



Arvo Pärt - *Cantus in Memoriam Benjamin Britten*

After going through an initial avant-garde phase, the Estonian composer Arvo Pärt arrives in the seventies in a minimalist writing marked by spirituality. The rediscovery of the ancient monody helps him to focus on an evocative language based on a few harmonic-melodic elements and on silence, a fundamental element in his works. *Cantus in memoriam Benjamin Britten*, composed in 1977 as a tribute to the English musician who passed away the previous year, is a trenody for string orchestra and tubular bell built on the elementary principle of the 'tintinnabulum' - trademark of so much music by Pärt - which it originates from the notes of the triad produced by the resonances of the bell.

György Ligeti - Double concert for flute, oboe and orchestra

Protagonist of the avant-garde of the second post-war period, the Hungarian György Sándor Ligeti distinguished himself for the study and research on sound matter also through the experience of electronic music gained alongside Stockhausen. The *Doppelkonzert* for flute, oboe and orchestra was commissioned from Ligeti in 1971 by the Berlin Film Festival and performed for the first time on September 16 of the following year conducted by Christoph von Dohnányi.

Pëtr Il'ič Čajkovskij - Symphony No. 5 in E minor Op. 64

Ten years after the Fourth Symphony, in 1888 Čajkovskij once again confronted himself with the theme of destiny, which also inspired the Fifth. After a period of *abolia*, the composer seems to have found the right inspiration that spurs him, as he wrote to his friend and confidant Nadezda von Meck, to perform the Symphony n. 5 in E minor op. 54. The performance of the Fifth, conducted by the same author in November 1888 in St. Petersburg, was welcomed by the public but less by critics. Tchaikovsky begins to doubt the validity of his latest work, judging it to be inferior to his previous work, only to change his mind after the successes reported by the Fifth in the concerts of the following year's European tour. Unlike the Fourth, the Fifth lacks a real program, although there are brief thoughts on the sidelines of the score that allude to the theme of man's struggle against adverse fate. According to the model codified by Berlioz, the Fifth is built on the cyclical principle of the recurring thematic idea that connects the four movements.