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 V – April 14, 2018
Happy Birthday, Leonard Bernstein!

If you enjoyed Leonard Bernstein’s “Three Dance Variations” from Fancy Free, you might like:

- Vincent Youmans (arr. Shostakovich): Tahiti Trot (Tea for Two) (1927)
  The hilarious result of one of the great musical dares of all time. After listening to a 78rpm disc of Vincent Youmans’ Tea for Two, conductor Nikolai Malko bet Shostakovich that he couldn’t orchestrate it from memory in less than two hours. Shostakovich took the bet, finished the orchestration in about 45 minutes and won 100 rubles from the conductor.

  Youmans/Shostakovich: Tea for Two – BBC Philharmonic, Vassily Sinaisky
  Youmans, arr. Shostakovich: Tea for Two (Tahiti Trot)

- Morton Gould: Tap Dance Concerto (1952)
  A concerto for a different kind of percussion soloist. Written in 1952 for tap dancer Danny Daniels, Gould’s concerto is both fun and exhausting for the soloist, demanding that the dancer hoof it for almost 20 minutes without respite. The first movement even includes a cadenza for the soloist.

  Gould: Tap Dance Concerto – Alex Dugale, Seattle Philharmonic, Adam Stern
  Gould: Tap Dance Concerto

  Chairman and Madame Mao show off their Arthur Murray chops. This orchestral outtake from Adams’ groundbreaking opera (“The Chairman Dances” was written before most of the rest of the work) starts out with pulsing motor rhythms but gradually morphs into a slinky foxtrot.

  Adams: “The Chairman Dances” from Nixon in China – San Francisco Symphony, Edo deWaart
  Adams: "The Chairman Dances" from Nixon in China

If you enjoyed Elmer Bernstein’s Concerto for Guitar, you might like:

- Steven Mackey: Tuck and Roll for electric guitar and orchestra (2000)
  Taking its name from the upholstery in American muscle cars from the ‘60s and ‘70s, Mackey’s guitar concerto is as eclectic as it is electric, influenced by the composer’s background as a rock guitarist, classical guitarist and early music lutenist. To say that the work draws inspiration from many sources is an understatement; Mackey describes part of the first movement as “Eric Clapton meets Leoš Janáček.” For all its quirkiness, Tuck and Roll fascinates through the closely argued interaction between soloist and orchestra.

  Mackey: Tuck and Roll – Steven Mackey, New World Symphony, Michael Tilson Thomas
  Mackey: Tuck and Roll -- Anthem
  Mackey: Tuck and Roll -- Intrigue
  Mackey: Tuck and Roll -- Puffe
Koehne’s oboe concerto was written to show off the spectacular virtuosity of Diana Doherty, the principal oboe of the Sydney Symphony. Koehne skilfully colors his neoromantic symphonic palate with pop culture hipness in creating an astonishing oboe showpiece. The three movements are *Agent Provocateur, Horse Opera,* and *Beat Girl.*
Koehne: *Inflight Entertainment* – Diana Doherty, Sydney Symphony, Takuo Yuasa

If you’ve ever wondered about the exotic instrument heard in Alexander Courage’s main theme for the original series of *Star Trek,* here’s your answer. The theremin creates sound from the movement of the player’s hands near two antennas, making it the only instrument where the performer is never in physical contact with it. Finnish composer Kalevi Aho’s concerto is a 21st-century *Four Seasons,* creating mysterious soundscapes of the year in its eight compact movements.
Aho: Theremin Concerto – Carolina Eyck, Lapland Chamber Orchestra, John Storgårds

If you enjoyed Tchaikovsky Symphony No. 5, you might like:

Vasili Kalinnikov: Symphony No. 1 in G minor (1895)
The greatest Russian symphony you’ve never heard. Kalinnikov’s First sits squarely in the tradition of Tchaikovsky and Borodin, thematically unified through all four movements and chock-full of ravishing melody and superb orchestration. The gorgeous English horn theme of the slow movement returns transformed as a blazing hymn of triumph at the end of the finale, surrounded by fanfares worthy of *Boris Godunov.*
Kalinnikov: Symphony No. 1 – Royal Scottish National Orchestra, Neeme Järvi

Elgar: Symphony No. 2 in E-flat major, Op. 63 (1911)
A nostalgic farewell to the Victorian/Edwardian era that manages to evoke both sorrow and nobility. Elgar’s final complete symphony is far from emotionally straightforward, encompassing a noble opening movement, a tragic slow movement (said to be a memorial to Edward VII), a scherzo that begins as a breezy *divertissement* but darkens into one of the most terrifying passages in all symphonic music before returning to the lighthearted opening, and a finale that asks as many questions as it answers.
Elgar: Symphony No. 2 – London Symphony Orchestra, Daniel Harding
Elgar: Symphony No. 2 (music begins c. 1:45)

***SPECIAL BONUS*** Elgar Conducts Elgar. Elgar conducting the London Symphony in his own Symphony No. 2 in a recording from 1927.
Elgar conducts Elgar: Symphony No. 2

Shostakovich: Symphony No. 10 in E minor, Op. 93 (1953)
Premiered shortly after the death of Stalin, Shostakovich’s Tenth could be described as an “autobiography without words.” The ferocious second movement is allegedly a musical portrait of Stalin, but after the tension and struggle of the first three movements, Shostakovich’s own “signature” (D-E-flat-C-B; in German D-Es (“S”)–C-H; hence DSCH for Dmitri Shostakovich) emerges triumphant in the finale.
Shostakovich: Symphony No. 10 – Orquesta Sinfónica Juvenil Simón Bolívar, Gustavo Dudamel
Shostakovich: Symphony No. 10