophone), Dave Whitford (double bass), Nick Smalley (drums), Ross Stanley (piano), and Robbie Robson (trumpet). Davies is a London-based saxophonist and composer born in the Scottish Shetland Islands.

120. Iron Kim Style was as US-American jazz-rock, jazz fusion, and free jazz quintet from Seattle (WA). The track *Don Quixotic* was composed and recorded by the band members Dennis Rea (electric guitar), Bill Jones (trumpet), Jay Jaskot (drums), Thaddaeus Brophy (electric 12-string guitar), and Ryan Berg (electric bass).

121. *New Quixote* by US-American Chapman stick player Jeff Norem (former member of the bands Animal Time and Reversing Hour) is a blend of avant-garde jazz and jazz fusion, with influences from classical Spanish guitar music and flamenco. Composed and recorded by Jeff Norem (alto Chapman stick), this track is included also on the compilation album *Oasis Jazz Volume X # 7 Radio Sampler* (Oasis, 2010). For a live version of Jeff Norem's *New Quixote*, see YouTube (07:04, recorded live at JP Hops House, Houston, TX, October 21, 2011). For a review of *...All No Talk*, see Howard (2010).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
122	2010	Olivier Thémènes Trio	FR	<i>Rossinante</i> ¹²² c: Olivier Thémènes	03:36 instrum.	<i>Miniatures</i> (Yolk) • SPOT, YT, AMZ
123	2010	The Joe Wilson Transmission	US	<i>Quixote Found Another Windmill</i> ¹²³ c: Joe M. F. Wilson	03:22 instrum.	<i>New Life Forms</i> (n/label) • SPOT, YT, BC, AMZ
124	2011	Doumka Clarinet Ensemble	FR	<i>Don Quichotte</i> ¹²⁴ c: Hervé Bouchardy	04:51 instrum.	<i>Afar</i> (ENJA) • SPOT, YT, AMZ
125	2011	Jérôme Etcheberry & Hoozee Foozee Band	FR	<i>Roy de Barataria</i> ¹²⁵ c: Jérôme Etcheberry	04:30 instrum.	<i>Ecce Berry</i> (Vocation, L'Olifant) • SPOT, YT, AMZ
126	2011	Jasper Le Clercq Quartet	NL	<i>Don Quichotte intro</i> <i>Don Quichotte uitro</i> ¹²⁶ c: Jasper Le Clercq	00:16 00:38 instrum.	<i>Man met de Hond met de Hoed</i> (TryTone) • SPOT, YT, AMZ

122. *Rossinante* by Olivier Thémènes is a contemporary jazz composition, a combination of postmodern chamber jazz and modern classical music. It was recorded by French musicians Olivier Thémènes (clarinet), Guillaume Hazebrouck (piano), and Kit Le Marec (vibraphone). See Hagedorn (2020a, 190; 2020c, 534).

123. *Quixote Found Another Windmill* by The Joe Wilson Transmission is a contemporary jazz composition which blends post-bop, postmodern jazz, and jazz-rock. The musicians who took part in this recording were Joe M. F. Wilson (alto saxophone, melodica), Leo Mintek (electric guitar), Dave Ahl (keyboards, piano), David Christian (drums), and Ian Halbwachs (electric bass). Joe Wilson is a US-American saxophonist and composer.

124. *Don Quichotte* by the French group Doumka Clarinet Ensemble is a contemporary jazz composition, a postmodern world jazz piece with influences from flamenco and Arabian music. It was recorded by composer Hervé Bouchardy (clarinet, piccolo clarinet, basset horn) and the other band members Alexis Ciesla (clarinet, bass clarinet), Franck René (clarinet, bass clarinet), Christophe Gauvert (double bass, electric guitar), and Christophe Durand (drums, cajón, percussion). For further details see Hagedorn (2019a, 45; 2020c, 534-535).

125. *Roy de Barataria* by French trumpet and bugle player and composer Jérôme Etcheberry is a neoclassical, straight-ahead jazz piece with echoes from swing, bebop, and neo-bop. It was recorded by the following musicians: Jérôme Etcheberry (trumpet, bugle), Pierre Christophe (piano), Raphaël Dever (double bass), and Mourad Benham-mou (drums). The title *Roy de Barataria* refers to the fictional island governed by Sancho Panza in Part II of *Don Quixote*; see my notes on the tune *Barataria* (1925) by the Half-Way House Orchestra. Other jazz compositions inspired by the Barataria episode in *Don Quixote* include those by Stéphane Grappelli (1978), Ron Westray (2005), and Harry Miller (2016). The title *Roy de Barataria* possibly also alludes to American jazz trumpeter Roy Eldridge (1911-1989), one of the most notable representatives of the swing era and a precursor of bebop. See Hagedorn (2019a, 45; 2020c, 535).

126. The Jasper Le Clercq Quartet is a Dutch avant-garde jazz ensemble consisting of Jasper Le Clercq (violin), Andreas Suntrop (electric guitar), Dionys Breukers (keyboards, samples), and Dirk-Peter Kölsch (drums). *Don Quichotte intro* and *Don Quichotte uitro* are two very short pieces

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
127	2011	Superbrass	GB	<i>Dulcinea</i> ¹²⁷ c: David Powell	05:48 instrum.	<i>Under the Spell of Spain</i> (n/label) • YT, SPOT, AMZ
128	2012	Bocato	BR	<i>Orson Welles de la Mancha</i> ¹²⁸ c: Bocato	06:13 instrum.	<i>Esculturas de Vento</i> (SESC) • YT
129	2012	Christo	GB	<i>Quixotic</i> ¹²⁹ c: Christo	06:28 instrum.	<i>Patterns</i> (Superficially Deep, Orchard Music) • SPOT, YT, SC, AMZ
130	2012	Chembo Corniel Quintet	US CU	<i>Don Quijote</i> ¹³⁰ c: Elio Villafranca	05:13 instrum.	<i>Afro Blue Monk</i> (American Showplace) • SPOT, YT, AMZ

of contemporary, postmodern avant-garde jazz. On the album *Man met de Hond met de Hoed*, these two pieces frame a longer track (04:25), a composition called *Niets*, the Dutch word for ‘nothing’.

127. David Powell’s *Dulcinea* is a composition for brass band which combines neoclassical jazz with influences from classical music, Spanish funeral marches, and big-band jazz. Superbrass is a British brass ensemble based in London. When the album *Under the Spell of Spain* was recorded, this big band was comprised of the following musicians: Andy Wood (baritone horn, trombone, flugabone), Roger Argente (bass trombone), Mike Smith (drums), Chris Parkes (French horn, tenor horn), Andrew Barclay (percussion), Frank Ricotti (percussion), Matt Perry (percussion), Michael Doran (percussion), Paul Clarvis (percussion), Mike Hext (trombone), Phillip White (trombone), Matthew Gee (trombone, euphonium), Adam Wright (trumpet), Mike Allen (trumpet), Toby Coles (trumpet), Jim Lynch (trumpet, flugelhorn), Mike Lovatt (trumpet, flugelhorn), Brian Thompson (trumpet, flugelhorn, piccolo trumpet), Paul Mayes (trumpet, flugelhorn, piccolo trumpet), Phil Cobb (trumpet, flugelhorn, piccolo trumpet), and Kevin Morgan (tuba). See YouTube for a live version of *Dulcinea* by Superbrass (the title of the video is *DulcineaTheMovie*, recorded in 2012).

128. *Orson Welles de la Mancha* by Brazilian trombonist and composer Bocato (Itacyr Bocato Júnior) is a blend of contemporary jazz, avant-garde jazz, latin jazz, big band, jazz fusion, and jazz-funk, as well as modern classical music. The title is an allusion to Cervantes’s novel, *Don Quijote de la Mancha*, and to the uncompleted Orson Welles film based on this book, a project the US-American director worked on, with long periods of interruptions, from 1957 until his death in 1985 (in 1992, part of the original footage was presented in a version edited by Spanish director Jesús Franco). According to the CD booklet of the album *Esculturas de Vento*, the track *Orson Welles de la Mancha* was recorded by the following musicians: Bocato (trombone), Bruno Alves (keyboards), Othon Ribeiro (programming), Marcelo Rocha (electric bass), Felipe Lamoglia (tenor saxophone), Brad James (flutes), Marco Costa (drums), and Chrys Galante (percussion). The CD booklet contains no further information about the involvement of other musicians or instruments in the recording of this piece; hence it must be assumed that the string section, for example, is electronic, given that strings and other instruments are mentioned for other pieces on this album, but not in the case of *Orson Welles de la Mancha*.

129. *Quixotic* by Christo—pseudonym of British composer, musician, producer, and DJ Christopher Edge—is a blend of electronic pop music, deep house, lounge, ambient, and electronic jazz. It was recorded by the composer (electronics, percussion, unidentified instruments).

130. *Don Quijote* by Elio Villafranca is a contemporary latin jazz composition, with a touch of post-bop, jazz fusion, and world jazz. Musicians who participated on the recording of *Don Quijote*: Wilson ‘Chembo’ Corniel (congas, batá drum, percussion), Elio Villafranca (piano), Carlo DeRosa (double bass), Vince Cherico (drums, güiro), and Iván Renta (tenor saxophone, soprano saxophone).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
131	2012	CrystalFissure	AU	<i>Quixotic Dreams</i> ¹³¹ c: CrystalFissure	04:56 instrum.	<i>Retro Family</i> (n/label) • BC, YT
132	2012	Kamu	US	<i>Don Quixote's Ride</i> ¹³² c: Kim M. Kapfer	07:54 instrum.	<i>A Better World</i> (n/label) • SPOT, BC, YT, AMZ
133	2012	Diego Manuschevich Sexteto	CL	<i>Rocinante</i> ¹³³ c: Diego Manuschevich	08:54 instrum.	<i>The Calling</i> (Nefarious, Animales en la Via) • SPOT, YT
134	2012	Rakka	FI	<i>Rosinante</i> ¹³⁴ c: Kusti Vuorinen	06:09 instrum.	<i>Soutu</i> (Lumpeela Julkaisut, Nordic Notes) • SPOT, YT, SC, AMZ
135	2012	66 Whales	NL FR ES IT KR	<i>Don Quijote dentro del Canal de la Mancha</i> ¹³⁵ c: Jordi Cassagne	10:00 instrum.	<i>66 Whales</i> (n/label) • SC

Wilson 'Chembo' Corniel is a US-American percussionist, while Elio Villafranca is a Cuban pianist and composer. See Hagedorn (2019a, 46).

131. CrystalFissure is the pseudonym of composer, musician, and videogame analyst Andrew Conley from Adelaide (Australia). According to CrystalFissure's Bandcamp site, *Quixotic Dreams* could be described as a blend of deep house, jazzy house, drum & bass, and electronic music, among other styles. Other suitable tags might include electronic jazz and lounge. All instruments on this track (Logic Pro 9 digital audio workstation & MIDI, synthesizer, keyboards, electronics, drum programming) were played by CrystalFissure. I would like to thank the composer for his detailed comments on this composition (email from Andrew Conley, January 25, 2021).

132. Kamu is a US-American studio jazz-rock group. On Kamu's Bandcamp site, *A Better World* is described as "a jazz influenced crossover album". *Don Quixote's Ride* is a composition which blends rock music, jazz-rock, smooth jazz, and latin jazz. The musicians who participated in this recording were Kim Kapfer (keyboards), Frank Musacchio (electric bass), Carl Kapfer (drums), Rick Balestra (electric guitar), Larry Balestra (percussion), Josh Dekaney (congas, bongos, timbales), and Jeff Stockham (trumpet, French horn).

133. *Rocinante* by the Diego Manuschevich Sexteto could be described as an avant-garde jazz piece with strong influences from bebop and free jazz. It was recorded by Chilean composer and bandleader Diego Manuschevich (bass clarinet, tenor saxophone, soprano saxophone) with Cristian Gallardo (alto saxophone, flute), Pablo Jara (baritone saxophone), Jasper Huysentruyt (piano), Roberto C. Lecaros (double bass), and Hugo Manuschevich (drums). See Hagedorn (2019a, 46; 2020a, 191-192).

134. *Rosinante* by Finnish jazz group Rakka could be described as a combination of contemporary jazz, postmodern jazz, avant-garde jazz, folk, jazz-rock, and world jazz. The musicians who took part in this recording were Kusti Vuorinen (accordion, organ, percussion), Masa Orpana (tenor saxophone, flute), Ville Rauhala (double bass), Janne Tuomi (drums, percussion), and Jyväskylä Ahola (trumpet, flugelhorn). See Hagedorn (2019a, 45-46; 2020a, 190-191).

135. *Don Quijote dentro del Canal de la Mancha* is an avant-garde jazz, world jazz, and jazz fusion composition. It was recorded by the following musicians: Jordi Cassagne (double bass), Emilio

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
136	2012	Jasper van't Hof	NL DE AT CH	<i>Dulcinea</i> ¹³⁶ c: Jasper van't Hof	05:42 instrum.	<i>Œuvre</i> (Q-rious) SPOT, YouTube, • AMZ
137	2013	Mário Delgado	PT	<i>Dom Quixote</i> ¹³⁷ c: Mário Delgado	04:11 instrum.	Various: <i>Voz e guitarra 2</i> (Sony) • SPOT, YT, AMZ
138	2013	Daniel Grajew Trio	BR	<i>Sancho</i> ¹³⁸ c: Daniel Grajew	05:15 instrum.	<i>Manga</i> (n/label) • SPOT, SC, YT, AMZ
139	2013	Mike Hoffman	US	<i>Tilting at Windmills</i> ¹³⁹ c: Mike Hoffman	06:41 instrum.	<i>Tall Tales. Jazz for the 21st century</i> (n/label) • SPOT, YT

Parrilla (clarinet), Giampiero Girolamo (piano, celesta), Yoojin Ko (flute), and Sang-Mok Oh (drums). 66 Whales was an international quintet based in The Hague, in the Netherlands; the members of this group came from France (Cassagne), Spain (Parrilla), Italy (Girolamo), and South Korea (Ko, Oh). For a live version of *Don Quixote dentro del Canal de la Mancha*, see YouTube.

136. Jasper van't Hof's *Dulcinea* is a contemporary jazz piece, a postmodern jazz composition with roots in post-bop and modal jazz. It was recorded in Cologne (Germany) by Jasper van't Hof (piano), Harry Sokal (tenor saxophone), Fredy Studer (drums), and Stefan Neldner (double bass), and published on the German label Q-rious. Jasper van't Hof is a Dutch composer, pianist, and bandleader who has spent a great part of his career in Germany. Harry Sokal is from Austria, Fredy Studer from Switzerland, and Stefan Neldner from Germany. A live version of this piece appears on the album *On the Move. Live at Theater Gütersloh* (2015), recorded by the same musicians who played on the album *Œuvre*, with the exception of Dutch bassist Stefan Lievestro, who replaced Stefan Neldner. See Hagedorn (2016b, 175-176; 2019a, 46; and 2019b, 207).

137. *Dom Quixote* is a blues-flavored contemporary jazz composition for solo acoustic guitar—with influences ranging from Ry Cooder to Bill Frisell—which was written and performed by Portuguese jazz guitarist Mário Delgado. On the back cover of the album *Voz e guitarra 2*, the title of this track is *Dom Quixote*; on Spotify, YouTube, and Amazon Music, however, the title is *D. Quixote*. See YouTube for a live studio version of this tune. Mário Delgado is also the composer of the suite *Dom Quixote*, which was performed live in concert in 2016, at the Teatro Municipal Amélia Rey Colaço (Algés, Portugal), but has never been recorded as a suite. The only piece from this suite that has been recorded is *Duelo* (04:12, see YouTube).

138. *Sancho*, a contemporary avant-garde jazz composition which combines influences from post-bop and modern classical music, was recorded by Daniel Grajew (piano), Nilton Leonarde (double bass), and Humberto Zigler (drums). For a live version of this piece, see YouTube. Brazilian pianist and composer Daniel Grajew confirmed by email (December 4, 2020) that this title refers to Sancho Panza.

139. *Tilting at Windmills* by US-American guitarist and multi-instrumentalist Mike Hoffman is a contemporary jazz composition, an avant-garde jazz piece which blends elements of post-bop, jazz fusion, latin jazz, and world jazz. All instruments on this track (electric and acoustic guitar, piano, vibraphone, electric bass, drums, flexatone, percussion, brass section, MIDI) were played by Mike Hoffman. See Hagedorn (2019a, 47; 2020d, 583). I would like to thank Mike Hoffman for providing me with a CD copy of this album and with exhaustive information on *Tilting at Windmills* (emails, February 23-27, 2019). Mike Hoffmann is the composer of another instrumental piece inspired by *Don Quixote*, with the title *Mambrino's Helmet* (1988).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
140	2013	Pollock Project	IT	<i>Quixote</i> ¹⁴⁰ c: Marco Testoni, Nicola Alesini	03:01 instrum.	<i>Quixote</i> (Tre Lune, Indi Helikonía, EGEA) • SPOT, YT, SC, AMZ
141	2013	Uri Sharlin & The Dogcat Ensemble	US IL	<i>Don Quixote</i> ¹⁴¹ c: Uri Sharlin	05:23 instrum.	<i>Back to the Woods</i> (Folk Dune) • YT, SC
142	2014	Nicola Andrioli	IT BE	<i>Don Quichotte</i> ¹⁴² c: Nicola Andrioli	05:43 instrum.	<i>Les montgolfières</i> (Dodicileune) • SPOT, YT, AMZ
143	2014	Jesse Bannister	GB	<i>Quixotic</i> ¹⁴³ c: Jesse Bannister	04:25 instrum.	<i>Play Out</i> (United Sound) • SPOT, YT, AMZ
144	2014	Pierre Boussaguet, Carles GR	ES FR	<i>Don Quichotte</i> ¹⁴⁴ c: Pierre Boussaguet	04:02 instrum.	<i>Reflets - Reflejos</i> (Swit) • SPOT, YT, SC, AMZ
145	2014	Paul Edis Sextet	GB	<i>Knight Errant</i> ¹⁴⁵ c: Paul Edis	05:02 instrum.	<i>Mr Hipster</i> (Edis) • SPOT, YT

140. *Quixote* by Italian group Pollock Project is a contemporary jazz composition, with influences from spiritual jazz, new age, and classical music. It was recorded by the band members Marco Testoni (piano), Nicola Alesini (soprano saxophone), Max Di Loreto (drums), and Cecilia Silveri (violin). See YouTube for a live version of Pollock Project's *Quixote*. See Hagedorn (2019a, 47; 2020b, 172).

141. Uri Sharlin's *Don Quixote* is a contemporary jazz composition, a world jazz piece that blends jazz fusion and jazz-funk, among other influences. The musicians on this recording were Uri Sharlin (Wurlitzer electric piano), Kyle Sanna (electric guitar), Jordan Scannella (electric bass), and Rich Stein (percussion). For a live version of Uri Sharlin's *Don Quixote*, see YouTube. Born in Israel, composer, pianist and accordionist Uri Sharlin lives in New York. See Hagedorn (2019a, 47).

142. The album *Les montgolfières* was recorded for the most part by a jazz quartet under the direction of Italian composer and pianist Nicola Andrioli, with the accompaniment of a string quartet. However, the ensemble musicians did not participate in the recording of *Don Quichotte*; the recording of this composition for solo piano was made by Nicola Andrioli. *Don Quichotte* is a combination of contemporary jazz, avant-garde jazz, and modern classical music. The album *Les montgolfières* was recorded in 2014 at the Akademiezaal in Sint-Truiden, Belgium; it was released by the Italian jazz label Dodicileune. See Hagedorn (2019a, 48-49; 2020b, 172).

143. *Quixotic* by Jesse Bannister could be described as contemporary jazz, avant-garde jazz, and postmodern, Indian-flavored world jazz. The musicians who took part in this recording were Jesse Bannister (saxophone), Kenny Higgins (electric bass), Sebastian Rochford (drums), and Zoe Rahman (piano). Jesse Bannister is a British saxophonist and composer, based in Leeds; he was born in London to an Indian mother and an English father.

144. *Don Quichotte*, a contemporary jazz tune written by French bassist Pierre Boussaguet, was recorded by the composer (double bass) and Spanish guitarist Carles GR (acoustic guitar). It could be described as postmodern chamber jazz with influences from gypsy swing, and in some passages—especially the introduction (00:00-01:02) and the closing section (03:47-04:02)—classical Baroque music. The album *Reflets - Reflejos* was released by the Spanish jazz label Swit Records, based in Barcelona. See Hagedorn (2019a, 49; 2020c, 535-536).

145. *Knight Errant* by the Paul Edis Sextet is a contemporary jazz composition, a blend of straight-ahead, neoclassical post-bop, postmodern jazz, and flamenco. It was recorded by the band

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
146	2014	Tom Harrell	US	<i>Adventures of a Quixotic Character</i> ¹⁴⁶ c: Tom Harrell	22:33 instrum. (6-part suite)	<i>Trip</i> (HighNote) • SPOT, YT, AMZ
147	2014	Hombre de maíz	AR	<i>Dulcinea</i> ¹⁴⁷ c: Francisco Martínez Alfaro	03:29 instrum.	<i>Después del invierno</i> (n/label) • SPOT, SC, YT, AMZ
148	2014	Jazz in the Air	US	<i>Quixotic</i> ¹⁴⁸ c: Bob Sabourin	04:00 instrum.	<i>Ecstasy</i> (n/label) • Website
149	2014	Les Rugissants	FR	<i>En avant Sancho!</i> ¹⁴⁹ c: Grégoire Letouvet, Alexis Coutureau	07:14 instrum.	<i>L'insecte et la révolution</i> (n/label) • YT, AMZ

members Paul Edis (piano), Graham Hardy (trumpet, flugelhorn), Graeme B. Wilson (tenor saxophone, baritone saxophone, flute), Chris Hibbard (trombone), Mick Shoulder (double bass), and Adam Sinclair (drums). For a live version of *Knight Errant*, see YouTube. The Spanish, flamenco-flavored mood of this piece makes the listener associate the knight-errant of the title with Don Quixote. Paul Edis is a British pianist and composer. See Hagedorn (2016a, 575; 2019a, 48).

146. *Adventures of a Quixotic Character* by US-American trumpet player, flugelhornist, and composer Tom Harrell is a 6-part postmodern avant-garde jazz suite with influences from cool jazz, post-bop, and free jazz. It was recorded by Tom Harrell (trumpet, flugelhorn), Ugonna Okegwo (double bass), Adam Cruz (drums), and Mark Turner (tenor saxophone). The titles and duration of the different parts are as follows: (1) *The Ingenious Gentleman* (07:04), (2) *The Duke and the Duchess* (00:56), (3) *Enchanted* (02:53), (4) *Sancho and Rocinante* (01:17), (5) *The Princess* (06:39), (6) *Windmills* (03:44). For a live version of Tom Harrell's *Adventures of a Quixotic Character*, or of parts of this suite, see YouTube. For further details see Hagedorn (2016a, 575-576; 2016b, 176-177; 2018, 150; 2019a, 47-48; 2020a, 192-194; and 2020d, 578-579). See also Cordle (2014).

147. Hombre de Maíz is an Argentinian smooth jazz group. Francisco Martínez Alfaro's composition *Dulcinea* is a slightly latin-inflected pop-jazz tune. It was recorded by the following musicians: Francisco Martínez Alfaro (trumpet, flugelhorn), Federico Arbia (electric bass), Orlando Artuso (electric guitar), Oscar Linero (drums, percussion), and Fabio Zurita (piano, keyboards).

148. Jazz in the Air is a US-American smooth jazz group. *Quixotic*, a Bob Sabourin composition, is a blend of smooth jazz, swing, latin-flavored jazz fusion, and world jazz. The musicians on this recording included Bob Sabourin (electric bass), Ririka Tokushige (saxophone, flute), Erik Rinstad (electric guitar), and Andrew Jones (drums). Guitarist Erik Rinstad is not credited on the CD booklet; the information that he played on *Quixotic* comes from Sabourin himself (email, November 9, 2020). A 30-second sample of this tune is available on the group's website: <http://bobsabourin.com/?page_id=361> (accessed February 20, 2022). See Hagedorn (2016a, 576; 2019a, 49).

149. *En avant Sancho!* by French ensemble Les Rugissants is a contemporary avant-garde jazz composition, with influences from post-bop, postmodern jazz fusion, big band, and modern classical music. The album *L'insecte et la révolution* was recorded by the band members Grégoire Letouvet (piano, Fender Rhodes piano), Rémi Scribe (soprano saxophone, tenor saxophone), Théo Philippe (alto saxophone), Thibaud Merle (tenor saxophone), Corentin Giniaux (bass clarinet), Raphaël Herlem (baritone saxophone), Léo Jeannet (trumpet, flugelhorn), Léo Pellet (trombone), Alexis Coutureau (double bass), and Jean-Baptiste Paliès (drums). See Hagedorn (2019a, 49; 2020c, 536).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
150	2014	Peter White	US GB	<i>Don Quixote's Final Quest</i> ¹⁵⁰ c: Peter White, Freddie Ravel	03:23 instrum.	<i>Smile</i> (Heads Up, Concord) • SPOT, SC, YT, AMZ
151	2015	Hypercolor	US	<i>Quixotic</i> ¹⁵¹ c: James Ilgenfritz	06:03 instrum.	<i>Hypercolor</i> (Tzadik) • BC
152	2015	Kerkennah Quartet	FR	<i>Don Quichotte</i> ¹⁵² c: Pascal Billot	07:06 instrum.	<i>Sur le fil</i> (Dyade, 2015) • n/internet (n/this version)
153	2015	LAMA & Joachim Badenhorst	PT NL BE	<i>Don Quixote</i> ¹⁵³ c: Gonalo Almeida	06:41 instrum.	<i>The Elephant's Journey</i> (Clean Feed) • SPOT, BC, YT, AMZ

150. *Don Quixote's Final Quest* by Peter White is a contemporary smooth jazz, jazz-rock, and pop-jazz composition. It was recorded by the following musicians: Peter White (acoustic guitar, piano, keyboards, electric bass, unidentified instruments), Ramon Yslas (percussion, bongos), Charlotte White (violin), and DC (unidentified instruments). Percussionist Ramon Yslas also participated in the recording of *Sancho T. Panza* (2017) by Shea Welsh. *Don Quixote's Final Quest* was inspired by the instrumental tune *Classical Gas* (1968) by US-American guitarist Mason Williams. For live versions of *Don Quixote's Final Quest*, see YouTube. Peter White is a British smooth jazz guitarist and composer, based in Los Angeles, USA. In addition to his numerous solo albums, he is best known for his long-term collaboration with Scottish singer-songwriter and folk-rock musician Al Stewart (*Year of the Cat*, 1976, and *Time Passages*, 1978) and with Polish singer Basia, former member of the British group Matt Bianco, for whom White played acoustic guitar on the hit song *Half a Minute*, included on the 1984 album *Whose Side Are You On?*. See Hagedorn (2019a, 49).

151. Hypercolor is a US-American, New York-based avant-garde jazz and jazz-rock trio consisting of James Ilgenfritz (electric bass), Lukas Ligeti (drums), and Eyal Maoz (electric guitar). *Quixotic* is a contemporary, postmodern jazz piece with experimental parts and sections of free improvisation. See Hagedorn (2016a, 577; 2019a, 49-50).

152. The Kerkennah Quartet was a French avant-garde jazz group based in Grenoble. Pascal Billot's composition *Don Quichotte* is a blend of contemporary avant-garde jazz, latin-inflected world jazz, and post-bop. It was recorded by the Kerkennah Quartet, which consisted of the following musicians: Pascal Billot (baritone saxophone), G raldine Jacquier (double bass), Nizar Baraket (piano, Fender Rhodes piano, keyboards), and Mourad Ba tiche (percussion). On stage, the video art of Khaled Ba tiche accompanied the Kerkennah Quartet's performance. A fragment of a live version of *Don Quichotte* by the Kerkennah Quartet is available on YouTube, on the video *Morceaux choisis* (03:12-03:50). A slightly shorter version (06:10) of this piece—with a different arrangement—was recorded for the album *Polymetric* (2019) by Collectif Maww l, a quintet consisting of three of the musicians of the Kerkennah Quartet plus two new members: Pascal Billot (saxophones), Sergio Zamparo (flutes), Mourad Ba tiche (percussion), G raldine Jacquier (electric guitar, double bass), and Michel Teyssier (electric bass). This new recording is available on Bandcamp. I would like to thank Michel Teyssier for providing me with CD copies of the albums *Sur le fil* and *Polymetric*.

153. *Don Quixote* is a contemporary avant-garde jazz composition by Gonalo Almeida, a piece which combines elements of post-bop, postmodern, electronic, ambient, and free jazz (title on Spotify: *Dom Quixote*). It was recorded by Susana Santos Silva (trumpet, flugelhorn), Gonalo Almeida (double bass, loop programming), Greg Smith (drums, electronics), and Joachim Badenhorst (clarinet, bass clarinet). LAMA is an international group of musicians and composers: Gonalo Almeida is a

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
154	2015	David Michael Moore	US	<i>Donny Quixote (Live)</i> ¹⁵⁴ c: David Michael Moore	11:40 instrum.	<i>Lunch is Having Lunch</i> (n/label) • SPOT, YT, AMZ, BC
155	2015	Franck Tortiller, François Corneloup	FR	<i>Sancho</i> ¹⁵⁵ c: François Corneloup	04:45 instrum.	<i>Singing Fellows</i> (MCO) • SPOT, YT, AMZ
156	2015	David Young MD	XX	<i>Dulcinea</i> ¹⁵⁶ c: Anonymous	04:02 instrum.	<i>Piano Rag Mix, Album 8</i> (n/label) • SPOT, YT, AMZ
157	2016	Harry Miller	US	<i>Barataria</i> ¹⁵⁷ c: Harry Miller	05:18 instrum.	<i>Umbrella</i> (Inner Ear) • SPOT, YT, AMZ

Portuguese bassist based in Rotterdam (Netherlands); Susana Santos Silva is a Portuguese trumpet player and flugelhornist from Porto; Greg Smith is a Canadian drummer; Joachim Badenhorst is a Belgian saxophonist and clarinetist. The album *The Elephant's Journey* was recorded and mixed in studios in Rotterdam (Netherlands), and published by the Portuguese label Clean Feed Records. See Hagedorn (2019a, 50). See also Corroto (2015). For a live version of *Don Quixote* by the group LAMA, see YouTube.

154. *Donny Quixote (Live)* is a contemporary avant-garde jazz piece, a track which combines ambient, free jazz, jazz fusion, folk jazz, and electronic jazz. It was written and recorded by David Michael Moore, a composer, musician, and instrument maker from Rosedale, Mississippi (USA), who has published albums under different names such as David Moore, Dayday Moemoe, or Umburkus. Some of the information included here was retrieved from his former website: <<https://umburkus.com/>> (accessed October 23, 2020; this website no longer exists). The instruments listed on this website (photograph of the back cover of the album *Lunch is Having Lunch*) for *Donny Quixote* included: muted zither, sample bass, piano (sampled), drums, brushes. The composer also made varied use of electronics and percussion on this track. The track *Donny Quixote* is also included on the album *Flatboat River Witch: 1994-2015* (2022), which is available on YouTube, Spotify, Amazon Music, and Bandcamp.

155. *Sancho* is a contemporary avant-garde jazz piece written by French saxophonist François Corneloup; it was recorded by Franck Tortiller (vibraphone, marimba) and François Corneloup (baritone saxophone). Considering the literary character of some of the titles on the album *Singing Fellows* (e.g., *Esprit d'escalier*, *La leçon des jours*, *Dernières brumes*, *Chaque vague*) and the fact that the album title as well as certain track titles (*Walking fellows* and *Valse à deux têtes*) underline the work's thematic focus on complicity, friendship, and company—a *leitmotif* and one of the central ideas of *Don Quixote*—it is almost impossible not to associate *Sancho* with the squire of the Knight of the Sorrowful Countenance. See Hagedorn (2019a, 50; 2020c, 536-537). See also Méziat (2016), in reference to the title *Sancho* and its connection to the character of the squire in Cervantes's novel.

156. *Dulcinea* is a neoclassical ragtime composition recorded by David Young MD (piano), with the accompaniment of other, anonymous musicians (various unidentified instruments). Young has published a series of piano rag albums, as well as the new age album *Ame Ni Mo Makezu* (2016), but his identity, nationality, and residence are unknown.

157. *Barataria* by US-American pianist Harry Miller is a contemporary jazz composition, which combines influences from straight-ahead post-bop and postmodern jazz. It was recorded by Harry Miller (piano, keyboards), Yvonnick Prene (harmonica), Tom Kennedy (double bass, electric bass), and Nate Smith (drums). The title *Barataria* refers to the fictional island governed by Sancho Panza in Part II of *Don Quixote*. See my notes on the tune *Barataria* (1925) by the Half-Way House Orchestra. Other jazz compositions inspired by the same episode in Cervantes's novel include *Barataria* (1978) by Stéphane Grappelli, *Barataria (Sancho's Island)* (2005) by Ron Westray (from his suite *Chivalrous Misdemeanors*), and *Roy de Barataria* (2011) by Jérôme Etcheberry.

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
158	2016	Janie Renée	CA	<i>Don Quichotte</i> ¹⁵⁸ c, lyr: Janie Renée Myner	03:52 song	<i>L'Éden est un Bazar</i> (Disques Mme et al.) • SPOT, YT, AMZ
159	2016	Trança de Caipora	BR	<i>O ruço de Sancho</i> ¹⁵⁹ c: Kelvin Cruz et al.	04:24 instrum.	<i>O ruço de Sancho</i> (n/label) • SPOT, YT, AMZ
160	2017	Abbrev.	GB	<i>Quixotic Don</i> ¹⁶⁰ c: Abbrev.	06:10 instrum.	<i>Redux</i> (n/label) • BC
161	2017	J. D. Allen	US	<i>Sancho Panza</i> ¹⁶¹ c: J. D. Allen	08:28 instrum.	<i>Radio Flyer</i> (Savant) • SPOT, YT, AMZ
162	2017	Karim Baggili	BE	<i>Dulcinea</i> ¹⁶² c: Karim Baggili	05:35 instrum.	<i>Apollo You Sixteen, Part 2</i> (Take The Bus) • SPOT, YT, BC, SC, AMZ
163	2017	Matías Carbajal	MX	<i>Quijote</i> ¹⁶³ c: Matías Carbajal	05:23 instrum.	<i>Daydream</i> (n/label) • SPOT, YT, AMZ

158. Janie Renée is a Canadian jazz singer-songwriter. The musicians who participated in the recording of the album *L'Éden est un Bazar* (released by Disques Mme and Les Productions de l'Inconventionnelle) were Janie Renée (vocals), Louis Trudel (electric and acoustic guitar, vocals), Jean-François Martel (double bass, vocals), Magella Cormier (drums, vocals), Joanna Peters (percussion), Michel Ferrari (piano, vocals), Mark Ferguson (trombone), Nicholas Dyson (trumpet), Mike Tremblay (saxophone, clarinet), and Réjean Lafrance (vocals). Janie Renée's *Don Quichotte* could be described as a neoclassical, latin-inflected jazz *chanson*. See Hagedorn (2019a, 50-51).

159. Trança de Caipora is a Brazilian group consisting of Kelvin Cruz (drums), Felipe Freitas (clarinet), Saulo Ferreira (electric and acoustic guitar), and Tarcisio da Rocha (double bass). *O ruço de Sancho*, a track written by the four band members, is a mix of smooth jazz, country, folk, and jazz-rock.

160. Abbrev. is the pseudonym of British composer, musician, spoken word artist, and web journalist James Donnelly (Lincoln, GB, see SoundCloud). *Quixotic Don* is a piece of electronic music which blends funk-inflected ambient music with electronic jazz, avant-garde jazz, jazz-rock, and experimental music. On Abbrev.'s Bandcamp site, the album *Redux* is tagged as "experimental electronic", "funk", and "jazz", among other characterizations. *Quixotic Don* was recorded by Abbrev. (electronics, drum and loop programming, synthesizer, unidentified instruments).

161. *Sancho Panza* by US-American saxophonist and composer J. D. Allen is a contemporary, postmodern avant-garde jazz piece, with influences from cool jazz, post-bop and free jazz. It was recorded by J. D. Allen (tenor saxophone), Gregg August (double bass), Rudy Royston (drums), and Liberty Ellman (electric guitar). See Hagedorn (2019a, 51).

162. *Dulcinea* by Karim Baggili is a flamenco jazz, world jazz, and jazz-rock composition, recorded by the following musicians: Karim Baggili (acoustic guitar, oud, vocals, electric bass), Youri Nanaï (electric bass), Vivian Ladière (drums, percussion), and Silvano Macaluso (piano, keyboards, programming). Karim Baggili is a Belgian guitarist, oud player, and composer of Jordanian-Yugoslavian origins. He also was a member of the Belgian jazz trio Traces; in 2004, the other two members of this trio recorded the instrumental composition *Les moulins avant*, a piece inspired by the windmill episode in *Don Quixote*.

163. *Quijote* by Mexican multi-instrumentalist and composer Matías Carbajal is a contemporary, postmodern jazz fusion and world jazz piece, with influences from latin jazz, jazz-rock, flamenco, and folk music. The musicians on this recording were Matías Carbajal (piano), Vladimir Alfonseca (electric

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
164	2017	Dedos em Som	BR	<i>Quixotesca</i> ¹⁶⁴ c: Marcelo Cucco et al.	07:02 instrum.	<i>Pólen</i> (Tratore) • YT, SPOT, SC, AMZ
165	2017	Raymond DeMallie	XX	<i>Quixotic</i> ¹⁶⁵ c: Anonymous	01:49 instrum.	<i>Never Tried Before</i> (n/label) • SPOT, YT, AMZ
166	2017	Electric Octopus	GB	<i>Rocinante</i> ¹⁶⁶ c: Tyrell Black et al.	33:38 instrum.	n/album • YT
167	2017	Zachary Marsh	US	<i>Quixote</i> ¹⁶⁷ c: Zachary David Marsh	02:11 instrum.	Brand X Music: <i>Dramedy Volume 2</i> (Brand X) • SC, website
168	2017	Vince Mendoza, WDR Big Band	US DE	<i>Quixote</i> ¹⁶⁸ c: Vince Mendoza	05:01 instrum.	n/album • YT, websites

guitar), Mauricio Blass (drums), Alfredo Landa (electric bass), Jaet Garibaldi (flute), Abdiel Rodríguez (tenor saxophone), and Armando Servín (trumpet). For live versions of Matías Carbajal's *Quijote*, see YouTube. See also Hagedorn (2019a, 51).

164. Dedos em Som is a Brazilian jazz quintet consisting of Marcelo Cucco (tenor saxophone), Tomas Gonzaga (piano), Hugo Noguchi (electric bass), Martina Carvalho (percussion), and Gabriel Barbosa (drums). *Quixotesca*, a piece composed by the five band members, could be defined as a contemporary jazz, world jazz, and jazz fusion composition, with an influence from latin jazz and jazz-rock. A live version of *Quixotesca* by Dedos em Som is included on the album *Ao vivo em Nova Friburgo* (2017).

165. Raymond DeMallie's composition *Quixotic* is a contemporary jazz-rock and jazz fusion piece; it was recorded by the composer (electric guitar, piano, double bass). There is no further information available on Raymond DeMallie and his album *Never Tried Before*; for this reason, no details can be given about his country of origin or residence, the use of other instruments or the participation of other musicians on this recording.

166. Electric Octopus is a Northern Irish group from Belfast which combines psychedelic rock, progressive rock, jazz-rock, jazz-funk, and free jazz. The members of the trio and composers of *Rocinante* are Tyrell Black (electric guitar), Dale Hughes (electric bass), and Guy Hetherington (drums). *Rocinante* is a live recording (on YouTube: *Electric Octopus - Rocinante - The Live Room*).

167. *Quixote* by US-American composer Zachary Marsh (Zachary David Marsh) is a latin-flavored, neoclassical big-band piece, conceived as a soundtrack (trailer) for television production. It was recorded by Zachary Marsh (MIDI, unidentified instruments). Brand X Music is a music production company located in Los Angeles and which specializes in library music (or production music), that is, orchestral music scored for motion pictures, feature films, video games, television programs, and commercials. Zachary Marsh's *Quixote* is available on the Brand X Music website: <<https://www.brandxmusic.net/tracks?q=Quixote>> (accessed February 22, 2022). For other examples of jazz-related library or production music inspired by *Don Quixote*, see *Tilting at Windmills* (1965) by The Westway Studio Orchestra, and *Quixote* (1984) by Duncan Lamont.

168. Vince Mendoza is a US-American multi-instrumentalist, composer, arranger, and conductor. *Quixote* is a contemporary avant-garde jazz composition for big band. The musicians on this recording by Vince Mendoza and the WDR Big Band (Cologne, Germany) included Vince Mendoza (conductor), Johan Hörlén (soprano saxophone), Karolina Strassmayer (flute), Olivier Peters (clarinet, tenor saxophone), Paul Heller (bass clarinet, tenor saxophone), Jens Neufang (baritone saxophone, bass clarinet, flute), Ludwig Nuss (trombone), Shannon Barnett (trombone), Andy Hunter (trombone), Mattis Cederberg (tuba), Wim Both (trumpet), Ruud Breuls (trumpet), Rob Bruynen (trumpet), Andy Haderer (trumpet), John Marshall (trumpet), Hans Vroomans (piano), John Goldsby (double bass), Paul Shighihara (electric guitar), Hans Dekker (drums), and Marcio Doctor (percussion). For the video recording of Vince

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
169	2017	Curtis Nash	US	<i>Quixotic</i> ¹⁶⁹ c: Curtis Nash, Frank Wilkes	02:39 instrum.	<i>The Memphis Sessions</i> (n/label) • SPOT, YT, AMZ
170	2017	New World Jazz Project	US	<i>Quixote</i> ¹⁷⁰ c: Niall McGuinness	03:51 instrum.	n/album • TAXI
171	2017	Rosalia	US	<i>Don Quixote</i> ¹⁷¹ c, lyr: Fionn Hunter-Green	04:35 song	<i>Sweetmeats</i> (n/label) • YT, SPOT, BC, SC, AMZ
172	2017	Shea Welsh	US	<i>Sancho T. Panza</i> ¹⁷² c: Shea Welsh	07:32 instrum.	<i>Arrival</i> (Blujazz) • SPOT, AMZ

Mendoza's *Quixote* on November 23, 2017, with the WDR Big Band, see the website of the German radio station WDR: <<https://www1.wdr.de/mediathek/video/klangkoeper/bigband/video-vince-mendoza---quixote-100.html>> (accessed February 21, 2022). This video can also be found on YouTube: *Vince Mendoza - Composer in Residence - Quixote | WDR BIG BAND* (accessed February 21, 2022). For another video recording of a live version of this composition, with Vince Mendoza conducting the Indiana University Jazz Celebration Big Band (April 20, 2019), see the Media Collections Online of Indiana University: <https://media.dlib.indiana.edu/media_objects/s4655n49m> (accessed February 21, 2022). A new version of Mendoza's *Quixote*, recorded in 2021 by the Metropole Orkest in the Netherlands, will be released in 2022 (email from Vince Mendoza, February 11, 2021).

169. *Quixotic* is a contemporary jazz composition with influences from new age, spiritual jazz, modern classical, and meditation music; it was written and recorded by US-American musicians Curtis Nash (trumpet) and Frank Wilkes (piano). Curtis Nash is a member of the Monterey Symphony. Multi-instrumentalist Frank Wilkes is an independent composer of music for TV productions; he also works as a songwriter and musician for artists such as Inca Silver and Lisa Taylor, and for the alternative folk band The Smooth, as well as for his own projects under the name of Rocking Chair Frank. I would like to thank Frank Wilkes for the information he shared with me in relation to the track *Quixotic* and his music in general.

170. *Quixote* by US-American saxophonist, flutist, composer, and bandleader Niall McGuinness is a contemporary hard bop piece with a jazz fusion influence. It was recorded by the members of the New World Jazz Project: Niall McGuinness (tenor saxophone), Garrett Grow (piano, keyboards), Kyle Rothchild (electric bass), and Eric Finkelstein (drums). This track used to be on SoundCloud but at present it is available only on the website taxi.com: <https://www.taxi.com/members/VrZGwNU_RwanzlqcjyklfA-niall-mcguinness-new-world-jazz-project/songs/porDydfbRmmNNfD27sZmSw-quixote> (accessed February 22, 2022).

171. Rosalia is a US-American indie rock group based in New Orleans. The musicians who participated on the recording of the song *Don Quixote* were Maya Ramos (keyboards, synthesizer), Fionn Hunter-Green (vocals, electric bass, percussion, synthesizer), Chris Endicott (electric guitar), Avery Bell (trombone), Jeremy Kern (clarinet, flute, tenor saxophone), and Isaac Worley (drums, percussion). Rosalia's *Don Quixote* could be described as a combination of pop and rock music, with elements of jazz-rock, jazz fusion, and neoclassical New Orleans jazz. For the jazz-tinged sections of this track, see in particular: 01:26-01:56, 02:32-03:44.

172. *Sancho T. Panza* is a combination of rock music, jazz-rock, and flamenco. It was recorded by the following musicians: Shea Welsh (electric and acoustic guitar, keyboards), Abe Lagrimas (drums), Edwin Livingston (double bass), Cameron Graves (keyboards, piano), and Ramon Yslas (percussion). For a live version of *Sancho T. Panza*, see Youtube. Percussionist Ramon Yslas also participated in the recording of *Don Quixote's Final Quest* (2014) by Peter White.

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
173	2018	AndEcho	SE	<i>Rocinante</i> ¹⁷³ c: AndEcho	04:45 instrum.	<i>The Slow and Relentless March of Time</i> (n/label) • SPOT, YT, AMZ
174	2018	Christian Artmann	US DE	<i>Quixote</i> ¹⁷⁴ c: Christian Artmann	06:31 instrum.	<i>Our Story</i> (Sunnyside) • SPOT, SC, BC, YT, AMZ
175	2018	Brass Knuckle Brass Band	AU	<i>Quixotic</i> ¹⁷⁵ c: Tim Bowyer et al.	03:17 instrum.	<i>You Know How It Is</i> (n/label) • SPOT, BC, YT, AMZ
176	2018	Simona Colonna	IT	<i>Folli e folletti</i> ¹⁷⁶ c, lyr: Simona Colonna	46:27 song (15-part suite)	<i>Folli e folletti</i> (MRM Maremmano) • SPOT, YT, SC, AMZ

173. Andecho is an anonymous Swedish composer and musician based in Malmö. *Rocinante*, from his album *The Slow and Relentless March of Time*, is contemporary ambient and electronic music, with influences ranging from ambient jazz, electronic jazz, and nu jazz to chill-out, lounge, indie pop, and rock music. *Rocinante* is a composition written and recorded by AndEcho (synthesizer, piano, drum programming, electronics, programming, unidentified instruments).

174. Christian Artmann is a German flutist and composer located in New York, where his album *Our Story* was recorded and released. His composition *Quixote* could be defined as contemporary avant-garde jazz, a blend of post-bop, postmodern jazz, and jazz fusion. It was recorded by the following musicians: Christian Artmann (alto flute), Laszlo Gardony (piano), Johannes Weidenmüller (double bass), and Jeff Hirshfield (drums). See Hagedorn (2019a, 51-52).

175. The Brass Knuckle Brass Band is an ensemble based in Canberra, Australia. *Quixotic*, the fourth track on their 2018 album *You Know How It Is*, is a contemporary big-band jazz composition, a blend of brass band jazz and funk. It was composed and recorded by the following musicians: Tim Bowyer (trumpet), Cam Smith (trumpet), Josh Buckler (tenor saxophone), Nath Sciberras (baritone saxophone), Michael Bailey (trombone), Josh Hart (trombone), David Abkiewicz (sousaphone), Steve Fitzgerald (drums), and Damon O'Leary Counahan (percussion).

176. *Folli e folletti* is a 15-part suite written by Italian singer-songwriter Simona Colonna; this work is a blend of folk, pop, contemporary jazz, world jazz, and modern classical music. It was recorded by the following musicians: Simona Colonna (violin, vocals), Jennifer Rende (viola), Ambra Pintore (vocals), Roberto Scala (bass ukulele), Giorgio Rizzi (percussion), and Michele Gazich (violin). The titles and duration of the different parts of the suite are as follows: (1) *Le lacrime di Chisciotte (Intro)* (01:12), (2) *Folli e folletti* (03:17), (3) *Cuntadin poeta* (04:15), (4) *Ar mercà dër frôle* (02:50), (5) *Amancor* (02:32), (6) *Re cit* (03:16), (7) *Rerrante* (04:10), (8) *Carrette dei mari* (03:04), (9) *La bicicletta partigiana* (03:01), (10) *Preghiera per ti* (03:38), (11) *I sogni della luna* (03:40), (12) *Encalte Matôt* (03:30), (13) *Dulcinea* (03:49), (14) *Questo tempo* (02:52), (15) *Chisciotte e Dulcinea (End)* (01:20). Some of this suite's tracks (such as *Le lacrime di Chisciotte*, *Folli e folletti*, *Dulcinea*, and *Chisciotte e Dulcinea*) are inspired by Cervantes's novel, while others are related to the theme of madness. For a live version of *Le lacrime di Chisciotte* (under the title *Folli e folletti*), see YouTube. See Hagedorn (2020b, 172-173).

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
177	2018	Stefano Corradi Matheric Quartet	IT	<i>Don Quixote - Il cavaliere dalla triste figura</i> ¹⁷⁷ c: Stefano Corradi	55:01 instrum. (12-part suite)	<i>Don Quixote - Il cavaliere dalla triste figura</i> (Da Vinci Jazz) • SPOT, YT, SC, AMZ
178	2018	Colin Edwin, Robert Jürjendal	GB AU EE	<i>Sancho Panza</i> ¹⁷⁸ c: Colin Edwin, Robert Jürjendal	03:58 instrum.	<i>Another World</i> (Hard World) • SPOT, BC, SC, YT, AMZ
179	2018	Jobert Gaigher	BR	<i>Sanchoneando</i> ¹⁷⁹ c: Jobert Gaigher	03:56 instrum.	n/album • YT, SC
180	2018	Relaxing Piano Crew	JP	<i>Quixotic</i> ¹⁸⁰ c: Relaxing Piano Crew	01:55 instrum.	<i>For My Special Someone - Special Night Jazz</i> (S2S, AWave) • SPOT, YT, AMZ
181	2018	Mike Schulze	XX	<i>Sanchos Special</i> ¹⁸¹ c: Mike Schulze	02:44 instrum.	<i>Home</i> (n/label) • SPOT, YT, AMZ

177. *Don Quixote - Il cavaliere dalla triste figura* by the Stefano Corradi Matheric Quartet is a 12-part suite; it could be characterized as a work of contemporary avant-garde jazz, with elements of Mediterranean folk, free jazz, experimental, and modern classical music. The members of this all-Italian ensemble are Stefano Corradi (clarinet, bass clarinet, soprano saxophone), Dora Scapolatempo (harp), Luca Garlaschelli (double bass), and Tiziano Tononi (drums, percussion). The titles and the duration of the different parts of the suite are the following: (1) *La Mancha* (04:49), (2) *Sancho Panza* (05:03), (3) *La partenza di Alfonso* (04:16), (4) *Viver pazzo e morir sano, pt. 1* (03:24), (5) *L'elmo di Mambrino* (05:00), (6) *Dulcinea o l'amore che non esiste* (03:53), (7) *Ronzinante* (05:30), (8) *Il sogno dell'idalgo* (04:19), (9) *Nozze di Comacho* (05:57), (10) *Viver pazzo e morir sano, pt. 2* (03:21), (11) *Mulini a vento* (04:25), (12) *Il cavaliere dalla triste figura* (05:05). See Hagedorn (2020b, 173-174).

178. *Sancho Panza* by Colin Edwin and Robert Jürjendal is a blend of ambient and electronic music, progressive rock, jazz fusion, and electronic jazz. The musicians on this recording were Colin Edwin (electric bass, synthesizer, programming) and Robert Jürjendal (electric guitar, synthesizer). Colin Edwin is a guitarist, bassist, and composer from Melbourne (Australia) who currently lives in England. Robert Jürjendal is an Estonian guitarist and composer. *Hard World* is a British record company. Robert Jürjendal composed two pieces inspired by Don Quixote's squire: *Sancho Panza* and *Sancho's Dream* (on the album *Aim* by the Weekend Guitar Trio, 2003). I would like to thank Mr. Jürjendal for the detailed information he provided me with in regard to his music.

179. The instrumental track *Sanchoneando* (2018), a piece for solo piano composed and recorded by Brazilian pianist and keyboardist Jobert Gaigher, was inspired by Cesar Camargo Mariano's composition *Don Quixote*, from the 1986 album *Ponte das Estrelas* (see Jobert Gaigher's comments on YouTube). *Sanchoneando* could be described as a contemporary latin jazz composition, with influences from postmodern jazz and pop-jazz.

180. The tune *Quixotic* from the album *For My Special Someone - Special Night Jazz* by the Relaxing Piano Crew is a composition for solo piano. Relaxing Piano Crew is the project of an anonymous artist or group based in Japan. *Quixotic* is a blend of lounge jazz, neoclassical smooth jazz, swing, and piano chill-out music, recorded by the previously mentioned anonymous artist or group.

181. *Sanchos Special*, a smooth jazz composition written and recorded by guitarist Mike Schulze (acoustic guitar, unidentified instruments), is a combination of influences from new age, folk rock, country, and world music. There is no clear evidence that the title *Sanchos Special* refers to Sancho Panza. The identity, country of origin and residence of this musician are unknown.

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
182	2019	A Sweet Niche	GB	<i>Don Quijote, pt. 1</i> <i>Don Quijote, pt. 2</i> ¹⁸² c: Keir Cooper et al.	03:22 04:28 instrum.	<i>Wires</i> (Surface) • SPOT, BC, YT, AMZ
183	2019	Sylvio Fraga Quinteto & Letieres Leite	BR	<i>Dulcinéias</i> ¹⁸³ c, lyr: Sylvio Fraga	02:54 song	<i>Canção da cabra</i> (Rocinante) • SPOT, YT, AMZ
184	2019	Ômun	FR	<i>Sancho Pansa would like a horse</i> <i>But Don Quichote does not agree</i> ¹⁸⁴ c: Pascal Charrier, Julien Tamiesier	01:50 06:01 instrum.	<i>Tribute to the fall</i> (Naï Nô) • SPOT, YT
185	2019	Clemens Sainitzer	AT	<i>Don Quijote</i> ¹⁸⁵ c: Clemens Sainitzer	04:29 instrum.	<i>Solo # 1</i> (Session Work) • SPOT, YT, AMZ
186	2019	Thomy	FR	<i>Don Quichotte</i> ¹⁸⁶ c, lyr: Thomy (Thomas) Valdes	06:07 song	<i>Thomy - 432 HZ</i> (BSM Bio Solar) • SPOT, YT, AMZ

182. The tracks *Don Quijote, pt. 1* and *Don Quijote, pt. 2* by British group A Sweet Niche were composed and recorded by the band members Keir Cooper (electric guitar), Oliver Sellwood (baritone saxophone, pedals), and Tim Doyle (drums). These two instrumental pieces could be described as a combination of contemporary jazz, avant-garde jazz, experimental progressive jazz, free jazz, and jazz-rock. A live version of *Don Quijote, pt. 1* and *Don Quijote, pt. 2* is included on the album *Rewires* (2020) by A Sweet Niche, under the title *Don Quijote, pt. III + IV*.

183. *Dulcinéias* by Sylvio Fraga Quinteto & Letieres Leite is a contemporary avant-garde jazz song, with influences from postmodern jazz, latin jazz, and jazz fusion. It was recorded by Brazilian musicians Sylvio Fraga (electric and acoustic guitar, vocals), Bruno Aguilar (electric bass), José Arimatéa (flugelhorn), Lucas Cypriano (Fender Rhodes piano), and Mac Willian Caetano (drums). Brazilian saxophonist, flutist, and composer Letieres Leite participated as an arranger on some tracks of the album *Canção da cabra*; however, *Dulcinéias* was arranged solely by the members of the Sylvio Fraga Quinteto.

184. Ômun is a French avant-garde jazz quartet consisting of Pascal Charrier (electric guitar), Julien Tamisier (piano, keyboards, electronics), Philippe Lemoine (tenor saxophone), and Teun Verbruggen (drums, electronics). Both *Sancho Pansa would like a horse* and *But Don Quichote does not agree* are experimental pieces with influences from postmodern free jazz.

185. *Don Quijote* is a contemporary avant-garde jazz piece composed and recorded by Austrian cellist Clemens Sainitzer. On this track, Sainitzer combines different influences ranging from jazz fusion to modern classical music.

186. *Don Quichotte* by French drummer and vocalist Thomy (Thomas Valdes) is a latin jazz song, with influences from postmodern jazz, world jazz, pop, and soul. The names of the recording musicians and their instruments are unknown; they don't appear on the album cover nor on any of the websites that have been consulted for the present article. In 2017, Thomy played live shows in France with his band Thomy & Co., consisting of the following musicians: Thomy (Thomas) Valdes (drums, vocals), Philippe Valdes (percussion), Alex Iaconno (percussion), Gaby Schenke (saxophone, flute), Shami Monani (electric bass), Stéphane Plottof (keyboards), and Marc Foulon (electric guitar). However, it has not been possible to verify the participation of these musicians in the recording of the album *Thomy - 432HZ*.

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
187	2019	Ekkehard Wölk Trio	DE	<i>Dulcinea</i> ¹⁸⁷ c: Ekkehard Wölk	08:17 instrum.	<i>Pictures in Sounds</i> (Nabel) • SPOT, YT, AMZ
188	2020	Steve Coombes	GB	<i>Don Quixote</i> ¹⁸⁸ c: Steve Coombes	91:31 instrum. (15-part work)	n/album • SC
189	2020	The Jazz Restaurant	XX	<i>Quixote Jazz Feels</i> ¹⁸⁹ c: Anonymous	01:38 instrum.	<i>Spanish Café Guitar Instrumentals</i> (n/label) • SPOT, YT, AMZ
190	2020	Metal Chaos Ensemble	US	<i>Don Quixote</i> ¹⁹⁰ c: PEK, Yuri Zbitnov	78:45 instrum. (with sv)	<i>Don Quixote</i> (Evil Clown) • YT, BC, SC

187. *Dulcinea*, a contemporary jazz composition by German pianist Ekkehard Wölk, with influences from modern classical music, post-bop, and postmodern jazz, was recorded by the Ekkehard Wölk Trio, consisting of the following musicians: Ekkehard Wölk (piano), Lars Gühlke (double bass), and Andrea Marcelli (drums).

188. Steve Coombes is a saxophonist and composer from Bristol (GB); his collection of variations inspired by *Don Quixote* consists of thirty instrumental tracks, many of which have not been uploaded on SoundCloud nor published elsewhere (email from Steve Coombes, January 13, 2021). The titles of the fifteen improvisations available on SoundCloud are as follows: (1) *The lance* (05:49), (2) *Don Quixote tilting at windmills* (07:19), (3) *Don Quixote in deep contemplation* (08:29), (4) *What happened to Don Quixote in the inn which he took for a castle* (05:12), (5) *Don Quixote's library* (06:36), (6) *The famous adventure of the enchanted park* (05:35), (7) *An account of the Knight of the White Moon, Don Gregorio's enlargement, and other passages* (06:11), (8) *Don Quixote and Sancho Panza* (07:18), (9) *Don Quixote* (05:29), (10) *Of some things which relate to the adventure, and appertain to this memorable history* (05:19), (11) *Of the most singler and strange adventure that befell Don Quixote in the whole course of this famous history* (05:34), (12) *A pleasant account of the puppet-play, with good things truly* (05:49), (13) *What happened to Don Quixote with the fair huntress* (05:34), (14) *A further account of our Knight's misfortunes* (05:43), (15) *Of some things which Benengeli tells us so that he that reads shall know, if he reads them with attention* (05:34). These fifteen pieces could be defined as a blend of avant-garde jazz, ambient jazz, experimental music, free jazz, and spiritual jazz. They were created and recorded by Steve Coombes (tenor saxophone, Logic Pro 9 digital audio workstation & MIDI, keyboards, synthesizer). I would like to thank Mr. Coombes for the detailed information he provided me with in regard to his music.

189. *Quixote Jazz Feels* by The Jazz Restaurant is a contemporary smooth jazz and lounge jazz tune with a touch of folk and country music. The composer and the musicians on this recording are unidentified; so are their origin and residence. At least some of the instruments heard on this piece (acoustic guitar, double bass, drums, percussion) seem to be electronic or sampled.

190. The Metal Chaos Ensemble is an avant-garde duo based in Boston, MA (USA), consisting of PEK, pseudonym of David Peck (accordion, clarinet, bass clarinet, chimes, electric bass, electronics, flute, percussion, saxophones, spoken vocals, among other instruments) and Yuri Zbitnov (drums, percussion, chimes, spoken vocals, among other instruments). The music created by this duo is a blend of experimental avant-garde music, avant-garde jazz, free jazz, and free improvisation, with influences from *musique concrète* and electroacoustic music. The subtitle of the improvisation *Don Quixote* on the album cover is *Let his sin be his punishment, let him eat it with his bread, and let that be an end*

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
191	2020	NÉ-K Trio	DE	<i>Don Quixote</i> ¹⁹¹ c: Nils Rabente et al.	09:02 instrum.	<i>Exit</i> (n/label) • SPOT, BC, YT, AMZ
192	2020	Pedro Segundo	PT GB	<i>Dulcinea at the Point</i> <i>Dulcinea at the Point II</i> <i>Dulcinea at the Bethesda Hall</i> <i>Dulcinea and the Lake</i> ¹⁹² c: Pedro Segundo	04:30 03:34 08:19 05:02 instrum.	n/album • SPOT, BC, YT, AMZ
193	2020	Tory Slusher	US	<i>Quixotic</i> ¹⁹³ c: Tory Slusher	04:41 instrum.	n/album • YT, website
194	2020	Stone Jazz	KR	<i>Don Quixote Developement Co.</i> ¹⁹⁴ c: Lee OneSoo	06:50 instrum.	<i>Passive Music</i> (Joeun) • SPOT, YT, AMZ
195	2021	Daïda	FR	<i>Rossinante</i> ¹⁹⁵ c: Auxane Cartingy et al.	05:25 instrum.	<i>La passion du cri</i> (Kyrielle) (Jazztronicz, MCO) • SPOT, YT, BC, AMZ

to it.... There are other improvisations, versions, and mixes on SoundCloud and Bandcamp related to the *Don Quixote* project by the Metal Chaos Ensemble, with titles such as *Don Quixote Phase I Intermediate Mix* (78:14) and *12 Short Intermediate Mixes From Don Quixote For Three Duets* (each with a duration between 03:04 and 03:28).

191. NÉ-K Trio is a German avant-garde jazz ensemble consisting of Nils Rabente (piano), Elmar Lappe (drums), and Kevin Hemkemeier (double bass). *Don Quixote*, an experimental free jazz piece, was composed and recorded by the three members of the group.

192. *Dulcinea at the Point*, *Dulcinea at the Point II*, *Dulcinea at the Bethesda Hall*, and *Dulcinea and the Lake* are contemporary jazz pieces composed and recorded by Pedro Segundo (handpan, percussion), a Portuguese musician and composer based in London. These four outdoor live recordings inspired by *Dulcinea* (see YouTube) could be described as a blend of spiritual jazz, world jazz, new age, and free jazz.

193. *Quixotic* by US-American guitarist and composer Tory Slusher is a piece for the trio format of electric guitar, drums, and bass; on this recording, she plays all instruments (electric guitar, synthesizer, drum programming, electric bass, MIDI). On the video on YouTube, Slusher describes this piece as being influenced by straight-ahead jazz and by the music of McCoy Tyner, John Coltrane, and Miles Davis. It could also be characterized as a blend of contemporary jazz, hard bop, post-bop, and jazz fusion, with a distinct swing feel. Accessible also on the blog *Truth In Shredding*: <<https://www.truthinshredding.com/2020/12/tory-slusher-quixotic.html>> (accessed February 23, 2022).

194. The South Korean group Stone Jazz consists of Lee OneSoo (piano, organ, electric guitar), Cha SeungHyun (píree Korean bamboo reed), Ma HyeRyeong (haegeum Korean violin), Kim HongGie (drums), and Cezariusz Gadzina (alto saxophone, soprano saxophone). The Atom String Quartet also participated in the recording of some of the tracks on the album *Passive Music*. However, *Don Quixote Developement Co.* is a composition for solo piano, recorded by Lee OneSoo. It could be described as a contemporary jazz piece with influences from smooth jazz, world jazz, jazz fusion, and pop music.

195. Daïda is a French avant-garde jazz and jazz fusion group consisting of Auxane Cartingy (synthesizer), Arno Casenave (trumpet), Antonin Fresson (electric guitar), Samuel F'hima (double

Nr.	Year	Musician or group	Co.	Title, composer, lyricist	Time, type	Album or recording, record label, internet
196	2021	Olshansky Fusion Duo	IL	<i>Dulcinea</i> ¹⁹⁶ c: Jenia Olshansky, Alex Olshansky	04:36 instrum.	n/album • YT
197	2021	Joe Sachse	DE	<i>Don Quijote</i> ¹⁹⁷ c: Joe Sachse	04:53 instrum.	<i>Die kleine Freiheit</i> (Jazzwerkstatt) • SPOT, YT, AMZ
198	2021	Timo Shanko	US	<i>Quixotic Adventure</i> ¹⁹⁸ c: Timo Shanko	08:12 instrum.	<i>Oblique Speak</i> (n/label) • SPOT, YT, BC, AMZ
199	2022	Eli Degibri	IL	<i>Don Quixote</i> ¹⁹⁹ c: Eli Degibri	04:23 instrum.	<i>Henri and Rachel</i> (Degibri) • SPOT, YT, AMZ
200	2022	Sam Kirmayer	CA	<i>Quixote</i> ²⁰⁰ c: Sam Kirmayer	04:33 instrum.	<i>In This Moment</i> (Cellar Live) • SPOT, YT, BC, AMZ

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bass), and Vincent Tortiller (drums). *Rossinante*, a piece composed and recorded by the five band members, is a blend of avant-garde jazz, jazz fusion, electronic jazz, and ambient music.

196. *Dulcinea* by the Olshansky Fusion Duo from Israel is a jazz fusion and jazz-rock piece, with some influences from Spanish music. It was recorded by the Tel Aviv-based duo consisting of Jenia Olshansky (piano) and Alex Olshansky (drums).

197. *Don Quijote* by German guitarist and composer Joe Sachse is a contemporary, postmodern jazz composition for solo electric guitar, with influences from jazz-rock, flamenco, gypsy jazz, and blues.

198. *Quixotic Adventure* by Timo Shanko is an avant-garde jazz and free jazz piece, recorded by Timo Shanko (electric bass) and Boey Russell (drums). Timo Shanko is the pseudonym of Timo Kielnecker, a US-American jazz bassist and tenor saxophonist.

199. *Don Quixote* by Eli Degibri is a blend of contemporary avant-garde jazz, cool jazz, elements of bebop, and postmodern jazz. The album *Henri and Rachel* was recorded by a quartet of jazz musicians from Israel: Eli Degibri (tenor and soprano saxophone), Tom Oren (piano), Alon Near (double bass), and Eviatar Slivnik (drums).

200. *Quixote* by Canadian guitarist Sam Kirmayer is a contemporary jazz composition, a post-bop piece with influences from cool jazz and jazz fusion. The musicians on this recording were Sam Kirmayer (electro-acoustic guitar), Al McLean (tenor saxophone), Muhammad Abdul Al-Khabyr (trombone), Sean Fyfe (piano), Alec Walkington (double bass), and André White (drums).

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