

A man with long reddish-brown hair, wearing a dark suit and white shirt, holds a large brass tuba. The background is a light-colored wall with a geometric pattern of shadows.

MOZART
horn concerti
ERIC RUSKE

**Sir Charles
Mackerras**

**Scottish
Chamber
Orchestra**

To his family, Mozart was a gift from God sent to bring them financial security and a measure of reflected fame. It was therefore natural for them to tour Europe, promoting their son's extraordinary abilities and moving in circles which they could hardly have imagined before his birth. Whether their efforts were successful is debatable, for their few financial rewards were probably earned at the expense of his emotional stability. Being feted at every turn did not compensate for ordinary social contact, and during a trip to Augsburg Leopold found his seven-year-old son crying for "Herr Leutgeb and other good friends" at home in Salzburg. Wolfgang was to remain close to Leutgeb throughout his life, seeing him first as an uncle, then as a friend, and finally as a musician whose playing influenced much of his writing for the horn.

Joseph Leutgeb was born in 1732. He was quick to earn a reputation as a horn player, performing in the prestigious concert series sponsored by Prince Joseph Friedrich of Saxe-Hildburghausen when he was only twenty. He then toured Italy, France, and Germany, and in 1762 persuaded Haydn's wife to become his daughter's godmother. It is likely that Leutgeb was in some way connected with Haydn's composition of the D major horn concerto in the same year, for in February 1763 he was offered an enormous salary to play under Haydn in the Esterházy orchestra. The reasons for his departure within a month are not known, but during the summer he joined Leopold Mozart in the Salzburg court orchestra, staying there for fourteen years.

Leutgeb must, however, have been just as irritated by the narrow artistic horizons and petty restrictions of court life as Mozart was, and in 1777 borrowed money from Leopold so that he could return to Vienna to run his father-in-law's delicatessen. He probably expected that the business would repay the loan and supplement his income from horn playing, but although he deputized for the first horn of the National Theatre, he had not repaid the debt by 1782. Wolfgang, newly arrived in Vienna, interceded with his father on his friend's behalf: "Have a little patience with Leutgeb. If you saw how he had to muddle along, you would certainly feel sorry for him. I shall have a word with him, and feel sure that he will pay you, at any rate by installments."

Mozart had arrived in Vienna in March 1781 in the Archbishop of Salzburg's retinue. He longed to make an impression on the capital, but also seems to have been worried about seeing Leutgeb, whose four-year-old request for a concerto remained unfulfilled. Within days he had drafted the first movement and a rondo, writing out the complete horn line and hinting at an orchestration, before abandoning it under pressure from other duties. The manuscript, of which Leutgeb knew nothing, survived until Mozart's son distributed it in scraps as souvenirs. A number of pages have been reassembled, but while the first movement is still incomplete, scholars decided years ago that there were no obvious gaps in the finale, and this has been published in a number of completions as the

"Concert Rondo." In 1989, however, a further four pages of the manuscript appeared, their sixty bars fitting in after bar twenty-six of the "traditional" finale to produce a fully developed sonata-rondo movement instead of the previous imbalanced structure. The complete version is heard on this recording.

As far as Leutgeb was concerned, his first work from Mozart was the horn quintet K.407, which probably dates from 1782. This was followed in 1783 by the Concerto in E-flat, K.417, addressed with Mozart's customary coarse good humor to "That ass, ox and fool, Leutgeb." The substantial opening movement and lyrical Romanze are followed by the first of Mozart's buoyant 6/8 finales for the horn. Other composers had previously recalled the instrument's hunting ancestry in this way, but Mozart's lively examples ensured that for later composers such movements were synonymous with horn music.

On February 4, 1785 Leutgeb's wife, Barbara, died at age fifty-two after some twenty-five years of marriage. The first hint of his own mortality dates from the same year, for a concerto which Mozart started in E major comes to a sudden halt just bars after the end of the glorious orchestral exposition. It is possible that Leutgeb drew the line at playing a concerto in this higher and more taxing key, for on June 26, 1786 Mozart completed its successor, the concerto K.495, in the old key of E-flat major. The score is written in a variety of blue, black, red and green inks, and while this odd appearance may simply reflect the composer's zany sense of humor, it also gives it a noticeably festive air. Leutgeb had remarried earlier in the year while Mozart was hard at work on *The Marriage of Figaro*; might the score have been intended as a belated wedding present?

Another concerto in E-flat, K.447, followed during the next year, adopting a mellower tone than its predecessors by emphasizing the clarinets and bassoons rather than the oboes and orchestral horns. It also avoids the higher notes of the earlier concertos and therefore makes fewer demands on the soloist's stamina. Nevertheless, Leutgeb was still busy as a player, appearing in the orchestra of Prince Grassalkovich in Pressburg in November 1787, and requesting another concerto around the end of the decade. This time Mozart chose to write in D major, the lowest key available to contemporary horn soloists, and kept the first movement within the range of a ninth. He completed this during 1791, but had written only a draft of the rondo when he died. Either Leutgeb or Mozart's widow, Constanze, commissioned a completion from Franz Süssmayr, but this owes less to Mozart than they may have hoped, and therefore, the incomplete manuscript produces a more faithful version.

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Leutgeb gave up horn playing in 1792 and seems to have had an uneventful retirement. He had the satisfaction of helping Constanze get "his" concertos into print around 1800, but by the time of his death in 1811, was living in the poverty which haunted so many eighteenth-century musicians.

— John Humphries

Note: All cadenzas were written by Eric Ruske.

III Wind

This recording of Michael Flanders and Donald Swann's ingenious vocal version of the final movement of Mozart's "fourth" Horn Concerto (K.495) is a response to the enduring popularity of the best-known of the duo's send-ups of life's wry encounters. *At the Drop of a Hat* was the pair's first collaboration, and it proved a durable stage attraction for two years in London, first mounted there in 1957 and subsequently transferred to Broadway. The LP of many of the songs appeared shortly thereafter and was followed in 1964 by a recording of *At the Drop of Another Hat*, from which the present offering is taken.

Both artists (now deceased) collaborated on the clever and witty realization of the solo part of Mozart's concerto. It is accurate in every detail, including even the cadenza, introduced by the author with the Italian term "Tutti."

It makes a delightful encore to the performances of the four concerti and horn fragments, and never fails to provoke exclamations of surprise and pleasure wherever performed.

— Albert Petrak

III Wind

(adapted from Mozart's Horn Concerto in E-flat K.495)

I once had a whim and I had to obey it
To buy a French Horn in a second-hand shop;
I polished it up and I started to play it
In spite of the neighbours who begged me to stop.

To sound my Horn, I had to develop my embouchure;
I found my Horn was a bit of a devil to play.

So artfully wound
To give you a sound,
A beautiful sound so rich and round.

Oh, the hours I had to spend
Before I mastered it in the end.

But that was yesterday and just today
I looked in the usual place—
There was the case but the Horn itself was missing.

Oh, where can it have gone?
Haven't you— hasn't anyone seen my Horn?
Oh, where can it have gone?
What a blow! Now I know
I'm unable to play my Allegro.

Who swiped my Horn?
I'll bet you a quid
Somebody did,
Knowing I'd found a concerto and wanted to play it,
Afraid of my talent for playing the Horn.
Whoever it is I can certainly say it,
He'll probably wish he had never been born.

I've lost my Horn — I know I was using it yesterday.
I've lost my Horn, lost my Horn, found my Horn . . . gorn.
There's not much chance of getting it back
though I'd willingly pay a reward.

I know some Hearty Folk whose party joke's
Pretending to hunt with the Quorn,
Gone away! Gone away! Was it one of them
took it away?
Will you kindly return my Horn? Where is the devil
who pinched that Horn?

I shall tell the Police I want my French Horn back.
I miss its music more and more and more.
Without the Horn I'm feeling sad and so forlorn.

I found a concerto, I wanted to play it,
Displaying my talent for playing the Horn,
But early today to my utter dismay it has
totally vanished away.
I practised the Horn, then intended to play it but
somebody took it away.
I practised the Horn and was longing to play it but
somebody took it away.

My neighbour's asleep in his bed.
I'll soon make him wish he were dead.
I'll take up the Tuba instead!

— *Reprinted with permission of Mrs. Claudia Flanders*

Für seine Familie war Mozart ein Geschenk des Himmels, von Gott gesandt um ihnen finanzielle Sicherheit und ein gewisses Maß seines Ruhmes einzubringen. Es war darum natürlich für sie notwendig in ganz Europa herumzureisen, um die außergewöhnlichen Fähigkeiten ihres Sohnes zur Schau zu stellen und sich in Kreisen zu bewegen, von denen sie vor seiner Geburt wohl kaum geträumt hätten. Ob sich ihre Mühe bezahlt machte ist zweifelhaft, denn ihre seltenen finanziellen Belohnungen kosteten ihn wahrscheinlich seine emotionale Stabilität. Er wurde laufend überall gefeiert, was kein Ersatz für einen normalen Sozialumgang war, und während eines Besuches in Augsburg fand Leopold seinen siebenjährigen Sohn, als er sich weinend nach "Herrn Leutgeb und anderen guten Freunden" zu Hause in Salzburg sehnte. Wolfgang blieb Zeit seines Lebens eng mit Leutgeb verbunden, indem er ihn zuerst als Onkel kannte, dann als Freund, und schließlich als einen Musiker, dessen Stil viele seiner Stücke für das Horn beeinflusste.

Joseph Leutgeb wurde im Jahre 1732 geboren. Er errang schnell einen Ruf als Hornmusiker, als er mit nur zwanzig Jahren in der von Prinz Joseph Friedrich von Sachsen-Hildburghausen geförderten berühmten Konzertsreihe mitwirkte. Danach machte er Tourneen durch Italien, Frankreich und Deutschland, und im Jahre 1762 überredete er Haydns Frau dazu, Patentante seiner Tochter zu werden. Es ist wahrscheinlich, daß Leutgeb etwas mit Haydns Komposition des Hornkonzertes in D-Dur aus dem gleichen Jahr zu tun hatte, denn im Februar 1763 wurde ihm ein enormes Gehalt und eine Stelle im Esterhazyorchester unter Haydn angeboten. Der Grund für seine Abreise von dort nach nur einem Monat ist zwar nicht bekannt, doch schloß er sich im Sommer dem Salzburger Hoforchester unter Leopold Mozart an, wo er vierzehn Jahre lang blieb.

Allerdings muß Leutgeb genauso über die beschränkten künstlerischen Horizonte und kleinlichen Vorbehalte von Seiten des Hofelebens irritiert gewesen sein wie Mozart, denn er borgte sich 1777 von Leopold genug Geld, um nach Wien zurückzukehren und dort das Delikatessengeschäft seines Vaters zu führen. Er erwartete wohl, daß er mit diesem Geschäft sein Darlehen zurückzahlen und nebenbei etwas über seinen Verdienst als Hornspieler hinaus einnehmen würde, doch war es ihm bis 1782 trotz seiner vertretenden Stellung als erster Hornspieler beim Nationaltheater nicht möglich, seine Schulden zu bezahlen. Der erst vor kurzem nach Wien gekommene Wolfgang legte bei seinem Vater zugunsten seines Freundes ein gutes Wort ein: "Habe doch mit Leutgeb etwas Geduld. Wenn Du sehen könntest, wie er sich durchschlagen muß, würde er Dir sicher leid tun. Ich werde mit ihm sprechen und ich bin sicher, daß er Dir alles zurückzahlt, wenigstens auf Raten."

Mozart war im März 1781 mit dem Gefolge des Erzbischofs von Salzburg in Wien angekommen. Er wollte gerne großen Eindruck auf die Hauptstadt machen, doch scheint er sich auch Kummer darüber gemacht zu haben, daß er Leutgeb treffen mußte, dessen vier Jahre alte Bitte um ein

Konzert er bisher noch nicht erfüllt hatte. In wenigen Tagen skizzierte er den ersten Satz und ein Rondo, wobei er den gesamten Hornpart ausschrieb und die Orchestrierung nur andeutete, bevor er das Werk aufgrund dringender anderer Prioritäten beiseite legen musste. Das Manuskript, von dem Leutgeb nichts wußte, existierte bis es von Mozarts Sohn in kleinen Stücken als Souvenir verteilt wurde. Einige Blätter wurden mittlerweile wieder zusammengefügt, doch verbleibt der erste Satz immer noch unvollständig. Musikgelehrte entschieden vor Jahren, daß das Finale keine augenscheinlichen Lücken hatte, also wurde es in verschiedenartigen Ausführungen als das "Konzertondo" herausgegeben. Im Jahre 1989 fanden sich jedoch weitere vier Seiten jenes Manuskripts, deren sechzig Takte auf den Takt Nummer 26 des bisherigen Finales folgen, um somit statt des bisher unbalancierten Aufbaus einen kompletten Sonaten-Rondosatz zu bilden. Die vollkommene Version wird in dieser Aufnahme dargebracht.

Was Leutgeb anbetrifft, war sein erstes Werk von Mozart das Hornquintett K407, welches wahrscheinlich aus dem Jahre 1782 stammt. Diesem folgte 1783 das Konzert in Es, K417, das von Mozart mit dessen gewohntem, groben Humor an "Den Esel, Ochsen und Narren Leutgeb" adressiert war. Dem substantiellen Eröffnungssatz und der lyrischen Romanze folgt das erste jener schwungvollen 6/8-Finale, die Mozart für das Horn schrieb. Andere Komponisten hatten zwar schon vor ihm auf ähnliche Weise an die Herkunft des Instrumentes von der Jagd erinnert, doch waren es diese lebhaften Beispiele Mozarts, die spätere Komponisten als gleichbedeutend mit der Hornmusik ansahen.

Am 4. Februar 1785 starb Leutgeb's Frau Barbara im Alter von zweiundfünfzig Jahren nach fünfundzwanzigjähriger Ehe. Der erste Hinweis auf Mozarts eigene Sterblichkeit stammt aus dem gleichen Jahr, denn ein von ihm in E-Dur begonnenes Konzert kommt nur wenige Takte nach einer herrlichen Orchestereexposition zu einem abrupten Stillstand. Es ist möglich, daß sich Leutgeb weigerte, ein Konzert in dieser höheren und schwierigeren Tonart zu spielen, denn am 26. Juni 1786 vollendete Mozart das darauffolgende Konzert K495 in der alten Tonart Es-Dur. Die Partitur ist mit einer Vielfalt von blauen, schwarzen, roten und grünen Tinten geschrieben, und obwohl dieses eigentümliche Aussehen vielleicht einfach dem närrischen Humor des Komponisten zuzuschreiben ist, verleiht es dem Ganzen dennoch ein festliches Wesen. Leutgeb hatte sich etwas früher in jenem Jahr wieder verheiratet, während Mozart sehr mit *Figaros Hochzeit* beschäftigt war; könnte diese Partitur eventuell ein nachträgliches Hochzeitsgeschenk gewesen sein?

Ein weiteres Konzert in Es, K 447 folgte im darauffolgenden Jahr und setzt eine weichere Tonqualität als dessen Vorgänger ein, indem es statt Oboen und Orchesterhörner nun Klarinetten und Fagotte in den Mittelpunkt stellt. Es läßt auch die höheren Noten der vorhergehenden Konzerte aus und

verlangt aus diesem Grund weniger Kraft und Ausdauer von seinen Solisten. Trotz allem war Leutgeb immer noch sehr als Hornmusiker beschäftigt und spielte im November 1787 im Orchester des Prinzen Grassalkovich in Pressburg. Zum Ende jenes Jahrzehnts erbat er sich noch ein neues Konzert, welches Mozart in D-Dur, der tiefsten Tonart für die damaligen Hornsolisten schrieb und dessen ersten Satz er innerhalb einer kleinen None komponierte. Dies stellte er im Jahre 1791 fertig, doch hatte er vor seinem Tod nur eine Skizze für das Rondo geschrieben. Es war entweder Leutgeb oder Mozarts Witwe Constanze, die Franz Süssmayr mit der Vervollständigung dieses Stückes beauftragte. Aber leider hört sich dieses weniger wie Mozart an als sie sich vielleicht erhofft hatten, und aus diesem Grund stellt das unvollständige Manuskript eine getreue Version dar.

Leutgeb gab im Jahre 1792 sein Hornspielen auf und scheint einen Ruhestand ohne Zwischenfälle genossen zu haben. Es war ihm eine Freude, Constanze mit der Veröffentlichung "seiner" Konzerte um 1800 behilflich zu sein, doch lebte er vor seinem Tod im Jahre 1811 wieder in jener Armut, die so viele Musiker des achtzehnten Jahrhunderts plagte.

III Wind

Diese Aufnahme von Michael Flanders und Donald Swanns geistreicher Vokalversion des Schlußsatzes aus dem Vierten Hornkonzert von Mozart wurde aufgrund der dauerhaften Popularität gemacht, deren sich die bekanntesten Parodien dieses Duos erfreuen. Ihr erstes gemeinsames Stück "At the Drop of a Hat" (oder auf Deutsch "Beim geringsten Anlaß") war zwei Jahre lang in London eine Bühnenattraktion, die zum ersten Mai in 1957 aufgeführt wurde und später zum Broadway kam. Eine Langspielplatte mit vielen jener Lieder erschien kurz danach, gefolgt von der mit "At the Drop of Another Hat" betitelten LP in 1964, der diese Aufnahme entnommen wurde.

Die beiden Darbietungskünstler (Flanders ist inzwischen verstorben) erarbeiteten zusammen die geistreiche und witzige Interpretation des Soloparts aus Mozarts Konzert. Es ist bis ins letzte Detail exakt und enthält sogar die Kadenz, die vom Autoren mit dem italienischen Terminus "Tutti" angekündigt wird.

Dieses Stück eignet sich besonders gut als Encorenummer zur Darbietung der vier Konzerte und des Hornfragmentes und erzielt jedesmal Überraschungseffekte und Schmunzeleien wenn es dargebracht wird.

— Übersetzung: Gila Fox

Pour ses parents, Mozart était un don de Dieu, envoyé pour assurer leur sécurité financière et refléter sur eux une dose de sa célébrité. Les tournées en Europe, promouvant le talent exceptionnel de leur fils dans un monde à peine imaginable avant sa naissance, leur étaient donc naturelles. Que leurs efforts eussent été couronnés de succès est discutable, car les quelques récompenses financières leur coûtèrent probablement la stabilité affective. Les honneurs constants ne compensaient pas le manque de contacts sociaux ordinaires et, lors d'un voyage à Augsbourg, Léopold trouva son fils de sept ans pleurant "Herr Leutgeb et autres bons amis" à Salzbourg. Wolfgang demeurerait un intime de Leutgeb sa vie durant, le considérant comme un oncle tout d'abord, puis comme un ami et enfin comme un musicien dont le jeu influença une grande partie de son écriture pour le cor.

Joseph Leutgeb naquit en 1732. Il se fit rapidement une réputation de joueur de cor, interprétant dans la prestigieuse série de concerts patronnée par le Prince Joseph Friedrich de Saxe-Hildburghausen alors qu'il n'avait que vingt ans. Il fit alors une tournée en Italie, en France et en Allemagne et, en 1762, persuada la femme de Haydn d'être la marraine de sa fille. Il est probable qu'un lien existe entre Leutgeb et le concerto pour cor en ré majeur que Haydn composa la même année car, en février 1763, un salaire considérable lui fut offert pour jouer sous la direction du compositeur dans l'orchestre d'Esterhaz. Les raisons de son départ un mois plus tard sont inconnues mais, au cours de l'été, il joignit Léopold Mozart dans l'orchestre de la cour de Salzbourg, auquel il resta attaché pendant quatorze ans.

Leutgeb était pourtant probablement tout aussi frustré que Mozart par les horizons artistiques étroits et les restrictions mesquines de la vie à la cour et, en 1777, il emprunta à Léopold l'argent nécessaire pour retourner à Vienne où il tint la charcuterie de son beau-père. Il comptait sans doute que l'affaire rembourserait le prêt et augmenterait ses revenus de joueur de cor, mais bien qu'il tint la place de premier cor au Théâtre National, en 1782 il n'avait toujours pas payé sa dette. Wolfgang, nouvellement arrivé à Vienne, intercédait pour son ami auprès de son père: "Faites montre d'un peu de patience avec Leutgeb. Si vous saviez combien il a dû vivre au jour le jour, vous auriez sûrement pitié. Je lui parlerai et je suis sûr qu'il vous repaiera, par traites tout du moins."

Mozart était arrivé à Vienne en mars 1781 avec la suite de l'Archevêque de Salzbourg. Il brûlait de faire impression sur la capitale mais semble aussi avoir été tracassé par sa réunion avec Leutgeb, dont la commande d'un concerto quatre ans plus tôt n'était toujours pas remplie. En l'espace de quelques jours, il fit l'esquisse du premier mouvement et d'un rondeau, rédigea toute la ligne du cor et suggéra une orchestration, mais d'autres priorités le forcèrent à l'abandonner. Le manuscrit, dont Leutgeb ne savait rien, survécut jusqu'à ce que le fils de Mozart le distribuât par bribes en souvenir. Un certain nombre de pages ont été retrouvées mais, alors que le premier mouvement demeure

incomplet, les spécialistes décidèrent il y a des années que le finale ne contenait pas de lacune évidente et celui-ci fut publié dans un grand nombre d'achèvements sous le titre de "Rondeau de concert". En 1989, quatre autres pages du manuscrit furent pourtant mises à jour, leur soixante barres de mesure trouvant leur place après la vingt-sixième barre du finale "traditionnel" pour produire un mouvement sonate-rondeau entièrement développé au lieu de la structure antérieure déséquilibrée. La version intégrate est enregistrée ici.

En ce qui concerne Leutgeb, sa première œuvre de Mozart est le Quintette pour cor, K.407, qui date probablement de 1782. Celui-ci fut suivi en 1783 du Concerto en mi bémol, K.417, adressé avec l'humour grossier coutumier de Mozart à "Cet âne, zébu et imbécile, Leutgeb". Le considérable mouvement d'ouverture et la romance lyrique sont suivis du premier des finales pour cor dans une allègre mesure à six-huit de Mozart. D'autres compositeurs avaient déjà ainsi évoqué l'ancêtre de chasse de l'instrument, mais les exemples animés de Mozart assurèrent que pour tout compositeur à venir de tels mouvements seraient synonymes de musique pour cor.

Le 4 février 1785, la femme de Leutgeb, Barbara, mourut à l'âge de cinquante-deux ans après quelques vingt-cinq ans de mariage. La première suggestion de sa propre mortalité date de la même année, car un concerto que Mozart commença en mi majeur s'arrête soudain quelques barres seulement après la fin de la glorieuse exposition orchestrale. Il est possible que Leutgeb refusa de jouer un concerto dans cette tonalité plus aiguë et plus exigeante car, le 26 juin 1786, Mozart acheva le concerto suivant, K.495, dans la vieille tonalité de mi bémol majeur. La partition est écrite dans une variété de couleurs—encre bleue, noire, rouge et verte—et, tandis que cette apparence bizarre ne reflète peut-être tout simplement que l'humour loufoque du compositeur, un air de fête est aussi perceptible. Leutgeb s'était remarié plus tôt cette année-là, alors que Mozart était plongé dans *Les Noces de Figaro*; la partition servit-elle de cadeau de mariage tardif?

L'année suivante, un autre concerto en mi bémol, K.447, arbora un ton plus moelleux que ses prédécesseurs en mettant l'accent sur les clarinettes et les bassons plutôt que sur les hautbois et les cors de l'orchestre. Il évite aussi les notes plus aiguës des concertos précédents et, par conséquent, exige moins du soliste. Leutgeb était pourtant toujours un joueur de cor actif, travaillant avec l'orchestre du Prince Grassalkovich de Presbourg en novembre 1787, et il commanda un autre concerto vers la fin de la décennie. Cette fois, Mozart choisit d'écrire en ré majeur, la tonalité la plus grave accessible aux joueurs de cor de l'époque, et maintint le premier mouvement dans les limites d'une neuvième mineure. Il l'acheva en 1791, mais n'avait écrit qu'une esquisse du rondeau lorsqu'il mourut. Leutgeb ou Constance, la veuve de Mozart, commandèrent à Franz Süssmayr une fin qui espère et, par conséquent, le manuscrit inachevé représente une version plus fidèle.

Leutgeb abandonna le cor en 1792 et semble avoir joui d'une retraite sans histoire. Il eut la satisfaction d'aider Constance à publier "ses" concertos vers 1800, mais à l'époque de sa mort en 1811, il vivait dans la misère qui hanta tant de musiciens du dix-huitième siècle.

III Wind

L'enregistrement par Michael Flanders et Donald Swann de leur version vocale géniale du dernier mouvement du quatrième Concerto pour cor de Mozart témoigne de la popularité persistante de la parodie la mieux connue du duo. "*At the Drop of a Hat*" ("A brûle-pourpoint"), la première création du duo, est un divertissement de scène qui tint l'affiche pendant deux ans à Londres, où il fut créé en 1957, avant d'être transféré à Broadway. Le 33-tours de bien des chansons du spectacle sortit peu après et fut suivi en 1964 de "*At the Drop of Another Hat*" ("Un autre brûle-pourpoint") – duquel est extrait le présent enregistrement.

Les deux artistes (Flanders est décédé) collaborèrent à la réalisation ingénieuse et piquante de la partie solo du concerto de Mozart. Elle est exacte dans ses moindres détails, y compris la cadence, intitulée "*tutti*" par l'auteur.

Son interprétation sert de conclusion amusante aux quatre concertos et au fragment pour cor et ne manque jamais de susciter des exclamations de surprise et de plaisir.

— Traduction: Patricia Dussaux

ERIC RUSKE

At the age of thirty, hornist Eric Ruske has already won international acclaim. Named Associate Principal horn of The Cleveland Orchestra at the age of twenty, his impressive solo career began when he won the 1986 Young Concert Artists International Auditions at twenty-two. In 1987, he won First Prize in the American Horn Competition, and in 1988, the highest prize in the Concours International d'Interprétation Musicale in Reims, France.

Young Concert Artists presented Mr. Ruske's New York concert debut at the 92nd Street Y in 1987 and his Kennedy Center debut in 1988. Extensive annual tours of the U.S. in recitals, chamber music, and as a concerto soloist followed quickly. In 1990, after a ten day residency at the Pabst Theatre in Milwaukee, the Milwaukee Journal wrote: "Ruske was masterful. . . In ten years, maybe five, people will be calling Eric Ruske the world's greatest hornist."

Eric Ruske gave the 1990 World Premiere of Gunther Schuller's Concerto for Horn and Orchestra with the San Antonio Symphony with Mr. Schuller conducting. He has performed as soloist with orchestras including The Cleveland Orchestra, the Chicago Symphony, the Milwaukee Symphony, the Orchestre National de Chambre de Toulouse, and the Concerto Soloists of Philadelphia.

Mr. Ruske also performs as a member of the Empire Brass, touring the United States, Europe, and the Far East. His most recent recordings with the Quintet were released on the Telarc label in 1993, with two new projects planned for 1994.

A native of LaGrange, Illinois and a graduate of Northwestern University, Mr. Ruske has been the recipient of grants from the National Foundation for Advancement in the Arts and the International Institute of Education. Having served on the faculties of the Cleveland Institute of Music and the New England Conservatory of Music, he is currently on the faculty of Boston University and the Boston University Tanglewood Institute.

RICHARD SUART, Baritone

Richard Suart was Head Chorister at King's College, Cambridge, a Choral Scholar at St. John's College, and then studied at the Royal Academy of Music in London. As well as being associated with contemporary opera and comic roles in the standard opera repertoire, he is well known for his performances of the patter roles in the Savoy operas; he also frequently appears in Gilbert and Sullivan concerts in the United Kingdom, Europe, the Middle East and North America.

His Gilbert and Sullivan recordings include *Iolanthe*, *The Gondoliers*, *The Mikado* and *The Pirates of Penzance*. His television appearances include productions of Sir Peter Maxwell Davies' *Eight Songs for a Mad King*, Orlando Gough's *Empress*, Mark Anthony Turnage's *Greek* and Marschner's *The Vampyr*.

He has also recorded Purcell's *The Fairy Queen*, Britten's *Midsummer Night's Dream* and Bernstein's *Candide*.

Richard Suart has appeared in many European productions of *Eight Songs for a Mad King* including one in 1994 in the Pompidou Centre, Paris, with the Ensemble InterContemporain. His plans include the world première of Benedict Mason's opera *Playing Away* for Opera North, commissioned by the Munich Biennale, and his first Jack Point for Welsh National Opera.

Members of the Scottish Chamber Orchestra

First Violins

James Clark
Ruth Crouch
Peter Campbell-Kelly
Katy Clark
Lorna McLaren
Claire Doherty
Fiona Alexander
Helen Griffiths

Second Violins

Andrew Roberts
Sahah Bevan-Baker
Rosemary Ellison
Robert McFall
Niamh Lyons
Elin Edwards

Violas

Catherine Marwood
Simon Rawson
David Hirschmann
Stephen King

Cellos

Ursula Smith
Kevin McCrae
Neil Johnstone
Su-A Lee

Basses

John Steer
Adrian Bornet

Oboes

Robin Williams
Maurice Checker

Clarinets

Lewis Morrison
Ruth Ellis

Bassoons

Ursula Leveaux
Julie Price

Horns

Robert Cook
Harry Johnstone

Technical Information

Recorded in Usher Hall, Edinburgh, Scotland, December 4-5, 1993

Microphones: Schoeps MK-21, MK-5, MK-41

On-Stage Microphone Preamplifier: Boulder / Jensen Twin-Turbo

Console: DDA Series 5

Digital Recording Processor: DCS-900A 20-bit A/D converter

Microphone and Interconnecting Cables: Studer / EMT reusen screened oxygen-free

Monitor Speakers: B & W 801 Matrix 2

Power Amplifiers: B & W MPA-810

Monitored through Wadia Pro 20-bit D/A converter

Digital Editing: Sony DAE 3000

During the recording of the digital masters and the subsequent transfer to disc, the signal was not passed through any processing device (i.e., compression, limiting, or equalization) at any step during production.

I would like to express my sincere gratitude and appreciation to my teachers, Dale Clevenger, Eugene Chausow, and Donna Oselka; to my parents and sister, Renée; to my friend Steve Lewis; and especially to Eva. — Eric Ruske

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**WOLFGANG AMADEUS
MOZART (1756-1791)***horn concerti***ERIC RUSKE, horn****Sir Charles Mackerras
Scottish Chamber Orchestra****Concerto in D major,
K.412**

(D-Dur, en ré majeur)

- [1] (Allegro) (4:40)
- [2] Rondo: Allegro (3:24)
(Reconstructed by John Humphries)

**Concerto in E-flat major,
K.417**

(Es-Dur, en mi bémol majeur)

- [3] Allegro maestoso (6:12)
- [4] Andante (2:59)
- [5] Rondo (3:16)

**Concerto in E-flat major,
K.447**

(Es-Dur, en mi bémol majeur)

- [6] Rondo: Allegro (7:19)
- [7] Romanze: Larghetto (3:42)
- [8] Allegro (3:12)

**Concerto in E-flat major,
K.495**

(Es-Dur, en mi bémol majeur)

- [9] Allegro moderato (8:18)
- [10] Romanza: Andante (4:08)
- [11] Rondo: Allegro vivace (3:35)

**[12] Concert Rondo in
E-flat major, K.371 (6:25)**

(Es-Dur, en mi bémol majeur)

(Reconstructed by John Humphries)

**[13] Fragment in E major,
K.494a (2:56)**

(E-Dur, en mi majeur)

(Edited by John Humphries)

**[14] Flanders & Swann:
III Wind (2:59)**(based on Mozart's Horn Concerto K.495,
transcribed for orchestra)

Richard Suart, soloist

CD-80367



**WOLFGANG AMADEUS
MOZART (1756-1791)**

horn concerti

ERIC RUSKE, horn

Sir Charles Mackerras

Scottish Chamber Orchestra

Concerto in D major, K.412

(D-Dur, en ré majeur)

- 1 (Allegro) (4:40)
- 2 Rondo: Allegro (3:24)
(Reconstructed by John Humphries)

Concerto in E-flat major, K.417

(Es-Dur, en mi bémol majeur)

- 3 Allegro maestoso (6:12)
- 4 Andante (2:59)
- 5 Rondo (3:16)

Concerto in E-flat major, K.447

(Es-Dur, en mi bémol majeur)

- 6 Rondo: Allegro (7:19)
- 7 Romanze: Larghetto (3:42)
- 8 Allegro (3:12)

Concerto in E-flat major, K.495

(Es-Dur, en mi bémol majeur)

- 9 Allegro moderato (8:18)
- 10 Romanza: Andante (4:08)
- 11 Rondo: Allegro vivace (3:35)

12 Concert Rondo in E-flat major, K.371 (6:25)

(Es-Dur, en mi bémol majeur)
(Reconstructed by John Humphries)

13 Fragment in E major, K.494a (2:56)

(E-Dur, en mi majeur)
(Edited by John Humphries)

14 Flanders & Swann: III Wind (2:59)

(based on Mozart's Horn Concerto K.495,
transcribed for orchestra)
Richard Suart, soloist

Total Playing Time [64:26]

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MOZART
horn concerti

TELARC
DIGITAL

**Eric Ruske,
Horn**

**Sir Charles
Mackerras**

**Scottish
Chamber
Orchestra**

- 1 - 2 **Concerto in D major,
K.412 [8:07]**
3 - 5 **Concerto in E-flat major,
K.417 [12:40]**
6 - 8 **Concerto in E-flat major,
K.447 [14:23]**
9 - 11 **Concerto in E-flat major,
K.495 [16:11]**

CD-80367

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DIDX 022884

- 12 **Concert Rondo in E-flat major,
K.371 [6:25]**
13 **Fragment in E major, K.494a [2:56]**
14 **Flanders & Swann: III Wind [2:59]**

(See booklet for complete listings.)