



Ludwig van Beethoven – Coriolano, overture Op. 62

The *Coriolano* Overture op. 62 was initially created by Beethoven as a musical commentary on Joseph von Collin's tragedy of the same name but in truth the work was not performed during the first performance of the drama but only later and in its own way, quickly earning a privileged space in the orchestral repertoire. The overture dates back to 1807, the year in which the Fifth Symphony was also composed, with which it shares the same corrupt key of C minor. A symbolic page of Beethoven's heroic style, the Coriolanian overture stands out for the intense dramatic charge already present from the initial incision, a fortissimo chord that leads to a restless and moved first theme which is contrasted by a second, lyrical and cantabile. The dialectic of the literary source – which sees the hero die suicide because torn between remorse and love of country – becomes a musical dialectic and after a series of thematic conflicts that chase each other for the entire duration of the page, the end is marked by the peremptory engraved initial that goes out in the low register of the strings.

Alban Berg - Fünf Orchesterlieder nach Ansichtskarten Op. 4

From his youth, Alban Berg dedicated his creative energies to the Lied, considered the ideal meeting point between music and poetry. Among the texts set to music by the very young Berg include poems by romantic giants such as Heine and Goethe but also by contemporary authors such as Rainer Maria Rilke or Peter Altenberg. The latter will be the source of inspiration, in the summer of 1912, for a cycle of lieder for voice and orchestra – the *Fünf Orchesterlieder nach Ansichtskarten* op. 4, also known as the *Altenberg Lieder* – born along the lines of the Mahlerian cycles, to which Berg looked with admiration. It was his teacher Arnold Schoenberg who proposed two of the five lieder of the cycle in concert in Vienna in 1913, but the criticisms that arose during the performance were so fierce that the work remained unexecuted and unpublished for forty years. In the *Altenberg Lieder* op. 4 Berg confronts Peter Altenberg's aphoristic writing by employing new timbral mixtures, at times daring, and a vocal writing particularly sensitive to the suggestions provided by the text underlined in an expressionist sense.

Anton Bruckner – Symphony No. 7 in E major

Composed by Bruckner between 1881 and 1883, the Symphony No. 7 in E major was not the subject, like the others, of the tormented practice of rethinking and multiple revisions that has become a constant of the author. The success of the Seventh, baptized at the Gewandhaus in Leipzig on 30 December 1884 by Arthur Nikisch, finally marked a point of arrival for the sixty-year-old Bruckner, consolidating his fame as a symphonist. However, there was no lack of the usual discordant voices, first of all that of the critic Eduard Hanslick who defined himself unable to formulate a balanced judgment on that symphony considered "unnatural, swollen, sickly". The reasons for such acrimony obviously had their roots in the more than ever Wagnerian imprint that characterizes the seventh: melodies marked by continuous chromatisms, daring harmonic elaborations, oscillations between moments of chamber intimacy and glimpses of orchestral grandeur, to which is added the clear homage to Richard Wagner present in the second movement. While Bruckner was finishing the Adagio, in fact, he was reached by the news of Wagner's death, which took place on February 13, 1883. For Bruckner it was a terrible blow that upset him to the point of inducing him to insert an epiconium as the coda of the Adagio itself. memory of the beloved musician more than any other. A movement born under the foreboding of the imminent end of the revered master that reaches its emotional climax in the choir sung by the Wagnerian tubas, instruments strongly desired and used by Wagner in the *Tetralogy* that find a privileged space in Bruckner's Seventh Symphony.