

REFERENCE

Johann Joachim Quantz: Thematischsystematisches Verzeichnis (QV). By Horst Augsbach. Stuttgart: Carus-Verlag, 1997. [xxxiii, 333 p. ISBN 3-923053-47-9.]

Johann Joachim Quantz (1697-1773) has long been recognized for his *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), one of the fundamental treatises on eighteenth-century performance practice. Court flutist at Dresden and later flute tutor to King Frederick the Great of Prussia, Quantz was also an innovator in flute making and a path breaking composer for the transverse flute, for which he wrote some five hundred sonatas and concertos as well as a substantial number of trio sonatas and other works.

A composer seemingly so one-sided might not appear worthy of a thematic catalog, especially in light of the reputed lack of originality or variety in his works. Recent performances and scholarly investigations, however, have revealed the inaccuracy of this view. 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.

King Frederick's library, containing the majority of Quantz's solo sonatas and solo concertos in multiple copies, has been preserved essentially intact. A substantial portion of the remaining works--chiefly trio sonatas and group concertos--is preserved in the *Sächsische Landesbibliothek* in Dresden. Eighteenth-century printed editions make up a third major group of sources.

There are, nevertheless, many additional sources, including an alleged autograph in Brussels, identified too recently for a unicum therein to be included in the catalog (see Thomas Synofzik, "Unbekannte Quantz-Autograph in Brüssel," *Concerto* 14, no. 125 [1997]: 23-33). This fact and the sheer number of similarly scored works make the publication of Horst Augsbach's thematic catalog of the complete works of Quantz a most welcome event, coinciding with the tricentennial anniversary of the composer's birth. The catalog has long been anticipated--Augsbach previously published a preliminary version of two work groups" (Johann Joachim Quantz: *Thematisches Verzeichnis der musikalischen Werke: Werkgruppen QV 2 und QV 3* [Dresden: *Sächsische Landesbibliothek*, 1984]) --and in many respects, it fulfills every expectation for a scholarly thematic catalog.

The catalog (QV) divides Quantz's works into seven numbered groups: (1) solo sonatas for flute and continuo; (2) trio sonatas; (3) solos, duos, and trios for flutes without continuo; (4) solo concertos for flute, two violins, and continuo; (5) solo concertos for flute, two violins, viola, and continuo; (6) concertos with various soloists; and (7) vocal works. The two largest groups are 1 and 5, which together have more than five hundred entries. Within each category, works are listed by key, beginning with C major and ending with B minor. An appendix at the end of each group lists works whose attribution is questioned.

In its organization based on tonality, QV follows a manuscript index of works collected by Frederick the Great; the volume includes a facsimile of one of the two surviving versions. This organization had a practical *raison d'être*: Frederick performed Quantz's works at his private court concerts in a regular rotating sequence based on key. The arrangement remains useful, since each key presents specific technical and expressive possibilities on the eighteenth-century instruments for which Quantz was writing. Moreover, despite recent

advances in the dating of Quantz's works, an accurate chronological listing of his compositions remains beyond present capabilities.

A significant difficulty in using the catalog must be noted. Frederick's numbering system contains important clues to chronology, and QV's entry for each sonata or concerto cites the original heading in each of Frederick's manuscript copies, including the king's catalog number. But it would have been helpful to have provided a concordance with these numbers, such as the one Meike ten Brink included for the concertos in her book *Die Flotenkonzerte von Johann Joachim Quantz: Untersuchungen zu ihrer Überlieferung und Form* (2 vols. [Hildesheim: Olms, 1995]) and I included for the sonatas and concertos in "Quantz and the Flute at Dresden: His Instruments, His Repertory, and Their Significance for the Versuch and the Bach Circle" (Ph.D. diss., Duke University, 1998). QV gives Frederick's numbers only under individual entries, making it difficult to find works without first knowing their (less familiar) QV numbers. On the other hand, QV's provisional chronology and identification of autographs, as well as other prefatory matter (pp. xxiv-xxvi), refer primarily to Frederick's catalog numbers or to present-day manuscript shelf marks, without citing QV numbers.

Entries for individual works include standard information such as printed and manuscript concordances and bibliographic citations (mostly references to the works in catalogs of the Berlin and Dresden collections). In most cases, the information given is complete and correct, but there are some inaccuracies. For example, the entry for QV 1:Anh.15b omits a concordance with a Walsh print from 1730; the concordance is listed instead under the entry for 1:Anh. 15c, whereas a list of contents for the Walsh print (p. 90) cites the sonata as 1:Anh.15b. Especially problematic are works with multiple versions and works whose catalog numbers evidently were reassigned during the preparation of the volume; this has led to inconsistencies in the treatment of alternate and spurious compositions. Some of these are relegated to the appendix, while others are dignified with regular numbers to which letter suffixes are attached. The most confusing case involves the sonatas designated as 1:108a, 1:108b, and 1:180. These three catalog numbers are assigned to two versions of one sonata that share their first three movements. (QV 1:108b shares all four movements with 1:180--albeit transposed--and would more sensibly be labeled 1:180b.) On pages 89-90, 1:180 is identified as the version published by the Amsterdam printer Witvogel as op. 1, no. 6; but on page 39, 1:108a is named instead as Witvogel's op. 1, no. 6 and also as op. 2, no. 4 in Walsh's 1732 London edition. On page 90, however, the fourth sonata in Walsh's opus 2 is identified as 1:182, an unrelated work. QV 1:108a shares its final movement with still another sonata with a distinct catalog number, not cross-referenced: 1:Anh.29. Finally, a list of the contents of Walsh's opus 2 (p. 90) mistakenly substitutes 1:98 for the sixth sonata, 1:182; indeed, nearly all of the lists of contents of eighteenth-century editions (pp. 89-91) contain mistakes. Such confusions cloud the discussion of attribution (pp. x, 67-69), sending several authentic works to the appendix.

QV identifies the autographs and the chief scribes of the Dresden and Berlin manuscripts following Manfred Fechner's dissertation "Studien zur Dresdner Überlieferung der Instrumentalkonzerte von G. Ph. Telemann, J. D. Heinichen, J. G. Pisendel, J. F. Fasch, G. H. Stölzel, J. J. Quantz und J. G. Graun: Untersuchungen an den Quellen und Thematischer Katalog" (University of Rostock, 1991). A handful of QV's identifications of scribes for the concertos conflict with Fechner's; in each such case examined by the reviewer, Fechner remains reliable. But in some cases, such as the Concerto 6:6, neither account is entirely correct (see my "Quantz and the Flute," 269-75). Scribal identifications for manuscripts of the trio sonatas are incomplete: QV lists the sources for several trios copied by Dresden scribe A

(British Library, R.M.21b.7) simply as "Kopie," overlooking two autograph title pages. QV indicates that the latter source gives the instrumentation of the Trio 2:42 as flute, violin, and continuo, but the parts and the title page call for two flutes. Elsewhere conflicts occur: on page xix, the Berlin manuscript KH M. 3592 is assigned to scribe A, but the corresponding entry for the Concerto 5:40 lists this scribe among those for KH M. 3593.

Watermarks are identified only for autographs but, as the author admits, these permit few conclusions about chronology. Therefore one must wonder how QV can provide such precise dating of the composer's autographs as Augsbach asserts in the captions for a series of facsimiles (pp. 288-95). Without a systematic consideration of the development and dating of a composer's handwriting, such a chronology is provisional at best. Equally questionable are the many unsubstantiated assertions regarding the chronology and dating of specific works.

A more serious issue is that of attribution. Those familiar with one of Quantz's few published trio sonatas, the work in C major for flute, recorder, and continuo, will be disappointed to find that Augsbach assigns it to an appendix, together with numerous other trios. With these assignments, he repudiates many of the decisions reflected in his earlier catalog of the trio sonatas, with the result that many of these works now bear revised catalog numbers. Thus the C-major trio, formerly 2:2, is now 2:Anh.3. (In the present catalog, the older numbers are helpfully cross-listed with the newer ones; wisely, no older numbers have been reassigned to new works.)

What is the basis for these reassignments? Most entries for these works bear only laconic statements like "Zuweisung nicht gesichert," even in the absence of sources with conflicting attributions. The reattribution of 2:2 to Georg Philipp Telemann is based on the latter's voluminous output for the recorder and the assertion that "Quantz himself never composed for recorder, viola d'amore, or oboe d'amore" (p. xi; my translation). Such circular reasoning is clearly inadequate, and the work's occasional stylistic resemblances to Telemann's music are not surprising in light of Quantz's admiration for the older composer.

Another area of disagreement among Quantz scholars is the bibliography of his published works. Although the latter form only a small fraction of his output, sorting out authorized from unauthorized editions and authentic from misattributed works has been a necessary preoccupation. In the avertimento to his opus 1 (Dresden, 1734), transcribed in QV (p. 67), Quantz mentions two unauthorized books of sonatas, indicating that the third sonata in one of the books and the fourth, fifth, and sixth in the other are spurious. QV identifies these volumes as Walsh's opus 2 and Witvogel's opus 1 (pp. x-xi). But the only solution that fully accords with Quantz's account, concordances between the prints, and stylistic features of the works in question is to identify the second book as Walsh's Solos of 1730, reprinted by Witvogel as opus 2 ("Quantz and the Flute," pp. 223-28; since then I have affirmed the hypothesis presented there through examination of Walsh's Solos). Although QV relegates the entire contents of Walsh's Solos to the appendix, its first three sonatas (1:Anh.14a, 1:Anh.34a, and 1:Anh.16b) can be considered authentic.

QV will nevertheless prove to be an indispensable tool for the serious student of Quantz's music, when used in conjunction with other recent scholarship. Already it has become accepted as the standard means of identifying Quantz's works, and it has opened up new areas for investigation. One hopes that the decisions about attribution, dating, and other matters will continue to be reevaluated and that in due course there will be a revised edition.

Mary Oleskiewicz "[Johann Joachim Quantz: Thematischsystematisches Verzeichnis](#)". Notes.
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