

Preface

Johann Joachim Quantz (1697–1773) came to the flute quite late in his music education. He was first known as a violinist and later began working as an oboist in the Dresden Polish Chapel. Despite his music activities, he began to believe that he had little chance of advancing and turned to serious flute study in 1719 – at the age of 22. Quantz then toured Europe for a total of three years to deepen his musical knowledge and to immerse himself in various compositional trends. He studied composition with Scarlatti and Hasse, heard works of Vivaldi and made a journey to Paris where he listened to, with great displeasure, the opera orchestra and even met the great flutist Blavet.

Upon returning to Dresden, Quantz received a promotion to the Saxon Kapelle as flutist and solidified his place as one of the prominent performers in the region. His Dresden period was filled with the typical court musical life. Frederick the Great, the King of Prussia, was greatly impressed after hearing Quantz perform and in 1728, during a visit to Berlin, invited Quantz to give him private tuition. It was during this period that Quantz started writing and publishing his large oeuvre of works for the flute, releasing his first six Sonatas in 1734. Quantz also began improving the mechanics of the flute, adding a second key and inventing a corkscrew turning mechanism, all to suit his own compositional interests. In 1740, during one of his trips to Berlin, Quantz was offered a financially lucrative personal invitation to join the Royal court in Berlin, an offer he happily agreed to.

In Berlin he was no longer an orchestral musician but rather a chamber musician. This new life offered him time to further pursue composition, teaching, flute construction and modification. Quantz had become quite the Renaissance man after having traveled the world and began living into his idea of ‘mixed style’, an aesthetic that merged the dominating musical national tastes of the time, French and Italian rooted in German tradition. It was this open mindedness that dominated his pedagogy and his compositions. Quantz wrote his acclaimed flute treatise *Versuch einer Anweisung die Flöte traversiere zu spielen* in 1752. This publication was far more than an instruction on flute playing, but rather also an enlightened and detailed look into performance practice and aesthetics of the 18th century. Quantz died in 1773 in Potsdam, leaving behind more than 300 concertos for flute and even more sonatas and trio sonatas. In addition, Quantz wrote many works for solo flute without bass. Among these works are preludes, fantasies, capriccios, folias, inventions, toccatas and other free form movements that move away from the popular dance styles of the music of the time.

Note on the Edition

The aim of **paladino music** is to produce practical modern editions that also provide historical insight. I present here a rarely heard collection of 15 solo flute pieces (Fantasies, Minuets, Sarabandes etc.) and the complete eight Caprices. The source for this edition is the manuscript preserved by the Royal Library of Copenhagen under the title *Fantasier og Preludier. // 8 Capricier og andre Stykker til Øvelse for Fløyten af Quantz*. After further research, it came to my attention that a few of these works found in this incredibly rich volume of music were indeed not by Quantz himself, but most probably by Johann Martin Blochwitz (1678–1742), a flutist and composer of the Dresden Hofkapelle, or by the great French flutist Bichel Blavet (1700–1768). These additions were included in the volume and adapted by Quantz due to their superior quality and I have in turn included a few of these examples in this collection.

It is a wonder to me that these gems are not more often taught and performed. These pieces are far more than etudes or finger gymnastics, but rather a telescopic look at performance practice, style and technique of the 1700s throughout Europe. When recording this collection, we have organized it in a way to provide the listener with a sense of musical drama. We have however decided to keep the 8 Caprices together as one work. The order of this edition resembles the track list of the CD (paladino music pmr 0060).

Errors such as accidentals, missing measures and rhythmic ambiguities have been corrected in accordance to harmonic common sense and performance practice. Quantz has given suggestions as to articulation and in these cases I have attempted to follow these guidelines with a hint of playfulness and improvisation.

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