

Devienne - Concertos for Flute Vol. 1 (1996)

Written by bluesever

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1. *Flute Concerto No. 12 in A Major: I. Allegro maestoso* 9:49 2. *Flute Concerto No. 12 in A Major: II. Adagio* 4:34 3. *Flute Concerto No. 12 in A Major: III. Allegretto* 6:00 4. *Flute Concerto in G Major, Op. posth.: I. Allegro* 11:11 5. *Flute Concerto in G Major, Op. posth.: II. Andante* 3:07 6. *Flute Concerto in G Major, Op. posth.: III. Rondo: Allegro* 8:32 7. *Flute Concerto No. 9 in E Minor: I. Allegro* 8:28 8. *Flute Concerto No. 9 in E Minor: II. Adagio cantabile* 2:45 9. *Flute Concerto No. 9 in E Minor: III. Allegretto con variazioni* 5:35 András Adorján - flute Münchener Kammerorchesterep Hans Stadlmair - conductor

François Devienne (1759-1803) was a prominent composer in the late 18th and early 19th centuries, but his reputation faded after his death and he became a largely forgotten composer until Jean-Pierre Rampal revived his flute concertos in the 1960s. Devienne wrote twelve concertos for flute, as well as five for bassoon. He also composed numerous wind sinfonias, sonatas for bassoon and oboe, various chamber works and twelve operas. In all, though he died at forty-four, he produced around three hundred compositions. Devienne's first important music post was as a bassoonist with the Paris Opera. During this time he was also studying flute performance with Felix Rault.

Devienne's style is fairly conservative for its time: his music often calls to mind Mozart, who was a contemporary, born just three years before Devienne. But where Mozart is ever imaginative and often uninhibited, Devienne is a bit academic and stylistically conformist. Not that his music is bland or without personality: Devienne offers many attractive themes in masterly scoring for both the flute and orchestra. Moreover, his structures, though rather formulaic, are well crafted and brilliantly molded to fit the concerto form. Devienne's solo flute writing always sounds natural for the instrument and yet is so often dazzling in its virtuosic character. ---Robert Cummings, classical.net

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