



Wolfgang Amadeus Mozart - *Idomeneo*, Overture

In the summer of 1780 Mozart was called to compose a serious opera for Elector Karl Theodor. In the autumn months he made *Idomeneo*, King of Crete, a three-act drama with libretto by Abbot Antonio Varesco which premiered on 29 January 1781 at the Munich Residenztheater. It is said that the Prince - who had also indicated the subject for the libretto - was conquered by Mozart's new opera, as were the ranks of musicians and connoisseurs present in the theater; the general public, on the other hand, welcomed it with a lukewarm consent and *Idomeneo* was repeated only twice. The *overture* is presented as a grandiose synthesis of the subject of the work that sees opposing sentiments and honor. The page opens in fact with a full orchestral fanfare of a solemn and heroic tone which, like the violent storm that assails Idomeneo on his return to Crete, is immediately rippled by turbulent turns in a minor key, strained and syncopated rhythms that cast a sinister glow on the continuation of the musical discourse.

Concert for piano and orchestra n. 23 in A major, K. 488

Among the numerous concert jewels composed in the Viennese years, the *Concerto for piano and orchestra* in A major K. 488 is one of the most appreciated and performed in the Mozart catalog. It was built in the spring of 1786 in view of one of the many academies in which the Salzburger performed in the double role of author and keyboard performer. In the orchestral team of this concert Mozart renounces the trumpets and timpani and substitutes the oboes with the beloved clarinets to obtain a softer and sweeter timbre mixture and a special sound transparency. The Allegro opens with a long orchestral introduction and an exhibition of two very similar themes distributed in a balanced way between soloist and orchestra. The following Adagio is considered by many to be among the most inspired and poetic pages composed by Mozart by virtue of the heartfelt and melancholic Sicilian rhythm theme presented by the soloist. The score closes with a very lively Allegro in the form of a rondo which, with the brio and lightheartedness typical of Mozart's final movements, cancels the sadness of the second movement.

Ludwig van Beethoven - Symphony No. 6 in F major, Op. 68, *Pastoral*

The Symphony No. 6 in F major op. 68 '*Pastoral*' was composed between 1807 and 1808 at the same time as Symphony no. 5 and together with it was baptized by Beethoven himself on December 22, 1808 in Vienna. To prevent the name from creating misunderstandings, Beethoven wrote after the subtitle "more expression of sentiment than painting", wanting to specify that his new symphonic creature was inspired more by the impressions aroused by Nature than by musical descriptivism *tout court*. In the five movements in which the Symphony n. 6 Beethoven listens to Nature by transfiguring the multiple feelings experienced by man in front of him into sound and the result is a page of idyllic beauty in which sensations and memories of rural life have always been so dear to the musician. The delight that restores the heart upon arrival in the countryside comes to life in a first movement - Allegro ma non molto - in which for the first time in Beethoven's symphonic production the dialectical clash between the first and second theme is missing in favor of two equally lovable themes that they dialogue harmoniously. The very moved Andante seems to want to suspend time in the stream scene with that lulling theme on the rhythm of a barcarola interrupted only at the end by the onomatopoeic references of nightingale, quail and cuckoo entrusted to the woods. The Scherzo expresses all the joy of a cheerful brigade of peasants who dance joyfully until a storm catches them by surprise: tremolus of the strings, chromatic scales and a sudden change of tonality - from F major to F minor - obscure the fourth movement. bucolic atmosphere of the Symphony. But after the storm, a newfound peace arrives in the last movement - Allegretto -. The song that is raised in the orchestra is the heartfelt thanks to the Divinity who calmed the fury of the elements, repaying the human soul for any disturbance.