The Flutist of Sanssouci:

King Frederick "the Great" as Performer and Composer

In this anniversary year of the Prussian king's birth in 1712, noted flute historian and scholar Mary Oleskiewicz explores the musical sensitivity and prowess of composer and flutist Frederick II. The article draws on the author's research undertaken in connection with her new editions of sonatas by Frederick and her recent historic recordings made at the king's beloved retreat, Sanssouci.

by Mary Oleskiewicz

"Principessa" . . . My brother has given this title to his flute, saying that he will never truly love anyone but this princess."
—Wilhelmine of Bayreuth

To flutists, King Frederick "the Great" (1712–1786) of Prussia is best known as the pupil of the German virtuoso Johann Joachim Quantz (1697–1773), author of *On Playing the Flute* (Berlin, 1752), a monumental treatise dedicated to the king. A proponent of enlightened absolutism, Frederick practiced religious tolerance and instituted important social and cultural reforms, but he is most famous as a brilliant military campaigner and statesman. When not at war, the self-styled *Philosophe de Sanssouci* preferred to live in seclusion, away from court ritual and the duties of his office. He read and corresponded with great thinkers, such as Voltaire, wrote poetry and history, and above all played flute and composed music at a level that made him probably the most gifted musician ever to serve as a head of state. The 300th anniversary of Frederick's birth, in 2012, is a timely occasion for a reevaluation of his considerable musical contributions.

Frederick was not only an accomplished flutist and composer but a librettist and an important patron of opera. His court employed many renowned musicians. Yet his own compositions, which include 121 flute sonatas and four flute concertos, have received little attention. Locked away in the vault of the *Staatsbibliothek* in Berlin, most of the sonatas remain unpublished and inaccessible to the public, much as they were during Frederick's lifetime. Twenty-five of them, published in 1889 by Philipp Spitta, have formed the basis of nearly all previous recordings up to now.[1] Fortunately, a research fellowship from the Alexander von Humboldt Foundation granted to the author has made it possible to unearth these fascinating works, and a forthcoming edition is poised to bring outstanding and original sonatas into the mainstream flute repertory at last.

Wilhelmine of Bayreuth, one of many siblings, was Frederick's favorite sister.

Johann Joachim Quantz

Voltaire, fellow philosopher

WILHELMINE OF BAYREUTH BY ANTOINE PESNE, MID-18TH CENTURY; QUANTZ ATTRIBUTED TO FRIEDRICH GERHARD, C. 1736, SCHLOSS HERMITAGE, BAYREUTH

Young Frederick as Crown Prince, 1736

Frederick and the Flute

In the afternoon Frederick often played Solfeggi, which he knew by heart. In the mornings before the cabinet meeting began, he usually improvised for a while as he walked about. He once said to D'Alembert, with whom he discussed music and its effects on the soul, that during these improvisations he often contemplated things without thinking about what it was he was playing, and that in this manner the happiest ideas occurred to him, some of them about affairs of state.
—Friedrich Nicolai, 1786

Frederick's affinity for French culture, language, and fashion and his love of books and music were considered "effeminate" by his authoritarian father. Dubbed the "soldier-king," Frederick William I preferred hunting, riding, and smoking, and collected troupes of tall soldiers. With his mother's covert support but against his father's wishes, Frederick studied harpsichord and later flute. In Dresden, at the age of 16, the crown prince saw court opera and ballet for the first time, and he met and performed chamber music with the court flutists Quantz and Pierre-Gabriel Buffardin. His desire to learn the flute was quickly made known, and Buffardin presented Frederick with a flute, a gift from the Saxon Elector.

The Prussian Queen offered Quantz a handsome salary to become her chamber musician, with the secret agenda of providing flute instruction to Frederick, but instead it was arranged for Quantz to visit Berlin twice yearly as her guest. Frederick William quickly caught on to the thinly veiled scheme. Subsequently came a dramatic story of Frederick's aborted flight to England and imprisonment. Before Frederick was freed, the king wrote to him with biting sarcasm:

> Rather than become the leader of an entire company of Grenadiers … you would clearly like it better if I were to provide you with a flute teacher from Paris, 12 flutes, music books, a troupe of actors, a big orchestra, a few dozen French dancing masters […] and build you a big theater […] these things seem to you far more noble and befitting a prince.[2]

In 1732, after Frederick was released and permitted to lead his own regiment, he was granted a residence in Neuruppin, part of rural Brandenburg, where he could now resume the pursuit of music, unnoticed by the king. He soon began to compose flute sonatas, concertos, and vocal music. To his favorite sister and childhood ally, Wilhelmine of Bayreuth, he wrote that in between the fulfillment of his military duties he still found time for artistic recreation: "We exercise good manoeuvres here, but the muses come from time to time to lighten the efforts of Mars."

In 1733 Frederick was forced to marry. Over the next few years he assembled a group of musicians that included the violinists Franz Benda and Georg Zart and keyboardist Christoph Schaffrath. Carl Heinrich Graun arrived in 1735 as singer, cellist, and composer (not as *Kapellmeister*), and in the same year Carl Philipp Emanuel Bach, son of the famous Johann Sebastian, also visited court. Frederick observed to Wilhelmine that, although the 21-year-old Bach was a gifted keyboard player and "very strong in composition, his taste [was] not yet formed."

C. P. E. Bach evidently made an impression, however: three years later Frederick called him into service at Rheinsberg. In 1741, as king, Frederick was able to pay this Bach, in addition to a group of newly engaged musicians, with state funds. (Up to that point, due to budgetary constraints, Bach had been paid from Frederick's private purse.)

Pay Scales

The myth, pervasive in recent literature, that Bach was unappreciated by the king and received only three hundred Taler annually is simply false. The king's private accounts show that a small circle of his favored musicians, including Bach, received extra payments for educating young court musicians. In the 1750s Bach also received a raise and additional monthly supplements that brought his annual income to 800 Taler, the same as the principal chamber violinist, Franz Benda. By the same token, Quantz's 2000 Taler was equivalent to opera director Carl Heinrich Graun's salary and that of Michael Gabriel Fredersdorf, the king's most powerful servant; but it in no way equaled that of Frederick's star opera singers, some of whom received more than 4000 Talers per year.
—M.O.

In 1736, crown prince Frederick and his musical entourage moved to a country estate in Rheinsberg. In this idyllic paradise, with its palace perched on the shore of a serene swan lake,

CROWN PRINCE FREDERICK BY ANTOINE PESNE, 1736; C.P.E. BACH

Crown Prince Frederick (with flute) on the lake by Rheinsberg, by Georg Wenzeslaus von Knobelsdorff, 1738.

Frederick surrounded himself with a circle of intellectuals, artists, and musicians. His many visitors included the French flute virtuosos Blavet and, in 1737, Buffardin, whom he had met in Dresden.

Upon becoming king in May 1740, Frederick moved his orchestra to Berlin, where he fulfilled his dream of establishing an opera company. His first two royal commands were the abolition of torture, followed immediately by an order to build an opera house. Within just five years, Frederick succeeded in expanding the opera's orchestra to the proportions recommended in Quantz's treatise. He also continued to receive distinguished musicians, including Hasse and J.S. and Wilhelm Friedemann Bach. Bach's visit, in May 1747, culminated in *The Musical Offering*, a profound contrapuntal work based on a theme by the king, whose central trio sonata, for flute, violin, and basso continuo is a *tour de force* for the 18th-century flute.[3]

The Royal Flute Concerts

The pleasant stay at Sanssouci will relax you, my very dear Brother, from your recent fatigues. My imagination transports me there at all hours of the day. It seems to me as though I see you there in your charming little Cabinet in conversation with the Muses, a moment later I am [with] you at the Concert, and the soft tone of your flute touches me and delights me.
—Wilhelmine of Bayreuth to Frederick, 1748

Beginning in the 1730s, Frederick held private music soirees in which he himself performed as soloist almost every evening. Their repertory included Frederick's own works as well as those of Quantz, who composed 151 flute sonatas and 296 concertos in the king's repertory. Until the Seven Years' War (1756–1763), Frederick also performed works by other composers, including the Graun brothers, Emanuel Bach, and Hasse, who composed at least one concerto for Frederick. Following the war, however, Frederick rejected the "modern" Viennese Classical style that was now also becoming popular in Berlin and confined himself to performing nothing but his own works and those by Quantz. Both before and after the war, the king's private concerts often featured opera singers who performed arias, including some composed by Frederick himself.

To keep track of the king's vast library of flute music, manuscript thematic catalogues—one for sonatas and one for concertos—were soon drawn up for each of his palaces. When the catalogues were revised after the Seven Years' War, works no longer played by the king were eliminated, including most contrapuntal works by Quantz and those by composers other than the latter and Frederick himself. Only through an oversight did there remain two works by Graun that the king formerly played.

From 1732 to about 1734, when Frederick employed only a few regular musicians, he frequently played Quantz's trio sonatas and quartets; both types of work were contrapuntal.[4] The quartets, scored for flute, violin, viola, and basso continuo, were ideal for the ensemble at Ruppin. Likewise probably intended for Ruppin were Quantz's seven flute concertos without viola, which could be executed with just two violins and basso continuo. When Quantz was present, the two flutists played trio sonatas. By 1736, when Frederick moved to Rheinsberg, he had assembled an orchestra of 16 musicians, sufficient to perform fully scored concertos and sinfonias.

As king, Frederick initially resided in Charlottenburg Palace. Emanuel Bach reported that it was here in 1740 that he "had the honor of accompanying his majesty's first flute solo, entirely alone at the harpsichord."[5] Soon Frederick came to prefer rural Potsdam, outside Berlin. Beginning in 1747 he resided there in his newly completed summer retreat, which he called Sanssouci ("without care"). Another palace in Breslau

PHOTO COURTESY THE FOUNDATION FOR PRUSSIAN PALACES AND GARDENS

Frederick designed his music room at Sanssouci Palace in Potsdam, built in 1747.

Adolph Menzel's painting *The Flute Concert* (1850–52) depicts Frederick in recital.

(now Wrocław in Poland) served him when overseeing his lands in Silesia. From 1765 onward he also used the newly constructed Nouveau Palais (New Palace) in Potsdam. Each of these palaces featured an exquisitely appointed music room designed by Frederick himself; the decoration of one in the Nouveau Palais features two gilded Quantz flutes and other instruments on the ceiling. The central location of these rooms, close to the king's living quarters, and their décor in his own elaborate brand of rococo indicate the important place of music in his daily life.

The king's chamber concerts began at 7:00 p.m. and were held in his private music rooms, unless other business kept him away. Frederick played concerts for his personal satisfaction, normally without an audience; entrance required his personal invitation. A famous portrayal of one such concert is Adolf Menzel's painting *The Flute Concert at Sanssouci.* Begun in 1850, it is the product of the artist's detailed research depicting a musical soiree that took place in August 1750 in Sanssouci one hundred years earlier. The occasion was a rare visit by Wilhelmine, now margravine of Bayreuth. Though Menzel depicts numerous guests, these would have been limited to only a few at most.

Frederick selected the works to be performed each evening and personally placed the parts on the music stands. Before the concert, the king's chamber musicians waited in an antechamber until summoned. According to the English music writer and traveler Charles Burney, Frederick could be heard through the door as he played *solfeggi* (manuscript collections of difficult passages and other excerpts from works in his repertory).

Before the outbreak of the Seven Years' War, Frederick usually played six flute concertos and several sonatas every evening. During the war he played flute solos in his tent, accompanied on a small, collapsible harpsichord; in the winter, when fighting stopped, his chamber musicians travelled from Berlin to join him. After the war, his normal concerts resumed, but the number of concertos he played was reduced to three. Although the full court orchestra performed for the royal opera and for frequent grand court concerts given by other members of the royal family, Frederick's private concerts were accompanied by just five or six of his best musicians: two violinists, including the principal, Franz Benda; one violist; one of several keyboard players, including Emanuel Bach, who alternated according to a regular rotation; and a cellist.

Detail of the ceiling in the king's music room at the Nouveau Palais, with a two-keyed Quantz flute, violin, and mask embedded.

The use of a single player for each part is corroborated by the original manuscript parts that survive from the king's music library, by court payment records that document names of musicians who performed, and by eyewitness testimony. Such scoring was not only advantageous for the relatively delicate sound of the flute but suited to the intimate size and resonance of the king's music rooms. The same spare scoring was also typical of other Berlin concertos, including those of Carl Philipp Emanuel Bach. From the 1750s onward, the cello was occasionally doubled by a bassoon, which, after 1763, sometimes also played a melodic role in the slow movements of Quantz's concertos. The keyboard instrument used at Ruppin and Rheinsberg and in the early years of Frederick's reign was a harpsichord. But beginning in 1746 the music rooms in the three Potsdam palaces were furnished with new-fangled fortepianos by Gottried Silbermann—instruments capable of fine shades of dynamics.

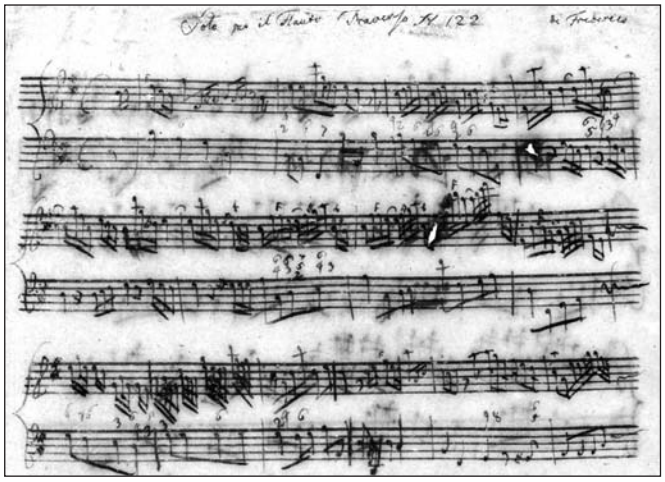
Flute Sonatas and Concertos

I am going to write to the king of France, compose a solo, change the regulations of the army, and a hundred other things of this sort.

—King Frederick to Charles-Étienne Jordan, 1740

Frederick's first efforts in composition took place at Nauen when he was 20. In 1732 he completed his first concerto, a double concerto for flute and oboe in E minor, now lost, and in December embarked on his second, probably for solo flute, which he sent to Wilhelmine the following January. Between

1734 and 1737 he produced three more concertos. The four concertos known today, all for solo flute, strings, and continuo, are undoubtedly those completed between 1732 and 1737 and published by Spitta. During 1735 and 1736 Frederick also produced two sinfonias: short three-movement symphonies of the type used at the time as overtures for Italian operas. In 1738, he wrote to the count of Schaumburg-Lippe: "If I knew that my sinfonia has not displeased you, I would be able to send you another one; I have only made two of them because I cannot use them as frequently as concertos for the flute."[6]



Solo per il Flauto Traverso No. 122 di Federico. Sonata in B Minor for flute and basso continuo, Sp. 17, first three systems from the first page of the autograph.

Frederick's flute sonatas reveal imagination, talent, and a deep passion for virtuosity. Guided by his teachers Quantz and Carl Heinrich Graun, Frederick developed considerable compositional skill. Although it has been asserted that Frederick composed only the melody lines to his works, the few surviving composing autographs to Frederick's sonatas clearly show that he produced and revised the flute and bass parts himself, as well as the basso continuo figures. Occasional errors, such as parallel fifths and missing accidentals, suggest that whatever corrections his teachers undertook must have been limited.

In 1735, while in Ruppin, Frederick informed Wilhelmine that his recent study of counterpoint was paying off:

> My pastime is always reading and music. I am taking the liberty of sending you the solo that I have owed you for a long time, and I ask you graciously to tell me whether you find it good or not. The bass is entirely my own […] without anyone's having corrected any of it for me since I learnt counterpoint…

The King's Flutes

Quantz began building flutes in 1739. When he entered Prussian service in 1741, he became flutemaker to the king. For each flute, Quantz received 275 Taler (100 Dukaten), nearly twice the annual salary of many of the court's musicians. Because the flutes were royal property, the instruments were not stamped with a maker's mark; instead, each was engraved with a Roman numeral. To determine their authenticity, I examined each one for unmistakable features of Quantz's design.[14]

Quantz described the ideal flute tone as thick, round, penetrating, and masculine, like that of a high tenor voice rather than a soprano. The rich, robust low register (the "strong tone," as Frederick called it) of Quantz flutes stems from thicker walls, dense wood, the wide, virtually cylindrical bore of the head, and the dramatic conicity of the body. The bore of Quantz's headjoints in surviving examples ranges from 20.1 to 20.6 mm, as compared with those of contemporary makers at around 19.1 mm.

Eighteenth-century pitch was not standardized, but Quantz strongly preferred low French pitch and constructed the king's flutes to play at about a^1=385 Hz. Most survive with corps de rechange (exchangeable middle joints for changing the sounding pitch of a^1); the shortest joints produce a pitch of a^1=410–412 Hz (not 415 Hz, a modern compromise), making them similar to other surviving flutes from the time. A comparison of the wear on the finger holes of the king's flutes clearly shows that he never used the shorter, higher-pitched joints.

Frederick purchased tree trunks with which Quantz could experiment, including exotic woods imported from South America. Though boxwood was the most common material for flute-making, Quantz also used kingwood, lignum vitae, grenadilla, and ivory.

Most of the king's flutes were of ebony with ivory turnings. According to Quantz, ebony produced the clearest, most penetrating tone and was reserved for the king. An exquisite flute of amber and gold (now lost) possessed no tuning slide and may have been a gift to the new king. Flutes Quantz made for the king's brother-in-law, the Margrave of Bayreuth, and others, were of boxwood.

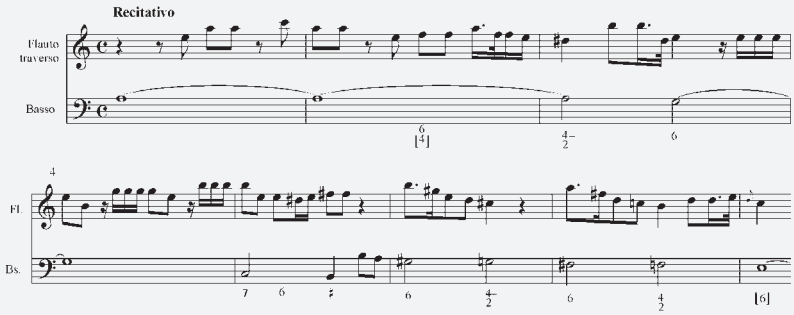
Each of the king's flutes possessed an ivory screw-cap for positioning the cork. (Pushing inward widens the octaves, thus making high notes higher and low notes lower; pulling it outward narrows them.) The flutes also feature two of Quantz's own inventions: two silver keys, introduced in 1726 (the usual one for E-flat, and an additional curved one for D-sharp), and a divided headjoint, introduced in 1751, whose tuning slide was fitted with a brass sleeve (to adjust the overall pitch). Quantz suggests pulling out the tuning slide to lower the pitch when playing in flat keys. From this point on the king's flutes were built with one solid head and one with the tuning slide; only those with tuning slides survive. Both Quantz and Frederick were interested in varied tonal color, which explains why the two headjoints possessed embouchure holes differing slightly in size and undercutting.

King's flute by Johann Joachim Quantz, ca. 1753.

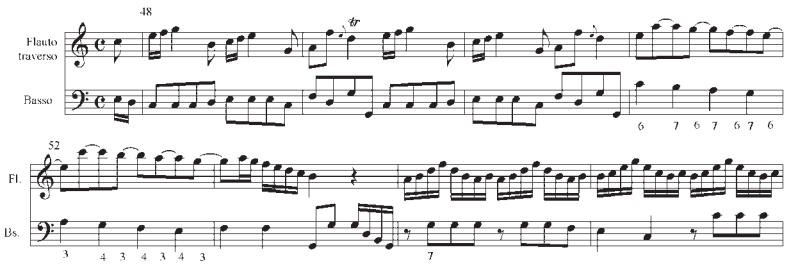
The fingering of Quantz's flutes follows the system of Hotteterre, in which enharmonic notes such as B-flat and A-sharp are distinct pitches, with flats sounding somewhat higher than sharps. Thus Quantz's addition of a second key for D-sharp (tuned 21.5 cents lower than E-flat) extended Hotteterre's system. This system permits the player to produce thirds and fifths that are more nearly pure, making it more comfortable to play in keys with multiple flats and sharps.

In 1752, Frederick was so pleased with his flutes, he declared to Wilhelmine: "As a result of [Quantz's] many improvements, the flute has become an instrument with great fullness and suppleness of tone; it swells like the voice…I have often wished you could hear it.

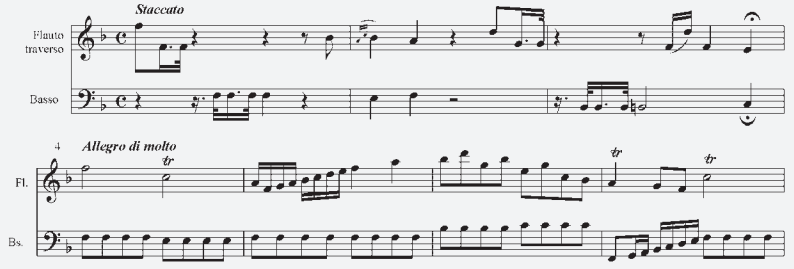
—*M.O.*



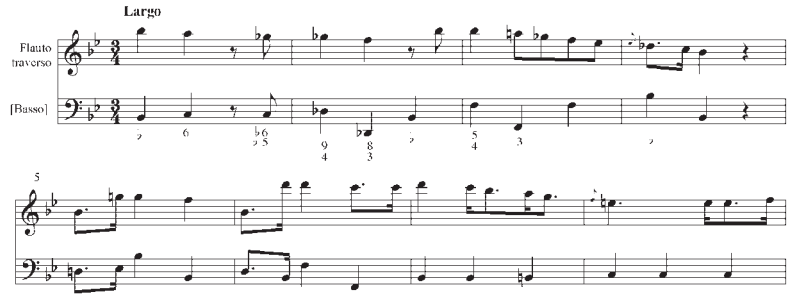
Example 1: Sonata in A Minor for flute and basso continuo, Sp. 21, A minor, mvt. 1, mm. 1–8.



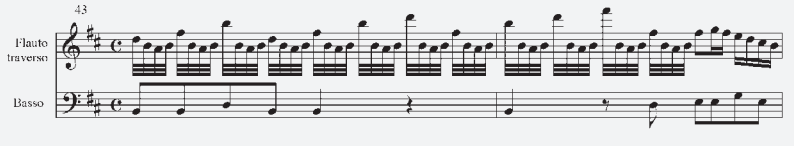
Example 2: Sonata in C Major, Sp. 40, mvt. 2



Example 3: Sonata in F major for flute and basso continuo, Sp. 118, mvt. 2, mm. 1–7



Example 4: Sonata in B-flat major for flute and basso continuo, Sp. 76, mvt. 1, mm. 1–8



Example 5: Sonata in B minor for flute and basso continuo, Sp. 83, mvt. 2, mm. 43–44

Frederick's correspondence shows that his compositional activity in Ruppin and Rheinsberg was intense: His letters from the 1730s contain the recurring phrase, "I am up to my ears in composition." At least a third of Frederick's 121 sonatas were produced before 1740, the remainder by 1756, the beginning of the Seven Years' War. Shortly before the war, Frederick wrote of composing solos for the last time: "I will soon be occupied militarily. In waiting, I have thrown myself into composition, and amuse myself by writing some bad solos for the flute."[7] Although Frederick ceased to compose flute sonatas after the war, he continued to commission numerous sonatas and concertos from Quantz.

Opera was the king's greatest artistic passion, and just as the valiant heroes of antiquity represented the king metaphorically on the Berlin stage, in some of his flute pieces we can imagine him taking the role of virtuoso singer. This is clear in the imitations of simple ("secco") recitative, such as the opening of the Sonata in A Minor, Spitta Sp. 21 (example 1), and in the brilliant, operatic allegros, such as the middle movement of the Sonata in C Major, Sp. 76, that he modeled on quick arias by Hasse (example 2). The second movement of the Sonata in F Major, Sp. 118 incorporates a dramatic scena, alternating between imitations of accompanied recitative and of a virtuoso aria in the style of Frederick's opera composer Graun (example 3). Frederick's opening slow movements are modeled on lyrical arias and can be quite rhetorical. The Sonata in B-flat Major, Sp. 76, for example, opens strikingly with a phrase in B-flat minor before switching to the major mode (example 4). As was customary at midcentury, the slow movements of the king's sonatas and concertos nearly always call for the improvisation of a brief cadenza just before the end.[8]

Frederick's sonatas comprise three movements (slow-quick-quick), with all movements in the same key.[9] This format, which became standard at Berlin during Frederick's reign, also characterizes the vast majority of the flute works of Quantz, C. P. E. Bach, and other Berlin composers. Over time, the length and technical demands of Frederick's sonatas greatly increased. Claims that Frederick's and Quantz's flute music rarely exceeds a two-octave range, or that the king's flutes, designed and built by Quantz, were not capable of playing notes above d^3 or e^3, are unfounded; the king's own compositions frequently reach climaxes on f^3 or f sharp^3, as in the second movement of the Sonata in B Minor, Sp. 83 (example 5).

Copies of the flute music played by Frederick were kept in each of his palaces. Manuscripts of his sonatas labeled "pour Potsdam" or "pour le nouveau Palais" survive from the Potsdam City Palace and the New Palace; those for Sanssouci Palace are not preserved. Among the enormous losses during World War II were most of the king's composing scores and other autographs, four manuscript books of *solfeggi* for the flute, and 29 of his 121 flute sonatas. Fortunately, Spitta's edition preserves 10 sonatas that would otherwise be completely lost.

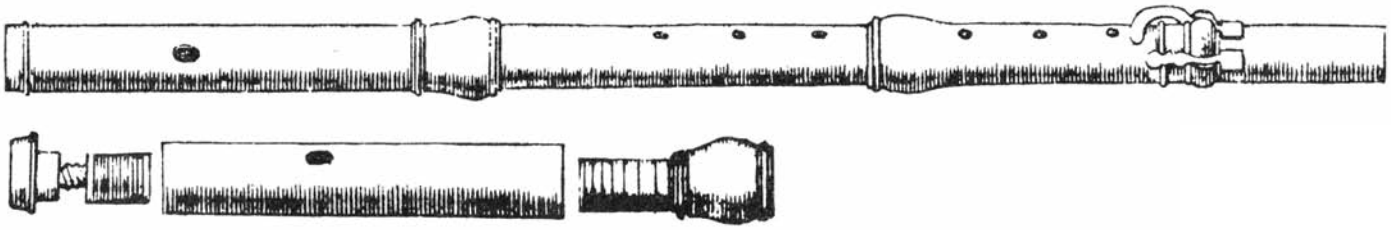


Illustration of Quantz's flute, from Quantz's *Versuch*, 1752

Frederick's Flute Playing

Hasse … is excited about your flute playing and your taste. As he heard [the Dresden court flutist Franz Joseph] Götzel[10] play, he said: "The man is very skilled, but a King of Prussia he is not." For you, however, everything is child's play. Just as you cold-bloodedly cut the throat of the Queen of Hungary, your enemy, you play a concerto and write an Ode.

—Wilhelmine of Bayreuth to Frederick, 1756

All contemporary accounts agree that Frederick was an accomplished flutist. Quantz claimed that Frederick played even better than himself. Even "La Mara," a virtuoso singer in Frederick's royal opera whom he treated abominably, asserted that Frederick did not "play like a king." The music Frederick performed and composed is a testament to the heights of virtuosity he achieved. Both he and Quantz had a lifelong fascination with composing and playing in the most remote keys, and some works contain passages in D-flat major or B-flat minor. The dexterity, ornamentation, and intonation demanded by their compositions make this music some of the most challenging ever written for the 18th-century flute, particularly if one follows the tempi suggested by Quantz.

Suffering from gout and loss of teeth after the Seven Years' War, Frederick confided to his friend Algarotti that the hardships of his long military campaigns had left him merely a shadow of the man he once was. Nevertheless, 10 years later, Burney observed that Frederick played better than many professionals:

> The concert began by a German flute concerto, in which his majesty executed the solo parts with great perfection; his *embouchure* was clear and even, his finger brilliant, and his taste pure and simple. I was much pleased, and even surprised with the neatness of his execution in the *allegros*, as well as by his expression and feeling in the *adagio*; in short, his performance surpassed, in many particulars, any thing I had ever heard among *Dilettanti,* or even professors. His majesty played three long and difficult concertos successively, and all with equal perfection.[11]

If in his old age Frederick could brilliantly execute an allegro but, as one observer noted, sometimes dragged the tempo, this was certainly not the case during the king's prime. By the War of the Bavarian Succession (1778–1779), Frederick's fingers were so badly swollen with gout that he ceased to perform altogether. As he packed up his flutes, he confided to his principal violinist, Franz Benda, "I have lost my best friend."

Frederick's accomplishments as a flutist were products of remarkable discipline and stamina. He awoke every day at 4:00 a.m. (5:00 a.m. in the winter), working until 6:00 or 7:00 p.m. when his evening concert began; this was followed by dinner, conversation, and reading or composing. As Quantz's pupil, Frederick practiced technical studies on a daily basis. These included scales in all keys, both ascending and descending, and other exercises similar to those used today.

During his tour of the royal residences in 1772, Burney noted that four *solfeggi* books were kept in each of the king's music rooms:

> On the table [in the music room] lay a catalogue of concertos for the New Palace, and a book of manuscript Solfeggi, as his majesty calls them, or preludes, composed of difficult divisions and passages for the exercise of the hand, as the vocal Solfeggi are for the throat. His majesty has books of this kind, for the use of his flute in the music room of every one of his palaces.[12]

The excerpts in the *solfeggi* books, drawn from the most difficult solo passagework in the flute works of Frederick and Quantz, were not identified, nor were they accompanied by instruction or other verbal commentary. Although the original books are now lost, about one hundred of the excerpts were selected and published in a modern edition before World War II.[13]

Though Frederick is not reputed to have been soft-hearted, contemporary accounts report that his listeners wept openly

Happy Birthday! Gifts from Frederick, Wrapped by Mary

The year 2012 is the 300th anniversary year of the birth of King Frederick "The Great" of Prussia. Marking the occasion are the release of Mary Oleskiewicz's edition *Sonatas for Flute and Basso Continuo by Frederick "the Great"* (published by Breitkopf & Härtel) and two CDs featuring Oleskiewicz performing on transverse flute: *Johann Joachim Quantz, Seven Flute Sonatas* and *Seven Flute Sonatas* by King Frederick "The Great" of Prussia. The latter was recorded in the Sanssouci Palace music room. Watch for reviews in a future issue of this magazine, and visit BaroqueFlutist.org for more information.

when he played an adagio. To judge from his letters to Wilhelmine, music allowed Frederick to express some of his deepest emotions:

> While writing the adagio I thought about the time that has already gone by, during which I was absent from my dear sister, [and] this inspired in me the plaintive sounds expressed there; while writing the allegro, the hope of seeing you revived me; and in the Presto, my overheated imagination transported me to Bayreuth. It seemed to me that I had one hundred things to say to you at once, and my heart gave me so many thoughts that each one, jealous of appearing more quickly each day than the last, was overtaken en route. … I have told you in poetry that I adore you. My music confirms it for you.

Although it is not possible to identify with certainty the sonata in question, the heartfelt opening slow movements of Frederick's sonatas contain some of the most touching music of the Baroque. The examples included above are just a sampling of the beautiful, pathetic adagios and sparkling allegros "di Federico" that resonated within the halls of Sanssouci. ❋

Mary Oleskiewicz, associate professor of music at the University of Massachusetts Boston, won first prize in the NFA's 2001 Baroque Flute Artist Competition. She won the NFA's Doctoral Dissertation Competition in recognition of her groundbreaking research on the flutes and flute music of Johann Joachim Quantz. She has performed and lectured extensively and has generated recordings, articles, and performances on Quantz. In 2002, she discovered Quantz's six quartets for flute, violin, viola, and basso continuo, lost since the 18th century. Her world-premiere recording of the quartets, released in 2003, was soon followed by her first edition, which received the NFA's New Chamber Music Award. Her scholarly work extends to other Berlin composers, including Carl Philipp Emanuel Bach, whose solo sonatas she edited for* C. P. E. Bach: The Complete Works *(Packard Humanties Institute). Among her recordings are* Seven Flute Sonatas by Frederick "the Great," *recorded in the historic royal music room of Sanssouci Palace, and* Johann Joachim Quantz: Seven Flute Sonatas. *With a fellowship from the Alexander von Humboldt Foundation, Oleskiewicz researched thousands of unpublished music manuscripts in Berlin left by Quantz and his royal pupil. During 2012 she has lectured on and performed the flute music of King Frederick "the Great" for the NFA, the American Musicological Society, and the Berlin state library. Her first editions of selected flute sonatas by Frederick the Great are being published in 2012 by Breitkopf & Härtel.

End Notes

1. Spitta's edition included a thematic catalogue of Frederick's sonatas, assigning them Sp. (Spitta) numbers from 1 to 121; see Spitta, Friedrichs des Grossen Musikalische Werke, Leipzig, 1889.
2. Letter dated 28 August 1731.
3. See Mary Oleskiewicz, "The Trio in Bach's Musical Offering: A Salute to Frederick's Tastes and Quantz's Flutes?," in Bach Perspectives, Volume 4: The Music of J.S. Bach: Analysis and Interpretation, ed. David Schulenberg (Lincoln: University of Nebraska Press, 1999), 79–110.
4. Friedrich Nicolai, Anekdoten von König Friedrich II von Preussen, und von einigen Personen, die um Ihn waren, vol. 3 (Berlin and Stettin, 1792), p. 253.
5. Charles Burney, Tagebuch seiner Musikalischen Reisen, Hamburg, 1773, p. 200.
6. Letter dated 19 December 1738.
7. Letter dated 17 March 1755.
8. See, for example, my article "New Cadenzas From Eighteenth-Century Berlin," in Fiori musicali: Liber amicorum Alexander Silbiger, ed. Claire Fontijn (Sterling Heights, Mich.: Harmonie Park Press, 2010), 451–63.
9. Two sonatas published by Spitta contain four movements (slow-fast-fast-fast), a form completely anomalous for the time. Four-movement sonatas had become obsolete by Frederick's time, and they followed a different tempo sequence, slow-fast-slow-fast. As Spitta's edition followed the king's composing score (now lost), the additional quick movement must have been an alternative movement or a sketch for another work in the same key.
10. Götzel, a member of the Dresden court orchestra beginning in 1743, was a prized student of Pierre-Gabriel Buffardin
11. Burney, Tagesbuch, vol. 3, pp. 151–152.
12. Burney, Tagesbuch, vol. 3, p. 104.
13. Erwin Schwarz-Reiflingen, ed., Das Flötenbuch Friedrichs des Großen: 100 tägliche Übungen (Wiesbaden: Breitkopf & Härtel, 1934).
14. Results of my studies of the Quantz flutes appear in "The Flutes of Quantz: Their Construction and Performing Practice," Galpin Society Journal 53 (2000): 201–20.