



Wolfgang Amadeus Mozart – Concert in D minor K. 466 for piano and orchestra

In the years following his move to Vienna, Mozart divides his days between composing and concerts as a soloist on the piano. There are many and very high-quality concerts made in that period, produced to meet the needs of the Viennese public who appreciated the genre so much. However, with the passage of time Mozart transformed the concert for piano and orchestra, considered a genre of pure musical entertainment, into something new, in a laboratory in which to experiment, while respecting the classical form, new expressive solutions. A perfect example of this new concept is the Concerto for piano and orchestra in D minor K. 466 composed in February 1785. For the first time in a concert Mozart adopts a tragic key like the D minor, dramatizing the dialectical comparison between the two individualities sound in the field. In the three movements (Allegro - Romanza - Rondò) we see soloist and orchestra facing each other as two opposing entities in a climate full of pathos. Rapid switch-ons, continuous tonal oscillations, fast-paced rhythms and restless melodies are at the center of this work which reveals new aspects of Mozart's creativity and which thanks to this pre-romantic appearance secured the favor of posterity. Having entered the repertoire permanently, it is said to be Beethoven's favorite Mozart concert, who also composed its cadences.

Gustav Mahler – Symphony No. 4 in G major for soprano and orchestra

Composed between 1899 and 1900, the Symphony n. 4 in G major ideally closes the first Mahlerian symphonic period centered on the poetics of *Des Knaben Wunderhorn*. Like the Second and Third, the Fourth also includes among its movements the singing of a poetic text taken from the collection of Achim von Armin and Clemens Brentano, *Das himmlische Leben* ("The celestial life"), a lyric originally conceived for a seventh movement of the Third, then expunged, and then reused in the closing movement of the Fourth. Once again, extra-musical poetic references enliven the substance of this new symphony with song, in which the word illuminates the final goal of an interior poetic program. In fact, even in the Fourth, the author reflects on existential themes already addressed previously, but this time re-proposed through the filter of a childish dream. Life in the celestial realm is outlined starting from the first movement in a deliberately humorous and light-hearted way through a heterogeneous language that mixes classical stylistic elements with popular motifs, childish melodies with dance movements, all accompanied by a light orchestration, in which they are performed the unusual sonorities of the bells in the first movement, or of the first violin tuned one tone above, in the second movement, are also wide, with a deliberately strident effect. The third movement is one of the great Mahlerian contemplative Adagi, a moment of relaxation that opens the way to the ultimate vision of the kingdom of the beatitudes in the final movement, where the voice of the soprano is entrusted with the story of that singular otherworldly world made up of small joys with angels who today they dance, sing and cook a kind of delicacy. It is the dream of celestial life seen through the eyes of a child, an emblem of nostalgic escape into the simple and enchanted world of childhood that can only be relived in the musical transfiguration.