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Quantz and Frederick the Great: Masters and Monarchs of the Flute

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QUANTZ AND FREDERICK THE GREAT: MASTERS AND MONARCHS OF THE FLUTE

A Thesis Submitted
in Partial Fulfillment
of the Requirements for the Designation
University Honors with Distinction

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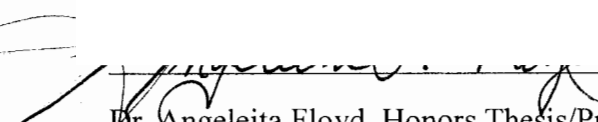
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Introduction

Johann Joachim Quantz (1697-1773) was a German composer, virtuoso flutist, and flute maker. He was the highest paid musician of his day and was one of the most influential music pedagogues of the eighteenth century. In 1740, he became the flute teacher, composer, and instrument maker for Frederick II of Prussia (1712-1786), who was later known as Frederick the Great – one of the most significant monarchs in the Western world. Quantz spent the remainder of his life in the service of the king composing over three hundred flute concertos for Frederick's sole use. Frederick was himself a virtuoso flute player who composed over one hundred sonatas for the flute and gave two-hour recitals every night to a select and private audience.

While Frederick remains one of the most notorious monarchs in western civilization, his prestigious musical affinity is not widely known. Even in the flute community, Frederick's works remain largely unplayed, unexplored, and unknown despite a few volumes produced by several music-publishing companies. Further, despite the significance of Quantz's work as a pedagogue (a master teacher) and composer, his relevance to modern flutists has also been a slow process of discovery. The main body of Quantz's compositions, as well as the instruments he made, belonged solely to the court of Frederick the Great, and as such, remained locked away from the outside world. Further, much of Frederick's personal library, which consisted of both Quantz's and Frederick's compositions catalogued together, was appropriated by the Soviet Union at the end of World War II as a war reparation and was not accessible to scholars during the Cold War. In 1992, after the reunification of Germany, Frederick's library was returned to *Sanssouci*, Frederick's favorite summer palace. Today much of Frederick's collection is housed in the *Berliner Stadtbibliothek* in Berlin, Germany and has become the focus of increasing academic attention in the twentieth century.

The purpose of this thesis is to investigate the significant contributions that Quantz made as a flutist, composer, and pedagogue to the music world and in particular, to research the impact that Quantz had in the development of Frederick the Great as a virtuoso musician. The hope is to also illustrate the resulting significance of Frederick the Great as an important composer and flutist. This thesis is also intended to establish a case for the enduring significance of Frederick the Great and Quantz as significant flutists and composers and to encourage the acceptance of their compositions in the generally performed canon of flute literature.

Definitions

- Virtuoso: a musician with masterly ability, technique, or styleⁱ
- Baroque: a musical style current in Europe from about 1600 to 1750, marked by strict forms and elaborate ornamentationⁱⁱ
- Rococo: a style of art, esp. architecture and decorative art, marked by elaborate and fanciful ornamentationⁱⁱⁱ
- Pedagogy: the art or profession of teaching^{iv}
- Pedagogue: a master teacher

Research Methods and Description of Creative Process

The general research approach in this thesis is a qualitative methodology through historical analysis. In analyzing the literature about Quantz and Frederick, my analysis is broadly defined as examining Quantz and his historical and musical significance, the interaction and influence of Quantz on Frederick the Great, and the resulting historical and musical significance of Frederick the Great. More specifically, the significance of Quantz and Frederick's relationship is analyzed within the following framework:

1. The significance of the relationship as it influences Quantz's work as a

pedagogue.

2. The significance of the relationship as it influences Quantz's importance as a composer.
3. The significance of the relationship as it influences Quantz's importance as a flutist.
4. The significance of the relationship as it influences Frederick's importance as a composer.
5. The significance of the relationship as it influences Frederick's importance as a flutist.

Through this framework, this thesis encourages the acceptance of Quantz and Frederick's compositions as an integral part of the canon of flute literature. Finally, the theoretical framework and research component of this thesis was reinforced with a performance of Quantz's *Sonata in G minor no. 336* and Frederick the Great's *Sonata in E minor für Flöte und Clavier* in a lecture recital to further illustrate their connection and underscore, both of their significance as composers and flutists [see Appendix].

Literature and Source Review

J. J. Quantz

According to historian Ernest Eugene Helm, Johann Joachim Quantz (1697-1773) was “the greatest German flutist, probably the greatest flutist, of the eighteenth century.”^v J. J. Quantz began his musical journey by studying string bass, violin, oboe, and harpsichord.^{vi} The violin was his main instrument, and by the age of sixteen, he was studying the works of Biber, Watlther, Albicastro, Corelli, and Telemann.^{vii} He began studying composition in Vienna with Zelenka and Fux in 1717, “where he was an assiduous and inquiring student of composition.”^{viii}

Here he was afforded his first exposure to Vivaldi's violin concertos. Quantz explains in his autobiography, "The completely new art embodied in these works made a powerful impression on me. Since then I have never stopped collecting them, and I now have a collection of considerable size. The magnificent ritornelli of Vivaldi have long served me as a worthy model."^x In 1718, at the age of twenty-one, he was hired as an oboist for the Polish Court. In the same year, he began learning to play the flute because there was less competition and more room for advancement, studying with Buffardin who at the time was employed in Dresden.^x

Quantz was privileged to spend 1724 to 1726 in Italy studying counterpoint with Gasparini in Rome. These two years, Helm explains, "were all-important to his musical development."^{xi} In Naples, Hasse introduced him to Alessandro Scarlatti, and according to Quantz's autobiography, Scarlatti at first refused his pupil Hasse, telling him, "My son, you know that I cannot bear to listen to wind instruments, because they all play out of tune." Hasse insisted that he hear Quantz play, however, and after Scarlatti accompanied Quantz on a solo, "I [Quantz] had the good fortune of winning his favor to such an extent that he composed some flute solos for me. He made my name known in several noble houses, and as a result of his influence I was offered a fine position in Portugal, at a high salary."^{xii} As the Polish court already employed him, he refused and returned to northern Europe.

Quantz as Pedagogue

In 1728, Frederick the Great (who was at that time the Crown Prince) first heard Quantz perform at the Polish court, after which Quantz began to visit Frederick a couple of times a year to give him lessons on the flute and in composition. Helm contends, "It must have been during this period that he gained his remarkable influence over Frederick, an influence which was to make him one of the most powerful musicians in Germany."^{xiii} When Frederick was crowned

King of Prussia in 1741, he immediately hired Quantz to his court of musicians at the highest salary of any European musician of the day. Quantz received two thousand thalers annually, one hundred ducats for every new flute he made for Frederick, and a bonus for each new composition.^{xiv} Helm gives perspective on this enormous salary: “Quantz’s annual pay at Dresden in 1728 had been 250 thalers.”^{xv} This eight-fold increase in salary was unheard of for court musicians during this time.

Quantz was the most powerful musician at the court of Frederick, and he alone was allowed to criticize or compliment Frederick’s musicianship. The following anecdotes illustrate Quantz’s influence and relationship with Frederick:

- One night, Frederick was having intonation problems with one of his new flutes. Quantz tried it, and typical of teacher-student scenarios, found nothing wrong with it. Quantz admonished Frederick for not listening to him. Quantz explained that he had frequently told the King not to hold the flute in his hand or under his arm because it would warm the flute unevenly and cause it to be out of tune. Eight days later, Frederick came to him saying, “My dear Quantz, I have experimented with the flute in various ways for eight days, and have come to the conclusion that you are right. I will no longer let the flute become warm in my hand.”^{xvi}
- Franz Benda, another influential musician at the court and the founder of the North German Violin School, recounted that one night, when the King was performing one of his own new sonatas, he played a diminished fifth; the “devil’s interval” forbidden in counterpoint at the time. C. P. E. Bach, his keyboardist, ingeniously attempted to cover Frederick’s mistake by imitating the interval in the continuo part. Quantz, however, gave a cough, as if he were clearing his throat at the musical abomination.

Frederick later fixed the interval and joked to Benda that “We must not aggravate Quantz’s cough.”^{xxvii}

Helm emphasizes Quantz’s influence quoting, “Burney saw immediately, during his visit in 1772, that Quantz was the most powerful musician in Berlin.”^{xxviii} Helm explains that, “The respect which the King felt for Quantz was genuinely returned.”^{xxix} In turn Quantz speaks highly of Frederick’s musical contributions in his autobiography: ‘Of our royal music in general... all this, I say, has made itself so widely known and celebrated that it is really superfluous for me to write about the individual merits of any of His majesty’s musical organizations.’^{xxx}

Contributions: Instrument-Maker

Quantz’s greatest contributions were as an instrument-maker developing the instrument of the flute, as a composer developing of the library of flute literature, and as an author codifying historical performance practice in his treatise. Helm explains the condition of the Baroque transverse flute saying, “At the beginning of the eighteenth century the transverse flute was an instrument of considerable crudity, lacking both agility and accuracy of intonation.”^{xxxi} During Quantz’s lifetime, the flute traditionally had only one key, the E flat key, and had interchangeable middle joints to allow for playing in different keys and changing the pitch. Quantz made two particularly important modifications to the instrument, the first being the addition of a D sharp key in Paris in 1726, which improved intonation.^{xxii} The second improvement is still used for modern flutes: the sliding head joint, invented while at the court of Frederick the Great, in 1752.^{xxiii} Quantz describes the reasoning behind this phenomenal invention in his autobiography: “It is possible to change the pitch of the instrument by as much as a half step in either direction, without changing the middle joint and without sacrificing purity of tone or accuracy of intonation.”^{xxiv} Helm details another of Quantz’s important contributions

as an instrument maker in describing how he increased the bore of the instrument, producing an “especially resonant tone in the low register; because of this characteristic his flutes became known as ‘Berliner Flöte,’ and any particularly resonant flute was said to have a ‘Berliner Stimmung.’”^{xxv}

Contributions: Composer

Helm remarks, “Quantz was no less a trail blazer in the matter of solo flute literature.”^{xxvi} During the Baroque era, it was common to write solo works that could be played by a variety of instruments. At the beginning of Quantz’s career, very few compositions were written specifically for the transverse flute however. The main composers besides Quantz to write for the instrument at the time were Jacques Hotteterre (died c.1761), chamber musician for Louis XIV and XV; Jean Baptiste Loeillet (1653-1728); Louis Mercy (1609-1750); Michel Blavet (1700-1768), a well-known French flutist Frederick tried to hire at his court; and J.S. Bach.^{xxvii}

Quantz wrote an enormous body of literature for the flute: three hundred flute concertos and one hundred fifty flute sonatas, none of which were ever published during his lifetime because they were written for the sole enjoyment of Frederick the Great.^{xxviii} Because Quantz was commissioned to compose for Frederick’s personal library of music, Quantz’s works remained unpublished and uncatalogued, and as a result, a chronology has been very difficult to establish.

Frederick never ceased his admiration of Quantz, and when Quantz died in 1773, a monument was erected in his memory. Frederick himself sketched the last movement of Quantz’s unfinished sonata, which was Frederick’s last work as a composer as well. Frederick is quoted as having said to Franz Benda about the second movement to this unfinished sonata, “It is easy to see that Quantz has departed from the world with good thoughts.”^{xxix}

Contributions: Author

Helm illustrates further the lack of writing for the transverse flute at this time in saying, “Similarly, few adequate instruction books for this instrument, or even for the recorder, existed before Quantz’s time.”^{xxx} Important instruction books at this time included:

- Hotteterre’s *Principles de la Flûte Traversière ou Flûte d’Allemagne, de la Flûte-à-bec ou Flûte Douce, et du Hautbois*, published in 1707 by Ballard in Paris. This book provides no musical examples of its instruction.
- Hotteterre’s *Art of Preluding on the Transverse Flute*, published in 1712.
- Michel Coretti’s *Méthode pour apprendre aisément à jouer de la Flûte Traversière*, which was an expanded copy of Hotteterre’s *Art of Preluding on the Transverse Flute*.
- Peter Prellieur’s *The Modern Musick-Master or the Universal Musician, containing the Newest Method for Learners in the German Flute as Improved by the Greatest Masters of the Age*, published by Bow Church Yard in 1730-31. This is the earliest known English instruction book for the flute, but it also contains instruction violin, oboe, and harpsichord. It contains music primarily by Handel.^{xxxi}

Quantz’s treatise *On Playing the Flute, or Versuch einer Anweisung die Flöte traversière zu spielen*, first published in 1752 in German and French and finally published in English in 1966, was not only the next important instruction book, but also became the authoritative historical music treatise, and is most commonly referenced as the most significant and comprehensive treatise codifying eighteenth-century performance practice. Quantz’s treatise inspired later works by Leopold Mozart and C.P.E. Bach and contains a complete introduction to

Baroque flute methods and a detailed analysis of musical styles and ornamentation. Helm says it is “Quantz’s magnum opus.”^{xxxii} Only a fifth of the treatise is specifically regarding the flute; the rest discusses composition and performance practice and is “an invaluable commentary on eighteenth-century musical practice.”^{xxxiii} Major sections in Quantz’s treatise include:^{xxxiv}

- I. Short history and description of the transverse flute
- II. Holding the flute, and placing the fingers
- III. Fingerings; range of the flute
- IV. Embouchure of the flute
- V. Notes, time values, rest, and other musical signs
- VI. Use of the tongue in playing the flute
- VII. Proper breathing in playing the flute
- VIII. The mordent and its accompanying grace notes
- IX. Trills
- X. Matters deserving the special attention of beginners
- XI. On good execution in singing and playing in general
- XII. The art of playing an allegro
- XIII. Extemporaneous elaboration of simple intervals
- XIV. The art of playing an adagio
- XV. Cadenzas
- XVI. Matters deserving the flutist’s attention in the performance of published music
- XVII. Duties of the accompanist, the player of a *ripieno* part, or anyone playing together with a soloist
- XVIII. How to form proper judgments of performers and compositions

Quantz's treatise serves as a musical encyclopedia with every possible recommendation or issues relevant to the Baroque era discussed. Described as "the foundation of modern flute technique,"^{xxxv} it is an indispensable achievement that serves as a guide to all Baroque performance practice and certainly would not have been created without the patronage of Frederick the Great.^{xxxvi}

Frederick the Great

Frederick II was born in 1712, Crown Prince of Prussia. His father was Frederick William I (1688-1740) and his grandfather Frederick I (1657-1713) was the first King of Prussia. These are significant relationships to observe because "The Crown Prince's father and grandfather had accomplished more than any of the other Hohenzollerns before them toward transforming this once-obscure electorate into the Prussia which until 1918 was a universal prototype of the militaristic state."^{xxxvii} Frederick's father was not literate or cultured. He did not promote cultural advancement, but instead enjoyed war, alcohol, and hunting. He actually collected abnormally tall men for his private regiment, his "Potsdam Giants." "Young Frederick could not have had a more unsuitable father."^{xxxviii}

As a child, Frederick was described as completely opposite to his father, with musical, literary, and poetic inclinations. His father was determined to make him into a general however, and by four years old, Frederick knew the fifty-four movements of Prussian military drill. "His father forced him to learn to fire a pistol when very young in order to accustom him to the sounds of battle. His toys were miniature cannons, lead soldiers, guns, drums, tents, flags."^{xxxix} His father also provided the strictest and most detailed description of his "curriculum" for Frederick's training, which included a detailed list of to-dos as well as a list of forbidden pursuits: opera, comedy, Latin, and all history outside one hundred fifty years before his father's

rule.^{xl} Further, Frederick was never to be left alone and was always under constant supervision, even while sleeping.^{xli} However, until Frederick was seven years old, he had a French tutor named Monsieur Jacques Egide Duhan de Jandun who secretly taught him Latin, mythology, and other cultural pursuits, and was also a musician. Helm states that “more than any other person, he was responsible for the breadth of Frederick’s interests.”^{xlii}

Frederick’s mother was Sophie Dorothea, the daughter of the King of England, and she encouraged Frederick and his sisters, Anna Amalia and Wilhelmina, to study music as soon as it became apparent that each of them was musically talented.^{xliii} “Frederick William’s opposition to music study had not yet become virulent by his son’s seventh year, for at the age of seven the Prince began taking lessons in clavier, thorough bass, and four-part composition from the cathedral organist, Gottlieb Heyne, actually at the King’s suggestion.”^{xliv} It was at this time that it is thought that he began an informal study of the flute, possibly with his tutor Duhan.^{xlv} “Frederick’s character was thus solidly formed by the time the King awakened to the fact that his son was taking inordinate advantage of musical and literary opportunities, despising everything military, and, in fact, everything German.”^{xlvi} Frederick loved everything French, and in fact all of his writings are in French. At this time, French attitudes and lifestyles were considered popular for all educated and cultured people, particularly for royalty, however Frederick’s French obsession was extensive. “His rough Prussian father could not endure having a French son. The conflict between father and son was aggravated by the King’s uncontrollable, drunken rages and the Prince’s unmilitary, even foppish ways.”^{xlvii} Frederick William I’s horrific emotional and physical abuse of his son only increased as Frederick grew to young adulthood, and by the age of thirteen he had severely restricted Frederick’s freedom and the instructions on Frederick’s upbringing. At thirteen, his father required Frederick to be kept by his side at all

times, and he was appointed to his first military position as a captain. When not with his father, he was kept under careful watch, even while sleeping.^{xlviii} According to Helm, Frederick possessed a tenacious will and an enormous capacity for endurance:

The Prince's reaction to this degrading treatment shows that the innate strength for which he was so well known as a king was already part of his character as a boy. Instead of breaking, he learned the art of passive resistance; instead of dissolving into tears, he learned to control himself, to keep himself inwardly remote from the humiliating circumstances of his life. He did not give up his pursuit of literature and music, nor did he ever intend to do so.^{xlix}

In 1728, at the age of sixteen, Frederick's father brought him to Dresden with him to visit Augustus II, the Strong, who was Elector of Saxony and King of Poland. There he saw his first opera, Hasse's *Cleofide*, and he heard Quantz play for the first time.ⁱ Frederick played flute for the first time in an orchestra of professional musicians such as Buffardin and Quantz.ⁱⁱ Later in the same year, Augustus visited Berlin and brought his musicians with him. During this time, Frederick and his sister Wilhelmina (a lutist) played concerts every day. Frederick called his flute "Principessa" demonstrating his intense affection for the instrument. As a result the Queen carefully negotiated for Quantz to visit Frederick a couple times a year for lessons.ⁱⁱⁱ These clandestine lessons would continue until Frederick became King of Prussia twelve years later.

One day in the summer of 1730, Frederick finished his soldierly duties, put on his French clothes, and began an afternoon of music with Quantz. His friend warned him that the King, his father, was coming, and everything, including Quantz was packed into a side room the size of a closet. Frederick had forgotten to change his French hairstyle however, and his dad searched for

an hour for the music books. Luckily he did not find them or poor Quantz who was roasting in the closet in the summer heat.^{liii}

Rising Tension

In 1730 his father's anxiety for Frederick reached a climax. It was at this time that he was forbidden any secular books, gambling, dancing, and music. As a result, Frederick finally broke down and planned an escape to England to find protection under his uncle King George II. His escape plan failed, however, and his father had him captured, put in solitary confinement, and interrogated as a deserter from the army. The only reason his father did not execute him was because of public opinion. His father had his library seized, his tutor Duhan exiled, and his co-conspirator for escaping and his best friend Lieutenant Katte beheaded – while forcing Frederick to watch. He kept Frederick in prison for about four months and then imprisoned him in a town doing hard military labor for over a year.^{liv} Helm writes:

One would hardly expect that the shattering events through which Frederick had lived could result in growth of any kind, yet the experiences of his eighteenth year brought about a sobering of his character, rather than its destruction. He had never been openly rebellious; he had always reacted to his father's pronouncements with at least external solicitude. Now his solicitude was doubled.^{lv}

Eventually, Frederick won back his father's favor a couple years later by agreeing to an unhappy marriage in 1733 to Elisabeth Christine of Brunswick-Bevern. Frederick barely acknowledged her existence, and she never even saw his beloved palace *Sanssouci*, built in 1747. Many years later, she was not even told when he fell ill, so that she was throwing a party when she was unexpectedly told he was dying.^{lvi}

Peace and Musical Growth

This period from 1733-1740 is known as the happiest time in Frederick's life because he was able to lead an isolated existence away from his father and indulge himself in his love of music. By 1736 he had gathered for himself an important orchestra whose members made up the first Berlin School and were the foundation for the later Berlin Opera Orchestra.^{lvii} In 1736, he moved into his own mansion in Rheinsberg. This mansion was teeming with the leading cultural activities of the day; paintings, philosophy, and plays all filled the halls with intellectual pursuits of the modern world. He began an important relationship with Voltaire in that same year, and communicating mostly by letter, "under Voltaire's tutelage Frederick...broadened his intellectual horizons...Under Frederick's patronage Voltaire succeeded in gaining support for his ideas and the ideas of his fellow-philosophers; here at last was a true philosopher-king, a monarch who was able to recognize and foster the efforts of great men."^{lviii} Historian Thomas Carlyle writes about Frederick's character and passion during this period at Rheinsberg: "Friedrich's taste is for Literatures, Philosophies: a young Prince bent seriously to cultivate his mind...and he does seriously read, study and reflect a good deal; his main recreations, seemingly, are Music, and the converse of well-informed, friendly men. In music we find him particularly rich..."^{lix}

Despite this apparently blissful state of existence, Frederick was far from isolating himself from pressing European politics. In 1733-1734 he went to battle with the Polish against France, and it was here that he began keeping his detailed books of maneuvers. This is also the era in which he began producing his political essays discussing the need for a third European military power to balance out Austria and France, and discussing his ideas of what characterizes an enlightened monarch.^{lx}

Rise to Power

His father died in 1740, and at the age of twenty-eight Frederick II became the third King of Prussia. He threw his father a wonderful memorial, then immediately got to work. He was untiring and relentless in his efforts, rising at dawn to work on building the kingdom he had envisioned. From a historical perspective, he is considered to be an enlightened absolutist monarch: He did much good for his people while maintaining absolute power. He abolished torture, opened the state granaries to prevent a rise in the price of bread, gave country citizens permission to make their own beer, and made a declaration that everyone in the States of the King of Prussia was free to choose his own way to salvation.^{lxi} Regarding culture, he restored the Academy of Letters, brought back exiled scholars and philosophers, sought talented opera singers from Italy, and built the new opera house. It can be said that the Berlin Opera was born on the day his father died.^{lxii}

While a remarkable leader civic leader, he seized the first opportunity to exert his military strength. “The conqueror developed along with the artist. Although a discussion of the war-making of an historic patron of music might seem incongruous, it is necessary in this case; because the meteoric rise of Prussia under Frederick proves that the strongest side of this king’s personality, in spite of all his artistic tendencies, was his ruthless genius as a conqueror.”^{lxiii} By the end of 1745, Frederick had engaged in numerous European military conquests. Helm states, “By this time, at the age of thirty-three, Frederick was being watched by the entire civilized world. The skillful rule, the amazing energy, the vast intellectual breadth of this enlightened despot caused his popularity among his people to become legendary even while he created new legends.”^{lxiv}

In 1746, Prussia enjoyed a time of peace, known as the Peace of Dresden. King Frederick II dedicated himself to growing Prussia's infrastructure. "He promoted industry and elementary education, drew up a new code of laws, furthered the draining of swamps and the extension of the canal system, and built up his army to an even greater strength; although he maintained serfdom, he did a great deal to lighten the peasant's burden; he established colonies, populating them with immigrants; he was good-natured toward his people...freely giving audience to anyone with a grievance."^{lxv}

It was during the Seven Years' War (1756-1763), one of the most notable European conflicts in the eighteenth century, that Frederick earned his title as Frederick the Great. Prussia was surrounded by enemies during this war, but Frederick did not back down, and he defeated the French and German enemies in the same battle at Rossbach in 1757. Frederick the Great is responsible for geographically unifying the Kingdom of Prussia for the first time by 1770.^{lxvi}

Frederick was not just an inspiring example of an enlightened monarch and a military genius; he was also one of the greatest cultural promoters in European history. "Amid all these activities he found time to direct the now-brilliant Berlin Opera in every small detail, to compose, to play flute concertos at his private concerts, to write poetry, prose, and opera libretti, and to entertain and be entertained by his intellectuals."^{lxvii} European royalty were often patrons of the arts and many were educated as amateur musicians. "Frederick the Great, however, was an exception to this rule. He was more than a dilettante [amateur], even more than a good performer. The surprising breadth and depth of his musical abilities made him an unusual patron, one whose dictates were based on personal creative experience."^{lxviii}

Frederick as Flutist

The following opinions of his contemporaries illustrate Frederick's talent as a virtuosic flutist:

- Franz Benda, chamber musician for king for 40 years: "He is known throughout the world for his singular ability with this instrument."^{lxix}
- Karl Friedrich Fasch, court cembalist for 30 years: "Fasch heard only three virtuosi who could perform a truly noble and moving adagio. The first was his friend Emanuel Bach at the clavier; the second, Franz Benda on the violin; and the third, the King on the flute."^{lxx}
- J.F. Reichardt, Kapellmesiter from 1755 until Frederick's death: "The King's virtuosity was most evident in his playing of adagios. He had modeled his style on that of the greatest singers and instrumentalists of his time, especially Franz Benda. Without doubt he had a strong feeling for everything he played. His melting nuances – particularly his accents and little melodic ornaments – bespoke a delicate, sensitive musical nature. His adagio was a gentle flow, a pure, subdued, often stirring, song: the surest evidence that his beautiful playing came from his soul."^{lxxi}
- J.F. Reichardt continues: "He played adagios with so much inner feeling, with such noble, moving simplicity and truth, that his audience seldom listened without tears."^{lxxii}
- Elizabeth Mara, leading soprano at Berlin opera 1771-1780: "Contrary to what many say, he does not play like a king at all, but is an excellent performer. He has a strong, full tone and a great deal of technique."^{lxxiii}

- Charles Burney, distinguished musical historian who visited the court in 1772 and heard Frederick's private concerts: "The concert began by a German flute concerto, in which His majesty executed the solo parts with great precision; his embouchure was clear and even, his finger brilliant, and his taste pure and simple. I was much pleased, and even surprised with the neatness of his execution in the allegros, as well as by his expression and feeling in the adagios; in short, his performance surpassed, in many particulars, any thing I had ever heard among Dilettanti, or even professors. His majesty played three long and difficult concertos successively, and all with equal perfection."^{lxxiv}
- Baron J.F. von Bielfeld, the earliest description of the King's playing: "The evening is devoted to music. The Prince holds concert in his salon; attendance is by invitation only...The Prince usually plays the flute. He handles the instrument with complete authority; his embouchure, as well as his fingering and articulation, are peerless. I have often had the honor of standing behind him during his performances, and have been especially impressed by his adagios."^{lxxv}

As to be expected, Frederick received some critique of his playing later in his life that his allegros were not performed "with the fire and flash which his lively personality demands,"^{lxxvi} and that his breath control was lacking.^{lxxvii} Further, some writings suggest that he may have not always kept a steady tempo.^{lxxviii} Regardless, the evidence overwhelmingly suggests that Frederick performed at the level of a professional musician, especially considering that he began studying the flute at seven years old and started studying with Quantz at age sixteen. "When objective evidence is added to these opinions, the conclusion is reached that this royal flutist

must have played quite respectably, even according to most musicianly standards...His interest in the flute was not casual, but vital.”^{lxxxix}

Frederick was very rigid about his morning practice routine. He followed a very detailed scale pattern everyday that consisted of each scale, ascending thirds, and ascending four-note clusters through every octave, repeated descending, and then repeated on the next scale chromatically upwards.^{lxxx} This type of technique study is typical for modern flutists, but during the Baroque era, transverse flute technique methods were a new innovation. These scale passages were part of a book of technique exercises that Quantz and Frederick composed together. These exercises were so important to Frederick, that he had four copies of the same etude book for his different palaces so that he was never without them.^{lxxx} Frederick practiced the first thing in the morning when after getting out of bed; he practiced before and after cabinet meetings, after lunch, and at the evening concert.^{lxxxii} “The flute served him as a means of relaxing the tensions of his reign, of freeing himself...during the mornings before cabinet meetings, when Frederick paced up and down in his room, improvising freely on the flute and pondering various matters, there often came to him...the most fortunate answers to many of the day’s problems. Even on the battlefield and in winter quarters, his flute played an important role.”^{lxxxiii}

While still a young monarch, he practiced four to five times daily, and when he was older this only decreased to three or four times daily.^{lxxxiv} Frederick struggled with performance anxiety, which is why he practiced very carefully in private before rehearsing with the orchestra. When he was young, the nightly concerts consisted of six concertos and one sonata without an intermission.^{lxxxv} When he was older, he could only manage three pieces at a time, which is still a remarkable feat.^{lxxxvi} He was barrel-chested despite his slight build, which gave him excellent breath capacity.^{lxxxvii} “His death mask and the one portrait of him painted from life, show that he

had the mouth and lip formation needed for a good embouchure.^{lxxxviii} According to the historical evidence, truly his accomplishments are extraordinary.

Further underscoring the evidence for his talent as a flutist are the many demanding passages in his own compositions for flute.^{lxxxix} Helm surmises:

One cannot fail to be impressed with the King's talent for playing the flute when it is realized that his instruments were made almost a century before the first Boehm flutes and were extremely primitive by today's standards...But the fact remains that the crudity of the instruments which were available to Frederick is a real tribute to his aptitude and perseverance.^{xc}

The King was an avid collector of flutes always searching for ones with newer and better capacity and intonation. One collection of Frederick's flutes discovered around 1932, consists of two ivory flutes each with one key (Eb), one amber flute with two gold keys (D# and Eb), four ebony flutes with two silver keys, and one boxwood flute with one key.^{xc}

Frederick was never separate from his flute, as it traveled with him to battlefields in Silesia, Saxony, Bohemia, and Moravia.^{xcii} "In the last campaign of the Seven Years' War, the King sent for a quartet of musicians. The carriage delivering them had hardly stopped rolling before they were ordered to prepare for a concert. Frederick, thus accompanied, played a piece and exclaimed, enchanted, 'That tastes like sugar!' Surely it must have been important for this king to make music."^{xciii} By the end of the Seven Years' War, Frederick had aged considerably, and it was at his winter quarters in 1778-79 that he played for the last time. When he finally packed his flute away he told Franz Benda, "My dear Benda, I have lost my best friend."^{xciv}

Frederick as Composer

Eugene Helm states that “Frederick’s compositions show an understanding and a facility which is far above that of an amateur.”^{xcv} Significant composers who complimented his work included Quantz, Fasch, Nicolai, Büsching, Zelter, and Rellstab.^{xcvi} Frederick began composition lessons at the age of eight with Heyne and “it is obvious that he possessed not only musical talent, but also great intelligence. The total weight of these evidences of his musical creativity brings one to the conclusion that his compositions, though not masterworks, must be worthy of study.”^{xcvii}

Frederick has received some criticism by historians for the fact that many of his compositions are only sketched. This is, however, an ineffective criticism as the King was clearly limited on time, and numerous significant composers, such as Beethoven and Handel, also sketched their works.^{xcviii} He had Quantz correct his works, and it is recorded that frequently Quantz could find little to no fault.^{xcix} All six of the original flute manuscripts in existence have all corrections and alterations only in Frederick’s hand.^c Quantz stated firmly that Frederick had composed both melody and bass to every sonata.^{ci}

It is illogical to infer, in the face of all this evidence, that Frederick’s ‘sign language’ was used only because of a lack of ability on his part. When one considers what a typical day must have been like in the life of this busy monarch, it is surprising that he had time to compose at all. It is interesting to consider, too, what his compositions might have been like had he been able to compose at his leisure. Perhaps in such a case, this statement by Nicolai would not be flattery: ‘Everyone who has seen the solos written by the King must agree that, on the whole, the harmonies of this ‘dilettante’ are better ordered than those of many of today’s *Professori di Musica*.’^{cii / ciii}

In studying Frederick's compositional style, it is easy to delineate the influence of Quantz. Through this influence, it is easy to see the influence of Vivaldi's solo concertos on Quantz and therefore the secondary impact of Vivaldi on Frederick.^{civ}

In most formal respects, the four flute concertos composed by the King look very much like the concertos of Vivaldi. The music of Vivaldi exerted a profound influence on Quantz, and the majority of the rules for concerto composition which are contained in Quantz's *Versuch* are obviously based on his study of Vivaldi's solo concertos. Therefore Frederick's concertos are indirect imitations of those composed by the great Italian master.^{cv}

Frederick almost always follows the slow-fast-very fast plan with a very homophonic texture. His forms are very standard but he uses them as "an expressive musical vehicle."^{cvi}

Many attempts have been made at determining a catalogue of Frederick's works, but none can be said to be completely accurate or successful yet. Frederick wrote his music only for himself, and it was performed within palaces, but never published, organized, or even catalogued in an accessible way to outsiders. J. F. Reichardt made an unfinished attempt at publishing Frederick's music, and the Crown Prince Frederick William IV ordered in 1835 for all the palaces to be searched for flute music. This music was simply bound up, neither being edited nor published. A century after his death, in 1886, a revival was seen in interest in Frederick's life. Philipp Spitta produced an edition of twenty-five of his flute works, published by Breitkopf and Hartel and financed by Kaiser Wilhelm I.^{cvii}

Frederick composed at least one hundred twenty-one flute sonatas, four flute concertos, four books of *solfeggi* for the flute, plus multiple marches, an Italian overture, and arias. There exist numerous other compositions that have been disputed as to whether or not they were

written by Frederick.^{cviii} The most evidence surrounding the dating of Frederick's compositions can be found in the letters Frederick wrote to his beloved sister Wilhelmina, Margravine of Bayreuth, who also was a composer and musician performing on the flute and the lute. Frederick frequently sent her copies of his new compositions and discussed them in his letters, thus allowing for the inference of approximate dates on his compositions.^{ciix}

Six original flute manuscripts exist in Frederick's hand, and by studying the collections and copies housed at his different palaces, Philipp Spitta deduced and provided solid evidence that all of Frederick's flute works were finished by the Seven Years' War, in 1756.^{cx} All the sonatas are numbered but mixed in with Quantz's sonatas, and fortunately the list of which composer composed which number of sonata is still extant (still in existence). Frederick mainly performed only Quantz's and his own compositions, and thus this confusing numbering system allowed for a rotation of his favorite works and favorite composers.^{cxii}

The compositions that were dated are all written before 1756, the beginning of the Seven Years' War. Helm points out that:

Every fact connected with Frederick's production of original music shows, then, that this production had ceased by that date. It would be quite surprising if all of this evidence did not prove that the Seven Years' War brought the King's composing career to an end; for his interest in artistic provinces gradually decline as it became more and more necessary to devote his energies to the task of saving Prussia. The decline was permanent; the rigors of the war ended both his desire to create music and his activities in making Berlin a center of musical culture.^{cxiii}

Findings

The purpose of this thesis is to investigate the significant contributions that Quantz made as a flutist, composer, and pedagogue to the music world and in particular, to research the impact that Quantz had in the development of Frederick the Great as a virtuoso musician. The hope is to also illustrate the resulting significance of Frederick the Great as an important composer and flutist. This thesis is also intended to establish a case for the enduring significance of Frederick the Great and Quantz as significant flutists and composers and to encourage the acceptance of their compositions in the generally performed canon of flute literature.

Quantz was already a world-famous musician when Frederick hired him into his court in 1740. The thirty years Quantz spent at the court of Frederick the Great brought a culmination and synthesis of his teaching theories, directly resulting in Quantz's all-important treatise, *On Playing the Flute*. Described as "the foundation of modern flute technique,"^{cxiii} it is an indispensable achievement that serves as a guide to all Baroque performance practice and certainly would not have been created without the patronage of Frederick the Great.^{cxiv} This treatise is the foundation of Quantz's significance as a pedagogue and author, and analyzing the student-teacher relationship between Frederick the Great and Quantz confirms Frederick's place as the protégé and creative inspiration for Quantz's treatise.

Frederick's patronage of Quantz for thirty years resulted in a huge body of compositions being commissioned for the flute. As a composer, Quantz's works are more diverse and explore different forms than Frederick's. Quantz utilizes an earlier Baroque aesthetic in the majority of his compositions while Frederick's works can be classified as Rococo.^{cxv} Despite their slight stylistic differences, Frederick never grew tired of Quantz's work, and Helm argues that this is because of Frederick's "own petrified taste."^{cxvi} In an era in music history when old compositions

were rarely performed and instead new compositions celebrated highly [Felix Mendelssohn (1808-1847) popularized concert programming that included historical works with new compositions], it is no surprise that Quantz received criticism for his unchanging and stagnated style. Charles Burney illustrates this sentiment writing at a late visit to the Prussian court: “His [Quantz’s] music is simple and natural; his taste is that of forty years ago; but though this may have been an excellent period for composition, yet I cannot entirely subscribe to the opinions of those who think musicians have discovered no refinements worth adopting since that time.”^{cxvii} It must be noted however, that Quantz was receiving four times the normal salary for a court musician at this time to specifically compose for Frederick the Great. It may be surmised that Quantz was in fact a shrewd man for catering to the tastes of his passionate King. Regardless of this criticism, Quantz’s enormous contribution to the body of flute literature merits study and acceptance. His works establish a historical foundation to the canon of flute literature that permit modern flutists a glance into an era of significant development and innovation for the instrument.

Frederick was already emerging as one of the most powerful and notorious monarchs in Western civilization when he hired Quantz to his court in 1740, but this signified a monumental achievement in his development as a music patron. Frederick’s patronage resulted in numerous important contributions to the musical, artistic, and flute worlds, as well as the founding of Berlin as a crucial center in music history.

Such extraordinary artistic achievements inspired by a government leader merit greater attention than the militaristic conquests of a nation:

It is unfortunate that the fame of great historical figures is founded so often on their political and military achievements. The prosecution of war, the acquirement of real estate, and the substitution of one form of government for another have traditionally been

the most favored subjects of recorded history. In this respect Frederick II of Prussia is no disappointment to historians; he obligingly provides abundant evidence of his ability to change national boundaries. But once Frederick as conqueror has been disposed of, there remains, insistently, a figure whose greatness is the result of more unusual qualification: Frederick the statesman and reformer, the man of letters and philosopher, the musician and patron of music. For, during his seventy-four years (1712-86), this indefatigable monarch was able to accomplish significant things in each of these fields.^{cxviii}

These words summarize the premise of the discussion of the significance of Frederick the Great as an extraordinary music patron. Helm illustrates Frederick's singular influence over the cultural development of Prussia observing, "The main structure of Berlin's musical life during the middle of the eighteenth century was organized and regulated according to the workings of one brain: Frederick's."^{cxix} Any monarch with the wealth and resources at Frederick's disposal could have accomplished what Frederick did;^{cxx} what makes Frederick unique however, lies in his personal involvement with every facet of Prussian artistic life. Frederick did not just commission operas; he wrote the libretto and chose the singers himself. Frederick's "taste as an experienced and proficient musician, and as a broadly educated, articulate product of eighteenth-century enlightenment, pervaded the musical activities of every Berliner."^{cxxi}

Some scholars argue that this meticulous patronage, or "musical dictatorship,"^{cxxii} may have resulted in a narrow artistic view, but even so, "it provided an unprecedented marshaling of musical forces and a great blossoming of musical activity... It is undeniable that the patronage of Frederick the Great forms a solid segment of music history."^{cxxiii} Without the cultural and artistic pursuits and patronage of Frederick the Great it is arguable that Berlin may have never achieved its level of exceptional importance in music and world history.^{cxxiv}

The evidence of Frederick's virtuosity as a flutist contradicts the generally accepted attitude in the modern flute community that Frederick was simply an amateur musician. His enormous body of compositions contains very challenging passages, and his musical ideas are far from unimaginative. His compositions beautifully capture the essence of the Baroque transverse flute and utilize the resonant lower register that made Quantz's flutes famous. The numerous first-hand accounts describing the incredible expressive power of the King playing an Adagio reveal an experienced and talented musician with mature musical ideas. His proven commitment to advancing the flute repertoire and his direct investments in the development of the instrument itself prove his dedication and passion for the flute. Despite the fact that Frederick the Great was destined to be a monarch, he unquestionably performed at the level of a professional musician, and therefore, should be regarded as one.

Recommendations for Future Research

- More research is needed on a collection of correspondence between Frederick and Quantz. Examination of correspondence between the two would provide greater insight into their relationship and would also provide further evidence for the dating of their works.
- For both composers more research is needed on the chronology of their works. A complete cataloging of the works of Frederick the Great and Quantz should be published in chronological order. This would provide greater insight into the compositional output and parallels between these composers.
- A detailed analysis of the compositions, theoretical and harmonic, would reveal compositional parallels between Quantz's and Frederick the Great's compositions. This research would provide more evidence for a thorough

argument regarding the significance for both of their compositional output. This research should also be crosschecked with the influences of Vivaldi's solo concertos, which served as Quantz's compositional model. This would further illuminate Baroque compositional practice as well as illustrate deeper facets of the musical relationship between Quantz and Frederick the Great.

- A psychological analysis and profiling should be done on Frederick the Great because of his remarkable ability to compartmentalize and survive the trauma of his childhood abuse. This would provide historical evidence for trauma research as well as provide further insight into Frederick the Great's creative genius.
- Once a chronology of Frederick's work has been established, it should be crosschecked with historical events in his life. This would illuminate the inner-workings of a creative and militaristic genius, and it would be interesting to track compositional trends and patterns in his life.

Significance

Both Quantz and Frederick the Great made immense advancements to the limited body of flute repertoire for the Baroque transverse flute, and without Frederick's patronage, neither of these contributions would have been accomplished. Frederick employed the best singers, librettists, writers, theorists, composers, and musicians in the world. Frederick's establishment of a new opera house in 1742 after his father's death, single-handedly founded the Berlin Opera, one of the most influential opera houses in music history. "Frederick's great importance as a music patron of music was, then, the result of a rare combination of attributes and circumstances: his musical understanding as a composer and performer, his wealth and power as a monarch, and his desire to govern personally the artistic realm which was his property."^{CXXV}

Frederick the Great was not only a legendary monarch and war strategist; he was also a virtuosic musician and patron of art. “His great contributions to humanity as a progressive monarch and as a force in German cultural life are, when seen from the perspective of the twentieth century, more deserving of mention in history than all of his conquests, no matter how spectacular.”^{cxvii}

Studying Frederick’s artistic development and musical life provides modern scholars unique insight into the secret life of an important monarch – a life that suggests that the study of his cultural works provides a vital framework to understanding the success of his military achievements. Frederick’s patronage of Quantz and own role as a musician promoted the artistic heritage of Germany and established Berlin as center for music. Perhaps Frederick’s example in making the court a center of artistic patronage underscores and substantiates the vital need for government authorities and rulers to support the arts, protecting, promoting, and preserving cultural heritage today.

Appendix

- Thesis Lecture Recital Presentation
- Thesis Lecture Recital Presentation Recording (CD)

*Quantz and Frederick the Great:
Masters and Monarchs of the Flute*

A Thesis Presentation
Submitted in Partial Fulfillment
of the Requirements for the Designation
University Honors with Distinction

Betsy Groat
Dr. Angeleita Floyd
University of Northern Iowa

Friday, April 13, 2012
6:00 pm
Jebe Hall, GBPAC

Sonata in E minor für Flöte und Clavier..... Frederick the Great
(1712-1786)

- I. Grave
- II. Allegro Assai
- III. Presto

Sonata in G minor no. 336..... Johann Joachim Quantz
(1697-1773)

- I. Affettuoso mà mesto
- II. Allegro di molto ma fiero
- III. Moderato mà arioso

Betsy Groat, flute
Dr. Robin Guy, harpsichord
Matthew McLellan, cello

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Notes

ⁱ *The American Heritage Dictionary*, 3rd ed., s.v. “virtuoso.”

ⁱⁱ *Ibid.*, s.v. “Baroque.”

ⁱⁱⁱ *Ibid.*, s.v. “Rococo.”

^{iv} *Ibid.*, s.v. “pedagogy.”

^v Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960, 156

^{vi} *Ibid.*, 156

^{vii} Ruth Rowen, *Early Chamber Music* (publisher info here), 68, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960, 157

^{viii} Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 157

^{ix} Willi Kahl (ed.), *Selbstbiographien deutscher Musiker*, 112, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 157

^x Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 157

^{xi} *Ibid.*, 157

^{xii} Willi Kahl (ed.), *Selbstbiographien deutscher Musiker*, 135-36, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 158

^{xiii} Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960, 158

^{xiv} Quantz, “Herrn Johann Joachim Quantzens Lebenslauf,” *Historisch-Kritische Beyträge*, ed. by Marpur, I, 248, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 159

^{xv} Quantz, “Herrn Johann Joachim Quantzens Lebenslauf,” *Historisch-Kritische Beyträge*, ed. by Marpur, I, 245, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 159

^{xvi} Thouret, *Friedrich der Grosse*, 109-10, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 159-160

^{xvii} Thouret, *Friedrich der Grosse*, 109, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 161

^{xviii} *The Present State of Music*, II, 154, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 160

^{xix} Quantz, "Herrn Johann Joachim Quantzens Lebenslauf," *Historisch-Kritische Beyträge*, ed. by Marpurg, I, 249, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 161

^{xx} *Ibid.*, 161

^{xxi} Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960, 158

^{xxii} Georg Müller, *Friedrich der Grosse, seine Flöten und sein Flötenspiel*, 6, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960, 162

^{xxiii} Henry Macaulay Fitzgibbon, *The Story of the Flute*, 41, states that there is no evidence supporting the popular belief that Quantz also invented the adjustable head cork, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960, 162.

^{xxiv} Quantz, "Herrn Johann Joachim Quantzens Lebenslauf," *Historisch-Kritische Beyträge*, ed. by Marpurg, I, 249, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 162

^{xxv} Schwarz-Reiflingen, "Friedrich der Grosse als Flötist," *Allgemeine Musikzeitung*, Vol. LXVI (1939), 478, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 163

^{xxvi} Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 164

^{xxvii} *Ibid.*, 164

^{xxviii} Thouret, *Friedrich der Grosse*, 111, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 167. Since the end of WWII, Quantz's compositions in manuscript, which were housed in the library in Berlin (Königlichen Hausbibliothek), have been missing.

^{xxix} Lenzewski, *Die Hohenzollern in der Musikgeschichte des 18. Jahrhunderts*, 27, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 173

^{xxx} *Ibid.*, 164-165

^{xxxi} *Ibid.*, 164-165

^{xxxii} *Ibid.*, 165

^{xxxiii} *Ibid.*, 165

^{xxxiv} Quantz, Johann Joachim. *On Playing the Flute*. Translated by Edward R. Reilly, 2nd ed. Boston: Northeastern University Press, 2001.

^{xxxv} Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960. Page 167

^{xxxvi} *Ibid.*, 167

^{xxxvii} *Ibid.*, 3

^{xxxviii} *Ibid.*, 3-4

^{xxxix} *Ibid.*, 4

^{xl} *Ibid.*, 4

^{xli} Pierre Gaxotte, *Frederick the Great*, trans. by R. A. Bell, 7-11, quoted in Helm, Ernest Eugene. *Music at the Court of Frederick the Great*. Norman: University of Oklahoma Press, 1960, 4

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