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

Masterworks IV – March 3, 2018

If you enjoyed Christopher Rouse’s *The Infernal Machine*, you might like:

- **Alexander Mosolov: Zavod (Iron Foundry) (1927)**
  Steel music for an Age of Steel. Mosolov’s realistic, constructionist depiction of a factory floor gives a glimpse of the sophistication of the musical avant-garde in the Soviet Union before Stalin’s rise to power and the influence of the Italian Futurist movement on Soviet artists. A perfect example of classical “heavy metal,” *Zavod*’s muscular energy owes much to the influence of Stravinsky, Prokofiev and Bartók.
  Alexander Mosolov: *Zavod* – Concertgebouw Orchestra, Ricardo Chailly
  Mosolov: *Zavod*

- **Arthur Honegger: Pacific 231 (1923)**
  The Not-So-Little Engine That Roared. Named not for a particular train, but for a pattern of axles commonly found on American locomotives (though in the US we would call it a 4-6-2), *Pacific 231* is far more than a collection of railroad sound effects. From its mysteriously ominous beginning, Honegger’s brilliantly scored orchestral juggernaut accelerates to its ferocious conclusion at full throttle.
  Arthur Honegger: *Pacific 231* – Danish National Radio Symphony, Neeme Järvi
  Honegger: *Pacific 231*

- **Graeme Koehne: Powerhouse (1998)**
  Australian composer Graeme Koehne turned away from his early serialist training and simplified his musical language after studying with the venerable Virgil Thomson at Yale. Subtitled “Rhumba for Orchestra,” *Powerhouse* draws inspiration from the manic music of Carl Stallings (who wrote for the classic Looney Tunes cartoons) and other commercial, pop and dance music. The result is a joyous dance-driven toe-tapping romp – the Tower of Power-style brass licks near the end are one of its many delights.
  Graeme Koehne: *Powerhouse* – Adelaide Symphony Orchestra, David Porcelijn
  Koehne: *Powerhouse*

If you enjoyed Jean Sibelius’s *Violin Concerto*, you might like:

- **Karol Szymankowski: Violin Concerto No. 1, Op. 35 (1916)**
  Polish composer Karol Szymanowski’s music reveals influences from Richard Strauss, Debussy, Stravinsky and Bartók. Yet his musical voice is distinctive, nowhere more so than in this one-
movement concerto, an ecstatic, rhapsodic soliloquy for the soloist accompanied by a colorful and sensual orchestration.

Szymanowski: Violin Concerto No. 1 – Frank Peter Zimmermann, Warsaw Philharmonic, Antoni Wit

Erik Wolfgang Korngold: Violin Concerto in D major, Op. 35 (1945)
The Romantic violin concerto literally goes Hollywood. Using material originally appearing in his film scores for Another Dawn, Juarez, Anthony Adverse, and The Prince and the Pauper, Korngold fashioned a concerto that sounds neither derivative nor cobbled together. This sumptuously orchestrated work sings eloquently and soulfully in its first two movements and revels in its high-spirited virtuoso fireworks in the finale.
Korngold: Violin Concerto - Nicole Benedetti, Netherlands Radio Philharmonic, James Gaffigan

Henri Dutilleux: L’arbre des songes for violin and orchestra (1985)
Written for a commission from Isaac Stern, Dutilleux’s L’arbre des songes (“The Tree of Dreams”) offers no programmatic description; Dutilleux named it for the organic quality of each movement as well as the work as a whole, comparing it to the roots, trunk and branches of a tree. Like the Sibelius concerto, it brims with technical challenges for the soloist, but it is concerned more with the musical argument than with flashy virtuosity.
Dutilleux: L’arbre des songes – Renaud Capuçon, Orchestre du Capitole de Toulouse, Tugan Sokhiev

If you enjoyed Johannes Brahms’s Symphony No. 1, you might like:

Ludwig van Beethoven: Symphony No. 10 in E-flat major (arr. Cooper) (1825/1988)
Yes, Virginia, there is a Beethoven Tenth. Well, sort of. Barry Cooper’s 1988 construction of one movement of a planned four-movement symphony from the slightest of sketches left by Beethoven might be comparable to an archaeologist trying to recreate the skeleton of an unknown dinosaur from several teeth, a rib bone and a few vertebrae. That said, Cooper’s conjectural elaboration on Beethoven’s sketches gives us a tantalizing hint of the path Beethoven might have pursued had he lived longer.
Beethoven (arr. Cooper): Symphony No. 10 – City of Birmingham Symphony Orchestra, Walter Weller

Antonín Dvořák: Symphony No. 7 in D minor, Op. 70 (1885)
Dvořák’s epic Seventh invites comparisons with the symphonies of his friend and mentor, Brahms; the Seventh in no way suffers from that comparison. Dvořák’s most structurally taut symphony is still infused with the composer’s distinctive melodic gift. The bewitching lilt of the scherzo provides a thoroughly haunting earworm.
Dvořák: Symphony No. 7 – Cleveland Orchestra, George Szell
Written at the height of the First World War, when life in Europe seemed anything but inextinguishable, Nielsen’s symphony is a profound, moving and ultimately triumphant affirmation of life’s inexhaustible tenacity. The slow movement unfolds with soul-searing intensity, and the contrapuntal upheavals of the finale are punctuated by raging battles between two sets of timpani. One of the greatest symphonies of the 20th century or any other century.

Nielsen: Symphony No. 4 – Royal Danish Orchestra, Sir Simon Rattle

Nielsen: Symphony No. 4