



Sergej Prokof'ev - Symphony No. 1 in D major Op. 65, Classic

Sergej Prokofiev has his gaze turned to the eighteenth century when, in 1917, in the solitude of his holiday in the countryside and deliberately orphaned of his piano, he begins to think of a symphony in the style of Haydn. The four movements of Symphony No. 1 in D major op. 65, called '*Classic*' by the same author, follows the succession of the eighteenth-century symphony to the letter but, in reality, the illustrious model serves only for the formal casing. In fact, Prokofiev's writing corrodes the proceedings of the symphony from within, giving the entire work an ironic, alienating and modern aspect. In the first movement, for example, the composer favors the timbral and rhythmic contrast to the thematic one, in the third he composes a Gavotte with a pungent rhythm, while in the last movement he relies on a very lively and sparkling Rondò with an openly twentieth-century character.

Wolfgang Amadeus Mozart - Exsultate, jubilate, motet in F major K. 165

At the beginning of 1773, between one rehearsal and another of the opera Lucio Silla, Mozart cut out the time to compose the motet for soprano and orchestra *Exsultate, jubilate* in F major K. 165. The page was dedicated to the castrato Venanzio Rauzzini, one of the main interpreters of Lucio Silla, as well as a famous singer for his angelic and crystalline voice, particularly appreciated also by the composer and by his father Leopold. Although the motet is a composition belonging to the genre of sacred music, the musical gift packaged by Mozart for Rauzzini is undoubtedly calibrated on the vocal qualities of the dedicatee. In the two arias with recitative of which it is composed and in the famous concluding *Alleluja*, Mozart in fact shows off a deliberately virtuosic writing with a clear theatrical matrix that captivates the listener, making him forget any belonging to a genre or classification.

Wolfgang Amadeus Mozart - Symphony in F major K. 112

Composed in the autumn of 1771, during his second stay in Milan, the Symphony in F major KV 112 was born in view of one of the many musical receptions organized in the city, enlivened by the presence and music of the young Mozart. Performed on November 22, 1771 in the palace of Count Firmian, the symphony is divided into four movements characterized by freshness of invention and balance. The Allegro opens the composition with the lively air of the first theme played by the strings to which the oboes respond; very particular is the Andante, with the very graceful carillon melody sung by the strings alone; the Minuet maintains the characteristics of the court dance moving composed and elegant; while the concluding rondo, enlivened by a hunting motif, seals the page with brilliant wit.

Franz Joseph Haydn - Symphony in B flat major Hob:I:102

After a brief return to his homeland, following his first stay in London, Haydn crossed the Channel a second time in 1794 for a new and successful concert tour, once again organized by the impresario Johann Peter Salomon. The Austrian master presented six other symphonies to the English public which, in addition to the first six made in Anglo-Saxon territory, formed the admirable cycle of the twelve 'London' symphonies, considered the maximum expression of Haydn's symphonic art. The Symphony in B flat major was performed at the King's Theater in London on 2 February 1795. Like the other sisters, it opens with an introductory Largo which prepares the way for the Allegro vivacious that follows, all played on a vigorous and snappy theme. The serenity that pervades the Andante gives way to an impetuous Minuet with a marked rhythm. The final movement, on the other hand, in the form of a rondo, allows Haydn to play with repetitions and cross-references between strings and woodwinds in an atmosphere of manifest joy.