

Mozart Symphonies (ENG)

The three symphonies were composed in Vienna during the summer 1788, within 2 months. Appealing to the emerging Romantic sensibility, they immediately meet with great success. Showing different aspects of Mozart's genius, they also reveals the intimate drama the composer experienced at the end of his life. A distinct sound No. 39 Symphony in E-flat major is the only Mozart's mature symphony not to use oboes. It relies, within the winds, on the clarinet (new in the orchestra at the time) which gives the work a very specific sound. « Mozart symphony of all symphonies. » From the early 19th century, the G Minor Symphony was considered as « Mozart symphony of all symphonies. », if only because its unremittingly intense finale. The stateliness of Jupiter The C Major Symphony contrasts with the N°40, especially in the last movement. It was nicknamed « Jupiter » before 1822 by the London impresario Johann Peter Salomon, in reference not only to the work's stateliness but also to the highest triumph of the instrumental composition. From death to light The link between the 40th's final and the Jupiter's first movement is supposed to symbolize the transition from dark to light, from inner fight to triumph, from the funeral F Minor sonorities to the C Major shining tunes. « A call for eternity » and a CD « The last two symphonies are a call for eternity », used to say Alfred Einstein. Both were recorded in 2006 by Marc Minkowski and Les Musiciens du Louvre after a tour in France (2005) then in South America (2006). If the CD marks the beginning of the Director and his orchestra in Mozart compositions, since then they became renowned specialists of Mozart. Didn't they celebrate the 30th ensemble birthday by a Gala Mozart ?