



Pietro Alessandro Guglielmi - *La bella pescatrice*

Born in 1728 into a family of musicians, Pietro Alessandro Guglielmi from Massa received his first musical teachings from his father and then continued his studies in Naples with Francesco Durante, an illustrious exponent of the Neapolitan school. In the Neapolitan city Guglielmi achieved his first successes in the theatrical field, soon becoming one of the most prominent opera composers in the music scene of the second half of the eighteenth century. The musical comedy *La bella pescatrice*, on a libretto by Francesco Saverio Zini, made its debut at the Teatro Nuovo in Naples in 1789, obtaining a resounding success; after being staged in major Italian theaters, the opera also crossed national borders to land on the stages of half of Europe. In the opening Symphony Guglielmi shows off a brilliant writing with an immediate sound impact thanks to two simple themes, the first animated and cantabile, the second more pathetic, declined in the timbre alternation of strings and woods.

Luigi Cherubini - *Symphony in D major*

Musician beloved by Beethoven, Luigi Cherubini owes much of his training to Giuseppe Sarti, a well-known opera player of the time. After starting his career alongside the maestro, Cherubini sought greater fortune in France, where he moved permanently in 1787. In Paris he consolidated his fame as an opera composer and in 1815 he received an invitation to conduct a series of concerts across the Channel. The composition of the Symphony in D major dates back to his time in London, commissioned by the Royal Philharmonic Society and directed by the author himself in a concert held in the English capital on April 24, 1815. The performance was accompanied by conflicting opinions and Cherubini, not very convinced of the successful of his composition, he decided not to take up the Symphony again if not to transcribe it for String Quartet fifteen years later. Conceived according to Haydn's model, the Symphony in D major opens with a slow introduction that prepares the entrance to the Allegro where a writing of theatrical ancestry emerges. This is followed by an idyllic Larghetto, a Minuet with an energetic pace and a very lively final Allegro animated by strong tonal and dynamic contrasts.

Ludwig van Beethoven - *Symphony No. 2 in D major Op. 36*

From his first symphonic test Beethoven showed that he wanted to follow a path that would lead him to new musical horizons. Born half a century earlier as a genre of pure sonic delight, the symphony would be transformed in his hands into the privileged means of communication for the musician's poetic needs. The Symphony No. 2 in D major op. 36 dates back to 1802, the year in which Beethoven was forced to painfully live with the worsening of his illness. In spite of everything, the musician dedicates all of himself to the composition giving life, among the various works of that period, to his second Symphony. Judged by his contemporaries to be too long and too elaborate by the standards of the time, Symphony No. 2 is a page animated by throbbing energy that cleverly summarizes elements of the past and the future. While on the one hand the slow and solemn Introduction (according to Haydn's model) and the melancholy theme of Larghetto still belong to the classical expressive climate, on the other hand elements of an absolutely Beethovenian mold make their way, such as the proud and resolute themes of the former. movement, the Scherzo, which will permanently take the place of the eighteenth-century Minuet, up to the treatment of the winds, which Beethoven brings out in opposition to the strings, giving them a new physiognomy and importance.