Beyond the Double Bar

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.

Masterworks II – January 6, 2018

If you enjoyed Manuel de Falla’s Nights in the Gardens of Spain, you might like:

- Manuel de Falla: Harpsichord Concerto
  Worlds away from the sultry perfume of Nights in the Gardens of Spain, Falla’s concerto for harpsichord and five instruments revels in its brittle, spiky textures. Even in this very Stravinskian sound world, Falla pays homage to his Spanish heritage, alluding to the solemn rites of the Catholic Church (in the stately procession of the slow movement) and evoking the spirit of flamenco guitar.
  De Falla: Harpsichord Concerto – Igor Kipnis, members of the New York Philharmonic, Pierre Boulez
  [Falla: Harpsichord Concerto](#)

- Joaquin Turina: Rapsodia sinfónica Op. 66
  Turina’s brief confection for piano and strings infuses the virtuosity of the Romantic concerto with the flair of folk and popular music of the composer’s native Andalusia. The piano serves as part of the ensemble and as virtuoso soloist.
  Turina: Rapsodia Sinfónica – Alicia de Larrocha, London Philharmonic, Rafael Frühbeck de Burgos
  [Turina: Rapsodia Sinfónica](#)

- Roberto Gerhard: Piano Concerto
  Gerhard, an exile from Franco’s dictatorship, spent most of his career working in Great Britain. The concerto, scored for piano and strings, synthesizes the style of Spanish folk and classical music with the modernist techniques of Bartók and Stravinsky. The slow movement is a Spanish cousin to Bartók’s “night music” movements, and the ancient Spanish tune La Folia eerily stalks the finale.
  Gerhard: Piano Concerto – Geoffrey Tozer, BBC Philharmonic, Matthias Bamert
  [Gerhard: Piano Concerto](#)

If you enjoyed Wolfgang Amadeus Mozart’s Concerto for Two Pianos, you might like:

- Francis Poulenc: Concerto for Two Pianos
  The Classical concerto visits the cafés of Montmartre. Poulenc’s concerto starts with a Keystone Cops-style chase (with a brief uneasy central interlude and sweetly nostalgic coda) and concludes with the two soloists kicking up their heels (at the Moulin Rouge, perhaps). In between, the slow movement’s Haydnesque trappings serve as the vehicle for heartbreaking melodies full of yearning Parisian nostalgia.
  Poulenc: Concerto for Two Pianos -- Francis Poulenc, Jacques Février, Orchestre de la Société des Concerts du Conservatoire, Pierre Dervaux
  [Poulenc: Concerto for Two Pianos](#)

- Ralph Vaughan Williams: Concerto for Two Pianos
  Originally written for one pianist, Vaughan Williams rewrote it as a two-piano concerto after complaints from pianists about its technical difficulties. In the outer movements, Vaughan Williams treats the pianos as percussion; in the central Romanza, he lets them sing beautifully and serenely.
  Vaughan Williams: Concerto for Two Pianos – Arthur Whitmore, Jack Lowe, Robin Hood Dell Orchestra of Philadelphia, Vladimir Golschmann
  [Vaughan Williams: Concerto for Two Pianos](#)
Sir Malcolm Arnold: Concerto for Piano 3 Hands and Orchestra, Op. 104
Pianist Cyril Smith lost the use of his left arm in 1956 due to a stroke. He and his wife, Phyllis Sellick, continued to perform concerts for two pianos, three hands. Arnold wrote this delightful concerto for them on commission from the BBC in 1969. Though both the first two movements have their serious moments, the finale is an uninhibited dance party, with a tune so catchy it could be a pop song.
Arnold: Concerto for Piano 3 Hands and Orchestra – Cyril Smith, Phyllis Sellick, City of Birmingham Symphony, Sir Malcolm Arnold
Arnold: Concerto for Piano 3 Hands and Orchestra

If you enjoyed Peter Ilyich Tchaikovsky’s Piano Concerto No. 1, you might like:

Aram Khachaturian: Piano Concerto in D-flat major, Op. 38
The Romantic piano concerto goes Hollywood. Khachaturian’s Piano Concerto is a flashy, splashy take on the Russian Romantic concerto, jam-packed with finger-busting virtuosity and sparkling orchestration. If the concerto seems more style than substance, Khachaturian’s unfailing melodic gift, influenced by his country’s folk music, delivers ample compensation for any untidiness of structure.
Khachaturian: Piano Concerto - Jean-Yves Thibaudet, Orchestre de Paris, Kazuki Yamada
Khachaturian: Piano Concerto

Dmitri Shostakovich: Piano Concerto No. 2 in F major, Op. 102
Written for his son Maxim, Shostakovich’s Second Piano Concerto is a lighter creation than his First, but the wit, humor and genuine sentiment found here compensate handsomely for any lack of drama. From the mock-heroic climax of the first movement (which dissolves into a Bach-parody cadenza) to the quasi-rumba (in 7/8 meter) of the finale, there is something to delight almost every listener. The ravishingly beautiful melody of the slow movement might be the most gorgeous tune of the twentieth century.
Shostakovich: Piano Concerto No. 2 – Denis Matsuev, Royal Liverpool Philharmonic, Valery Gergiev
Shostakovich: Piano Concerto No. 2

Samuel Barber: Piano Concerto, Op. 38
The Romantic piano concerto goes Film Noir. Written for American pianist John Browning, Barber’s piano concerto is a grittier and far more sinister creation than his popular vocal and orchestral works from the 1930s. The Canzone slow movement sings beautifully but with an undercurrent of unease, and the moto perpetuo finale (in 5/8 meter) is a fire-hose blast of steely pianistic virtuosity. If you don’t care for Barber’s youthful neo-Romantic style, this disturbing and angst-ridden concerto might win you over.
Barber: Piano Concerto – John Browning, Cleveland Orchestra, George Szell
Barber: Piano Concerto