

# Quantz Sonatas

All the sonatas in Uppernote's Urtext edition are later works composed for Frederick the Great, King of Prussia. Quantz's influence on his illustrious pupil was profound: the flute lessons must have been inspiring, for Frederick reached the heights of virtuosity. Many of the works written for him are extremely challenging. The vast number of concertos and sonatas in his library were composed for his sole use, his private passion and most have never been published or performed since. Hidden in the depths of the Staatsbibliothek in Berlin are some of the most exciting and virtuosic flute music of the eighteenth century. Echoes of CPE Bach abound in many of the dramatic movements, whilst lyrical ariosos display almost Handelian eloquence with touching simplicity.

Brilliant allegros, such as the middle movement of Sonata in G minor no. 336 (marked *Allegro di molto mà fiero* : Very fast but proud), are stunning in their virtuosity yet full of character and poise.

## Allegro di molto mà fiero

Musical score for the middle movement of Sonata in G minor no. 336, marked *Allegro di molto mà fiero*. The score is in G minor, 2/4 time, and consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system starts at measure 5 and includes a trill (tr) in the treble staff. Fingerings are indicated by numbers 1-5 and 6-7 on both staves.

Similarly, Sonata no. 276 in C minor closes with a dazzling display of triple-tongued acrobatics. If Frederick reached Quantz's recommended tempi he must have possessed an enviable technique!

## Presto

Musical score for the final movement of Sonata no. 276 in C minor, marked *Presto*. The score is in C minor, 2/4 time, and consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system starts at measure 6 and includes a trill (tr) in the treble staff. Fingerings are indicated by numbers 1-5 and 6-7 on both staves.

Quantz's penchant for flat keys is quite unusual and significant. The ravishingly beautiful central movement of Sonata no. 275 is set in F minor, the key he felt was most full of pathos. The opening calls to mind the wonderful G minor *Adagio ma non troppo* of CPE Bach's Trio Sonata in Bb major. Over a throbbing bass line the flute line soars over strings of 7th chords through this most delicate key and finally descends in a heartfelt lament.

**Affettuoso**

The pounding bass, such a feature of this music, bears all the hallmarks of the *Sturm und Drang*. The *Allegro assai* of the Sonata in Eb major no. 348 is just one such exhilarating piece.

**Allegro assai**

Much of the music invites florid ornamentation and these works are an ideal starting point for cultivating fluency in this style. A comprehensive performance guide will be available on line shortly, covering rhythmic alteration (double dotting etc.), tempos, articulation, ornaments (grace notes and trills), ornamentation and cadenzas.

In this Urtext edition from Uppernote Publications, flute and bass parts are printed together as a prerequisite for the harmonic understanding so crucial to the German style of ornamentation, replete with fold-out pages avoiding page turns. Straightforward keyboard realizations have been prepared by Terence Charlston, together with hints on adapting the figured bass accompaniment.

These extracts represent only the tip of the iceberg, but with this edition some outstanding sonatas, real buried treasure, are set to enter the mainstream flute repertoire at last.

# Subscription

In the 18th century, music was sometimes offered to subscribers, duly named in the publication. Handel subscribed to Schickhardt's *L'Alphabet de la Musique* and the first edition of Telemann's Paris Quartets listed among its subscribers not only several members of the French aristocracy, such renowned players as Blavet, Guignon, Edouard, and composers, notably de Caix d'Hervelois, Charpentier, Mondonville, Fasch, Pisendel but also one Mr Bach of Leipzig. This edition of Quantz Sonatas, bringing these works to the public for the first time, was supported by subscribers worldwide.

## Vol. 1

Volume 1 contains six sonatas which are distinguished from all the other three hundred or so as Quantz breaks from his traditional slow-fast-fast pattern to open with a bravura Allegro followed by a central slow movement and closing with another lively one. Whilst not strictly a set, they are consecutively numbered and they ascend through adjacent keys from F, G, A, Bb majors and C minor to D major, similar to the Telemann Fantasias and Bach Preludes and Fugues. Arresting opening movements are complemented by tender adagios and elegant Rococo finales. There are several virtuosic sonatas in this collection ideal for higher grade students, competitions and diploma recitals. Sonatas 272 and 275 appear in the ABRSM syllabus for grade 8.

Sonata in F major no. 272  
Sonata in G major no. 273  
Sonata in A major no. 274

Sonata in Bb major no. 275  
Sonata in C minor no. 276  
Sonata in D major no. 277

## Vol. 2

Volume 2 also contains six wonderful sonatas, equally worthy of attention. The two B minor sonatas are a little simpler, opening with beautiful adagios. There are movements here reminiscent of the CPE Bach Hamburger Sonata, and others with all the wit of the finales of the well-known concertos in G by Quantz and CPE Bach. The G minor, Eb and F major Sonatas are brilliant show pieces.

Sonata in B minor no. 231  
Sonata in B minor no. 267  
Sonata in G minor no. 336

Sonata in Eb major no. 348  
Sonata in A major no. 351  
Sonata in F major no. 356

Recordings of all these sonatas are also available:

Quantz Sonatas CHAN0607 (Chandos Records) (nos. 273, 275, 348, 231)  
Private Passion UPCD002 (Uppernote Recordings) (nos. 274, 267, 277, 336, 276, 356, 265)  
Sonatas in F major (no. 272) and A major (no. 351) available for download only from  
<http://www.cdbaby.com>

To order please email Rachel Brown directly at  
[info@upernote.com](mailto:info@upernote.com)