

WIENER PHILHARMONIKER

Linz and Bohemia

Saturday, February 14, 2026 · 15:30 · Musikverein

Andris Nelsons, conductor

TONIGHT'S PROGRAMME		MIN
1	MOZART 1756–1791 <i>Symphony No. 36 in C major, 'Linz', K. 425</i>	28'
2	DVORAK 1841–1904 <i>Symphony No. 6 in D major, Op. 60</i>	42'
TOTAL MUSIC		70'

Wolfgang Amadeus Mozart

1756–1791

Symphony No. 36 in C major, 'Linz', K. 425

28 minutes

ABOUT THE WORK

The 'Linz' Symphony owes its existence to a stopover and a scheduling crisis. In the autumn of 1783 Mozart and his wife Constanze were travelling back to Vienna from a long, fraught visit to his father in Salzburg. They broke their journey in the Upper Austrian town of Linz, where the local Count Thun received them with open-handed hospitality and promptly ar-

ranged a concert. The trouble was that Mozart, by his own account, had not a single symphony of his own with him. In a famous letter to his father dated 31 October 1783, he wrote that he was composing a new symphony ‘at breakneck speed’ for the concert, to be given on 4 November.

WHAT TO LISTEN FOR

The slow introduction (Adagio) opens with a grand dotted gesture and then turns unexpectedly inward, the harmony darkening and the music seeming to ask a question before the main movement answers it. When the Allegro spiritoso arrives, notice how completely the mood lifts: bright, propulsive, full of the trumpet-and-drum sparkle that marks this as music for a public hall.

The second movement, an Andante in F major, is one of Mozart’s most unusual slow movements: it keeps the trumpets and timpani in play, giving the songful melody a faint undertow of ceremony and even melancholy beneath its grace. Listen for the way the soft drum-taps shadow the lyrical line.

The third movement is a sturdy, dancing Menuetto, its rustic central Trio handing the spotlight to the oboe and bassoon in a passage of countrified charm, a nod, perhaps, to the Upper Austrian town that gave the work its name. The finale (Presto) is pure high spirits: a fleet, witty son-

ata-form movement that races through its material with operatic timing, full of sudden dynamic surprises, and brings the symphony to a brilliant, exhilarating close.

Antonin Dvorak

1841–1904

Symphony No. 6 in D major, Op. 60

42 minutes

ABOUT THE WORK

Dvořák's Sixth Symphony is the work in which a regional Bohemian talent stepped onto the international stage. By 1880 Dvořák was no longer the obscure Prague violist of a decade earlier: championed by Brahms, taken up by the influential critic Eduard Hanslick, and published by Brahms's own house of Simrock, he had begun to attract attention across the German-speaking world. The Slavonic Dances had made his name; what he lacked was a major symphony to confirm it.

WHAT TO LISTEN FOR

The first movement (*Allegro non tanto*) unfolds with a sunlit, songful breadth that immediately recalls the Brahms Second. Listen for the gently rocking main theme in the strings and the way the whole movement seems to breathe rather than drive. Its closing pages build to a broad, glowing climax of real grandeur.

The slow movement (Adagio) is the symphony's lyrical heart: a long, tender meditation in B-flat major, rich in woodwind solos and the kind of warm, vocal melody Dvořák wrote better than almost anyone. Let it spread out; the rewards are in its patience.

The third movement is the symphony's most famous stroke: not a conventional scherzo but a Furiant, a fiery Bohemian folk dance built on the clash of duple and triple rhythms. This is where Dvořák plants his national flag, the music stamping and whirling with peasant energy before a calmer, pastoral Trio (featuring the piccolo) offers a moment of breath. The finale (Allegro con spirito) returns to the Brahmsian model, opening quietly and gathering momentum through a sequence of ever-broadening themes until it arrives at a jubilant, blazing D-major coda: the sound of a composer who knows he has arrived.

CONCERT PROGRAMS

<https://concertprograms.eu/concerts/wp-2026-02-14-nelsons>

Version 3, 30 September 2026