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Lost in Translation: The Largely Unknown Life and Contributions of Johann Joachim Quantz

Kayla Ann Low

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LOST IN TRANSLATION:
THE LARGELY UNKNOWN LIFE AND CONTRIBUTIONS OF JOHANN JOACHIM
QUANTZ

by

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DEDICATION

To my biggest cheerleader, impromptu therapist, friend, and chauffeur, my mom Tammy. Thank you for always having faith in me even when I don't believe in myself and for always being there to pick me up when I fall. You have taught me what perseverance and selflessness truly look like.

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ABSTRACT

This study aims to determine the flutist and pedagogue Johann Joachim Quantz's place in the flute's standard repertoire. I contend there are three main causes for Quantz's exclusion from the standard repertoire suitable for public performance. 1) Quantz's legacy has been anachronistically recorded thus affecting our understanding of Quantz and why his music is not in the standard repertoire. Among other factors, Quantz's autobiography was not published in English until 1951. 2) Quantz's position as the private teacher of Frederick the Great not only determined, but also stifled his output. 3) Finally, I argue the evolution of the silver flute created an instrument vastly different from the one for which Quantz wrote. Such a discrepancy exists between Quantz's flute and the modern flute that the circulation and legacy of Quantz's music is impacted, rendering it not as accessible a repertoire as other Baroque composers' works; for instance, Bach, did not write music for a particular type of flute, thus making his music accessible to an audience beyond the Baroque era. This study will review the facts of Quantz's history including the way his legacy has been recorded, the circumstances of his employment with King Frederick the Great of Prussia, the large divide between Quantz's flute and the Boehm silver flute favored by the French School, and finally the ways current academic settings where flute is played portray Quantz. At the end of this study, I will determine what place, if any, Quantz holds in the flute's standard repertoire and argue further for his inclusion in the standard repertoire as a viable source for public performance.

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CHAPTER 1

INTRODUCTION

Ask any flutist today about late Baroque composer and flutist Johann Joachim Quantz and their answers will be mixed. Some know him for his large treatise *Versuch einer Anweisung die Flöte traversiere zu spielen*, or *On Playing the Flute*.¹ Others will know of his tenure as King Frederick the Great of Prussia's teacher. Even more troubling, still more will not know his legacy at all. I still recall my first experience learning about Quantz. The summer before my senior year of high school, I attended the University of Georgia's Summer Music Institute aimed at giving young musicians the chance to experience a week in the life of a college music student. During one of the music history sessions, the teacher asked for the flute students to raise their hands and proceeded to tell us if we did not own a copy of *On Playing the Flute* to buy one as soon as possible. I quickly jotted down the title and made a mental note to become acquainted with the book.

It might surprise the modern flutist to look back on Quantz's writings and see techniques that mirror modern techniques. He provided an all-encompassing guide to the flutes he played and made. Quantz's flutes produce the vocal effect he desired when his

¹ Johann Joachim Quantz, *On Playing the Flute: The Classic of Baroque Music Instruction*, trans. Edward R. Reilly (London: Faber and Faber, 2001).

system is followed precisely.² Quantz was the first to provide an explanation for tonguing patterns on flute that closely relate to modern double tonguing. He describes patterns that produce certain syllables at the tip of the tongue while attacking each note or brief slurred figure that produce distinctive groupings of more and less strongly articulated tones.³ Quantz also described the style of his playing and the sound of his flutes as “expressive, flowing, and more legato” rather than the overly mechanical, staccato performances of Baroque flute music we are accustomed to today.⁴

Fast forward a year later during my freshman year of college and Quantz popped back into my life, this time in the form of an informative bulletin outside my college flute studio. The large bulletin board titled “Your Flute Family Tree” showed Quantz at the beginning of the timeline. It struck me how odd it was not to play Quantz in the flute’s standard repertoire or openly discuss Quantz in lessons yet have him as the foundation of this large timeline of flute playing. These experiences led me to first begin studying Quantz’s life and legacy to understand why he is not widely studied by flutists.

This study contends that there are three main reasons Quantz does not have a place in the standard repertoire. 1) Quantz’s legacy has been anachronistically recorded thus affecting our understanding of Quantz and why his music is not in the standard repertoire. Among other factors, Quantz’s autobiography was not published in English until 1951. 2) Quantz’s position as the private teacher of Frederick the Great not only

² Mary Oleskiewicz, “The Flutes of Quantz: Their Construction and Performing Practice,” *The Galpin Society Journal* 53 (April 2000): 211.

³ Oleskiewicz, “The Flutes of Quantz,” 211.

⁴ Oleskiewicz, “The Flutes of Quantz,” 211.

determined, but also stifled his output. 3) Finally, I argue the evolution of the silver flute created an instrument vastly different from the one for which Quantz wrote. The discrepancy between Quantz's flute and the modern flute impacted the circulation and legacy of Quantz's music, rendering it not as accessible a repertoire as other Baroque composers' works; for instance, Bach, did not write music for a particular type of flute, thus making his music accessible to an audience beyond the Baroque era.

Need for the Study

A major gap exists in both the musicological and performative research done on Quantz. Many facts of his life are unknown to scholars today as the first copy of his autobiography was not translated into English until 1951. However, even this translation did not spur more research. After his treatise *On Playing the Flute* was translated into English in 1966, Quantz research did not take off until the 300th anniversary of his birth in 1997 with publications by musicologists such as Edward Reilly, Mary Oleskiewicz, Christopher Addington, and Steven Zohn. In spite of this flourish in scholarship the late 1990s, major research completed on Quantz is lacking after the early 2000s.

Despite Quantz's foundational contributions to flute playing, he is also an often-overlooked resource for Baroque flute pedagogy. The lack of scholarship on Quantz has created a hole in the flute's standard repertoire that affects the young flutists' understanding of Baroque performance practice. His treatise is an invaluable resource for Baroque interpretation and, as a result, I contend that his compositions should be part of the standard repertoire and performed in public settings.

Purpose of Study

Examining academic settings where Quantz is performed today—specifically current flute competition requirements, current university audition requirements, and programs from DMA lecture recitals from major universities—gives us a better understanding of Quantz’s place, or lack of place, in the flute’s standard repertoire. I chose an academic setting for this study rather than a professional one because academic settings are where students who become professionals have the best chance of learning about Quantz. This study argues for the expansion of the standard repertoire to include Quantz’s music as a viable source for performance.

Existing Research

Despite our murky understanding of Quantz, he is a fascinating character worthy of discussion. Johann Joachim Quantz is one of the most influential Baroque flutists, yet several facts of his life and much of his music are not known to us. Quantz scholarship is a bit of a rocky road as it has fluctuated over the years without developing a truly comprehensive body of knowledge and works like other Baroque composers. The English translation of Quantz’s autobiography appeared in Paul Nettl’s book *Forgotten Musicians* in 1951 almost two hundred years after it was originally published by Quantz. A review published in the *New York Times* mentions that Nettl’s book does not provide comprehensive accounts of these forgotten musicians but, “might pique some readers (or students looking for Ph. D. dissertations) to supplementary investigations on their own.”⁵

⁵ Harold C. Schonberg, “Some Notes in Minor Key: Forgotten Musicians. By Paul Nettl. 352 pp. New York: Philosophical Library. \$4.75,” *New York Times* (1923-), February, 3, 1952.

Perhaps the largest contributor to Quantz research after Nettl is Edward R. Reilly. Reilly is responsible for the English translation of Quantz's treatise *On Playing the Flute*. This work is instrumental in understanding Quantz's music as well as Baroque performance practice in general. Everything from specific flute techniques to being a good musician are covered in this text. This work was initially completed in 1958, but was not published in the complete form we know today until 1966.

One of Reilly's works published before his modern edition of *On Playing the Flute* was "Further Musical Examples for Quantz's Versuch" published in the *Journal of the American Musicological Society* in 1964. This article attempts to answer what music Quantz's treatise was intended for by understanding the styles in which Quantz was writing.⁶ Reilly states that "none of the available discussions of the *Versuch* clearly relate his teaching to the style of his music."⁷ Reilly's argument addresses the merit of Quantz's duets in teaching flute which is a valuable teaching aid for young musicians.

Reilly's next large work on Quantz titled *Quantz and his Versuch: Three Studies* was published in 1971 by the American Musicological Society. One issue with this source is that its publication was delayed four years for unspecified reasons.⁸ Reilly states, "As far as I know, no new studies have appeared, devoted specifically to any phase

⁶ Edward R. Reilly, "Further Musical Examples for Quantz's Versuch," *Journal of the American Musicological Society* 17, no. 2 (Summer 1964): 158.

⁷ Reilly, "Further Musical Examples for Quantz's Versuch," 158.

⁸ Edward R. Reilly, *Quantz and his Versuch: Three Studies* (New York: The American Musicological Society, 1971), ix.

of Quantz's compositions."⁹ This source is particularly helpful for understanding Quantz's historical reach as no thematic catalogue of his complete works exist today.¹⁰ It covers the dissemination of the treatise in Germany, Holland, England, France, and Italy, provides information on Quantz's compositions still in manuscript, and offers some information on editions of Quantz's music.

Christopher Addington published an article on the Baroque flute in *Early Music* in 1984, but not much else was published at that time. The bulk of recent Quantz scholarship comes from sources published to celebrate the 300th anniversary of Quantz's birth. This flurry of writings included two important articles published in 1997: Reilly's "Quantz and the Transverse Flute: Some Aspects of His Practice and Thought regarding the Instrument," which builds on some of his earlier work on Quantz done from the 1960s and 1970s and Steven Zohn's "New Light on Quantz's Advocacy of Telemann's Music," which covers the relationship and affect Telemann had on Quantz. One of the most prominent scholars other than Edward Reilly is Mary Oleskiewicz. Oleskiewicz is a leading performer on Baroque flute and an expert on Johann Quantz. She published articles on Quantz's flutes in 2000 and his quartets that are missing from Frederick's manuscript collections in 2003.

After Edward Reilly's death in 2004, Quantz research quiets down. Some dissertations are published each year, but no significant contributions have been made in advancing Quantz scholarship since the early 2000s. Though an important source for

⁹ Reilly, *Quantz and his Versuch: Three Studies*, ix.

¹⁰ Reilly, *Quantz and his Versuch: Three Studies*, 135.

flute playing, Nancy Toff's *The Flute Book* published in 2012 only briefly mentions Quantz's importance to the instrument by discussing his innovations to flute construction in an attempt to mediate the poor intonation of the mean-tone temperament flute.¹¹ In a later section on Baroque music, Toff credits Quantz with creating a definition of *galant* in 1723 and describes that "the *style galant* would achieve full flower in the rococo or preclassic period," but that "the movement away from baroque began as early as 1720, even while those exemplars of the high baroque, Bach and Handel, were at the height of their powers."¹² Meanwhile, no mentions of Quantz's compositions are made.

Methodology: Design and Procedures

This study will be presented in six chapters. The first chapter will serve as the introduction of the study. This chapter will briefly outline the major issues to be discussed, explain the need for the study, review the related literature, and describe the study's limitations. I will also explain my personal experience with Quantz and his music as an undergraduate flute performance major. A brief account of Quantz's life leading up to his service with King Frederick the Great will also be included in chapter one.

Chapter Two consists of a discussion of the historiography of Quantz's legacy covering the disjointed way Quantz has been anachronistically recorded. Following the publication of his autobiography in 1755, Quantz's legacy did not last. While it was not uncommon for composer's legacies to be lost until the nineteenth century, Quantz did not

¹¹ Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: Oxford University Press, 2012), 43.

¹² Toff, 187-188.

experience the same revival as other Baroque musicians from a similar time period such as Bach, Telemann, or Handel. It was not until the publication of the English translation of his autobiography in 1951 that we begin to get serious Quantz scholarship. However, this scholarship is not consistent and as a result Quantz never captures a place in mainstream flute scholarship or repertoire. This lack of scholarship has also led to a lack of good editions of Quantz's works.

Chapter Three will build on chapter two by analyzing the historical reasons that Quantz is not part of the standard repertoire. Quantz served as the flute instructor to Frederick the Great of Prussia for thirty-two years beginning in November of 1741.¹³ Some speculate that his output may have been as high as five hundred sonatas and concertos.¹⁴ Much of the music Quantz wrote was intended for the King who by all accounts was a subpar flutist. This working relationship with the King of Prussia created simple and unoriginal works. His works are also still preserved in manuscripts in Berlin that originally belonged to his final employer, King Frederick the Great of Prussia.¹⁵

Chapter Four covers the organology of the flute following Quantz's improvements through German flute maker Theobald Boehm's silver flute of the mid

¹³ Paul Nettl, *Forgotten Musicians* (New York: Philosophical Library, Inc., 1951): 286.

¹⁴ Mary Oleskiewicz, review of *Johann Joachim Quantz: Thematischsystematisches Verzeichnis (QV)*, by Horst Augsbach, *Notes* 56, no. 3 (March, 2000): 694.

¹⁵ Mary Oleskiewicz, "Quantz's 'Quatuors' and Other Works Newly Discovered," *Early Music* 31, no. 4 (November 2003): 485.

1900s to the influx of Japanese flutes in the 1980s. I argue that the modern silver flute has such a different timbre and construction to Quantz's flute that it makes his flute music appear obsolete to many modern flutists. Only when paired with the teachings of his treatise, which his music often is not, does his music begin to make sense on a modern flute.

Chapter Five analyzes academic settings of the past twenty years where flute music is performed to see if Quantz holds a place in the standard repertoire suitable for public performance, and if he does, what place that is. I will analyze current competition requirements, current audition requirements from major universities, and DMA lecture recitals from the last fifty years featuring Baroque music. The focus of this study is not to provide an in-depth pedagogical review of flute sources, but rather to analyze academic settings where Quantz is performed to prove he does not currently have a place in the standard repertoire. I expect to only find Quantz on lecture recitals exclusively featuring Baroque music. More typical composers featured will most likely be Bach or Telemann.

Chapter Six will conclude with a discussion of my findings. This study will prove that Quantz truly does not hold a place in the flute's standard repertoire outside of Baroque performance circles. I argue that not having a place in the standard repertoire only hurts flutists' understanding of Baroque performance practice by keeping them from becoming well rounded flutists. I hope this work inspires more discussion on Quantz and I plan to highlight some of the things I believe would be most helpful in getting Quantz on the music stands of flutists.

Limitations

This study will focus on English language sources or English translations only. Unfortunately, some sources that might be of use are out of print and may be difficult to find. Also, some sources cited by the major Quantz scholars are not readily available. This study will also only focus on American universities and American flute competitions, though some of the competitions may have international reach. This study will also limit itself to recitals done in the last fifty years. This study can only look at so many universities, so inevitably some will be left out.

Quantz's Early Life

Quantz was born January 30th, 1697 in the province of Hannover, in the village of Oberscheden.¹⁶ Quantz developed a deep appreciation for music early in life from attending village festivals during his youth.¹⁷ At the age of eight, Quantz began following his oldest brother, who occasionally served as a village musician, to the festivals and assisted by playing the “German bass violin without being able to read a note.”¹⁸ This idyllic childhood was not to last though. Quantz's father died in 1707 leaving him to choose between two uncles to live with.¹⁹ The death of his father allowed Quantz to escape his fate as a blacksmith and pursue music. Quantz chose to live with his uncle

¹⁶ Nettl, 280.

¹⁷ Quantz, xi-xii.

¹⁸ Nettl. 281.

¹⁹ Nettl, 280-281.

Justus Quantz who served as the court and town musician in Merseburg.²⁰ Unluckily for Quantz though, his uncle died three months after his arrival in 1708 leaving him homeless once again.²¹

Quantz was not to remain homeless long though as he was taken in and allowed to continue his musical training under Justus Quantz's successor and son-in-law Johann Adolf Fleischhack.²² It is unlikely that Quantz would have ever received much, if any, formal education outside of his later musical studies due to his early upbringing as a blacksmith's son.²³ Quantz describes Fleischhack as an inattentive teacher who did not always provide the best musical training for his students.²⁴ While his years with Fleischhack may not have been the most engaging, Quantz nonetheless persevered in learning music. A town musician was required to play a variety of instruments and Quantz quickly learned the violin, oboe, trumpet, cornett, trombone, horn, recorder, bassoon, cello, viola da gamba, and double bass.²⁵ Quantz claims the violin was his best instrument followed by the oboe and trumpet as these were the instruments he worked hardest on during his apprenticeship.²⁶ Composition attempts quickly followed for the

²⁰ Nettl, 280-281.

²¹ Nettl, 281.

²² Quantz, xii.

²³ Beverly Jerold, "Quantz and Agricola: A Literary Collaboration," *Acta Musicologica* 88, no. 2 (2016): 128-129.

²⁴ Nettl, 281.

²⁵ Quantz, xii.

²⁶ Nettl, 282.

young musician. He studied composition on his own and was introduced to all the recent works of Telemann, Melchior Hofmann, and Johann David Heinichen during harpsichord studies with a relative named Johann Friedrich Kieseewetter.²⁷ Quantz credits Kieseewetter's efforts as a teacher as an important moment in his life claiming "through his instruction I laid the first groundwork for understanding harmony, and probably first received the desire to learn composition."²⁸

After ending his time with Fleischhack, Quantz set his sights on becoming a musician in Dresden. Quantz stayed near Dresden for twenty-five years from 1716 to 1741 constituting the most critical era in his life.²⁹ Before Quantz reached Dresden though, he took a position as a town musician only two miles from Dresden in Radeberg in 1714 until a fire destroyed the town during a thunderstorm.³⁰ The sudden loss of the town and his job during the fire led him to travel to Pirna to seek a new position. The position in Pirna became surprisingly important to Quantz's goal of a Dresden career. In Pirna, Quantz became acquainted with the Dresden town band director Gottfried Heine who employed him when additional players were needed for weddings.³¹ Pirna held an important place in Quantz's development as a composer also. In Pirna, Quantz was

²⁷ Quantz, xii.

²⁸ Nettl, 282.

²⁹ Quantz, xiii.

³⁰ Nettl, 284.

³¹ Quantz, xii.

exposed to the violin concertos of Antonio Vivaldi for the first time and stated “the splendid ritornellos of Vivaldi served as excellent examples in the future.”³²

Quantz turned down several positions waiting for a true Dresden job to become available and in 1716, he was eventually offered a position by Heine which gave him valuable experiences as a performer.³³ Wanting to continue his composition training though, Quantz was able to leave Dresden for a short period after the death of King Augustus II’s mother to gain composition experience by travelling “through lower and upper Silesia, Moravia, and Austria, to Vienna, and returned...by way of Prague to Dresden.”³⁴ In Vienna, Quantz received formal counterpoint instruction with Jan Dismas Zelenka, who later became one of the court composers in Dresden.³⁵

Despite being known primarily for his violin playing, Quantz was recommended for the oboist position in the newly formed Polish Kapelle in March of 1718.³⁶ This ensemble was comprised of twelve musicians who had the privilege of traveling with the King to Warsaw, but also remaining in Dresden most of the year.³⁷ Quantz’s new position had a better salary and afforded him more time to devote to his compositions and mastery of the transverse flute. Quantz initially only played the flute for his own enjoyment, but

³² Nettl, 286.

³³ Nettl, 287.

³⁴ Nettl, 288.

³⁵ Quantz, xiv.

³⁶ Nettl, 288.

³⁷ Quantz, xiv.

due to lack of opportunities on either violin or oboe, Quantz took up the flute full time. Switching to flute was not as difficult as one might imagine as Quantz states, “the previous flautist, Friese, who had no great inclination toward music, willingly allowed me to take the chair of the first flautist.”³⁸ Quantz received his only formal instruction in transverse flute from French player, Pierre Gabriel Buffardin during a four month period.³⁹ After taking up the transverse flute, Quantz spent most of his time composing for it in an effort to create more music for the instrument.

In Dresden, Quantz had the great fortune of being surrounded by influences of French and Italian styles of music. Quantz heard his first Italian operas in 1719 including one of the most famous castrati of the day, Senesino.⁴⁰ Quantz’s admiration of the Italian style led to an initial failed attempt to send him on an Italian tour to further hone his compositional skills. In 1724, Quantz finally was able to travel to Italy on a three-year grand tour sponsored by some of his patrons.⁴¹ Quantz spent the most significant part of his time in Rome studying counterpoint under Francesco Gasparini, but he took every opportunity to visit music making centers and hear the most famous composers of the day including Scarlatti, Sammartini, and Vivaldi.⁴² Some of Quantz’s Italian stops included Naples, Florence, Leghorn, Bologna, Ferrara, Padua, Venice, Modena, Reggio, Parma,

³⁸ Nettl, 289.

³⁹ Quantz, xiv.

⁴⁰ Nettl, 291.

⁴¹ Quantz. xvi-xvii.

⁴² Quantz, xvii.

Milan, and Turin.⁴³ Quantz also had the fortune to hear the famous castrato Farinelli along with many other talented singers throughout Italy.⁴⁴ One thing that shocked Quantz about Italy was its lack of good wind players. He encountered many tremendous singers, but few wind players of note.

After two years in Italy, Quantz traveled to Paris in August of 1726.⁴⁵ After his time in Italy, Quantz found the musical style of France difficult stating, “due to musical taste, I was placed from one extreme into the other, from diversity into monotony.”⁴⁶ Despite knowing the French style before his travels in France, Quantz struggled to grasp the it when compared to the Italian style he so desired. Though he was given strict orders to return to Dresden at the beginning of the 1727, Quantz delayed his return by a few months and instead traveled to England to hear the operas of Handel.⁴⁷ Quantz eventually left England and arrived back in Dresden on July 23, 1727 despite numerous pleas from the likes of Handel and music connoisseur Lady Pembroke.⁴⁸ The end of Quantz’s European tour marked the beginning of his fame as a performer and composer. Within a few years, printed collections of Quantz’s music began to appear in France, England, and Holland.⁴⁹ Back in Dresden, Quantz sought to put everything he had learned in his travels

⁴³ Quantz, xvii.

⁴⁴ Quantz, xvii.

⁴⁵ Quantz, xviii.

⁴⁶ Nettl, 310.

⁴⁷ Nettl, 312.

⁴⁸ Nettl, 314.

⁴⁹ Quantz, xiv

into an individual style that was all his own and it would not take long for new opportunities to present themselves to the ambitious composer.

CHAPTER 2

UNTANGLING THE HISTORIOGRAPHY OF QUANTZ

Introduction

This chapter covers the historiography of Quantz including major research, critical literature, and major discoveries that have affected the way his legacy has been shaped and recorded. Beginning with the publication of his treatise in the eighteenth century through the second half of the twentieth century, especially the 1990s during the 300th anniversary of his birth, Quantz scholarship has never gained a solid footing in musicological or performative research. Due to the lack of consistent and complete Quantz scholarship, modern flutists do not have the benefit of a large repository of Quantz works to perform. This chapter further analyzes the discrepancies in Quantz's legacy by comparing him with other contemporaneous Baroque composers like Bach, Telemann, and Handel. While these composers benefitted from the nineteenth century interest in preserving "master" composers from bygone eras while Quantz did not receive the same attention.⁵⁰

⁵⁰ The nineteenth century saw a shift away from the performance of new works as people became interested in the music of the past. It was not uncommon for musicians to fall into obscurity after their deaths, but only certain Germanic composers were revived. Linda Shaver-Gleason, "You can't change the canon...or can you?" Not Another Music History Cliché! June 20, 2016, <https://notanothermusichistorycliche.blogspot.com/2016/06/you-cant-change-canonor-can-you.html>.

Quantz's Historiography

Untangling Quantz's historiography is no small feat for musicologists today. Quantz is not known today for his compositions, but rather his large treatise *On Playing the Flute* published in 1752. Quantz's treatise is a treasure trove for any musician who is interested in Baroque performance practice. Many of Quantz's ideas refer not only to proper Baroque flute technique, but also to the making of a well-rounded musician. Quantz was intentional with his choice of words as Reilly points out the importance of meaning in Quantz's treatise by stating, "Quantz's unwillingness to make changes in his text suggests his continued adherence to his original ideas."⁵¹

Quantz also published other materials relating to the practical use of his *Versuch*. It is not well known today, but in 1759 Quantz published his *Opera seconda* in Berlin a full seven years after the appearance of the *Versuch* which featured sets of duets.⁵² There are modern editions of these duets, but they exclude Quantz's original preface. Reilly describes some of the excluded material including descriptions of "the effectiveness of duets in training students, and the nature and characteristics of good duets" which are both of importance to specific sections of the *Versuch*.⁵³

Despite the importance of Quantz's treatise, the first full English translation does not appear until 1966 when Edward Reilly publishes his translation of *On Playing the*

⁵¹ Reilly, *Quantz and his Versuch: Three Studies*, 45.

⁵² Reilly, "Further Musical Examples for Quantz's Versuch," 158.

⁵³ Reilly, "Further Musical Examples for Quantz's Versuch," 159.

Flute. Interestingly, Quantz's treatise was originally disseminated in Germany, Holland, England, France, and Italy.⁵⁴ As Quantz was a German composer, it seems most likely his treatise would appear most often in Germany. In Germany three complete German editions and one complete French edition were released over a period of thirty-seven years.⁵⁵ These German editions include sections of the treatise reprinted separately. Surprisingly, the French translation was published at Quantz's request in Berlin rather than France simultaneously with the first German edition.⁵⁶ The spread of the treatise into France is unknown, but there is speculation that sections were published in France around 1760.⁵⁷ Importantly Reilly distinguishes, "the first German and French editions of the *Versuch* are the only complete texts of the work at present known to have appeared in Germany during Quantz's life."⁵⁸

Holland is another country where interest in Quantz's treatise becomes evident early in its history. Reilly states, "Outside of Germany, the most extensive evidence indicating acquaintance and familiarity with Quantz's *Versuch* is found in Holland."⁵⁹ Two editions found in Holland include a faithful translation into Dutch by organist Jacob Wilhelm Lustig in 1754 and the other edition features only a section of that Dutch

⁵⁴ Reilly, *Quantz and his Versuch: Three Studies*, 40.

⁵⁵ Reilly, *Quantz and his Versuch: Three Studies*, 41.

⁵⁶ Reilly, *Quantz and his Versuch: Three Studies*, 42.

⁵⁷ Reilly, *Quantz and his Versuch: Three Studies*, 43.

⁵⁸ Reilly, *Quantz and his Versuch: Three Studies*, 42.

⁵⁹ Reilly, *Quantz and his Versuch: Three Studies*, 68.

translation.⁶⁰ No full English translations were ever presented before 1951. Evidence exists for a slightly abridged translation of the *Versuch*'s Chapters XIII and XV which deals with "Of Extempore Embellishments on Simple Intervals" and "Of Cadenzas."⁶¹ No translator, publisher, or date are known for the original translation of these sections into English, but several other versions based on it appear throughout the late eighteenth century.⁶² The Italian version of the treatise was only discovered within the last several decades. A full text manuscript version of the Italian translation without the included musical examples which was most likely based on the French version was found in the library of Quantz's friend and historian Padre Martini.⁶³

Fortunately for scholars today, Quantz had the forethought to write and seek publication of an autobiographical account of his life. Often times composers do not have the forethought to write accounts of their lives leaving musicologists to do their best to fill in the gaps. After the publication of *On Playing the Flute* in 1752, Quantz began writing a short autobiography in 1754 that was published the following year.⁶⁴ Due to his prominence in the musical culture of Berlin, Quantz became embroiled in several disagreements and debates that required him to write publicly on his opinions. After 1752, Quantz, writing for the critic and theorist Friedrich Wilhelm Marpurg, wrote a

⁶⁰ Reilly, *Quantz and his Versuch: Three Studies*, 68.

⁶¹ Reilly, *Quantz and his Versuch: Three Studies*, 73.

⁶² Reilly, *Quantz and his Versuch: Three Studies*, 75.

⁶³ Reilly, *Quantz and his Versuch: Three Studies*, 81.

⁶⁴ Quantz, xi.

number of articles about the musical controversies of Berlin.⁶⁵ The autobiography was one of those contributions. Quantz's autobiography was meant to defend his earlier treatise's merit and bolster public acclaim for his compositions. Quantz lived another twenty years beyond the publication of his autobiography, shrouding those final years in mystery as Quantz did not publish anything else about his life or music.

The full English translation of Quantz's autobiography appears in Paul Nettl's book *Forgotten Musicians* in 1951 almost two hundred years after it was originally published. Nettl states in the forward of the book, "While Dittersdorf's autobiography has been translated into English, the others are so presented here for the first time."⁶⁶ Nettl's description of his source material lends further credibility to this translation. Nettl states: "I am indebted to Professor Willi Kahl, from whose book, *Selbstbiographien deutscher Musiker*, I took the text for the autobiography of Quantz. This was particularly feasible since Professor Kahl presents the text in facsimile."⁶⁷ Nettl credits Paul Mueller with the English translation of Quantz's autobiography that appears in his book.⁶⁸

After Quantz's death in 1773, not much is written about his life or music. It was not uncommon for a composer's music to die with them at this time as heavy interest in early music revivals did not take off until the nineteenth century. The interest in early music did not really peak until the 1870s through the efforts of composers like Johannes

⁶⁵ Quantz, xxvii.

⁶⁶ Nettl, vi.

⁶⁷ Nettl, vi.

⁶⁸ Nettl, vi.

Brahms as director of the Gesellschaft der Musikfreunde.⁶⁹ In this role, Brahms programmed both German and non-German music from as early as the sixteenth century and also edited music by C.P.E. Bach, François Couperin, Schumann, and Schubert.⁷⁰ As Reilly explains, “Quantz’s personal style of performance grew primarily out of his experience in the 1720s and 1730s,” but “much that he explained in the *Versuch* was still considered pertinent and accurate, with little or no modification in the 1780s and 1790s.”⁷¹

Very little was written about Quantz after his death, but in the 1920s, there was some early interest in Quantz from musicologists. One of the earliest attempts to chronicle Quantz’s German manuscripts was by Adolph Raskin in an unpublished dissertation from the *Universität Köln* in 1923. Many of Quantz’s compositions are either lost entirely or missing which made Raskin’s work difficult. Reilly summarizes Raskin’s findings by stating that “the first 162 concertos of Quantz in the collection belong to the period before his official entry into Frederick’s service in 1741.”⁷² Despite this early interest at the beginning of the twentieth century, no major Quantz research was published until Nettl’s book in 1951. A large thematic catalogue, QV, organized based on tonality was attempted by Horst Augsbach in 1997, but there are several issues that

⁶⁹ J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, eds., *A History of Western Music*, 9th ed. (New York: W.W. Norton & Company, 2014), 725.

⁷⁰ Burkholder, 725.

⁷¹ Reilly, *Quantz and his Versuch: Three Studies*, 92.

⁷² Reilly, *Quantz and his Versuch: Three Studies*, 3.

plague the catalogue.⁷³ Mary Oleskiewicz describes these issues citing difficulty using the numbering system, inaccuracies with works containing multiple versions, and issues with attribution.⁷⁴ Despite these shortcomings, Augsbach's catalogue still remains the best collection of Quantz's works.

Along with the recent critical literature published on Quantz, there has also been a renewed interest in the discovery of his lost music. One of the largest discoveries to happen in the last twenty years was the rediscovery of some of Quantz's lost quartets. Quantz himself described composing his first trio and a quartet around 1724 in Rome while studying counterpoint with Gasparini.⁷⁵ Mary Oleskiewicz quotes a letter to Padre Martini dated April 14, 1762 where "the flautist and composer Johann Joachim Quantz reported that he had written 'several quartets' for transverse flute, in addition to numerous concertos and many solo and trio sonatas."⁷⁶ These quartets described by the composer himself remained a mystery for some time as none could be located in any manuscript collections.

The relatively recent discovery of the possible missing quartets in collection that was believed to have been destroyed was a breakthrough for musicologists yearning to learn more about Quantz's compositions. In 1999, the *Notenarchiv* (historical music

⁷³ Mary Oleskiewicz, review of *Johann Joachim Quantz: Thematischsystematisches Verzeichnis (QV)*, by Horst Augsbach, 695.

⁷⁴ Mary Oleskiewicz, review of *Johann Joachim Quantz: Thematischsystematisches Verzeichnis (QV)*, by Horst Augsbach, 695.

⁷⁵ Nettl, 301.

⁷⁶ Oleskiewicz, Quantz's 'Quatuors,' 485.

collection) of the Berlin Sing-Akademie was found in Ukraine after being lost during World War II.⁷⁷ It was not unusual to find musical materials in former satellite nations of the Soviet Union as many museum, library, and archival holdings were evacuated to rural areas to save them from bombings in major German cities during World War II, and as eastern Germany became a Soviet state, many of the materials in eastern Germany were seized as trophies of the Red Army.⁷⁸ While the archive held a large number of works by the Bach family, the collection housed many works by other composers including the manuscript parts for six quartets by Quantz for flute, violin, viola, and continuo.⁷⁹ The quartets were never catalogued and had been mixed up with a larger group of Quantz's concerto manuscripts and works of other eighteenth century composers.⁸⁰ This example of the discovery of some of Quantz's missing works highlights the continued need to study and learn more about Quantz as so much of his music is waiting to be catalogued.

These appalling cracks in the foundation of Quantz scholarship have created many lackluster editions of his works that do not capture the true character of his music. Quantz's treatise can best be understood when studying his music alongside it.⁸¹ Quantz's treatise and music are rarely paired properly, and currently there are no discussions of the

⁷⁷ Christoph Wolff, "Recovered in Kiev: Bach et al. a Preliminary Report on the Music Collection of the Berlin Sing-Akademie," *Notes* 58, no. 2 (December 2001): 259.

⁷⁸ Wolff, 259.

⁷⁹ Oleskiewicz, Quantz's 'Quatuors,' 485-486.

⁸⁰ Oleskiewicz, Quantz's 'Quatuors,' 486.

⁸¹ Reilly, "Further Musical Examples for Quantz's Versuch," 158

Versuch that establish the link between teaching and his musical style.⁸² As Reilly describes: “Most of the compositions offered to the public in the past hundred years seem to have been selected completely at random and only some of the more recent publications have been edited with due consideration of Quantz’s teachings.”⁸³ Mary Oleskiewicz expands Reilly’s argument by stating, “Only a tiny fraction of Quantz’s music has ever been published, and printed editions have tended to favor pieces intended for amateurs, written in easy keys and revealing little of either the technical or expressive mastery for which Quantz’s music and playing were admired in his own day.”⁸⁴ Even when editions of Quantz’s works appear, they often do not include when the works may have been written making it harder to keep track of his compositional development and to catalogue them.⁸⁵ This lack of scholarship means the works we do have of Quantz are possibly not his best and do not paint the entire picture of his compositional outputs further widening the divide of Quantz’s legacy.

Comparison of the Historiography of Contemporaneous Composers

A comparison of Quantz with contemporaries like Johann Sebastian Bach, Georg Philipp Telemann, and George Frideric Handel show that Quantz historically did not receive the same treatment as other composers of the time as he never received the same

⁸² Reilly, “Further Musical Examples for Quantz’s *Versuch*,” 158

⁸³ Reilly, *Quantz and his Versuch: Three Studies*, 1.

⁸⁴ Mary Oleskiewicz, review of *Johann Joachim Quantz: Thematischesystematisches Verzeichnis (QV)*, by Horst Augsbach, 694.

⁸⁵ Reilly, *Quantz and his Versuch: Three Studies*, 1.

revival. It could be argued that the main reason for this discrepancy in treatment is due to the fact Quantz wrote mainly solo flute music while the other composers mentioned wrote music for a wider range of ensembles and instruments, but solo works by these composers still received more favorable treatment than Quantz's works. Bach is perhaps the most well-known composer of the Baroque era today. Quantz and Bach actually share a surprising amount of similarities in their lives. Bach was born almost a decade earlier than Quantz in 1685 and died before Quantz in 1750. Bach came from a family of church musicians who were mainly organist-choir-masters or, as they were known, Cantors.⁸⁶ Much like Quantz's appreciation for the music making of village festivals, Bach traveled to Hamburg several times to hear the famous organist Jan Adam Reinken.⁸⁷ An early love of music came naturally to both of these composers.

Bach also suffered from critical public opinion as his music aged during his own time. Paul Pisk describes Bach's image when he was alive as only "a learned composer and a great organist" who's "music was considered too complicated and conservative and not outstanding."⁸⁸ Despite some similarities in their youth and early reception, Quantz never received the same revival that Bach did in 1829. Felix Mendelssohn brought "Bach's music out of the salons and into the public domain once and for all" turning Bach's *St. Matthew Passion* into an impressive spectacle including 158 singers and a full-

⁸⁶ Paul Henry Lang, "Bach: 300 Years on," *The Musical Times* 126, no. 1705 (March, 1985): 140.

⁸⁷ Lang, Bach, 140.

⁸⁸ Paul A. Pisk, "Bach in Our Time," *Bach* 4, no. 3 (July 1973): 16.

sized orchestra.⁸⁹ Some scholars, such as Ellen Exner argue that Bach's music never died out in Berlin and therefore, there was no great rediscovery of his works as Bach had a steady public presence in early nineteenth-century Berlin.⁹⁰ Whether the rediscovery was a myth or not, Bach became immensely popular and by 1850 the first comprehensive edition of his works was created by the Bach Gesellschaft.⁹¹ Bach's rediscovery over Quantz is even stranger when we consider that Mendelssohn's great-aunt Sara Levi, an early benefactor of the Berlin Sing-Akademie, owned a "substantial number of unquestionably authentic Quantz works."⁹²

Telemann is perhaps an even better comparison to make with Quantz as he was even more famous than Bach during the eighteenth century. Telemann, like Bach, was born before Quantz in 1681.⁹³ Whereas Bach and Quantz both had upbringings that allowed them to pursue music, Telemann came from a religious background where his mother tried to keep him away from all things musical.⁹⁴ Despite his mother's wishes, Telemann was given an extensive music education and at the age of seventeen his fame

⁸⁹ Harry Haskell, *The Early Music Revival: A History* (Mineola, New York: Dover Publications, INC, 1996), 15.

⁹⁰ Ellen Elizabeth Exner, "The Forging of a Golden Age: King Frederick the Great and Music for Berlin, 1732 to 1756," (PhD diss., Harvard University, 2010), 19-20.

⁹¹ Haskell, 15.

⁹² Oleskiewicz, Quantz's 'Quatuors,' 486.

⁹³ Stanely Godman, "Telemann: A Forgotten Friend of Bach and Handel," *The Musical Times* 91, no. 1286 (April, 1950): 135.

⁹⁴ Godman, 135.

as a composer had spread.⁹⁵ Much how Quantz was well regarded during his time, Telemann was a revered musician during his lifetime also. Stanley Godman describes how “In his own day he was the most celebrated musician alive, far better known and appreciated than his friend Bach and with a reputation surpassing Handel’s.”⁹⁶

Despite Telemann’s fame during his own time, he was largely forgotten after the early nineteenth century. Part of the reason Telemann was forgotten was because he lived at the same time as Bach. Jeanne Swack writes that “Telemann had been subject to disdain caused by an unjust comparison between two composers of different styles and compositional outlooks, a disdain colored by values that eschewed the melodic, uncomplicated style of the *style galant* in favor of contrapuntal complexity and stylistic difficulty.”⁹⁷ The bulk of Telemann’s work was rediscovered in the course of the Early Music movement. Telemann’s chamber music was a popular repertoire choice of early music instrumental ensembles, but beginning in the 1970s, a number of recordings of major instrumental and vocal works brought Telemann’s music back from the past entirely.⁹⁸ Telemann’s music has thus experienced a more complete rediscovery than Quantz’s music.

⁹⁵ Godman, 135.

⁹⁶ Godman, 135.

⁹⁷ Jeanne Swack, “Telemann Research Since 1975,” *Acta Musicologica* 64, no. 4 (July-December, 1992): 139.

⁹⁸ Swack, 139.

The proliferation of scholarship on Handel after his death and in recent years further highlights the unjust treatment Quantz has received. Handel was born in 1685 like Bach, but his musical upbringing is much more obscure.⁹⁹ It is known that Handel first began receiving musical instruction from the organist at his local parish, Friedrich Wilhelm Zachow.¹⁰⁰ Music was an early and important part of the young composer's life much like the previously mentioned composers. Handel's composition training was the most cutting edge when compared to Bach, Telemann, or Quantz. Handel's early education included harmony, counterpoint, and choral writing, as well as orchestration.¹⁰¹

Handel's revival is a slightly different case than the previously mentioned composers. While the majority of Handel's music was not played after his death in 1759, some works like his *Messiah* never completely went out of fashion. Harry Haskell states that at the turn of the nineteenth century, "only a smattering of works by Handel, Bach, Palestrina, and Pergolesi and other pre-Classical composers were readily available" and "more often than not, musicians who wanted to perform early music faced the laborious and costly task of copying it out from old scores and manuscripts."¹⁰² Nevertheless, Handel's works were revived completely unlike Quantz's. The mid-nineteenth century

⁹⁹ Paul Henry Lang, *George Friederic Handel* (Mineola, New York: Dover Publications, INC, 1994), 11.

¹⁰⁰ Lang, *George Friederic Handel*, 11.

¹⁰¹ Lang, *George Friederic Handel*, 12.

¹⁰² Haskell, 22.

saw Handel's works emerge from the shadows in a way Quantz scholars are still struggling to accomplish today.

Conclusion

Due to the lack of consistent and complete scholarship on Quantz his historiography has become a bit of a tangled web. This chapter sought to untangle some of the confusion around Quantz by analyzing the major research, critical literature, and major discoveries that have occurred since Quantz's death. By looking at the scholarship we do have from the publication of his treatise in the eighteenth century through the second half of the twentieth century, we see that Quantz's disjointed, anachronistically recorded historiography has only hurt his legacy and reception today. As a result, there is no complete repository of Quantz's works for flutists to choose from. Quantz did not receive the same treatment as other Baroque composers of his time despite numerous similarities between their careers. Chapter 3 further expands on Quantz's tricky legacy by analyzing the effect his service to King Frederick the Great of Prussia had on his legacy.

CHAPTER 3

THE LOSS OF A LEGACY: QUANTZ’S SERVICE TO THE KING AND THE CONSEQUENCES OF THAT SERVICE

Introduction

This chapter covers some of the historical reasons Quantz is not part of the flute’s standard repertoire suitable for public performance. Perhaps the greatest reason Quantz is not in the standard flute repertoire is his service to King Frederick the Great of Prussia. While it certainly was not uncommon for composers to be in service of a powerful patron, Quantz’s relationship with his employer has harmed Quantz’s legacy to a greater extent than other contemporaneous composers. Frederick the Great himself was a contradiction as he was a lover of music, but also a master in the art of war. Due to this difficult legacy, Quantz remains shrouded behind Frederick’s legacy, causing the great loss of an important compositional portion of his life including not only his compositions before his service, but also his compositions after his service to the King began. Another issue is that many of Quantz’s later compositions were written for the King creating unoriginal and boring works for a subpar flutist. Because of Quantz’s renown on the flute and his tutelage of the King, he also becomes known as a specialist composer. The largest stumbling block to Quantz’s legacy is that many of his compositions are preserved in manuscript collections once owned by Frederick. As Chapter 2 discussed, a complete

catalogue of Quantz's works has thus far been impossible to compile, but this chapter aims to shed light on some of those reasons.

Quantz's Service to the King

Quantz's most notable position was his service to King Frederick the Great of Prussia. Frederick the Great has a difficult legacy himself and is a somewhat polarizing figure in history. At the age of twenty-eight, Frederick ascended the Prussian throne in 1740.¹⁰³ Frederick's ascension to the throne was a cause for celebration due to reforms in law, economics, and religion.¹⁰⁴ As any great ruler of the eighteenth century though, Frederick was trained in the art of war. Jay Luvaas describes how his "arduous training had included a course in military studies, and whatever else can be said about the harsh treatment Frederick William I had prescribed for his son, he had, at the very least, imparted a stern sense of duty."¹⁰⁵ That sense of duty was something that Frederick transmitted to any task he attempted to conquer from playing the flute to fighting a war.

While Frederick was a great general, he was also a reformer trained in art and philosophy. Many aspects of Frederick's life remain shrouded in mystery, but one thing for certain is he possessed a sensitive, artistic nature that found expression through music."¹⁰⁶ Frederick's father "brutally opposed" Frederick's artistic endeavors, but like

¹⁰³ Jay Luvaas, ed., trans., *Frederick the Great on the Art of War* (New York: Da Capo Press, 1999), 3.

¹⁰⁴ Luvaas, 3.

¹⁰⁵ Luvaas, 3.

¹⁰⁶ John Bourke, "Frederick the Great as Music-Lover and Musician," *Music & Letters* 28, no. 1 (January 1947): 63.

any rebellious teenage son, Frederick gradually organized his own musical ensemble and proceeded to make music a crucial part of his life.¹⁰⁷ Music, especially flute, became an important component of Frederick's life from an early age. It is unknown where Frederick got his love of the flute, but John Bourke ponders whether Frederick "found that his own sensitivity and impulsiveness...found their most adequate expression in the softness and liveliness of the flute."¹⁰⁸

A more practical explanation for Frederick's serious study of the instrument was his introduction to Quantz's playing. At age 16, Frederick heard Quantz play in Dresden in 1728, possibly spurring him to take the flute more seriously.¹⁰⁹ Quantz made such a strong impression on the young Crown Prince that his mother offered Quantz a permanent position. As Quantz explains, "I was ready to accept, but the King, my master, would not agree."¹¹⁰ Quantz was granted permission to teach Frederick at least once a year, sometimes twice though. Quantz writes, "In the same year, 1728...I had the honor of teaching His Highness."¹¹¹ Quantz traveled to Berlin and also Ruppín and Rheinsberg, specifically to give Frederick instruction on the flute¹¹²

¹⁰⁷ Quantz, xxi.

¹⁰⁸ Bourke, 64.

¹⁰⁹ Bourke, 64

¹¹⁰ Nettl, 317.

¹¹¹ Nettl, 317.

¹¹² Quantz, xx.

After teaching Frederick flute for several years, Quantz was finally able to enter his service due to Frederick's ascension to the Prussian throne. Quantz joined an all-star ensemble of musicians including Bach's son C.P.E Bach, Franz Benda, and J. G. Graun.¹¹³ This position offered Quantz unprecedented financial security during the last portion of his life. Quantz writes of his position:

I was called by His Majesty of Prussia to Berlin for the last time, and offered a position by His Highness with such favorable conditions that I could no longer refuse to accept: two thousand thalers a year for life, plus a special payment for my compositions, a hundred Dukaten for each flute that I would construct, the privilege of not having to play in the orchestra, but only in the Royal chamber music, and not having to take orders from anyone but the King.¹¹⁴

Frederick was enthusiastic when it came to the flute, but rather than becoming an accomplished flutist, Frederick used the flute for personal enjoyment or a practical pastime between his numerous engagements. In the introduction to the memoirs of Henri de Catt, Lord Rosebery states, "The flute was to Frederick what smoking is to the men of to-day. It filled up gaps in his time, soothed him, assisted meditation, and digestion."¹¹⁵

Musical life in Frederick's court was not always a road paved in gold though. A decision made early in his reign to invade Silesia proved to be somewhat of a thorn in his side for the entirety of his rule. The Seven Years' War of 1756 to 1763 saw the Austrian Hapsburgs trying to reclaim Silesia which Frederick captured during the War of Austrian

¹¹³ Quantz, xxv.

¹¹⁴ Nettl, 318.

¹¹⁵ F. S. Flint, trans., *Frederick the Great: The Memoirs of His Reader Henri de Catt* (Boston and New York: Houghton Mifflin Company, 1917), xx.

Succession.¹¹⁶ The Seven Years' War proved difficult for the Prussian Empire. At the beginning of Frederick's reign, Berlin had become an important musical center.¹¹⁷ However, musical life in Prussia, especially the royal court, was almost destroyed during the war.¹¹⁸ Frederick's personal artistic endeavors also suffered greatly due to the strain of the war. His passion for music ceased entirely after the Seven Years' War as he lost the ability to play because "his breath control had weakened, several teeth were missing, and his gout had impaired his technique."¹¹⁹ Without the flute in his life, Frederick struggled to enjoy any music. This lack of musical enjoyment created a vastly different musical life than Quantz enjoyed previously, but as Quantz was about twice Frederick's age, he too had begun to slow down by this time. Not much is written about Quantz from the period after the Seven Years' War as a consequence of spending his remaining years with an aging monarch.

Consequences to Quantz's Service of Frederick the Great

Quantz's service to the King also meant he slid into relative obscurity during the last years of his life.¹²⁰ The only two important events of Quantz's later life that are even

¹¹⁶ Editors of Encyclopaedia Britannica, "Seven Years' War," *Encyclopedia Britannica*, October 22, 2021.

¹¹⁷ Quantz, xxv.

¹¹⁸ For further reading on music and culture in Frederick the Great's court see Ellen Elizabeth Exner, "The Forging of a Golden Age: King Frederick the Great and Music for Berlin, 1732 to 1756," (PhD diss., Harvard University, 2010).

¹¹⁹ Andrea Kapell Loewy, "Frederick the Great: Flutist and Composer," *College Music Symposium* 30, no. 2 (1990): 119.

¹²⁰ Quantz's autobiography published in 1755 contains only two paragraphs after detailing his entrance into the King's service. Nettl, 318-319.

recorded are his marriage to Anna Rosina Carolina and his entrance into the King's service.¹²¹ It is not surprising that Quantz would become more invisible to the public as a servant of the King. He was no longer to be a star performer as his principle duties lay in his service to Frederick. Quantz was now primarily concerned with creating new compositions for the King and manufacturing new flutes.¹²² Quantz also had to be available on demand to give musical instruction to the King or play sonatas and duets with him.¹²³

Despite being a servant of the King, Quantz was a demanding teacher. Andrea Loewy describes the teacher-student relationship stating: "He, alone, was allowed to criticize Frederick and it was thought in the court that the King actually feared his teacher."¹²⁴ Frederick relied heavily on Quantz's advice on his playing especially after giving a performance. Quantz had the final say in the reception of the King's performance as he alone could compliment the King's playing through the utterance of a bravo or silence.¹²⁵ One humorous example of this relationship in action occurred during a performance when Frederick played a tritone during a performance and Quantz coughed signaling C.P.E Bach to repeat the interval in the clavier to hide the mistake.¹²⁶

¹²¹ Quantz, xxi.

¹²² Quantz, xxiii.

¹²³ Quantz, xxiii.

¹²⁴ Loewy, 119.

¹²⁵ Quantz, xxiii.

¹²⁶ Loewy, 120.

Despite Quantz's tutelage of many years, he was writing for a flutist that was considered by some to be subpar. In the introduction to the memoirs of Henri de Catt, Lord Rosebury describes the flute as one of Frederick's sources of pleasure, "in which he was no mean proficient."¹²⁷ Other accounts are much more contradictory stating that "he played considerably better than a dilettante and possessed a fine technique and tone."¹²⁸ Some criticism of Frederick's playing included poor breath control during long passages and "nervousness which sometimes caused him to rush the faster passages."¹²⁹ Scholars like Andrea Loewy have speculated that "Frederick must have been a good player, judging from the testimony of his peers and from the difficult passage work and long lines of his own works."¹³⁰ As Frederick was the ruler of one of the greatest empires at the time, it is difficult to separate loyalty to the crown from his actual flute playing dexterity.

Frederick's skill level caused Quantz to become known for his simple, unoriginal compositional output written for the King. Frederick also composed a lot for himself meaning Quantz's compositions needed to match Frederick's abilities as well as Frederick's likes and dislikes. Frederick's own compositions often used ornaments notated in the melody and indicated by symbols despite Quantz's treatise including sections on performance practice and improvisatory ornamentation being written at the

¹²⁷ Flint, xix.

¹²⁸ Loewy, 118.

¹²⁹ Loewy, 119.

¹³⁰ Loewy, 119.

King's court.¹³¹ Perhaps Frederick was not as comfortable of a musician as Quantz to improvise ornamentations which could also be a clue to his skill level. One of the drawbacks of Quantz's position was that he became a specialist composer only writing flute music for the King. While Quantz had previously been concerned with writing flute music only to expand the repertoire, now it was exclusively the only type of music he was composing.¹³² Quantz's large output of flute compositions leads many to conclude he gave no thought to the quality of the works he was composing, but it is more likely that his student's skill level determined his compositional quality.¹³³

The most direct consequence of Quantz's service to Frederick the Great comes from the increased difficulty in cataloguing his music from this time. Some of the difficulties in cataloguing Quantz's music were described briefly in Chapter 2, but Quantz's position at the royal court affects not only his compositions written after 1741, but also those compositions from the period directly after his European tour. Since these compositions are hard to find, it is almost impossible to see the direct influence that Quantz's time in Italy, France, and England had on his compositional style or to compare that style with his pre-European tour compositions. The manuscript collections in the *Sächsische Landesbibliothek* contain forty trio sonatas and ten concertos definitively belonging to the years from 1716 to 1741.¹³⁴ Some of Quantz's works have become entangled with Frederick's own collections and may belong to this earlier period.¹³⁵

¹³¹ Loewy, 121.

¹³³ Quantz, xxiv.

¹³⁴ Quantz, xix.

¹³⁵ Quantz, xix.

Frederick's private collection has thus far proven to be the final resting place of many of Quantz's compositions.

After becoming a servant of the court, Frederick essentially owned Quantz's compositions. It makes sense as Quantz's employer he would have a right to Quantz's works as the majority of Quantz's compositions after entering into Frederick's service were intended solely for the King to play.¹³⁶ We know some works were allowed to be published at the time leading to the popularity of Quantz at the publication of his autobiography in 1755. The catalogues of Breitkopf from 1762 to 1784 advertised fifty-two manuscript solos, trio sonatas, and concertos a number of which were written for Frederick along with a smaller group published in Berlin in the seventeen-fifties and -sixties.¹³⁷

Remarkably, even today, the exact number of Quantz's compositions are still unknown. There is still confusion about what works belong to Quantz as many compositions attributed to Quantz in one source are attributed to another composer elsewhere and vice versa.¹³⁸ Even in the King's own collections, the solo sonatas and concertos were intermixed with the King's own compositions and listed together with in two numerical series prepared for Frederick's personal use in private concerts.¹³⁹ This joint catalogue that Frederick used as a guide to both his and Quantz's works included

¹³⁶ Quantz xxiii.

¹³⁷ Quantz, xxiv.

¹³⁸ Reilly, *Quantz and his Versuch: Three Studies*, 2.

¹³⁹ Reilly, *Quantz and his Versuch: Three Studies*, 3.

361 flute sonatas, 153 by Quantz, and 300 concertos, all but 4 by Quantz.¹⁴⁰ Other accounts credit Quantz with as many as “five hundred sonatas and concertos as well as a substantial number of trio sonatas and other works.”¹⁴¹ While it may appear to be a downside that Quantz’s service to Frederick the Great means we have so few of his compositions, it may actually be a blessing in disguise as King Frederick’s library which houses the majority of Quantz’s solo sonatas and solo concertos has been remarkably preserved just waiting to be rediscovered.¹⁴²

Conclusion

This chapter has shown how Quantz’s service to Frederick the Great of Prussia not only determined but stifled his output leading to Quantz’s exclusion from practical performance material of the standard flute repertoire. Quantz remains somewhat a figure of legend in Frederick’s court as he was relegated to the role of a servant. Quantz’s service to the King also leads to the loss of his formative years’ compositions which may showcase his international or cosmopolitan style, but the compositions thus identified instead showcase an unoriginal, simple style possibly mimicking Frederick’s skill level. Many of Quantz’s compositions still reside in manuscript collections once owned by Frederick the Great meaning we don’t have access to a large number of Quantz’s compositions further complicating Quantz’s legacy. All of these consequences of

¹⁴⁰ Quantz, xxiii.

¹⁴¹ Mary Oleskiewicz, review of *Johann Joachim Quantz: Thematischsystematisches Verzeichnis (QV)*, by Horst Augsbach, 694.

¹⁴² Mary Oleskiewicz, review of *Johann Joachim Quantz: Thematischsystematisches Verzeichnis (QV)*, by Horst Augsbach, 694.

Quantz's service to the King lead to the loss of Quantz's legacy. The following chapter will discuss the organology of the flute itself leading to the suppression of Germanic traditions as the flute experienced a split with the French School tradition also affecting Quantz's legacy.

CHAPTER 4

A BRIEF HISTORY OF THE FLUTE'S ORGANOLOGY FROM QUANTZ TO THE FRENCH SCHOOL SPLIT

Introduction

This chapter will chronicle the development of the flute as it relates to the split between Quantz and the French School and its influence on Quantz's place in the flute's standard repertoire. Quantz made several improvements to the flute during his lifetime, but the flute Quantz wrote his treatise for is a vastly different instrument than modern flutists play today. By the mid 1900s, a new type of flute fashioned from silver developed by Theobald Boehm was gaining popularity. In the late 1800s to early 1900s this silver flute became the instrument of choice for French flute players like Paul Taffanel and his students as they explored the full expressive range of the flute. Eventually this French sound was exported to America where the silver flute became predominant. A significant shift in flute production and manufacturing techniques occurred in the 1980s when Japanese flute makers began to compete with American flute makers. This competition had a profound effect on the industry creating classifications of flutes for the first time. All of these advances in the flute since Quantz's time suppressed the Germanic flute tradition making Quantz's treatise appear obsolete and affecting the reception of his music and treatise.

Organology of the Flute: Quantz's Major Advancements

At the beginning of Quantz's career, the flute was a temperamental instrument that required a knowledge of many different fingerings often at the sacrifice of a pure tone. The early Baroque flute was a single tube related to its Renaissance predecessor, but a single key was added around 1660 and the bore become tapered and made in several pieces around 1700.¹⁴³ Quantz was frequently disappointed with the quality of the flutes available to him early in his career. Around 1726 while in Paris, Quantz first added the second key to the transverse flute to improve intonation.¹⁴⁴ This second key created two fingerings for D-sharp and E-flat. While today we are accustomed to an international level of pitch, "pitch varied widely in the Baroque period anywhere from a'=350 to a'=500."¹⁴⁵ Quantz himself states:

National pitch varied by almost a 5th, with three main standards: the medium 'German' pitch, which itself varied by six commas (two-thirds of a tone); 'French chamber pitch', a minor third below it; and the high 'choir pitch', a minor 3rd above it, which was used especially by the Venetians.¹⁴⁶

The comma described by Quantz is the "difference between a just major third and two major whole steps" with a whole tone being divided into nine commas.¹⁴⁷ In mean-tone-temperament flat and sharp notes such as D-sharp and E-flat are actually different

¹⁴³ Toff, 42.

¹⁴⁴ Nettl, 311.

¹⁴⁵ Christopher Addington, "In Search of the Baroque Flute: The Flute Family 1680-1750," *Early Music* 12, no. 1 (1984): 35.

¹⁴⁶ Addington, 35.

¹⁴⁷ Mary Oleskiewicz, "The Flutes of Quantz," 206.

itches.¹⁴⁸ With this tuning system, flat notes were sharper than sharp notes, so what we consider enharmonic equivalents were actually separate notes. Before Quantz added the second key, flutists relied on alternate fingerings to make enharmonic distinctions between flat and sharp notes, but with the edition of a second key, notes like D-sharp or E-flat no longer had to be tempered.¹⁴⁹ It may seem silly to us today to require an entirely new key to play just D-sharp or E-flat, but this innovation allowed for a range of new compositions to be produced utilizing D-sharps.

Quantz's flutes after 1726 were especially popular choices for playing Telemann's *Fantasies* for unaccompanied flute written in the early 1730s. Quantz's flutes possess "a strong fundamental register and agility in passing rapidly between extreme registers" which were crucial to the successful performance of Telemann's *Fantasies*.¹⁵⁰ As Mary Oleskiewicz states, "It cannot be purely by chance that Quantz's flutes from 1726 onward made use of a tuning system so close to the one codified by Sorge, Telemann, and Scheibe from the 1730s."¹⁵¹ The influence of Telemann's music on Quantz's flute making is even more apparent in light of Quantz's admiration of Telemann. Quantz grew up playing Telemann's music on the violin and eventually oboe and in his *Versuch*, he "praised Telemann's trios, quartets, orchestral suites, and church

¹⁴⁸ Toff, 43.

¹⁴⁹ Oleskiewicz, "The Flutes of Quantz," 204.

¹⁵⁰ Oleskiewicz, "The Flutes of Quantz," 208.

¹⁵¹ Oleskiewicz, "The Flutes of Quantz," 208.

compositions as exemplary.”¹⁵² Telemann also praised Quantz’s addition of a second key in his 1767 interval system where he attempted to theoretically demonstrate chromatic and enharmonic relationships.¹⁵³

As a result of this mutual respect the two contemporaries had for each other, many of the Telemann *Fantasies* are sprinkled with D-sharps that would have been tricky to play on the single keyed flute.



Musical Example 4.1 Telemann, *Fantasie no. 2 in A minor TWV 40:3 mm 1-20*.¹⁵⁴

The *Allegro* section of *Fantasie no. 2*, shown in Musical Example 4.1, features chromatic passages moving between D, D-sharp, and E. Measure 9 shows this pattern ascending and measure 15 shows this pattern descending. Measure 13 into 14 also shows sixteenth notes moving between D-sharp and E. Running passages like these would have been difficult but not impossible to perform on a single keyed flute that relied on embouchure changes

¹⁵² Steven Zohn, “New Light on Quantz’s Advocacy of Telemann’s Music,” *Early Music* 25, no. 3 (August 1997): 441.

¹⁵³ Zohn, 441.

¹⁵⁴ Günter Haußwald ed., *Telemann Twelve Fantasias for Flute without Bass TWV 40:2-13* (Kassel, Germany: Bärenreiter-Verlag, 1955), 3.

to differentiate the tuning between notes in mean-tone-temperament. Quantz's flute certainly would have made them easier.



Musical Example 4.2 Telemann, *Fantasia no. 7 in D Major TWV 40:8 mm.* 16-25.¹⁵⁵

The repeat of the *Largo* A section of Telemann's *Fantasia no. 7*, shown above in Musical Example 4.2, features the first three measures beginning with the same low dotted quarter note rhythm that moves up each measure by a half step on the notes D, D-sharp, and E. A passage like this at such a slow tempo would have been difficult to do in mean-tone-temperament as each note would need to sound like the different pitch that is written. Separate keys for D-sharp and E-flat would make it easier for the flutist to ensure the correct pitch of each note.

An important step in Quantz's path to becoming an instrument maker came shortly before entering Frederick's service. Quantz first began to work on the boring and tuning of the transverse flute in 1739. Of this endeavor, Quantz states: "Because of the lack of good flutes, I began in the year 1739 to drill and tune some myself, which practice never did me any harm."¹⁵⁶ Quantz was often disappointed with the quality of flutes available until he started manufacturing his own. Quantz even created flutes for different

¹⁵⁵ Haußwald, 15.

¹⁵⁶ Nettl, 317.

musical effects depending on the piece of music that was to be played. Figure 4.1 below shows a two keyed flute Quantz made for Frederick the Great showing extra joints that could be interchanged to achieve a desired musical effect. A letter from Frederick to one of his servants written in 1745 describes some of the flutes he was expecting: “Quantz is to make me two new flutes – but very special ones – one with a strong tone and one that is easily blown and has a sweet high register.”¹⁵⁷ As many as six different middle pieces were typically made for each instrument.¹⁵⁸



Figure 4.1 Two-keyed flute created by Quantz around 1740 with tuning slide. The D-sharp key is larger than the E-flat key.¹⁵⁹

The flute of the eighteenth century was capable of much more nuance and delicate articulation due to its conical shape.¹⁶⁰ The conical bore gives the Baroque flute a unique

¹⁵⁷ Reilly, *Quantz and his Versuch: Three Studies*, 102.

¹⁵⁸ Edward R. Reilly, “Quantz and the Transverse Flute: Some Aspects of His Practice and Thought Regarding the Instrument,” *Early Music* 25, no. 3 (August 1997): 430.

¹⁵⁹ Johann Joachim Quantz, *DCM 0916: Johann Joachim Quantz / Flute in C*, Berlin, 1740, image, Library of Congress, Music Division, <https://www.loc.gov/item/dcmflute.0916/>.

¹⁶⁰ Loewy, 122-123.

shape that tapers towards the end whereas the modern flute uses a cylindrical bore that is the same diameter throughout. Quantz again improved the flute's design by using an increased bore size to make his flutes more resonant with a fuller tone.¹⁶¹ Quantz's bore was about 20.4mm at the head rather than the more common diameter of about 19.1mm while the main body of the flute tapers dramatically to about 13.1mm before widening again slightly to the end of the foot."¹⁶²

Quantz's most important contribution to the flute's design was the inclusion of the detachable head joint around 1752. Quantz describes: "I also invented the detachable head, with which one can make a flute a half tone higher or lower, without changing the middle pieces, and without damaging its pure tone."¹⁶³ Rather than changing out the middle section of the flute, the head joint could be moved in smaller, more controlled increments to adjust pitch depending on the key the music was written in.¹⁶⁴ Remarkably, modern flutes still use Quantz's movable head joint for pitch adjustments. Quantz also invented the movable cork with attached screw, which is still seen in modern flutes though it is not a first choice to adjust the tuning of the flute today.¹⁶⁵ Over the course of his career, Quantz implemented several innovations to the Baroque flute with the aim of

¹⁶¹ Loewy, 122.

¹⁶² Oleskiewicz, "The Flutes of Quantz," 213.

¹⁶³ Nettl, 318.

¹⁶⁴ Reilly, "Quantz and the Transverse Flute: Some Aspects of His Practice and Thought Regarding the Instrument," 430.

¹⁶⁵ Loewy, 122.

making it more in tune and easier to play carving a path for those after him to follow and build upon.

Organology of the Flute: Boehm's Major Advancements

While most of Quantz's innovations were revolutionary at the time, they did not all have a lasting effect. Born almost one hundred years after Quantz in 1794, the master flute maker Theobald Boehm is arguably the most important figure in the creation of the modern flute. Boehm first became fascinated with music as a child and developed an early passion for the one-keyed flute.¹⁶⁶ Boehm quickly realized that the popular flute of the day was inadequate. Boehm's motivations for working on the flute's construction were similar to Quantz's. Boehm identified the problems with the flute of his day as poor intonation, a limited range, and uneven response throughout the registers.¹⁶⁷ Much like Quantz, Boehm was also determined to fix the problems he saw with the flute.

Boehm evolved into a celebrated flutist during his day just as Quantz was in his. Boehm met the celebrated flutist Johann Nepomuk Capeller in the stairway of his apartment and in a humorous exchange about Boehm's lack of skill Capeller agreed to give Boehm lessons.¹⁶⁸ Boehm became a celebrated flutist himself and one of Capeller's best students. Boehm was known for his "execution, and the grace and good taste of his

¹⁶⁶ Theobald Boehm, *The Flute and Flute-Playing in Acoustical, Technical, and Artistic Aspects* trans. Dayton C. Miller (New York: Dover Publications, INC., 2011), 4-5.

¹⁶⁷ Boehm, v.

¹⁶⁸ Boehm, 5-6.

style.”¹⁶⁹ Boehm’s study with Capeller led to his first major professional assignment as first flutist of the Royal Isarthor Theater in Munich in 1812.¹⁷⁰ Like Quantz’s early career, Boehm initially had to deal with playing other flute makers designs.

Boehm had a unique advantage over Quantz when it came to crafting flutes as he was a goldsmith.¹⁷¹ Between 1812 and 1817, Boehm states, “by using the facilities of my goldsmith’s shop which had the usual equipment and which was further supplied with the necessary machinery, I made many flutes, for myself and others, according to the best models of the time and also with many original improvements.”¹⁷² The knowledge and ability to work with precious metals allowed Boehm to essentially redesign the flute from the ground up. Boehm describes some of the improvements he attempted over his career as follows:

I soon endeavored to make essential improvements in the keys, springs, and pads of my flute; but notwithstanding all my efforts, equality of tone and perfection of tuning were impossible, because the proper spacing of the tone-holes required too great a spreading of the fingers. In order that the tone holes might be made proper size and be placed at the acoustically correct points, it was necessary to devise an entirely new system of fingering.¹⁷³

¹⁶⁹ Christopher Welch, *History of the Boehm Flute* (London: Rudall, Carte & Co., 1883), 2.

¹⁷⁰ Boehm, 6.

¹⁷¹ Boehm, 4

¹⁷² Boehm, 6.

¹⁷³ Boehm, 4.

In 1828, Boehm opened a factory to produce the popular simple system flutes of the day, but he began to implement his own modifications to the usual designs, including tuning slides, hardened gold springs, and mounted keys on screwed-in pillars.¹⁷⁴ Boehm became even more determined to create a new flute after an encounter with the English flutist Charles Nicholson who was known for the strength of his playing and volume of his tone.¹⁷⁵

Inspired by his experience with Nicholson, Boehm began serious experiments with the goal of making “the tone holes as large as possible” in “their acoustically correct positions in order to enhance the formation of the requisite nodes of vibration.”¹⁷⁶ To create a flute with better intonation, Boehm also moved to an open-key model. Boehm’s new flute was met with much resistance after its introduction in Munich, Paris, and London in 1832 as it required players to learn an entirely new fingering system.¹⁷⁷ The greatest opposition to the new design came from the open G-sharp key. Previous flute models relied on a closed G-sharp key utilizing a different fingering pattern. Boehm advocated an open G-sharp key as “its motion is the same as that of the little finger of the left hand, and because of the spring required, its ‘play’ is very light and convenient.”¹⁷⁸

¹⁷⁴ Toff, 49.

¹⁷⁵ Toff, 49.

¹⁷⁶ Toff, 51.

¹⁷⁷ Toff, 52.

¹⁷⁸ Boehm, 62-63.

Boehm's first great success with his new flute came when Louis Dorus, a graduate of and future flute professor at the Paris Conservatoire, invented his own design to solve the open G-sharp issue.¹⁷⁹ Dorus created a closed G-sharp key that could be opened independently. This new design created many awkward fingerings, but eased hesitant flutists into Boehm's new system.¹⁸⁰ In a breakthrough for Boehm, his flute was finally introduced to the Paris Conservatoire in 1838.¹⁸¹

Boehm's greatest achievement with his flute came between 1846 and 1847. In an effort to improve his flute's acoustical properties even more, Boehm worked with Dr. Carl von Schafhäütl at the University of Munich studying acoustics to prepare himself for future work on his flute.¹⁸² Boehm states: "After making many experiments, as precise as possible, I finished a flute in the later part of 1847, founded upon scientific principles, for which I received the highest prize at the World's Expositions, in London in 1851, and in Paris in 1855."¹⁸³ This new flute was revolutionary in design as he removed the conical bore in favor of a cylindrical bore and also introduced a parabolic curve in the head joint to achieve correct intonation in the high notes.¹⁸⁴ Boehm also began publishing around

¹⁷⁹ Louis Dorus is the alias of Vincent Joseph Steenkiste and sometimes the name Louis and Vincent are interchanged today.

¹⁸⁰ Toff, 53.

¹⁸¹ Toff, 53.

¹⁸² Toff, 53.

¹⁸³ Boehm, 12.

¹⁸⁴ Welch, 106.

this time with a pamphlet titled *An Essay on the Construction of Flutes* in 1847 and a book *The Flute and Flute-Playing* published in 1871.¹⁸⁵

Boehm chose a previously unexplored metal to construct his new flute. Boehm settled on silver for his flute models after multiple experiments with various metal tubes of brass and silver in 1846.¹⁸⁶ This metal choice was revolutionary because a contemporary to Boehm's flute was the Rockstro model flute that was made primarily of wood.¹⁸⁷ The use of a metal like silver over wood allowed Boehm to more accurately place the tone holes for the best acoustical treatment. Boehm states the silver flute was superior to the wooden flute as "it was impervious to splitting, the bore was dimensionally stable and less affected by temperature, and it was more suitable for tone modulation."¹⁸⁸ Figure 4.2 is an example of the silver flute using Boehm's 1847 design.



Figure 4.2. Cylindrical flute No. 19 made in 1850 by Theobald Boehm features a cylindrical bore and covered keys invented in 1847 and owned by Edward Martin Heindl.¹⁸⁹

¹⁸⁵ Walter E. Worman, "Boehm's Design of the Flute: A Comparison with That of Rockstro," *The Galpin Society Journal* 28 (1975), 107.

¹⁸⁶ Toff, 54

¹⁸⁷ Worman, 110.

¹⁸⁸ Toff, 54.

¹⁸⁹ Boehm, 11-12.

Boehm's new flute resembles the modern flute in that it has three sections he calls the "head-joint, the middle-joint, and the foot...which is closed above the mouth-hole by a cork plug."¹⁹⁰ Boehm's flute is also cylindrical with an inside diameter of 19 millimeters throughout which is slightly smaller than the bore of Quantz's flutes.¹⁹¹

The Influence of the Boehm Flute on the French School of Playing

Boehm sold the British rights of his latest model to Rudall & Rose of London and the French rights to Clair Godfroy and his son-in-law Louis Lot of Paris in 1847 in a move that solidified the fate of the silver flute.¹⁹² The dissemination of the Boehm flute allowed others to make modifications. No significant modifications were made to Boehm's scale and design, but two important changes occurred in Paris and London respectively to make the flute we know today. Dorus added small holes back into the centers of the A, G, F-sharp, E, and D keys similar to the old system flute to increase venting which is still in practice today.¹⁹³ In 1850, the Italian flutist Giulio Briccialdi, who was living in London at the time, created the B-flat lever key in the configuration used today allowing B-flat to be fingered with just the first finger and thumb of the left hand.¹⁹⁴ As a result of Boehm's designs being manufactured by other flute makers, the

¹⁹⁰ Boehm, 14.

¹⁹¹ Boehm, 14.

¹⁹² Toff, 54.

¹⁹³ Toff, 54.

¹⁹⁴ Toff, 54-55.

Boehm flute experienced a boom in popularity in France and England. Surprisingly Germany, Boehm's home country, was slow to take up the Boehm flute, due to "its inconsistency with aesthetic standards that demanded a wooden flute in the traditional woodwind choir" and the lack of teachers as Boehm's students had emigrated to the United States.¹⁹⁵

The numerous advances that Theobald Boehm made to the flute allowed flutists like the famous professor of the Paris Conservatoire and nineteenth century flutist Paul Taffanel to master the instrument. A key figure in Taffanel's life was the previously mentioned Louis Dorus who was professor of flute at the Paris Conservatoire at this point. It is because of Dorus's admiration of the Boehm flute that it permeated throughout France. Louis Lot bought the rights to Boehm's 1847 silver cylindrical flute about two weeks after it was patented.¹⁹⁶ After Dorus became professor of flute at the Paris Conservatoire in 1860 he quickly named Louis Lot as the flute supplier of silver flutes for his students.¹⁹⁷ From this point on, Louis Lot became the foremost manufacturer of Boehm flutes. The earliest photograph of Taffanel shows his father and him holding Boehm system flutes with the young Taffanel holding a state of the art 1847 Boehm cylindrical flute.¹⁹⁸ Taffanel is in the Lot account books as having bought a solid silver

¹⁹⁵ Toff, 55-56.

¹⁹⁶ John Solum, "Reviewed work: Great Flute Makers of France: The Lot & Godfroy Families, 1900," *Notes* 51, no. 3 (1995), 936.

¹⁹⁷ Rebecca M. Valette, "The French School: What is so French About It?" *Flutist Quarterly* 36, no. 1 (October 1, 2010): 29.

¹⁹⁸ Edward Blakeman, *Taffanel: Genius of the Flute* (New York: Oxford University Press, Inc., 2005), 7.

flute and later a solid silver head joint with a gold lip plate along with several other instruments over the years.¹⁹⁹ Taffanel became famous for being one of the first professional flute players of note to play a solid silver Boehm style flute.

Taffanel extended the power of the French School of flute playing when he followed in Dorus's footsteps and became professor at the Conservatoire in 1894.²⁰⁰ Taffanel greatly expanded the new flute's repertoire with the commission of original French works for the annual *concours*.²⁰¹ These *morceaux de concours* allowed students to "demonstrate their tone quality as well as their technical prowess" in a piece beginning with a slow legato movement creating the "limpid, flowing melodic line...that has come to constitute a signature element of French flute music."²⁰² Many of these pieces were written at the Paris Conservatoire and are some of the most prominent in the flute's repertoire today.

The introduction of Philippe Gaubert's *Fantasie* shown below in Musical Example 4.3 typifies the French style written for the silver Bohem flute. This piece opens with a relatively slow almost fantasy-like introduction that allows the flutist to demonstrate their technical abilities while at the same time being able to demonstrate their musicality. The silver flute was capable of much more dynamic range and color, so

¹⁹⁹ Blakeman, 18.

²⁰⁰ Valette, 30

²⁰¹ Valette, 30

²⁰² Valette, 30

the dynamic range is extreme from *pianissimo* to *forte* and changes frequently. This flute is capable of gradual shifts in dynamic as evident by all the crescendos and decrescendos scattered in this introduction. The range is also quite extreme moving from the low C-sharp to high G within the span of just a measure as in measures 12 and 13. This large range with many almost chromatic moments shows just how capable this new silver flute was of playing in tune along with the ease of moving between the registers. Such varied dynamics, rhythms, ranges, and emotional changed in just the first 15 measures shows how demanding this new French style of playing was on the performer.

Musical Example 4.3 Philippe Gaubert, *Fantasie* mm. 1-15.²⁰³

Boehm's silver flute was capable of extreme emotional range due to the variety of tone colors and dynamics it could produce; therefore, it is no wonder it became popular during

²⁰³ Louis Moyse, ed., *Flute Music by French Composers for Flute and Piano* (New York: G. Schirmer, Inc., 1967), 26.

the late nineteenth and early twentieth century. A Baroque flute like Quantz's would be inadequate to capture the dynamic range or chromatics of this piece.

Dispersion of the French School and its Effect on Modern Flute Production

Under the guidance of Taffanel, the Paris Conservatoire became the pinnacle of flute instruction and performance of the day. The importance of the French School can be seen in its permeation across different cultures around the world. Taffanel was personally responsible for teaching some of the most famous flutists of the late 19th and early 20th centuries like Georges Barrère, Louis Fleury, Philippe Gaubert, Daniel Maquarre, Gaston Blanquart, Georges Laurent, and Marcel Moyse.²⁰⁴ Multiple students of Taffanel's eventually ended up in America to play and teach flute professionally.

Georges Barrère was one of the more prominent French flute teachers in America at the turn of the twentieth century. Barrère was invited to New York in 1905 by Walter Damrosch "where he became a vital influence in teaching the French style to several generations of American flute players."²⁰⁵ Barrère's most famous student, William Kincaid, played with the Philadelphia Orchestra and taught at the Curtis Institute.²⁰⁶ Demetra Fair puts Barrère's influence into perspective by stating, "Barrère and his

²⁰⁴ Blakeman, 183.

²⁰⁵ Blakeman, 181.

²⁰⁶ Blakeman, 181.

students – and his *students’* students – have taught approximately 91% of all living flutists in the United States today.”²⁰⁷

Another of Taffanel’s students Daniel Maquarre also emigrated to America. Maquarre played in the Boston Symphony Orchestra and also had the privilege of teaching at the New England Conservatory and playing with the Philadelphia Orchestra from 1910 to 1918.²⁰⁸ Georges Laurent settled in America later than his other Conservatoire classmates arriving after World War I. Laurent should have had a greater influence on American flute playing as his recordings “reveal a purer French flute sound than that of Barrère,” but as he arrived so late, his influence is not as large.²⁰⁹ Laurent still left his mark on American flute playing by serving as solo flute of the Boston Symphony Orchestra and teaching at the New England Conservatory.²¹⁰ All of these French flute players in America most importantly broadened the reach of Taffanel’s teachings to new generations of eager flutists.

Perhaps the most important thing these French masters brought with them was their silver Boehm flutes. The influence of these great French flutists on American flute playing can be seen in the high-quality silver flute production that began as a result of their customs. It is no surprise that due to the French flutists playing with the Boston

²⁰⁷ Demetra B. Fair, “Flutists’ Family Tree: In Search of the American Flute School” (DMA diss., Ohio State University, Columbus 2003): iii.

²⁰⁸ Blakeman, 183.

²⁰⁹ Blakeman, 184.

²¹⁰ Blakeman, 184.

Symphony Orchestra that Boston became the center of flute making in America. One of the most prestigious flute makers of America was founded in Boston by brothers William S. Haynes and George Haynes around 1888 which eventually became Wm. S. Haynes & Co.²¹¹ George Barrère was one of the first professionals to use a Wm. S. Haynes gold flute exclusively and also bought a platinum flute from the company later in his life.²¹² Verne Q. Powell is another name flutists today will recognize. Verne Q. Powell, also founded in Boston, went into business in 1927 and supplied instruments early on for prominent flutists in the Boston Symphony Orchestra, Detroit Symphony Orchestra, New York Philharmonic, Philadelphia Symphony, and the Cleveland Symphony.²¹³ Ernest Wagner, flutist with the New York Philharmonic, showed great preference for the silver Boehm flute in 1918 as “the tone-production is easier and less fatiguing...there is absolutely no danger of the instrument cracking, as often happens to the wooden flute...the silver flute is preferable for playing in large halls, because of its greater penetration and carrying power.”²¹⁴

American flute makers have made minor adjustments to the Boehm flute over the years such as slight improvements in scale. The best-known attempts are the Cooper scale used by Verne Q. Powell and Brannen Brothers, the Armstrong scale of W.T. Armstrong

²¹¹ Christine Merrick Ayars, *Contributions to the Art of Music in America by the Music Industries of Boston 1640 to 1936* (New York: The H.W. Wilson Company, 1937), 215.

²¹² Ayars, 217.

²¹³ Ayars, 219.

²¹⁴ Ernest F. Wagner, *Foundation to Flute Playing: An Elementary Method* (New York: Carl Fischer, Inc., 1918), 6.

Company, the William Bennett scale used by Jack Moore, and the Deveau scale used by the Haynes Company.²¹⁵ Possibly the most important development in flute making has little to do with the actual production of a new product, but rather the internationalization of flute manufacturing. French performance traditions and culture also spread to East Asia as well.²¹⁶ The Japanese flute maker Muramatsu, founded in 1923, was the first company to manufacture Boehm flutes in Japan and export them to the United States in 1974.²¹⁷ Several Japanese brands including Miyazawa, Prima Sankyo, and Yamaha have followed Muramatsu's lead.

The influx of Japanese flutes on the American market during the 1980s severely undercut the monopoly American makers had developed on flute production. At the time, the major American manufacturers had waiting lists up to seven years when Japanese makers began to gain professional musicians as buyers.²¹⁸ Japanese flute makers had dominated the student market for years, but with higher quality instruments priced "at least \$1,000 below the Boston competition" high-end American flute makers were forced to expand their offerings to include flutes at multiple price points rather than exclusively handmade flutes at a premium.²¹⁹ Following the Japanese lead, for the first time,

²¹⁵ Toff, 11.

²¹⁶ Toff, 13.

²¹⁷ Toff, 13.

²¹⁸ Kirsten O. Lundberg, "In Boston, the Great Flute War Takes a New Turn: Companies fought off rivals from Japan. Now they are going after each other," *New York Times* (1923-), June 7, 1987.

²¹⁹ Lundberg.

American makers created levels of flutes such as student, intermediate, and professional utilizing various levels of machinery in the manufacturing process.

As an important result of the foreign competition, American flute makers who originally all began together had to compete with each other as well as the foreign market giving prospective buyers the largest pool of flutes to choose from in the instruments entire history. Today, flutists have an impressive number of manufacturers to choose from offering a variety of metal options including silver, gold, platinum, and combinations of these metals. In a truly fitting circle, wooden Boehm flutes began to gain some popularity with select groups during the 1990s only about one hundred years since flutists at the Paris Conservatoire were moving away from the wooden flutes of the day to silver flutes.²²⁰

Conclusion

This chapter has followed the major advancements from Quantz's flute to the modern Boehm flute. The flute has undergone a massive transformation since Quantz's death in 1773. The invention of the Boehm flute, the rise of the French School of flute playing, and the international competition between flute manufacturers of the 1980s all contributed to overshadowing Quantz's legacy. All of these advancements to the flute not only made Quantz's flute obsolete, but also caused his music to fall into obscurity. The flute for which Quantz intended his pieces is not the same flute we play today, yet his treatise holds valuable information on Baroque performance practice. The dissemination of the French School may have further suppressed the Germanic flute tradition, but a

²²⁰ Toff, 14.

treatise like Quantz's still has merit even today. The following chapter will further complete the picture of Quantz's legacy today by analyzing academic settings where Baroque flute music is performed to prove that Quantz truly does not hold a place in the flute's standard repertoire as a viable performance option as either a pedagogue or composer.

CHAPTER 5

A TROUBLED LEGACY: QUANTZ AS PEDAGOGUE OR COMPOSER?

Introduction

This chapter analyzes the academic settings in which flute music is performed to better understand Quantz's status in contemporary pedagogy and academic settings. This chapter focuses on academic settings rather than professional ones because academia is where students who become professionals have the best chance of learning about Quantz. Academic settings such as colleges and universities are especially interesting places to look for Quantz's legacy due to the influence of the French School of flute playing. Despite the French School's influence, Baroque flute music of the Germanic tradition by composers like Bach and Telemann are relatively common in academic environments where the goal is typically to produce a well-rounded flutist. The standard repertoire is defined as pieces of "professional quality literature" flutists are expected to learn during the course of their studies that are most suitable for public performance.²²¹ This chapter will be divided into three sections each devoted to analyzing if Quantz has a place in the standard repertoire and what that place may be. Pedagogical sources are not the main focus of this chapter, but rather the venues in which Quantz is performed or not

²²¹ Toff, 277.

performed. I will examine current flute competition repertoire requirements, current undergraduate and graduate university flute audition repertoire requirements, and DMA lecture recitals from major universities occurring within the last fifty years that feature Baroque selections.

Current flute competition requirements are the first exposure many flutists get to the works of the standard repertoire that are suitable for public performance. The next section deals with an analysis of current audition requirements from major schools for flute performance in the United States. Audition requirements for the Bachelor of Music and Master of Music degrees represent substantial repertoire of the flute that students in academic settings must know to be successful performers. The final section shows how students brought up in this academic culture may apply the standard repertoire in public performance settings such as a recital. Doctor of Musical Arts lecture recitals often include programs featuring Baroque music. I've chosen four DMA lecture recitals that feature Baroque flute music as either the focus of the recital or that feature pieces by Baroque composers mixed with other time periods. Due to the academic nature of DMA lecture recitals, I feel they are a place Quantz may be programmed as academic settings are where students who become professionals have the best chance of learning about Quantz. This chapter is not meant to be an exhaustive survey of where Quantz is performed, but rather a representative sample detailing how Quantz fits into the standard repertoire in the United States.

Flute Competition Repertoire Requirements

The National Flute Association's (NFA) annual Young Artist Competition is one of the largest and most prestigious flute competitions in the United States. This competition features four rounds of competition each with their own repertoire requirements. The recorded round repertoire includes *Prélude et Scherzo*, Op. 35 by Henri Busser, *Flute Sonata in E minor*, Op. 9, No. 2, I. Andante & II. Allemanda: Allegro ma non troppo by Jean-Marie Leclair, and *Yuhwa* by Adolphus Hailstork.²²² The quarterfinal round repertoire features *Diaphonic Suite* by Ruth Crawford Seeger, *Fantasia No. 11* in G Major by Georg Philipp Telemann, and *Passacaglia* by Ernő Dohnányi.²²³ The semifinal round repertoire includes *Sonata No. 2*, II by Samuel Zyman, *Birds of Paradise*, I & II by Shulamit Ran, and a work commissioned for the NFA.²²⁴ The final round includes the finalists' choices on a twenty-five-minute program.²²⁵ The inclusion of one of Telemann's *Fantasies* is unusual as these are not often featured on flute competitions.

The Upper Midwest Flute Association also has their own Young Artist Competition. This competition features two rounds. For the preliminary round, flutists are required to perform a work from the Baroque era and a work from the *Flute Music by*

²²² "Young Artist Competition," National Flute Association, accessed February 16, 2022. <https://www.nfaonline.org/convention/nfa-competitions/solo-competitions/young-artist-competition>.

²²³ National Flute Association, "Young Artist Competition."

²²⁴ National Flute Association, "Young Artist Competition."

²²⁵ National Flute Association, "Young Artist Competition."

French Composers book edited by Louis Moyse.²²⁶ Much like the National Flute Association's competition, the final round consists of a twenty-five-minute performance assembled by the performer.²²⁷ I was especially surprised to see this competition required both Baroque and French pieces as part of the initial submission process. The reason for this is most likely due to the time constraint of fifteen minutes for the initial recording. A Baroque piece followed by a French piece would show a large contrast and represent the versatility of the player. Again, Quantz could possibly be played as a Baroque selection, but he is not specifically mentioned.

The Flute Society of Washington's Young Artist Competition follows the two-round competition format. For the preliminary round Georg Philipp Telemann's *Fantasia in D Major*, No. 7 is required with repeats and ornamentation performed at the discretion of the performer.²²⁸ The second piece on the preliminary round is up to the performer.²²⁹ The final round features the Telemann from the preliminary round with two pieces selected by the performer that must fit within a twenty-minute time frame.²³⁰

²²⁶ "2022 Young Artist Competition Preliminary Round," Upper Midwest Flute Association, accessed February 16, 2022, <https://umfaflutes.org/event-4540556>.

²²⁷ Upper Midwest Flute Association, "2022 Young Artist Competition Preliminary Round."

²²⁸ "Young Artist Competition," The Flute Society of Washington, accessed February 16, 2022, <https://fsw.net/young-artist-competition-2/>.

²²⁹ The Flute Society of Washington, "Young Artist Competition."

²³⁰ The Flute Society of Washington, "Young Artist Competition."

The Texas Flute Society's Donna Marie Haire Competition also features two rounds of competition. The preliminary round requires *Lookout* by Laurel Zucker and *Fantasie in G Major* by Telemann, mvt. 3. Allegro with repeats.²³¹ Much like the two previous competitions, the final round is largely up to the flutists, but a section of the fifteen-minute program must include *Sonata a la Baroque* by Coleridge Taylor Perkinson.²³² The Texas Flute Society describes the final program as "reflecting a wide variety of styles and/or periods."²³³ The repeated appearance of Telemann on a competition program shows that he has been accepted into the flute's standard repertoire while a composer like Quantz has not.

The Atlanta Flute Club's Young Artist Competition follows a similar format as the previously mentioned flute clubs. This competition is also comprised of two rounds including a preliminary and final round. The preliminary round requires *Partita in A minor*, Allemande (with first repeat) by J.S. Bach, *Yuhwa (The Goddess of the Willow Trees)* by Adolphus Hailstork, and a piece chosen by the entrant from any musical era composed for solo flute or flute and piano.²³⁴ Much like the previous competitions, finalists must put together their own program of about twenty-five to thirty minutes.²³⁵

²³¹ "Donna Marie Haire Competition," Texas Flute Society, accessed February 16, 2022, <https://www.texasflutesociety.org/events/competitions/donna-marie-haire/>.

²³² Texas Flute Society, "Donna Marie Haire Competition."

²³³ Texas Flute Society, "Donna Marie Haire Competition."

²³⁴ "Young Artist Competition," Atlanta Flute Club, accessed February 16, 2022, <https://www.atlantafluteclub.org/young-artist-competition>.

²³⁵ Atlanta Flute Club, "Young Artist Competition."

Much like the inclusion of Telemann on competition programs, the inclusion of Bach demonstrates his acceptance into the standard repertoire also.

University Audition Repertoire Requirements

This section analyses the university flute audition requirements for both the Bachelor of Music and Master of Music degrees from a range of schools intended to be representative of the flute's standard repertoire in America to highlight Quantz's lack of place in the standard repertoire. For any schools that require a pre-screening audition followed by a final audition, I will use the required repertoire for either the pre-screening or final audition requirements depending on which one includes more detail. I will also not be including Doctoral audition requirements as many times the audition materials are the same as the Master of Music requirements.

Juilliard lists separate audition requirements for the Bachelor of Music and Master of Music degrees. Juilliard's in-person audition requirements for the Bachelor of Music Degree include: A complete Baroque sonata, two complete major works of contrasting styles and periods, a complete Classical concerto, one of the following pieces, in its entirety: *Prélude et Scherzo* (Henri Büsser), *Concertino*, Op. 107 (Cecile Chaminade), *Concertino*, Op. 45 (Alphonse DuVernoy), *Cantabile et Presto* (Georges Enesco), *Fantasie*, Op. 79 (Fauré), *Andante et Scherzo* (Louis Ganne), *Fantasie, Nocturne et Allegro Scherzando* (Philippe Gaubert), *Ballade* (Périlhou), *Andante Pastoral et Scherzettino* (Paul Taffanel), and four standard orchestral excerpts displaying a balance

of technical and lyrical playing.²³⁶ These requirements do not specifically exclude Quantz as they only require a complete Baroque sonata, but the requirements certainly favor the French School of playing with the inclusion of the large section devoted entirely to French pieces.

While similar to the Bachelor's audition requirements, Juilliard's Master of Music in-person audition requires: A complete Bach sonata, a complete Mozart concerto, a complete 20th or 21st-century concerto, two additional complete works of contrasting styles and periods, one of the following pieces, in its entirety: *Prélude et Scherzo* (Henri Büsser), *Concertino*, Op. 107 (Cecile Chaminade), *Concertino*, Op. 45 (Alphonse Duvernoy), *Cantabile et Presto* (Georges Enesco), *Fantasie*, Op. 79 (Fauré), *Andante et Scherzo* (Louis Ganne), *Nocturne et Allegro Scherzando* (Philippe Gaubert), *Ballade* (Périllhou), *Andante Pastoral et Scherzettino* (Paul Taffanel), and six standard orchestral excerpts displaying a balance of technical and lyrical playing.²³⁷ Again, Quantz is not specifically left off of or included in these requirements, but the French School is given preference over Baroque works in general.

Carnegie Mellon University lists relatively similar requirements to Juilliard. For the Bachelor of Music degree, Carnegie Mellon University requires the Mozart Concerto

²³⁶ "Flute: Bachelor of Music Application & Audition Requirements," Juilliard, accessed February 16, 2022, <https://www.juilliard.edu/arm/music/college/flute/bachelor-music#chapter-auditioning>.

²³⁷ "Flute: Master of Music Application & Audition Requirements," Juilliard, accessed February 16, 2022, <https://www.juilliard.edu/arm/music/college/flute/master-music#chapter-auditioning>.

in G or D major- 1st and 2nd movements (exposition only), orchestral Excerpts: Beethoven Leonore Overture No. 3, measures 328-360, Brahms Symphony No. 4, movement IV, measures 93-105, Mendelssohn *A Midsummer Night's Dream*, Scherzo, 2 measures before P to the end, Debussy *Prelude a l'apres-midi d'un faune*, rehearsal 2-3, and a standard Work of the Twentieth Century²³⁸ Their Master of Music audition requirements include a Bach sonata, Mozart Concerto in G or D major (complete, memorization optional), a major standard work of the Twentieth Century (complete sonata, concerto, or substantial work such as Dutilleux-Sonatine, Jolivet-Chant de Linos, Martin-Ballade, or Sancan-Sonatine), and Six Orchestral Excerpts of contrasting style for example Beethoven Leonore Overture No. 3, measures 328-360, Brahms Symphony No. 4, movement IV, measures 93-105, Mendelssohn *A Midsummer Night's Dream*, Scherzo, 2 measures before P to the end, Debussy *Prelude a l'apres-midi d'un faune*.²³⁹ The Master of Music audition requirements do ask for a Baroque piece, but specify a Bach sonata. French works again are preferred in both audition requirements.

Northwestern University gives final audition requirements more open to interpretation than the previous two schools. For the Bachelor of Music degree, Northwestern requires a Baroque work, a Classical or Romantic work, a work from the

²³⁸ "Flute Audition Requirements," Carnegie Mellon University, accessed February 16, 2022, <https://www.cmu.edu/cfa/music/apply/audition-portfolio-review/requirements-by-area/flute-audition-requirements.html>.

²³⁹ Carnegie Mellon University, "Flute Audition Requirements."

20th or 21st century, and two contrasting orchestral excerpts.²⁴⁰ These audition requirements do not even list the type of Baroque work required, so a work by Quantz could conceivably be accepted, but Bach would be a more likely choice for an audition. Northwestern's Master of Music final audition requirements are even more vague. They require four works representing different styles from the standard repertoire (if including a multi-movement work, only two contrasting movements from the work are required) and four contrasting orchestral excerpts demonstrating both lyrical and technical skills.²⁴¹ These audition requirements refer to the standard repertoire which would certainly seem to discount Quantz's music.

The University of North Texas has more specific requirements for their Bachelor of Music degree. They require J. S. Bach - any sonata; Poulenc - Sonata; Hindemith - Sonata; Mozart - Concerto in G or D; Griffes - Poem; any Paris Conservatory piece as well as all major and minor scales.²⁴² The requirements list gives the caveat "please note that the works listed are only suggested pieces; *any standard work of comparable quality is acceptable*."²⁴³ Quantz is again excluded from these requirements with Bach being the favored Baroque composer as well as pieces from the Paris Conservatory.

²⁴⁰ "Audition & Program Requirements: Bachelor of Music: Flute," Northwestern, accessed February 16, 2022, <https://www.music.northwestern.edu/admission/auditions/bm/flute>.

²⁴¹ "Audition & Program Requirements: Master of Music: Flute," Northwestern, accessed February 16, 2022, <https://www.music.northwestern.edu/admission/auditions/mm/flute>.

²⁴² "Undergraduate Requirements," University of North Texas, accessed February 16, 2022, <https://music.unt.edu/admissions/undergraduate-repertoire>.

²⁴³ University of North Texas, "Undergraduate Requirements."

The University of North Texas Master of Music pre-screening gives the most detailed requirements including Mozart, Exposition of 1st and 2nd movements of Concerto in G Major or D Major with keyboard accompaniment, two contrasting works with keyboard accompaniment (only two movements required in multi-movement works) or one solo work and one accompanied work, and three contrasting orchestral excerpts.²⁴⁴ The Master of Music audition requirements do not include a Baroque selection like the undergraduate requirements and there is no real place in the requirements that Quantz could fit.

The University of Georgia's undergraduate audition requirements do not even include Baroque pieces. Their Bachelor of Music audition requirements are as follows: Mozart: Concerto in G Major, K. 313 or Concerto in D Major, K. 314 (first movement only), a contrasting work (or two movements if a multi-movement work is chosen) from the standard solo repertoire, Orchestral Excerpt *Spirit Dance* from *Menuet and Spirit Dance* from Orpheus by Gluck, Major Scales over 2 octaves and C Major and chromatic scale over 3 octaves, and sight reading.²⁴⁵ Their Master of Music audition requirements do include Baroque selections though.

The University of Georgia Master of Music audition requirements are: Two contrasting movements from one of the following: A sonata by J.S. Bach (*E major, E minor, B minor, A major, or the Partita in A minor*) or A sonata by C.P.E. Bach

²⁴⁴ "Graduate Requirements," University of North Texas, accessed February 16, 2022, <https://music.unt.edu/admissions/graduate-repertoire>.

²⁴⁵ "Undergraduate Woodwinds Auditions," University of Georgia, accessed February 16, 2022, <https://music.uga.edu/undergraduate-woodwinds-auditions>.

(*Hamburg Sonata or the Solo Sonata in A minor*), movements one and two of the Mozart *Concerto in G major, K. 313*, or *Concerto in D major, K. 314*, one work in a contrasting style from the above (you may choose to play only one movement from a composition with multiple movements), three contrasting orchestral excerpts, scales: Major scales (major, minor, whole-tone) and arpeggios (diminished, minor, major, and augmented triads) may be required, and sight reading.²⁴⁶ The inclusion of works by both Bach and his son C.P.E. Bach were surprising as C.P.E. Bach is occasionally overshadowed by his father's output, but Quantz is yet again not included as an appropriate Baroque selection.

The University of Michigan lists the audition requirements for the Bachelor of Music as follows:

Please upload video recordings of three compositions from the standard solo flute repertoire to the SMTD Artistic Profile. Please include a movement of a concerto as one of your selections. You may perform one movement from a composition with multiple movements or an advanced etude. Representative audition repertoire includes Mozart concerti, Paris Conservatoire pieces, 20th century compositions, and French, German, or English Baroque sonatas. In addition, please upload two orchestral excerpts that represent your highest level of proficiency.²⁴⁷

The University of Michigan does not include lengthy audition requirements for the Bachelor of Music degree, but the representative repertoire listed is interesting. Various types of Baroque sonatas are included, but there is no mention of any specific composers,

²⁴⁶ "Graduate Woodwind Audition Repertoire," University of Georgia, accessed February 16, 2022, <https://music.uga.edu/graduate-woodwind-audition-repertoire>.

²⁴⁷ "Undergraduate Admissions: Requirements for Pre-screening/Portfolios & Auditions/Interviews," University of Michigan, last modified August 6, 2021, <https://smt.d.umich.edu/admissions/undergraduate-admissions/auditions-interviews/>.

but Paris Conservatoire pieces are recommended specifically. The Master of Music requirements are similar:

Upload four compositions from the standard solo flute repertoire to the SMTD Artistic Profile, as well as four orchestral excerpts representing your highest level of proficiency. One of the compositions must be memorized. Please include a movement of a concerto as one of your selections. You may upload only two movements from a composition with multiple movements. Choose from the contrasting styles of the Baroque, Classical, French, or Contemporary literature.²⁴⁸

These requirements, much like the undergraduate ones, do not list specific repertoire, but do include the representative styles of Baroque, Classical, French, or Contemporary.

Since no Baroque composers or pieces are listed, Quantz could most likely be played on the audition, but since the audition specifies music from the standard solo flute repertoire, a better choice would be Bach.

DMA Lecture Recitals

All of the lecture recitals chosen come from major universities for flute performance. Students at major universities with prominent flute programs eventually influence the trajectory of flute repertoire around the country as they become teachers themselves. The first lecture recital I analyzed was from the University of Michigan which is a major school for flute performance. As a part of her dissertation “Teaching Artistry of the Flute: A Summary of Dissertation Recitals,” Merryl Neille compiled a program called “Baroque Flute Pedagogy: A Lecture Recital” that heavily featured

²⁴⁸ “Graduate Admissions: Requirements for Pre-screening/Portfolios & Auditions/Interviews,” University of Michigan, last modified August 6, 2021. <https://smt.d.umich.edu/admissions/graduate-admissions/auditions-interviews/>.

Quantz. This recital included four pieces by Quantz namely his *Caprice no. 36 in G Major, Trio Sonata in G Major QV 2: Anh28, Caprice no. 6 in G Major for solo flute QV 3:1*, and the *Trio in D Major for Three Flutes QV 3:3.2*.²⁴⁹ In addition to Quantz, Joseph Bodin de Boismortier's *Divers Pièces no. 22-25 in B Minor Op.22* and Georg Philipp Telemann's *Methodical Sonata in A Major TWV 41:A3* were performed.²⁵⁰

Maria Castillo, also a student at the University of Michigan, included Quantz in one of her lecture recitals as part of her dissertation "Diversity in Flute Through Pedagogy and Repertoire: A Summary of Three Dissertation Recitals." Quantz is only featured on the second lecture recital "Understanding Flute Etudes: The Backbone of a Flutist's Growth."²⁵¹ The goal of this lecture recital was to create a guideline for pairing pertinent etudes with repertoire.²⁵² In this recital program, Quantz's *Capriccio No.5* is featured as the example of an etude from the eighteenth century while C.P.E. Bach's *Sonata in A minor for solo flute* is the eighteenth-century piece.²⁵³ Interestingly, the third recital "Baroque Repertoire on the Flute and the One-Keyed Flute" does not feature any Quantz works instead opting for composers Georg Philipp Telemann, Wilhelm Friedemann Bach, Jacques-Martin Hotteterre, Isabella Leonarda, and Josep Bodin de

²⁴⁹ Meryll K. Neille, "Teaching Artistry of the Flute: A Summary of Dissertation Recitals" (DMA diss., University of Michigan, 2018), 8-9.

²⁵⁰ Neille, 8-9.

²⁵¹ Maria C. Rodriguez, "Diversity in Flute Through Pedagogy and Repertoire: A Summary of Three Dissertation Recitals" (DMA diss., University of Michigan, 2020), 18.

²⁵² Rodriguez, 20.

²⁵³ Rodriguez, 18.

Boismortier.²⁵⁴ Both of these recitals point to Quantz's place in the standard repertoire as being only that of a pedagogue.

I found Quantz to be absent from lecture recitals where Baroque music was not the focus of the program. Elizabeth Ruppe only performed two Baroque pieces out of four recitals as part of her dissertation at the University of North Texas. The pieces performed included Bach's *Sonata in E Major (BWV 1035)* and his *Trio Sonata in G Major (BWV 1039)*.²⁵⁵ Lynne Cooksey, also at the University of North Texas, similarly performed two Baroque pieces out of four recitals. Much like the previous example, Bach was the only Baroque composer featured on the recital. Bach's *Sonata in A Minor for flute alone* and his *Sonata in g minor* were performed on separate recitals.²⁵⁶ Quantz is decidedly absent from either of these programs which instead favor a more well-known Baroque composer.

Conclusion

After analyzing academic settings where Quantz is performed, it is clear that Quantz does not have a clear place as either a pedagogue or composer due to the lack of

²⁵⁴ Rodriguez, 28.

²⁵⁵ Lynne Macmorran Cooksey, "The Flute in the Solo and Chamber Music of Albert Roussel (1869-1937), A Lecture Recital, Together with Three Recitals of Selected Works by J.S. Bach, I. Dahl, G. Faure, H. Genzmer, P. Hindemith, Jolivet, Schubert, and Others," (DMA diss., University of North Texas, 1980), vi-vii.

²⁵⁶ Elizabeth Ambler Ruppe, "Form and Tonality as Elements of Neoclassicism in Two Works of Jean Françaix: *Divertimento Pour Flûte et Piano* (1955) and *Suite Pour Flûte Seule* (1963) with Three Recitals of Selected Works of Mozart, Widor, Feld, Muzynski, and Others," (DMA diss., University of North Texas, 1996), vi-viii.

his compositions being performed. Quantz only seems to be a valid performing option in mainstream flute when his works are defended by his portrayal as a pedagogue. Nancy Toff offers a large catalogue of music suitable for public performance from each major historical era which includes almost five full pages dedicated to Quantz works alone.²⁵⁷ Kyle Dzapo, on the other hand, in *Notes for Flutists: A Guide to the Repertoire* does not even include Quantz as a viable performance option instead opting for “Baroque monuments” by composers such as Telemann, Handel, Vivaldi, and J.S. Bach.²⁵⁸ The French School has a much more prominent place in the academic repertoire of the flute. As expected, Bach and Telemann were the Baroque composers included in current competition and university audition requirements, and DMA lecture recitals from major universities were Bach and Telemann.

Quantz’s role as a pedagogue is even stranger when we consider there is no collection of Quantz etudes and he is also not included in the popular *Mary Karen Clardy Flute Etudes Book* which features fifty-one selected etudes in all keys.²⁵⁹ There is also no large collected editions of Quantz’s music like the Bärenreiter Urtext editions of Telemann’s twelve fantasies, the Bärenreiter Urtext collection of four Bach sonatas as well as a separate edition devoted to his *Sonata in D Major*, *Sonata in E-flat Major*, and *Sonata in G minor*, and even a Bärenreiter Urtext edition of Handel’s eleven sonatas for

²⁵⁷ Toff, 277, 308-312.

²⁵⁸ Kyle J. Dzapo, *Notes for Flutists: A Guide to the Repertoire* (New York: Oxford University Press, 2016), vii.

²⁵⁹ Mary Karen Clardy, *The Mary Karen Clardy Flute Etudes Book* (European American Music Corporation, 2005).

flute. There are very few collections of Quantz's compositions and they are all heavily edited unlike Urtext editions. Quantz simply does not get the same treatment as contemporaneous composers despite the magnitude of his contributions as seen through his treatise, advancements of the instrument, and massive amount of compositional output.

CHAPTER 6

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

This study contended that there were three main reasons why Quantz does not have a place in the standard repertoire. 1) Quantz's legacy has been anachronistically recorded thus affecting our understanding of Quantz and why his music is not in the standard repertoire. Among other factors, Quantz's autobiography was not published in English until 1951. 2) Quantz's position as the private teacher of Frederick the Great not only determined, but also stifled his output. 3) Finally, I argue the evolution of the silver flute created an instrument vastly different from the one for which Quantz wrote. The discrepancy between Quantz's flute and the modern flute impacted the circulation and legacy of Quantz's music, rendering it not as accessible a repertoire as other Baroque composers' works. For instance, Bach, did not write music for a particular type of flute, thus making his music accessible to an audience beyond the Baroque era. After carefully reviewing the facts of Quantz's history including the way his legacy has been recorded, the circumstances of his employment with King Frederick the Great of Prussia, the large divide between Quantz's flute and the flute favored by the French School, and finally looking at how current academic settings where flute is played portray Quantz, I have found that Quantz does not truly fit in any mold modern flutists try to squeeze him into.

Neither the legacy of Quantz as merely an important pedagogue in the flute's history nor that of Quantz the composer and instrument builder can be corroborated. I argue for the practical application of Quantz's treatise to be paired with his music as a worthy edition to the standard repertoire that would perhaps shape and give clarity to his legacy. Quantz's legacy cannot be divided from his treatise, improvements to the flute, or his musical compositions themselves. All of these aspects of who Quantz is today must work in conjunction with one another for his music to be fully appreciated. Quantz's confusingly recorded history only hurts the way his music is received. Quantz is one of the greatest sources modern flutists have for Baroque performance practice yet he is often overlooked in favor of applying the techniques of the French School of playing to the works of Bach and Telemann. Even in a world that places historically informed performance on a pedestal, Quantz still does not get his due. The works of his contemporaries like Bach, Telemann, and Handel are frequently performed today, yet Quantz is left out.

Quantz's historiography shows that there is still much research to be done to fully understand his legacy. Expanding this research to include texts not only written in English could yield even more information about Quantz's history. It would also be pertinent to expand the ideas presented in Chapter 5 to German-influenced countries to form a comparison between American universities and American flute competitions that were heavily touched by the influence of the French School. German-influenced countries may have a different understanding of Quantz that could further highlight the incongruous way he is received in America. With more time and access to more programs, it could also be important to analyze more lecture recitals and possibly expand

this research to Bachelor and Master of Music recitals to form a complete comparison of the venues Quantz is performed. A survey of recording literature may also reveal a bias against Quantz and would be a worthy study to better understand where Quantz is being played as well as who is playing him.

Despite Quantz's foundational contributions to flute playing, he is also an often-overlooked resource for Baroque flute pedagogy. The lack of scholarship on Quantz has created a gap in the standard repertoire that affects the young flutists' understanding of Baroque performance practice. His treatise is an invaluable resource for Baroque interpretation and, as a result, I contend that his compositions should be part of the standard repertoire as a viable performance option rather than appearing under the caveat of a pedagogue. More work needs to be done to unearth Quantz's compositions in order to paint an accurate representation of him as a composer. A more careful study of the manuscript collections of Frederick the Great could yield an even better understanding of Quantz's music. The work done thus far on the manuscript collections has not been exhaustive and does not capture Quantz as a composer. Eventually, I believe it to be important that a collection of Quantz's works as well as his contemporaries be paired with his treatise and published in a format that would be accessible to all flutists wanting to learn about Baroque performance practice. As Baroque works are still a very relevant part of flute playing in academic settings across America rather than a specialized field for only a few, it only makes sense that the works of Quantz would be on the music stands of flutists all across the country.

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