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Orchestra of the Age of Enlightenment

Mozart: Complete Horn Concertos

ROGER MONTGOMERY *natural horn*
MARGARET FAULTLESS *director/violin*

OAE RELEASED

Mozart: Complete Horn Concertos

HORN CONCERTO IN Eb, K.417 [NO. 2]
Vienna, 27 May 1783
1. [Allegro]
2. Andante
3.[Rondo (Allegro)]

HORN CONCERTO IN E, K.494a – FRAGMENT
*Vienna – late 1785
Partly orch. Roger Montgomery
4. [Allegro]

HORN CONCERTO IN Eb, K.495 [NO. 4]
Vienna, 26 June 1786
5. Allegro maestoso
6. Romance (Andante cantabile)
7. Rondò (Allegro vivace)

HORN CONCERTO IN Eb, K.447 [NO. 3]
*Vienna, 1787
8. Allegro
9. Romance (Larghetto)
10. Allegro

HORN CONCERTO IN D, K.412 & 514 (K.386b) [NO. 1]
*Vienna, 1791
11. [Allegro]
12. Rondo (Allegro)
Completed by Franz Xaver Süssmayr, 1792
13. Rondò (Allegro - Adagio in horn part)
Completed by Stephen Roberts, 1994

HORN CONCERTO IN Eb K.370b
*Vienna, March 1781
Reconstructed by Stephen Roberts, 2008
14. [Allegro]

RONDEAU IN Eb FOR HORN & ORCH. K.371
Vienna, 21 March 1781
Completed by Stephen Roberts, 2008
15. Rondeau (Allegro)

Tracks 13,14,15 Pub. Tanglewind Music
Cadenzas and lead-ins by Roger Montgomery.
*Conjectural dates/places

Mozart's celebrated horn concertos were all written during the last ten years of his life in Vienna. Four, or most probably five, of them were composed for his childhood friend, the virtuoso Joseph Leitgeb (or Leutgeb), but Mozart also wrote works for other horn-players. On this recording the 'Leitgeb' concertos are ordered according to their date of composition, with two earlier works (possibly for Jacob Eisen) placed at the end. The 1862 Köchel catalogue of Mozart's works does not coincide with the actual chronology of the concertos, which has now been established through the advent of paper-dating technology.

Leitgeb was born in 1732, near Vienna, and was one of the foremost wind players of his day. Joseph and Michael Haydn, Dittersdorf and Hofmann all wrote concertos for him and between 1761 and 1763 he performed as soloist at the Vienna Burgtheater on fourteen occasions. In 1764, after a brief spell at Esterhazy, he was listed as horn-player for the Salzburg court, where he first encountered the young Mozart and became a family friend.

In 1777 Leitgeb moved to Vienna and asked Mozart's father, Leopold, for a loan to buy a 'snail's shell' of a house 'with rights to sell cheese'. He also requested a concerto from Wolfgang. Leitgeb received his loan promptly enough, but had to wait six years for his concerto. There is no evidence to show that he ever sold cheese, nor any to show that Leopold ever got his money back!

Leitgeb played the valve-less hand-horn, or *Waldhorn*, which was a refined descendant of the hunting horn. The right hand was placed within the bell to 'bend' the natural harmonics downwards. This hand-stopping technique enabled production of previously missing notes in the mellifluous lower registers and it is the method employed by Roger Montgomery on this recording.

It should be noted that works written for Leitgeb in his earlier years embraced the highest and lowest registers, but as he aged his range narrowed. Mozart is sensitive to this, as can be heard by listening to the works chronologically, and the special camaraderie between the two is evident from the inscription on his first completed concerto (K.417), '*Wolfgang Amadé Mozart has taken pity on Leitgeb, ass, ox, and fool, in Vienna on 27th May 1783*.' This banter seems to be typical of their relationship, with the young composer teasing his avuncular, but less roundly educated friend. The three-movement model of this concerto sets up the pattern for his next two and is strongly influenced by the Bohemian pioneer of horn concertos, Antonio Rosetti (né Rösler, c. 1750 - 1792). The first movement is in sonata form, with the second a serenading romance and the finale a vivacious hunting rondo

Around 1785 it appears Mozart took pity on Leitgeb again in the form of another concerto, this time in E (K.494a). Tantalizingly it was never completed and from this ambitious opening the listener must imagine what might have been…

On 17th June 1786 Mozart completed a second concerto, somewhat intriguingly in four colours of ink – an experiment he made with other works too. There is speculation that this was to highlight certain underlying musical strands, but it might equally have been Mozart just having fun! K.495 is longer than the 1783 work. It includes a cadenza in the first movement and its hunting finale is surely the most iconic of the horn repertoire.

For the third of Mozart's horn concertos in Eb (K.447) a different orchestration is employed. Oboes and horns give way to clarinets and bassoons and the work has a richness of tone and a harmonic complexity that lend particular gravitas. It is possible that the central Romance was originally conceived as a stand-alone piece since Mozart's signature is placed above it. Curiously the work is not mentioned in Mozart's own catalogue, conceivably because it was a private gift to Leitgeb.

The last of Mozart's 'Leitgeb' concertos (K.386b) was never finished. His pupil Süssmayr reworked the Rondò (K.514), changing the original horn part and the orchestral interludes. Süssmayr adds a quote from the *The Lamentations of Jeremiah*, a plainsong usually sung at Good Friday church services. Perhaps the autograph was mislaid and Leitgeb tried to recall it to Süssmayr, who was in need of more ideas. At one point in his score he writes, "*Leitgeb – please help!*" Attending a church service may have inspired him. He forges his master's signature with the date, Good Friday – 6 April 1792. Mozart had died in December 1791, so this is a puzzle, or perhaps even some kind of clue.

Following the Süssmayr version is my own reconstruction of the *Rondò*, using Mozart's original manuscript. The horn part is complete and has mischievous jibes written over it in Italian, mocking the ageing horn-player's technique as well as the music itself. "*At least get one note in tune, Blockhead!*" he writes (politely translated), along with other unprintable remarks! "*Here comes the tune for the fourth and, God willing, last time*," he continues, and over the final trill he adds, "*Ah – a billy-goat impression!*"

To conclude the disc are two more reconstructions of my own that may be dubbed Mozart's *Horn Concerto No. "0"* since they were written around March 1781, the month he arrived in Vienna. The first movement (K.370b) contains all the original horn part, save for eight or nine bars. Mozart's son, Karl, cut up the manuscript for souvenirs and it is only recently that they have been reassembled. The horn-writing style, with its leaping octaves, is quite different from the Leitgeb works.

The final *Rondeau* (K.371) is a brilliant sonata-rondo, now restored to its entirety after the recent discovery of sixty missing bars.

CD notes by Stephen Roberts © 2013

ORCHESTRA

Violin 1
MARGARET FAULTLESS
RICHARD BLAYDEN
ALISON BURY
RACHEL ISSERLIS

Violin 2
MATTHEW TRUSCOTT
IONA DAVIES
CLAIRE SANSOM
CATHERINE WEISS

Violas
JAN SCHLAPP
NICHOLAS LOGIE
MARTIN KELLY

Cellos
JONATHAN MANSON
HELEN VERNEY

Double Bass
CHRISTINE STICHER

Oboes
ANTHONY ROBSON
RICHARD EARLE

Clarinets
ANTONY PAY
JANE BOOTH

Bassoons
ANDREW WATTS
REBECCA STOCKWELL

Horns
GAVIN EDWARDS
MARTIN LAWRENCE

ROGER MONTGOMERY

Roger Montgomery studied at the University of York and at the Guildhall School of Music and Drama with Anthony Halstead. Interested in contemporary music and period instrument performance, he plays horn with many of the leading groups in both fields, and aside from being Principal Horn with the Orchestra of the Age of Enlightenment (OAE), he is also a member of the Orchestra of the Royal Opera House and frequently plays guest principal with many other London orchestras.

As a soloist, Roger regularly plays in the UK, Europe and Australia and has performed such works as Weber's Concertino on natural horn live on Finnish Radio and Schumann's Konzertstück in London, Paris and New York. He has also performed these works in the UK and on tour with the OAE, as well as appearing several times as soloist at the English Haydn Festival.

As a founding member and conductor of Jane's Minstrels he has given many premieres and performed at leading festivals in the UK and in the USA, Scandinavia and Europe, directing recordings for the NMC label among others and frequently broadcasting for the BBC. Roger teaches at Trinity Laban, the Royal Academy of Music, Royal College of Music and the Guildhall School of Music and Drama. He was Chairman of the British Horn Society between 2009 and 2012. In this recording, Roger uses a Webb/Halstead Bohemian horn copied after Franz Stohr, Prague.

Photo © Eric Richmond

MARGARET FAULTLESS

Margaret Faultless performs music from Monteverdi to the present day, but is best known as an interpreter of eighteenth-century repertoire. She is co-leader of The Orchestra of the Age of Enlightenment, whom she regularly directs, and she plays a significant role in their education programme for young professionals. Margaret led the Amsterdam Baroque Orchestra under Ton Koopman, participating in their ten-year project to perform and record J.S Bach's Cantatas. She is a regular director of the European Union Baroque Orchestra (for whom she is Director of Studies) and Philharmonie Merck, and also Artistic director of the ensemble Music for Awhile. A passionate chamber musician, she was a member of the London Haydn Quartet for ten years. Margaret is in demand as a lecturer on performance practice; particularly leadership in eighteenth-century repertoire and the relationship between notation and performer. A graduate of Clare College, Cambridge, she is an Artistic Director of the University Collegium Musicum, Director of Performance Studies at the Faculty of Music, a Bye-Fellow of Girton College, and Musician in Residence at St John's College. She is an Honorary Fellow of Birmingham Conservatoire and Head of Historical Performance at The Royal Academy of Music.

THANK YOU

This recording would not have been possible without the support of the following people.

The Duke of Buccleuch, KBE
Robert and Laura Cory
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NOT ALL ORCHESTRAS ARE THE SAME

MOZART: COMPLETE HORN CONCERTOS

TRACK LIST

Horn Concerto in Eb K.417 [No. 2]

1. [Allegro] 6:36
2. Andante 3:18
3. [Rondo (Allegro)] 3:34

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Fragment in E K.494a

4. [Allegro] 3:05

—

Horn Concerto in Eb K.495 [No.4]

5. Allegro maestoso 8:06
6. Romance (Andante cantabile) 4:28
7. Rondo (Allegro vivace) 3:42

Horn Concerto in Eb K.447 [No.3]

8. Allegro 6:54
9. Romance (Larghetto) 3:38
10. Allegro 3:33

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Horn Concerto in D, K.412 & 514 (K.386B) [No.1]

11. [Allegro] 4:56
12. Rondo (Allegro) 3:47
13. Rondò (Allegro - Adagio in horn part) 3:52

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Horn Concerto in Eb K.370b & 371

14. [Allegro] 5:07
15. Rondeau (Allegro) 5:24

Total Playing Time 70:04

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Mozart: Complete Horn Concertos

Roger Montgomery, one of the world's leading players of the 'natural' horn and Principal Horn for the Orchestra of the Age of Enlightenment, takes centre stage as soloist in Mozart's legendary horn concertos. Written for Mozart's childhood friend; the horn player Joseph Leitgeb, the compositions shine with a palpable sense of affection, perhaps most notably in the unforgettable hunting call of the fourth horn concerto, featuring playful dialogue between orchestra and French horn and famously parodied by Flanders and Swann in 1964.

Mozart: Complete Horn Concertos

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ROGER MONTGOMERY *natural horn*
MARGARET FAULTLESS *director/violin*

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ORCHESTRA OF THE AGE OF ENLIGHTENMENT

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LC15723

Recorded live at Queen Elizabeth Hall, London on Thursday 25 October 2012

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Design and Artwork *Harrison*
Cover Illustration *Scott Welti*

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Total Playing Time 70:04

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TRACK LIST

1-3. Horn Concerto No.2 in Eb K.417 13:28
4. Fragment in E K.494a 3:05
5-7. Horn Concerto No.4 in Eb K.495 16:16
8-10. Horn Concerto No.3 in Eb K.447 14:05
11-13. Horn Concerto No.1 in D K.412 & 514 12:35
14-15. Horn Concerto in Eb K.370b & 371 10:31

Mozart: Complete Horn Concertos

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