



Wolfgang Amadeus Mozart – Symphony in D major K. 385, Haffner

On July 16, 1782, *Die Entführung aus dem Serail* was successfully staged and a period of intense work began for Mozart (the transcription for wind instruments of the most popular pages of the *Rat*) and preparation for the wedding with Constanze Weber. In those days his father informed him of the request for music by the burgomaster of Salzburg Siegmund Haffner (the same client of the *Serenade* K. 250): despite the fact that Mozart had left his hometown after the break with Archbishop Colloredo, it was a proposal that could not be refused. On 20 July Wolfgang wrote to his father: "I will work on as soon as possible, and trying to write well, however much haste allows me"; on July 27 he sends the first half; on the 31st he apologizes for not having finished yet; on 4th August he gets married with Constanze and on 7th the work (not yet a Symphony, but a *Serenade*) is finished. In February 1783 his father sent the manuscript back to Vienna and Mozart, by eliminating an introductory march and one of the two Minuets, found himself ready a Symphony, the first written in Vienna, which he presented to the public of the Burgtheater in Vienna on March 23, 1783. The first tempo, *Allegro con Spirito*, to be performed "with fire", as Wolfgang wrote, permeated by a contrapuntal tension, mindful of the Bachian lesson, presents a first theme with a martial rhythm and an energetic character, followed by a sweet and cantabile figuration and, at the end of the exhibition, a drawing with a vigorous tone again. The next *Andante* takes us back to a gentler dimension, of tender elegance, while the Minuet, with a Haydnian imprint, is again full of energy, with an elegant Trio at the center. The final *Presto*, to be performed "as fast as possible", wrote Mozart again, is based on two main themes that recur and are elaborated in a concise rondo structure.

Ludwig van Beethoven - Concerto No. 1 in C major Op. 15 for piano and orchestra

The Concerto op. 15 is not actually the first of the 5 concertos that Beethoven wrote for piano and orchestra, but the second, preceded by op.19, which bears the number 2, only for reasons of chronology of edition. The concerto in C major is influenced by that "military style" that Alfred Einstein finds in many Mozart concertos, including the K. 503, immediate model of the Concerto op. 15. Characteristics of this style are marked marching times, robust crescendo effects, energetic rhythms, presence in the orchestra of trumpets and timpani, with explicit reference precisely to military music. Composed between 1795 and 1798 and performed at the Hofburgtheater in Vienna on 29 March 1795, it begins with an *Allegro con brio* in which trumpet blasts and martial rhythms resound, typical of the energetic "military style", which is contrasted with a second theme more cantabile, full of eighteenth-century grace. The juxtaposition of these two themes prepares the entry of the soloist who immediately shows off his virtuosic ability. The following *Largo* is permeated by a sweet and enveloping lyricism, reminiscent of many Mozartian *Adagi*. After a mysterious and very sweet passage of repeated notes, the extraordinary final *Rondò* arouses an impression of sudden expressive overturning: the rhythmic and sonorous strength of the folk dance style expresses an energy far from the eighteenth-century canons and reveals the future revolutionary charge of the personality Beethovenian.

Wolfgang Amadeus Mozart - Symphony in C major K. 425, Linz

Composed at the end of October 1783, the Symphony in C major K. 425 *Linz* owes its title to the town where Mozart was passing by at the time and where he held a private academy. However, the proposed musical program lacked an opening piece and so Mozart hastily composed the symphony in time for the concert. Many of the stylistic choices on this page refer to Haydn's symphonic model, from the brilliant instrumentation featuring trumpets and timpani, typical elements of festive celebrations, to the setting of the four movements. For the first time, for example, Mozart precedes the initial *Allegro* with an introductory *Adagio*, a distinctive feature of many of Haydn's works. This is followed by a second movement in Sicilian rhythm (a dance frequently used by the illustrious colleague), a graceful Minuet of a rustic character and a concluding *Presto* full of sudden dynamic contrasts and contrapuntal episodes.