Many listeners will hear a piece of music in concert and think “That’s great! I wonder if there are other pieces like it that I might enjoy.” Beyond the Double Bar makes suggestions for listening based on the music of each Masterworks and Small Stage concert, along with links to YouTube videos of recommended performances. If you have questions, comments, or suggestions about Beyond the Double Bar, please e-mail Dr. David Cole at dccole@swflso.org.

Masterworks III – February 18, 2017

If you enjoyed Handel’s Water Music Suite No. 2, you might like:

- Georg Philip Telemann: Overture-Suite in C major, “Hamburg Ebb and Flow” (Water Music) (1723)
  Like Handel’s work, Telemann’s “Water Music” Suite is in the form of an overture followed by several dance movements. Telemann gives each movement a wonderfully descriptive title: “The Awakening Thetis,” “The Enamored Neptune,” “Frolicking Naiads,” and so forth. An entertaining and elegant alternative to “Oh no, not another Vivaldi concerto.”
  Telemann: Overture-Suite “Hamburg Ebb and Flow”

- Ferdé Grofé: Mississippi Suite (1925)
  Old Man River in symphonic garb. Best known for orchestrating Gershwin’s Rhapsody in Blue and for his own Grand Canyon Suite, Grofé wrote the Mississippi Suite to depict a journey from the river’s headwaters in Minnesota to its delta in Louisiana. Like the Grand Canyon Suite, it is a masterpiece of orchestration, lush and rich in texture. The four movements of the suite are Father of the Waters, Huckleberry Finn, Old Creole Days, and Mardi Gras.
  Ferdé Grofé: Mississippi Suite – André Kostelanetz, New York Philharmonic
  Grofé: Mississippi Suite

- Tan Dun: Water Concerto for Water Percussion and Orchestra (1998)
  Tan Dun transforms the sounds of his childhood into a soundscape featuring “water percussion.” Water is poured from one receptacle into another, swirled, swished, splashed and amplified, with those sounds mirrored and echoed by gongs and other percussion. What might first appear to be merely a gimmick turns out to be a hypnotic and moving meditation with water as the real solo instrument.
  Tan Dun: Water Concerto – Juanjo Güellém, Jean-Paul Penin, Oviedo Philharmonic
  Tan Dun: Water Concerto 1st movement
  Tan Dun: Water Concerto 2nd movement
  Tan Dun: Water Concerto 3rd movement

If you enjoyed Rózsa’s Viola Concerto, you might like:

- Rózsa: Music from Ben-Hur (1959)
  The ultimate epic score for the ultimate Hollywood epic. Rózsa’s original music for Ben-Hur clocked in at nearly three hours, and nearly two and a half hours of it was used in the final version of the film. Rózsa investigated the music of ancient Greece and Rome to provide a more authentic sound picture. The composer later drew a concert suite from the original film score.
  Miklós Rózsa: Ben-Hur Suite – Miklós Rózsa, Pittsburgh Symphony
  Rózsa: Ben-Hur Suite

- William Walton: Concerto for Viola and Orchestra (1929)
The beginning of the end for viola jokes. Written for the great British violist Lionel Tertis, he originally declined to play the premiere performance, which was given to Paul Hindemith. By turns rhapsodic and prickly, the concerto skillfully combines compositional rigor, songful lyricism and soloistic bravura into a satisfying whole.

Sir William Walton: Viola Concerto – Paul Neubauer, Andrew Litton, Philharmonia Orchestra
Walton: Viola Concerto

- Hector Berlioz: Harold in Italy (1834)
  Inspired by Byron’s Childe Harold and written for Nicolo Paganini, Harold in Italy is a “symphony for viola and orchestra” (as described by the composer) rather than a traditional concerto. Lacking much true virtuoso display (which may be why Paganini never played it), Harold places the soloist more of the role of commentator than protagonist in the four movements of this programmatic work.
  Hector Berlioz: Harold in Italy – William Primrose, Charles Munch, Boston Symphony
Berlioz: Harold in Italy

If you enjoyed Stravinsky’s Firebird Suite, you might like:

- Igor Stravinsky: Pulcinella (1920)
  Stravinsky goes “Bach to the Future.” One of the highlights of Stravinsky’s neo-Classical period is this charming ballet featuring the stock characters of Italian commedia dell’arte. Scored for a small orchestra and based upon (some might say “stolen from”) the music of Pergolesi and other 18th-century composers, Pulcinella delights both in its complete original version (with three vocal soloists) as well as in the suite drawn from the ballet.
  Igor Stravinsky: Pulcinella – Ernest Ansermet, Orchestre de la Suisse Romande
Stravinsky: Pulcinella (complete)
Igor Stravinsky: Pulcinella Suite – Günter Wand, Bavarian Radio Symphony
Stravinsky: Pulcinella Suite
(Disclaimer: I have no idea what the cute baby pig picture has to do with Stravinsky or Pulcinella – DCC)

- Paul Dukas: La Péri (1912)
  While the Fanfare pour preceder ‘La Péri’ is a staple of the brass ensemble repertoire, the enchanting fairy-tale ballet that follows is rarely heard either from the ballet pit or in the concert hall. More’s the pity, since the work abounds in sinuous, sensual melodies and lush orchestration, and is emotionally and musically satisfying with or without its choreography.
  Paul Dukas: La Péri – Jan-Pascal Tortelier, BBC Philharmonic (with Fanfare pour preceder ‘La Péri’)
Dukas: La Péri

- Nikolai Rimsky-Korsakov: Suite from Le Coq d’or (The Golden Cockerel) (1907)
  A colorful operatic suite by the man who literally wrote the book on orchestration. In addition to writing Principles of Orchestration and teaching the young Igor Stravinsky, Rimsky-Korsakov wrote fifteen operas and numerous other works. Like The Firebird, The Golden Cockerel is a folk legend brought to life through Rimsky-Korsakov’s evocative music.
  Nikolai Rimsky-Korsakov: Suite from Le Coq d’or – Sir Thomas Beecham, Royal Philharmonic
Rimsky-Korsakov: Suite from Le Coq d’or

If you enjoyed Ravel’s Bolero, you might like:

- Claude Debussy: Jeux (1913)
  Debussy’s ballet Jeux had the misfortune to receive its first performance only two weeks ahead of Stravinsky’s Le Sacre du Printemps. Filled with diaphanous textures and constructed from short melodic fragments, it is a fascinating work that points to a more “modernist” style that Debussy might have pursued had he lived longer.
Claude Debussy: *Jeux* – Charles Dutoit, Orchestre Symphonique de Montréal
https://www.youtube.com/watch?v=OXSWFlwX9a4

- Silvestre Revueltas: *Sensemayá* (1938)
  
  *Bolero* from a pre-Colombian civilization. Mexican composer Silvestre Revueltas rejected picture-postcard musical characterizations of his native land (like Copland’s *El Salon México*) in favor of a Bartókian harmonic pungency and Stravinskian angular melodic lines. *Sensemayá (Chant to Kill a Snake)*, like *Bolero*, is based on a hypnotic rhythmic ostinato, but in 7/8 time. Instrumental solos wail above this repeated rhythm, evoking some mysterious tribal rite.

  Silvestre Revueltas: *Sensemayá* – Gustavo Dudamel, Orquesta Sinfónica de la Juventud Venezolana Simón Bolívar

Revueltas: Sensemayá

- Steve Reich: *Tehillim* (1981)
  
  A hypnotic hymn of praise. Reich’s minimalist setting of four Psalms for four voices and a large chamber ensemble is both ecstatic and mesmerizing, drawing us into its unnamed ritual much as *Bolero* does. The canonic treatment of the four sopranos gives the impression of many voices chanting from afar. Beautiful and meditative, the overall effect is one of a serene spiritual journey.

  Steve Reich: *Tehillim* – Steve Reich, Alarm Will Sound Ensemble (also includes Reich’s *The Desert Music*)

Reich: Tehillim