



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 inspired 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 theatrical works. 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 in place of the slow movement. And if in the Minuet you can breathe a joyful country air, with the woods that in the Trio move ironic to the pace of Ländler, the Presto finale is entrusted with a very lively and sparkling conclusion to the rhythm of a tarantella.

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 were rooted 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 homage evident to Richard Wagner present in the second movement. While Bruckner was completing 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.