

**An Unknown *Capriccio* for Flute and Strings, Concertos by Vivaldi and Guignon,
And Other Newly Identified Autograph Manuscripts by Johann Joachim Quantz**
Mary Oleskiewicz

[The author created this essay in 2010, following publication in 2009 of her chapter on keyboard and chamber music in *The Archive of the Sing-Akademie zu Berlin: Catalogue/Das Archiv der Sing-Akademie zu Berlin: Katalog*, ed. Axel Fischer and Matthias Kornemann (Berlin: De Gruyter, 2009), 97–110/191–205. She had been one of the first scholars to work on manuscripts in the newly repatriated archive of the Sing-Akademie in 2002. Her identification of Quantz's autograph manuscript of the *Capriccio* was just one of several important discoveries that she made in the collection. She intended to submit this essay to the German journal *Tibia*, but the period was a particularly busy one for the author, and although she reported her findings at a conference in 2010, they never appeared in print. I have fleshed out some citations that the author left incomplete and now publish the essay online together with [an edition of the *Capriccio* itself](#). —David Schulenberg (DS), June 15, 2026]

Autograph manuscripts by the eighteenth-century flutist-composer Johann Joachim Quantz (1697–1773) are rare. Each one that turns up adds something new to our knowledge of his biography and compositional activities. The return of the music collection of the Sing-Akademie zu Berlin to its home in 2001 made possible the identification of new autographs by the composer, including some that transmit previously unknown works. One of these, evaluated here for the first time, is a chamber work in G major for transverse flute, two violins and bass in a set of parts in the hand of Quantz. Labeled *Capriccio*, the work features the flute as soloist and, although the source bears no attribution, it undoubtedly preserves one of the composer's earliest surviving compositions.¹ Another recently identified work, a motet for solo soprano and orchestral ensemble, is the first example of its kind to be attributed to the composer.² Both manuscripts may stem from the composer's lost estate (*Nachlass*). Before turning specifically to the new works, it will be helpful to review Quantz's early activity as a copyist and collector of musical manuscripts.

In his autograph copies of works by other composers, Quantz dutifully provided attributions in French or Italian. Although he must have prepared many copies of works by other composers during his three-year European study tour to Italy, France, Holland, and England between 1724 and 1727, until recently none had been securely identified. During the last few years, however, it has become possible to trace a number of works that Quantz copied or otherwise acquired during these travels. These manuscripts help us to refine our knowledge of Quantz's activities and to

¹ The manuscript, Berlin, Archiv der Sing-Akademie zu Berlin [D Bsa], SA 3905, came to my attention in January 2009 while preparing the essay "Kammermusik und Klaviermusik," in *Das Archiv der Sing-Akademie zu Berlin: Katalog*, ed. Axel Fischer and Matthias Kornemann (Berlin: De Gruyter, 2009), 191–205. I wish to thank Axel Fischer and Matthias Kornemann of the Sing-Akademie for permission to publish images from the manuscript here.

² I first reported on the motet, as well as the composer's six previously lost quartets for flute, violin, viola and basso continuo, also in the Sing-Akademie collection; see Mary Oleskiewicz, "Quantz's *Quatuors* and Other Works Newly Discovered," *Early Music* 31 (2003): 484–505.

recognize subtle changes in his handwriting. Particularly important among the newly identified autographs are two manuscripts that originated during his extended stay in Paris from August 1726 to March 1727. These manuscripts transmit two violin concertos attributed by Quantz, in Italian, to “Sig.^r Ghignone,” that is, the violinist-composer Jean-Pierre Guignon (1702–74).

Guignon, a native of Turin, made his debut at the Concert Spirituel in 1725 and was therefore already in Paris when Quantz visited the city. Guignon may have provided Quantz with an exemplar of his unpublished concertos, for the set of manuscript parts now in Dresden can be shown to have been prepared in Paris in 1726 by Quantz and another, unidentified, scribe whose hand is not found elsewhere in Dresden manuscripts. For each concerto, Quantz copied the solo violin part (“Violino Principale”) on Italian paper that he must have brought with him from Italy to Paris (fig. 1).³ The remaining parts for the concertos were prepared by the anonymous assistant on paper from a French papermill;⁴ Quantz went over these carefully, making minor corrections and additions throughout. Following his stay in Paris, Quantz made an excursion to London lasting from March to June 1727, during which he met Handel and acquired copies of several of Handel’s chamber works. One of these is the trio sonata in F major HWV 392, which Quantz copied himself, attributing the work in French to “Mons. Hendel.”⁵

Quantz’s journey had begun in Italy, where he also acquired important manuscripts. During spring 1726, Quantz had sojourned in Venice, where he heard Vivaldi perform and obtained a score of the composer’s Sinfonia RV 146, now preserved in Dresden.⁶ Primarily in the hand of an anonymous Italian scribe, the copy of the sinfonia is on precisely the same type of *tre lune* paper used in the Guignon manuscripts. Quantz made several additions to the score, including an attribution to “Antonio Vivaldi.” The paper still shows an important detail that has gone long unnoticed by Vivaldi scholars: vestiges of sealing wax used to secure an envelope that once enclosed the manuscript. This demonstrates that sometime during his journey Quantz mailed the score to the Dresden concertmaster Johann Georg Pisendel, his friend and colleague. The reverse side of the final page of the score still bears a faint address, half in French, half in German, in

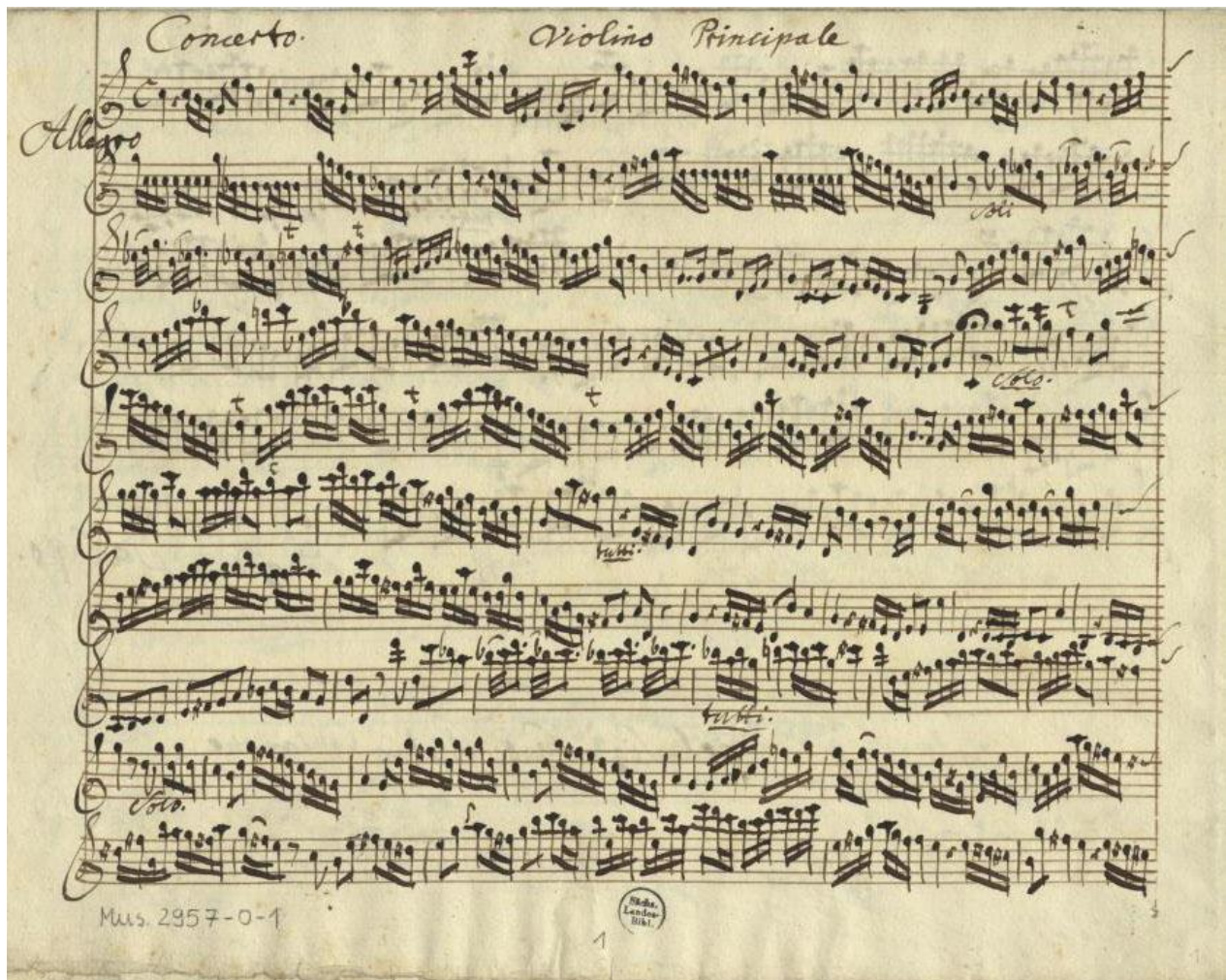
³ The paper of the solo parts bears a watermark of *tre lune* (three moons) and the countermark A Z, which letters frame a long-stemmed three-leaf clover. I would like to thank Steffen Voss for his invaluable assistance in accessing materials in the Dresden archives during my preparations for a public lecture concerning Quantz’s activities as copyist, and for bringing the two Guignon violin concertos (Dresden, Sächsische Landesbibliothek—Staats- und Universitätsbibliothek Dresden [D DI], Mus. mss. 2957-O-1 and 2957-O-2) to my attention as potential Quantz autographs.

⁴ The French paper bears a watermark displaying a bunch of grapes and the countermark “CHABRIER.” I would like to thank Wolfgang Eckhardt of the Dresden Landesbibliothek for help in determining the origin of the paper.

⁵ D DI, mus. ms. 2410-Q-4, on English paper. These and other Quantz copies of Handel’s music are discussed in Mary Oleskiewicz, “Quantz, Agricola und die Überlieferung von Händels Instrumentalmusik in Dresden und Berlin,” in *Telemann und Händel: Musikerbeziehungen im 18. Jahrhundert: Bericht über die Internationale Wissenschaftliche Konferenz Magdeburg, 12. bis 14. März 2008* (Telemann-Konferenzberichte, vol. 17), ed. Carsten Lange and Brit Reipsch (Hildesheim: Olms, 2013), 192–226.

⁶ D DI, Mus. ms. 2389-N-2,3.

Figure 1. Jean-Pierre Guignon, Concerto in C, solo violin part, p. 1, D DI, Mus. mss. 2957-O-1 (Quantz autograph)



Quantz's hand: "a Monsieur | Monsieur [*sic*] Pisendeilel | Zu erbrechen."⁷ Hence the manuscript is a token of the close friendship between the young musician and his Dresden mentor. It also indicates the origin of the manuscript and raises the possibility of a similar transmission of other foreign works in the Dresden repertory. In fact, Quantz certainly acquired at least two other Vivaldi manuscripts now in the Dresden collection. The concertos RV 568 and 571 were copied—by an anonymous scribe—on precisely the same type of *tre lune* paper (and cut in the

⁷ The inscription to Pisendel is on p. 11a. Ortrun Landmann mistakenly identified the musical notation in the score as being in Quantz's hand while attributing Quantz's verbal entries, including the attribution to Vivaldi and the inscription to Pisendel, to an "unpracticed German hand" in her "Katalog der Dresdener Vivaldi-Handschriften und -Frühdrucke," *Vivaldi-Studien: Referate des 3. Vivaldi-Kolloquiums*, ed. in Wolfgang Reich (Dresden: Sächsische Landesbibliothek, 1981), 10–67, at 114 (cat. no. 25).

identical oblong fashion) that Quantz used in the concertos by Guignon and the sinfonia by Vivaldi mentioned above.⁸

The autograph manuscript of the new capriccio (QV *deest*) comprises four parts, each a fair copy. Quantz's title page, prepared at the same time he produced the parts, provides an incipit of the first movement, followed by: "Capriccio. [*sic*] | â 4. | Flute Travers: | Violino Primo. | Violino Secondo. | et | Basso." (see fig. 2). Neither parts nor title page bears an attribution. Although this might at first suggest that Quantz was uncertain of the work's author, nothing in its style or source casts doubt on his authorship.

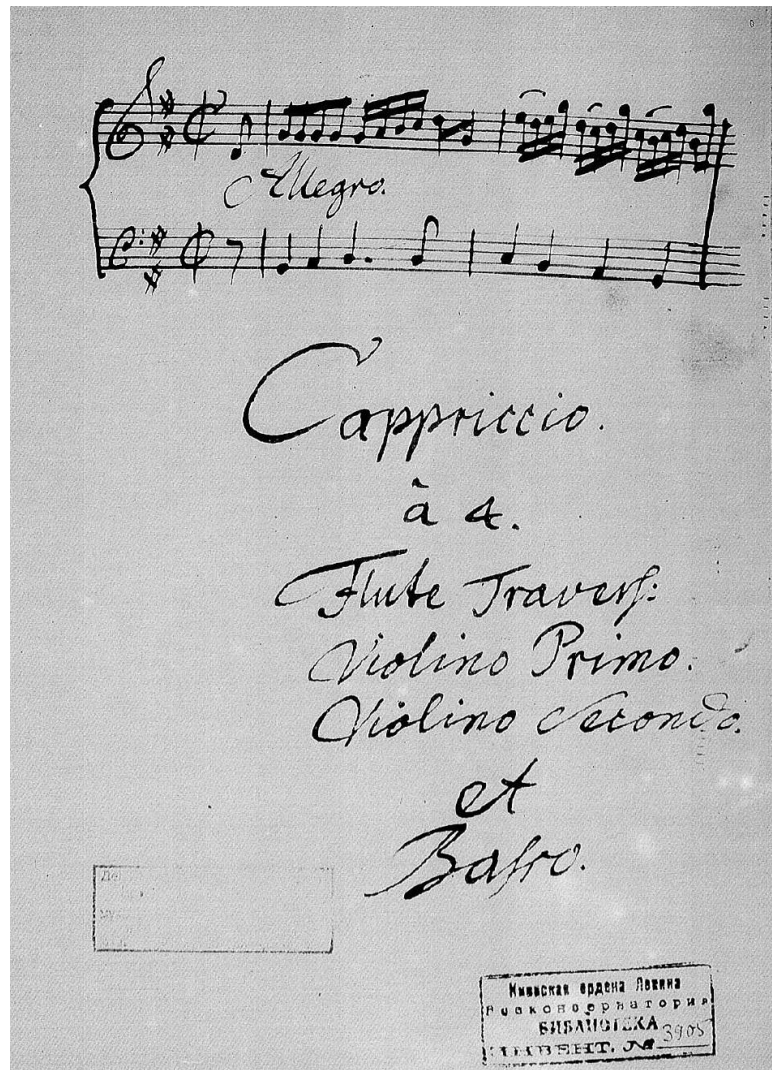
The characteristics of Quantz's handwriting here, and of the paper, indicate that Quantz must have composed the work before his European study tour: after his arrival in Dresden in 1716, but not later than about 1720. His youthful, unpracticed hand here is quite similar to that of a previously known Quantz autograph, a copy of parts for a concerto attributed in French to "Mons. Hoffman," which he prepared in Merseberg before 1717.⁹ Both sets of parts share notational details absent from other manuscripts involving the shape and style of clefs, quarter rests, meter signs, and other indications (see figs. 3–4). Particularly significant is the peculiar formation of the C meter sign (shown here), which is unique to these two manuscripts. Yet there can be no question that this handwriting is indeed Quantz's, as both sources show other details of both notation and verbal entries found in his more mature autographs from 1726 and later. The work may therefore have been composed no later than 1719 or 1720, when Quantz reports having first composed flute works.¹⁰ The surviving parts must have been copied soon after.

⁸ The copyist of the two Vivaldi concertos, in D DI, Mus. mss. 2389-O-47 and 2389-O-48,1, is designated "Schreiber f" by Karl Heller, *Die deutsche Überlieferung der Instrumentalwerke Vivaldis* (Leipzig: VEB Deutscher Verlag für Musik, 1971), 51. Several scholars have incorrectly identified this hand as that of Quantz; see Manfred Fechner, "Bemerkungen zu einigen Dresdener Vivaldi-Manuscripten: Fragen der Vivaldi-Pflege unter Pisendel, zur Datierung und Schreiberproblematik," in *Nuovi studi vivaldiani: Edizione e cronologia critica delle opere*, ed. Antonio Fanna and Giovanni Morelli (Florence: Olschki, 1988): 775–84 (at 778); and Landmann, "Katalog der Dresdener Vivaldi-Handschriften," 149–50 (cat. nos. 143, 148).

⁹ D DI, Mus. ms. 2207-O-1. For the dating of this copy, see Horst Augsbach, "Ein unbekanntes Quantz-Autograph," *Tibia* 4 (1997): 578–79. Augsbach attributes the concerto to Melchior Hoffmann (*ca.* 1679–1715), not Johann Georg Hoffmann (1700–1780), arguing that Quantz's copy is too early to transmit a work by the latter and that Quantz reported in his autobiography that he learned works by Melchior Hoffmann while in Merseburg. [The concerto, for horn and strings with a secondary solo part for oboe, is listed as QV 5:Anh.12 in Horst Augsbach, *Thematisch-systematisches Verzeichnis der Werke von Johann Joachim Quantz: Quantz-Werkeverzeichnis (QV)* (Stuttgart: Carus, 1997). Quantz may have been responsible for a second oboe part absent from the only other copy, Lund, Universitätsbibliothek, Wenster I:2. — DS]

¹⁰ "Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen," in Friedrich Wilhelm Marpurge, *Historisch-kritische Beyträge zur Aufnahme der Musik*, vol. 1 (Berlin, 1755), 197–250, at 209–10.

Figure 2. Quantz, *Capriccio a 4*, title page, from D Bsa SA 3905 (Quantz autograph)



The use of different paper types in the parts for the Hoffman concerto and for the capriccio reveal that Quantz prepared these manuscripts a few years apart, in different cities. The Hoffmann work was copied on German paper whose watermark, a city coat of arms showing three towers with the countermark “D S,” is otherwise unknown among Dresden manuscripts. On the other hand, the Bohemian paper used for the capriccio bears the watermark E S, a paper-type frequently encountered in Dresden court copies made before 1740, including some of Quantz’s concertos.¹¹

¹¹ I wish to thank Dr. Karl Geck of the Sächsische Landesbibliothek in Dresden for granting permission to examine original copies of this and other manuscripts in their collection. [The “E S” watermark is no. 4 of the watermarks found in Dresden manuscripts listed in QV, p. xix. —DS]

Figure 3. Quantz, *Capriccio a 4*, first page of flute part, from D Bsa SA 3905 (Quantz autograph)



It is significant that the same Bohemian watermark is found in the new motet by Quantz, whose attribution cannot be questioned. *Exultate o stellae beatae* (QV deest), a virtuoso work for solo soprano, two oboes, and strings, although originating in Dresden, is preserved only in the collection of the Sing-Akademie zu Berlin. The source includes an autograph score and a set of parts, several of them autograph as well.¹² The autograph title page reads “Motetto, | â voce Sola, con Strum: | 2 Violini | 2 Oboi | Violetta | e | Basso,” and the first page of the score bears an attribution to Quantz in the composer’s own hand. Quantz carefully corrected several of the parts

¹² The motet, in D Bsa, SA 791, comprises an “Aria | Allegro” in G major; a brief recitative in E minor; an “Aria, un poco lento” in C major; and a final Alleluia in G major marked “Allegro assai.” Like other solo motets of the period, its movement sequence, key scheme, and other formal characteristics resemble those of contemporary instrumental concertos. [An edition of the motet, *Exultate, o stellae beatae*, is now [online](#). —DS.]

copied by his assistant, furnishing the continuo figures in the Basso part and several missing dynamics. Unlike those of the other manuscripts discussed thus far, the watermark, clefs, and other notational details in both score and parts can be dated to a few years following Quantz's return to Dresden (fig. 5). The presence of performance markings by his friend and colleague Johann Adolph Hasse—court Kapellmeister from 1731, who oversaw the copying and must have directed a performance of the work in Dresden—provides a *terminus ante quem non* of 1731.¹³ The performance, undoubtedly Quantz's first major contribution to the court's sacred music, must have represented an extremely auspicious opportunity for the young composer.

Quantz's *Capriccio*, copied on the same paper, can be dated with greater precision by taking into account the composer's biography and the chronology of related works. In March 1718, Quantz obtained the position of oboist in the *Kleine Kammermusik* of August "the Strong," Elector of Saxony and King of Poland (1670–1733). This twelve-member ensemble, also known as the Polish Chapel (*Polnische Kapelle*), travelled with the court to the royal residences in Warsaw and Kraków. In his autobiography, however, Quantz reports that soon after joining the ensemble he took up the transverse flute.¹⁴ This was largely because of competition from the other oboists in the ensemble, but also because one of its members, Johann Nikolaus Friese, having no great inclination for the flute, had willingly stepped down.¹⁵ For four months Quantz took lessons with the first flutist of the Dresden Hofkapelle, Pierre-Gabriel Buffardin, and quickly set about composing much-needed repertory for the instrument:

This new position so inspired me that I began to pursue composition with greater energy. At that time there were not many pieces written specifically for flute, and one therefore had to be content with pieces for oboe or violin, adapting them oneself as well as possible. I wrote various flute pieces and had them corrected by one person or another, but I could not yet have the opportunity to learn the fundamentals of composition through regular instruction.¹⁶

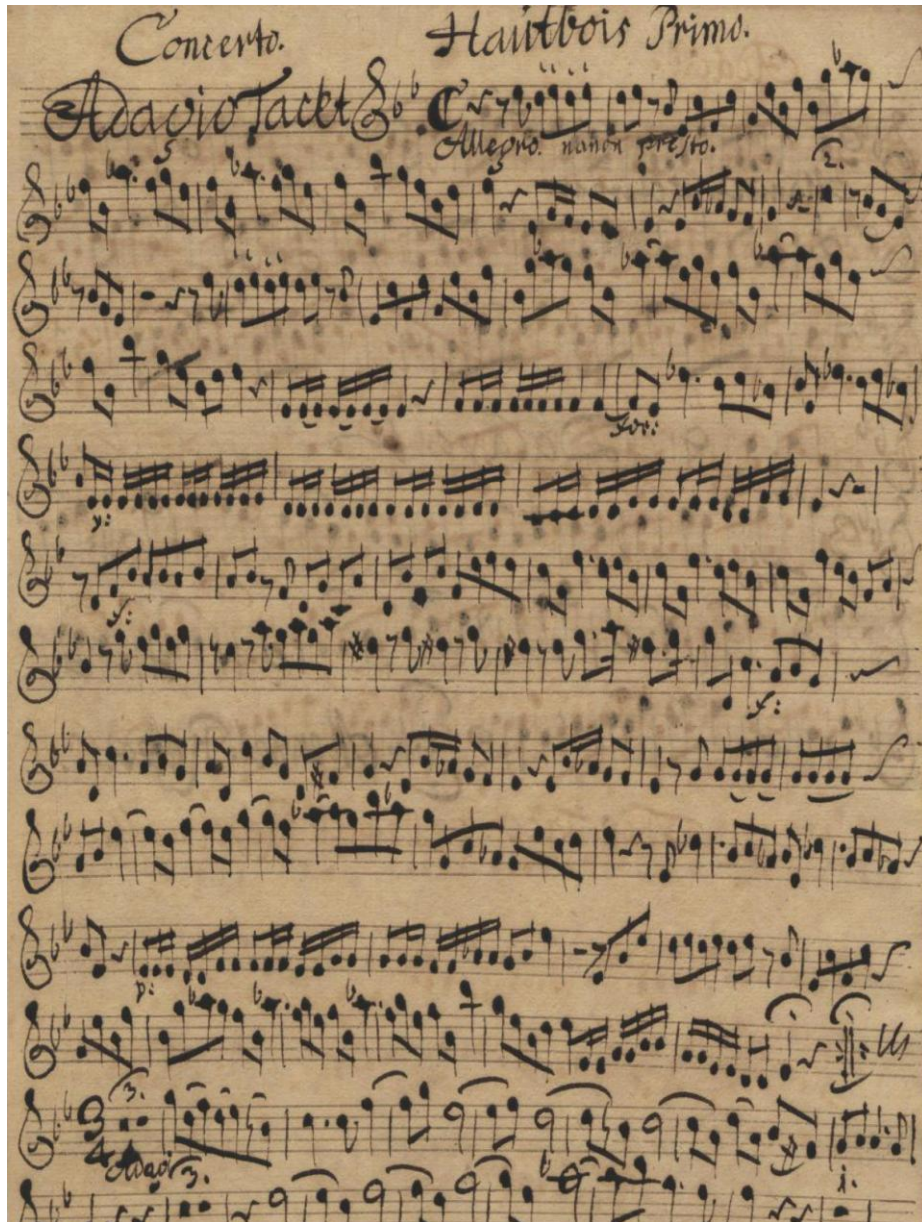
¹³ The motet was among the previously unknown Quantz works that I was able to identify in 2001 in the collection of the Sing-Akademie zu Berlin (see Oleskiewicz, "Quantz's *Quatuors*," p. 487 and note 18). Quantz copied the score, the parts for first and second oboe, and the two copies of the basso ripieno. A second hand (a Dresden scribe whom I have designated QA9) copied the remaining parts: two copies each of the first and second violins, as well as single copies of *violetta* and *basso*. The same assistant also copied parts for some of Quantz's flute concertos as well as other Dresden vocal works. The additions by Hasse include "f.," "p.," and "p:p." markings in the string and first oboe parts. Besides the basso continuo figures, Quantz's additions to the non-autograph parts include multiple entries of "for." and "pia." in violin 2, *violetta*, and *basso*.

¹⁴ "Herrn Johann Joachim Quantzens Lebenslauf," 209.

¹⁵ For the identification of this figure, whom Quantz names only as "Friese," see Mary Oleskiewicz, "The Flute at Dresden: Ramifications for Eighteenth-Century Performance in Germany," in *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century. Proceedings of the National Early Music Association Conference, York, England, July 2–4, 1999* (Aldershot: Ashgate, 2005), 145–65 (at 156). Friese's brother, the violinist Christian Friedrich, also played in the Polish Chapel.

¹⁶ "Diese neue Beschäftigung zog auch an sich, daß ich anfieng, mit mehrerm Eifer auf die

Figure 4. “Mons. Hoffman,” Concerto in E-flat QV 5:Anh.12, first page of first oboe part, from D DI Mus. ms. 2207-O-1 (Quantz autograph)



Composition bedacht zu seyn. Damals hatte man noch nicht viel Stucke, die eigentliche für die Flöte gesetzt waren. Man behalf sich größtentheils mit Hoboen= und Violinstücken, welche sich ein jeder selbst, so gut er konnte, brauchbar machte. Ich setzte unterschiedene Floeten=Sachen, und ließ dieselben von einem und andern versbessern; allein einer förmlichen Unterweisung, in den Grundsätzen der Composition, konnte ich damals noch nicht genießen.”
 “Herrn Johann Joachim Quantzens Lebenslauf,” 209–10.

Figure 5. Quantz, motet *Exultate o stellae beatae*, from D Bsa SA 791, first page of score (Quantz autograph)



There can be no question that Quantz would have composed works such as the capriccio to display his newly acquired facility on the transverse flute. Yet why he gave this work—which may well be his earliest flute composition—the designation *Capriccio* is at first puzzling. Why did he not call it a sonata, a quartet, or a concerto? The work comprises three movements in the order fast–slow–fast, as do his flute concertos, his six quartet sonatas (*Quatuors*), and seven of his flute solos (sonatas for flute and continuo). The reason for Quantz’s title becomes clear upon closer inspection of the composition, which bears little resemblance to works in these other genres.

Although scored in four parts, Quantz’s *Capriccio* is by no means a quartet in the early eighteenth-century sense of the word—that is, a work such as Zelenka and Telemann wrote for three obbligato parts and basso continuo, the same type as the six quartets that Quantz would compose for flute, violin, viola, and continuo. In Quantz’s quartets (which he evidently labeled *Quatuors*) there are four equal contrapuntal parts throughout. By contrast, never in the *Capriccio* are there ever more than three real parts, nor is there anything resembling the invertible counterpoint characteristic of true late-Baroque quartet writing. Rather, the outer movements of the *Capriccio* treat the strings as ripienists, offsetting the flute in solo episodes like those of a concerto. At the early date of this work, it probably would not have occurred to Quantz to designate the work as a concerto, for at this point there had been no true solo concertos for flute. In the roughly contemporary early version of J. S. Bach’s Fifth Brandenburg concerto, BWV 1050a—the earliest known eighteenth-century concerto to incorporate a flute as a solo instrument—the flute remains subsidiary to the solo harpsichord, completely lacking virtuoso passagework.

Quantz nevertheless fashioned the *Capriccio* in the style of an early eighteenth-century chamber concerto, and he might have envisioned it for performance by members of the *Kleine Kammermusik*, with one or perhaps two players on each of the three lower parts. In the first movement, the two violin parts are mainly in unison, much as in some of Quantz’s Dresden-period flute concertos. Although it was not uncommon at Dresden or later at Berlin to execute works so written with a single player on each part, particularly in intimate settings, such scoring might have made a better effect with doubled string parts if performed as *Tafelmusik* in a larger hall in Warsaw. In view of the concerto-like design of its first movement—which alternates between ritornellos and solo passagework—some scholars might classify the *Capriccio* as a *Sonata auf Concertenart* (“in concerto style”), using a term employed by the eighteenth-century theorist and composer Johann Adolf Scheibe for a work that combines elements of both concerto and sonata.¹⁷ Quantz later composed trio sonatas “*auf Concertenart*,” and the outer movements in the first of his six *Quatuors* feature a similar design.¹⁸ As in many concertos of the time, however,

¹⁷ Contrary to most scholars’ understanding of the term, Scheibe considers passagework—not ritornellos—to be the essential feature of a concerto. See David Schulenberg, “The *Sonate auf Concertenart*: A Postmodern Invention?,” in *Bach Perspectives, Volume 7*, ed. Gregory Butler (Urbana and Chicago: University of Illinois Press, 2008), 55–96 (at 56).

¹⁸ For score and parts to all six *Quatuors*, see *Johann Joachim Quantz: Six Quartets for Flute, Violin, Viola, and Basso Continuo*, ed. Mary Oleskiewicz (Ann Arbor: Steglein Publishing, 2004). Quantz’s sonatas “*auf Concertenart*” are discussed in Mary Oleskiewicz, “Quantz and the Flute at Dresden: His Instruments, His Repertory, and Their Significance for the *Versuch* and the

the first movement of the *Capriccio* also borrows elements from the da capo aria. These include the use of ritornellos and an underlying ternary form, which features a contrasting central section in B minor, marked by a sudden switch of key and *Affekt* and a concluding cadence in the relative minor. This cadence is followed by a restatement of the ritornello in the tonic, but only after a pause: a clear reference to the “da capo” that would occur at this point in an aria (ex. 1, m. 57).

Example 1. Quantz, *Capriccio* in G, QV *deest*, movement 1, mm. 43–58

The musical score is presented in three systems, each spanning four measures. The key signature is one sharp (F#), and the time signature is 3/4. The first system (measures 43-46) features a Flute/Travers part with a melodic line, Violini 1 u. 2 (unis.) with a supporting line, and a Basso part with rests. Dynamics include [p] in measures 43 and 44. The second system (measures 47-52) features a Flute part with a melodic line, a Violon part with a melodic line, and a Basso part with a melodic line. Dynamics include f in measures 47, 49, and 51, and p in measures 48, 50, and 52. The third system (measures 53-58) features a Flute part with a melodic line, a Violon part with a melodic line, and a Basso part with a melodic line. Dynamics include p in measures 53 and 55, and f in measures 54 and 56.

Bach Circle” (Ph.D. diss., Duke University, 1999), 247ff.

The twelve-measure opening ritornello, repeated in full at the end of the movement, is composed entirely in just two parts, unison violins and bass (ex. 2). The flute's first entry comprises a nearly complete restatement of the ritornello (mm. 13-20), again in two parts but now for the soloist accompanied by unison violins, which furnish a *Bassetchen*: the original bass line of the ritornello, transposed up an octave. The only three-part writing occurs during the flute's episodic passagework, where the accompaniment comprises either unison violins and bass or divided violins without bass.

Example 2. Quantz, *Capriccio* in G, QV deest, movement 1, mm. 1–20

Allegro

The musical score is presented in four systems, each containing three staves: Flute/Travers, Violini I u. 2 (unison), and Basso. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked **Allegro**. Measure numbers 5, 10, and 15 are indicated at the beginning of their respective systems. The flute's first entry begins in measure 13, marked with a *p* (piano) dynamic. The violins and bass provide accompaniment throughout. The score concludes in measure 20 with a *f* (forte) dynamic.

The second movement, an Adagio, remains in the tonic G major. The lack of tonal contrast points to an early eighteenth-century date, as does the use of the archaic metrical symbol “3.” Like the slow middle movements in many concertos by Vivaldi and others, the Adagio omits the bass altogether; viewed on its own it might be mistaken for a slow movement from a sonata. Its three-part texture comprises a lyrical flute melody accompanied by two violins marked *sempre piano*. The movement lacks a central double bar but remains bipartite in form: the second half consists largely of a restatement of the first half, although now the flute provides a highly embellished version of the original upper line (ex. 3). The Adagio thus provides a rare early example of Quantz’s manner of adorning a simply melody, no doubt reflecting Pisendel’s influence.¹⁹

Example 3. Quantz, *Capriccio* in G, QV *deest*, movement 2, (a) mm. 1–4; (b) mm. 25–28

Adagio

(a)

Flute
Travers:

1
Violini
2

sempre piano

(b)

Fl

Vn

The third movement, like the first an Allegro in cut time, might be considered an Italianate *gavotta* although it lacks the dance’s customary upbeat of half a measure. It is in rounded binary form, with a double bar; the second section opens by restating the theme briefly in the dominant, and a substantial recapitulation begins at m. 49. The movement is in three parts throughout, but it begins with the strings alone presenting the twelve-measure theme, which is then immediately restated in full by the flute in a highly embellished form (ex. 4). Thus it recalls both the ritornello design of the first movement and the variation procedure of the second movement. The flute’s triplets in its initial mm. 13–14 also anticipate the soloist’s first entrance in the third movement of

¹⁹ The best-known example by Quantz of how to adorn a melody is the Adagio QV 1:7, published as a musical example in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), chap. 14, paras. 23–24, *tabulae* xvii–xvix.

Example 4. Quantz, *Capriccio* in G, QV *deest*, movement 3, (a) mm. 1–6; (b) mm. 13–17

Allegro
(a)

(b)

Quantz's D-major Quartet, one of the two movements of that work that represent the *Sonate auf Concertenart* (ex. 5).

The work's title *capriccio* recurs in other early eighteenth-century compositions that take the form of brilliant fantasias for a solo instrument, such as the later flute etudes composed by Quantz himself.²⁰ The term was also used for extended written-out cadenzas, like the one for the harpsichord in the first movement of J. S. Bach's Fifth Brandenburg Concerto. On the other hand, Bach's *Capriccio* BWV 992 "On the Separation From a Most Beloved Brother" is a programmatic keyboard work in several movements, and other keyboard *capricci* are contrapuntal fantasias or extended fugues. None of these works resembles the type of composition at hand here.

²⁰ See QV, pp. 122–24. [Quantz's authorship of these works is documented only by a blanket attribution on the title page of their sole source; see the edition and commentary online at https://schulenbergmusic.org/wp-content/uploads/2026/02/Quantz_Caprices-Fantasias-Anfangsste_index-commentary.pdf. —DS]

Example 5. Quantz, Quartet no. 1 in D, QV 4:9, movement 3, mm. 25–30

A possible reason for Quantz's use of the title *Capriccio* for a multi-movement concerto-like work emerges when one considers his relationship to the Dresden bass player and court composer Jan Dismas Zelenka. Quantz had initially approached the Dresden Kapellmeister Johann Christoph Schmidt for composition lessons in Dresden, but these did not take place. He did not dare ask Kapellmeister Heinichen for fear of offending Schmidt (with whom Heinichen was not on friendly terms). The much-desired composition lessons could begin only in 1717, when, during the three months' mourning upon the death of the Queen Mother, Quantz was free to travel to Vienna. There he received his earliest training in counterpoint at the octave from Zelenka, who was then visiting the imperial court. It was in Vienna during 1717–18 that Zelenka produced and performed the first four of his own compositions entitled *Capricci* (ZWV 182–185): multi-movement works resembling concertos that feature solo wind instruments. Quantz's new preoccupation with the flute, his desire to compose for it from this date, and his close relationship to Zelenka during 1717–18 provide the key to unlocking his mysterious little *Capriccio* of 1719 or 1720.

Although Zelenka's *Capricci* are mature products of an experienced composer, Quantz's composition is the work of an ambitious young flutist with a considerable grasp of free composition and a store of good ideas, but who has yet to refine and expand his compositional technique. All three movements are considerably shorter than those of his later concertos; in their brevity they resemble movements in some of his sonatas from the 1720s. A closer look at Quantz's *Capriccio* also reveals at least one example of direct parallel fifths (see ex. 1, mm. 55–56). In addition, one finds awkward transitions between phrases and moments of unrefined voice-leading, as in the final Allegro (see ex. 4, mm. 3–4 and 15–16), where the divided violins are not entirely independent of one another; and in mm. 9–10, where a seventh in the melody is repeatedly approached by leap (ex. 6).²¹

²¹ [An example of an “awkward transition” occurs in movement 1 at m. 47, where the tonality suddenly shifts from D major to B minor and the violins introduce a new motivic idea that lasts for two measures and is never heard again. It is unclear what the author meant by “a seventh in the melody is repeatedly approached by leap.” The real problem in ex. 6, if it is one, is

Example 6. Quantz, *Capriccio* in G, QV *deest*, movement 3, mm. 9–11

The quirky chromaticism in modulating sequences (as in ex. 7, mm. 57–59) may reflect Zelenka’s influence, as may also a few humorous moments, for example at m. 61, where for a single measure the flute drops out, and the bass, absent throughout the “solo” passages of this movement, reappears suddenly from out of the blue. Quantz would report in his autobiography that he became acquainted with concerti through Vivaldi’s Op. 3 in 1714, using these works as compositional models, particularly for writing ritornellos. Thus it is not surprising that the *Capriccio* shows Quantz’s awareness of harmonic surprises and other *bizzarrie* (as in exx. 6 and 7), as well as habits of scoring and formal designs used by Vivaldi and other Italian composers of the time.

Although Quantz’s *Capriccio* may be a far cry from the composer’s finest achievements, its discovery nevertheless helps us to flesh out the biography and early development of an important figure in eighteenth-century music. It also contributes to our understanding of the history of the flute and of the development of the flute concerto as a genre. Moreover, having so early a Quantz autograph in our possession will aid us in solving the thorny problems of identification and chronology of the composer’s hand, which to date have been complicated by the paucity of early examples. Most importantly, the music of the *Capriccio* demonstrates how one youthful musician living and working not far from J. S. Bach responded to the various inspirations of Italian, German, and Bohemian composers all meeting in early eighteenth-century Saxony.²²

that the second violin is little more than a simplified doubling of the first even in the first two measures of the example. —DS]

²² This research has been supported in part by a generous research fellowship from the Alexander von Humboldt Stiftung. Thanks to David Schulenberg for helping to prepare the musical examples for publication.

Example 7. Quantz, *Capriccio* in G, QV *deest*, movement 3, mm. 57–63

57

Fl

1

Vn

2

Bs

62

tr

tr

tr

tr

p

p