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Mary Oleskiewicz

Quantz's *Quatuors* and other works newly discovered

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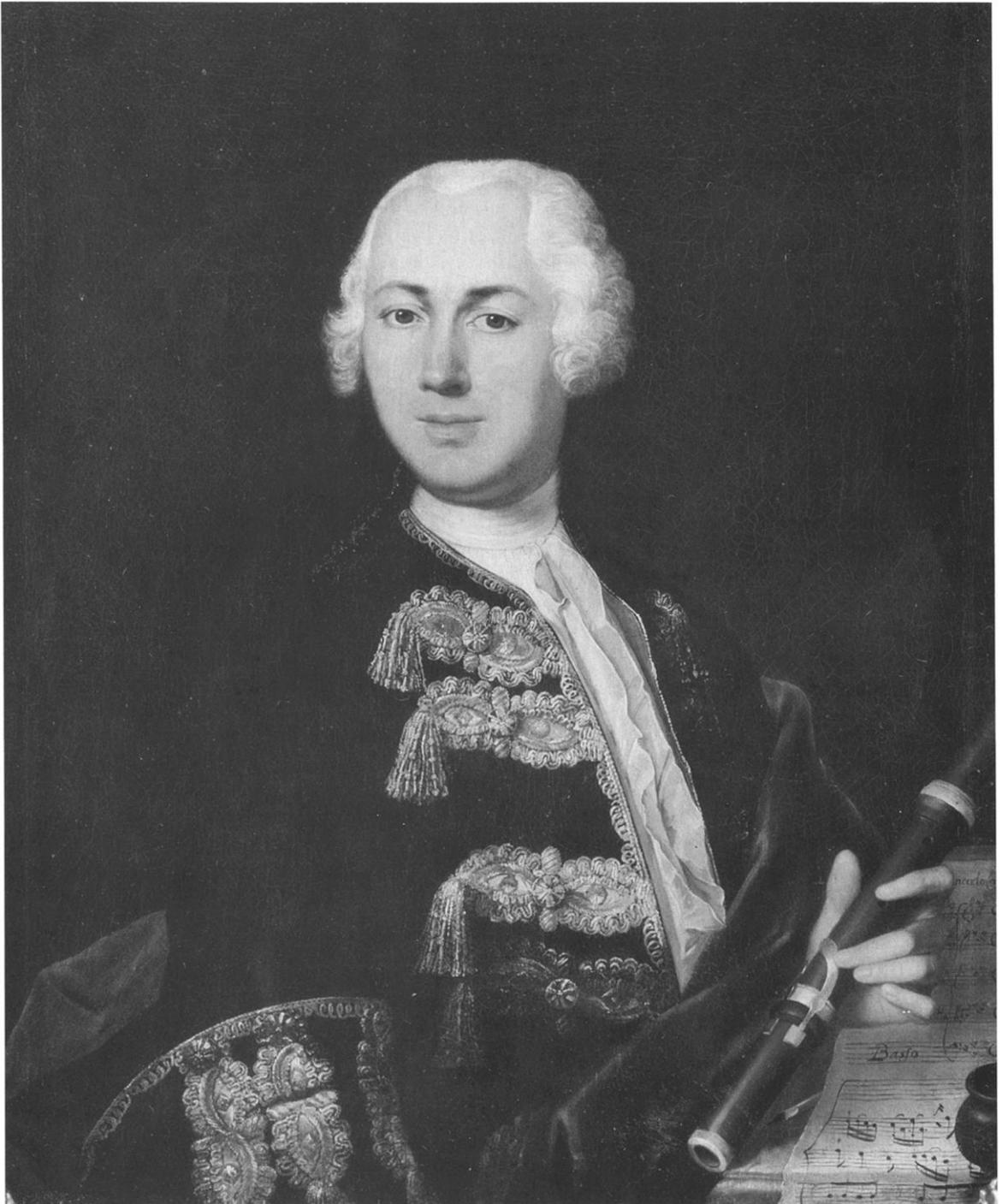
IN an autobiographical letter to Padre Martini dated 14 April 1762, the flautist and composer Johann Joachim Quantz reported that he had written 'several quartets' ('alcune Sonate a quatro') for transverse flute, in addition to numerous concertos and many solo and trio sonatas.¹ Seven years earlier, in his published autobiography, Quantz mentioned having composed at least one quartet in 1724 while studying composition with Francesco Gasparini in Rome, explicitly referring to its contrapuntal style.² Despite his two testimonies, until now no known works by Quantz had satisfactorily fit such descriptions. Here I shall offer the first positive identification of these remarkable works, which not only illuminate the composer's writings on the quartet sonata as a genre, but also establish Quantz as a master of counterpoint. Above all, the new works deserve to be counted among his most interesting and well-crafted pieces.

Quantz's quartets are not among the hundreds of works preserved in manuscripts in Berlin that originally belonged to his final employer, King Frederick II ('the Great') of Prussia. These manuscripts constituted the King's personal collection—the repertory of the famous private concerts that Frederick, an avid flautist, played when he was still crown prince and throughout his reign as king. Nor are the quartets found among the smaller but quite significant holdings of the former Royal Saxon Library in Dresden, where Quantz had worked as court musician for the first part of his career.

Quantz wrote at least seven flute concertos in four parts—one flute, two violins and continuo—that is, works whose scoring might at first seem to qualify them as quartets in the early 18th-century sense. Horst Augsbach has conjectured that these works, preserved in sets of manuscript parts at Berlin, are the missing quartets.³ Although identified in their sources as 'concerti à 4', these are not *concerti a quattro* in the sense of ripieno concertos for strings, but rather solo flute concertos lacking viola parts.⁴ The Venetian style of these concertos and their predominantly homophonic textures (see ex.1) fail to meet the expectation of a serious contrapuntal chamber work raised by 18th-century descriptions of the quartet genre, discussed below. Certainly, these concertos have little in common with the quartets of Telemann, whose compositions of this type Quantz himself praised, nor do they meet Quantz's own criteria for a well-written quartet.

The recent recovery of musical materials from the archive of the Sing-Akademie zu Berlin has made it possible to identify positively and describe Quantz's quartets. The story of the archive's disappearance during World War II, its rediscovery in Kiev, and its return in 2001 to Germany has been told elsewhere.⁵ Although the first reports of the archive's recovery justifiably emphasized its holdings of works by the Bach family, the collection also includes thousands of works by other composers, some well known, some obscure. Among these are unique sets of manuscript parts for six quartets by Quantz for flute,

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1 Portrait of Johann Joachim Quantz by Johann Friedrich Gerhard, c.1735 (Bayreuth, Neues Schloss, Musikzimmer, Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen). The flute shown features Quantz's invention: a second key (for D \sharp) on the foot joint.

Ex.1 (a) Quantz, Concerto à 4, QV4:2, movement 1, bars 1–6; (b) Quantz, Concerto à 4, QV4:2, movement 1, bars 17–22

(a) **Allegro assai**

(b)

violin, viola and continuo. As reports have made clear, the collection was never properly catalogued, and for nearly 200 years five of the quartets lay unsuspected as part of a larger group of manuscript copies of Quantz's concertos. A sixth quartet (no.3 of the set) was misplaced and turned up among a group of pieces by various other 18th-century composers.

That the six quartets are indeed by Quantz, as is stated on the 18th-century manuscript wrappers, is supported by several observations. First, the quartets are found within a portion of the archive—the former holdings of Sara Levi (1761–1854; see illus.2), great-aunt of Felix Mendelssohn and an early benefactor of the Sing-Akademie—that has proved to contain a substantial number of unquestionably authentic Quantz works. Among these are numerous sets of parts for Quantz's sonatas and concertos, some accompanied by or including autograph parts or autograph additions to apograph copies. Thus it is clear that Levi had received works by Quantz from a dependable source—perhaps the composer's lost estate—and she could well have acquired otherwise unknown works. Second, as will be shown, these works, unlike the four-part solo concertos, coincide in every way with what one would expect of quartet sonatas written early in Quantz's career. Moreover,



2 Portrait of Sara Levi, née Itzig, aged 25. Silverpoint by Anton Graff, 1786 (presumed lost during World War II). (photo: Walter Mayhall)

they are unlike any set of six quartets by another composer, and constitute a major addition to the repertory of late-Baroque quartet sonatas.

A uniform type of paper was used to copy all parts; a different type of paper was used for the wrappers. The watermark found on the parts is highly indistinct, but the wrappers show a large, stylized pine tree with a scroll-like base; beneath the tree is the name 'Gotsforth'. The countermark is a six-pointed star with the letters 'ICFS' below, and the letter 'H' above. Although I have not yet found a precise match for this watermark, similar watermarks in manuscripts of Quantz's works used at the Berlin court can be traced to the paper mill of I. C. F. Stolze in Göttesforth, Sachsen-Anhalt.⁶

The six works have been copied in a uniform manner, and all are neatly produced by a single hand.⁷ The wrappers were prepared by a second individual, distinct from the copyist of the parts. Both parts and wrappers number the quartets consecutively from 1 to 6. For example, one reads: 'Quatuor 4. / Flauto / Violino / Viola / e Basso Cont / Del Sige. Quanz'; the parts within are each labelled 'Quatuor IV'. All wrappers and parts bear the distinctive blue ink stamp of Sara Levi. At first glance the parts seem to be pristine, but occasional minor copying mistakes suggest that the preparation of the parts was not overseen by the composer. Indeed, these copies could have been prepared as many as 50 years or more after the works were composed, possibly after Quantz's death in 1773 (when Sara Levi was only 12 years old).

Not only are the physical formats of the sets of parts uniform; musically, the quartets constitute a unified set, generally similar in form and style, yet showing the variety in key, texture and structure that one would expect in a carefully planned collection of six compositions by a single 18th-century composer. Foremost among the common stylistic features of the works is their highly contrapuntal nature, and this agrees with what little we know of Quantz's quartets from contemporary accounts. It was once thought that King Frederick was opposed to contrapuntal music, but in fact Quantz's contrapuntal early works, among them the quartets, were still being performed in the 1740s in Berlin. According to a reliable source,

Dem Könige war auch im Anfang seiner Regierung der kontrapunktische Styl noch nicht zuwider. ... Quantzens Flötentrios und Quatuors, die Er sonderlich in früheren Zeiten oft spielte, sind ganz in diesem Geschmacke, und noch dazu die Quatuors ziemlich trocken.⁸

At the beginning of his reign [i.e. from 1740], the contrapuntal style was still not offensive to the king. ... *The flute trios and quartets of Quantz, which he [Frederick] often played, especially in earlier times, are entirely in this taste. Among these the quartets are especially dry.* [emphasis added]

The word 'dry' in this context is a contemporary synonym for 'serious' or 'rigorously worked out' and need not be taken as derogatory. Quantz himself used the word to describe 'learned' ('kunstlich') counterpoint,⁹ and staunchly defended fugue and other *gearbeitete Musik* in the *Versuch*.¹⁰ In fact, the texture of every one of the 18 movements of the six quartets is contrapuntally conceived, above all in two fully worked out fugues, as well as in several movements that are less rigorously fugal, but nevertheless highly contrapuntal. The overall concern with counterpoint, together with the particular types of structure and motivic material they display, makes it likely that Quantz composed these quartets during the 1720s. There is additional evidence to support this dating: several of the quartets strongly resemble, in form, key and motivic treatment, securely authenticated trios that Quantz composed about this time.¹¹

At least the first quartet, in D major, must have been in Frederick's repertory at one point, for its incipit, previously unidentified, appears in two manuscript lists of works (the overwhelming majority by Quantz) that were played at the Berlin court.¹² That the work appears in a list of concertos may be significant in light of the special nature of this particular quartet, discussed below. Sara Levi's preservation of all six works suggests that they were used in informal concerts in Berlin. The many items in the Sing-Akademie's archive that bear her stamp may well have been part of the repertory performed in her salon or other private gatherings. If so, this is testimony to the survival and continued use of these early works of Quantz at least to the end of the 18th century. It becomes less surprising that Quantz's music might have been cultivated into the 19th century when one realizes that Friedrich Zelter,

director of the Sing-Akademie from 1800 to his death in 1832, included Quantz alongside J. S. and C. P. E. Bach among admired composers of the past.¹³ Zelter is known to have taken part in performances of Quantz's music during the 1770s,¹⁴ and, beginning in 1807, he directed performances by the Ripienschule—the Sing-Akademie's orchestra—that included J. S. Bach's D minor keyboard concerto, with Levi as soloist.¹⁵ A significant portion of her collection passed through Zelter's hands before entering the Sing-Akademie's own archive.

Alongside Quantz's quartets, the archive includes more than 80 of his sonatas and concertos, many of which bear Levi's stamp. That a number of the archive's sources include autograph material is of great significance, considering the scarcity of such material by Quantz. Among them are copies of sev-

eral concertos whose only other known sources disappeared during World War II and which have been known only from their incipits in catalogues.¹⁶ One source from Levi's collection with substantial autograph material substantiates the authorship of a double flute concerto listed by Augsburg as doubtful (QV6:Anh.2).¹⁷ *Exultate o stellae beatae*, a solo motet for soprano, oboes and strings, with parts in Quantz's early hand, is the first such composition by the composer to be found.¹⁸ A more detailed study of these sources is in progress.

In the discussion that follows I shall designate the six quartets as QV4:8–13, where the first quartet is QV4:8, the sixth QV4:13.¹⁹ Ex.2 provides incipits for each of the new works. It is clear at once that the six quartets form a coherent collection, with tonalities selected to avoid repetitions while including the

Ex.2 Incipits of Quantz's quartets

Quartet no.1 in D major, QV4:8

Quartet no.2 in E minor, QV4:9

Quartet no.3 in G major, QV4:10

most popular keys for the 18th-century flute: D major, E minor, G major, G minor, C major and B minor. There are equal numbers of works in major and minor keys (three apiece), and each work comprises three movements in the sequence fast–slow–fast, with the central slow movement in a contrasting key. In addition, the formal designs of the individual works reveal a purposeful selection and organization of movement types, proceeding from a lively *Sonate auf Concertenart* that incorporates two concerto-like movements in ritornello form, to what is clearly the culmination of the set, a work in B minor that presents the most rigorous counterpoint of all, concluding with a four-part fugue. These pieces are the work of a practised composer, and Quantz evidently took great pride in compiling this set.

To what degree do these works meet 18th-century criteria for a quartet? Before the emergence of the Classical string quartet, the word *quartet* signified a sonata for three instruments and continuo: in other words, something like a trio sonata to which a third upper or melodic part was added. In his *Versuch*, just prior to his discussion of the trio sonata (a genre that he considered to be less ‘laborious’ for the composer and more ‘agreeable’ and ‘galant’), Quantz described the quartet as a contrapuntal art form near extinction:

The *quartet*, a sonata with three concertante instruments and a bass, is the true touchstone of a genuine contrapuntist, and is often the downfall of those who are not solidly grounded in their technique. Its vogue has never been great, hence its nature may not be well known to many people. It is to be feared that compositions of this kind will eventually become a lost art.²⁰

Quartet no.4 in G minor, QV4:11

Allegro ma non tanto

Larghetto

Allegro

Quartet no.5 in C major, QV4:12

Allegro

Larghetto

Presto

Quartet no.6 in B minor, QV4:13

Allegro

Grave e sostenuto

Vivace

During the first half of the 18th century Telemann was particularly famous for writing quartets of this type. The 12 works known today as the 'Paris' quartets are the most familiar of Telemann's 40-odd compositions of this category;²¹ these and others had been published before the appearance of the *Versuch*. Nevertheless, Quantz upheld Telemann's early, unpublished efforts in this genre as compositional examples:

*Sechs gewisse Quatuor für unterschiedene Instrumente, meistens Flöte, Hoboe, und Violine, welche Herr Telemann schon vor ziemlich langer Zeit gesetzt hat, die aber nicht in Kupfer gestochen worden sind, können, in dieser Art von Musik, vorzüglich schöne Muster abgeben.*²²

A certain group of *six quartets* for different instruments, the majority for flute, oboe and violin, which Mr. Telemann wrote some time ago, but which have not been engraved, may provide excellent and beautiful examples for compositions of the type.

The particular works of Telemann to which Quantz refers have yet to be securely identified.²³ If by 'flute' Quantz meant the transverse flute, then only one extant quartet by Telemann, TWV43:G2, explicitly calls for all three instruments named (transverse flute, oboe and violin). It must be excluded from consideration, however, as it is a stylistically mature work that was published in 1733 in the first part of *Musique de table*.²⁴ Another work that might be relevant is a quartet for transverse flute, violin and oboe d'amore (TWV43:G13), which was composed by about 1730. If, however, by 'flute' Quantz intended to include works for recorder, then two additional possibilities with this combination exist. One, a quartet in A minor for *flauto*, oboe and violin (TWV43:a3), survives in manuscript sources in Darmstadt and The Hague;²⁵ the other, a quartet in G major for the same scoring (TWV43:G6), was copied by Quantz himself at Dresden before *circa* 1730.²⁶ The only Telemann quartet to survive in Quantz's hand, the work is frequently mentioned in connection with the works praised in the *Versuch*. The handwriting is youthful; moreover, it is apparent from errors in the manuscript that Quantz scored the copy from a set of individual parts, presumably for the purpose of study.

The existence of Quantz's early manuscript copy of TWV43:G6 confirms his claim that he had studied

Telemann's quartets in his youth. Although this is the only work by Telemann to come down to us in Quantz's hand, there was ample opportunity for Quantz to hear or study Telemann's quartets. At least 17 others are preserved in Dresden manuscripts and presumably belonged to the Dresden court's chamber repertory as part of the collection of its concertmaster Johann Georg Pisendel, who was also Quantz's mentor. They include quartets for flute, violin and viola da gamba or violoncello; flute, violin and bassoon or violoncello; and two violins and viola (all with continuo).²⁷ Some of these works undoubtedly informed Quantz's knowledge of quartet writing, and therefore may be among the works referred to in the *Versuch*. A number of Telemann's quartets preserved in Dresden sources for two violins, viola and continuo eventually appeared in print after the publication of the *Versuch*, in arrangements for flute, violin, viola and continuo.²⁸ It is possible that these works were already circulating in their altered scoring well before their publication; if so, this might have made them particularly interesting to Quantz, if he was aware of them.

Quantz was not the first theorist to show an interest in the quartet genre. In his *Critischer Musikus*, Johann Adolph Scheibe included the quartet in his discussion of ensemble sonatas. His opening remarks, like Quantz's, acknowledge the special challenge that quartets presented to the composer:

Man hat dreystimmige und vierstimmige Sonaten, die theils nach französischer Art, theils auch nach einer besondern ihnen nur allein eigenen Schreibart verfertigt werden. Kenner und gute Meister der Musik erkennen auch aus solchen Stücken nicht unrecht die Stärke eines Componisten, in Ansehung der Harmonie und der Geschicklichkeit, in mehr als einer Stimme zugleich singend zu arbeiten, oder mehr als eine Melodie mit einander zu verbinden und zugleich hören zu lassen.²⁹

One has three- and four-part sonatas, some of which are composed in the French style, and others in a style unique to themselves. Connoisseurs and good masters of music rightly judge the strength of a composer by such pieces, taking into account the harmony and skill with which the parts are worked out in a singing manner for more than one voice at a time, or in which more than one melody is joined together and presented simultaneously.

Like Quantz, Scheibe included prescriptive commentary on composing quartets, which, like trios,

werden eigentlich auf zweyerley Art eingerichtet, nämlich als eigentliche Sonaten, und dann auch auf Concertenart. ... Zuerst erscheint ein langsamer Satz, hierauf ein geschwinder oder lebhafter Satz; diesem folget ein langsamer, und zuletzt beschließt ein geschwinder und munterer Satz. Wiewohl man kann dann und wann den ersten und langsamen Satz weglassen und so fort [sic] mit dem lebhaften Satze anfangen. Dieses letztere pflegt man insonderheit zu thun, wenn man die Sonaten auf Concertenart ausarbeitet.³⁰

are arranged in two ways, as regular sonatas, and then in concerto fashion. ... There is first a slow movement, then a fast or lively movement, followed by a slow movement and finally a quick, gay movement. Occasionally the opening slow movement may be left out, the fast movement forming the opening. This may be done especially when the sonatas are worked out in concerto fashion.

Elsewhere Scheibe defines regular sonatas as those having fugal (*fugenmäßig*) movements, a flowing and natural melody, and an overall texture in which no one part stands out from the rest.³¹ By contrast, those that are concerto-like (*concertenmäßig*) may show preference for one or another part by giving it an intricate (*kräuselnd*) and varied melody—presumably a description of virtuoso passagework.³² Furthermore, he says of quartets that

Man nimmt aber insgemein am besten viererley Instrumente dazu; vornehmlich klingen eine Querflöte, eine Geige, eine Kniegeige (Viola da Gamba) und ein Baß am besten zusammen. Wiewohl man auch Quadros findet, in welchen eine andere Veränderung der Instrumenten vorkömmt. ... Man hat drey Oberstimmen. Alle diese Stimmen sollen gleichwohl ihre eigene Melodie erhalten. Sie müssen alle genau mit einander übereinstimmen. Kein Zwang und keine ausfüllende Mittelnoten können stattfinden. Alles muß singbar und fließend seyn. ... Wir werden wenige Componisten antreffen, die in dergleichen Arbeiten glücklich sind. Der berühmte Telemann hat auch wirklich durch seine vortreflichen Quadros fast alle andere Componisten übertroffen.³³

it is generally best to use four different instruments together; above all, a transverse flute, a violin, a viola da gamba and a bass sound best together. Nevertheless, one also finds quartets in which another disposition of instruments occurs. ... There are three upper parts. All these parts must nevertheless receive their own melodies. They must all agree exactly with one another. There can be nothing forced and no filler notes in the inner parts. Everything must be singable and flowing. ... We will find few composers who are successful with such works. The celebrated Telemann has in fact surpassed almost all other composers with his excellent quartets.

Scheibe's initial comments on scoring suggest that he had in mind Telemann's *Quadri* and *Nouveaux quatuors*, that is, the 'Paris' quartets published during the 1730s.

Quantz was undoubtedly familiar with Scheibe's commentary. His own recommendations for composing quartets form parallels with Scheibe's, yet are more explicit and demonstrate an even stronger preference for rigorous contrapuntal writing and equal-voiced polyphony, especially amongst the upper three parts:

A good quartet requires: (1) good four-part writing [*reiner, vierstimmiger Satz*]; (2) good, harmonious melody; (3) short and correct imitations; (4) a judicious mixture of the concertante instruments; (5) a fundamental part with a true bass quality; (6) ideas that can be exchanged with one another, so that the composer can build both above and below them, and middle parts that are at least passable and not unpleasant; (7) preference for one part should not be apparent; (8) each part, after it has rested, must re-enter not as a middle part, but as a principal part, with a pleasing melody; but this applies only to the three concertante parts, not to the bass; (9) if a fugue appears, it must be carried out in all of the four parts in a masterful yet tasteful fashion, in accordance with all the rules.³⁴

Quantz's sixth point refers to the use of invertible counterpoint, a compositional technique not mentioned by Scheibe. Also unlike Scheibe, he makes no distinction concerning the number and style of movements in a quartet. He does, however, point out subsequently that a trio may be more *galant* than a quartet, 'since it has one less *concertante* part'.³⁵ On point 4, both writers agree that a good mixture of *concertante* instruments is a priority.³⁶ Likewise, point 7 mirrors Scheibe's concern for equal-voiced counterpoint among all three upper parts.

Shortly after its publication in 1752, Telemann wrote to Quantz about the content of the *Versuch*. Telemann's letter does not survive, but it is clear that he had inquired why Quantz had referred only to his old, unpublished trios and quartets. In reply, Quantz wrote:

Eben dieße *Quatuor* sind diejenigen, die mir selbst die Eigenschaften guter *Quatuor*, zu erst, und am deutlichsten vor Augen gestellet, und mich angefeuert haben, mich vor einigen Jahren in eben dießes Felt zu wagen. Wollten Sie mirs verdencken, wenn ich, ohne den übrigen zu nahe zu treten, für dieße eine vorzügliche Liebe habe?³⁷

These are the very quartets that first and most clearly set before my eyes the characteristics of a good quartet, and which inspired me some years ago to undertake the same. Would you blame me for having a special love for these pieces, without slighting the others?

Quantz's polite reply should not obscure for us the fact that by naming only Telemann's early works, he had implicitly criticized one of the most respected living German composers of the day for falling into a relatively facile style of quartet composition; he had explicitly criticized the later concertos of Vivaldi (long deceased) for a similar reason.³⁸

Apart from Quantz and Scheibe, no other theorists of the period offer a detailed discussion of the quartet. It is clear, however, that these two writers prized the late-Baroque quartet sonata above all for its intricate counterpoint—a type of writing for which Quantz, traditionally regarded as a specialist in *galant* homophony, is not well known today. However, many of Quantz's trio sonatas and concertos include contrapuntal forms—among them full-fledged fugues in three and four voices.³⁹ His

espousal of counterpoint should not be surprising, since after early studies with the Dresden court composer Jan Dismas Zelenka, Quantz continued studies in counterpoint with Gasparini in Rome, from about August 1724 to January 1725, during which time he says he composed solos, trios, a quartet and concertos.

Stylistically, the six newly identified works are everything that the word 'quartet' connoted in the early 18th century; the texture is consistently contrapuntal, and the movements include not only strict fugues, but also a variety of types of canon and imitation. Nowhere does one find the homophonic textures or note-against-note style that sometimes characterize Telemann's quartets. Nor do Quantz's quartets contain explicit dance movements, such as are found in Telemann's quartets, although several suggest dance types. Moreover, there are always four real parts, in contrast to the type of quartet written by Zelenka and sometimes by Telemann, in which the third melodic part is a bass instrument that often doubles the continuo part.⁴⁰ In the letter to Padre

Table 1 Movement types in Quantz's quartets

No. in set	QV*	Movements	Key	Metre	Movement type
1	4:8	Vivace	D	C	Ritornello form
		Largo	b	3/4	5-phrase [†] form with recapitulation
		Allegro	D	2/4	ritornello form / modified <i>da capo</i>
2	4:9	Vivace	e	C	expanded 5-phrase form
		Grave	G	C	4-phrase form
		Allegro	e	3/8	fugue in 4 parts
3	4:10	Allegro	G	3/4	expanded 6-phrase form
		Larghetto	e	3/4	3-phrase form
		Spiritoso e allegro	G	2/4 (6/8)	rounded binary or sonata form
4	4:11	Allegro ma non tanto	g	C	expanded 4-phrase form
		Larghetto	E \flat	3/4	5-phrase form
		Allegro	g	C	gavotta; rounded binary or sonata form
5	4:12	Allegro	C	C	fugal
		Larghetto	a	3/4	4-phrase form
		Presto	C	6/8	fugal giga
6	4:13	Allegro	b	C	fugal
		Grave e sostenuto	D	C	fugal
		Vivace	b	3/4	fugue in 4 parts

* QV numbers are my additions to the existing catalogue (see note 19).

† Phrases (expository passages) generally open with a statement of the principal theme and end with a cadence. Length is variable; the last phrase usually restates opening material in the tonic.

Martini mentioned above, Quantz had made especially clear his disapproval of the latter type.⁴¹

Quantz's six quartets closely reflect his writings published on the genre a quarter of a century later by usually adhering to all nine of the recommendations outlined in the *Versuch*. The sixth item, invertible counterpoint, is employed here more rigorously and perhaps more consistently than in quartets by any other late-Baroque composer. Scarcely an idea or motif is not treated in invertible counterpoint; this feature contributes toward point 7, the equality of voices. In addition, as compared to quartets by other composers, Quantz's are remarkably coherent and orderly in their use of thematic material. Rarely is material introduced that is not systematically restated or varied in some fashion, and many movements conclude with a substantial recapitulatory section. This procedure is not characteristic of the early quartets of Telemann, who often introduces new themes and even imitative subjects throughout the course of his movements. Rather, the pervasive use of permutational structures and large formal symmetries in Quantz's quartets recalls designs in the concertos and chamber works of J. S. Bach, among others.

FIVE of the quartets (QV4:9–13) are of the contrapuntal type that Scheibe considered normal for a sonata, that is, using fugal style (*Fugenart*) as opposed to concerto style (*Concertenart*). Quantz adopts the latter style in the first quartet (QV4:8), which is *auf Concertenart* but nevertheless also con-

trapuntal. Scheibe's recognition of the trio or quartet sonata *auf Concertenart*, which has recently received much attention,⁴² was based on the domination of the texture by one instrument—in this case the flute—that serves as soloist, in the manner of a concerto. But Scheibe's understanding of that type seems to have precluded strict counterpoint; perhaps for that reason, Quantz did not repeat the distinction in his own commentary. Moreover, among his quartets the distinction is obscured in that the remaining five 'regular' quartets adopt the fast–slow–fast sequence of the first, a trait Scheibe associated primarily with works *auf Concertenart*.

Each movement of the six quartets bears an Italian tempo marking. The quick movements, most often designated *Vivace* or *Allegro* (see table 1), are fugues or expanded binary forms, or have ritornello-like designs. The thematic material is reminiscent of Vivaldi and perhaps slightly younger Italian composers of the 1720s in its straightforward, harmonically inspired melodic lines. At the same time, Quantz's melodic construction falls consistently into two-bar units that lend themselves readily to the invertible counterpoint and voice exchange described above. Seven movements feature a canonic theme, that is, an opening subject that is immediately treated in close imitation; three of these movements begin with a canon between two of the upper parts, the third upper part entering shortly afterward with a contrasting theme (ex.3).

At several points Quantz introduces episodes containing solo figuration for one or more of the upper

Ex.3 Quantz, Quartet no.2 in E minor, QV4:9, movement 1, bars 1–4

The musical score for Ex.3 shows the first four bars of the first movement of Quantz's Quartet no.2 in E minor, QV4:9. The tempo is marked 'Vivace'. The score is written for four parts: Flute, Violin, Viola, and Basso. The key signature is one sharp (F#) and the time signature is common time (C). The Flute part begins with a rest, followed by a series of sixteenth-note runs. The Violin, Viola, and Basso parts enter with rhythmic patterns. The score includes figured bass notation for the Basso part, with figures such as #, 6, 6/4+, 6/3+, #, #, #, 6/5, and #.

Ex.4 (a) Quantz, Quartet no.4 in G minor, QV4:11, movement 1, bars 24–8; (b) Quantz, Quartet no.5 in C major, QV4:12, movement 1, bars 27–9

(a)

(b)

parts. The passage shown in ex.4a contains soloistic material that is exchanged between all three upper parts, whereas that shown in ex.4b contains Vivaldian figuration played only by the flute. The slow movements include three *Larghettos*, as well as a *Largo*, a *Grave* and a *Grave e sostenuto*, the last using the consistently dotted rhythms that Quantz associates with that tempo mark.⁴³ Unlike some slow movements in Quantz's early solo and trio sonatas,

the present movements avoid reference to the Corellian *adagio*, whose simple lines were an invitation to improvisatory embellishment. Instead they adopt a more ornate style of melody usually treated in simple canonic or fugal imitation (ex.5). These movements, all tonally closed (no mere transitions), comprise expanded three-, four- or five-phrase forms, usually ending with a full or partial recapitulation of the opening phrase.

(b)

Flute

Violin

Viola

Basso

6 6 7 6 9 8 6 # 6/4+ 7 6/5

All six quartets make significant demands on the performers, although the level of virtuosity may not be readily apparent. In his *Versuch* Quantz provided a solution to a fingering problem for the flute in the first movement of the first quartet; until now the source of his musical example could not be identified.⁴⁴ Another musical example, illustrating how to apply double-tonguing in an extremely quick move-

ment in compound metre, is derived from the last movement of the fifth quartet, the only Presto in the set.⁴⁵ The quartets also confirm that, in addition to agile fingers, solid breath control is a must for the flautist. A number of extended virtuoso phrases must each be executed in a single, uninterrupted breath, particularly in the first and sixth quartets. The tonalities of some movements, especially E♭

Ex.5 Quantz, Quartet no.6 in B minor, QV4:13, movement 2, bars 1-5

Grave e sostenuto

Flute

Violin

Viola

Basso

6 6 6 7 7/3 6

3

6 7 7 # 6/5 6/5

major, and the many modulating sequences that pass through such harmonies as E major, F minor, F# major and minor, B major and B \flat major are well served by Quantz's unique two-keyed flutes, which he developed in 1726 in order to play more purely in tune (illus.3).⁴⁶

The string writing offers interesting technical challenges throughout each movement, particularly with regard to bowing and intonation. Because of the frequent voice-exchange, all upper parts and sometimes also the bass are required to play identical material. Quantz noted that 'many things that are difficult and often impossible [to play] on some instruments go quite easily upon others;' the violin is singled out, for example, as more easily executing arpeggios and broken passages than the flute.⁴⁷ In the fifth quartet in C major the fugal subject of the first movement contains octave leaps that are relatively simple on the flute but require string crossings on the violin and viola (see ex.2 above). The episodes of this movement require the violin to execute difficult passages in bariolage that are (exceptionally) not given to the flute. The first movement of the sixth quartet, also inspired by fugue, features a virtuoso subject that proves even more difficult for the violin and viola because of the quick tempo and the need to coordinate frequent shifts of hand position with

string-crossings and a 3 + 1 slurring pattern (see ex.6, bars 1-7, violin).⁴⁸ Quantz played the violin as well as the flute, and thus did not make such demands on his players out of ignorance; from such writing it is apparent that the players for whom the quartets were composed were well-trained in the Italian style, and possessed capable fingers and flexible bowing technique.

The outer movements of the opening quartet in D major are ritornello forms in which the flute is set apart initially as 'soloist'. In view of the current interest in such forms, these two movements bear close description. In the first movement, the ritornello, played by strings and continuo only, begins with a two-bar arpeggiated theme in the violin, followed by *Fortspinnung*, a segment over a dominant pedal, and finally a closing segment (ex.7a). The ritornello theme is treated in close canon by the violin and the viola, and in subsequent segments of the ritornello the bass also participates contrapuntally by exchanging brief motives with the upper parts. The movement contains direct echoes of Vivaldi, whose works were performed in Dresden during Quantz's tenure there. Quantz had known Vivaldi's op.3 since 1714, and his autobiography explicitly mentions using the latter composer's ritornellos as models.⁴⁹ Indeed, the opening ritornello

Ex.6 Quantz, Quartet no.6 in B minor, QV4:13, movement 1, bars 1-7

(b) ⁹

Flute

Oboe,
Violin

Bassoon

Basso

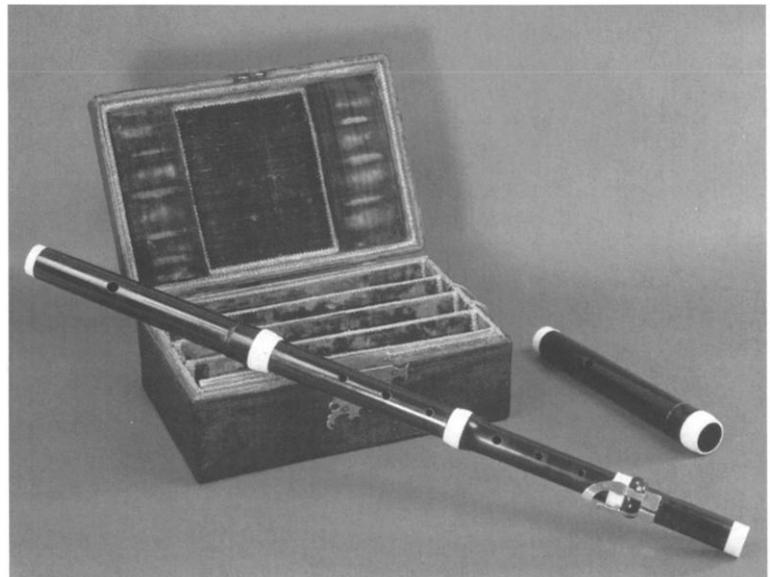
7 6 7 6 7 6 7 6 7 6

incorporates a brief quotation from Vivaldi's Concerto in F major RV98, a chamber concerto later published for flute and strings as his op.10 no.1 (ex.7b). Both passages occur over a dominant pedal point.

In Quantz's work, the flute enters by restating the ritornello theme, now accompanied by the violin in canon. The theme incorporates an arpeggiated motive also found in J. S. Bach's Invention in A minor (see ex.7a, second half of bar 1),⁵⁰ which returns several times, eventually serving as the basis of sequential passagework for the flute (bars 49–52). Of the two remaining ritornellos, the second (in

A major) is only slightly abridged, while the third (in B minor) omits the opening segment. As in many other ritornello-based sonata movements, what is initially an apparent imitation of the regular *tutti-solo* alternation of a concerto movement (or aria) grows less clear as the movement proceeds and material is exchanged between 'soloist' and other parts. Thus the movement concludes by recapitulating the closing passage from the first solo episode. But because this passage derives from a portion of the ritornello, the final section effectively recapitulates portions of both ritornello and 'solo' material.

3 Two-keyed flute by Johann Joachim Quantz, from the collection of Frederick II (Staatliche Institut für Musikforschung Preußischer Kulturbesitz, Musikinstrumenten-Museum Berlin, no.5076) (photo: Juergen Liepe/bpk)



The third movement follows a similar design, albeit one that is perhaps more directly related to the aria than the concerto. In fact it approximates to the so-called modified *da capo* form favoured by J. S. Bach, in which the first A section (here corresponding to the first 'solo' episode) modulates to the dominant; this material is recapitulated in modified form in the concluding episode in order to end in the tonic. What makes this movement distinctly aria-like is the clearly articulated entry of the soloist (with its own fanfare-like theme) in the tonic in the first and last solo episodes (ex.8), as well as the regular recapitulation scheme in the last episode.⁵¹ Both movements maintain the distinction between 'tutti' and 'solo' more clearly than the early Telemann examples that Quantz might have known.⁵²

Both quick movements end with a device that proves to be characteristic of the set as a whole: a sort of modified *petite reprise*, in which a phrase over a dominant pedal is immediately repeated (with voice exchange) over a tonic pedal, followed immediately by the final cadence. No fewer than six movements end in this manner (ex.9).⁵³ Ordinary *petites reprises*, in which the closing phrase is repeated more literally, conclude five others.⁵⁴ Telemann occasionally uses the ordinary *petite reprise* in his early quartets, but not the 'dominant-tonic' type found here.

It would be wrong to assume that the first quartet, the only one to adopt the seemingly less rigorous ritornello design, was the first written. It might equally well have been the last. In any case, it is no less contrapuntal in texture than the others; as noted

above, its opening ritornello theme, stated by the violin, is immediately imitated by the viola. Such participation in the counterpoint by the viola, although by no means maintained equally throughout all six works, distinguishes these from quartets by other composers in which the role of the viola is sometimes limited to 'filler'.⁵⁵ In the *Versuch* Quantz had pointed to the need for violists to 'play even a concertante part just as well as a violinist, as, for example, in a concertante trio or quartet'. Although in explaining the quartet's decline in popularity he posits the failure of violists to 'devote as much industry to their work as they should',⁵⁶ the continuing cultivation of soloistic viola playing at Berlin is documented by the survival not only of his quartets, but of other works in Berlin sources with substantial viola parts. In the present quartets the viola invariably receives thematic material, takes part as an equal voice in fugues, and participates regularly in canon and invertible counterpoint. Many later quartets by Telemann, such as the 'Paris' quartets, comprise three independent melodic parts but employ them in elegant antiphonal textures, often setting the viola da gamba (or cello) against two upper parts in parallel thirds, rather than in the imitative or invertible counterpoint that Quantz's quartets favour. The latter avoid the types of homophonic writing that made the 'Paris' quartets popular.

WHAT then were the features Quantz had in mind in the *Versuch* in recommending Telemann's early quartets as 'examples' of quartet writing? Which traits, if any, had Quantz taken

Ex.8 Quantz, Quartet no.1 in D major, QV4:8, movement 3, bars 24–30

Ex.9 Quantz, Quartet no.2 in E minor, QV4:9, movement 2, bars 22–6

The musical score consists of two systems of four staves each. The first system covers bars 22-23, and the second system covers bars 24-26. The Flute and Violin parts are characterized by intricate sixteenth-note passages and trills. The Viola and Basso parts provide a steady accompaniment. Fingerings are indicated by numbers 1-5 below the notes. Trills are marked with 'tr.' above the notes.

over into his own quartets? In particular, did he find Telemann's counterpoint exemplary? Or did he admire the diverse scoring that is so beautifully displayed in many of them? Does Quantz follow any of Telemann's structural patterns? Close examination of all of the readily available quartets by Telemann and other quartet composers has failed to reveal convincing examples of direct models for these aspects of Quantz's quartets.⁵⁷ Perhaps, in his *Versuch*, he was remembering less the compositional particulars of Telemann's quartets than his own nostalgic fondness for works studied early in his career, as he so plainly expressed in his response to Telemann's letter. What Quantz probably most admired in Telemann's works was the richness and spontaneity of ideas, and their textural variety.

On the other hand, Quantz's quartet writing and the prescriptions in the *Versuch* may have proved influential on some later composers, in particular his younger colleagues at the court of Frederick II. The quartets of Johann Gottlieb Janitsch (1708–63) include several scored, like Quantz's, for flute,

violin, viola and bass.⁵⁸ Others are for flute, violin, oboe and bass (a scoring singled out in the *Versuch*), among other interesting combinations. As with Quantz, imitation and invertible counterpoint play a primary role in maintaining equality between the upper three parts. Yet, while Janitsch frequently surpasses Quantz's older contemporaries in this respect, these works are in a later, more *galant* style, and the continuo accompaniment participates much less frequently in the motivic material. An extraordinary quartet for two violins, soloistic viola da gamba or viola, and continuo by the royal concertmaster Johann Gottlieb Graun (c.1702/3–1771) employs a far more virtuoso style, yet retains a serious contrapuntal texture and inventive motivic work.⁵⁹

For what purposes were Quantz's quartets composed and performed? They might have marked the crowning achievement of Quantz's early study of counterpoint, and as such represented a milestone in his development as a composer. Perhaps for this reason they never entered the royal Dresden

collection, although they might well have been performed at the private concerts of the Saxon royal family described later in the 18th century by Johann Adam Hiller.⁶⁰ Quantz apparently also brought the quartets with him for performance in the informal concerts led by the Crown Prince Frederick at his palaces of Rheinsberg and Ruppín, where Janitsch and others undoubtedly heard them.

The retrospective discussion of the quartet sonata in the *Versuch*, and its close correspondence to works conceived during the composer's early years

support the view that, in a great many respects, the *Versuch* documents musical practices current at Dresden during the 1720s and 1730s.⁶¹ Moreover, the discovery of Quantz's quartets fills in an important gap in the composer's output. These are very attractive works, equal in imagination and craft to the quartets of Telemann that Quantz admired. A scholarly edition and recording are in progress that will help make possible the continuing re-evaluation of Quantz's musical development and his significance for 18th-century European music.

I am grateful to Helmut Hell, Walter Mayhall, Stephanie Vial and Dexter Edge for research assistance of various kinds.

1 Quantz's original Italian is reproduced in H. Augsbach, *Thematisch-systematisches Verzeichnis der Werke von Johann Joachim Quantz: Quantz-Werkeverzeichnis (QV)* (Stuttgart, 1997), pp.266–7. The relevant portion reads: 'La mia Composizione, per la più gran parte, è destinata al Flauto traverso, e consiste in alcuni Concerti grossi a più stromenti concertati in Circa 300 Concerti a un Flauto concertato, tante Sonate a Solo, alcune Sonate a quatro, molte a tre, ed alcune Arie'. ('My compositions, for the most part, are designed for the transverse flute, and consist of some concerti grossi for several concertante instruments; of about 300 concertos for one concertante flute; as many solo sonatas; some sonate a quatro; many a tre; and some arias.' Translated by E. R. Reilly in Johann Joachim Quantz, *On playing the flute*, corrected reissue of the 2nd edn (Boston, 2001), p.355.) Compare item no.4234 in A. Schnoebelen, *Padre Martini's collection of letters in the Civico Museo Bibliografico Musicale in Bologna* (New York, 1979), p.502.

2 'Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen', in Friedrich Wilhelm Marburg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, 3 vols. (Berlin, 1755), i, p.225. Quantz refers to his counterpoint exercises (and implicitly the quartet) as 'gekunstelte Augenmusik' ('elaborate music for the eye').

3 The seven concertos without viola, which Augsbach designates as QV4:1–7, survive in manuscript sets of parts prepared by Berlin court scribes for flute, first and second violin, basso and basso ripieno. All are in three movements and are numbered 3, 11, 12, 13, 14, 25 and 69 in King Frederick's thematic catalogue of concertos. Augsbach (QV, pp.xiii–xv) supposes that these works are arrangements of the quartets that Quantz mentions in his letter of 1762, but there is no evidence to support this idea.

4 Moreover, new evidence shows that at least one of those concertos, QV4:2, in E_b, circulated in a version that included viola, although the authenticity of the viola part is uncertain. It survives in a set of five parts (solo flute, first and second violin, viola and basso continuo) that were owned by Sara Levi; these parts are among other Quantz concertos transmitted along with the copies of the true quartets (discussed below).

5 Perhaps the most complete, readily accessible account is P. Grimsted, 'Bach sources in Kyiv: the long-lost music archive of the Berlin Sing-Akademie surfaces in Ukraine', an essay published on the website of the Sing-Akademie zu Berlin (www.sing-akademie.de).

6 See QV, p.xxi, watermark no.9. Similar stylized tree motifs were used by papermills in Baden, Thuringia and Württemberg from at least c.1755 to c.1805; see G. Piccard, *Wasserzeichen*, xii: *Blatt, Blume, Baum* (Stuttgart, 1982), pp.106–8, esp. WZ 504, 505.

7 The scribe, who is not among the identified copyists of Quantz's music, produced parts owned by Levi for Quantz concertos found in the Sing-Akademie archive, including QV5:176 and QV5:217.

8 *Anekdoten von König Friedrich II von Preussen, und von einigen Personen, die um Ihn waren. Nebst Berichtigung einiger schon gedruckten Anekdoten*, ed. Friedrich Nicolai, 6 vols. (Berlin and Stettin, 1788–92), iii, pp.253–4.

9 'Lebenslauf', p.225.

10 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752); facsimile of the Breslau, 1789 edition, ed. H.-P. Schmitz (Kassel, 1953), 10.14; Reilly, p.114. The *Versuch* will be cited by chapter and paragraph number of the original and by page number in Reilly's translation. Occasionally I also cite the anonymous French translation prepared at Quantz's direction as *Essai d'une methode pour apprendre à jouer de la flute traversiere* (Berlin, 1752); facsimile, with introduction by A. Geoffroy-Dechaume and 'Réflexions' by P. Sechet (Paris, 1975).

11 For example, the first and second movements of Quartet no.4 in G minor have parallels to the trio sonata in the same key for flute, violin and basso continuo, QV2:35, while the first movement of Quartet no.3 in G major resembles material from the third movement of the same trio. In addition, the first movement of Quartet no.1 in D major has parallels with the quick movements of the trio sonata in the same key for two flutes and basso

continuo, QV2:15. Both trios are edited in Johann Joachim Quantz, *Seven trio sonatas*, ed. M. Oleskiewicz, Recent Researches in Music of the Baroque Era, cxi (Middleton, WI, 2001). On pp.104 and 112 I identify and date the apograph sources of the relevant trios to between c.1725 and 1731.

12 'Catalogue des Concerts pour Sans Souci' and 'Catalogue des Concerts pour le Nouveau Palais', Berlin, Staatsbibliothek, КН М.1572 and 1573, respectively; facsimile of the latter in QV, p.280, where the incipit is given as no.3. As Augsburg notes, the music associated with this entry was later replaced by that for the concerto à 4 QV4: 7 in B minor; for this reason the quartet was not preserved among the concertos played by the king, and the incipit remained a mystery.

13 Zelter viewed music has having 'reached a level of perfection' under Frederick II, naming Bach, Fasch, Graun, Quantz and Benda; see H.-G. Ottenberg, 'C. P. E. Bach and Carl Friedrich Zelter', *C. P. E. Bach Studies*, ed. S. L. Clark (Oxford, 1988), p.207, n.116, citing 'Zelter's first memorial of 28 Sept. 1803', as given in C. Schröder, *Carl Friedrich Zelter und die Akademie* (Berlin, 1959), p.76.

14 Ottenberg, 'C. P. E. Bach and Carl Friedrich Zelter', pp.189–90, quotes a remark from Zelter's autobiography (*Carl Friedrich Zelters Darstellungen seines Lebens zum ersten Male vollständig nach den Handschriften*, ed. J.-W. Schottländer (Weimar, 1931), p.110) to the effect that in the 1770s he played works by [C. P. E.] Bach, Quantz and others, in an amateur orchestra led by Carl Friedrich Sebaldt, 'registrar in the Royal Treasury'.

15 Ottenberg, 'C. P. E. Bach and Carl Friedrich Zelter', pp.199–200, citing G. Schünemann, 'Die Bachpflege der Berliner Singakademie', *Bach-Jahrbuch*, xxv (1928), p.144, and G. Schünemann, *Die Singakademie zu Berlin, 1791–1941* (Regensburg, 1941), pp.28–9, 45, 49.

16 In addition to the six quartets, the following works by Quantz are preserved in unique sources in the archive of the Sing-Akademie zu Berlin: sonata in D for flute and obbligato keyboard

(QV2:10); flute concertos in C minor (QV5:30), G (QV5:171) and G (QV6:5 with added wind parts); and the motet *Exultate o stellae beatae* (QV deest).

17 Three of the parts, labelled 'Flauto Travers: Primo', 'Flauto Travers: Secondo', and 'Violino Primo Concertato', are in Quantz's early hand; other parts contain autograph entries, and all parts bear an attribution to Quantz.

18 The title, in Quantz's hand, reads *Motetto, à voce Sola di Quantz*.

19 The quartets are found in the manuscripts SA 2930, 2931, 3509, 2932, 2933 and 2934, respectively. It is not possible to assign numbers to them according to the usual method employed in QV, which lists works within a given category by ascending key (C major, C minor, D major, etc.): this is because the first seven numbers under QV4 (works in four parts) are already occupied by Quantz's concertos for flute, two violins and basso continuo. However, a precedent exists elsewhere within the catalogue for following the numbering of works within a preserved set (QV1:179–82); see QV, pp.67–8.

20 *Versuch*, 18.44; Reilly, pp.316–17.

21 The 'Paris' quartets, published in two sets of six, include TWV43:D1, D3, e1, e4, G1, G4, g1, A1, A3, a2, h1, h2. See *Georg Philipp Telemann: Thematisch-Systematisches Verzeichnis seiner Werke (TWV): Instrumentalwerke*, ii, ed. M. Ruhnke (Kassel, 1992). Quartets are listed on pp.137–92.

22 *Versuch*, 18.44; Reilly, p.317. Throughout the *Versuch* Quantz uses both *flute* and *transverse flute* to refer to the cross-held instrument.

23 A list of Telemann's unpublished quartets that may have been composed by 1724 (the date when Quantz studied in Rome) is offered in S. Zohn, 'New light on Quantz's advocacy of Telemann's music', *Early music*, xxx (1997), p.442. Of course, Quantz could have been influenced by later works as well.

24 See *Telemann: Thematisch-Systematisches Verzeichnis*, ed. Ruhnke.

25 The Darmstadt copy has been dated c.1730; see *Telemann: Thematisch-Systematisches Verzeichnis*, ed. Ruhnke, pp.184–5.

26 Dresden, Sächsische Landesbibliothek, Mus. ms. 2392-Q-77. Quantz's handwriting here is quite similar to that of the Dresden manuscript 2470-Q-14, Quantz's autograph of one of his early trio sonatas (QV2:9). If this is indeed among the quartets Quantz meant to single out, its scoring for *flauto* suggests that he understood the term *flauto* (normally associated with the recorder) as being identical with—or subsuming—the transverse flute. At Dresden (unlike elsewhere) the term *flauto* normally meant 'transverse flute'; see M. Oleskiewicz, *Quantz and the flute at Dresden: his instruments, his repertory, and their significance for the 'Versuch' and the Bach circle* (PhD diss., Duke U., 1998), pp.56–9.

27 Manuscript sources preserved in Dresden include copies of TWV43: C1, D1, D6, d2, Es1, e1, e5, G1, G5, G6, G7, g1, G4, A1, A4, A6, B2, h1.

28 The *Quatrième livre de Quatuors à Flute, Violin, Alto Viola et Basse* (Paris, c.1752–60) includes TWV43: D4, A4, F1, C1, G5 and d2. Because Telemann's involvement in the arrangement is doubted, only the early versions preserved at Dresden and Darmstadt are included in the relevant volume Telemann's works: *Georg Philipp Telemann: Musikalische Werke*, xxviii, ed. U. Poetzsch (Kassel, 1995).

29 Johann Adolph Scheibe, *Critischer Musikus*, 'Vier und siebenzigstes Stck. Dienstags, den 26 Jenner 1740' (Leipzig, 2/1745), p.675. My translation.

30 Scheibe, *Critischer Musikus*, pp.675–6.

31 Scheibe, *Critischer Musikus*, p.676: 'Alle Stimmen . . . müssen mit gleicher Stärke arbeiten, daß man auch darunter keine Hauptstimme insbesondere erkennen kann'.

32 For a fuller treatment of these passages, see D. Schulenberg, 'The *Sonate auf Concertenart*: a postmodern invention?', *Bach perspectives*, vi, ed. G. Butler (Illinois University Press, forthcoming). Schulenberg argues

that 'Scheibe's word *Concertenart* is best understood in opposition to his *Fugenart*, which for him is the appropriate manner for the first quick movement of an "ordinary" sonata'. I am grateful to the author for providing me with a copy of the essay in advance of its publication.

33 My translation. Scheibe, *Critischer Musikus*, pp.679–80.

34 *Versuch*, 18.44; Reilly, p.317, with modifications.

35 *Versuch*, 18.45; Reilly, p.317.

36 The preference for mixed scorings would, in principle, eliminate Telemann's quartets for two violins, viola and basso continuo, as their scoring for all strings does not observe this point.

37 Letter to Telemann dated 11 January 1752, in *Georg Philipp Telemann Briefwechsel: sämtliche erreichbare Briefe von und an Telemann*, ed. H. Grosse and H. R. Jung (Leipzig, 1972), pp.364–5. My translation.

38 *Versuch*, 18.58. Reilly, pp.323–4.

39 See, for example, qv2:22 in E minor and qv2:34 in G minor in Quantz, *Seven trio sonatas*, ed. Oleskiewicz.

40 Quartets of this type are dealt with in S. Zohn, 'When is a quartet not a quartet? Relationships between scoring and genre in the German quadro, c.1715–40', *Johann Friedrich Fasch und sein Wirken für Zerbst: Bericht über die Internationale Wissenschaftliche Konferenz am 18. und 19. April 1997 im Rahmen der 5. Internationalen Fasch-Festtage in Zerbst*, ed. K. Musketa and B. M. Reul (Dessau, 1997), pp.263–90.

41 'I have proposed the inviolable rule to make trio sonatas in such manner that both the [upper] instruments, in [a] good relationship with [the] bass, have equal activity and when possible also equally good melody. Otherwise I believe that it might be possible to mistake a trio in which the first part has the preference for a solo sonata to which an accompanying middle part has been added. This law is also observed in *sonate a quatro*' (*On playing the flute*, trans. Reilly, p.355).

42 See, for example, J. Swack, 'On the origins of the *Sonate auf Concertenart*', *Journal of the American Musicological Society*, xlvi (1993), pp.369–414.

43 *Versuch* 17.2.26; Reilly, p.231. A list of other movements that Quantz entitled 'Grave e sostenuto', together with a discussion of how Quantz says to perform them, appears in Oleskiewicz, *Quantz and the flute at Dresden*, pp.189–96.

44 In the *Versuch*, 3.44, figure 1d is derived from Quartet 1, first movement, bars 19–20. The figure demonstrates an alternate fingering for *c#* that permits it to be produced in rapid arpeggiated passagework.

45 In the *Versuch*, 6.3.12, figure 12 is derived from Quartet 5, third movement, bars 79–80. In paragraph 1 of this section, he explains that the articulations given apply to only 'the very quickest passage-work'.

46 On Quantz's flutes, see M. Oleskiewicz, 'The flutes of Quantz: their construction and performing practice', *Galpin Society journal*, lii (2000), pp.201–20, and M. Oleskiewicz, 'The trio in Bach's *Musical offering*: a salute to Frederick's tastes and Quantz's flutes?', *Bach perspectives*, iv: *The music of J. S. Bach: analysis and interpretation*, ed. D. Schulenberg (Lincoln, NE, 1999), pp.79–110.

47 *Versuch*, 18.13.

48 For these insights I am indebted to Stephanie Vial, Elizabeth Field and Daniel Elyar, with whom I performed the works.

49 'Lebenslauf', p.205.

50 BWV784. The inventions were composed earlier, between 1720 and 1723, although it is impossible to ascertain whether Quantz might have known them.

51 J. S. Bach was familiar with similar fanfare themes; see the *Air pour les Trompettes* from the early keyboard partita in A major, BWV832, or the ritornello (with three trumpets) of the aria 'Der alte Drache brennt vor Neid' from Cantata 130.

52 Quantz may have known the early quartet TWV43:84, preserved in Dresden, whose outer movements seem, however, to follow a pre-Vivaldian ritornello form. Moreover, the alternation between 'tutti' and 'solo' in that work quickly becomes blurred, in part due to the participation of all instruments in both 'ritornello' and 'episodic' passages, and in part due to the economy of ideas.

53 This occurs as well in Quartet 2, movements 2 and 3; Quartet 3, movement 1; Quartet 4, movement 3; and Quartet 6, movement 3.

54 The second (slow) movements of Quartets 3, 4 and 6; and the first and third movements of Quartet 5. A number of Quantz's trio sonatas employ similar *petites reprises*.

55 In such cases the viola often has repeated notes, or does not participate in thematic material. This occurs, for example, in a quartet by Telemann (TWV43:C1) that circulated in Dresden; the second movement features a fugue in which all parts except the viola receive the subject.

56 *Versuch*, 17.3.5; Reilly, p.238.

57 Nor have I found significant parallels in relevant works of Quantz's teachers: Fux, Zelenka and Gasparini.

58 At least 28 quartets by Janitsch survive, three of which appeared in 1760 as his op.1. Janitsch, a player of the contrabass, entered the service of Frederick II in 1736.

59 Graun's quartet, in G minor, is preserved in the Staatsbibliothek Berlin, Amalienbibliothek, Ms.240/6, and in the archive of the Sing-Akademie, SA 3389. The Sing-Akademie archive contains a second quartet by Graun, in D, with a soloistic viola part (SA 3387, 3388).

60 See 'Pisendel (Johann George): Königl. Polnischer und Churfürstl. Sächsischer Concertmeister', in Johann Adam Hiller, *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit* (Leipzig, 1784), pp.195–6.

61 See Oleskiewicz, *Quantz and the flute at Dresden*.