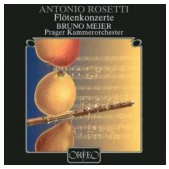
Antonio Rosetti - 4 Flute Concertos (Bruno Meier) [2005]



1. Flute Concerto in G major, C25/K 3:17: Allegro assai 2. Flute Concerto in G major, C25/K 3:17: Romance. Larghetto 3. Flute Concerto in G major, C25/K 3:17: Rondo. Allegro ma non presto 4. Flute Concerto in C major, C16/K 3:14: Allegro moderato 5. Flute Concerto in C major, C16/K 3:14: Largo 6. Flute Concerto in C major, C16/K 3:14: Rondo. Allegretto 7. Flute Concerto in F major, C21/K 3:20: Allegro maestoso 8. Flute Concerto in F major, C21/K 3:20: Adagio 9. Flute Concerto in F major, C21/K 3:20: Rondeau. Allegro 10. Flute Concerto in G major, C22/K 3:13: Allegro molto 11. Flute Concerto in G major, C22/K 3:13: Largo 12. Flute Concerto in G major, C22/K 3:13: Rondo. Allegretto Bruno Meier – flute Prague Chamber Orchestra

Rosetti's symphonies, concertos, chamber works, oratorios, and masses exceed 400 in number; more than half of these were published in the composer's lifetime. He was praised—and rightly so, I might add—as one of the most popular composers of the period. His music displays a strong sense of form, contrapuntal finesse, adventurous chromaticism, and imaginative instrumentation. His scores were further commended by his lyrical talent and frequent flashes of humor. But Rosetti was not without his musical faults. As Ernst Ludwig Gerber noted, "As long as he abandons himself to his genius, he certainly deserves our approval for the style in which he writes, but this is not the case when he attempts to follow in Haydn's sublime footsteps, for then he often becomes monotonous, studied, and merely playful."

The numbering of the compositions presented here and in many other recordings of Rosetti's works are those of Stephen Murray, whose thematic catalog of the composer's works was published in Warren, Michigan, in 1996. The manuscript parts for the concertos on this Orfeo CD were edited by flutist Bruno Meier, who also added the requisite eingange and cadenzas.

From what has been written thus far, one would probably assume that stylistically the music is terra cognita, and this assumption would be accurate. Further, it is music of undeniable charm and appeal, supported by exceptional craft on the part of the composer, and it carefully avoids the pitfalls proffered in Gerber's quotation cited earlier. The performances are as good as one could want: gregarious, precise, in tune, and satisfying. There is much energy, not to mention abundant grace; these are evident in spades, and the effervescent sparkle of Rosetti's melodies will draw a favorable response as well from almost any unbiased auditor. Mozart this is not, but delightful, and pleasant music it is. ---Michael Carter, FANFARE, arkivmusic.com

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