



Ludwig van Beethoven - Symphony No. 3 in E flat major Op. 55, *Eroic*

The Symphony No. 3 in E flat major op. 55 was presented to publishers as a 'Great Symphony' by a Beethoven well aware of the exceptional nature of his new creation. After all, great was the effort made in composition, from 1802 to 1804, great was the orchestra deployed in the field, with the unusual addition of three horns, great was the size - over 1800 beats for more than an hour of music - and finally, the original dedicatee and inspirer of the symphony was great: Napoleon Bonaparte, who in Beethoven's imagination represented the new man, the defender of the republican ideals of freedom, equality and democracy. However, the news of Napoleon's coronation as emperor drove Beethoven into a rage who, in a fit of anger, tore up the dedication to Bonaparte and later decided to publish Symphony no. 3 with the subtitle of 'Heroic Symphony composed to celebrate the help of a great man'. Inspired by the figure of the hero, whether real or abstract, it doesn't matter, Symphony no. 3 represents for Beethoven the most powerful means of expression to convey messages of universal significance. It is up to two powerful chords played with full orchestra to raise the curtain, without preamble on an Allegro, with an epic tone in which the themes, admirably sculpted in the exposition, face each other in a complex development. The following Adagio is a funeral march marked by strings that welcomes unexpected fleeting episodes, while the Scherzo sees in the foreground the woods, entrusted with the joyful theme quilted by the violins and then, in the Trio, the horns, launched in a fanfare that sounds like a hunting call. For the final movement Beethoven chooses the variation technique; the theme that starts the trial is taken from the music written years earlier for the ballet *The creatures of Prometheus*, the perfect link between the hero who symbolizes the challenge to tyranny and the hero celebrated in Beethoven's third symphony.

Ludwig van Beethoven - Symphony No. 5 in C minor Op. 67

The result of a long, creative process, the Symphony n. 5 in C minor op. 67 was composed between 1804 and 1807 and performed for the first time on 22 December 1808 in Vienna, conducted by Beethoven himself. The icastic incipit granted the Fifth the most famous Beethovenian symphony palm: four notes that sound like a dramatic question to which it is urgent to answer. And Beethoven responds, note after note, with a symphonic flow where the dialectical principle of thematic contrast finds its maximum expression and where the contrasts are accentuated to the point of spasm. If in the first movement everything is conflict and explosive energy, in the second, *Andante con moto*, there is room to temporarily catch your breath. The initial question reappears again in the Scherzo but with a different rhythmic guise that makes it less and less threatening. Only in the last movement is even the last and faint shadow dissipated. The brightness of the key of C major invades the sound space and the festive song that rises from the orchestra has the flavor of the victory of light over darkness, of the right triumph at the end of a tortuous path.