



Wolfgang Amadeus Mozart – Sinfonia concertante in E flat major for violin, viola and orchestra K.364

The Sinfonia concertante in E flat major for violin and viola and orchestra K. 364 was composed by Mozart in Salzburg in the summer of 1779. The work belongs to the genre of the multi-instrumental concert in which soloists and orchestra are engaged in a more intense musical discourse and articulated with a symphonic matrix. Of equal importance is the relationship between violin and viola during the three movements. A special attention is for the viola, an instrument that Mozart loved and played with great skill, such as the prescription of tuning a semitone above to prevent the inevitable brilliance of the violin timbre from relegating that of the viola to the background. The dialogue between the two string instruments is always balanced starting from the Allegro maestoso, where violin and viola are equally involved in an exchange of cantabile themes, to the Andante, a page of pure lyricism on a chiaroscuro orchestral accompaniment, up to the brilliant Rondò at the end.

Igor Stravinskij - Apollon Musagète, ballet in two scenes

In 1927 the Elizabeth Sprague Coolidge Foundation commissioned Stravinsky to create a ballet for the Contemporary Music Festival at the Library Congress in Washington. With a good income and freedom in the choice of the subject, there were few conditions set by the client: the ballet had to be intended for a small number of dancers and had a duration that did not exceed half an hour. For the occasion, Stravinsky, in the midst of the neoclassical trend, was inspired by the myth of Apollo composing a work in two paintings that narrate the birth of the god on the island of Delos and his ascent to Mount Parnassus accompanied by the Muses. The score was ready in a few months and, on April 27, 1928, it debuts in Washington with the choreography of Adolph Bolm. In the intentions of Stravinsky *Apollon Musagète* was a tribute to the linear beauty of classical dance, with its abstract choreographic figures, but also to 17th century French music. The ballet is in fact presented as a suite of dances with a composed and sustained tone in which the iambic rhythm prevails. Stravinsky's diktat was to eliminate any element deemed superfluous and thus the deliberately proclaimed economy of means results not only in a monochrome tonal palette - with the use of strings only - but also in the absence of tonal tensions or polyrhythmic experiments.

Wolfgang Amadeus Mozart – Symphony in C major K. 551, Jupiter

In 1788 Mozart takes his leave of the symphonic genre, realizing three masterpieces in rapid succession: the Symphonies K. 543, K. 550 and K. 551. The last of these, the Symphony in C major K. 551, has the task of crowning in the Salzburger symphonic experience in great style. Not surprisingly, the monumental dimensions and the inspiration that distinguish it were decisive for the nickname '*Jupiter*'. Just like Jupiter, king of the gods and lord of natural elements and the cosmic order, so the *Jupiter* is majestic in its formal and expressive perfection. The immediate attack of the Allegro on the triad of C major transports the listener into the Olympic and affirmative climate of the first movement, made even brighter by a sumptuous orchestral team in which winds and timpani play a fundamental role. The Andante and the Minuet carry on the musical discourse with grace and smoothness up to the final movement, apotheosis of the formal construction, where the composer celebrates the musical tradition by confronting himself with the great models of the past (Bach and Händel) and his present (Haydn). In fact, Mozart employs five themes, blending sonata form and fugue together: classicism and ancient counterpoint that intertwine in a movement of extraordinary compositional virtuosity.