

After giving details of the journey and the hospitable reception accorded to him and his wife by their hosts, the Thun family, Mozart continues: "On Tuesday, November 4th, I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time." No details of the remaining program are extant, but it probably followed the format of the Mozart's concerts in Vienna -- one or two piano concertos, arias, and the solo keyboard improvisations for which he was famed. After the Mozarts returned to Vienna, the "Linz" Symphony was again performed at Mozart's concert at the Burgtheater on April 1, 1784.

The symphony is scored for strings, timpani, and pairs of oboes, bassoons, horns, and trumpets. Cast in the usual four movements, K. 425 is the first of a trio of symphonies (the others are the "Prague" Symphony No. 38 in D, K. 504, and the Symphony No. 39 in E flat, K. 543) in which the main allegro (here marked Allegro spiritoso) is prefaced by a slow Adagio introduction, to which may be added the Adagio maestoso Mozart added to a Symphony in G by Michael Haydn (P16) when he was in need of new works during the height of his Viennese concert promotion activities. (The work was long accepted within the canon of Mozart's works as his Symphony No. 37 in G, K. 444). Also unusual is the introduction of trumpets and drums in the Andante, a rare incursion in slow movements in symphonies of this period. The brilliant Presto finale is a close relative of that of the "Haffner" Symphony of the previous year, with the additional interest of contrapuntal passages to contrast with the prevailing homophonic texture. The symphony as a whole is Mozart's most successful essay in the form so far, showing little sign of the haste with which it was written.



According to the date inscribed on Mozart's manuscript of the Symphony No. 33 in B flat major, K. 319, the work was completed on July 9, 1779, in Salzburg. It was the second symphony Mozart composed after returning to Salzburg from his lengthy, fateful trip to Mannheim and Paris.

Scored for paired oboes, bassoons, horns, and strings featuring a divided viola part, the symphony was originally in three movements; the Minuet and Trio was added for performances in Vienna. Artaria published the four-movement version in Vienna in 1785, as Op. 7, No. 2, along with the Symphony in D major, K. 385 ("Haffner"). Throughout the Symphony in B flat major, the writing is of a "chamber-music" nature in its detail and procedures. This is probably why Mozart chose this particular work when Sebastian Winter, the Mozart family's former servant, requested in 1786 a work from the composer that would be suitable for Prince Fürstenberg's small orchestra in Donaueschingen.

Each of the original three movements of K. 319 has a development section that begins with new material that, in each case, is thematically related to the material at the equivalent spot in the other movements. Overall, Mozart's handling of the woodwinds and orchestration in general is as advanced as we find in his later symphonies.

The opening Allegro assai, in sonata form, is set in an unusual triple meter. Its quiet, hesitant opening, with sudden, forte outbursts, suggests a youthful playfulness. Strikingly jolly in mood, the movement does not have a repeated exposition and the development section is relatively brief. A rising and falling four-note motive, not a part of the exposition, figures prominently in the development and looks forward to the finale of the "Jupiter" symphony of 1788.

The E flat major Andante moderato closes with a "mirror image" recapitulation, in which the secondary theme appears first and is resolved to the tonic before the appearance of the primary theme. This device, used often by the very Mannheim composers Mozart had recently visited, is not so much an innovation as it is a nod to earlier binary movements in which the principle theme does not appear at all. The delayed return of the primary theme sounds very much like a coda and the "rounding" effect is pure, high-Classical rhetoric.

In 1782, Mozart added a Minuet and Trio to the symphony, placing it in third position. The generally dark mood is an unusual trait of this B flat major movement. The Trio tune slightly resembles the second theme of the first movement and does nothing to lighten the atmosphere.

Cheerful energy supplants the ominous Minuet at the opening of the Finale, marked Allegro assai. Passages that remind us of Mozart's later operas appear at numerous places in this sonata-form movement, filled with abundant energy and endless musicality.

Mozart's marriage to Constanze Weber in Vienna on August 4, 1782, left relations with his father strained. After stalling for nearly a year, Mozart and his new wife made the journey to Salzburg in order to effect introductions in July 1783, remaining until October 27. Their journey back to Vienna was broken in Linz, where they stayed three weeks during which Mozart gave a concert in the Ballhaus. The genesis of the symphony he composed for the occasion, and which has since borne the name of the city for which it was composed, is explained in a letter written by Mozart to his father on October 31.

Mozart Symphonies 33 & 36

Colin Davis conducts the English Chamber Orchestra

Symphony No. 33

- 1 Allegro assai 7:26
- 2 Andante moderato 5:03
- 3 Menuetto 2:55
- 4 Finale - Allegro assai 4:31

Symphony No. 36

- 5 Adagio 8:44
- 6 Poco adagio 7:32
- 7 Menuetto 3:29
- 8 Finale - Presto 5:45

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