



1788 is the year that marks Mozart's farewell to the symphonic genre with the last three Symphonies - K. 543, K. 550, K. 551 - created in just three months and perhaps conceived as the only large sound fresco. In the summer of that year Mozart went through a very troubled period. After the poor success of *Don Giovanni* in Vienna, the composer, distressed by debts and tried by economic hardship, hopes to recover with those three symphonies composed in an extraordinary creative impetus. So in that summer, under the burning thrust of his talent, Mozart gives life to the three symphonic masterpieces that close the production in the genre and represent the culmination of his orchestral art.

The Symphony in E flat major K. 543 is composed in the month of June. In it for the first time Mozart used clarinets instead of oboes, instruments that at the time did not yet have a stable arrangement in the orchestra but were particularly loved by the composer for their soft and mellow timbre. Following Haydn's venerable model, Symphony K. 543 opens with an impressive introductory Adagio: vigorous chords followed by tension-laden ascending and descending scales open the way to the first theme of the Allegro, which at first enters almost tiptoe to then gain strength supported by trumpets and timpani. The Andante is built on a theme of serene singing, but unexpectedly takes on dark and dramatic colors in the center. This is followed by a minuet with an imperious step that gives space in the Trio to the graceful dialogue between the flute and the pair of clarinets. The closing, on the other hand, is sparkling with the unstoppable momentum of the Allegro finale theme that bounces relentlessly among the various orchestral families.

Between the serenity of Symphony K. 543 and the solemn grandeur of K. 551, is the Symphony in G minor K. 550, which is distinguished instead by its nocturnal and painful character. The four movements in which it is articulated (Very Allegro - Andante - Minuetto - Allegro molto) welcome within them a new feeling of profound restlessness that winds through the orchestra from start to finish. If the first movement, deprived of the canonical slow introduction, stands out for its immediate attack with the first theme entrusted to the strings - among the most evocative ever written - the Andante that follows takes on noble and elegiac tones. The Minuet alternates baroque severity and gallant movements, while the Allegro molto (which also inspired the Scherzo of Beethoven's Fifth Symphony) closes the work with a rapid and inexorable motion of strong dramatic impact.

The last creation of the group, the Symphony in C major K. 551, has the task of crowning the symphonic experience of Salzburg. The monumental dimensions and the grandiose inspiration that distinguish it earned it the nickname *Jupiter*. Just like Jupiter, king of the gods and lord of heaven and light, so the *Jupiter* stands majestically in its formal and expressive perfection. In it Mozart celebrates the musical tradition by comparing himself with the great models of the past (Bach and Händel) and his present (Haydn). Already the Allegro presents itself as an affirmation of sunshine with that immediate attack on the triad of C major, devoid of the traditional introduction, which introduces the listener into a movement made even brighter by a sumptuous timbre palette in which the winds have a primary role. The Andante and the Minuet carry on the musical discourse with grace and fluency until the grand finale, the apotheosis of formal construction. Mozart uses five themes here, blending sonata form and fugue together: classicism and ancient counterpoint that intertwine in a movement of extraordinary compositional virtuosity.