

CHANDOS

MOZART

The Four Horn Concertos
Rondo, KV 371

**MARTIN
OWEN**

Manchester Camerata
Gábor Takács-Nagy





Wolfgang Amadeus Mozart, c. 1787

Silhouette made to commemorate the premiere of *Don Giovanni*, October 1787,
in Prague / Lebrecht Music & Arts Photo Library / Alamy Stock Photo

Wolfgang Amadeus Mozart (1756 – 1791)

Concerto No. 1, KV 412 and KV 514 (1791 – 92) **8:29**

in D major • in D-Dur • en ré majeur

for Horn and Orchestra

Rondo by Franz Xaver Süßmayr (1766 – 1803)

- | | | |
|---|----------------|------|
| 1 | Allegro | 4:48 |
| 2 | Rondo. Allegro | 3:40 |

Concerto No. 2, KV 417 (1783) **13:47**

in E flat major • in Es-Dur • en mi bémol majeur

for Horn and Orchestra

- | | | |
|---|------------------------------|------|
| 3 | Allegro maestoso | 6:23 |
| 4 | Andante | 3:43 |
| 5 | Rondo. Allegro – Più allegro | 3:40 |

Concerto No. 3, KV 447 (1787) **15:16**

in E flat major • in Es-Dur • en mi bémol majeur

for Horn and Orchestra

Cadenza by Martin Owen

- | | | |
|---|---------------------------------|------|
| 6 | Allegro – [Cadenza] – [Tempo I] | 6:51 |
| 7 | Romance. Larghetto | 4:29 |
| 8 | Allegro | 3:53 |

Concerto No. 4, KV 495 (1786) 16:54

in E flat major • in Es-Dur • en mi bémol majeur
for Horn and Orchestra

Cadenza by Martin Owen

- | | | |
|----|--|------|
| 9 | Allegro maestoso – [Cadenza] – [Tempo I] | 8:13 |
| 10 | Romance. Andante cantabile | 4:45 |
| 11 | Rondo. Allegro vivace | 3:56 |

12 Rondeau, KV 371 (1781) 5:39

in E flat major • in Es-Dur • en mi bémol majeur
for Horn and Orchestra

Cadenza by Martin Owen

Allegro – [Cadenza] – Adagio – Allegro

TT 60:06

Martin Owen horn
Manchester Camerata
Caroline Pether leader
Gábor Takács-Nagy

Mozart, made in Manchester

'Mozart, made in Manchester' has become a flagship project for Manchester Camerata, eliciting five-star reviews, national and international radio support, international tours, and over three million streams online. Since starting this project in 2016, with its Music Director, Gábor Takács-Nagy, at the helm, the orchestra has performed and recorded all Mozart's piano concertos, played by Jean-Efflam Bavouzet, in one of the most acoustically advanced concert halls in the country, The Stoller Hall. The performance of this repertoire has become a celebration of one of the finest chamber orchestras internationally through excitingly insightful readings of some of Mozart's greatest works. Now, with the continuation of this much-loved project, Manchester Camerata presents all Mozart's horn concertos with one of Europe's leading horn players, Martin Owen.

Davide Cerati Fotografia



Martin Owen

Mozart: Horn Concertos / Rondeau, KV 371

Introduction

The contribution made by Wolfgang Amadeus Mozart (1756 – 1791) to human joy, both in his short lifetime and in the 235 years since his death, is inestimably large. His *œuvre* shows extraordinary achievements in every vocal and instrumental genre current in his time, from his sublime masses to his lewd catches and clever canons. Three decades before his birth, the ‘new simplicity’, or *galant*, revolution had commenced: counterpoint became less significant, melody became simpler, and symmetry began to rule at all levels, from motives and phrases to entire movements. Mozart inherited this legacy and infused it with an emotional depth which had perhaps been lacking at times. No other composer from the classical period has made such a significant contribution to the concerto genre: twenty-seven keyboard concertos, five for violin, four for horn, and concertos for all the woodwind instruments.

The horn in Mozart’s day was rather different from the instrument we see in modern orchestras. Although it was originally made from a single tube which could play

only the notes of the harmonic series in a single key, its flexibility within its range was extended by three distinct advances which transformed it, through the eighteenth and nineteenth centuries, into the modern instrument. The first was the invention of crooks, which the player could interchange, thereby altering the length of tubing. It was therefore no longer necessary to have a separate horn for each key, but the player was still restricted to the harmonic series of the appropriate key. The second was the development around the middle of the eighteenth century of the hand-stopping technique. By inserting the hand into the bell, the player could not only fine-tune the available notes, but also add many notes between those of the harmonic series, turning the horn into a fully chromatic instrument. (The final advance was the addition of valves, long after Mozart’s death.)

Throughout his life Mozart enjoyed the friendship of one of the finest horn virtuosos, Joseph Leutgeb (or Leitgeb) (1732 – 1811). Leutgeb was born in Vienna and established his reputation as a soloist there before

working in Salzburg, where Mozart made his acquaintance, from 1763. He toured widely, his travels including visits to Paris, where the critic in the *Mercure de France* wrote that he never ceased to amaze connoisseurs, and above all that he could sing an Adagio 'as perfectly as the most mellow, interesting, and accurate voice could do'.¹ Mozart wrote the four concertos in this collection for Leutgeb, and probably gained from him skill in exploiting the difficult hand-stopping technique, in which Leutgeb was an expert. For a person of such high intelligence and sensibility as Mozart, his humour could be quite coarse and unsubtle. He dated his autograph of KV 417 precisely:

Wolfgang Amadè Mozart took pity on
Leutgeb, donkey, ox, and fool, in Vienna
on 27 May 1783.²

His autograph sketch of the Rondo of KV 412 has a humorously insulting Italian commentary, commencing 'to you Signor Donkey' and ending 'enough, enough!'³

¹ Son mérite est surtout de chanter l'adagio aussi parfaitement, que la voix la plus moëlleuse, la plus intéressante et la plus Juste, pourroit faire.

² Wolfgang Amadè Mozart hat sich über den Leutgeb Esel, Ochs, und Narr, erbarmt zu Wien den 27. May 1783.

³ à lei Signor Asino... basta, basta!

Chronology

The *Verzeichnis* that Ludwig Köchel first published in 1862 was its author's best attempt at the time to order Mozart's works chronologically. It is interesting to compare Köchel's numbering and the accepted numbering of the horn concertos with our current understanding:

1. Rondeau in E flat major, KV 371 (1781)
2. Concerto 'No. 2' in E flat major, KV 417 (1783)
3. Concerto 'No. 4' in E flat major, KV 495 (1786)
4. Concerto 'No. 3' in E flat major, KV 447 (1787)
5. Concerto 'No. 1' in D major, KV 412 and KV 514 (1791–92)

Concerto in D major, KV 412 and KV 514

The relatively early Köchel number of Mozart's final horn concerto results from speculation in the mid-nineteenth century that it was written, or at least commenced, in 1782. Meticulous study in the 1980s by Alan Tyson of the various types of paper Mozart used has shown that it dates from his final year, 1791; it remained unfinished, as Mozart completed only the first movement and sketched the final rondo. A manuscript of the complete rondo was known and copied in

the nineteenth century, and rediscovered in 1966 in Leningrad. Originally thought to be in Mozart's hand, it has now been established that it is the work of his pupil Franz Xaver Süßmayr (1766–1803), whose completion of Mozart's Requiem is the version usually performed today. There is not even a sketch of a slow movement.

Like all the composer's other concerto first movements, the *Allegro* is in sonata form. Mozart structured it clearly and concisely in his typical style, but it is even shorter than his normal concerto first movement, possibly because a horn player could not be expected to have the endurance of a pianist. Giving the soloist an entirely different second subject from the one played by the violins in the orchestral exposition may have been a little joke by Mozart, as if Leutgeb forgot what concerto he was playing; or it may have been because Mozart wanted a more virtuosic second theme for the soloist. In any case, in the recapitulation the soloist remembers to play the original second subject. It is interesting that the two bassoons, which were always fully chromatic instruments, spend much of their time playing music which in a symphony or a different concerto would be typical horn parts.

In both Mozart's unfinished version and Süßmayr's final product, the finale is a Rondo

in the form A–B–A–C–A–D–A. The central episode, or 'C' section, is where the two versions differ most. Süßmayr's is longer, and has the character of a development in that it introduces a new theme (which Mozart also does in other works), and ventures widely from the home key of D major. The new theme is beautiful and very interesting, but its odd phrase lengths are unexpected and quite different from those of the rest of the movement, which as a whole has a typically rollicking, hunting-horn character. Mozart's sketch requires only solo horn and strings; Süßmayr added oboes to match the first movement, but omitted the bassoons.

Concerto in E flat major, KV 417

The autograph of the Concerto, KV 417 bears the inscription 'Vienna, 27 May 1783', making this Mozart's first horn concerto. The orchestration is typical for Mozart and the classical period generally: two oboes, two horns, and strings. The orchestral horn parts clearly show the difference in technical skill between an orchestral player and a soloist such as Leutgeb. They are silent whenever the key deviates significantly from the home key of E flat major, and therefore do not require the players to use the relatively new technique of hand-stopping.



Martin Owen, performing Mozart's horn concertos with Manchester Camerata and Gábor Takács-Nagy, at The Stoller Hall, 2 April 2025

The expansive first movement was and still is challenging for the soloist on several levels. It requires the ability to play both long *cantabile* lines and wide intervals, as well as a brilliant technique. An example of the last skill is found in the seventh bar of the first solo entry, in which the soloist must play a fast scale up to a written top C, or concert E flat.

The *Andante* lacks the showy runs of the *Allegro maestoso*, but also requires the soloist to perform large intervals (sixths, octaves, and tenths). Here Mozart has created a beautiful recipe from the simplest of ingredients. The movement comprises an alternation of two themes, the first in the tonic B flat, the second also in B flat but modulating to the dominant, F, only to return immediately to B flat.

The final Rondo takes the same form as that of KV 412, and here, too, the 'C' section functions as a development, moving through different but not widely divergent keys. As Mozart's horn concerto finales always do, this adopts a fast 6/8 metre that references the hunting horn tradition. The hunt is further summoned by a little motive requiring very fast tonguing of repeated notes, which serves as a connecting link and almost acquires the status of a theme. The final recurrence of the 'A' section is amusing, making two obvious false starts.

Concerto in E flat major, KV 447

For some reason Mozart did not enter the Concerto, KV 447 into his work catalogue, which begins on 9 February 1784 with KV 449. This is probably the only reason why earlier researchers dated it to 1783. However, the paper studies mentioned above have placed it with considerable certainty in the year 1787. For the only time in a horn concerto, Mozart uses two clarinets in the orchestra, along with bassoons, but no oboes or horns. He had been scoring for clarinets in his piano concertos since 1785, commencing with Concerto No. 22, KV 482. The woodwinds contribute a certain warmth, which complements the work's more subdued tone, at least in the first two movements.

So it is that the two main themes of the first movement are similar in their mellow, understated mood. The woodwind instruments are silent for most of the development, which spends much of its time in the rather dark key of D flat major. When they enter, it is to add colour and harmonic tension to the chromatic transition into the recapitulation.

Mozart may initially have intended the slow movement as a stand-alone work. This is suggested by his inscription at the top of the autograph, 'Larghetto. Romance. di

Wolfgang Amadeo Mozart', and also by the fact that he numbered the first folio of the movement as 1. The title 'Romance' implies a pleasant piece in slow or moderate tempo, which avoids complexity. This one takes the form of a loose rondo, A – A – B – A – C – A – Coda. The main 'A' theme is never far away, as it is played first by the soloist and then by the first violins, and appears again in the dominant in the mildly developmental 'C' section. The transition from here to the recapitulation brings a slight sense of drama to an otherwise calm movement.

By now it will be clear that the finales have much in common, though the themes are all different. This one takes the shorter rondo form A – B – A – C – A, and again it is the 'C' section which provides little surprises. This is the longest section, and it is based firmly in A flat major, the key of the slow movement. More remarkable is the fact that it commences with a theme which is almost exactly the main theme of the Romance, but transformed into the prevailing hunting-horn metre and tempo. A century later, the romantics frequently shared themes between movements, but in Mozart's time it was quite unusual, and it passes so swiftly that it could easily be missed:



KV 447, second movement, Larghetto, solo horn, bars 1 – 2, at sounding pitch



KV 447, third movement, Allegro, solo horn, bars 97 – 101, at sounding pitch

Concerto in E flat major, KV 495

Mozart entered the Concerto, KV 495 into his work catalogue as 'A horn concerto for Leutgeb' and dated it 26 June 1786. The surviving autograph lacks the first movement and parts of the other two movements but, fortunately, the missing sections were available in several other sources – causing some confusion, as they are all different in several ways. The fact that Mozart used four different coloured inks is often presented as a joke to confuse Leutgeb, but in the New Mozart Edition the editor Franz Giegling's well-articulated thesis is that they are a code for variations in expression and significance of the different phrases.

Here Mozart returns to the scoring on oboes, horns, and strings. This is perhaps the most virtuosic of the concertos, as it remains in the high register for long periods

which include fast scale passages and singing melodic lines. Twice in the first movement, the soloist surprises us by coming in earlier than expected: doubling the first oboe in the transition to the first solo, and then in the transition to the third and final solo. The Romance in rondo form is surely among his most beautiful slow movements: perhaps owing to the rhythmic subtlety of the main theme, or the poetic writing for the oboes, or the ineffable closure provided by the coda. Uniquely among the finales, this one is labelled *Allegro vivace* instead of *Allegro*. In those eighteenth-century treatises which list the tempo markings in order, *Vivace* is always slower than *Allegro*, in contrast to its current meaning. Mozart did probably not expect the movement to be played faster than the others, but perhaps with even greater jollity, which seems to fit it very well.

Rondeau in E flat major, KV 371

The *Rondeau*, KV 371 was the first work that Mozart completed after his life-changing move to Vienna; he dated it 21 March 1781. It seems likely that KV 370b, a sketch of a movement in sonata form with a typical Mozartian march theme, and KV 371 were to form the outer movements of a horn concerto. In 1988 a bifolium comprising sixty bars

from the first episode of the *Rondeau* was discovered. This completion, as heard in the present performance, returned the movement to a normal Mozartian rondo form, though the previous unbalanced version had often been performed. The *Rondeau* may have been written for a soloist other than Leutgeb. It does not demand his skill as a specialist in high register *cantabile* playing, being more orientated to a low horn player. The two skills were clearly differentiated in the eighteenth century, and are still recognised in modern orchestras. Franz Lang, from Munich, and the Viennese hornist Jacob Eisen have been mentioned, but there is no confirmation that Mozart composed it for either.

© 2026 Michael O’Loughlin

A note by the performer

It has always been on my wish list to record the horn concertos by Mozart, and it is somewhat ironic that I did not feel emotionally ready until now, especially when you consider that this precocious genius was half my age when he first wrote a horn concerto. I always reacted keenly to the beauty they contained, but I believe that experiences in one’s life change one’s perception of the music, and the approach I now take, to the

slow movements in particular, is antithetical to the way I used to play them. In this recording, we have attempted to portray a more youthful vigour in the earlier works (indeed, of Joseph Leutgeb himself, for whom they were written) compared to the Concerto in D, in many ways a swan song for both soloist and composer, in which I hope our performance shows more depth of tone and a higher level of maturity.

The *Rondeau*, KV 371 is a gem of a piece and much more substantial than other fragments that have been found. It is also the earliest complete movement for horn that Mozart wrote. I was intrigued by the fact that in 1990, sixty bars of music were uncovered in a Sotheby's auction, which were later confirmed as belonging to this rondo – when I was young, I only knew the work without these bars and always felt that there was too abrupt a change into the next section! Now it makes complete sense.

© 2026 Martin Owen

Regarded as one of Europe's leading horn players, **Martin Owen** appears as a soloist and chamber musician all around the world. He currently holds the position of principal horn at the BBC Symphony Orchestra,

Britten Sinfonia, and Haffner Wind Ensemble, having served as principal horn of the Royal Philharmonic Orchestra and, on a temporary contract, as solo horn of the Berliner Philharmoniker. He has performed concertante works by Britten, Elliott Carter, Oliver Knussen, Messiaen, Mozart, Thea Musgrave, Schumann, Richard Strauss, and Weber with the BBC Philharmonic Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Hallé, Britten Sinfonia, Aalborg Symfoniorkester, Bergen Philharmonic Orchestra, Trondheim Symphony Orchestra, Staatsphilharmonie Nürnberg, Ensemble Modern, Orquesta Nacional de España, George Enescu Philharmonic Orchestra, Bucharest, and New World Symphony, under conductors such as Jiří Bělohlávek, Martyn Brabbins, Edward Gardner, Oliver Knussen, Sir Roger Norrington, Sakari Oramo, David Robertson, Dalia Stasevska, Michael Tilson Thomas, and John Wilson. He has recorded concertos for many labels, and for Chandos Records, three critically acclaimed releases: works by Strauss, Schumann, and Weber with the BBC Philharmonic Orchestra (2023), trios by Brahms, Ligeti, and Mozart (2024), and Ruth Gipps's Horn Concerto, also with the BBC Philharmonic Orchestra (2025). Martin

Owen is a Fellow of the Royal Academy of Music, where he is Alfred Brain Professor of Horn, and is French horn tutor to the European Union Youth Orchestra. He has appeared on hundreds of film and television soundtracks, among them the Star Wars, Harry Potter, James Bond, and Pirates of the Caribbean franchises, as well as a plethora of Marvel movies! He lives in the Surrey Hills with his wife, Anna, a violinist.

Manchester Camerata is the UK's most relentlessly pioneering orchestra, constantly innovating and redefining what an orchestra can be. Whether performing with Pet Shop Boys live on MTV to more than 300 million people worldwide, or touring international concert halls with the greats of classical music, the orchestra exists to transform lives through exceptional music. Led by its Music Director, Gábor Takács-Nagy, and joined by its artistic partners, it plays everything from award-winning classical works to orchestral raves, from Sufi music to Christmas gospel favourites. Proud to be Classic FM's only partner in Greater Manchester, it believes in the transformative power of music – on and off the concert platform. Its groundbreaking work on music, health, and wellbeing has led it to host the UK's first Centre of Excellence for Music

and Dementia, which reaches thousands with its award-winning Music in Mind programme.

The orchestra is a fierce champion for the future of its art form. Its Camerata 360° Ruth Sutton Fellowship programme, an Association of British Orchestras Award-winner, develops the talents and skills of the next generation of musicians in the North, setting new standards by equipping them with skills in all the ways in which music can have an impact. It achieves all this from its home, the stunning Monastery, in Gorton, working closely with the local area, engaging with schools, youth zones, and care homes to create social connections across the community.

At the heart of all the work of Manchester Camerata is an orchestra of exceptional musicians. Led by Caroline Pether, the players are known for their incisive empathy, which they apply to every aspect of their work. They break down barriers and make orchestral music more accessible, connecting with people from all walks of life and creating new ways for the public to engage with the art form. The orchestra consistently questions, challenges, and celebrates what it is possible for an orchestra to achieve. It does not expect to find an answer or an end-point – this is a positive – but will keep pushing the envelope. Find out more at manchestercamerata.co.uk

Born in Budapest, **Gábor Takács-Nagy** is considered one of today's most authentic exponents of Hungarian music. He was awarded the Liszt Prize in 1982 and in 2017 the prestigious Béla Bartók-Ditta Pásztory Prize. In March 2021 he received the Érdemes Művész award for Artist of Merit, presented by the Hungarian government to artists of long service to Hungarian national culture, and in December that year the Prima Primmissima Prize, reserved for artists, athletes, and representatives of scientific life, culture, and education for their performances and exemplary human qualities and values. From 1975 to 1992 he was founding member and leader of the acclaimed Takács Quartet. In 1996 he founded the Takács Piano Trio and in 1998 established the Mikrokosmos String Quartet, which received the Excellentia Award

of the magazine *Pizzicato* for its 2008 recording of the complete cycle of Bartók's quartets.

In 2002, he turned to conducting and in 2007 became Music Director of the Verbier Festival Chamber Orchestra. He has been Music Director of Manchester Camerata, one of the UK's leading chamber orchestras, since September 2011, and has been Principal Guest Conductor of the Budapest Festival Orchestra since September 2012. Until August 2021, he was Professor of String Quartet at the Haute École de Musique, in Geneva, and in June 2012 was awarded honorary membership of the Royal Academy of Music, in London. In May 2023, Gábor Takács-Nagy released a box set of all nine of Beethoven's symphonies, recorded live between 2009 and 2022 with the Verbier Festival Chamber Orchestra.

Also available



CHAN 20168

Strauss · Schumann · Weber
Works for Horn and Orchestra



Also available



CHAN 20280

Brahms • Ligeti • Mozart • Schumann
Works for Horn Trio



Also available



CHAN 20284

Gipps
Horn Concerto and other orchestral works



Also available



CHAN 20339

Mozart
Piano Concertos, Volume 12





Martin Owen, performing Mozart's horn concertos with Manchester Camerata and Gábor Takács-Nagy, at The Stoller Hall, 2 April 2025

You can purchase Chandos CDs and DVDs or download high-resolution sound files online at our website: www.chandos.net

For requests to license tracks from this CD or any other Chandos products please find application forms on the Chandos website or contact the Royalties Director, Chandos Records Ltd, direct at the address below or via e-mail at mhewett@naxosmusic.co.uk.

Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester, Essex CO2 8HX, UK.
E-mail: enquiries@chandos.net Telephone: + 44 (0)1206 225 200 Fax: + 44 (0)1206 225 201



www.facebook.com/chandosrecords



www.x.com/chandosrecords

Chandos 24-bit / 96 kHz recording

The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

Microphones

Thuresson: CM 402 (main sound)
Schoeps: MK22 / MK4 / MK6
DPA: 4006 & 4011
Neumann: U89
CM 402 microphones are hand built by the designer, Jörgen Thuresson, in Sweden.



Thank you to all our friends and patrons for their continued support.

Recording producer Jonathan Cooper

Sound engineer Alexander James

Editor Jonathan Cooper

A & R administrator Karen Marchlik

Recording venue The Stoller Hall, Hunts Bank, Manchester; 24 and 25 May 2025

Front cover Photograph of Martin Owen by Davide Cerati Fotografia

Back cover Photograph of Gábor Takács-Nagy, conducting the Verbier Festival Chamber Orchestra © Miguel Bueno

Design and typesetting Cass Cassidy

Booklet editor Finn S. Gundersen

Publishers Bärenreiter-Verlag, Kassel (Concertos), Breitkopf & Härtel, Leipzig (*Rondeau*)

UPC 0095115237724

© 2026 Chandos Records Ltd

© 2026 Chandos Records Ltd

Chandos Records Ltd, Colchester, Essex CO2 8HX, England

Country of origin UK

MOZART: HORN CONCERTOS, ETC. – Owen/MC/Takács-Nagy

CHANDOS
CHAN 20377

CHANDOS DIGITAL

CHAN 20377

WOLFGANG AMADEUS
MOZART (1756 - 1791)

- | | | |
|------|--|-------|
| 1-2 | Concerto No. 1, KV 412 and KV 514 (1791 - 92) | 8:29 |
| | in D major · in D-Dur · en ré majeur | |
| 3-5 | Concerto No. 2, KV 417 (1783) | 13:47 |
| | in E flat major · in Es-Dur · en mi bémol majeur | |
| 6-8 | Concerto No. 3, KV 447 (1787) | 15:16 |
| | in E flat major · in Es-Dur · en mi bémol majeur | |
| 9-11 | Concerto No. 4, KV 495 (1786) | 16:54 |
| | in E flat major · in Es-Dur · en mi bémol majeur | |
| 12 | Rondeau, KV 371 (1781) | 5:39 |
| | in E flat major · in Es-Dur · en mi bémol majeur | |

TT 60:06

Martin Owen horn
Manchester Camerata
Caroline Pether leader
Gábor Takács-Nagy

© 2026 Chandos Records Ltd
© 2026 Chandos Records Ltd
Chandos Records Ltd, Chandos House,
1 Commerce Park, Colchester,
Essex CO2 8HX, UK.
enquiries@chandos.net

Contact:
Naxos Deutschland Musik & Video
Vertriebs-GmbH, Gruber Str. 46b,
DE-85586 Poing, Germany.
info@naxos.de



MOZART: HORN CONCERTOS, ETC. – Owen/MC/Takács-Nagy

CHANDOS
CHAN 20377