

The 18th century established the horn as a solo instrument, with virtuoso players commissioning concertos throughout Europe. The technical demands required to play hand-stopped instruments meant that many such concertos have not surfaced until recently. An exact contemporary of Beethoven, Friedrich Witt makes athletic use of the horn's range in his *Concerto in F major*, which is also a feature of the cat-and-mouse interplay in Hoffmeister's *Concerto No. 3 in E flat*. Expressive lyricism is present in such works as Leopold Mozart's elegant and refined *Concerto for Two Horns in E flat major*, while the graceful *Larghetto* in Pokorný's *Concerto for Two Horns in F major* is framed by two exuberant outer movements.

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Playing Time

71:49



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THE GOLDEN AGE OF THE HORN

Friedrich Witt (1770–1836)

Concerto for Two Horns and Orchestra

(No. 3) in F major (1797)

17:40

1 I. Allegro

9:39

2 II. Romance

4:02

3 III. Rondo: Allegro

3:59

Leopold Mozart (1719–1787)

Concerto for Two Horns and Strings

in E flat major (1752)

12:27

7 I. Allegro

4:13

8 II. Andante

5:32

9 III. La Caccia: Allegro

2:42

Franz Anton Hoffmeister (1754–1812)

Concerto for Two Horns and Orchestra

No. 3 in E flat major (1783)*

26:44

4 I. Allegro

13:34

5 II. Romance: Poco adagio

4:54

6 III. Allegretto

8:16

František Xaver Pokorný (1729–1794)

Concerto for Two Horns and Orchestra

in F major (date unknown)

14:15

10 I. Allegro

6:32

11 II. Larghetto poco andante

5:06

12 III. Finale: Presto assai

2:37

*WORLD PREMIERE RECORDING

Jacek Muzyk, Horn primo • Daniel Kerdelewicz, Horn secondo

Buffalo Philharmonic Orchestra • JoAnn Falletta

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