



Franz Joseph Haydn - Symphony in D major Hob. I:104

The Symphony No. 104 in D major was the last of the twelve symphonies created by Haydn during his stays in London, as well as the last of his production. The debut at the King's Theater on May 4, 1795 was met with unparalleled success. Critics of the time called it the best symphony ever written by Haydn, who had once again managed to surpass himself. The double appellation 'London' or 'Salomon' that accompanies the Symphony no. 104 underlines the special relationship that bound the Austrian composer to the British capital, where he had achieved such great successes, and to the impresario Johann Peter Salomon, the architect of Haydn's tours in Anglo-Saxon land. Like his other symphonies, n. 104 opens with a large and solemn introduction, an Adagio that prepares the entrance to the Allegro in which the constructive mastery of the father of the Viennese symphonism is accompanied by a variety of surprising and sumptuous timbral effects, a consequence of the extraordinary orchestral team that Haydn had available in London for his latest symphonies. This is followed by an Andante in the form of the theme with variations and a Minuet with a decisive step, underlined by the roll of the timpani. The final movement is characterized, however, by the exuberant Slavic theme accompanied by the pedal of cellos and horns with drone effect.

Franz Schubert - Symphony No. 1 in D major D. 82

If in the nineteenth century the symphony represented for many composers a feared testing ground and a challenge to be faced only after a consolidated experience, for Schubert it was a musical form like any other to exercise their talent. The first work in the symphonic field dates back to 1813, when the *teenager* Schubert - who was only sixteen years old - signed the Symphony n. 1 in D major. Following the model of Haydn and Mozart, essential references for the young composer, Schubert tackles the symphony without hesitation showing a graceful and confident writing. From the vigorous Allegro Vivacious of the first movement, to the sparkling Allegro of the fourth, passing through an Andante cantabile and a bold Minuet, Schubert pours out a graceful spirit in his first symphonic work that winks at the eighteenth-century gallantry and the joyful amiability of the Viennese tradition.

Wolfgang Amadeus Mozart - Concerto in E flat major K. 595 for piano and orchestra

Mozart inaugurated the first days of 1791, completing a concert for piano and orchestra which would become his last work in the genre: the Concerto in B flat major KV 595. The composer performed it a few weeks later, on March 4 of that last year. of life, during a musical academy held in a club in Vienna. For reasons probably related to the performance in a not very large venue, Mozart adopted in the Concerto KV 595 an orchestral ensemble reduced to a simple chamber ensemble without trumpets or timpani and with only woodwinds and two horns to accompany the string section. The result is a sober and elegant chamber work that makes up for the lack of the brilliant air of the previous concerts with a crystalline musical plot, devoid of obvious contrasts but more prone to introspection. From the initial Allegro the lyricism of the themes used by Mozart stands out in a dialogue between soloist and orchestra that is always well balanced. The Larghetto in tripartite form has the sweet tones of the romance, while the last movement, in the form of a rondo, is built on a simple and joyful theme that Mozart will also use in the *Lied Sehnsucht nach dem Frühling* composed a few days after his last concert.