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.

Small Stage II – February 10, 11 and 12, 2018

If you enjoyed Ludwig van Beethoven’s Coriolan Overture, you might like:

- Mendelssohn: Hebrides Overture, Op. 26 (Fingal’s Cave)
  Like Beethoven’s overture, Mendelssohn’s travelogue of the craggy Scottish coast is in textbook sonata form. Mendelssohn evokes the desolate windswept isles through the wealth and variety of his melodic material and distinctive orchestration.
  Mendelssohn: Hebrides Overture – New York Philharmonic, Leonard Bernstein
  [Mendelssohn: Hebrides Overture](#)

- Carl Maria von Weber: Oberon Overture
  Weber’s final opera, written for London with a libretto in English, features the familiar characters from Shakespeare’s A Midsummer Night’s Dream, but with slightly different twists to the plot. From the opening horn call to the bustling strings of the Allegro, to the meltingly lyrical second theme, Weber skilfully conjures the realm of fairies and spirits.
  Weber: Oberon Overture – Frankfurt Radio Symphony Orchestra, Paavo Järvi
  [Weber: Oberon Overture](#)

- Malcolm Arnold: Tam O’Shanter Overture
  Inspired by the eponymous Robert Burns poem, Arnold’s Tam O’Shanter portrays Burns’ sobriety-challenged protagonist, his encounter with a very Scottish witches’ Sabbath on a stormy night, and the madcap chase across the Highlands where he barely escapes the enraged clutch of the reveling demons. Brilliantly orchestrated, including some virtuoso work for the principal trombone, Tam O’Shanter manages to be amusing without devolving into simple parody.
  Arnold: Tam O’Shanter Overture – New Symphony Orchestra of London, Sir Alexander Gibson
  [Arnold: Tam O’Shanter Overture](#)

If you enjoyed Ludwig van Beethoven’s Symphony No. 1, you might like:

- Georges Bizet: Symphony in C major
  An astonishingly polished symphony by the 17-year old Bizet, patterned on the models of Haydn and Mozart. The ravishing oboe melody of the slow movement is a worthy earworm.
  Bizet: Symphony in C major – Concertgebouw Orchestra, Bernard Haitink
  [Bizet: Symphony in C major](#)

- Charles Ives: Symphony No. 1 in D minor
  Ives’s graduation exercise from Yale, a largely conventional late Romantic symphony, spiced up with some of the brash musical hallmarks of the maverick composer to come. It’s fun to imagine Ives’s harmonic slips and slides driving his teacher Horatio Parker crazy.
  Ives: Symphony No. 1 – National Symphony Orchestra of Ireland, James Sinclair
  [Ives: Symphony No. 1 in D minor](#)
Dmitri Shostakovich: Symphony No. 1 in F minor, Op. 10
Shostakovich’s rite of passage to become the poster boy for Socialist Realism. This remarkable symphony by the 19-yr. old Shostakovich is by turns witty, sarcastic, passionate, tragic, and snarky, and a surprisingly mature and forward-looking creation for such a young composer.

Shostakovich: Symphony No. 1 – London Philharmonic, Kurt Masur

If you enjoyed Ludwig van Beethoven's Piano Concerto No. 5, “Emperor,” you might like:

Franz Liszt: Piano Concerto No. 1 in E-flat major
The original high testosterone, barn-burning, take-no-prisoners virtuoso showpiece, written by the Elvis of the 19th century. It’s hard to imagine, but at its premiere, the work’s most controversial feature was the inclusion of a triangle.

Liszt: Piano Concerto No. 1 – Martha Argerich, East-West Divan Orchestra, Daniel Barenboim

Ferruccio Busoni: Piano Concerto in C major, Op. 39
A piano concerto of truly epic proportions by one of music’s most hermetic and mysterious figures. A male chorus aids and abets the large orchestra. The piano is both protagonist and commentator throughout the work.

Busoni: Piano Concerto – Garrick Ohlsson, Cleveland Orchestra, Christoph von Dohnányi

Bartók: Piano Concerto No. 2
Bartók’s concerto is much like Beethoven’s in that it requires the maximum in both technique and stamina from the soloist while remaining a cogent and satisfying musical whole. The middle movement combines both slow movement and scherzo, while the finale is largely a reworking of material from the first movement.

Bartók: Piano Concerto No. 2 – Yefim Bronfman, Los Angeles Philharmonic, Esa-Pekka Salonen