



Legato in Times of Staccato

Playlist 9 - Wednesday, June 3rd, 2020

Curated by Music Director, Fouad Fakhouri

[Fakhouri: FURIA after Goya's "Disasters of Wars"](#)

Fouad: “Furia is a work inspired by Francisco Goya's series of "Disasters of War" prints. "I have always been fascinated with Francisco Goya's Disasters of War as well as his Black Paintings. These works of art, which in the case of the Black Paintings, he drew directly on the walls of his Quinta del Sordo (Deaf Man's Villa), although elaborate, were private drawings; not meant to be viewed by the public. They were simply manifestations of his inner obsessions and dealt with his ever-increasing embittered attitude towards man following the horrors he witnessed during the Peninsular War. Both the paintings and prints portray intense haunting themes and Goya's acute depiction of panic, terror, fear and torture. Furia (literally meaning fury) portrays the viciousness and brutality of war" -- Fouad Fakhouri The work is comprised of four movements performed without any breaks. The music is loud, aggressive, even barbaric, and relies heavily on percussion to create a soundscape that resembles the haunting images that Goya portrayed in his Disasters of War. The work quotes from several compositions that deal with war, death and conflict (e.g. Wagner: Siegfried's Funeral Music from Gotterdammerung, Handel: Lascia ch'io pianga from Rinaldo and Shostakovich: Symphony No. 11).”

[Beethoven: Symphony No. 3 in E flat Major, "Eroica"](#)

The first decade of the 19th-century was transformative for Beethoven. Struggling with his growing deafness, Beethoven threw himself into his work, boldly expressing a desire to overcome his demons through his compositions. In 1806, he wrote in one of his sketchbooks: “Let your deafness no longer be a secret – even in art.” Composed in 1803, ‘Eroica’ was the first work of Beethoven’s “heroic” phase, a period from about 1803-1812, during which the composer pushed the boundaries of symphonic music to new and powerful heights.

[Mozart: "Sinfonia Concertante in Eb" K. 364](#)

The *sinfonia concertante* is a crossover genre between the symphony and the concerto grosso. Like a concerto, the soloists are separate, prominent entities from the orchestra; however, they also embed



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themselves symphonically into the musical texture. Mozart composed his *Sinfonia Concertante in E-flat* during the final decade of his life, and the piece was not published until 10 years after his death. Mozart actually composed three works in this genre, but the K.364 is the most significant of the three and is often viewed as the work that began his mature style.

[Rossini: Riedi al soglio from Zelmira](#)

The colorful aria “Riedi al soglio” (“Return to the Throne”) comes from Rossini’s opera, *Zelmira*, which was the last of his nine Neapolitan operas written in Naples between 1815-1822. This opera is complex and contains some of Rossini’s most dynamic writing. In this video, Cecilia Bartoli, world-renowned mezzo-soprano captivates audiences with her stage presence and impressive vocal skills while performing the difficult coloratura of Rossini’s aria.

[Puccini: Vissi d'arte from Tosca](#)

The powerful aria “Vissi d’arte” (“I Lived for Art”) comes from Puccini’s opera, *Tosca*, which contains some of the most beloved arias in all of opera. “Vissi d’arte” comes as a show-stopping stand-alone moment in the opera, which allows the star soprano to perform the piece in her own unique way. On one memorable occasion during a rehearsal in the early 1900s, soprano Maria Jeritza accidentally fell on stage and sang the aria while lying on the floor. Puccini approved and Jeritza performed “Vissi d’arte” from the floor for the rest of her life.

Two selections by Hunter Sanchez:

[Strauss: Alpine Symphony](#)

Richard Strauss’ *Alpine Symphony* paints an exhilarating musical portrait of the mountainous landscape of the Bavarian Alps. The music details the sights and sounds one might encounter while hiking through these mountains, including a beautiful sunrise, various streams and meadows, a hunting party, the breathtaking view from the summit, and even a violent storm. The score requires a massive orchestra and uses rare orchestral instruments such as a wind machine, thunder machine, and heckelphone.

Hunter says the following about his choice: “*Alpine Symphony* is one of my favorite works by Strauss. His vivid music writing takes you on a journey through different scenes ascending the Alpine mountains.



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I first performed this piece in the North Carolina mountains at the Brevard Music Festival, and it was one of the most memorable performances I have ever been a part of.”

Khachaturian: Violin Concerto in D Minor

Khachaturian composed his Violin Concerto in just two months in 1940 during a rush of inspiration. In his own words: “I wrote music as though on a wave of happiness; my whole being was in a state of joy, for I was awaiting the birth of my son. And this feeling, this love of life, was transmitted to the music.” The piece was dedicated to Khachaturian’s close friend, violinist David Oistrakh, who premiered the piece in 1940. Later, to Khachaturian’s praise, Oistrakh would compose his own cadenza for the work. The concerto won a Lenin Prize in 1941 and remains a favorite concerto for violinists worldwide.

Hunter: “Although Khachaturian’s violin concerto is not performed as often, it has been one of my favorites ever since I heard it performed live for the first time. I love the unique sound he creates by using exotic scales and melodies drawing from his Armenian roots and sets it’s apart from other concertos.”

Brahms: Symphony No. 1

Selection by Bill Hutchison who says the following about his choice:

“I chose the Brahms Symphony No. 1 because of its bold, expressive moments and its quiet reflective spots, but mostly its horn call duets. I have several other symphonies that are high on my list, including Mahler's 2nd, Beethoven's 9th, and Hanson's 2nd, but the Brahms 1st is the tops.”

Beethoven’s musical legacy loomed in the decades following his death in 1827, and Johannes Brahms was just one of many composers hesitant to compose symphonies during that time. Even 45 years later, in 1872, Brahms adamantly declared: “I shall never write a symphony! You can’t have any idea what it’s like to hear such a giant marching behind you.” – the giant referring to Beethoven, whose music set such a high standard for composers and audiences alike. Brahms actually began composing this symphony in 1862, but his own self-criticism in the wake of Beethoven’s influence caused him to struggle with the piece for 14 more years. He was 43 when his First Symphony was published in 1876. Even after its premiere, Brahms criticized, “My symphony is long and not particularly lovable.”



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Selection by Chuck Pugh-

Chopin: Nocturne No. 2 in E flat Major

Chuck says about his choice: "Chopin's Nocturne #2 in E flat major, probably his most listened to piece is an exquisitely beautiful song! I find that listening to this particular nocturne helps me to relax and has a calming effect."

The Nocturne in E-flat Major is one of Chopin's most popular works. Its sweet and charming melody easily captivates listeners. The piece is in theme and variation form, with each iteration of the theme being more ornamental than the last. The accompaniment is simple and subtle, giving greater impact to the expressive melody. While Chopin is forever associated with the nocturne, the form was actually invented by Irish composer John Field, whose influence on Chopin is clearly heard in Chopin's piano repertoire.

Two selections by Hannah Wadley:

Pink Floyd: The Great Gig in the Sky

Hannah says about her choice: "One of my favorite Pink Floyd pieces...the whole album of *Dark Side of the Moon* is incredible despite how 'basic' it might be to some people. This piece is especially cool to me because the female vocalist, Clare Torry, improvised the entire part. Apparently, they had doubts because Clare was a "house-wifey white woman", but she ended up blowing them away with her performance. I love the authenticity, the rawness, and the emotion that is in this piece. Gives me chills every time I listen to it."

Stevie Ray Vaughan: Little Wing/ Third Stone from the Sun

Hannah: "Growing up, my parents introduced me to a wide and diverse variety of music. My mother was the Classic Rock and Disco influence. I remember her playing Stevie Ray Vaughan on the radio, but thinking to myself 'this is old people music...' Now that I am older, I have grown to appreciate and really listen to his music. Even though this is comfort music to me, this piece is by far one of the greatest guitar solos I have ever heard. Stevie Ray Vaughan was truly a gift to the music industry."



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Selection by Amanda Peck-

[Coldplay: The Scientist](#)

Amanda says the following about her choice:

“This is another song that emotionally I really connect to. It's just great for smooth listening, simple chords, simple melody, and is really soothing. I'm a fan of Coldplay in general, but this is by far my favorite song - I have never gotten tired of listening to it!”

*****To access the full Spotify playlist for week 9, click [here!](#)*****