*Of the two, Mozart was the more progressive. Younger, more impressionable, more sensitive to contemporary music, and possessed of a wider knowledge of it because of his travels, it was he who, after having learned much from the symphonies of Haydn, took the lead and reached the pinnacle of pre-Beethoven instrumentation. It was he in whose work were combined all the progressive tendencies of the various outstanding composers of the time, and whose symphonies present a summing-up of orchestral advancement in the latter half of the eighteenth century.**[2](https://bretpimentel.com/the-woodwind-section-in-mozarts-late-symphonies/%22%20%5Cl%20%22note2)*

… Zaslaw suggests that Mozart may have considered venue acoustics in his orchestrations, especially when writing for open, semicircular theaters rather than resonant, rectangular concert halls.[8](https://bretpimentel.com/the-woodwind-section-in-mozarts-late-symphonies/%22%20%5Cl%20%22note8) Zaslaw points out that the Haffner symphony was first performed, with oboes and bassoons only, in a Salzburg hall, but performed later in a Vienna theater with added flutes and clarinets.

*Mozart’s expansion of the winds in K.385 may have been an effort to take full advantage of the Viennese orchestral forces at his disposal, but it was quite probably also an attempt to alter a work calculated for a hall to make it ideal for a theatre.**[9](https://bretpimentel.com/the-woodwind-section-in-mozarts-late-symphonies/%22%20%5Cl%20%22note9)*

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