



Franz Schubert – Symphony No. 2 in B flat major D 125

While there is no doubt that the first symphonies composed by Schubert between the ages of sixteen and eighteen are attributable to an apprenticeship gained in the bed of Viennese classicism, it is also true that an original and very personal symphonic sensitivity can already be found in them. Symphony n. 2 in B flat major which engages Schubert between the end of 1814 and the first months of 1815 for a good fifteen weeks, a very long time compared to the sudden gestations of the First and Third, born in a few days. The structure chosen is the usual one: an introductory Adagio followed by an Allegro in sonata form, an Andante, here in the form of a theme with variations, an eighteenth-century style Minuet and a final Presto. But while on the one hand Schubert shows himself respectful of classical conventions, especially in the central movements, on the other he manifests initiative and desire to experiment in the harmonic and formal field, through the original and unexpected modulations of the first movement and the marked dynamic and timbral contrasts of the matrix. Beethovenian in the last movement.

Robert Schumann - Concerto for cello and orchestra in A minor Op. 129

In 1850 Schumann moved from Dresden to Düsseldorf to take up the post of concert director of the city. In that period of brief serenity he composed the Third Symphony, some Lieder and the Concerto in A minor for cello and orchestra op. 129, composed of casting in a few days in October. In the name of new expressive freedom, Schumann articulates the Concerto in three movements that follow one another without interruption. Even the canonical initial exhibition, traditionally entrusted to the orchestra, is replaced by a few introductory bars of strings and winds that immediately leave room for the cello, the undisputed protagonist of the entire work. In fact, it is the soloist who leads the musical discourse from the first to the third movement, imposing himself with his soft and intense timbre on the orchestra, called to accompany him with delicacy in his romantic evolutions.

Franz Schubert – Symphony No. 3 in D major D 200

Third symphonic rehearsal by the young Schubert, Symphony n. 3 in D major dates back to 1815, a particularly fruitful and inspiring moment for the eighteen-year-old composer who only in that year managed to dismiss almost one hundred and fifty Lieder, as well as pages of sacred music and plays. More concise and shorter than the other sisters, Symphony No. 3 shows the same formal layout of classical symphonies: a first movement opened by an introductory Adagio to Allegro, according to Haydn's model, followed however by a delightful Allegretto in tripartite form to replace the slow movement. And if in the Minuet you breathe a joyful country air, with the woods that in the Trio move ironically at Ländler's pace, the Presto finale is entrusted with a very lively and sparkling conclusion to the rhythm of a tarantella.