Beyond the Double Bar

Dr. David Cole

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 suggests further 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 for Beyond the Double Bar, please e-mail Dr. David Cole at dccole@swflso.org.

Small Stage Symphonies 2 – February 8 – 10, 2017

If you enjoyed J. S. Bach: Brandenburg Concerto No. 2, you might like:

- George Fridrich Handel: “Let the Bright Seraphim” from Samson
  A musical match pairing the heavenly sounds of soprano and piccolo trumpet. Note Handel’s masterful text painting at the line “their loud uplifted angel trumpets blow.”
  George Fridrich Handel: “Let the Bright Seraphim” from Samson – Isa Katharina Gericke and Tine Thing Helseth
  https://www.youtube.com/watch?v=zKDs3FW28wM

- Joseph Haydn: Sinfonia Concertante in B-flat major for Oboe, Bassoon, Violin, Cello and Orchestra, Hob. I: 105
  The concerto grosso from the Classical perspective. A late work written for London, with all the wit, humor and charm of Haydn’s mature music.
  Haydn: Sinfonia Concertante in B-flat major, Hob. I: 105 – Franz Bruggen, Orchestra of the 18th Century
  https://www.youtube.com/watch?v=4tj0zz6KmSI

- Frank Martin: Concerto for Seven Winds and Orchestra
  A Brandenburg Concerto for the 20th century using the instruments of the orchestral wind section: flute, oboe, clarinet, bassoon, horn, trumpet and trombone. Written in a neoclassical style that is very much modeled on Bach and the Brandenburg Concertos.
  Frank Martin: Concerto for Seven Winds – Saito Kinen Orchestra, Seiji Ozawa
  https://www.youtube.com/watch?v=a6o9JjpQkNg

If you enjoyed Mendelssohn: Heilig and Richte mich Gott, you might like:

- Guillaume Dufay: Nuper rosarum flores
  A motet written for the dedication of the Duomo (more correctly the Cattedrale di Santa Maria del Fiore) in Florence on March 25, 1436. Dufay’s motet, while beautiful in and of itself, contains an inner musical architecture that mirrors the proportions of Brunelleschi’s dome.
  Dufay: Nuper rosarum flores
  https://www.youtube.com/watch?v=EOWHvIJzXPI
Francis Poulenc: *Quatre Motets pour le temps de Noël*

Four exquisite choral stocking stuffers for the Christmas season. These four short works are moving meditations cover a wide range of responses to the mystery of the Nativity, from the quiet contemplation of *O Magnum Mysterium* to the exultant joy of *Hodie Christus Natus Est*.

Poulenc: *Quatre Motets pour le temps de Noël* – Netherlands Chamber Choir, Eric Ericson

[https://www.youtube.com/watch?v=cOVAJI7SLXE](https://www.youtube.com/watch?v=cOVAJI7SLXE)


Though the text hopes for “Peace on Earth,” this 1907 motet struggles between Schoenberg’s late Romantic chromaticism and the Expressionist atonality that he would embrace over the following three or four years.

Schoenberg: *Friede auf Erden* – Berlin Radio Choir, Kent Nagano

[https://www.youtube.com/watch?v=xf8sqvGyz0](https://www.youtube.com/watch?v=xf8sqvGyz0)

If you enjoyed J. S. Bach: *Jesu, meine Freude*, you might like:

Antoine Brumel: *Missa “Et ecce terre motus”*

Brumel’s “Earthquake” Mass is a contrapuntal tour-de-force for 12 voices, which Brumel divides into three four-voice choirs. The overall impression is of an avalanche of voices surrounding you on all sides. Truly earth-shaking.

Brumel: “Earthquake” Mass – Huelgas Ensemble, Paul van Nevel

[https://www.youtube.com/watch?v=RZBHJCwbr4w](https://www.youtube.com/watch?v=RZBHJCwbr4w)

Giovanni Gabrieli: *Hodie Christus Natus Est*

One of Gabrieli’s stunning polychoral motets, written for the open spaces and generous acoustics of St. Mark’s Cathedral in Venice. Gabrieli’s sudden dynamic contrasts and the juxtaposition of homophonic and contrapuntal textures influenced the Baroque composers who followed him.

Gabrieli: *Hodie Christus Natus Est*

[https://www.youtube.com/watch?v=GhytroDR4YM](https://www.youtube.com/watch?v=GhytroDR4YM)

Brahms: *Warum ist das Licht gegeben*, Op. 74, No. 1

From the productive summer in Pörtschach where Brahms wrote most of his sunny Second Symphony comes this austere and ultimately accepting meditation on man’s inevitable encounter with death. Dedicated to Bach scholar Philip Spitta, the work’s counterpoint evokes the Baroque master, but the unison cries of “Warum? (Why?)” add a more dramatic impact to the work.

Brahms: *Warum ist das Licht gegeben*

[https://www.youtube.com/watch?v=D47_5t005qY](https://www.youtube.com/watch?v=D47_5t005qY)

If you enjoyed Vivaldi: *Concerto alla rustica*, you might like:

Antonio Vivaldi: *Concerto in C major, “Con molti strumenti,”* K. 555

A concerto grosso for a diverse crowd of virtuosi: three violins, oboe, two recorders, two trumpets, two violette inglesi, chalumeau, two cellos, two harpsichords, strings and basso continuo. A tribute to Vivaldi’s remarkable powers of invention and the virtuosity of his young performers.

Vivaldi: Concerto in C major, “Con molti strumenti,” K. 555 – Ensemble Matheus
Wolfgang Amadeus Mozart: *String Quartet in B-flat major, K. 458, “Hunt”*
Another example of the “rustic” in music. Mozart takes his four players on a delightful romp through the woods in 6/8 time in the opening movement. The other movements deliver equally wonderful musical rewards in one of Mozart’s truly great mature string quartets.
Mozart: “Hunt” Quartet, K. 456 – Hagen Quartet
https://www.youtube.com/watch?v=Mq_jpG2sSEs

Francis Poulenc: *Concert Champêtre* for harpsichord and orchestra
This “country” concerto was written for Wanda Landowska and her heavy-duty Pleyel harpsichord, against which Poulenc pitted a full orchestra. The results are a witty neoclassical bouillabaisse of old and new, a Baroque concerto as seen through a 20th-century Parisian monocle and a haze of nightclub cigarette smoke.
Poulenc: *Concert Champêtre*
https://www.youtube.com/watch?v=K48zallXIh4

If you enjoyed Vivaldi: *Gloria*, you might like:

Claudio Monteverdi: *Vespero della Beate Virgine* (Vespers of 1610)
Old and new meet, clash and synthesize in Monteverdi’s big-budget setting of the Vespers service. Elements of both the Renaissance contrapuntal choral style (*stile antico*) and the more operatic Baroque monadic style sit cheek-by-jowl (and comfortably so) in this large-scale work for soloists, chorus and instruments.
Monteverdi: *Vespero della Beate Virgine*
https://www.youtube.com/watch?v=S99FCAFNgaA

Francis Poulenc: *Gloria*
Poulenc’s opulent setting of the Gloria is a lively mix of humble piety and cheeky insouciance. From the dramatic opening *Gloria* and the college-fight-song heroics of the *Laudamus te* to the searing intensity of the *Domine Deus* and the seraphic calm of the final *Amen*, Poulenc’s *Gloria* is a very personal and moving modern contemplation of a traditional sacred text.
Poulenc: *Gloria* – Sylvia Greenburg, Chorus and Orchestre de la Suisse Romande, Jesús López-Cobos
https://www.youtube.com/watch?v=ReqsEqKttyA

Igor Stravinsky: *Mass*
The polar opposite of the festive celebration of Vivaldi’s *Gloria*, Stravinsky’s austere setting of the Mass was intended for liturgical use rather than concert performance. Scored for ten darkly-colored winds – two oboes, English horn, two bassoons, two trumpets and three trombones – and four-part choir, the piece evokes the solemnity and ritual of Machaut’s *Mass*, but also the luminous serenity of sacred spaces like Houston’s Rothko Chapel.
Stravinsky: *Mass* – Ensemble Intercontemporain, George Benjamin
https://www.youtube.com/watch?v=vjn4-kal2Zt