



Ludwig van Beethoven - *Fidelio*, Overture Op. 72b

Of the four overtures composed for *Fidelio*, *Leonore* No. 3 Op. 72 b is the best known and represents the authentic musical summa of the drama. Beethoven composed it in 1806 for the second version of the work, but the wide symphonic breath and the dimensions too dilated for an operatic symphony pushed him in 1814, on the occasion of the third and last version of *Fidelio*, to replace it with a new and last shorter and musically less demanding overture. Since then the *Leonore* has lived a life of its own having entered the orchestral repertoire by right.

Gustav Mahler: *Symphony No. 10 - Adagio in F sharp minor*

Gustav Mahler began work on the Tenth Symphony in the summer of 1910 while on holiday in Dobbiaco. The work plan included five movements - Adagio. Andante, Scherzo, Purgatorio, Scherzo, Finale - with the first and last in slow tempo framing the three central movements according to the model of Symphony No. 7. However, that was the last summer of the composer who, struck down by an incurable disease, died the following spring, leaving his latest symphonic creation unfinished. Of the five movements, only the first, the Adagio, was orchestrated by the author, which is why it became a permanent feature of the symphonic repertoire, while the other four show very conspicuous gaps that prevented a truly convincing reconstruction.

Ludwig van Beethoven - *Symphony No. 7 in A major Op. 92*

The Symphony n.7 in A major op. 92, composed between 1811 and 1812, premiered in Vienna on 8 December 1813 conducted by the same author in a musical evening for the benefit of the Austrian soldiers returning from the battle of Hanau. The new composition was favorably received by the Viennese who especially liked the second movement, the Allegretto, which was even repeated. However, some critics and musicians of the time showed perplexity towards the seventh, considered in some ways extravagant and bordering on excess. Wagner, who deserves credit for having immediately understood its true essence, defined it instead as «The apotheosis of dance».