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Interpretation of Mozart concertos with an historical view

Preface

The basis of this research originally came from my passion for my instrument. I started to think about the importance of Mozart's concertos about 4 years ago, when I began taking orchestra auditions and competitions.

A horn player will perform Mozart concertos through his entire musical career, so I think it is necessary to know more about them. I hope to contribute to knowledge for new and future students and I hope that they will be able to access to the content of my thesis whenever they need it.

In fact, I may have not achieved my current level of success without a strong support group. First, my parents, who have supported me with love and understanding. Secondly there are my teachers, Katarina Ström-Harg and Annamia Larsson, each of whom has provided patient advices and guidance throughout the research process. Thank you all for your unwavering support.

Abstract

This thesis is an historical, technical and stylistic investigation of Mozart horn concertos. It includes a description of Mozart's life; the moment in his life where the concertos were developed.

It contains information about Ignaz Leitgeb, the horn player who has a close friendship with Mozart. Also, the explanation of his technical characteristics of the natural horn and the way of Mozart deal with the resources and limitations of this instrument, as well as the way of the interpretation of these pieces had been facilitated by the arrival of the chromatic horn.

I found out that the knowledge of these concertos is essential for their interpretation.

Keywords: Mozart, Horn, Horn Concertos, Leitgeb, Natural Horn.

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1. Introduction

The Mozart's concertos, composed for wind instruments and orchestra, are generally nice pieces, created to please and as a vehicle to show the talent of the performers in that period. The performers were, in many cases, the inspiration for a lot of concertos.

The four horn concertos date from the last decade of the composer's life, independent as an artist with economic difficulties.

The peculiarities of the instrument (natural horn) as well as its limitations determine the character of the melodic lines and the structure, which is relatively simple. However, Mozart developed them comfortably and freely within the technical limitations of the natural horn. The concertos composed for horn and orchestra, were dedicated to Joseph Ignaz Leitzgeb (1732-1811) horn player at the court of Salzburg and a great friend to the whole Mozart family. He had requested him to write pieces for him on several occasions.

Although the horn concertos are considered minor works in a superlative period, they contain many masterpieces; these lightweight and sometimes superficial concertos are filled with splendid details.

Background

I began playing the horn when I was 6 and I started playing with the wind band of my village when I was 9 years old. The music has always been my favourite hobby. My mother drove me every day to the nearest city, Alicante, supporting my horn studies. Later, I decided that music was the work that I have always wanted and that I needed it in my life, so, I started my Bachelor studies in my city, as a horn player with my dear teacher Jose Antonio Antolín. The last year of my bachelor, my life changed suddenly when I left Spain to study an ERASMUS year in Hannover (Germany) with professor Markus Maskuniitty. During this year I realised that I wanted to play in a professional orchestra, so, I started playing auditions everywhere around me. Fortunately, quite successfully. I started working in a professional orchestra when I was 22 years old, and currently I work for the "Royal Stockholm Philharmonic Orchestra" where I enjoy playing classical music, my favourite repertoire.

In 2016 I decided to expand my musical career and I started a Master in Classical Music in “The Royal College of Music” in Stockholm with Anna Mia Larsson.

During this experience, I realised that a horn player will perform Mozart concertos along his entire musical career, so I decided to write my Master thesis about this topic in order to prove that a musician can perform better knowing of the origins of the piece (period, composer, original instrument, style...).

2. Aim

The purpose of this thesis is to show as broadly as possible the characteristics of Mozart's horn concertos. The moment in his life where the concertos were developed, (the arrival in 1781 of Mozart to Vienna, his definitive rupture with his patron, Prince Archbishop Hieronymus Colloredo, and his life and relations in Vienna in this last stage of his life).

The technical characteristics of the natural horn and the way he dealt with the resources and limitations of this instrument in this exact period, as well as the way in which the interpretation of these pieces had been facilitated by the arrival of the chromatic horn.

Another important point, which is essential for the creation of music for Mozart's solo horn, was the figure of Ignaz Leitgeb, a horn player at the Salzburg court and a close friend of the whole Mozart family.

Therefore, the main purpose is that readers understand how important is to do a research and a study about the past of the piece you are going to perform; in this case, our main figure is the natural horn and its limited and peculiar characteristics.

Then, my aim is to answer the following two questions: Does the knowledge give us tools to express ourselves in a better artistic way? Do we become better artists with more knowledge about some artistic works?

Method

At the end of my master studies I will perform the Concerto N°3 of Mozart in E-flat major. K. 447 for Horn and Piano (adaptation) playing my own cadenza (composed by myself) having studied the sections that are mentioned below:

- ✓ Study about Mozart's life in Vienna and the figure of Ignaz Leitzgeb (the origin of the Mozart Horn concertos)
- ✓ Technical Analysis of some excerpts of the horn parts, comparing orchestra and solo parts of W.A. Mozart horn concertos.
- ✓ Instrumentation and structure of the concertos.
- ✓ Chronological list of all horn works of Mozart
- ✓ Analysis of 3 different horn players style to compare tempo.
- ✓ Characteristics of the natural horn.
- ✓ Research and study about hand-position in order to play the 4 concertos with a natural horn.
- ✓ Discussion; Does the knowledge give us tools to express ourselves in a better artistic way? Do we become better artists with more knowledge about some artistic works?

3. Mozart and Leitgeb

3.1 Historical context; Mozart in Vienna

After reading “Wolfgang Amadeus Mozart” book from Jean Massin and Brigitte Massin (2013) we can confirm that Mozart spent his childhood and youth, apart from the long journeys of work he did across Europe, living in Salzburg, where he had his home since 27 January 1756.

The most dazzling period of Mozart's life took place in Vienna, the beautiful city where he produced his greatest masterpieces and all the horn music (the 4 concertos, the rondo and the strings and horn quintet). The period was held between 1782--the year when he was married, and he decided to live in Vienna--and the year 1791, when he died.

16 March 1782, Mozart arrived at Vienna after enjoying a time in Munich. He went to the Prince-Archbishopric of Salzburg palace on Singerstrasse, with his patron Hieronymus "The German House" (Deutsches Haus), occupied by the Prince Archbishop of Salzburg, Hieronymus Colloredo.

It was painful for him to leave Munich, where he found notable success with his opera Idomeneo. For that reason, his return to his servitude was harder than he expected.



Figur 1. Painting by Joseph Ziegler showing the church of the suburb of Landstraße, where Mozart resided for some months in 1787

Mozart was a musician who knew perfectly his skills, honoured by his recent success in Munich and he decided to leave the position of “*konzertmeister*” in the court of the Prince Archbishop of Salzburg.

Colloredo seemed to have increased the usual dose of humiliation that he used to impose on musicians and he tried to show Mozart his concept of discipline. Keeping his policy of training and servitude, he formally banned to musicians to act in Vienna on their own, out of the services to the Prince-Archbishop. However, when concerto societies, formed by the nobility of the city, knew about the presence of Mozart in Vienna, they decided to ask him, through their kapellmeister Starzer, to perform in a concerto, a proposition that Colloredo refused immediately. Nevertheless, with the tenacity of Starzer and an important circle of noblemen (many of them were friends of Mozart), Colloredo was finally forced to rescind his refusal.

This is only one episode of the dispute which was created between the prince-archbishop and his most rebellious servant: Mozart. The fact that Colloredo

didn't understand was that the creative genius of Mozart had already exploded, and he couldn't be stopped in any way.

Although Wolfgang knew that he couldn't quit from his work position, thing that he effectively did 1st August 1777, using his tour in Paris for a search of employment outside Salzburg. Despite of this, everything turned against him, in the form of a pure and simple dismissal, accompanied by a series of successive failures in his efforts to find an employment. He finally returned defeated to his master, and without his mother, who died in Paris during that tour. The different events that took place during the months of May and June of 1781, which lead to a definitive rupture between Mozart and Colloredo, are known thanks to Mozart's letters only.

The letters written by Leopold to his son were destroyed by Constanza Weber for unknown reasons. The interpretation of these letters includes a tiny problem: some of them are written in code. Furthermore, Mozart's relatives knew that he hid many facts and even related to his father Leopold. Their correspondence was increasingly by Colloredo.



Figur 2. Hieronymus Joseph Franz von Paula (1732-1812).

Mozart was not a man who chose to face his destiny: he accepted it with courage, but he would rather to watch himself in a finished situation than to face it. He secretly waited for the spark that would have ignite again his strong relationship with Colloredo, and then let the prince's wrath allow him to defend his honour and resign.

In these conditions, the 9 May he appeared at the "German House" where the last scene between Colloredo and Mozart broke out. Colloredo told Mozart

that he was the greatest rascal he had ever known, that no one served him as badly as he did it. He called him lousy, miserable, and idiot (*“Lumpen, Lausbub, Fexen”*).

It was then, when he wrote to his father:

“I have stopped to be unhappy because I am not at the service of the sovereign of Salzburg. Today has been for me a day of joy...! Tell me, dear Father, if I have not done all this much later than I should have done...” *“My honour is the most important thing for me, and I know that it is also for you. Don’t worry about me, I am so sure of succeeding here, that I would have submitted my resignation even without the slightest reason.”* *“Today my happiness begins”*, writes Wolfgang on the evening of 9 May 1781¹. This dawn of freedom, which rose for the twenty-five-year-old man, marked an important stage in the history of culture.

Already free in Vienna, he met some colleagues like Haydn, to whom he dedicated the six quartets (K.387,421,428,458,464 and 465) in conjunction with the horn player Joseph Ignaz Leitgeb whom he knew already from Salzburg.

In the first Viennese period of Mozart, we see a mature composer in numerous genres, ranging from singspiel *“The Rapture of the Seraglio”* to the Haffner, Linz or Prague symphonies, through to the aforementioned Haydn Quartets and another series of chamber pieces, in addition to concertos for piano and orchestra and their resultant operas, all essential and brilliant pieces of the Mozartian repertoire. Of course, the concertos for solo instruments are very important, like the horns concertos.

3.2 Ignaz Leitgeb

According to a published article² (2013) *“A Little Leitgeb Research”* from Michael Lorenz. Joseph Ignaz Leitgeb (or Leutgeb) (October 6, 1732, Neulerchenfeld - February 27, 1811, Vienna) was a very important horn player at the end of the eighteenth century, he was a good friend and a great musical inspiration for Wolfgang Amadeus Mozart.

Little is known of his early years. The composer Carl von Ditters Dittersdorf declared that Leitgeb worked for the Prince Hildburghausen in Vienna

¹ The Letters of Wolfgang Amadeus Mozart (1769-1791) Vol. II. Translated from The Collectiof of Ludwig Nohl, by Lady Wallace. New York and Philadelphia, 1866.

² <http://michaelorenz.blogspot.se/2013/04/a-little-leitgeb-research.html>

(1750). During the 1760s, Leitgeb's career flourished; according to "*Daniel Hertz*", he was the most prominent horn soloist in Vienna, and evidently one of the best performers of any solo instrument. It is registered that during the period from November 21, 1761 to January 28, 1763, Leitgeb performed horn concertos by "*Leopold Hofmann*", "*Michael Haydn*" and "*Dittersdorf*" at the *Burgtheater, Vienna*.

During February of 1763 Leitgeb was shortly part of the Esterházy family, headed at that time by Joseph Haydn. He was paid with a high annual salary, but for unknown reasons, after only one month he left the court. Later, Leitgeb moved to Salzburg and joined the court of the prince-archbishop Hieronymus Colloredo; and therefore, he became a colleague of Leopold Mozart and the Konzertmeister Michael Haydn. Then, he met also a seven-year-old prodigy, Leopold's son, *Wolfgang*.

One letter to Leopold's friends, who was traveling with his family on tour (August 20, 1763), includes a list of people that Wolfgang told Leopold to send them greetings and souvenirs; Leitgeb was one of them.

Like Leopold and Wolfgang, Leitgeb took frequent work permits for touring other cities like Paris, Vienna, Frankfurt and Italy; the three of them travelled together to Italy, in February 1773. A press release from one of Leitgeb's performances in Paris called "*Mercur de France*" says that he was a good performer, and the reviewer said that he was a "superior talent", with the ability to "*sing an adagio as perfectly as the softest, interesting and precise voice.*"

In 1777, Leitgeb returned to Vienna and bought a small house in Altlerchenfeld, helped by a loan from Leopold; on May 8, 1782, Wolfgang, who had been living in Vienna a year before, wrote to Leopold about the loan, which was still unpaid: "*I beg you to have a little patience with the poor Leitgeb. If you would know his situation and how much work it takes to survive in his activity for sure you would have mercy with him. I will talk to him, I am sure he will pay the debt, at least little by little*"³

Leitgeb continued working as a horn player in Vienna, and he didn't stop playing until 1792.

³ The Letters of Wolfgang Amadeus Mozart (1769-1791) Vol. II. Translated from The Collectiof of Ludwig Nohl, by Lady Wallace. New York and Philadelphia, 1866.

4. Mozart horn concertos

Leitgeb was probably Mozart's favorite horn player. He wrote several works for him; "*Concerto No. 1 K. 412/512*", "*Concerto No. 2 K. 417*", "*Concerto No. 4 K. 495*", "*Quintet for horn and string K. 407*" and "*Quintet for piano and wind instruments K. 452*". What is not very clear is if "*Concerto No. 3 K.447*" for horn was dedicated to Leitgeb or was for another recipient.

These concertos were written in 1781, when Mozart came back to Vienna. The concertos are at the centre of literature for solo horn and are they are widely interpreted nowadays. Leitgeb was often the victim of Mozart's jokes, but he was very pleased because Mozart wrote for him, so, Leitgeb submitted without blinking, to all his fantasies. Because of him, Mozart writes his manuscripts in all colours: blue, green and red to show the panic in the subtle spirit of Leitgeb. The concertos have a lot of humoristic notes evoking the sufferings and pains of the poor horn player.

The "**rondo**" of "**Concerto No. 1 K.412**" has the following indications:

Original: "*Adagio a loi, signor Asino*" – "*Animo*" – "*presto, coraggio*" – "*ah che stonatura*" – "*ah segatura di coglioni*" – "*da bravo*" – "*respira un poco*" – "*avanti!avanti!*" – "*oh porco infame!*" – "*oh maledetto*" – "*bravo poveretto*" – "*anche bravura!*" – "*ah!trillo di pecore*" – "*finisci?*" – "*grazie al ciel!*" – "*¡Basta, basta!*"

English: "*Slow down, sir donky.*" - "*Come on!*" - "*presto, courage*" - "*Oh, what a detune!*" - "*Oh, you bastard!*" - "*Breathe a little!*" - "*Come on, stop now, please!*" "*Bravo, poor thing!*" "*Are you done?*" "*Thank goodness!*" "*Enough, enough!*"

Not content with scribbling on the margins of the score, Mozart makes a thousand more jokes about the suffering Leitgeb. He had to get down on his knees while Wolfgang was writing, or to pick up the leaves that the composer was scattering in all directions.

Legend has it that in order to obtain **Concerto No. 2 K.417** in 1783, Leitgeb had to agree to be locked up in Mozart's room, while Mozart had for several hours put themes and orchestration on the paper. After which Wolfgang took up his crayons and wrote at the head of K. 417 the following dedication in blue, red and green: "Wolfgang-Amadus Mozart has had pity on Leitgeb, jackass, ox and fool. Vienna, May 27, 1783 ". This was one of the aspects of the intimate Mozart, young, alive, joker and comedian.

4.1 Mozart's works for horn

Tabell 1. Mozart Works for horn

1. Rondo K.371, dated March 21, 1781. One of the last orders of Prince Archbishop Colloredo in Vienna.
2. Concerto in D Major K. 412, in 2 movements, it dates from 1782. The last movement was revised and finished in 1787 (hence the bassoons were suppressed in this movement)
3. Quintet for horn and strings in E flat major K.407, for horn, violin, two violas and cello, dating from 1782.
4. Concerto in E Flat Major K. 417, dated May 27, 1783.
5. Concerto in E Flat major. K 447, dated 1783.
6. Fragments of various parts for horn.
7. The horn part of the quintet for piano and winds K. 452, dated in 1784.
8. Concerto in my B Major K.495, dated June 26, 1786.
9. Finale (Rondo K514) for the concerto in D Major K.412, dated in 1787.

The horn concerto N° 1 K. 412, is the most intimate and the only one of the series which is composed in two movements instead of the three habitual ones. This first concerto remembers the Mozart of previous years, because of its little elaborated style, although this simplicity with the tonality in D key, which is less demanding for the soloist, could be explained because of Leitgeb's physical and technical decline (he was 59 years in 1791).

The inscription previously mentioned "Wolfgang-Amadeus Mozart had mercy with Leitgeb, donkey, beef and fool. Vienna, 27 May 1783", appears leading the autograph score of the *Concerto N° 2 K.417*. In the first movement, a majestic Allegro in 4/4 creates a noble, energetic and pressing theme, which is contrasted with a very lyrical second theme that gives it a melancholic character.

In the *Concerto N° 2 K.417*, the trills, the exploitation of the instrument's low range, the presence of a jump of two octaves nearly and other details, place it in another level. Furthermore, and that point cannot be appreciated with a modern horn, during the development of the first movement, Mozart explore

the veiled sounds of the covered notes. The Andante B-flat is a simple movement in 3/8. It is serene, relaxed and melancholic and has a melody with a cantabile character, where only the string appears tucking the soloist practically. It could be found the most joker Mozart in the Rondo because of the surprising effects which are in the Haydn style, such as the silences interrupting the sentence in the last bar lines or the finishing of the movement with a *Più Allegro*, when violins and violas play a brief cell (two semiquavers and a quaver), it sounds like an imitation of a horse galloping. That cell had already been exposed by the soloist horn player at first of the movement.

The concerto N° 3 K.447 is considered as the best of the series. It was believed that it was written by another horn player because of its superior creation and because it didn't contain any inscription, or any insults addressed to Leitgeb. In this concerto there are absent the highest notes, most committed for the soloist, reason which would explain the choice of a tonality of K.412, because of the addressee's decadence of the score, close to his career end. Both the initial *Allegro* in 4/4 and the closing, usual movement in 6/8 which is lively, energetic and playful, it can be found the virtuous scripture of the soloist part with possibilities for an insertion of cadences. The depth, the dreamer atmosphere, the sensation of peace that involves to the listener after listening to that movement, the pearl of the Mozart's production for horn... Place this concerto to another dimension compared to the rest.

The concerto N°4 K.495, "*Ein Waldhorn Konzert für den Leitgeb*" (a horn concerto for Leitgeb), was finished on 26 June 1786 in Vienna, as the compositor did consolidate in his catalogue.

Without being clear the intention, Mozart used ink in four colours: green, blue, red and black. The most of commentators attributed that fact to one of his jokes which he pleased making to the uncomplaining Leitgeb. Some of them have suggested that it can be some specifications for the piece's execution. In this way, red colour would mark the apparition of a thematic material; blue colour would be associated to a marked eco effect. Black colour, the usual, would be neutral.

4.2 Instrumentation

The instrumentation of Mozart horn concertos varies slightly, employing different instrumentation in two of the concertos.

In the **1st concerto K.412**, he writes for strings, two oboes and two bassoons, but in the final movement of this concerto he withdraws the bassoons of the orchestra (in the section "The figure of Leitgeb and the origins of the concertos for horn of Mozart" explains why this change of instrumentation).

In the **2nd concerto K.417**, he makes a change in the winds with two horns and two oboes, the horns are used as the harmonic sustenance, and with the oboes, which take the part of the relative minor.

In the **3rd concerto K. 447**, we find a real innovation; clarinets and bassoons, but, as in other concertos, the wind plays the minor role in the orchestra.

In the **4th concerto K.495**, Mozart returns to the same instrumentation of the second concerto, and perhaps not without any reason, because the fourth concerto can be understood like a copy of the previous work, but more advanced in style.



4.3 Structure of the concertos

In general, the four horn concertos have a uniform pattern. The exception is the Horn Concerto No.1 which is written in D major while the other three are composed in E flat. Another unusual characteristic of this first concerto is that it doesn't have a slow movement. These characteristics are the most different comparing to the other concertos.

All Mozart horn concertos are different but similar at the same time. Mozart created four concertos that have many similar qualities, each containing melodic characteristics that differentiate each concerto of the others. The first movements of all the concertos are written in sonata form. The first movements of the second and fourth concertos are very similar to each other in the treatment of melodic material; it can be very easily seen at the beginning of the concerto (development sections).

Another quality of the first movements of the four concertos is the way in which the thematic material is presented in a simplified form for the horn, while the same thematic material in the *tutti* is treated in a much more florid

way. We can see it very easily if we compare the first subject of the orchestral exposition with the first subject in the exposition of the soloist part in the first movement of the Concerto N°4 K.495.

- **Concerto Nr 2 K.417. 1st Movement Bars 91-94. Orchestra exposition.**
91

- **Concerto Nr 4 in E flat K.495. 1st Movement Bars 97-100. Horn solo**
97


Neither in the 1st or in the 2nd concerto contain cadence in the first movement. However, instead of cadence, he permitted an extensive interaction between soloist and orchestra, giving to the horn a generous quantity of flowery passages, which continue inside of the last lines of the movement.

The second movements in the concertos are written in a particular horn range, where the beauty of the tonality is shown in its better form, with a vibrant resonance and a light horn tonality colour. He made melodic his material in these second movements in a way that there are employed opened sounds mainly of the natural horn, avoiding the covered notes at maximum. It is obvious that he wanted a very cantabile soloist role, giving the characteristics of the slow movements of other pieces that Mozart had written for this instrument, as the K.407 horn Quintet.

In the last movements it is visible a clear similarity in the style, the thematic material and their treatment. All last movement are written in Rondo form and in a way that remembers a hunting horn, with its many and varied calls.

Examples of calls:

- N°1 K.412 concerto in D major. 3d movement:

Allegro



- N°2 K.417 concerto in E-flat Major. 3d Movement:

Allegro



- N°3 K.447 concerto in E-flat Major. 3d movement:

Allegro



- N°4 K.495 concerto in E-flat Major. 3d movement:

Allegro vivace



The scripture style in these last Rondos gives to the horn concerto a distinctive trait which makes the difference between these two other concertos for wind instruments composed by Mozart. In the most of his other pieces, it can be found a big quantity of melodic material which has a considerable similarity between one concerto and its next.

4.4 Characteristics of natural horn in Mozart horn concertos

As I said before, all horn concertos are written in E major b, except for K.407 Concerto No. 1, which is written in D major. Mozart uses the tone of E flat major for the other works of horn soloist.

With all this, it seems that it is Mozart himself, or Leitgeb, who had a special predilection for the tonality of E flat; and not without any reason. This tonality was darker and velvety than the other shorter tubes and the tuning was better than that with other tubal tones, and the octave relation was much better on the open horn. It is also possible that the horn in the tonality of E flat would be more controllable when the bell was stopped (+) and therefore, the horn player could deviate more often from the open tones without serious and bad results.

It is sometimes difficult to be achieved because of its technical difficulty of the natural horn. Another marked characteristic of the concertos is the Mozart's mistake employing a bass range of the horn. Mozart has never exhausted in any of his concertos a range horn limit in E-flat. Although he wrote several very acute notes in his 2nd and 4th concertos, he did not use with a lot of frequency.

In the solo horn concertos, every note and specially the covered notes are required frequently. Also, other demands which have to be fulfilled by the performer, such as the articulation.

At Mozart's time, a lot of horn players were specialized themselves in the highest or lowest register of the horn, a condition that is still extended nowadays (low horn - high horn). It is possible that Leitgeb hadn't his technique improved in a low register, because Mozart did not write the lowest horn ranges. In any of his concertos he descended more than the third harmonic.

In the next picture, it is shown the horn's range in E-flat was almost complete without covering the bell.



Mozart was totally informed about horn's capacities in E-flat, so he could produce it in his concertos. Harmonic series was applied a covering technique in order to close the gaps. Through this technique, there were used some procedures, which are described below:

- Normal position: in the examples these notes didn't have any inscription over them, and there were used the C3 and 4, E3, G3, etc. (in C terms). It is the position where the hand stays natural, as in a modern horn.

- Covered: it appears in the examples with a "+" over it. In that case, the covered of the bell is totally complete.

- Semi-covered: it appears with an asterisk over the note "*". It is usually used in F#3, A4 and in any changed note which descend a harmonic natural semitone practically; for instance: C#4, D#4 or A5 (talking always in C). From covered position, people have to open slightly the space between the thumb and the rest of fingers, through a movement towards hand back, keeping fixed the hand base on the bell.

- Opened natural position of the hand): it appears as a semicircle in "C" form. From normal position, with fingers hugged the front's bell it opens itself a little more, a pair of centimetres. This is for E4 and G4 mainly, which have tendency to be a bit low.

- Free bell (totally open): it appears as a simple circle "O", and it is used for harmonics which are considerably low, as B-flat 4, F#4 and, in very few occasions, A5 too.

The next images show Mozart's horn writings, requiring all kind of covered procedures, with the quoted annotations in the explanation of the covered types:

- Concerto N° 2 k. 417 in E-flat Major. 1st Movement:

Although Mozart did use covered sounds frequently too, he knew how to accommodate the opened sounds of the horn in E-flat, and in this form, he made some horn passages which are as lyrics as any of his opera arias.

The pictures below show his opened horn writing. The only notes which required covering the bell, have the previous quoted annotations.

- Concerto N° 2 k. 417 in E-flat Major. 2nd Movement (28-36 bars):

- Concerto N°3 K.446 in E-flat Major. 3rd Movement (177-180 bars):

It is obvious that Mozart horn concertos present technical problems in opened and covered positions. Also ask of the interpreter a great lip flexibility and a developed mouth which should be able to play the horn making an equal sound in all ranges, as be able to correct tuning problems in some harmonics of the instruments too. These problems do not exist in a modern horn because of a mechanic system which gives all tuned notes of the chromatic scale to the horn (obviously it depends on the interpreter too). However, a natural horn interpreter only had a mouth to trust, a circumstance which certainly had posed some magnitude problems in the interpretation of the natural horn.

We can see also, the big jumps and resistance requirements of the lip and a lot of lip trills which are required at maximum control. Almost all Mozart horn pieces contain these trills and, although there are sometimes difficult for the instrument, they represent the only kind of ornamentation which is produced in several Mozart horn passages. When a trill was produced in a covered note, it would be more difficult because of covered notes required a bigger air pressure effort by the interpreter. Mozart usually used lip trills, fact that suggests it was a strong point in Leitgeb horn technique.

During last movement of 2nd horn concerto K.417, there appeared 9 lip trills.

In the next images, the kinds of trills which could be found in the concertos are shown:

- Concerto N° 2 K. 417 in E-flat Major. 3rd Movement (142-145 bars):



- Concerto N° 2 K. 417 in E-flat Major. 3rd Movement (42-46 bars):



- Concerto N° 4 K. 495 in E-flat Major. 1st Movement (85-87 bars):



In the next picture, some inscriptions shown that it was not related to modern horn, because these effects had been lost with the arrival of chromatic horns.

- Concerto N° 1 K. 412 in D Major. 1st Movement (72-78 bars):



In this image, which belongs to *Concerto N° 1 K. 412* (72 bar) there was an annotation: bogen-vibrato. This means literally “bow vibration” and it is an effect of the strings. They did it putting more pressure on the bow without stopping the movement. Natural horn interpreter translates this as beating the notes with some little air blows in a long note. Just next bar of the inscription before, a semibreve with several dynamic and an inscription: messa di voce. No more and no less, nowadays this is known as placing of voice. It is basically applied to any long note relatively or to repetitions of one concrete note (2nd concerto, 1st mov. 173-175 bars or 3rd mov. 127-128 and 131-132 bars).

4.5 The tempo in Mozart horn concertos

Another factor to consider in each concerto is the tempo. Mozart considered that *the tempo* was very important in the development of music. Obviously, he was very convinced about the tempos. Unfortunately, his tempo annotations are not definitive indications of the desired tempo, that’s why the interpreter is able to feel the speed at which the music must be interpreted. This provokes several opinions about Mozart’s tempo. However, in his horn concertos, everybody can feel the speed which the piece must be played. This is the real peculiarity of the 2nd and last movements of their concertos.

The four Rondos have similar indications in tempo but would show a lack of feeling in tempo if the interpreter touched them all at the same speed, despite being all written in the same style. An interpreter can allow very similar tempos in the *Concertos n° 3 and n° 4* in the Rondo movements. The time for these movements of the *Concertos Nr 1 and 2*, however, it should be slower in order to acquire a more elegant and pompous character in the horn, but always with the characteristic of hunting-horn during the time of the chase. The melodic style of the 2nd movement of the *Concerto n° 2*, could never be allowed to be played at the same tempo that the *Concerto n° 4*, although in both Andante notes and with ternary rhythm. *The 2nd Concerto* is 3/8 time while in the *4th Concerto* is 3/4. This is a very important point because the

performer/student will learn how to choose the tempo through his intelligence and his connotation of the melody structure.

Concerning the first movements of the concertos, they are written with the same beat (they are all 4/4 time), and all the melodic construction leads us to believe that it can be interpreted more or less at the same speed.

Here there is a list of the tempos adopted in the versions of the horn players; Allan Civil, Radovan Vlatkovic and Hermann Baumann in the concertos for horn of Mozart.

Tabell 2. Tempos

	H.Bauman	R.Vlatkovic	A.Civil
Concerto n°1 K. 412 in D Major			
Allegro (4/4)	118	118	112
Rondo (Allegro) (6/8)	83	80	82
Concerto n°2 K.417 in E flat Major			
Allegro maestoso	123	116	110
Andante	78	80	70
Rondo	102	100	96
Concerto n°3 K. 447 in E flat Major			
Allegro (4/4)	118	120	112
Larghetto (4/4)	65	62	65
Allegro (6/8)	120	125	114
Concerto n°4 K.495 in E flat Major			
Allegro Moderato (4/4)	124	122	120
Andante (¾)	65	56	56
Allegro vivace (6/8)	125	118	122

5. Result

After a good talking with my colleagues Markus Maskuniitty, Magnus Franzén, Martin Schopfer, and Kristoffer Öberg, we all agree that Mozart's concertos are indispensable pieces for the technical and musical education of any horn player, and obligatory repertoire for access to any professional training, where they must demonstrate a great mastery of the tempo, the tuning and the correct tone of the instrument.

These concertos are formed by some technical bases for young interpreters, as well as for professional musicians in order to have a complete and mature style in their interpretations. Although the concertos have not technical problems for an advanced horn player, some interpretation problems are difficult to overcome without an intelligent and concentrated study. It is about the characteristics of a musical age that portrayed emotional restraint, form mastery, clear phrases and harmonious simplicity.

For amateur performers these concertos represent a good material for their studies, which it facilitates the development of several technical skills such as sound production, air control and breathing, legato and staccato firstly, and secondly, it offers the opportunity to every student to discover the latent qualities of an artistic musical interpretation.

The big result and my conclusion about this work is that the knowledge of natural horn characteristics (which the concertos were written for) gives us a very reliable approximation of the sonority of music in the classicist period. The study of the concertos with this instrument can bring us closer to the original idea of the concertos, and its application in the modern horn can be very beneficial for both the interpreter and the listener. It is edifying to note that the technical difficulties for the interpretation of Mozart's horn concertos have been considerably reduced by the invention of the valves in the modern horn and that thanks to this, these concertos can be played with more perfection, both technical and artistic.

The knowledge about the period, the information of composer's life and Leitgeb figure can bring us tools to choose a personal style for our performance of the piece.

6. Discussion

I started writing about Mozart horn concertos because I realised that my performances and auditions were poor in style and musicality. Moreover, I was unsecure with tempos and articulation.

Then, when I started my work in an orchestra I asked to my colleagues a lot of questions about Mozart concertos and automatically I was into the style, more focused and motivated with the performance of the piece.

Martin Schöpfer, a solo horn player in the Royal Stockholm Philharmonic orchestra and my referent, taught me different hand positions for natural horn. I started my research based in the question: *do we become better artists with more knowledge about some artistic works?*

After this work I think the knowledge helps in the creation of an excellent artist. It is easier to show our personality and musicality. Also, if we had the knowledge, we could adapt our performance to the correct musical style and the “common” perception of how to play a specific piece. *Does the knowledge give us tools to express ourselves in a better artistic way?*

The knowledge gives us a lot of tools to express ourselves better, musically and artistically. I realised that to play a good performance, it is almost compulsory to have it. A musician who has clear ideas about the piece (composer, period...) can improve his or her interpretation and, of course, the audience will be able to notice it.

The main work gave me very interesting results. After this work, I can play a performance with an enormous perception of the concerto. In fact, my interpretation of Mozart 3rd concerto in my master exam (23/4/2818) was full of different colours in the sound, and much better with the tuning because I have experienced how difficult is playing them with a natural horn. Also, I am more secure with tempos and articulation. And the most important aspect; a very rich style, elegant but at the same time humorous.

7. References

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**Appendix I - Horn Concerto N° 1 K. 412. Rondo with insults to
Ignaz Leitgeb**

Concerto N° 1 K. 412 in D major, Rondo of the historicist edition “Breitkopf Urtext” with the development K. 386 b and with the insults written to Ignaz Leitgeb (mentioned in the section "Mozart's horn concertos for Leitgeb").

We can see at the end different versions for the cadence of measure 101, although it can also be interpreted ad libitum.

Rondò
Adagio*)

Vervollständigung und Klavierauszug von Henrik Wiese

à lei Signor Asino. Animo - - - presto

13 - - - sù via - - - da bravo - - Corragio - - e finisci già? - - à te.

21 - - - bestia - oh che stonatura. - - Ah! - - - ohimè!

27 - - - bravo poveretto!

33 Oh, seccata di Coglioni!

39 15 Jausen ah che mi fai

ridere! - - - aiuto!

55 respira un poco! -

61 avanti avanti -

68 questo poi và al meglio. - e non finisci nemeno?
- Ah Porco infame! - oh come

*) Siehe Vorwort.

*) See Preface.

*) Cf. Préface.

**) Ursprünglich:
Initially:
À l'origine:

Horn in F 7

81 sei grazioso! - 1 Carino!

88 asinino! - ha ha ha - respira! - ma intoni almeno una, Cazzo!

95 - haha! - bravo - bravo - e viva! -

101 e vieni à seccarmi per la quarta - e Dio sia benedetto,

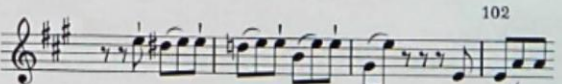
107 per l'ultima volta 2 ah ter-

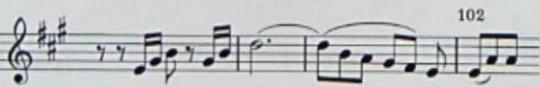
115 - mina, ti prego! - oh maledetto! - anche bravura? - bravo! *tr* - - ah trillo

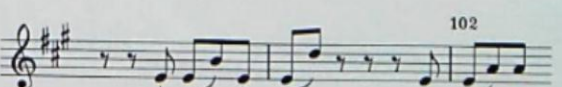
121 da beccore! - *** finisci? - grazia al ciel! - basta, basta! - A

Eingang / Lead-in / Entrée

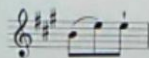
A:  102

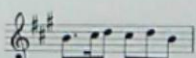
B:  102

C:  102

D:  102

*) Hier kann ein Eingang improvisiert werden.
A lead-in might be improvised here.
C'est ici que l'on pourrait improviser une entrée.

**) Ursprünglich:
Initially: 
À l'origine:

***) ossia: 

Appendix II - Mozart's concertos with natural horn positions.

This information is the result of a few lessons with a specialist of natural horn, the professor and soloist from the Royal Stockholm Philharmonic Orchestra; Martin Schöpfer who has taught me the natural horn technique, hand positions and its difficult tuning functioning.

Appendix II. Notation for natural horn

NOTATION FOR NATURAL HORN	
Stopped	+
Half-stopped	*
Open	C
Totally open	O

Please, find below the notations for the interpretation of the concertos for the natural horn.

CONCERTO No. 1

HORN IN D

W.A. MOZART, K. 412

Allegro

20 C + + C C C

26 C + + * * + C C C C C

32 O C O C + *

38 + O C + * + * + O C + * + *

42 C + + * + C O C C *

49 O C O + * *tr* C C C C + O C +

75 + * O + C + * + C * C *

84 C C + C C C + C + + C

101 C C C + + * * + C C + +

108 + * * + + * + +

114 * * * * + + + C * * * * + + + 6

71 C C C C C C C C + C C C C + C + + + +

79 + + C + + + + + + +

88 + C + C C C

95 C C C + C C C C C C C +

108 C + C + C + C + C + C + * 2

115 C + C C C C C C C C C +

122 C C C C C C C + 3

130 C C C + C C C +

135 C C + C C + 3

CONCERTO No. 2

HORN IN E_b

W.A. MOZART, K. 417

Allegro maestoso

24

31

37

42

49

56

61

69

75

80

7

91 O * * * * O * O O * * *

97 O + * O * O * * O + *

106 C + * C + C * +

115 + + + * ** + C C O

131 O * + + + * + C +

137 + + + ** + * + + ** +

142 O * O * * + + 4

151 C * C + O C + * * +

157 C + + + C * + C 3

167 C C + C C O O * * * *

173 + + C C C

179 + * C C C C + *tr* 7

Andante

C O C C C * + + * +

22 + C C C O C C O C C C + *

36 O * O * O C * * * C C C C +

47 + C O C C * + * C C C C O C C O

56 C C C + * O * O * O C * * * *

65 C O C C + + C C O C

75 C * + * C + C * + *

RONDO
Allegro

C C C + + C C + + C C C C + +

7 C C C C C + C C +

21 C C C C C C + C C C + C O

28 C C + *

35 C C O C C * O C +

43 C C C C C C C + + C C +

+ C C C C + +

50

63

70 C * C + + C C * C + * C O C O C C

78 C * C C + + + C

Musical staff 78: Treble clef, notes with trills and accents.

87 + + * + + + * + + *

Musical staff 87: Treble clef, notes with accents and a fermata.

97 C C C + + C C + C C C C + + C C

Musical staff 97: Treble clef, sixteenth-note patterns.

104 + + + C + C * + +

Musical staff 104: Treble clef, notes with a fermata and accents.

118 C + + * 6

Musical staff 118: Treble clef, notes with a fermata and accents.

130 + +

Musical staff 130: Treble clef, notes with accents.

137 C C + + C C C + + C + C C + + C C

Musical staff 137: Treble clef, notes with trills and accents.

145 pp

Musical staff 145: Treble clef, notes with a piano piano marking.

152 C C + + C + C C Più Allegro C C C + + f

Musical staff 152: Treble clef, notes with a tempo change and dynamic marking.

158 C C + C C C + + C C

Musical staff 158: Treble clef, notes with accents.

164 2

Musical staff 164: Treble clef, notes with a fermata and a final double bar line.

CONCERTO No. 3

HORN IN E \flat

W.A. MOZART, K. 447

Allegro

27

32

41

47

56

62

68

90

100

107

8

120 C * + * + + C C + C + * C + C

126 + + C C

135 + + * * + * C + C

144 C + C C C + C

151 * C C C + + C *

156 + + + C C + * * * +

162 + 3 3 3 3 C C * + tr

168 3 tr 8

ROMANZE
Larghetto

* * O O * * + * O +

6 O C O O * + C + + C O * *

19 + C O O * C + C + C + + +

25 C + C + C + CC + + C O

9

39 C C+ + + C * C+ + C + C

48 C

58 C + C O * 3 O O O* +

66 C + 3 O* + C +

74 O* + C + C +

Allegro

7 C C+ C 13 C+ C C C+ C C C

27 C C C+ C+ C C C * + C C

42 C + * + * C * 3

56 C C C C C C

64 C C C C C C O C + C +

71 + + + C C C * C + C *

79 * C C + C * C C C C + C 12

97 + * * U U *

107 + O + + O + +

118 + + O * + + + + +

137 O C

144 * + * + C +

153 * + * O + * *

159 + * + 11

177 C C C C C O * + +

185 * + C C C C C 5

197 C C C + C C 5

HORN IN E \flat

CONCERTO No. 4

W.A. MOZART, K. 495

Allegro moderato

35

41

50

56

62

67

73

80

9

97 C + * + + + + * O * C + C * * C +

105 C + * + + + + * O O C + C +

112 * C C O O O* + + C+ + + + C+ +

119 C O * * C C + * * * * * * * + C

126 * + C * * C C C

133 7 3 3 3 3 C C + + 4

150 * + * C * * + + C C +

157 * + * + + O C

163 + + + + + + + + + + + + +

167 + + + + + O * + * + C C +

173 C + + C C * + C + + + + O O O

180 * + + C + C C * * C + + * +

186 * + + * + *tr* 7 *tr*

Musical staff 186-198. It begins with a treble clef and a 3/4 time signature. The melody starts with a series of eighth notes, followed by a quarter rest, then a half note, and continues with eighth notes. There are trills marked above some notes. A measure rest for 7 measures is indicated. The staff ends with a double bar line.

199 10 + + * + + 5

Musical staff 199-200. It begins with a treble clef and a 3/4 time signature. The melody starts with a measure rest for 10 measures, followed by a quarter note, then eighth notes, and ends with a measure rest for 5 measures. The staff ends with a double bar line.

ROMANZA

Andante

C O C C O C C C + + + O C O

Musical staff 201-208. It begins with a treble clef and a 3/4 time signature. The melody starts with a quarter note, followed by eighth notes, and includes triplets. The staff ends with a double bar line.

9 C + C + * 10 * * ** ** C

Musical staff 209-218. It begins with a treble clef and a 3/4 time signature. The melody starts with eighth notes, followed by a quarter note, then eighth notes, and includes a triplet. The staff ends with a double bar line.

26 C C * + * * + + * * + O C C * C O C C *

Musical staff 219-233. It begins with a treble clef and a 3/4 time signature. The melody starts with eighth notes, followed by a quarter note, then eighth notes, and includes a triplet. The staff ends with a double bar line.

34 * + O C C * * C O C C O C C C + +

Musical staff 234-248. It begins with a treble clef and a 3/4 time signature. The melody starts with eighth notes, followed by a quarter note, then eighth notes, and includes a triplet. The staff ends with a double bar line.

42 + O C O C * + C + * + * C + + +

Musical staff 249-263. It begins with a treble clef and a 3/4 time signature. The melody starts with eighth notes, followed by a quarter note, then eighth notes, and includes a triplet. The staff ends with a double bar line.

53 O + + + C + + + C C C

Musical staff 264-278. It begins with a treble clef and a 3/4 time signature. The melody starts with eighth notes, followed by a quarter note, then eighth notes, and includes a triplet. The staff ends with a double bar line.

61 * * C C O O O C C * + * C O C * C C * C *

Musical staff 279-293. It begins with a treble clef and a 3/4 time signature. The melody starts with eighth notes, followed by a quarter note, then eighth notes, and includes a triplet. The staff ends with a double bar line.

68 * C O C C O C C C + + + O

Musical staff 294-308. It begins with a treble clef and a 3/4 time signature. The melody starts with eighth notes, followed by a quarter note, then eighth notes, and includes a triplet. The staff ends with a double bar line.

76 C O C * + + * C C C C O C C O O C

Musical staff 309-323. It begins with a treble clef and a 3/4 time signature. The melody starts with eighth notes, followed by a quarter note, then eighth notes, and includes a triplet. The staff ends with a double bar line.

84 C C C C O C C O C C O C * + O C

Musical staff 324-338. It begins with a treble clef and a 3/4 time signature. The melody starts with eighth notes, followed by a quarter note, then eighth notes, and includes a triplet. The staff ends with a double bar line.

RONDO

Allegro vivace

The musical score is written in a single treble clef with a 6/8 time signature. It consists of ten staves of music, each with a measure number at the beginning. The notation includes eighth and sixteenth notes, rests, and various articulation marks such as '+' and '*'. Fingerings are indicated by letters 'C' and 'O' above the notes. The score is as follows:

- Staff 1: Measures 1-6. Measure numbers 1, 4, 5, 6 are marked above the staff.
- Staff 2: Measures 7-10. Measure numbers 7, 8, 9, 10 are marked above the staff.
- Staff 3: Measures 11-14. Measure numbers 11, 12, 13, 14 are marked above the staff.
- Staff 4: Measures 15-18. Measure numbers 15, 16, 17, 18 are marked above the staff.
- Staff 5: Measures 19-22. Measure numbers 19, 20, 21, 22 are marked above the staff.
- Staff 6: Measures 23-26. Measure numbers 23, 24, 25, 26 are marked above the staff.
- Staff 7: Measures 27-30. Measure numbers 27, 28, 29, 30 are marked above the staff.
- Staff 8: Measures 31-34. Measure numbers 31, 32, 33, 34 are marked above the staff.
- Staff 9: Measures 35-38. Measure numbers 35, 36, 37, 38 are marked above the staff.
- Staff 10: Measures 39-42. Measure numbers 39, 40, 41, 42 are marked above the staff.

100 * C C + C C C * C +

107 * O * 2 * C 2 *

118 2 + + + +

126 + + 7 C C + + +

140 * C * + * O C C

150 C C * + * C C C + + * +

158 C C O

166 + + * C C O +

176 * + + + +

183 + + **f** 10

199 + + + +

206 C C C C C C

Appendix III – My cadenza for Mozart Concerto N° 3

Cadenza for Mozart 3

Monica Berenger

Horn in F

Hn.

Hn.

Hn.

Hn.