

"Jupiter" are not to be found in the materials Mozart used but in how he used them.

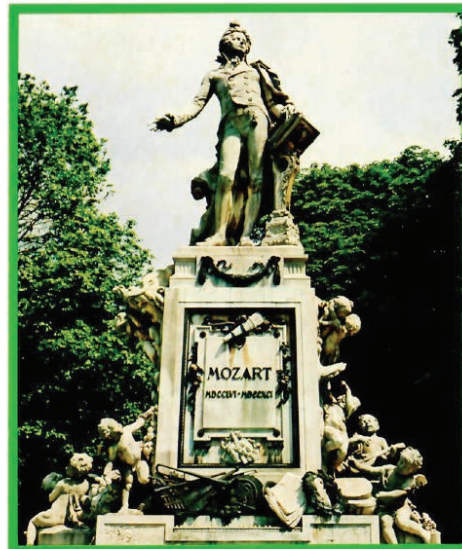
The dramatic intensity of the sonata-form first movement reflects Mozart's opera Don Giovanni, which had received its Viennese premiere just three months earlier. And in the three major theme groups of this movement, we experience the emotional versatility that made Mozart a peerless operatic composer. First, the bold, masculine opening music: imperial and full of courtly flourishes, with overtones of bombast and militarism ironically recalling the ongoing Austrian-Turkish hostilities that were then curtailing Mozart's concert activities. Next, music of feminine lyricism and tenderness for the violins and woodwinds. Finally, a sassy little melody, also launched by the violins; this is taken from a comic aria, "Il bacio di mano" ("A Kiss of the Hand"), Mozart had recently written. Interestingly, it is this impudent tune that generates one of Mozart's most exciting development sections, in which we hear the first stirrings of the contrapuntal excitement he will unleash in the finale.

In the slow movements of his last three symphonies Mozart sent initially innocent-sounding melodies on dangerous journeys. Here, a gently melancholy theme in F major soon enters a dark and agitated world in C minor. The movement's development section travels farther into this thicket, full of painfully dissonant thorns. When the opening music finally returns, the innocent melody has taken on new dimensions of maturity and wisdom.

The third-movement minuet provides the "Jupiter's" most conventional music: a formal dance for an imperial ballroom. In the middle trio section, Mozart slyly puts the cart before the horse by beginning most phrases with a closing cadence in the woodwinds to which the violins must provide a suitable opening. And here, too, listen for a loud preview of the famous four-note theme that will spark the finale.

# MOZART SYMPHONY No.40, K.550 SYMPHONY No.41, K.551 "JUPITER"

HERBERT VON KARAJAN  
The Vienna Philharmonic Orchestra



Symphony No. 40 in G Minor, K. 550, symphony by Wolfgang Amadeus Mozart. Composed in 1788, it is one of only two symphonies he wrote in minor keys and reflects his interest in the artistic movement known as Sturm und Drang (Storm and Stress), in which darker and stronger emotions were showcased.

The year 1788 was a dark one for Mozart. Viennese audiences were proving less eager to hear his concerts and recitals, bills were piling up, and his infant daughter Theresia had just died. Letters to friends reveal that he was finding it difficult to look beyond the shadows, and some have suggested that this fact influenced this unusually anxious symphony.

Yet there is more at work here than one man's daily sorrows. At this time in history, German and Austrian composers were increasingly drawn to the Sturm und Drang (Storm and Stress) movement, a school of thought that also affected artists and writers. In response, composers began producing works that were the audible expression of angst. Haydn wrote Sturm und Drang symphonies, frequently in the key of g minor that Mozart uses here. So did the London-based Johann Christian Bach, youngest son of the great Johann Sebastian, and this younger Bach had strongly influenced the pre-teen Mozart during that youth's extended visit to England. In this atmosphere, it is no surprise that Mozart, too, turned, at least occasionally, to minor keys. Symphony No. 40 proves that this man whose music could so easily provoke delight could also spur tears.

However, it is only one of three symphonies Mozart would write this summer, apparently at the eventually abandoned prospect of a concert tour to London. The other two symphonies—No. 39 in E-flat Major and No. 41 in C Major—are bright and sunny in nature. One might imagine that Mozart loaded his somber feelings into this one work, though even here, all is not sorrow. At no point in his career would this composer allow music to stay long in sober moods.

The first movement Molto Allegro makes much of plaintive sighs, though gentle graceful melodies also appear and even occasional bursts of jubilation. The second movement Andante is softly elegant, as if of a quiet moonlit evening.

Here, Mozart entirely sets aside the shadows of minor keys in favor of brighter major keys.

The third movement Minuet and Trio offers darkness as well as light, the dark passages strongly assertive and the light ones sweeter. For the Allegro assai finale, Mozart returns to a general focus upon more serious moods, often given an urgent and fretful turn. In the middle of the movement, different sections of the orchestra simultaneously concern themselves with different melodic ideas, all blended into an intricate mix. By the last pages, tension everywhere, though never quite fury. A lack of laughter is not the same as the presence of anger.

Mozart did not actually call his last and most famous symphony, completed on August 10, 1788, the "Jupiter." According to his son Franz Xaver Mozart, it was the London impresario Johann Peter Salomon (the same man who engineered Haydn's spectacular London career in the 1790s) who devised this nickname as a catchy advertising device for the symphony's London performances in 1819.

Why might Salomon have chosen the name of the thunderbolt-hurling chief of the Roman gods for this work? Certainly it is the loftiest and most magisterial of Mozart's symphonies, with a formal and ceremonial quality in keeping with its key of C major. Although today we think of C major as the plainest and most basic of keys — all white notes on the piano — in the late 18th century it was usually associated with court and high-church pomp since it was well suited to the valveless trumpets of the period. And we find two of them adding brilliance to this work, along with the timpani that invariably accompanied them.

The "Jupiter's" ceremonial quality, however, extends far beyond key and scoring. Throughout this work, there is a majesty of conception we find in no other Mozart symphony. Its melodic themes are more formal and less personal than those he created for its two companions, Symphonies 39 and 40; Donald Francis Tovey called them not only formal but formulas: stock musical gestures used over and over by composers in the late 18th century. The originality and greatness of the

# Mozart

**Symphony No. 40 In G Minor, K550**

**Symphony No. 41 In C Major, K551 "Jupiter"**

**Symphony No. 40 In G Minor, K550 (24:07)**

**1 Molto Allegro 7:39**

**2 Andante 7:37**

**3 Menuetto, Allegretto 4:19**

**4 Allegro Assai 4:32**

**Symphony No. 41 In C Major, K551 "Jupiter" (28:09)**

**5 Allegro Vivace 8:28**

**6 Andante Cantabile 8:19**

**7 Menuetto (Allegretto) 5:06**

**8 Finale (Allegro Molto) 6:16**

Producer John Culshaw    Engineer Gordon Parry

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