



Giacomo Puccini –Messa di Gloria

In 1880, Giacomo Puccini received his diploma in composition at the Musical Institute of Lucca. On the occasion of that important academic achievement, the young composer, in his early twenties, composed a *Messa* which was performed for the first time in Lucca on July 12, 1880. The critics judged it an original and surprising work, recognizing the signs of genius which would later pave the way for the world of music for the young Puccini. Known as the *Messa di Gloria* - this is the title with which it was published years after the author's death - Puccini's composition is actually a complete mass articulated in the canonical six sections of the *ordinarium missae*: Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. The impressive ensemble required by the score, which includes mixed choir, orchestra and the tenor and bass solo voices, already reveals the great ambitions of the young musician and also the writing, confident and without delay in the conduct of the polyphonic parts, is a clear signal of complete mastery of the musical material. Although it was early work, Puccini held this *Messa* in high regard so much that he later reused the themes of Kyrie and Agnus Dei in the works *Edgard* and *Manon Lescaut*.

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

Made between 1811 and 1812, the *Symphony n. 7 in A major op. 92* premiered in Vienna on December 8, 1813 conducted by the same author in a musical evening for the benefit of Austrian soldiers returning from the battle of Hanau. The new Beethovenian creature 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 extravagant in some respects and bordering on excess. Wagner, who deserves credit for having immediately understood its true essence, defined it instead as "the apotheosis of dance" intended as a sublimation of the rhythmic element. The watchword in the *Seventh* is in fact rhythm, which from the first to the last movement governs and substantiates a constantly evolving dramatic discourse. As in the *First*, *Second* and *Fourth*, Beethoven also opens the *Seventh* with an introduction in slow tempo where the rhythmic elements that will serve to give life to the themes of the first movement are already present in a nutshell. The subsequent Allegretto, instead of the traditional slow tempo, is all built on the metric pulsation of a dactyl followed by spondee, which relentlessly passes from the main theme to the orchestral background. For the third movement Beethoven makes use of vital and snappy rhythmic repetitions and then signs the finale of the symphony - the Allegro con brio - with a real festive whirlwind of dancing sounds.