



The
Philadelphia
Orchestra

Yannick Nézet-Séguin Music Director

Vivaldi's
The Four Seasons

February 8, 2023

2022-23
SEASON

The Philadelphia Orchestra

Wednesday, February 8, at 8:00
On the Digital Stage

Yannick Nézet-Séguin Conductor (Chausson)
Lisa Batiashvili Violin (Chausson)
Gil Shaham Leader and Violin (Vivaldi)

Chausson *Poème*, Op. 25, for violin and orchestra

Vivaldi *The Four Seasons*

- I. *Spring*, Concerto in E major, RV 269
 - a. Allegro
 - b. Largo
 - c. Allegro
- II. *Summer*, Concerto in G minor, RV 315
 - a. Allegro non molto
 - b. Adagio *alternating with* Presto
 - c. Presto
- III. *Autumn*, Concerto in F major, RV 293
 - a. Allegro
 - b. Adagio molto
 - c. Allegro
- IV. *Winter*, Concerto in F minor, RV 297
 - a. Allegro non molto
 - b. Largo
 - c. Allegro

This program runs approximately 1 hour.

The Philadelphia Orchestra

Yannick Nézet-Séguin

Music and Artistic Director
Walter and Leonore Annenberg Chair

Nathalie Stutzmann

Principal Guest Conductor
Ralph and Beth Johnston Muller Chair

Gabriela Lena Frank

Composer-in-Residence

Austin Chanu

Conducting Fellow

Tristan Rais-Sherman

Conducting Fellow

Charlotte Blake Alston

Storyteller, Narrator, and Host
Osage and Losenge Imasoge Chair

Frederick R. Haas

Artistic Advisor
Fred J. Cooper Memorial Organ Experience

First Violins

David Kim, Concertmaster
Dr. Benjamin Rush Chair

Juliette Kang, First Associate
Concertmaster
Joseph and Marie Field Chair

Christine Lim, Associate Concertmaster

Marc Rovetti, Assistant Concertmaster

Barbara Govatos
Robert E. Mortensen Chair

Jonathan Beiler

Hirono Oka

Richard Amoroso
Robert and Lynne Pollack Chair

Yayoi Numazawa

Jason DePue
Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

Julia Li

William Polk

Mei Ching Huang

Second Violins

Kimberly Fisher, Principal
Peter A. Benoliel Chair

Paul Roby, Associate Principal
Sandra and David Marshall Chair

Dara Morales, Assistant Principal
Anne M. Buxton Chair

Philip Kates

Davy Booth

Paul Arnold

Joseph Brodo Chair, given by Peter A. Benoliel

Boris Balter

Amy Oshiro-Morales

Yu-Ting Chen

Jeoung-Yin Kim

Violas

Choong-Jin Chang, Principal
Ruth and A. Morris Williams, Jr., Chair

Kirsten Johnson, Associate Principal

Kerri Ryan, Assistant Principal

Judy Geist

Renard Edwards

Anna Marie Ahn Petersen
Piasecki Family Chair

David Nicastro

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

Cellos

Hai-Ye Ni, Principal

Priscilla Lee, Associate Principal

Yumi Kendall, Assistant Principal
Elaine Woo Camarda and A. Morris Williams, Jr., Chair

Richard Harlow
Orton P. and Noël S. Jackson Chair

Kathryn Picht Read

Robert Cafaro
Volunteer Committees Chair

Ohad Bar-David

John Koen

Derek Barnes

Alex Veltman

Basses

Gabriel Polinsky, Acting Principal

Carole and Emilio Grauvagno Chair

Joseph Conyers, Acting Associate Principal

Tobey and Mark Dichter Chair

Nathaniel West, Acting Assistant Principal

David Fay

Duane Rosengard

Michael Franz

Christian Gray

Some members of the string sections voluntarily rotate seating on a periodic basis.

Flutes

Jeffrey Khaner, Principal

Paul and Barbara Henkels Chair

Patrick Williams, Associate Principal

Rachelle and Ronald Kaiserman Chair

Olivia Staton

Erica Peel, Piccolo

Oboes

Philippe Tondre, Principal

Samuel S. Fels Chair

Peter Smith, Associate Principal

Jonathan Blumenfeld

Edwin Tuttle Chair

Elizabeth Starr Masoudnia,

English Horn

Joanne T. Greenspun Chair

Clarinets

Ricardo Morales, Principal

Leslie Miller and Richard Worley Chair

Samuel Caviezel, Associate Principal

Sarah and Frank Coulson Chair

Socrates Villegas

Paul R. Demers, Bass Clarinet

*Peter M. Joseph and Susan Rittenhouse
Joseph Chair*

Bassoons

Daniel Matsukawa, Principal

Richard M. Klein Chair

Mark Gigliotti, Co-Principal

Angela Anderson Smith

Holly Blake, Contrabassoon

Horns

Jennifer Montone, Principal

Gray Charitable Trust Chair

Jeffrey Lang, Associate Principal

Hannah L. and J. Welles Henderson Chair

Christopher Dwyer

Chelsea McFarland

Ernesto Tovar Torres

Shelley Showers

Trumpets

(position vacant), Principal

Marguerite and Gerry Lenfest Chair

Jeffrey Curnow, Associate Principal

Gary and Ruthanne Schlarbaum Chair

Anthony Prisk

Trombones

Nitzan Haroz, Principal

Neubauer Family Foundation Chair

Matthew Vaughn, Co-Principal

Blair Bollinger, Bass Trombone

Drs. Bong and Mi Wha Lee Chair

Tuba

Carol Jantsch, Principal

Lyn and George M. Ross Chair

Timpani

Don S. Liuzzi, Principal

Dwight V. Dowley Chair

Angela Zator Nelson, Associate Principal

Percussion

Christopher Deviney, Principal

Angela Zator Nelson

Piano and Celesta

Kiyoko Takeuti

Keyboards

Davyd Booth

Harp

Elizabeth Hainen, Principal

Librarians

Nicole Jordan, Principal

Holly Matthews

Stage Personnel

Dennis Moore, Jr., Manager

Francis "Chip" O'Shea III

Aaron Wilson



Jessica Griffin

The world-renowned Philadelphia Orchestra strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust education initiatives, a commitment to its diverse communities, and the embrace of digital outreach, the ensemble is creating an expansive future for classical music, and furthering the place of the arts in an open and democratic society. In June 2021 the Orchestra and its home, the Kimmel Center, united to form The Philadelphia Orchestra and Kimmel Center, Inc., reimagining the power of the arts to bring joy, create community, and effect change.

Yannick Nézet-Séguin is now in his 11th season as music and artistic director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, in Verizon Hall and community centers, in classrooms and hospitals, and

over the airwaves and online. In response to the cancellation of concerts due to the COVID-19 pandemic, the Orchestra launched the Digital Stage, providing access to high-quality online performances, keeping music alive at a time when it was needed most. It also inaugurated free offerings: HearTOGETHER, a podcast on racial and social justice, and creative equity and inclusion, through the lens of the world of orchestral music, and Our City, Your Orchestra, a series of digital performances that connects the Orchestra with communities through music and dialog while celebrating the diversity and vibrancy of the Philadelphia region.

The Philadelphia Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members of all ages through programs such as PlayINs; side-by-sides; PopUP concerts; Our City, Your Orchestra Live; School Concerts; the School Partnership Program and School Ensemble Program; and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador and one of our nation's greatest exports. It performs annually at Carnegie Hall, the Mann Center, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich touring history, having first performed outside Philadelphia in its earliest days. In 1973 it was the first American orchestra to perform in the People's Republic of China, launching a five-decade commitment of people-to-people exchange.

Under Yannick's leadership, the Orchestra returned to recording with 12 celebrated releases on the Deutsche Grammophon label, including the GRAMMY® Award-winning *Florence Price Symphonies Nos. 1 & 3*. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM.

For more information, please visit www.philorch.org.



George Etheredge

Yannick Nézet-Séguin is currently in his 11th season as music and artistic director The Philadelphia Orchestra. Additionally, he became the third Music and Artistic Director of New York's Metropolitan Opera in 2018. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him "phenomenal," adding that "the ensemble, famous for its glowing strings and homogenous richness, has never sounded better."

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, and in 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in 2018. Under his leadership The Philadelphia Orchestra returned to recording with 12 releases on that label, including *Florence Price Symphonies Nos. 1 & 3*, which won a GRAMMY Award for Best Orchestral Performance. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; Companion to the Order of Arts and Letters of Quebec; an Officer of the Order of Quebec; an Officer of the Order of Montreal; an Officier de l'Ordre des Arts et des Lettres; *Musical America's* 2016 Artist of the Year; ECHO KLASSIK's 2014 Conductor of the Year; a Royal Philharmonic Society Award; Canada's National Arts Centre Award; the Prix Denise-Pelletier; the Oskar Morawetz Award; and honorary doctorates from the University of Quebec, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, the University of Montreal, the University of Pennsylvania, and Laval University. To read Yannick's full bio, please visit philorch.org/conductor.





Sammy Hart
Deutsche Grammophon

Georgian-born German violinist **Lisa Batiashvili** is praised by audiences and fellow musicians for her virtuosity. An award-winning artist, she has developed long-standing relationships with the world's leading orchestras, conductors, and musicians. She made her Philadelphia Orchestra debut in 2005 and toured Europe with the ensemble and Yannick Nézet-Séguin in 2022. In 2021 she formed and continues to lead the Lisa Batiashvili Foundation, which serves her lifelong dream and commitment in supporting young, highly talented Georgian musicians to thrive in their musical careers. She is the artistic director of the Audi Summer Concerts music festival in Ingolstadt, Germany. For the 2022 festival she performed Shostakovich's Violin Concerto No. 1 with Santtu-Matias Rouvali and the Munich Philharmonic under the motto "Keep on Dancing."

Highlights of her 2022–23 season include returns with the New York Philharmonic, the Cleveland Orchestra, the Philharmonia Orchestra, the Czech Philharmonic, and her debut with the Oslo Philharmonic. She also embarks on tours with the Royal Concertgebouw Orchestra, the Chamber Orchestra of Europe, and the Orchestra dell'Accademia Nazionale di Santa Cecilia. She regularly appears on stage with orchestras including the Berlin Philharmonic, the London Symphony, the Vienna

Philharmonic, the Bavarian Radio Symphony, the Staatskapelle Dresden, and the Boston Symphony, among others.

Ms. Batiashvili is an exclusive recording artist for Deutsche Grammophon and her latest album, *Secret Love Letters*, was released in August 2022 with Yannick Nézet-Séguin and The Philadelphia Orchestra. Her 2020 *City Lights* project marked a musical journey that takes listeners around the world to 11 cities with an autobiographical connection with music ranging from Bach to Morricone, and Dvořák to Charlie Chaplin. A 12th city was added in 2022 with the release of her single *Desafinado*, celebrating Rio de Janeiro. At the internationally renowned Concert de Paris on Bastille Day in Paris in 2020 she performed the title track in an international broadcast. Her previous recording, *Visions of Prokofiev* with the Chamber Orchestra of Europe and Yannick, won an Opus Klassik Award and was shortlisted for the 2018 *Gramophone Awards*. She was named *Musical America's* Instrumentalist of the Year in 2015, was nominated as *Gramophone's* Artist of the Year in 2017, and was awarded an Honorary Doctorate from the Sibelius Academy in 2018. She lives in Munich and plays a Guarneri del Gesù violin from 1739, generously loaned by a private collector.



Chris Lee

Gil Shaham made his Philadelphia Orchestra debut in 1988 at the Mann Center and has performed regularly with the Philadelphians ever since. He is one of the foremost violinists of our time. His flawless technique, combined with his inimitable warmth and generosity of spirit, has solidified his renown as an American master. The GRAMMY Award winner and *Musical America* "Instrumentalist of the Year" is sought after throughout the world for concerto appearances with leading orchestras and conductors. He regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals. Highlights of recent years include the acclaimed recording and performances of J.S. Bach's complete sonatas and partitas for solo violin. In the coming seasons, in addition to championing these solo works, he will join his long-time duo partner, pianist Akira Eguchi, in recitals throughout North America, Europe, and Asia. Appearances with orchestra regularly include the Berlin, Israel, New York, and Los Angeles philharmonics; the Boston, Chicago, and San Francisco symphonies; the Orchestre de Paris; and multi-year residencies with the orchestras of Montreal, Stuttgart, and Singapore.

Mr. Shaham has recorded more than two dozen concerto and solo CDs, earning multiple GRAMMYS, a Grand Prix du Disque,

the Diapason d'Or, and *Gramophone* Editor's Choice awards. Many of these recordings appear on Canary Classics, the label he founded in 2004. His recordings include *1930s Violin Concertos*, *Virtuoso Violin Works*, *Elgar's Violin Concerto*, *Hebrew Melodies*, *The Butterfly Lovers*, and many more. His *1930s Violin Concerto Vol. 2* was nominated for a GRAMMY Award. His latest recording of Beethoven and Brahms concertos with the Knights was released in 2021.

Born in Champaign-Urbana, Illinois, in 1971, Mr. Shaham moved with his parents to Israel, where he began violin studies at the age of seven, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981 he made debuts with the Jerusalem Symphony and the Israel Philharmonic. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at the Juilliard School. He also studied at Columbia University. He was awarded an Avery Fisher Career Grant in 1990 and in 2008 received the coveted Avery Fisher Prize. In 2012 he was named "Instrumentalist of the Year" by *Musical America*. He plays the 1699 "Countess Polignac" Stradivarius and also an Antonio Stradivari violin, Cremona c. 1719, with the assistance of Rare Violins in Consortium, Artists and Benefactors Collaborative. He lives in New York City with his wife, violinist Adele Anthony, and their three children.

Although full-scale concertos get most of the attention when it comes to works for violin and orchestra, there are some short single-movement pieces that have captured the affection of performers and audiences. One such piece is the effortlessly melodic, sensuous, and reflective *Poème* by the French composer Ernest Chausson.

Antonio Vivaldi was phenomenally prolific, even considering the formidable productivity of other Baroque masters such as Bach, Handel, and Telemann. He composed in all genres, including dozens of operas, but is most remembered for his more than 500 concertos. Among this wealth of music, four of Vivaldi's violin concertos stand out as his signature compositions: the collection published in 1725 as *The Four Seasons*.

Unlike many nicknames applied to pieces that are inventions unsanctioned by the composer, Vivaldi not only provided the titles but also sonnets running alongside the music. This all serves as a guide to register the changes of the year as we hear the sounds of nature, including birds, barking dogs, and a summer storm.



1725

Vivaldi

The Four Seasons

Music

Bach

Anna Magdalena Notebook

Literature

Ramsay

The Gentle Shepherd

Art

Canaletto

Four Views of Venice

History

Peter the Great dies



1896

Chausson

Poème

Music

Strauss

Also sprach Zarathustra

Literature

Chekhov

The Sea Gull

Art

Leighton

Clytie

History

Utah becomes a state



Poème

Ernest Chausson

Born in Paris, January 20, 1855

Died in Limay, June 10, 1899

Few composers of the 19th century wrote music that was as sheerly voluptuous as Ernest Chausson's, and few of his works are as effortlessly melodic and sensuous as the splendid *Poème*. Written immediately after 10 years of arduous labor on what he hoped would be his magnum opus—the opera *Le Roi Arthur* (King Arthur)—*Poème* probably did seem effortless by comparison.

Painterly Inspirations

Languishing in Florence and its environs during the spring and early summer of 1896, Chausson felt inspiration afresh. "There are many things which I am tempted to write," he wrote. "Pure music this time, which has been inspired in me by the landscapes or works of art here. I had such a low opinion of my musical talents that I was surprised when I saw what ideas certain paintings awaken in me. Some of them give me the entire outline of a symphonic piece." It seems reasonable to assume that the *Poème*, composed during this spring, was one such piece. Completed in June 1896, it was first performed by its dedicatee, the virtuoso Belgian violinist and composer Eugène Ysaÿe, in Nancy on December 27; its success at a subsequent Parisian performance in April 1897 was an unexpected surprise to all involved.

For years Chausson had struggled for recognition in Paris, where even in the 1890s his music was found to be too "experimental." It was Chausson, whose earlier music had owed such enormous debt first to César Franck and then to Richard Wagner, who had advocated that French composers abandon the pervasive Wagnerism and create an individual Romanticism. With *Poème* he not only asserted an artistically independent style but also created a miniature jewel that combined poignant sentimentality with the declamatory lyricism that had always characterized French melody.

Chausson originally titled the piece *Le Chant de l'amour triomphant* (Song of Triumphant Love), suggesting an initial programmatic intent; one writer has pointed out that this is the title of a short story by Ivan Turgenev, and as such, attempts have been made to point out parallels between story and music. But Chausson's later suppression of the title in the printed score seems to make clear that his final intentions were to create a work free of extramusical associations.

A Closer Look

Poème is a straightforward and plaintive dialogue between violin and orchestra, cast in a single continuous gesture. The soloist intones the deliciously bittersweet melody in the opening section; the orchestra, taking up the violinist's urgency, builds toward a nervous animato passage, leading toward the climactic allegro and a return to the opening tempo (*lento*). A reflective reiteration of the opening theme concludes the work with a hint of nostalgia.

—Paul J. Horsley

Chausson composed Poème in 1896.

Thaddeus Rich was the soloist in the first Philadelphia Orchestra performance of the work, in March 1915 in Princeton, New Jersey, with Leopold Stokowski on the podium. Most recently on subscription concerts it was played by Lisa Batiashvili in January 2022 with Yannick Nézet-Séguin.

Violinist Zino Francescatti, Eugene Ormandy, and The Philadelphia Orchestra recorded Poème in 1950 for CBS. A live recording of a performance from 2008 with David Kim and Rafael Frühbeck de Burgos is also available by digital download.

The score calls for solo violin; pairs of flutes, oboes, clarinets, and bassoons; four horns; two trumpets; three trombones; tuba; timpani; harp; and strings.

Poème runs approximately 16 minutes in performance.



The Four Seasons

Antonio Vivaldi

Born in Venice, March 4, 1678

Died in Vienna, July 28, 1741

The idea of depicting the seasons through music did not originate with Antonio Vivaldi. Spring's sensuous languor and winter's icy chill had been favorite topics of the Renaissance madrigalists centuries earlier. But the notion reached one of its most eloquent expressions in the four concertos that constitute what Vivaldi called *The Four Seasons*. Since 1725, when these works first appeared in print in Amsterdam, dozens of composers have followed suit, not only in works intended to depict all four seasons (an oratorio by Haydn, a piano suite by Tchaikovsky, a ballet by Glazunov), but also in compositions that characterize the mood or activities of a single season (Berlioz's *Les Nuits d'été*, Schumann's "Spring" Symphony, Stravinsky's *The Rite of Spring*, Copland's *Appalachian Spring*, Grieg's *In Autumn Overture*).

Vivaldi's set of four concertos remains among the most popular of these—indeed, among the most celebrated programmatic music of all time. They were initially published as part of the composer's Op. 8, a set of 12 concertos released in 1725 as *The Contest of Harmony and Invention*. The provocative title hinted at the composer's challenge of creating works that were musically powerful but also poetically interesting. The concertos bore colorful titles, including not only the names of the four seasons (for the first four concertos), but others such as "The Hunt," "The Storm at Sea," and "Pleasure." Dedicated to Count Václav Morzin of Bohemia, a frequent visitor to Venice, Op. 8 contains some of the most dazzling instrumental music of the Baroque era.

A Prolific Composer

Yet these concertos form but a tiny part of a vast oeuvre. Few composers can begin to match the sheer volume of Vivaldi's output, much less its peerless consistency. In addition to 50 operas, 150 vocal works, and more than 100 solo sonatas, the Venetian

cleric and composer known as the Red Priest (because of his hair) wrote more than 500 concertos, for all manner of solo instruments. The variety of this concerto output is fascinating enough: In addition to 250 concertos for solo violin, there are works for oboe, bassoon, flute, recorder, cello, viola d'amore, mandolin, lute, and sundry other instruments. There are also some 80 ensemble concertos for two or more soloists, cast in various combinations. Considering the lightning speed at which they must have been written, it is amazing that so many are absolutely first-rate pieces. Despite the fact that even during his lifetime Vivaldi was criticized for assembly-line-style composition (the same trait that has given rise, more recently, to the quip that he "wrote the same concerto 500 times"), a large number of these works have durably withstood the test of time. Like his younger contemporary Handel, Vivaldi was born with an extraordinary facility: He could compose a piece faster than others could copy it.

Closer Look

For the publication of *The Four Seasons*, Vivaldi appended a poem for each of the concertos; though the verses are not signed, many scholars have assumed that they are from Vivaldi's own pen, largely because of the meticulous detail with which the programmatic elements of the poetry follow the musical events of the concertos. Vivaldi's expression of the mood of each season is quite ingenious, in fact, and even led him to a new approach to the ritornello concerto (a term chosen to describe the manner in which full-orchestra material returns again and again, lending cohesiveness to an otherwise fairly fluid design). The orchestral tuttis are often used to depict the overall mood of the season (such as the frozen landscape at the beginning of "Winter," or the melting heat of "Summer"), while the soloistic passages evoke more specific elements, such as the bird songs at the opening of "Spring," or the Bacchic harvest-revelry at the opening of new wine, as expressed in the opening solo passagework of "Autumn."

—Paul J. Horsley

The *Four Seasons* was published in 1725.

Carlo Maria Giulini led the first Philadelphia Orchestra performances of the complete *Four Seasons* in December 1973; Norman Carol was the soloist. Eugene Ormandy and violinist Anshel Brusilow premiered three of the four movements with the Orchestra: "Spring" in March 1960, "Summer" in

April 1960, and "Autumn" in December 1959. "Winter" was first performed in January 1958, with Ormandy and Jacob Krachmalnick. Most recently on subscription the complete piece was performed in November 2013, with violinist Giuliano Carmignola and conductor Richard Egarr. The piece also appeared on the Digital Stage in November 2020 and August 2021, both with Gil Shaham.

The Orchestra, Ormandy, and Brusilow recorded the complete Four Seasons in 1959 for CBS.

The score calls for harpsichord, strings, and solo violin.

Running time is approximately 40 minutes.

"Spring"

Spring has come, and joyfully
the birds welcome it with cheerful song,
and the streams, at the breath of zephyrs,
flow swiftly with sweet murmurings.
But now the sky is cloaked in black
and thunder and lightning announce themselves;
when they die away, the little birds
turn afresh to their sweet song.

Then on the pleasant flower-strewn meadow,
to the gentle rustle of the leaves and branches
the goatherd rests, his faithful dog at his side.

To the rustic bagpipe's gay sound,
nymph and shepherd dance beneath
the fair spring sky in all its glory.

"Summer"

In the torrid heat of the blazing sun,
man and beast alike languish, and even the pine trees scorch;
the cuckoo raises his voice, and soon after
the turtledove and finch join in song.
Sweet zephyrs blow, but then
the fierce north wind intervenes;
the shepherd weeps, anxious for his fate
from the harsh, menacing gusts.

He rouses his weary limbs from rest

in fear of the lightning, the fierce thunder
and the angry swarms of gnats and flies.

Alas! his fears are justified,
for furious thunder irradiates the heavens,
bowing down the trees and flattening the crops.

“Autumn”

The peasant celebrates with song and dance
his joy in a fine harvest
and with generous draughts of Bacchus’ cup
his efforts end in sleep.

Song and dance are done,
the gentle, pleasant air
and the season invite one and all
to the delights of sweetest sleep.

At first light a huntsman sets out
with horns, guns, and dogs,
putting his prey to flight and following its tracks;
terrified and exhausted by the great clamor
of guns and dogs, wounded and afraid,
the prey tries to flee but is caught and dies.

“Winter”

To shiver icily in the freezing dark
in the teeth of a cruel wind,
to stamp your feet continually,
so chilled that your teeth chatter.

To remain in quiet contentment by the fireside
while outside the rain soaks people by the hundreds.

To walk on the ice, with slow steps
in fear of falling, advance with care.
Then to step forth strongly, fall to the ground,
and again run boldly on the ice until it cracks and breaks;
to listen as from the iron portals
winds rush from south and north,
and all the winds in contest;
such is winter, such the joys it brings.

GENERAL TERMS

Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution

Chord: The simultaneous sounding of three or more tones

Dissonance: A combination of two or more tones requiring resolution

Harmonic: Pertaining to chords and to the theory and practice of harmony

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions

Legato: Smooth, even, without any break between notes

Meter: The symmetrical grouping of musical rhythms

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.

Oratorio: Large-scale dramatic composition originating in the 16th century with text usually based on religious subjects. Oratorios are performed by choruses and solo voices with an instrumental accompaniment, and are similar to operas but without costumes, scenery, and actions.

Ritornello: Literally "a little thing that returns." Relatively short passages of music played by the entire ensemble alternating with sections dominated by the soloist(s).

RV: The thematic catalog of all the works of Vivaldi, first compiled by Peter Ryom

Suite: During the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music. Later, a group of pieces extracted from a larger work, especially an opera or ballet.

Tutti: All; full orchestra

THE SPEED OF MUSIC (Tempo)

Adagio: Leisurely, slow

Allegro: Bright, fast

Animato: Lively, animated

Largo: Broad

Lento: Slow

Presto: Very fast

TEMPO MODIFIERS

Molto: Very

Non molto: Not very