



PENTATONE

TRACK INFORMATION

PERSONAL STATEMENT

LINER NOTES

ACKNOWLEDGEMENTS

Mozart Horn Concertos

Ben Goldscheider

MÜNCHENER KAMMERORCHESTER





MOZART HORN CONCERTOS

Wolfgang Amadeus Mozart (1756-1791)

Horn Concerto No. 4 in E-Flat Major, K. 495

- | | | |
|---|--------------------------------|-------|
| 1 | I. Allegro maestoso | 8. 18 |
| 2 | II. Romance. Andante cantabile | 4. 25 |
| 3 | III. Rondo. Allegro vivace | 3. 51 |

Horn Concerto No. 3 in E-Flat Major, K. 447

- | | | |
|---|------------------------|-------|
| 4 | I. Allegro | 7. 03 |
| 5 | II. Romance. Larghetto | 4. 17 |
| 6 | III. Allegro | 3. 40 |

Horn Concerto No. 2 in E-Flat Major, K. 417

- | | | |
|---|-------------------------|-------|
| 7 | I. Allegro maestoso | 6. 04 |
| 8 | II. Andante | 3. 20 |
| 9 | III. Rondo. Più allegro | 3. 37 |

Horn Concerto No. 1 in D Major, K. 386b (K. 412 & 514)

- | | | |
|----|----------------------------|-------|
| 10 | I. Allegro, K. 412 | 4. 48 |
| 11 | II. Rondo. Allegro, K. 514 | 3. 39 |

Total playing time: 53. 09

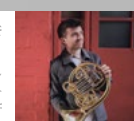
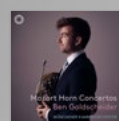
Ben Goldscheider, horn

Münchener Kammerorchester

Susanne von Gutzeit, concertmaster

Cadenzas and Eingänge by **Andreas Staier**

© Daniel Delang





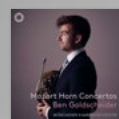
As a horn player, Mozart Horn Concertos accompany you throughout your life, from the moment you first pick up the instrument. They are the gold standard of the repertoire and, in many ways, have shaped much of the music written for the instrument ever since.

This recording is released two months before my twenty-ninth birthday, which means I have been living with this music, in one form or another, for nearly twenty years. An entire spectrum of experiences and development can be traced through my encounters with these works: for example, my first performances as a soloist in both the Royal Albert Hall and the Berlin Philharmonie were with K. 495. At the other end, my score of the first horn concerto still has a coffee cup stain from my first teacher in the local primary school from when I was ten years old.

As listening habits evolve, I have chosen to present the concertos in reverse order, as I believe this offers the most engaging and coherent experience from beginning to end. However you choose to listen, I hope you enjoy it.

My thanks to the Münchener Kammerorchester, who gave everything they had to these recordings, and to Dilla and Donald Manasse, whose generous support made it all possible.

Ben Goldscheider





'At one point since we have been on the journey, I believe it was in Augsburg, Wolfgang started to weep as he woke up one morning. I asked why: he said he regretted that he no longer saw Herr Hagenauer, Herr Wenzl, Spizeder, Deibl, Leitgeb,... etc. and other good friends.' Writing home to Salzburg in 1763, Leopold Mozart naturally cited to his financier, patron, and landlord, Johann Lorenz Hagenauer first among equals. But it was the last of those above, Joseph Leutgeb/Leitgeb, who was one of very few people to feature in correspondence throughout Wolfgang's life, finally in November 1791 telling Constanze, away on a cure: 'At the moment Leitgeb and Hofer are with me;—the former will stay with me to eat.' Mozart's longest-lasting friendship may have been with Leutgeb, twenty-three years his senior, a Salzburg Hofkapelle horn player and violinist—wind-players doubled as such

when their first instrument was not required—for ten years or so until 1773, when he left for Vienna, close to where he had grown up. 'Herr Leutgeb,' Leopold told Wolfgang in 1777, 'has now bought a little snail's shell house on *credit*, with rights for a dairy business... is asking for a *concerto* from you'.

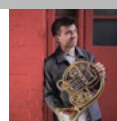
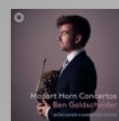
A continually pleading Leutgeb had to wait until 1783 for Mozart's Horn Concerto No. 2 (actually the first). 'Wolfgang Amadé Mozart has taken pity on Leitgeb, donkey, ox and clown [,] in Vienna, 27 May 1783,' we read on the autograph's first page. Mozart wrote most of his horn concertante music for Leutgeb: certainly the Second to Fourth Concertos, as well as his contribution to the official First, once thought to come from 1782, yet now acknowledged, after Wolfgang Plath's analysis of Mozart's handwriting, to have been written in

1791. The Horn Quintet, K. 407/386c, was also written for Leutgeb and possibly the Quintet for Piano and Winds, K. 452. Franz Xaver Süssmayr's rescored completion of the First Concerto's rondo and several of Mozart's own fragments may have had other players in mind.

Mozart's teasing of the less educated, more typical musician is recalled in anecdotes and autograph marginalia. Drawing on communication from the lawyer and musical enthusiast Leopold von Sonnleithner (son of the composer Christoph, whom Mozart knew), Otto Jahn's nineteenth-century biography has Mozart scatter composition pages across the room for Leutgeb to collect on all fours and reorder, or have him crouch behind a stove; if he stopped, so would Mozart's writing. The First Concerto's finale has a running Italian commentary offering jocular encouragement to an ageing musician

for whom Mozart now avoided writing high notes. '*Adagio* to you, Signor Asino', given that 'Mr Jackass' would inevitably lag behind orchestral *Allegro*. 'Come on – quick – get on with it – like a good fellow – be brave – Are you finished yet?... oh, pain in the balls! – Oh God, how fast! – you make me laugh... Thank heavens, that's enough, enough!'

In the Concerto No. 1, Mozart turned from his customary E-flat to D major, also eschewing greater technical bravura. Those factors and its generally smaller scale may help explain why it was long suspected an earlier work, notwithstanding a touch of decidedly 'late' counterpoint between first and second violins in a lyrical opening *tutti*. Admittedly, harmony is at first relatively straightforward, chromatic colouring and more adventurous modulation coming later (and still the exception).





© Florian Ganslmeier

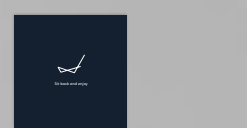
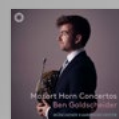
One interesting aspect of the orchestral writing is Mozart's use of two bassoons, suggestive of a lighter pair of horns shadowing and even foreshadowing the soloist. A slow movement was yet to be written. The Rondo, characteristic in its 'hunting' quality, seems to have been written independently. Mozart never finished its orchestration. In his completion, Süssmayr engaged in undeniably attractive recomposition, beginning with Mozart and taking his own path, related yet distinct, thereafter.

The Second Concerto is, if not strictly a more mature, then a more finished, work. Its first movement announces longer solo lines and a greater tonal canvas, developing freely yet succinctly, Mozart ultimately wishing to stretch, not defeat, his friend—who, it should be remembered, was playing on a natural rather than a modern valved horn.

Though Mozart may have had compositional models, for instance the horn concertos of Antonio Rosetti, he outstrips them, arguably Haydn's too. A brief, graceful *Andante* likewise offers long lines, calling for true Mozartian lyricism in phrasing, shading, and much else: related to, yet not merely derivative of, Mozart's operatic writing. Orchestral horns come into their own in the hunting rondo finale, full of orchestral as well as solo interest, the episode haunted and driven by violin acciaccaturas a case in point.

In the Third Concerto, probably written in 1787, Mozart broadens and deepens his tonal and emotional canvas, though always within the realms of the possible—and appropriate. The first movement's opening tutti might, save for relative brevity and smaller orchestra, have been written for one of his contemporary piano concertos. Indeed, aspects of the hunt

finale's opening material have not unreasonably been likened to that of No. 22, K. 482, most likely written first. Such music, sly, seductive chromatic twists and all, might even have introduced and punctuated an aria. Note how it builds expectation, bidding the soloist (figuratively) step centre-stage. Whether in long, sustained notes or rapid passagework, the solo line could not be more gratefully written for the instrument. Nor could Mozart's alchemic union of melody, harmony, and form be better given to the concerto in general or the horn concerto in particular. He might have been writing such works all his life; in a way, he had. The A-flat major Romance, which may initially have been written first, seems simple—until one truly listens. It has sterner moments within straightforward ternary form, return of opening material nicely varied so as to develop lightly as well as to close.





The Fourth, the only Horn Concerto Mozart entered into his thematic catalogue (26 June 1786), presents the greatest technical demands. The first movement is on a relatively grand scale, 'Allegro maestoso' both in ebullient extraversion and reflective depth. The soloist's first entry is again of a piece with many of Mozart's Viennese piano concertos, extending a lyrical string theme rather than reverting to opening material in the manner of the misleadingly named 'double exposition': a concerto is *not* a symphony. Mozart's unerring dramatic timing—of momentary incident, of orchestral aside, and of underlying harmonic tension, release, transition, and direction—has one hear, even see, a stage twinned to the world of Figaro, Susanna, and, especially in the central Romance, Countess Almaviva too.

That B-flat major movement's metrical play between quavers, triplets, and

semiquavers quickens the heart and has it pause a beat or two—within a framework of Classical symmetry and occasional, telling asymmetry. The archetypal hunting finale requires no introduction, yet springs its own surprises, as much when expected as unexpected. Mozart's intent in using red, green, and blue as well as black ink may never be discovered for sure. It has been claimed as jesting or, by Franz Giegging, as 'a sophisticated colour code communicating fine dynamic shadings to the performers in a way that the conventional indications cannot'. The two are not necessarily mutually exclusive. As Seneca and the Leipzig Gewandhaus has it, *res severa [est] verum gaudium*: true pleasure is a serious matter. It may also involve smiling through tears, as surely we must here.

Mark Berry

Acknowledgements

PRODUCTION TEAM

Artistic director **Ben Goldscheider**
Executive producers **Dilla & Donald Manasse**
Recording producer **Everett Porter** (Polyhymnia)
Recording assistant **Leonardo Santos**

ARTWORK

Liner notes **Mark Berry** | Photography **Matthew Johnson**
Cover design **Marjolein Coenrady** (PENTATONE)
Coordination & design **Karolina Szymanik** (PENTATONE)

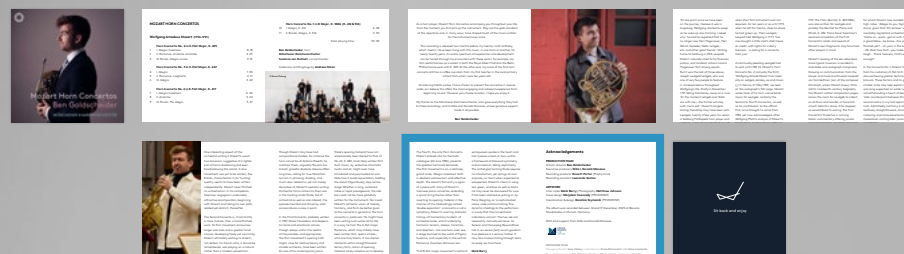
The album was recorded between 14 and 17 December, 2025 at Bavaria Musikstudios in Munich, Germany.

With kind support from Dilla and Donald Manasse.



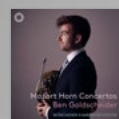
PENTATONE TEAM

Managing Director **Sean Hickey** | Label Director **Silvia Pietrosanti** | A&R **Alice Lombardo**
Product Management **Ana Milovanović** | Press **Allie Summers** | Distribution **Camilla Vickerage** | Audio **Wirre de Vries** | Finance **Adrie Engels** | Admin **Lineke Steffers**





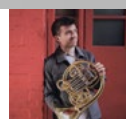
Sit back and enjoy



HERBERT HORST CONCERTOS	
Herbert Horst Concertos (1910-1912)	1:00:00
1. Concerto in G major, Op. 10, No. 1	1:00:00
2. Concerto in G major, Op. 10, No. 2	1:00:00
3. Concerto in G major, Op. 10, No. 3	1:00:00
4. Concerto in G major, Op. 10, No. 4	1:00:00
5. Concerto in G major, Op. 10, No. 5	1:00:00
6. Concerto in G major, Op. 10, No. 6	1:00:00
7. Concerto in G major, Op. 10, No. 7	1:00:00
8. Concerto in G major, Op. 10, No. 8	1:00:00
9. Concerto in G major, Op. 10, No. 9	1:00:00
10. Concerto in G major, Op. 10, No. 10	1:00:00



Herbert Horst was a German composer and pianist. He was born in 1892 in Berlin and died in 1968 in New York. He was a member of the Berlin Philharmonic and the New York Philharmonic. He was also a member of the American Music Council and the American Music Center. He was a composer of symphonies, concertos, and chamber music. He was also a pianist and a conductor. He was a member of the American Music Council and the American Music Center. He was a composer of symphonies, concertos, and chamber music. He was also a pianist and a conductor. He was a member of the American Music Council and the American Music Center.



Herbert Horst was a German composer and pianist. He was born in 1892 in Berlin and died in 1968 in New York. He was a member of the Berlin Philharmonic and the New York Philharmonic. He was also a member of the American Music Council and the American Music Center. He was a composer of symphonies, concertos, and chamber music. He was also a pianist and a conductor. He was a member of the American Music Council and the American Music Center. He was a composer of symphonies, concertos, and chamber music. He was also a pianist and a conductor. He was a member of the American Music Council and the American Music Center.

