



evident: the sound is much more natural, the resolution is better and the spatial impression is much more convincing than stereo. As can be expected of a company such as Philips Classics, much attention was paid not only to the artistic side, but also to the technical side of the recordings. During a number of years, the recording department tried out various microphone set-ups, which would be able to make optimal use of the potential advantages of the so-called quadraphonic system. Although amazing results were achieved on the recording side, it turned out to be almost impossible to reproduce the major increase in quality on the gramophone record of the time in combination with the sound systems used by consumers in their homes. Both due to this and to the fact that there were too many competitive systems battling for the favour of the public at large, the quadraphonic recording never managed to become a successful new system for the reproduction of music at that time.

In the early 1970's, Philips Classics was already highly aware of the advantages offered by multi-channel music reproduction compared to the stereo techniques in use at the time. The quadraphonic tapes (4-channels recordings) from that period are a classic example of a recording technique way ahead of its time. The advantages of a multi-channel recording and reproduction system are self-

Now – over a quarter of a century later – thanks to the arrival of the multi-channel Super Audio CD (SACD), there is finally a system available which permits us to release these recordings in their original form. PentaTone Music will be issuing these exceptionally good multi-channel recordings – never before released in this form – in a special series. This so-called RQR (Remastered Quadro Recordings) series will enable the consumer for the first time in the history of recording to listen to these beautiful recordings via a multi-channel reproduction system in the comfort of his own home.

During the re-recording and mastering procedure of these multi-channel tapes, of which most had not been out of their boxes for the past 30 years, the technicians involved were continually amazed at the exceptionally high technical quality of the recordings.

Naturally, during the mastering procedure the greatest possible care was taken while converting the original tapes to the digital DSD (Direct Stream Digital) system used for SACD, in order to ensure that none of the original quality was lost. For instance, the original testing and tuning tapes were used to precisely tune the analogue reproduction machines; furthermore, the analogue machines were directly connected to the best DSD Analogue/Digital converters, without the intervention of any mixing consoles and/or other special equipment to influence the sound. Contact was also made with the original technicians in order to get hold of as much existing knowledge as possible. In the digital domain, no artificial echo has been

added, in order to maintain the quality of the original tapes as much as possible.

Although the new SACD standard allows for 5 fully fledged channels, plus a subwoofer channel, a conscious choice was made to release these early recordings in their original 4-channel version in this RQR series: the idea behind this being to do justice to the original intentions of both artists and recording technicians.

*Jean Marie Geisen
Polyhymnia International
Translation: Fiona J. Stroker-Gale*

LEUTGEB, ASS, OX AND JESTER...

Mozart's instrumental concertos did not result from a random desire to compose, they were always composed to mark an occasion. Mozart wrote them either for personal use in concert, as was the case with his piano and violin concertos, or for at the behest of renowned and excellent soloists. Thus three of his four horn concertos and his Rondo in E flat were also tailor-made for the virtuoso and his instrument: Joseph Leutgeb (1732-1811) had played the French horn in the Salzburger Hofkapelle until 1777, and was already friendly with Mozart at the time. In 1781, the composer and the virtuoso met again in Vienna, where Leutgeb ran a lucrative cheese business alongside his musical activities. The relationship between the two of them must have been rather unusual, as is demonstrated by remarks such as "Wolfgang Amadé

Mozart has taken pity on Leutgeb, ass, ox and jester in Vienna, May 27, 1783", which Mozart wrote in the manuscript of the concerto, which gave cause to this assumption. Was Leutgeb then truly naive, as has often been written; or, perhaps, does not the quality of the composition written by Mozart for Leutgeb prove that the relationship was characterised by artistic respect?

Due to its rather modest musical capacities, the horn of the time was not a first choice for a solo instrument. As it did not yet have any valves, its tonal range was restricted to natural harmonics. Not until halfway through the 18th century was it possible, by means of so-called "stopping" (i.e. by inserting a hand in the bell of the instrument), to manipulate the pitch, which made it possible to play the notes in between the harmonics and thus diatonic scales in the lower reaches. Considering the numerous high demands made by Mozart of the soloists in his concertos, it is clear that Leutgeb must have virtually mastered this technique.

Only a few years ago was it possible to pinpoint a relatively unambiguous period of composition for the horn concertos. All the works were written during the last decade of Mozart's life. The solitary Rondo in E flat, K. 371 (completion and cadenza by Alan Civil) dates from March 21, 1781. It is possible that it was really meant as the last movement of a further horn concerto, of which no more than a sketch for an introductory movement (K. 370b) has been preserved. The Concerto in E flat, K. 417 – from

which manuscript the above-quoted "dedication" was taken – dates from May 27, 1783 and, despite the usual three-movement form, contains some unusual features. Thus for example the Rondo-Finale deviates to the realm of the minor key – most unusual for Mozart – and it also surprises the listener shortly before the end with a practical joke, which forces the musicians to make two new starts. On June 26, 1786 Mozart completed his Concerto in E flat, K. 495, the score of which he wrote in multi-coloured ink. Did he perhaps want to throw the "naïve" Leutgeb, or perhaps – as is more likely – emphasise individual voices and thematic lines, and also mark subtle differences in dynamics? The relationship between K. 495 and its predecessor K. 417 has been discussed by numerous authors. Einstein even speaks *"of a duplicate, though on a higher level, due to the fact that Mozart wrote it three years later"*. In addition, echoes can be found of his Piano Sonata K. 497 and Cantata "Die Maurerfreude" K. 471. Although at first it was dated earlier, the Concerto in E flat, K. 447 is now believed to date from the year 1787, and is considered by connoisseurs and soloists alike to be the most important of the horn concertos. The complex structures confirm this most impressively. The two-movement Concerto in D, K. 386b with its Allegro K. 412 and the final Rondo K. 514 was only written the year Mozart died – 1791 – and was not completed. Neither is the definite version of the Rondo by Mozart, but by his pupil, Franz Xaver Süssmayer.

Franz Steiger

English translation: Fiona J. Stroker-Gale



Bereits zu Beginn der 1970er-Jahre war man sich bei Philips Classics der Vorteile bewusst, die eine mehrkanalige Musikwiedergabe gegenüber der damals gebräuchlichen Stereotechnik bot. Die damals entstandenen Quadraphonie-Bänder (also auf vier Kanälen aufgenommen) sind ein Musterbeispiel für eine Aufnahmetechnik, die ihrer Zeit weit voraus war. Die Vorteile eines mehrkanaligen Aufnahme- und Wiedergabesystems sind offensichtlich: eine weitaus naturgetreue Klangfarbe, eine bessere Auflösung und ein überzeugenderer räumlicher Eindruck im Vergleich zum Stereosystem.

Wie von einer Firma wie Philips Classics nicht anders zu erwarten, galt die Aufmerksamkeit nicht nur den künstlerischen, sondern auch den aufnahmetechnischen Aspekten der Produkte. Über Jahre hinweg waren die Techniker der ehemaligen Philips-Aufnahmearbeitung auf der Suche nach Mikrofoneinstellungen, die die potenziellen Vorteile der Quadraphonie optimal ausnutzten.

Obwohl bei den Aufnahmen verblüffende Resultate erzielt werden konnten, erwies es sich in der Praxis als nahezu unmöglich, jenen Qualitätssprung über das damalige Medium Schallplatte und die von den Hörern zuhause benutzten Anlagen zu reproduzieren. Diese Situation und die Tatsache, dass zahlreiche konkurrierende Systeme um die Gunst des Publikums stritten, hatte zur Folge, dass vor 30 Jahren der Quadraphonie



PentaTone
classics



HYBRID MULTICHANNEL



SUPER AUDIO CD

PTC 5186 105
Made in Germany



MOZART

*The 4 Horn Concertos
Rondo in E flat, KV 371*

ALAN CIVIL

*Academy of
St Martin in the Fields*

**SIR NEVILLE
MARRINER**

HYBRID MULTICHANNEL

SUPER AUDIO CD

REMASTERED QUADRO RECORDING

RQ RQ

WOLFGANG AMADEUS MOZART

(1756-1791)

Horn Concerto in D, KV 386b

(412/514)

1 Allegro	4. 38
2 Rondo (Allegro)	3. 30

Horn Concerto in E flat, KV447

7 Allegro	6. 48
8 Romance (Larghetto)	4. 32
9 Allegro	3. 15

Horn Concerto in E flat, KV 495

3 Allegro moderato	8. 14
4 Romanza (Andante)	4. 26
5 Rondo (Allegro vivace)	3. 42

Horn Concerto in E flat, KV 417

10 Allegro maestoso	6. 26
11 Andante	4. 04
12 Rondo	3. 35

Rondo in E flat, KV 371

6 Allegro	5. 43
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Total playing-time 59. 35

ALAN CIVIL
horn

Academy of St Martin in the Fields

Conducted by:

SIR NEVILLE MARRINER

Recorded: London, Walthamstow Town Hall, 9/1971

Producer: Wilhelm Hellweg



MOZART
The 4 Horn Concertos



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PTC 5186 105



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ALAN CIVIL
horn
Academy of St Martin in the Fields
SIR NEVILLE
MARRINER

WOLFGANG AMADEUS MOZART

(1756-1791)



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Remastered by
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DSD

Direct Stream Digital

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