Beyond the Double Bar by 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 about Beyond the Double Bar, please e-mail Dr. David Cole at dccole@swflso.org. For Dr. Cole’s descriptions of each of the works listed below, please go to http://www.swflso.org/education/concert-program-notes/ and click on the link for Small Stage III “Beyond the Double Bar” – Mar 2017.

Small Stage Symphonies III

If you enjoyed Carrara: Mater, you might like:

- Richard Strauss: Metamorphosen for 23 solo strings (1949)
  Strauss’s musings on the end of the Second World War, and the end of the civilization he knew, including his own musical style. The work quotes both the Beethoven “Eroica” funeral march and hints at a portion of Wagner’s Tristan und Isolde in its lament for an age gone by.
  Strauss: Metamorphosen – Norwegian Chamber Orchestra
  Strauss: Metamorphosen

  Estonian composer Arvo Pärt’s music is largely based on his concept of “tintinnabulation,” a style of composition in which the bell-like resonances of music are emphasized. Pärt has arranged the austere and ritualistic Fratres for at least 16 different ensembles, but the original is this version for strings and percussion.
  Pärt: Fratres – Tapiola Sinfonietta, Jean-Jacques Kantorow
  Pärt: Fratres

  American composer Michael Torke usually gives his pieces descriptive titles based on color (see Ash, below), but this pastoral work for string orchestra is named after the final month of the year. While Torke has mentioned that the work was influenced by boyhood winters in suburban Milwaukee, December is also a colorful kaleidoscope of string textures and colors.
  Torke: December – Philharmonia Orchestra
  Torke: December

If you enjoyed Rodrigo: Concierto de Aranjuez, you might like:

- Rodrigo: Concierto Andaluz for four guitars and orchestra (1967)
  A celebration of a musical family and the music of Andalusia. Written for the family guitar quartet Los Rameros (father Celedonio Romero and his sons Pepe, Angel, and Celin), the work is in the style of Andalusian folk music, but the melodies are Rodrigo’s own.
  Rodrigo: Concierto Andaluz – Los Rameros, Academy of St. Martin-in-the-Fields, Neville Marriner
  Rodrigo: Concierto Andaluz
Tippett’s only work for solo guitar, which was inspired by a Wallace Stevens poem which was inspired by a Picasso painting (still with me?). Tippett captures the essence of both Picasso and Stevens in this virtuoso work, with its blues notes, glissandi (slides) and echoes of flamenco.
Tippett: Guitar Sonata, “The Blue Guitar”

Christopher Rouse: Concert de Gaudí for guitar and orchestra (2000)
Like Concierto de Aranjuez, Rouse’s concerto takes visual splendor as its inspiration – in this case, architect/sculptor Antonio Gaudí’s many artistic contributions to his native Barcelona. Rouse’s concerto embellishes, morphs and transforms traditional Spanish music in the same way that Gaudí’s architecture alters traditional architectural features.
Rouse: Concert de Gaudí – Sharon Isbin, Gulbenkian Orchestra, Muhai Tang

If you enjoyed Haydn: Symphony No. 101, “Clock,” you might like:

Georges Bizet: Symphony in C
Bizet’s only symphony, a product of the composer’s seventeenth year, is a delightfully sunny work, based on the models of the Classical symphony and scored for an orchestra of similar size. The haunting slow movement features a gorgeous solo for the oboe.
Bizet: Symphony in C – Concertgebouw Orchestra, Bernard Haitink

Sergei Prokofiev: Symphony No. 1 in D major, Op. 25, “Classical”
“It seemed to me that if Haydn had lived to our day, he would have retained his own style. This is the kind of symphony I wanted to write: a symphony in classical style.” – Sergei Prokofiev. This delightful homage to the music of Haydn is no mere pastiche, but the affectionate response in modern musical language to the music of the past, filled with both elegance and humor.
Prokofiev: “Classical” Symphony – Danish Radio Symphony, Thomas Søndergård

Michael Torke: Ash
Scored for an orchestra of roughly Classical size, Ash’s propulsive rhythms and off-beat accents evoke the spirit of Beethoven. As the process of the piece works itself out, the hint of a rhumba makes a brief appearance. The work is in a Classical three-part form (A-B-A).
Torke: Ash – Baltimore Symphony, David Zinman