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 III – March 7 and 8, 2018
From Copland to Classics

If you enjoyed Aaron Copland’s Quiet City, you might like:

  Elgar’s heartfelt homage to London might be described as “Unquiet City,” given that it includes the depiction of a parade by the band of the Grenadier Guards with optional reinforcement by up to eight trombones. Yet Elgar tempers his “stout and steakly” bombast with breathtakingly gorgeous moments of quiet lyricism, giving the overture as much depth and variety as the city itself.
  Elgar: Cockaigne Overture

  ***SPECIAL BONUS*** Elgar Conducts Cockaigne! London Symphony, Sir Edward Elgar (recording from 1933)
  Elgar conducts Elgar: Cockaigne Overture

- Howard Hanson: Serenade for Flute, Harp and Strings, Op. 35 (1942)
  Written as a wedding present for his wife, Hanson’s Serenade is by turns mysterious, lyrical and passionate. The flute weaves a siren song around a pulsating string texture, colored by flourishes and arabesques from the harp.
  Hanson: Serenade for Flute, Harp and Strings – Alexa Still, New Zealand Chamber Orchestra, Nicolas Braithwaite
  Hanson: Serenade for Flute, Harp and Strings

- Steve Reich: City Life (1995)
  Scored for a typical Reich ensemble of six winds, four strings, four percussion, two pianos and two keyboard samplers, City Life creates a vivid urban soundscape by fusing prerecorded sound samples of everything from speech to police sirens with a constantly shifting musical texture that ranges from solemn chorales to streetwise funk.
  Reich: City Life – The Steve Reich Ensemble, Bradley Lubman
  Reich: City Life
If you enjoyed Carl Stamitz’s Viola Concerto in D major, you might like:

- Franz Anton Hoffmeister: Viola Concerto in D major (c. 1780)
  Hoffmeister’s sunny concerto bears many parallels with the Stamitz work in the same key, including a D minor slow movement and a rondo finale in 6/8 time. Some listeners may find that the main theme of the rondo bears a remarkable resemblance to “Oh where, oh where has my little dog gone?”
  Hoffmeister: Viola Concerto in D major -- Gérard Caussé, Solistes de Moscou-Montpellier Chamber Orchestra
  [Hoffmeister: Viola Concerto in D major](#)

- Paul Hindemith: Kammermusik No. 5, Op. 36, No. 4 for viola and chamber orchestra (1927)
  A viola concerto in all but name, the fifth of Hindemith’s Kammermusik series is more like a 20th century Brandenburg Concerto than an example of the bad-boy avant-garde found in the first Kammermusik (which features a siren).
  Hindemith: Kammermusik No. 5 – Kim Kashkashian, Concertgebouw Orchestra, Ricardo Chailly
  [Hindemith: Kammermusik No. 5](#)

  While much of Arnold’s output could be considered lighthearted, or even tongue-in-cheek (like his Grand, Grand Festival Overture written for the Hoffnung Festival), the Viola Concerto is one of his most uncompromising pieces, with a brusque opening movement, a combative and dramatic slow movement and a finale full of energy but with a serious purpose.
  Arnold: Concerto for Viola and Small Orchestra – Rupert Bawden, Paris Orchestra Ensemble, Éric van Lauwe
  [Arnold: Concerto for Viola and Small Orchestra](#)

If you enjoyed Wolfgang Amadeus Mozart’s Symphony No. 29 in A major, you might like:

- Joseph Haydn: Symphony No. 86 in D major, Hob. I: 86 (1786)
  One of the most delightful of the set of six “Paris” symphonies written for the orchestra of the Concerts de la Loge Olympique (an ensemble of over 100 players), this effervescent work gives prominence to the wind section, and includes the festive sounds of trumpets and timpani. Haydn’s elegance and wit are both given full sway, with moments to delight the casual listener and connoisseur alike.
  Haydn: Symphony No. 86 – Orchestra of the Age of Enlightenment, Sigiswald Kuijken
  [Haydn: Symphony No. 86](#)
Ludwig van Beethoven: Symphony No. 4 in B-flat major, Op. 60 (1807)
Described as a delicate nymph between two titans, Beethoven’s Fourth Symphony is a much gentler work than the heaven-storming symphonies that precede and follow it, the *Eroica* and the Fifth Symphony. Particularly delightful are the rhythmic sleight-of-hand in the rollicking *scherzo*, and the intense cardio workout Beethoven gives the bassoons in the finale.
Beethoven: Symphony No. 4 – Orchestre Révolutionnaire et Romantique, John Eliot Gardiner
Beethoven: Symphony No. 4

Johannes Brahms: Serenade No. 2 in A major, Op. 16 (1859)
Brahms’ A major Serenade, written for an orchestra without violins, is firmly in the tradition of Mozart’s serenades and looks forward to the wind serenade of Dvořák. Along with the D major Serenade, it gives us a glimpse of Brahms’ symphonic thinking on the way to writing the First Symphony nearly twenty years later.
Brahms: Serenade No. 2 – London Symphony Orchestra, István Kertész
Brahms: Serenade No. 2