

L. Mozart, Pokorny, Witt & Rössler - Horn Concertos (1981)

Written by bluesever

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Leopold Mozart - Concerto for 2 Horns, Strings & Continuo in E Flat 01.- *Allegro* 02.- *Andante*
03.- *La Caccia (Allegro)*

Franz Xaver Pokorny - Concerto for 2 Horns, 2 Flutes & Strings in F

04.- *Allegro* 05.- *Larghetto poco Andante* 06.- *Finale. Presto assai*

Friedrich Witt - Concerto for 2 Horns & Orchestra in F

07.- *Allegro* 08.- *Romanze* 09.- *Rondo*

Franz Anton Rössler (Antonio Rosetti) - Concerto for Horn & Orchestra in F

10.- *Allegro vivace* 11.- *Romanze. Adagio* 12.- *Rondo. Allegro*

Leopold Mozart - Sinfonia di Caccia for 4 Horns, Strings, Timpani & Continuo in G

13.- *Allegro* 14.- *Andante, piu tosto un poco allegretto* 15.- *Menuet*

Hermann Baumann - horn (tracks: 1-15) Christoph Kohler - horn (tracks: 4-6, 13-15)

Jean-Pierre Lepetit - horn (tracks: 13-15) Mahir Çakar - horn (tracks: 1-3, 7-9, 13-15)

Concerto Amsterdam Jaap Schröder - conductor

German hornist Hermann Baumann's smooth, warm tone and virtuosic mastery of one of the most intractable orchestral instruments has made him one of the legendary players of the late twentieth century. This collection of Classical and early Romantic concertos includes no musical masterpieces, but these pieces have considerable charm, and Baumann's sensitive and robust performances give the album considerable interest, particularly for fans of the horn. The pieces feature one, two, and four horns, and the colleagues who join Baumann provide him with substantive support. They all play modern valve horns rather than the natural horns that were in use when these concertos were written, but because of its fluency and agility, the modern instrument should satisfy most listeners, except for the most ardent original instrument purist. Baumann's remarkable skill is particularly evident in his ease in negotiating the stratospheric tessitura of Franz Xaver Pokorny's concerto, but he's equally at ease in all the concertos' warmly lyrical slow movements. Jaap Schröder leads Concerto Amsterdam in stylishly elegant and graceful accompaniment. The sound, particularly when the horn is in its extreme upper register, is sometimes piercing, so listeners may want to adjust the volume down a little to avoid ear strain. Otherwise, the sound is clear and warm, and the soloists are well balanced with the orchestra. ---Stephen Eddins, allmusic.com

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