



Franz Joseph Haydn – Symphony in E flat major Hob:I:103, *Mit dem Paukenwirbel*

Between 1791 and 1795 Haydn made two tours in London. On British soil, his name was famous and his compositions were highly appreciated. In addition, in the English capital Haydn could have a large orchestra with virtuosos in each section, a remarkable detail that influenced the tonal choices found in the twelve 'London symphonies' created in those years. Penultimate of the group, the Symphony n. 103 in E flat major was performed on March 2, 1795 at the King's Theater in London with the same author engaged on the harpsichord. The nickname - *Mit dem Paukenwirbel* - is due to the prolonged drum roll at the opening of the first half, which anticipates the rather serious expressive atmosphere of the introductory Adagio. Following the Allegro con Spirit, an Andante built on a theme with variations, a graceful Minuet and a final Allegro full of verve which, according to the chronicles of the time, enchanted the audience in the hall.

Ludwig van Beethoven - *Egmont*, overture in F minor Op. 84

In 1809 Beethoven was called upon to write the incidental music for a revival of Goethe's *Egmont* at the Hofburgtheater in Vienna. The protagonist of the Goethian drama was the count of Egmont, the brave Flemish leader who fought to the death to fight the Spanish repression in Flanders in the sixteenth century. The project immediately thrilled Beethoven who worked on incidental music from 1809 to 1810 creating an overture and nine numbers that follow the main points of the story. After all, Goethe's works were in perfect harmony with his ideals and above all that subject, which brought to the fore themes very dear to him such as the hero's struggle against tyranny and the exaltation of freedom. The overture divided into two contrasting sections, one in slow tempo and one in choppy tempo, respects the principles of the sonata form. The introduction opens with a full orchestral chord from which emerges a lyrical and pleading phrase entrusted to the winds while the Allegro is a concentrate of propulsive energy in which the strings are the protagonists with continuous crescendo. Once the close confrontation between the themes is concluded, the overture closes with a joyful fanfare that marks the triumph of the ideals of freedom for which the hero fought bravely to the end.

Kurt Weill – Symphony No. 2

With the advent of the Nazi dictatorship, the major exponents of German culture with Jewish origin were forced to run away from the country. Among them there was also Kurt Weill who after the successful collaboration with Bertold Brecht moved to Paris, hoping to exploit his fame to earn a living. Among the compositions made in that period there is the Symphony No. 2, which began in Berlin before departure in January 1933 and ended in Paris the following year. The author had conceived it without any programmatic intent as a work of absolute music. However, the Symphony No. 2 seemed to Bruno Walter - who was the first interpreter with the orchestra of the Concertgebouw in Amsterdam on 11 October 1934 - a work that cannot be cataloged as a symphony but rather as a collection of free and independent pieces, linked by a more than formal. Unconvinced, Weill accepted the advice only in part, limiting himself to adding the subtitle of *Symphonische Fantasie* to the symphony which somehow justified the free character and independence of the three movements that make it up. At the first performance, the lukewarm reaction of audiences and critics seemed to confirm Walter's initial perplexities. The work was accused of poor formal cohesion and soon fell into oblivion. The first movement, in sonata form, features a martial theme vigorously marked by the strings followed by a second theme tuned by the woods. The Largo moves with the desolate step of a funeral march while the last movement is a variegated and ironic rondo that welcomes a wind march in the central interlude and a frenetic tarantella in the final coda.