

mozart symphony no 25 in g minor

Mozart Symphony No 25 in G Minor: A Masterpiece of Emotion and Drama

mozart symphony no 25 in g minor stands out as one of Wolfgang Amadeus Mozart's most stirring and emotionally charged compositions. Often referred to as the "little G minor symphony," this work captures an intense youthful passion and a rare depth of feeling that resonates with audiences centuries after it was written. Composed in 1773 when Mozart was just 17 years old, Symphony No. 25 showcases his early maturity as a composer who could convey complex emotions through music. In this article, we will explore the background, structure, and enduring appeal of this iconic symphony, while delving into the elements that make it a beloved part of the classical repertoire.

The Historical Context of Mozart Symphony No 25 in G Minor

When Mozart composed Symphony No 25, Europe was steeped in the classical era's evolving musical styles. The symphony was created during Mozart's Salzburg period, a time marked by experimentation and growth. Unlike many of his contemporaries who favored major keys for symphonies, Mozart's choice of G minor was unusual and expressive, often associated with darker, more dramatic emotions.

Why G Minor? The Emotional Weight Behind the Key

G minor was not a common key for symphonies during Mozart's time, which makes Symphony No 25 all the more distinctive. This key is frequently linked to feelings of urgency, tension, and melancholy. Mozart's decision to employ this key reflects the intense emotional landscape he wanted to explore—one filled with drama and turbulence. This symphony is an early example of Mozart using minor keys to evoke deep emotional responses, paving the way for later, more complex symphonies in minor keys.

Structure and Movements of Symphony No 25

Mozart's Symphony No 25 follows the classical symphony's typical four-movement structure but stands out because of its energy and emotional contrasts. The symphony's orchestration and thematic material demonstrate Mozart's command of classical form while foreshadowing the Romantic era's expressive qualities.

First Movement: Allegro con brio

The symphony opens with a powerful and urgent Allegro con brio. This movement is famous for its driving rhythm and dramatic intensity. The opening theme, introduced by the strings and supported by the winds, immediately establishes a sense of agitation and momentum. The movement's syncopated rhythms and dynamic contrasts keep listeners on edge, showcasing Mozart's remarkable ability to sustain tension.

Second Movement: Andante

In contrast to the fiery first movement, the Andante provides a more lyrical and contemplative mood. It offers a respite from the intensity, with smooth melodic lines and gentle orchestration. This movement gives insight into Mozart's skill at balancing drama with moments of tenderness, creating emotional depth within the symphony.

Third Movement: Menuetto – Allegretto

The Menuetto movement returns to a more playful yet still somewhat somber tone. It reflects classical dance traditions but with a darker edge due to the minor key. The trio section offers contrast by shifting into a brighter, more major tonality before returning to the main theme, adding variety and movement within the overall composition.

Fourth Movement: Allegro

The finale bursts forth with energy and resolution. The Allegro movement drives the symphony to a thrilling close, combining rhythmic vitality with thematic cohesiveness. It revisits the urgency of the first movement while weaving new melodic ideas, culminating in a satisfying and dramatic finish.

Instrumentation and Orchestration: The Sonic Palette of Symphony No 25

One of the reasons Mozart's Symphony No. 25 in G minor is so captivating is its distinctive orchestration. Mozart scored the symphony for a classical orchestra that includes strings, two oboes, and two horns. The horns are especially significant, as they contribute greatly to the symphony's dark and brooding character.

The use of oboes adds a poignant color, often intertwining with the violins

to heighten the emotional intensity. The strings carry much of the thematic material, from the agitated opening phrases to the lyrical passages in the slow movement. This relatively modest ensemble demonstrates Mozart's genius in creating a rich and dynamic soundscape without the need for a larger orchestra.

The Legacy and Influence of Mozart Symphony No 25 in G Minor

Mozart's Symphony No 25 has left a lasting imprint on both classical music and popular culture. Its dramatic opening movement, with its unmistakable minor key tension, has been featured in numerous films, television shows, and commercials. For example, the symphony gained wider recognition through its use in the soundtrack of the film "Amadeus," where it underscored moments of emotional turmoil.

Impact on Later Composers and the Classical Canon

This symphony is often cited as a precursor to Mozart's even more famous Symphony No. 40, also in G minor, composed a decade later. Both pieces explore similar emotional terrain but with increasing sophistication. Mozart's early experimentation with minor keys helped inspire later composers such as Beethoven and Schubert, who expanded on the expressive possibilities of symphonic music.

Why Should You Listen to Symphony No 25?

If you're new to Mozart or classical music in general, Symphony No 25 offers an accessible yet powerful introduction. Its concise structure, memorable themes, and emotional directness make it a compelling listening experience. For musicians, studying this symphony reveals insights into classical form, orchestration, and the use of minor keys to convey complex feelings.

Tips for Appreciating Mozart Symphony No 25 in G Minor

Listening to classical music can sometimes feel intimidating, but there are simple ways to deepen your appreciation for Mozart's Symphony No 25 in G Minor:

- **Follow the structure:** Pay attention to the four movements and how each

contrasts with the others in tempo, mood, and style.

- **Notice the orchestration:** Listen for the dialogue between the strings, horns, and oboes, and how Mozart uses these instruments to create tension or relief.
- **Focus on the themes:** Try to identify the recurring motifs, especially in the first and last movements, and how they develop throughout the symphony.
- **Experience the emotional journey:** Allow yourself to feel the drama, urgency, and tenderness conveyed by the music, rather than just analyzing it intellectually.

Exploring Recordings and Performances

With so many recordings of Mozart's Symphony No. 25 in G minor available, it's rewarding to explore different interpretations. Some conductors emphasize the symphony's dramatic intensity, while others highlight its lyrical qualities. Historically informed performances using period instruments can offer a fresh perspective on Mozart's sound world.

If you attend a live concert featuring this symphony, you'll notice how the energy of the orchestra and the acoustics of the hall bring the music to life in a uniquely powerful way. Whether you prefer the clarity of a studio recording or the spontaneity of a live performance, there's no shortage of opportunities to experience the symphony's magic.

Mozart's Symphony No. 25 in G Minor remains a timeless testament to the emotional power and technical brilliance of classical music. It invites listeners into a world where youthful passion meets refined artistry, making it an essential piece for anyone interested in the genius of Mozart and the enduring beauty of symphonic music.

Frequently Asked Questions

What is Mozart's Symphony No. 25 in G minor known for?

Mozart's Symphony No. 25 in G minor is known for its dramatic and emotional intensity, often considered one of his most passionate and Sturm und Drang (Storm and Stress) style symphonies.

When was Mozart's Symphony No. 25 in G minor composed?

Mozart composed Symphony No. 25 in G minor, K. 183, in 1773 when he was just 17 years old.

How many movements are in Mozart's Symphony No. 25 in G minor?

Mozart's Symphony No. 25 in G minor consists of four movements: Allegro con brio, Andante, Menuetto and Trio, and Allegro.

Why is Symphony No. 25 in G minor significant in Mozart's career?

Symphony No. 25 is significant because it is one of only two symphonies Mozart wrote in a minor key, showcasing his ability to convey darker and more dramatic emotions early in his career.

What instruments are featured prominently in Symphony No. 25 in G minor?

The symphony features a classical orchestra with strings, oboes, and horns, with prominent use of the minor key to enhance its dramatic effect.

Where has Mozart's Symphony No. 25 in G minor been popularly used?

Mozart's Symphony No. 25 in G minor has been featured in various films and media, most notably in the opening scene of the movie 'Amadeus,' highlighting its dramatic and intense mood.

Additional Resources

Mozart Symphony No 25 in G Minor: A Masterpiece of Sturm und Drang

mozart symphony no 25 in g minor stands as one of Wolfgang Amadeus Mozart's most compelling and emotionally charged compositions. Composed in 1773 when Mozart was just 17 years old, this symphony is often heralded as a quintessential example of the Sturm und Drang (Storm and Stress) style that swept through the late Baroque and early Classical periods. Its dramatic intensity, minor key tonality, and vivid orchestration distinguish it not only within Mozart's oeuvre but also among symphonic works of the 18th century. This article explores the historical context, musical structure, and ongoing significance of Mozart's Symphony No. 25, offering a thorough analysis that highlights why this work remains a favorite among musicians and

audiences alike.

Historical Context and Background

Mozart composed Symphony No. 25 in G minor, K. 183, in October 1773 during his time in Salzburg. This period was marked by Mozart's experimentation with darker tonalities and more emotionally expressive music, a departure from the lighter, more cheerful symphonies typical of his earlier years. The G minor key itself was relatively rare in Mozart's symphonic catalog, used sparingly but always to convey a sense of urgency or drama.

The symphony's connection to the Sturm und Drang movement is significant. Originating in German literature and music, Sturm und Drang emphasized heightened emotions, individualism, and often turbulent moods. Mozart's Symphony No. 25 is one of only two symphonies he composed in a minor key (the other being Symphony No. 40 in G minor), and both are emblematic of this intense emotional style. This work reflects the youthful energy and emotional depth Mozart was capable of, foreshadowing the mature expressiveness of his later compositions.

In-depth Analysis of Mozart Symphony No. 25 in G Minor

Orchestration and Instrumentation

Unlike many Classical symphonies that relied on a standard orchestra, Mozart's Symphony No. 25 employs an expanded ensemble that includes 2 oboes, 2 bassoons, 2 horns, and strings. The bassoons, in particular, add a darker timbre that complements the minor key and reinforces the dramatic atmosphere. The use of horns in G minor also enhances the symphony's bold and martial character, especially in the opening movement.

The orchestration is notable for its balance between tension and clarity. Mozart's skillful layering of the woodwinds and strings creates textural contrasts that heighten the emotional impact without overwhelming the listener. This careful orchestration embodies the Classical ideal of clarity while allowing for expressive depth.

Movements and Structure

Mozart's Symphony No. 25 follows the traditional four-movement Classical symphony structure:

1. **Allegro con brio** – The first movement bursts forth with a restless and urgent energy. The driving rhythms and syncopations convey a sense of agitation and intensity. This movement is characterized by its memorable main theme, which is both rhythmic and melodic, setting a dramatic tone for the symphony.
2. **Andante** – The slow movement provides a contrasting lyrical and reflective mood. Set in E-flat major, it offers a respite from the tension of the first movement, featuring expressive melodies and gentle dynamics that highlight Mozart's melodic genius.
3. **Menuetto and Trio** – Returning to the G minor key, the minuet is assertive and rhythmically pointed, while the trio section shifts to G major, offering lightness and balance within the movement.
4. **Allegro** – The final movement revisits the urgency of the opening, combining thematic motifs and driving rhythms. It concludes the symphony with a vigorous and emphatic finale.

This well-crafted structure showcases Mozart's command of form and his ability to sustain dramatic coherence across diverse moods.

Emotional and Musical Characteristics

The symphony's emotional landscape is complex and multifaceted. The minor key imbues the work with a sense of melancholy and tension, while the energetic rhythms and dynamic contrasts create feelings of restlessness and passion. This duality is a hallmark of the Sturm und Drang style, which sought to express the extremes of human emotion.

Mozart's use of syncopation, unexpected accents, and rapid dynamic changes in the opening movement amplifies the sense of instability and urgency. The Andante movement, by contrast, demonstrates Mozart's lyrical sensitivity, with smooth melodic lines and a more relaxed tempo. The Menuetto's rhythmic precision and the finale's driving momentum complete the emotional arc, making the symphony a compelling journey through youthful angst and resolution.

Comparisons and Contemporary Relevance

Mozart's Symphony No. 25 is often compared to his Symphony No. 40, also in G minor, composed three years later. Both symphonies share the same key and emotional intensity, yet No. 40 is more complex and refined in orchestration and thematic development, reflecting Mozart's maturation as a composer.

Nevertheless, Symphony No. 25 remains admired for its raw energy and immediacy.

In the broader context of 18th-century symphonic music, this symphony stands out for its dramatic expressiveness, contrasting with the more balanced and restrained works of contemporaries like Haydn. This emotional intensity has made Symphony No. 25 a favorite in modern concert repertoires and film soundtracks—most famously in the opening scene of "Amadeus"—where its stormy character vividly conveys tension and urgency.

Performance Considerations

Performers tackling Mozart Symphony No. 25 must navigate its emotional extremes and rhythmic complexities. The first movement demands precision and energy to maintain its restless character without losing clarity. Balancing the woodwinds and strings is crucial to preserve the symphony's distinctive color and texture.

Interpretations vary widely; some conductors emphasize the symphony's youthful vigor and rawness, while others highlight the refined classical elegance underlying the dramatic surface. This flexibility in interpretation is a testament to the symphony's depth and timeless appeal.

Pros and Cons of the Symphony in Modern Programming

- **Pros:** The symphony's dramatic opening immediately captures audience attention. Its emotional range offers performers opportunities for expressive playing. Its moderate length fits well into concert programs.
- **Cons:** The intense Sturm und Drang style may not appeal to listeners favoring lighter classical works. The minor key tonality and restless character might challenge less experienced orchestras to maintain cohesion.

Despite these considerations, Symphony No. 25 remains a staple in symphonic repertoire, particularly favored for its passionate and evocative qualities.

Legacy and Influence

Mozart Symphony No. 25 in G minor has influenced generations of composers and musicians. Its successful integration of emotional depth within Classical form paved the way for the Romantic symphonic tradition, where personal

expression became paramount. The symphony's vivid character and innovative orchestration continue to inspire contemporary composers exploring the boundaries between Classical restraint and emotional intensity.

Moreover, its frequent inclusion in educational settings helps young musicians engage with the expressive potential of minor key symphonies and the Sturm und Drang aesthetic. This work remains a bridge between the Classical era's formal elegance and the Romantic period's emotional expressiveness.

In sum, Mozart Symphony No. 25 in G minor is not merely a youthful experiment but a profound statement of artistic identity. Its stormy themes, structural coherence, and emotional depth confirm its position as a cornerstone of classical symphonic literature.

Mozart Symphony No 25 In G Minor

mozart symphony no 25 in g minor: A Guide to Orchestral Music Ethan Mordden, 1986
This authoritative guide gives the non-musician the fundamentals of orchestral music. It begins with a general introduction to the symphony and various musical styles and then describes, chronologically, over seven hundred pieces--from Vivaldi to twentieth-century composers. Mordden also includes a glossary of musical terms and other useful aids for the music lover.

mozart symphony no 25 in g minor: Compleat Mozart Neal Zaslaw, William Cowdery, 1990-11-06
Collection of essays in a single volume for nonspecialists with information about each of Mozart's compositions, where, when, and why it was written, what it is like, and what special significance it may have within the composer's oeuvre.

mozart symphony no 25 in g minor: Listen to This Alex Ross, 2025-09-23
One of The Telegraph's Best Music Books 2011 Alex Ross's award-winning international bestseller, *The Rest Is Noise: Listening to the Twentieth Century*, has become a contemporary classic, establishing Ross as one of our most popular and acclaimed cultural historians. *Listen to This*, which takes its title from a beloved 2004 essay in which Ross describes his late-blooming discovery of pop music, showcases the best of his writing from more than a decade at *The New Yorker*. These pieces, dedicated to classical and popular artists alike, are at once erudite and lively. In a previously unpublished essay, Ross brilliantly retells hundreds of years of music history—from Renaissance dances to Led Zeppelin—through a few iconic bass lines of celebration and lament. He vibrantly sketches canonical composers such as Schubert, Verdi, and Brahms; gives us in-depth interviews with modern pop masters such as Björk and Radiohead; and introduces us to music students at a Newark high school and indie-rock hipsters in Beijing. Whether his subject is Mozart or Bob Dylan, Ross shows how music expresses the full complexity of the human condition. Witty, passionate, and brimming with insight, *Listen to This* teaches us how to listen more closely.

mozart symphony no 25 in g minor: The Music of Wolfgang Amadeus Mozart, the Symphonies Robert Dearling, 1982
Giving special attention to contemporary recordings and performances which show Mozart's symphonies in their best light, this study explains how his individual sound is achieved, considers problems of eighteenth-century instrumentation, and advances new theories on the composer's life.

mozart symphony no 25 in g minor: Delphi Masterworks of Wolfgang Amadeus Mozart (Illustrated) Delphi Classics, Peter Russell, 2017-09-04 www.delphiclassics.com

mozart symphony no 25 in g minor: Getting the Most Out of Mozart David Hurwitz,

2005-01-01 This new book/CD set examines Mozart's work and his lasting impact with a guided tour of seven pieces. Includes explanations of the various ensembles, historical information on each work's composition, and an analysis about what makes each piece truly noteworthy.

mozart symphony no 25 in g minor: *Notes on Mozart* Conrad Wilson, 2005 This work reveals that Mozart enjoyed a good middle-class income in Vienna, his begging letters were less heart-rending than they seem, the myth of the mystery about Mozart's Requiem, and why Mozart's grave was not a pauper's grave as is commonly believed.

mozart symphony no 25 in g minor: *The Classical Music Experience* Julius H. Jacobson, 2003 Profiles forty-two of the world's most celebrated composers from five hundred years of musical history, discussing how their different styles influenced the music world; includes two CDs with selections from each composer.

mozart symphony no 25 in g minor: *Billboard* , 1950-06-03 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

mozart symphony no 25 in g minor: *Amadeus* Ray Morton, 2011-02-01 n this first book ever written about the making of this classic and beloved film, Ray Morton traces the genesis of Amadeus from the conception of the original idea by Shaffer to the development of the screenplay - which turned the play inside out and made a profound theatrical experience into a dazzling cinematic one. The casting of Tom Hulce and F. Murray Abraham to play Mozart and Salieri gave two unknowns the roles that every star in the world was desperate to play. Amadeus details the production of the film in then-Communist Czechoslovakia - where the filmmakers were bedeviled by everything from decrepit studios to unpredictable weather to constant surveillance by the Czech secret police - and the creation of the film's glorious music, which features dazzling interpretations of Mozart by Sir Neville Marriner and the legendary Academy of Saint Martin in the Fields orchestra. The book concludes by describing the film's successful release in 1984, which generated wonderful reviews, terrific box office, eight Academy Awards, a best-selling soundtrack that propelled classical music to the top of the pop charts, a 2002 director's cut, and a reputation as one of the greatest and most popular films of all time.

mozart symphony no 25 in g minor: *Explorations in Music Theory* Dariusz Terefenko, Benjamin Wadsworth, 2024-12-16 Explorations in Music Theory: Harmony, Musicianship, Improvisation offers an innovative learning approach to music theory, centered on instrumental skills, improvisation, and composition. Providing a comprehensive textbook to support music theory curricula, along with an accompanying workbook, it includes extensive performance-based exercises in each chapter, alongside written theory and analysis. This book teaches harmony as a series of historical practices, each with different advantages and disadvantages. Classes are empowered to critically compare these practices and adopt those that they find most effective. Designed to support multiple learning modalities, and incorporating repertoire from a diverse array of composers, this book offers instructors and students a comprehensive and engaging foundation in music theory. Features of this book include: Modular lessons centered on inquiry-driven pedagogy, offering flexibility Lesson difficulty is marked to allow instructors to easily organize their course A wide variety of exercises and practice tasks incorporated throughout the chapters Improvisation Labs allow students to practice concepts through improvisation Historical Minutes introduce students to historical theorists and enable them to understand music theory as a living practice Composer Spotlights highlight the stories of composers whose work is featured in the chapter, bringing forward underrepresented composers Explore Online features provide additional exercises and coverage of advanced topics through an accompanying online resource A flexible, modular organization allows the book to be used in a variety of course structures, accommodating a wide variety of schools. Enhancing improvisation and composition skills, introducing historical perspectives, incorporating diverse repertoire, and enabling students to better connect theory

concepts with practical applications, this text provides a new and effective way to teach harmony.

mozart symphony no 25 in g minor: *Rockin' the Classics and Classicizin' the Rock*: Janell R. Duxbury, 2001-02-05 Rock music of all varieties has been influenced by classical music and vice versa, both in the form of direct quotes and in the form of borrowings of style, composition, and instrumentation. The average listener may be unaware of the many links between rock music and the classics. One might remember a few examples, such as Walter Murphy's chart-topping A Fifth of Beethoven or Eric Carmen's All by Myself, but pass them off as interesting anomalies. However, the influence of the classics on rock music is pervasive and grows from a long line of precedents. This second supplement to Janell R. Duxbury's original 1985 discography, *Rockin' the Classics and Classicizin' the Rock*, brings the earlier work and first supplement up-to-date with hundreds of new entries documenting recently released or newly discovered examples of the interconnection between these musical genres. Duxbury details nearly 700 new examples of recorded rock instrumentals and songs that borrow musical themes from the classics. Variations range from contemporary renditions of complete classical works to brief classical quotes or phrases subtly incorporated into rock compositions. Duxbury also gives additional examples of recorded orchestral versions of songs originally composed and/or written by rock artists. In these examples, the musical style varies from strict classical interpretations to pop-style orchestral renditions. The second supplement then expands Duxbury's original compilation of sound recordings and live performances of rock groups performing with established orchestras and choruses, selected samples of recorded rock music that simulate baroque or classical sound/structure, examples of the manifest influence of rock on classical music, and instances of rock artists and classical artists switching roles. Lastly, this discography updates the 1985 version and the first supplement with new information, expanded details, and minor corrections to the earlier works. An extended list of selected non-rock background examples is included in several new appendixes. The Preface is updated. A general index includes the names of classical composers, rock artists and groups, orchestras, choruses, orchestra conductors, sound recording producers, and song or instrumental titles. With its incomparable scope and content, this supplement, together with Duxbury's previous discography, and its first supplement will be appreciated by students, researchers, record collectors, trivia buffs, music industry employees, and fans of rock music and the classics.

mozart symphony no 25 in g minor: *The Oxford Handbook of Shakespeare and Music* Christopher R. Wilson, Mervyn Cooke, 2022 Engages with musical practice in a wide range of countries, Offers a cutting-edge resource for Shakespeare scholars and musicians alike, Sheds light on a crucial and fascinating aspect of Shakespeare studies Book jacket.

mozart symphony no 25 in g minor: *"Composition, Chromaticism and the Developmental Process"* Henry Burnett, 2017-07-05 Musicology, having been transmitted as a compilation of disparate events and disciplines, has long necessitated a 'magic bullet', a 'unified field theory' so to speak, that can interpret the steady metamorphosis of Western art music from late medieval modality to twentieth-century atonality within a single theoretical construct. Without that magic bullet, discussions of this kind are increasingly complicated and, to make matters worse, the validity of any transformational models and ideas of the natural evolution of styles is questioned and even frowned upon today as epitomizing a grotesque teleological bigotry. Going against current thinking, Henry Burnett and Roy Nitzberg claim that the teleological approach to observing stylistic change is still valid when considered from the purely compositional perspective. The authors challenge the traditional understanding of development, and advance a new theory of eleven-pitch tonality as it relates to the corpus of Western composition. The book plots the evolution of tonality and its bearing on style and the compositional process itself. The theory is not based on the diatonic aspect of the various tonal systems exploited by composers; rather, the theory is chromatically based - the chromatically inflected octave being the source not only of a highly ingenious developmental dialectic, but also encompassing the moment-to-moment progression of the musical narrative itself. Even the most profound teachings of Schenker, and the often startlingly original and worthwhile speculations of Riemann, Tovey, Dahlhaus and others, still provide no theory of development and so

are ultimately unable to unite the various tendrils of the compositional organism into a unified whole. Burnett and Nitzberg move beyond existing theory and analysis to base their theory from the standpoint of chromatic 'pitch fields'. These fields are the specific chromatic pitch choices that a composer uses to inform and design a complete composition, utilizing

mozart symphony no 25 in g minor: What to Listen for in Mozart Robert Harris, 2002-06-07 From Simon & Schuster, What to Listen for in Mozart is Robert Harris' essential introduction to the world's most popular composer. An introduction to the music of Wolfgang Amadeus Mozart explores the essentials of his work, examining his place in the aristocratic society of the late eighteenth century, and discusses his life and death.

mozart symphony no 25 in g minor: *The Listener's Companion: The Great Composers and their Works* Nicolas Slonimsky, 2012-02-22 Renowned for his literary style as well as his musical scholarship, Nicolas Slonimsky wrote many program notes and articles for newspapers and other periodicals, in addition to his well-known books. These shorter writings, edited by Slonimsky's daughter, Electra Yourke, are collected for the first time in this excellent introduction to the classical repertoire, from Bach to Shostakovich. Arranged chronologically by composer, the chapters begin with biographical sketches and go on to describe some of each composer's most popular and important works.

mozart symphony no 25 in g minor: Time Briton Hadden, Henry Robinson Luce, 1942

mozart symphony no 25 in g minor: The Gramophone Classical Catalogue , 1996-06

mozart symphony no 25 in g minor: Hidden Fields Charles Ford, 2008-02 Poetry can give the readers a chance to make better choices in their lives. Hidden Fields prepares them to examine their self, religion, and philosophy by the spirit of poetry. Charles Ford wants to share his many life experiences with readers, and invite them into his home by his every thought, word, and action. So they may know him, and discover something special and unique about themselves. He wrote poems for people throughout history, rather than to them. Poems offer for people, even for readers who know little poetry. All are unique alive or dead. In Hidden Fields, Charles brings to readers his experiences and his individuations, which he expresses wonderfully by his ever-deepening imagination and understanding that he has about poetry. These poems about self embodied metaphysics of his faith, hope, and love. Charles writes poems about religion and philosophy, they are also in the vein of metaphysics. These poems reveal his profound spiritual growth that he achieved in his life. He experienced a religious conversion at three. He shares this experience and many others with readers; so they may know he writes poems from his heart by inspiration and love he has for God and man.

mozart symphony no 25 in g minor: Symphony number 48 in G minor for piano, two hands Percy Goetschius, 1927

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