

Quantz - 4 Concertos for Flute (Csalog) [2014]

Written by bluesever

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1. Concerto for flute & orchestra in G minor: I. Allegro Di Molto, Ma Con Brio 2. Concerto for flute & orchestra in G minor: II. Larghetto 3. Concerto for flute & orchestra in G minor: III. Presto 4. Flute Concerto in D major, QV5:74/70: I. Allegro Ma Non Tanto 5. Flute Concerto in D major, QV5:74/70: Larghetto 6. Flute Concerto in D major, QV5:74/70: Allegro Assai E Scherzando 7. Flute Concerto in C major, QV5:15/188: I. Allegretto 8. Flute Concerto in C major, QV5:15/188: II. Arioso, Ma Sostenuto 9. Flute Concerto in C major, QV5:15/188: III. Alla Siciliana Ma Scherzando E Allegro 10. Concerto for flute & orchestra, No 161 in G major: I .Allegro Assai 11. Concerto for flute & orchestra, No 161 in G major: II. Arioso E Mesto 12. Concerto for flute & orchestra, No 161 in G major: III. Presto Benedek Csalog - Baroque Flute Aura Musicale (Chamber Ensemble)

The name Johann Joachim Quantz often turns up in programme notes and in books on music history. That's for two reasons. Firstly, he was a member of the chapel of Frederick the Great, King of Prussia, which was one of the most important chapels in Europe in the mid-18th century. Secondly, he was the author of a treatise on flute playing, an important source of information about performance practice in his time. Unfortunately, he shares the fate of other theorists in that for a long time his own oeuvre was almost completely ignored. Some of his flute concertos and flute sonatas have been played over the years, but it is only fairly recently that his oeuvre has been seriously explored and has become part of the active 18th-century repertoire.

The flute was not part of his early musical education. Quantz learned to play string instruments as well as oboe and trumpet. He later studied with Jan Dismas Zelenka, and became acquainted with the concertos by Vivaldi. These had a great influence on his development as a composer. His first job was that of an oboist in the Polish chapel of Augustus II, Elector of Saxony and King of Poland. However, he saw few opportunities for further development in this department, and turned to the transverse flute. He studied with Buffardin, the French-born star flautist in the Dresden court chapel. Quantz himself named its concert master, Johann Georg

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Pisendel, as a major source of influence on his writing.

Although the Quantz oeuvre includes music for various instruments and a small number of vocal works, it is dominated by music for flute. The main incentive to write so much for his own instrument was his employer for many years and flute pupil, Frederick the Great. The Prussian king was an avid player of the instrument, often performing flute sonatas and concertos with his own chapel in his private rooms. Quantz composed at least 235 sonatas and more than 300 concertos, of which around 250 have been preserved. --- Johan van Veen, musicweb-international.com

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