The Horn Works of Leopold Mozart, Wolfgang Amadeus Mozart, and Franz Xaver Mozart

Honors Creative Project/Senior Lecture Recital (MUSPE 498)

by
Karen Atkins

Thesis Advisor:
Fred Ehnes

Ball State University
Muncie, Indiana

April 2009
Graduation Date: May 2009
Abstract:

Wolfgang Mozart’s four concertos and Concert Rondo for solo horn are some of the best-known and beloved works of the horn repertoire. Wolfgang Mozart’s father, Leopold Mozart, also wrote a few pieces featuring horns. Wolfgang Mozart’s son, Franz Xaver Mozart, was not prolific, and he did not write any works featuring solo horn, but he did write a chamber work that included two horns. This recital demonstrates, through selected movements from the horn works of Leopold Mozart, Wolfgang Mozart, and Franz Xaver Mozart, their varying styles of writing for horn. The lecture also discusses some principles of horn playing during the early Classical and Classical eras, and briefly explores the relationships between the fathers and sons.
Acknowledgments:

- First of all, I would like to thank Sarah Fuchs, Matt Weidner, Cindy Thom, and Rachel Keith for performing on my recital. They played wonderfully, and this recital would have been impossible without them.

- I owe profound thanks to Dr. Murray Steib, who checked my lecture for errors and helped me rehearse it.

- I would also like to thank Dr. Heather Platt, who taught me the research methods to track Leopold Mozart's elusive solo horn concerto.

- I extend deep gratitude to Steve Mann and Stephanie Atkins, who listened.

- And finally, I owe very sincere and deep thanks to Dr. Fred Ehnes, who helped me prepare the music, advised me on the lecture, attended numerous rehearsals, indulged my love of Wolfgang Mozart, and encouraged me to explore the less common works of the horn repertoire.
Contents:

Abstract
Introduction
Copy of Lecture
Bibliography
Research Methods
Transcript of Recording
Acknowledgments

The program, handout, and recording of the recital are in the front binder pocket.
Wolfgang Amadeus Mozart (1756-1791) is perhaps the best known composer in history, and his five extant, complete works featuring solo horn are a staple of the horn repertoire. These works consist of four solo concertos and a concert rondo for solo horn and orchestra. Wolfgang Mozart also wrote various chamber works that included horn, but for the sake of time, I will not discuss them here. The piece with which I opened the program is the first movement of the second concerto for solo horn.

The works featuring solo horn were written in an approximately ten year period after Mozart’s move to Vienna in 1781. The second, third, and fourth concertos consist of an allegro opening movement, a slow, lyrical middle movement, and a final rondo that emphasizes the horn’s heritage as a hunting instrument. By contrast, the first concerto is only two movements; it has a fast opening movement and a final, hunting rondo, but no middle movement. Wolfgang Mozart’s father, Leopold Mozart, also explored the heritage of the horn as a hunting instrument in a Sinfonia da caccia that is sometimes played as a concerto for four horns. In addition to the hunting horns, the score calls for shouts and imitations of barking dogs, and gunshots.¹

At least three of Wolfgang Mozart’s works for solo horn (the first, second, and fourth concertos) and possibly other horn parts and works were written for Mozart’s friend, Joseph Leutgeb, a horn soloist who settled in Salzburg in 1763 and who apparently knew the Mozarts while he was there. Leutgeb moved from Salzburg to Vienna in 1777 where he set up a cheese

shop with the aid of Leopold Mozart. Leutgeb was one of the earliest horn players to use the hand stopping technique on the natural horn.

Unlike the modern horn, the Classical horn had no valves. Example one is a picture of a Classical horn dating from 1776. Horn players were thus restricted to a limited number of notes within today's standard playing range. Hand technique, first developed around the middle of the century in Dresden, places the right hand in the throat of the instrument and uses it to cover more or less of the throat, which changes the pitch. [Demonstrate.] Using this technique, players could fill in the gaps in the notes playable by the horn. For example, I can play a full scale without valves. [Play a natural horn scale.]

The next piece that I will play is the lyrical second movement of Wolfgang Mozart's fourth horn concerto, written in 1786 for Leutgeb. It exemplifies the lyrical style of the second movements, as the first piece exemplified the fast allegro typical of first movements of Mozart's horn concertos.

[Play Wolfgang Amadeus Mozart's Horn Concerto number 4 in E-flat major, second movement]

Leopold Mozart (1719-1787) is probably best known today for being the father of Wolfgang Amadeus Mozart, and he would probably have been happy about that. He was a court musician at Salzburg: a violinist and deputy Kapellmeister. While Leopold Mozart probably did not entirely abandon his own musical endeavors after the birth of his son, he seems to have viewed furthering his son's career as one of his primary duties. He undertook numerous tours, at

---

4 The example is taken from Morley-Pegge's The French Horn, plate IV, number 1.
5 Morley-Pegge, 87.
first with his entire family and later with Wolfgang Mozart alone, to showcase his virtuosic children, spread their fame, and doubtlessly to be monetarily compensated for so doing. These tours were also of great value to his son’s artistic development and musical reputation. Leopold Mozart was, in fact, entirely responsible for the education of his children, which was extensive, and not just in music. Wolfgang Mozart and his sister Maria Anna were, of course, thoroughly trained in music, but also in mathematics, writing, reading, literature, languages, dancing, and religion.

In addition to providing Wolfgang Mozart with a musical education, Leopold Mozart was certainly one of his son’s strongest advocates, whether or not the two agreed on the career path that Wolfgang Mozart should take. Leopold Mozart wanted to secure his son a lucrative, prominent court position suitable to Wolfgang Mozart’s talent. The son, on the other hand, wanted independence and freedom from the servile attitude expected of him at a court. Leopold Mozart himself was often resentful of the deference expected of him as a servant, and his employer in Salzburg, Archbishop Colloredo, was displeased by his improper pride. Wolfgang Mozart escaped to Vienna in 1781 to begin a freelance career that his father considered to be unworthy of such genius. And perhaps Leopold Mozart, like fathers before and after him, did not want his son to give up steady, stable work for the capriciousness of self-employment. By the early nineteenth century, however, the court and church appointments that had long been the mainstays of support for musicians had been largely replaced by the type of freelance work that Wolfgang Mozart pursued in Vienna.

---

8 Eisen.
9 Eisen and Sadie.
Leopold Mozart was not always an easy person with whom to get along. He had a strong, stubborn, and proud personality. His letters to his son were sometimes overbearing and occasionally hurtful. But Leopold Mozart was a well-educated, culturally accomplished man whose advice, as officious as it could be, was intended to help and benefit his son. The dates and attributions on Wolfgang Mozart’s manuscripts are often by his father, who carefully preserved his son’s work.\textsuperscript{10} Leopold Mozart’s dedication to and care for Wolfgang Mozart could never be doubted.

The next work on the program, Leopold Mozart’s Concerto for Two Horns in E-flat major, was written in 1752, four years before his son was born. Leopold Mozart’s writing for horn here is starkly different from the style that Wolfgang Mozart employed in his horn concertos. This work is chronologically close to the Baroque era (Johann Sebastian Bach had died only two years previously), and the Baroque style of horn writing is still evident. For one thing, the hand technique that helped to define the Classical horn and win it a permanent place in the symphony orchestra was first developed around the mid eighteenth century in Dresden around the time that this work was written.\textsuperscript{11} It was thus almost certainly not in use in Salzburg during this time period. Stylistic attributes resulting from a lack of hand technique and other features of early Classical horn writing will be discussed later in conjunction with the second Leopold Mozart piece on the program.

Concertos for more than one instrument were not uncommon in the Baroque and early Classical eras; the principle behind the concerto is the contrast between the soloist or small group

\textsuperscript{10} Eisen.
\textsuperscript{11} Morley-Pegge, 87-89.
and the rest of the orchestra. A small group of instruments playing against an orchestra provides nearly the same amount of contrast as a solo instrument against the orchestra would. Because of the horn’s large range, in excess of three and a half octaves, orchestral horns have been traditionally divided into high horns and low horns. The early orchestras would have had a pair of horns, a first player specializing in the high register and a second player specializing in the low register. The designations of “first” and “second” do not designate playing ability. In this concerto, the first horn negotiates high notes while the second plays filigree requiring great agility. Here is the first movement.

[Play Leopold Mozart’s Concerto for two horns in E-flat major, first movement]

Wolfgang Mozart had only two children who survived to adulthood, Carl Mozart, born in 1784, and Franz Xaver Wolfgang Mozart, born in 1791, the year of his father’s death. Franz Xaver Mozart never consciously knew his father, but surely felt the weight of Wolfgang Mozart’s achievements on his own musical career. His mother apparently determined that her son would have the life of a piano virtuoso, and Franz Xaver Mozart began piano lessons at the age of five. Salieri, one of his teachers, declared in 1807 that Franz Xaver Mozart’s career would be of the same scope as his father’s. Franz Mozart’s third name, Wolfgang, was after his father, and the 6 Piccoli Pezzi of 1808 were published under the name of “Wolfgang Amadeus Mozart-Sohn.” But his musical style was, in truth, more in line with that of the

---

13 Morley-Pegge, 95-96.
14 Eisen and Sadie.
15 Werner Rainer, preface to 6 Piccoli Pezzi by Franz Xaver Wolfgang Mozart, (Vienna and Munich: Ludwig Doblinger (Bernhard Herzmansky), 1991).
nineteenth century piano virtuosos than with his father's. He wrote predominantly works for choir, solo lieder, and works for piano, especially virtuosic variations on popular melodies.\textsuperscript{16}

The \emph{6 Piccoli Pezzi} ("Six Little Pieces") for the unusual ensemble of two horns and flute are light, short pieces intended for the chamber group of Prince Kurakin, the Russian envoy to the Austrian court.\textsuperscript{17} They do not require any particularly virtuosic playing from the instrumentalists, but they are witty and playful.

\[\text{Play Franz Xaver Wolfgang Mozart's 6 Piccoli Pezzi for flute and two horns, movements I, V, and VI}\]

Leopold Mozart's style of horn writing contrasts sharply with that of his son and grandson. As previously mentioned, most of his works were written very early in the Classical era. Before hand technique had become common practice, horns were often held in a manner that emphasized their presence visually: \[\text{Demonstrate; the horn with the bell pointing upward or backward in the standard "bells up" position}.\textsuperscript{18}\] Obviously, these horns were quite a bit lighter than the one that I play. An example of a horn from 1755-60 is shown in example two.\textsuperscript{19}

Without the hand, the horns were confined to notes within the harmonic series. These notes would be what I can play on one set of fingerings without using my hand. \[\text{Demonstrate a harmonic series}\] The notes, as you can hear, get closer together the higher they are. Thus, when a composer writing for this sort of horn wanted to write notes that were close together, he would


\textsuperscript{17} Rainer.


\textsuperscript{19} The picture is from Morley-Pegge, plate II, number 6.
have to write for a very high register. Additionally, the earliest horn players, at least in England, were trained first as trumpet players and thus used to very high playing. I am using a different horn on both of the Leopold Mozart pieces. This type of horn is a descant horn, and, like the normal double horn that I played in the last piece, consists of two sets of tubing. The normal double horn has an F side, and a higher B-flat side, which makes the high notes easier to play. This descant horn consists of that higher B-flat side and an F side which is an octave higher than that of the standard double horn, which makes high notes still easier to play.

The next piece was written in 1755 and published in 1965 as a solo horn concerto with three movements. It is from this version that I am playing today. However, the published horn concerto is actually taken from a piece entitled Sinfonia di camera. This piece has the four movements that became standard in symphonies in the Classical era. The second movement, a minuet and trio, was removed from the horn concerto version, presumably in order to reduce the number of movements to the three standard to concertos. So the movement that I am playing now, the Andante movement, is the second movement of the concerto but the third of the symphony, and it demonstrates that Leopold Mozart, like his son, had an appreciation for the lyrical possibilities of the horn. Certainly, the symphony could easily be transformed into a horn concerto. During the early Classical era, the orchestra often consisted merely of strings and continuo, with occasional winds. This symphony's orchestration is strings, continuo, and a virtuosic horn part that is obviously featured, whether or not the work was actually labeled as a concerto.

[Play Leopold Mozart's Horn Concerto in D major, second movement]

---

20 Morley-Pegge, 83-84.
Wolfgang Mozart's horn concertos also have discrepancies in their publication histories, largely due to incomplete or fragmentary manuscripts.\textsuperscript{21} The numbers assigned to the concertos, for example, are not chronological, although they were once thought to be. The first was written in 1791, the year of Mozart's death and is, in fact, incomplete. It has only two movements, an allegro and a rondo; Mozart apparently died before writing the slow, second movement. The second concerto was written in 1783, the third probably in 1787, and the fourth in 1786. The first concerto's standard playing version was revised in its rondo movement around 1980. What had been the standard version was actually an arrangement by Mozart's pupil Franz Xaver Süßmeyer; scholars mistook Süßmeyer's handwriting for Mozart's and considered the arrangement as Mozart's revision due to its later date.\textsuperscript{22}

The Concert Rondo probably dates from 1781, making it the earliest of Mozart's extant works featuring solo horn. It is not in the hunting horn style of the concerto rondos, and its history is even murkier than that of the concertos. Mozart may have intended a now fragmentary allegro movement for horn to go with it. These fragments were apparently originally part of a manuscript owned by Mozart's elder son Carl Thomas Mozart, who supposedly cut it into pieces which he gave away as souvenirs.\textsuperscript{23} The Rondo, itself, was thought to be complete until around 1991. A section of the manuscript, comprising sixty measures, had apparently become separated from the rest of the Rondo before Mozart's widow, Constanze, sold his last manuscripts in 1800. The section was sold separately from the majority of the manuscript, but when it was discovered and inserted into the Rondo in 1991, its paper, musical style, and musical form matched the rest

\textsuperscript{22} Ibid., 5-8.
of the movement. The old version of the Rondo cut short the piece’s lyrical theme in its first appearance, which made its later, extensive appearance in the Rondo seem odd and unbalanced. Here is the old version: [play old version, mm. 25-31]. The new version begins like this: [play new version, mm. 25-33]. I won’t play the entire restored lyrical theme because it is quite long, but I will play the whole Rondo now.

[Play Wolfgang Amadeus Mozart’s Concert Rondo for horn]

The intense interest in the various versions, fragments, and attempted restorations of Mozart’s solo works for horn show their popularity. They comprise one of the cornerstones of solo horn literature. Wolfgang Mozart’s father, Leopold, also wrote a few pieces featuring horns, but his works follow an early Classical style that is heavily influenced by Baroque horn playing. Franz Xaver Mozart, primarily an early nineteenth century piano virtuoso, wrote relatively little original music. He wrote no virtuosic works for horn that compare with those of his father or grandfather, but he did include a pair of horns in a light chamber music work intended to amuse. The works of Leopold and Franz Xaver Mozart have their own intrinsic value, but their connection with Wolfgang Mozart lends them more interest than they would probably otherwise receive.

Thank you for coming to my recital. Have a nice evening.

---

Bibliography


Research Methods:

*The New Grove Dictionary of Music and Musicians*, the music encyclopedia most commonly used by English speakers has works following composer biographies. When I was choosing works for my program, I decided to them against the works lists. I discovered that, according to his works list in the *Grove Dictionary*, Leopold Mozart did not write a solo horn concerto. To confirm the works list in the *Grove Dictionary*, I then checked the other major music encyclopedia, *Die Musik in Geschichte und Gegenwart* (*Music in the Past and Present*), or *MGG*. I have enough German to read the works list, and here, too, Leopold Mozart did not have a solo horn concerto.

Listed at the beginning of the works lists in *Grove* and *MGG* are any published historical editions. For composers as popular as Wolfgang Mozart, there are usually fairly modern editions of complete works. Leopold Mozart’s music, which is not nearly as popular as his son’s, lacks a modern collection. Some of his music is apparently published in collections of his sons’ work. Cliff Eisen did prepare fairly recent edition of selected symphonies in 1990 for the broader collection of *Denkmäler der Musik in Salzburg* (*Monuments of Music in Salzburg*). Monuments series have existed since the late nineteenth century. Leopold Mozart also has a volume of selected works in the 1908 *Denkmäler der Tonkunst in Bayern* (*Monuments of Tonal Art in Bavaria*). This volume was the one that I decided to use to trace the origin of the horn concerto. Because it is a reference volume and very difficult to acquire through interlibrary loan, I traveled to Indiana University in Bloomington to look at it.
While reading Reginald Morley-Pegge’s book, *The French Horn*, for lecture information, I came across a reference to a 1755 Sinfonia di Camera that had a very high horn part. Since 1755 was the date given for the horn concerto on various CD liner notes that I had studied, I suspected the two were the same. When I found the symphony among the selected works in the *Denkmäler der Tonkunst in Bayern*, my suspicion was confirmed. The concerto was published in 1965 by Edmond Leloir, and he apparently removed the second movement of the symphony, a minuet and trio, in order to transform a four-movement symphony into a three-movement concerto. The symphony, itself, is very like a concerto; it has a very prominently featured horn part. Transforming it into a concerto certainly does not damage it much. Considering the popularity of the solo horn concertos by Wolfgang Mozart, a solo horn concerto by Leopold Mozart is more likely to garner the interest of horn players than would a symphony featuring horn.

In the course of my research, I used references on the horn and on the Mozarts, but references referring specifically to the Mozarts’ horn works are relatively rare. The journal of the International Horn Society, *The Horn Call* does have articles that discuss Wolfgang Mozart’s horn concertos and especially their various editions. The articles in *The Horn Call*, however, are not necessarily scholarly. Most have few footnotes, and the footnotes they do have often reference previous *Horn Call* articles more than anything else. A few, such as Marie Rolf’s article on the Concert Rondo, are more thoroughly cited. (Rolf’s article is reprinted in *The Horn Call* from the International Mozart Symposium’s *Mozart Jahrbuch*.) I endeavored to use the most scholarly articles in my lecture. *The Horn Call* articles were invaluable, however.
Wolfgang Amadeus Mozart (1756-1791) is perhaps the best known composer in history, and his five extant, complete works featuring solo horn are a staple of the horn repertoire. These works consist of four solo concertos and a concert rondo for solo horn and orchestra. Wolfgang Mozart also wrote various chamber works that included horn, but for the sake of time, I will not discuss them here. The piece with which I opened the program is the first movement of the second concerto for solo horn.

The works featuring solo horn were written in an approximately ten year period after Mozart’s move to Vienna in 1781. The second, third, and fourth concertos consist of an allegro opening movement, a slow, lyrical middle movement, and a final rondo that emphasizes the horn’s heritage as a hunting instrument. By contrast, the first concerto is only two movements; it has a fast opening movement and a final, hunting rondo, but no middle movement. Wolfgang Mozart’s father, Leopold Mozart, also explored the heritage of the horn as a hunting instrument in a Sinfonia da caccia that is sometimes played as a concerto for four horns. In addition to the hunting horns, the score calls for shouts and imitations of barking dogs, and gunshots.¹

At least three of Wolfgang Mozart’s works for solo horn (the first, second, and fourth concertos) and possibly other horn parts and works were written for Mozart’s friend, Joseph Leutgeb, a horn soloist who settled in Salzburg in 1763 and who apparently knew the Mozarts while he was there. Leutgeb moved from Salzburg to Vienna in 1777 where he set up a cheese

shop with the aid of Leopold Mozart. Leutgeb was one of the earliest horn players to use the hand stopping technique on the natural horn.

Unlike the modern horn, the Classical horn had no valves. Example one is a picture of a Classical horn dating from 1776. Horn players were thus restricted to a limited number of notes within today’s standard playing range. Hand technique, first developed around the middle of the century in Dresden, places the right hand in the throat of the instrument and uses it to cover more or less of the throat, which changes the pitch. [Demonstrate.] Using this technique, players could fill in the gaps in the notes playable by the horn. For example, I can play a full scale without valves. [Play a natural horn scale.]

The next piece that I will play is the lyrical second movement of Wolfgang Mozart's fourth horn concerto, written in 1786 for Leutgeb. It exemplifies the lyrical style of the second movements, as the first piece exemplified the fast allegro typical of first movements of Mozart’s horn concertos.

[Play Wolfgang Amadeus Mozart’s Horn Concerto number 4 in E-flat major, second movement]

Leopold Mozart (1719-1787) is probably best known today for being the father of Wolfgang Amadeus Mozart, and he would probably have been happy about that. He was a court musician at Salzburg: a violinist and deputy Kapellmeister. While Leopold Mozart probably did not entirely abandon his own musical endeavors after the birth of his son, he seems to have viewed furthering his son’s career as one of his primary duties. He undertook numerous tours, at

---

4 The example is taken from Morley-Pegge’s The French Horn, plate IV, number 1.
5 Morley-Pegge, 87.
first with his entire family and later with Wolfgang Mozart alone, to showcase his virtuosic children, spread their fame, and doubtlessly to be monetarily compensated for so doing. These tours were also of great value to his son’s artistic development and musical reputation.⁶ Leopold Mozart was, in fact, entirely responsible for the education of his children, which was extensive, and not just in music. Wolfgang Mozart and his sister Maria Anna were, of course, thoroughly trained in music, but also in mathematics, writing, reading, literature, languages, dancing, and religion.⁷

In addition to providing Wolfgang Mozart with a musical education, Leopold Mozart was certainly one of his son’s strongest advocates, whether or not the two agreed on the career path that Wolfgang Mozart should take. Leopold Mozart wanted to secure his son a lucrative, prominent court position suitable to Wolfgang Mozart’s talent.⁸ The son, on the other hand, wanted independence and freedom from the servile attitude expected of him at a court. Leopold Mozart himself was often resentful of the deference expected of him as a servant, and his employer in Salzburg, Archbishop Colloredo, was displeased by his improper pride.⁹ Wolfgang Mozart escaped to Vienna in 1781 to begin a freelance career that his father considered to be unworthy of such genius. And perhaps Leopold Mozart, like fathers before and after him, did not want his son to give up steady, stable work for the capriciousness of self-employment. By the early nineteenth century, however, the court and church appointments that had long been the mainstays of support for musicians had been largely replaced by the type of freelance work that Wolfgang Mozart pursued in Vienna.

---

⁸ Eisen.
⁹ Eisen and Sadie.
Leopold Mozart was not always an easy person with whom to get along. He had a strong, stubborn, and proud personality. His letters to his son were sometimes overbearing and occasionally hurtful. But Leopold Mozart was a well-educated, culturally accomplished man whose advice, as officious as it could be, was intended to help and benefit his son. The dates and attributions on Wolfgang Mozart’s manuscripts are often by his father, who carefully preserved his son’s work.\textsuperscript{10} Leopold Mozart’s dedication to and care for Wolfgang Mozart could never be doubted.

The next work on the program, Leopold Mozart’s Concerto for Two Horns in E-flat major, was written in 1752, four years before his son was born. Leopold Mozart’s writing for horn here is starkly different from the style that Wolfgang Mozart employed in his horn concertos. This work is chronologically close to the Baroque era (Johann Sebastian Bach had died only two years previously), and the Baroque style of horn writing is still evident. For one thing, the hand technique that helped to define the Classical horn and win it a permanent place in the symphony orchestra was first developed around the mid eighteenth century in Dresden around the time that this work was written.\textsuperscript{11} It was thus almost certainly not in use in Salzburg during this time period. Stylistic attributes resulting from a lack of hand technique and other features of early Classical horn writing will be discussed later in conjunction with the second Leopold Mozart piece on the program.

Concertos for more than one instrument were not uncommon in the Baroque and early Classical eras; the principle behind the concerto is the contrast between the soloist or small group

\textsuperscript{10} Eisen.
\textsuperscript{11} Morley-Pegge, 87-89.
and the rest of the orchestra. A small group of instruments playing against an orchestra provides nearly the same amount of contrast as a solo instrument against the orchestra would. Because of the horn’s large range, in excess of three and a half octaves, orchestral horns have been traditionally divided into high horns and low horns. The early orchestras would have had a pair of horns, a first player specializing in the high register and a second player specializing in the low register. The designations of “first” and “second” do not designate playing ability. In this concerto, the first horn negotiates high notes while the second plays filigree requiring great agility. Here is the first movement.

[Play Leopold Mozart's Concerto for two horns in E-flat major, first movement]

Wolfgang Mozart had only two children who survived to adulthood, Carl Mozart, born in 1784, and Franz Xaver Wolfgang Mozart, born in 1791, the year of his father’s death. Franz Xaver Mozart never consciously knew his father, but surely felt the weight of Wolfgang Mozart’s achievements on his own musical career. His mother apparently determined that her son would have the life of a piano virtuoso, and Franz Xaver Mozart began piano lessons at the age of five. Salieri, one of his teachers, declared in 1807 that Franz Xaver Mozart’s career would be of the same scope as his father’s. Franz Mozart’s third name, Wolfgang, was after his father, and the 6 Piccoli Pezzi of 1808 were published under the name of “Wolfgang Amadeus Mozart-Sohn.” But his musical style was, in truth, more in line with that of the

---

13 Morley-Pegge, 95-96.
14 Eisen and Sadie.
15 Werner Rainer, preface to *6 Piccoli Pezzi* by Franz Xaver Wolfgang Mozart, (Vienna and Munich: Ludwig Doblinger (Bernhard Herzmansky), 1991).
nineteenth century piano virtuosos than with his father’s. He wrote predominantly works for choir, solo lieder, and works for piano, especially virtuosic variations on popular melodies. The 6 Piccoli Pezzi (“Six Little Pieces”) for the unusual ensemble of two horns and flute are light, short pieces intended for the chamber group of Prince Kurakin, the Russian envoy to the Austrian court. They do not require any particularly virtuosic playing from the instrumentalists, but they are witty and playful.

[Play Franz Xaver Wolfgang Mozart’s 6 Piccoli Pezzi for flute and two horns, movements I, V, and VI]

Leopold Mozart’s style of horn writing contrasts sharply with that of his son and grandson. As previously mentioned, most of his works were written very early in the Classical era. Before hand technique had become common practice, horns were often held in a manner that emphasized their presence visually: [Demonstrate; the horn with the bell pointing upward or backward in the standard “bells up” position]. Obviously, these horns were quite a bit lighter than the one that I play. An example of a horn from 1755-60 is shown in example two. Without the hand, the horns were confined to notes within the harmonic series. These notes would be what I can play on one set of fingerings without using my hand. [Demonstrate a harmonic series] The notes, as you can hear, get closer together the higher they are. Thus, when a composer writing for this sort of horn wanted to write notes that were close together, he would

---

17 Rainer.
19 The picture is from Morley-Pegge, plate II, number 6.
have to write for a very high register. Additionally, the earliest horn players, at least in England, were trained first as trumpet players and thus used to very high playing.\textsuperscript{20} I am using a different horn on both of the Leopold Mozart pieces. This type of horn is a descant horn, and, like the normal double horn that I played in the last piece, consists of two sets of tubing. The normal double horn has an F side, and a higher B-flat side, which makes the high notes easier to play. This descant horn consists of that higher B-flat side and an F side which is an octave higher than that of the standard double horn, \textit{making the} high notes still easier to play.

The next piece was written in 1755 and published in 1965 as a solo horn concerto with three movements. It is from this version that I am playing today. However, the published horn concerto is actually taken from a piece entitled Sinfonia di camera. This piece has the four movements that became standard in symphonies in the Classical era. The second movement, a minuet and trio, was removed from the horn concerto version, presumably in order to reduce the number of movements to the three standard to concertos. So the movement that I am playing now, the Andante movement, is the second movement of the concerto but the third of the symphony, and it demonstrates that Leopold Mozart, like his son, had an appreciation for the lyrical possibilities of the horn. Certainly, the symphony could easily be transformed into a horn concerto. During the early Classical era, the orchestra often consisted merely of strings and continuo, with occasional winds. This symphony’s orchestration is strings, continuo, and a virtuosic horn part that is obviously featured, whether or not the work was actually labeled as a concerto.

\textit{[Play Leopold Mozart’s Horn Concerto in D major, second movement]}

\textsuperscript{20} Morley-Pegge, 83-84.
Wolfgang Mozart’s horn concertos also have discrepancies in their publication histories, largely due to incomplete or fragmentary manuscripts.\textsuperscript{21} The numbers assigned to the concertos, for example, are not chronological, although they were once thought to be. The first was written in 1791, the year of Mozart’s death and is, in fact, incomplete. It has only two movements, an allegro and a rondo; Mozart apparently died before writing the slow, second movement. The second concerto was written in 1783, the third probably in 1787, and the fourth in 1786. The first concerto’s standard playing version was revised in its rondo movement around 1980. What had been the standard version was actually an arrangement by Mozart’s pupil Franz Xaver Süssmeyer; scholars mistook Süssmeyer’s handwriting for Mozart’s and considered the arrangement as Mozart’s revision due to its later date.\textsuperscript{22}

The Concert Rondo probably dates from 1781, making it the earliest of Mozart’s extant works featuring solo horn. It is not in the hunting horn style of the concerto rondos, and its history is even murkier than that of the concertos. Mozart may have intended a now fragmentary allegro movement for horn to go with it. These fragments were apparently originally part of a manuscript owned by Mozart’s elder son Carl Thomas Mozart, who supposedly cut it into pieces which he gave away as souvenirs.\textsuperscript{23} The Rondo, itself, was thought to be complete until around 1991. A section of the manuscript, comprising sixty measures, had apparently become separated from the rest of the Rondo before Mozart’s widow, Constanze, sold his last manuscripts in 1800. The section was sold separately from the majority of the manuscript, but when it was discovered and inserted into the Rondo in 1991, its paper, musical style, and musical form matched the rest

\textsuperscript{22} Ibid., 5-8.
of the movement. The old version of the Rondo cut short the piece’s lyrical theme in its first appearance, which made its later, extensive appearance in the Rondo seem odd and unbalanced. Here is And I’m going to play the old version here: [play old version, mm. 25-31]. So that’s the old version; it’s not very long. The new version begins like this... Maybe... [play new version, mm. 25-33]. And it continues like that, but it’s quite long. I won’t play the entire restored lyrical theme because it is quite long, but I will play the whole Rondo now.

[Play Wolfgang Amadeus Mozart’s Concert Rondo for horn]

The intense interest in the various versions, fragments, and attempted restorations of Mozart’s solo works for horn show their popularity. They comprise one of the cornerstones of solo horn literature. Wolfgang Mozart’s father, Leopold, also wrote a few pieces featuring horns, but his works follow an early Classical style that is heavily influenced by Baroque horn playing. Franz Xaver Mozart, primarily an early nineteenth century piano virtuoso, wrote relatively little original music. He wrote no virtuosic works for horn that compare with those of his father or grandfather, but he did include a pair of horns in a light chamber music work intended to amuse. The works of Leopold and Franz Xaver Mozart have their own intrinsic value, but their connection with Wolfgang Mozart lends them more interest than they would probably otherwise receive.

Thank you for coming to my recital. Have a nice evening.

---