



## **Ferruccio Busoni - *Berceuse élégiaque* for a small orchestra Op. 42**

Ferruccio Busoni composed the *Berceuse élégiaque* Op. 42 in 1909 after the death of his mother, to whom the page is dedicated. The "lullaby of a man on his mother's coffin", as the subtitle states, provides a rather singular staff employed by the author to recreate particular phonic effects. Driven by the need to find a personal sound that would give shape to the feeling, as he himself said, Busoni divided the ensemble into two different instrumental sections that interact with each other: woodwinds and horns in the first, strings, oboe, celesta and harp in the second. *Berceuse* was first performed at Carnegie Hall in New York on February 21, 1911 conducted by Gustav Mahler.

## **Wolfgang Amadeus Mozart - Concert in G major K. 216 for violin and orchestra**

In the course of 1775 the young Mozart perfected five Concerts for violin and orchestra destined in all probability to the musical activities of the Salzburg court, in which Mozart also participated as a performer. With an amiable and worldly tone, Mozart's violin concertos refer to the model of the Italian concert tradition, from which the formal scheme based on the all-soloist alternation is borrowed, without however treading too much on the virtuosic aspect as an end in itself. but rather by concentrating attention on the violin's qualities of songwriting. Third in the series, the Concerto in G major K. 216 opens with an Allegro centered on a vital and luminous theme, derived from an aria from the *Re pastore*, which involves solo violin and orchestra in an elegant back and forth. An Adagio follows in which the violin intones a delicate and very sweet melody, accompanied on tiptoe by the pizzicato of the strings and the crystalline timbre of the pair of flutes. The concert closes with a multifaceted Rondò in which Mozart combines a lively *refrain*, an exuberant popular motif and an unexpected episode in slower tempo.

## **Anton Bruckner – Symphony No. 2 in C minor**

The composition of the Symphony No. 2 in C minor engaged Bruckner several times. Initially conceived between 1871 and 1872, the Symphony was revised three years later to finally arrive at a further and definitive version in 1877. Bruckner, who had recently entered the Viennese symphony scene, was regarded with suspicion due to the chromatic language very daring and instrumental writing judged to the limits of the inexecutable due to too many technical difficulties. These premises induced the good Bruckner to dampen the characteristics of his style in the *Second Symphony*, pointing to him almost as a fault, lightening the flow of the symphonic discourse with the inclusion of numerous pauses, an expedient that earned him the Symphony No. 2 the name of *Pausen-Symphonie*. The architecture of the work rests on a main idea from which secondary themes and engravings arise; the musical material used in the opening Moderato will in fact find space, duly changed, in the final movement, thus giving a sense of cyclical nature to the work. In the center, set between the two extreme movements, stand out an Andante with an intimate and reflective tone, and a Scherzo with a genuinely popular flavor, with a Trio rich in timbral suggestions.