

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.

# THE GOLDEN AGE OF THE HORN

<b>Friedrich Witt (1770–1836)</b>		<b>Leopold Mozart (1719–1787)</b>	
<b>Concerto for Two Horns and Orchestra</b>		<b>Concerto for Two Horns and Strings</b>	
<b>(No. 3) in F major (1797)</b>	<b>17:40</b>	<b>in E flat major (1752)</b>	<b>12:27</b>
1 I. Allegro	9:39	7 I. Allegro	4:13
2 II. Romance	4:02	8 II. Andante	5:32
3 III. Rondo: Allegro	3:59	9 III. La Caccia: Allegro	2:42
<b>Franz Anton Hoffmeister (1754–1812)</b>		<b>František Xaver Pokorný (1729–1794)</b>	
<b>Concerto for Two Horns and Orchestra</b>		<b>Concerto for Two Horns and Orchestra</b>	
<b>No. 3 in E flat major (1783)*</b>	<b>26:44</b>	<b>in F major (date unknown)</b>	<b>14:15</b>
4 I. Allegro	13:34	10 I. Allegro	6:32
5 II. Romance: Poco adagio	4:54	11 II. Larghetto poco andante	5:06
6 III. Allegretto	8:16	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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