

JOHANN JOACHIM
QUANTZ

FLUTE
CONCERTOS

ELYSIUM ENSEMBLE
ON PERIOD INSTRUMENTS

GREG DIKMANS FLUTE
LUCINDA MOON VIOLIN



Johann Joachim Quantz (1697–1773)

Concertos for flute, strings and continuo

Elysium Ensemble

Greg Dikmans *flute*

Lucinda Moon *violin 1*

Natalia Harvey *violin 2*

Christian Read *viola*

Josephine Vains *violoncello*

Ruth Wilkinson *violone*

Samantha Cohen *theorbo*

About the Elysium Ensemble:

'Their easy rapport guarantees 70 minutes of delight'
The Sunday Times

'Elegant, measured readings of these neatly crafted pieces'
Early Music Review

Concerto in A minor, QV 5:236

- | | |
|------------------------------------|--------|
| 1. Allegro di molto mà con Spirito | [7:46] |
| 2. Andantino | [6:59] |
| 3. Più tosto Moderato mà Gustoso | [6:24] |

Concerto in F major, QV 5:162

- | | |
|--------------------------|--------|
| 4. Allegretto | [8:19] |
| 5. Amoroso, ma non lento | [6:08] |
| 6. Vivace | [6:16] |

Concerto in G major, QV 5:178

- | | |
|---------------------|--------|
| 7. Allegro | [9:18] |
| 8. Andante un poco | [8:15] |
| 9. Allegro di molto | [6:15] |

Concerto in E minor, QV 5:116

- | | |
|---|--------|
| 10. Cantabile e frezzante (con sordini) | [4:52] |
|---|--------|

Total playing time [70:37]



Introduction

Johann Joachim Quantz (1697–1773) was a master of his craft, creating music of great beauty, wit and charm. Working on his concertos has been a great joy and very enlightening.

Quantz developed a distinctly personal style that is very expressive. His concertos epitomise the quality of *Empfindsamkeit* (sensitivity), a term used to describe intimate, sensitive and subjective expression that was prized by the North Germans. The concertos are inventive, well-crafted and natural on a very human scale; they are full of engaging and attractive musical ideas, with contrasts of tone, of light and shade, and you can hear the influence of Italian opera.

Nineteen years after Quantz's death, Christoph Friedrich Nicolai (1733–1811), a writer on music who knew Quantz, laments his passing. Reflecting on Quantz's compositions and way of playing, he makes some general comments about the fleeting nature of musical style and performance:

Style in music, and the style of performance related to it, is like a beautiful flower that delights intimately, but soon withers, rarely blooms again, and even more rarely bears fruit.

Nicolai also comments on Quantz's artistry as a performer:

The low tuning of Quantz is no longer used; departed with it are Quantz's flutes, Quantz's concertos, and the true art of playing them, without which they suffer indescribably. Now there are perhaps no more than three people in Berlin who still know the way to play them.

As performers of eighteenth century music, we are naturally very curious about the historical and theoretical background of the music we play. But our interest is resolutely practical. Our task is to craft moving and convincing performances and the research we do helps us bring the music to life.

We are fortunate that Quantz's influential treatise published in 1752 – *Versuch einer Anweisung die Flöte traversiere zu spielen* (Essay of a Method for Playing the Transverse Flute) – goes far beyond just the details of musical execution: it also presents a coherent aesthetic theory. As Edward R. Reilly, the modern translator of the *Versuch*, notes: 'Quantz's work presents us with a view of the knowledge, sensitivity, and dedication needed to achieve musical artistry from which we still have much to learn.'

In the Preface to the *Versuch* Quantz says

that he has endeavoured to purify his taste 'through long experience and reflection.' He expands on this in the Introduction:

For everything in music that is done without reflection and deliberation, and simply, as it were, as a pastime, is without profit. Industry founded upon ardent love and insatiable enthusiasm for music must be united with constant and diligent inquiry, and mature reflection and examination.

In the spirit of Quantz's ideal, we have asked many questions and sought practical and convincing answers. And there are many 'details of beauty' (C.P.E. Bach) to consider. Of course, many answers are possible, since they depend on our own proficiency, knowledge and taste. We have made choices to best express the passions and meaning we find in Quantz's music. In this way we continue to evolve our own taste and style of performance.

Quantz's Legacy

Quantz was one of Europe's finest flute players and also recognised as a composer and music theorist. He worked at royal courts in Dresden and later in Berlin and Potsdam, where his close association with Frederick the Great added to his renown. Quantz composed over 300 flute concertos

and around 230 flute sonatas, as well as trio sonatas, duets and solos. As a flute maker, he developed a design (the 'Quantz' flute) that enabled him to produce a particularly rich and vocal tone quality that was greatly admired.

The sonatas and concertos Quantz composed in Berlin were the personal property of the flute-playing king, so they were not published or circulated widely. When Quantz moved to Berlin from Dresden, Frederick arranged for all of Quantz's Dresden compositions (excluding the trio sonatas) to also become his property.

Frederick had multiple fair copies made of each work for his various residences and palaces. Copies of Berlin works were occasionally sent to Dresden. Happily, many manuscript copies of Quantz's works have survived and scans of some are available online from libraries in Berlin and Dresden.

It is most enlightening to work on Quantz's surviving compositions while applying his thoughts on performance in the *Versuch*. We hope this recording will contribute to an appreciation of Quantz's merits as a composer.

Music in the Age of Reason and the Galant Aesthetic

The Enlightenment was a European intellectual movement of the late-seventeenth and eighteenth centuries that emphasised reason and individual experience over tradition. Diffusion of culture was one of its main goals and it affected music in various ways.

Three important characteristics of this Age of Reason influenced not only aesthetic thought, but also many aspects of life, such as social behaviour, fashion, public affairs and even the conduct of military campaigns. (1) Style: taste, refinement and elegance; (2) Restraint: moderation, delicacy and composure; and (3) Propriety: appropriateness. These characteristics underlie much of Quantz's thinking throughout the *Versuch*.

According to Quantz the galant aesthetic is based on the principles of clarity, pleasingness and naturalness. 'Being galant, in general', wrote Voltaire, 'means seeking to please.' *Empfindsamkeit* can be thought of as a North German dialect of the galant aesthetic. C.P.E. Bach and Quantz consider the main aim of music is to touch the heart and move the affections.

Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. (Quantz)

Restraint is required in playing fast movements: 'Your principal goal must always be the expression of the sentiment, not quick playing.' Quantz also cautions:

Play each piece with its proper fire, but avoid immoderate haste. You must never lose your composure, if the piece is not to lose all its agreeableness.

The listener is moved not so much by the skill of the performer as by the beauty which he knows how to express with his skill.

To play *proprement* (appropriately, i.e. with precision, clarity and care) a musician needs to pay attention to what C.P.E. Bach calls the 'details of beauty'. To 'decide on the correct manner of performance' a musician must 'arrive at an understanding of the true content and affect of a piece.' Every note has its place, meaning and importance. Attention to detail is important when considering such things as articulation, phrasing, the shaping of melodies and the

agréments, the ornaments that make a melody more agreeable (*agréable*).

Quantz and the Concerto

Quantz first encountered Vivaldi's concertos in 1714 while briefly working in Pirna (a town in Saxony near Dresden). In his autobiography he writes:

During this period in Pirna I saw Vivaldi's violin concertos for the first time. As they represented a completely new way of composing music they impressed me not a little. I did not fail to supply myself with quite a number of them. The splendid ritornellos of Vivaldi served as excellent examples in the future.

Many German composers, including Bach, Telemann and members of the Dresden *Hofkapelle* (court orchestra), were inspired by Vivaldi's concertos to take up the genre. Vivaldi's collection of six Flute Concertos (Op. 10) was published in 1729 and the flute concerto was particularly cultivated in north and central Germany. Quantz's flute concertos were the best known and most numerous. They epitomise the galant sensibility that dominated taste in northern Europe in the mid-eighteenth century.

Ritornello form

Ritornello form, as a fully developed

structure, is first found in Vivaldi's concertos. The *ritornello* is a group of related thematic ideas that 'return' (like a refrain) throughout the movement. It is played by the full ensemble (without the soloist). These tutti sections alternate with episodes featuring the solo instrument accompanied by a variety of scorings and textures. The episodes present and develop material from the *ritornello* or new, often contrasting, ideas in different keys. They usually also include virtuosic passage-work not related to the ritornello ideas. *Ritornello* form is thus flexible and extensible.

Quantz's *ritornellos* usually consist of a varying number of distinct but related melodies or motives. They are often presented in two principal parts to form a single larger unit, but the parts are also used separately.

In the fast movements Quantz generally presents five statements of the *ritornello* in a clear sequence of keys. The first two statements are usually relatively complete and the last three are usually limited to one of the two principal parts.

There is no consistent formal design in the slow movements. Two or three statements of the *ritornello* are most common. The material for the solo sections is usually taken from the opening *ritornello* and there

is rarely any elaborate passage-work. The soloist is expected to move the listeners with a fine cantabile style and tasteful ornamentation rather than excite their admiration with virtuosic display. While most of these basic features were established in the works of Vivaldi and Albinoni, by the mid-eighteenth century *ritornello* form had evolved into a structure that most composers felt offered them many opportunities for variations in style and treatment without restricting the expression of their own individuality. As Reilly, the translator of the *Versuch*, puts it:

The use of ritornello forms in the second quarter of the eighteenth century is somewhat analogous to the use of sonata form in the last quarter of the century: the general mould or design, once recognized, is actually less significant than the specific material and its treatment in each individual work.

The Concerto as Chamber Music

The surviving manuscript copies of Quantz's concertos typically state that they are concertos in five parts (*Concerto à 5*) for *flauto traverso*, *violino primo*, *violino secondo*, *violetta* (viola) and *basso*. Usually there is no score: each instrument has its own part.

The *basso* part (*basso continuo*) includes

figures (hence 'figured bass') to indicate the harmonies. It is played by a cello and a chordal instrument. There is often also a separate *basso ripieno* (tutti bass) part which has the bass line of just the tutti sections. It is played by a violone or double bass, doubling the cello an octave lower. This gives the tutti ritornellos a full, rich sound that contrasts with the lighter sound of the solo instrument episodes. Quantz regularly uses the tutti playing in unison, a simple, dramatic effect introduced by Vivaldi that had been used in Italian opera but rarely in instrumental music.

The solo episodes have a wide and subtle variety of textures. For example, we hear the flute accompanied by two violins with the viola playing the bass line or by just cello and theorbo without the upper strings. Especially in the lighter, final movements, we hear the flute with just two violins, one or both playing the bass line. On occasion the flute holds a long note (known as a pedal point) as an accompaniment to the upper strings.

When playing his concertos in Dresden Quantz was accompanied by members of the *Hofkapelle*. In Potsdam Frederick regularly performed Quantz's concertos with his permanent chamber ensemble of two violins, viola, cello, double bass

and keyboard instrument (after 1747 a fortepiano replaced the harpsichord).

We use a theorbo for our chordal continuo instrument. It has tonal characteristics in common with the fortepiano. From the beginning of the eighteenth century in France the theorbo was prized as the ideal instrument for accompanying the flute. In 1703 Michel de la Barre (c.1675–1745) published the first ever collection of pieces specifically for the flute. In the preface he says:

When one wants to play with an ensemble, it will be absolutely necessary to have a Bass Viol, and a Theorbo or a Harpsichord, or both together; but I think that the Theorbo is preferable to the Harpsichord: for it seems to me that the sound of the gut strings is better suited to the sound of the Flute, than that of the brass strings.

Richard Maunder, in *The Scoring of Baroque Concertos* (2004), argues persuasively that the great majority of Baroque concertos were conceived by their composers and realised by contemporary performers as chamber music, usually with only one player per part (except for the basso part played by cello and a chordal instrument). Baroque violinist Andrew Manze, in his review of Maunder's book, identifies the incorrect 'modern, post-Classical notion

of the concerto as a conflict between the one and the many.' Rather, the soloist in a Baroque concerto is 'the first among equals, the equals being few in number.'

In Quantz's concertos the flute does have many virtuosic *passagien* (scale and arpeggio passages) that set it apart from the ensemble, but the main interest is in the melodies – the cantabile ideas – and the interplay between the flute, strings and bass line. A dialogue emerges where the melodic and rhythmic ideas are shared among all the instruments.

Good Execution and the Passions

Quantz uses the expression *musikalische Vortrag* (musical execution) to signify the manner of performance and devotes an entire chapter to this important topic. It begins with the passage (quoted above) that tells musicians they should make themselves masters of the hearts of their listeners, arousing or stilling their passions.

Quantz goes on to 'investigate the principal qualities of good execution in general'. He discusses six qualities that the listener should keep in mind to more fully appreciate a performance of works by Quantz and his North German contemporaries. The following paraphrases his main points:

- 1) Execution must be true and distinct: each note played in tune and as beautifully as possible.
- 2) Execution must be rounded and complete: each note played with its true value and in its correct tempo. Sustained and flattering (charming or beguiling) notes must be slurred to one another, but gay and leaping notes must be detached and separated from one another.
- 3) Where possible the principal ('good') notes must be emphasised more than the passing ('bad') notes: the notes are played *unequal* (unequally). The amount of inequality varies according the character and tempo of the piece. There are exceptions, such as quick passage-work in a very fast tempo.
- 4) Execution must be easy and flowing: any difficulties must not be apparent and everything of a coarse or forced disposition must be avoided with great care. Performers must try to preserve in themselves a constant composure.
- 5) Execution must be varied: light and shadow must be constantly maintained. A continual alternation of the Forte and Piano must be observed. Swell and diminish the tone imperceptibly, especially in slow movements.
- 6) Execution must be expressive and appropriate to each passion that one encounters. In the *Allegro* (fast

movements) and all gay pieces of this type liveliness must rule, but in the *Adagio* (slow movements) and pieces of this character delicacy must prevail and the notes must be drawn out or sustained in an agreeable manner.

The performer [...] must seek to enter into the principal and related passions that he is to express. And since in the majority of pieces one passion constantly alternates with another, the performer must know how to judge the nature of the passion that each idea contains, and constantly make his execution conform to it.

According to Quantz the principal passions are Gaiety, Melancholy, Boldness, Flattery (charming, beguiling) and Majesty. There are musical figures and manners of execution associated with each of these passions. Other passion words or characters mentioned by Quantz are 'serious', 'jocular' (jaunty), 'tender', 'sublime' and 'pathetic'.

The principal characters in fast movements are Gaiety and Liveliness. The terms Presto, Allegro and Allegretto are not just indications of tempo; Quantz also uses them to indicate character. The Allegretto is played 'seriously' (compared to the Allegro); the Allegro is played in 'a lively manner'; and the Presto is played 'fleetingly and playfully'.

Tempo

Quantz provides a great deal of practical advice on tempo. An important general rule can be summarised as: don't play fast movements too fast. One of the reasons Quantz gives for attempting to put into writing a way of determining the approximate tempo required for individual pieces is:

If there were definite rules, and these were properly observed, many pieces frequently garbled through incorrect tempos would be more effective.

Quantz presents a system based on the pulse beat of a healthy person: 80 beats per minute (plus or minus five beats). He describes four categories of movement as they occur in instrumental music: two fast categories (the *Allegro assai* and the *Allegretto*) and two slow categories (the *Adagio cantabile* and the *Adagio assai*). The *Allegro assai* is the fastest category and each one following is twice as slow. In other words, the pulse (75–85) of the minims in the *Allegro assai* is the same as the semi-quavers in the *Adagio assai*.

Quantz then assigns the tempo/affect words used at the start of a movement – such as *Allegro non troppo*, *Allegro moderato*, *Arioso*, *Affettuoso*, *Largo*,

Grave etc. – to the appropriate category.

There are various exceptions and refinements to the basic system just described. For example:

There is [...] a kind of moderate Allegro, which is approximately the mean between the Allegro assai and the Allegretto. It occurs frequently in vocal pieces, and is also used in compositions for instruments unsuited for great speed in passage-work [for example, the flute].

In another refinement Quantz explains that:

In former times an Allegro assai or Presto [...] was then written, and would have been played, only a little faster than an Allegretto is written and performed today. [...] Contemporary French musicians have retained this style of moderate speed in lively pieces to a large extent.

Ornamentation

Ornaments help to express the passions and make a plain melody more agreeable. They may be notated by the composer and, if not, the performer is expected to add them as appropriate.

The embellishments or graces [...] serve, in accordance with the temper of the piece, to excite cheer and gaiety, while the simple appoggiaturas, on the contrary, arouse tenderness and melancholy. Since music



should now rouse the passions, now still them again, the utility and necessity of these graces in a plain and unadorned melody is self-evident.

Quantz discusses two types of ornamentation:

1) *Wesentliche Manieren* (essential graces) have a limited range and a relatively fixed melodic form: for example, appoggiaturas, turns, mordents, and shakes (trills). They are used in nearly all types of composition.
2) *Willkürliche Veränderungen* (extempore or arbitrary variations) usually have a wider range and a variable melodic form depending on the shape of the melody and the underlying harmony. When used, they are specific to each particular piece. Quantz gives many examples of how to create variations on different intervals.

There are two types of appoggiatura: the 'accented' – which are played long to emphasise a dissonance at cadences and elsewhere (harmonic function) – and the 'passing' – which are short and unaccented, and used to enliven and give brilliance to a melody (melodic function).

Dissonances, such as those created by long appoggiaturas, are expressive notes that always require emphasis.

Quantz says 'the passions may be perceived from the dissonances' and dissonances

'serve as the means to vary the expression of the different passions.'

Turns and half-shakes often connect a long appoggiatura to its following main note. Quantz says they are 'customary in the French style for giving brilliance to a piece.'

Battements (mordents) are used to 'enliven' notes and make them 'brilliant' in places where appoggiaturas are not permitted.

Shakes (trills) are absolutely fundamental to good execution:

Shakes add great lustre to one's playing, and, like appoggiaturas, are quite indispensable. If an instrumentalist or singer were to possess all the skill required by good taste in performance, and yet could not strike good shakes, his total art would be incomplete.

Very often extempore variations are not necessary:

A well-written melody, which is already sufficiently pleasing in itself, must never be varied, unless you believe it can be improved. If you wish to vary something, you must always do it in such fashion that the addition is still more agreeable in the singing phrases, and still more brilliant in the passage-work, than they stand as written.

Only the cantabile *Andante un poco* from the G major concerto (recorded here) calls for an extensive use of extempore variations, added appoggiaturas and other graces. The melodies in the other slow movements are 'sufficiently pleasing' and require less added ornamentation.

Cadenzas

A cadenza is an elaborated final cadence for the soloist. At this time it was not intended as an opportunity for extended virtuosic display. Quantz outlines the general rules to keep in mind and gives some examples.

The object of the cadenza is simply to surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression in his heart. [...] You must not believe, however, that it is possible to accomplish this simply with a multitude of quick passages.

A cadenza must stem from the principle passion of the piece. The soloist can choose one of the most pleasing phrases from the piece and fashion a cadenza from it. Quantz says not to be 'too extravagant' and to 'proceed economically' for

[...] the passions can be excited much more effectively with a few simple intervals, skillfully mingled with dissonances, than with a host of motley figures.

I have followed these guidelines in fashioning my cadenzas. For example, the cadenza in the first movement of the G major concerto begins with a variation of the descending bass line from the opening of the movement and ends with the repeated-semiquaver, rising scale passage that is played by the violins at the end of the opening ritornello.

Quantz's Flute and the Vocal Ideal

A 'Quantz flute' has a rich, dark sonority with the vocal quality of a contralto singer. This is mainly due to its wide bore and low pitch: A = 392 Hz (a full tone below 'modern' pitch). The tonal qualities of a Quantz flute reflect the importance Quantz placed on vocal ideals and models. He was not alone in holding up good singing as a guide for instrumental performance.

This vocal ideal fits well with Quantz's admonition to 'avoid immoderate haste' in the *Allegro*. Clarity of diction is very important for a singer, just as clarity of articulation is important for an instrumentalist. If the tempo is too fast, the text becomes garbled and the clarity and variety of articulation is lost.

For Quantz the most beautiful parts of a composition are the *cantabile* (singable) ideas. He describes young musicians

without 'ripe judgement' or 'a true feeling for how each piece ought to be played' who

[...] usually play everything that they encounter, whether it is Presto, Allegro, or Allegretto, at the same speed. [...] Because of this excessive speed, however, they mar and destroy the most beautiful part of the composition – I mean the intermixed cantabile ideas.

Concerto in A minor, QV 5:236

Composed in Potsdam before 1756 (1741–1756). (1) Allegro di molto ma con Spirito: 'Spirito' means, among other things, breath of life, spirit, soul and wit. It is animated and lively with strong characters and contrasts. (2) Andantino (F major): A gorgeous Neapolitan cantabile movement. (3) Piu tosto Moderato ma Gustoso: 'Rather moderato but luscious, savoury or tasty.' It is also charming and graceful.

Concerto in F major, QV 5:162

Composed in Potsdam (1746/47). (1) Allegretto: A movement with many gestures and rhetorical effects: sudden contrasts of character and texture. (2) Amoroso, ma non lento (Bb major): 'Loving, but not slow.' A charming cantabile movement. (3) Vivace: 'Vivace' has many meanings: cheery, bright, carefree, energetic, animated etc. Telemann equates it with the German *munter*, lively,

cheerful or jaunty. This movement has the character of a *Tempo di Minuetto*.

Concerto in G major, QV 5:178

Composed in Dresden (1728–1741). (1) Allegro: To be played in 'a lively manner', this movement has many magical moments, with some well-judged pizzicato strings, including chords. It is full of joy and the unequal semiquavers contribute to the liveliness. (2) Andante un poco (C major): Cantabile and calm. Sweetness itself. (3) Allegro di molto: In Quantz's fastest category, it is to be played 'fleetingly' and 'playfully'.

Concerto in E minor, QV 5:116

Composed in Dresden (c.1736). Cantabile e frezzante (con sordini) (C major): 'Singing and sparkling (with mutes)'. A bonus slow movement. Quantz says that muted strings more vividly express the sentiments of love, tenderness, flattery and melancholy.

An account of Quantz's life — taken largely from his autobiography published in 1754–5 — is available on the Elysium Ensemble website.

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Instruments

Flute with two keys: Johann Joachim Quantz (c.1740). Copy by Philippe Allain-Dupré, Paris (2015).

Violin: presumed Italian (c.1700).
Bow: eighteenth-century 'Sonata' bow (Michelle Speller, Vancouver).

Violin: after Giovanni Paolo Maggini (c.1580–c.1630). Copy by Mark Pengilly, Melbourne (1986).

Viola: Stradavarius pattern (modern copy, 2009). Bow: Early–eighteenth century style by Kees van Hamert, The Netherlands (2003).

Violoncello: Thomas Dodd, England (1800). Bow: Baroque bow by Paul Herrera, Japan (2018).

Violone in G: Ernst Busch (c.1630). Copy by Ian Watchorn, Melbourne, 2008.

Theorbo: 14-string Italian by Klaus Jacobsen, London (1999).

Pitch

A = c.392 Hz. Known as *Ton d'Opéra*. Quantz's preferred pitch. It was used at the Paris opera from c.1660–1750 and also at the court of Frederick the Great.

Editions

Urtext editions edited by Horst Augsbach (Carus-Verlag).

Dedication

This recording is dedicated to Edward Randolph Reilly (1929–2004) for his important work on Quantz and the the inspiration it has provided.

Acknowledgements

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Lilias Adam & Magi Casañas
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Michele Henle	Adam Thomson
Patrizia Henle	Pruë & David Were

Elysium Ensemble

Greg Dikmans (flute) and Lucinda Moon (violin) have been working together for over thirty years. In this time they have developed a fruitful collaboration built around an approach to historically informed performance based on careful scholarship combined with subtle and tasteful musicianship. They aim to craft moving and convincing performances.

Greg and Lucinda have both undertaken postgraduate studies in Europe, working with leading exponents of early music including Barthold Kuijken (flute) and Sigiswald Kuijken (violin).

In recent years they have focused on the rich and varied genre of the eighteenth-century instrumental duet, as well as the quartets and trios of Haydn and Mozart.

Greg founded the Elysium Ensemble in 1985 with the aim of bringing together musicians with an affinity for the music of the Baroque and Classical periods and an interest in historically informed performance. His masters thesis (1991) was on the performance of eighteenth-century French flute music and he continues to research and write

about historical performance practices.

After completing her formal studies, Lucinda was appointed concertmaster of the Australian Brandenburg Orchestra (1995–2008). She has performed and recorded with Baroque orchestras and ensembles in Australia, New Zealand, Mexico, Japan, Europe, Canada and Scandinavia.

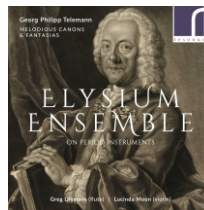
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The Sunday Times



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'[...] both artists deliver fine performances of this music which is indeed 'agreeable to the ear'. This is music which is fit for repeated listening, also thanks to the artists and their refined playing, in the manner of an elegant conversation.'
MusicWeb International

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Producer, engineer & editor: Thomas Grubb (www.manomusica.com)

Executive Producer: Adam Binks

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Cover image: Johann Joachim Quantz by unknown eighteenth-century artist

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