



Four Seasons



QUEENSLAND SYMPHONY
ORCHESTRA

75 YEARS

18 + 19 MAR 2022

CONCERT HALL, QPAC



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WELCOME

Welcome to our *Four Seasons* concert. I'm very excited to be presenting this program which will be one of the highlights of my year! I have always loved Vivaldi's *The Four Seasons* and every time I revisit the work I'm amazed and inspired by their originality and imagination. In my opinion they are beautifully conceived and extremely detailed with many performance instructions, but despite this, Vivaldi leaves so much freedom for the imagination of the performer. As a listener, one is taken on this incredible sonic, as well as very pictorial, journey. I believe the reason why *The Four Seasons* never goes out of fashion is that it incorporates the human elements - what we relate to and value - the passing of time, the cycle of years and nature.

I absolutely love tango as music and as dance, and it's fantastic to have *The Four Seasons of Buenos Aires* by Piazzolla as a companion work to contrast and to compliment the Vivaldi. Piazzolla is all about the impulsiveness with its passionate sultry melodies and infectious rhythms - it's hard not to feel the urge to dance! Also, it feels even more appropriate to play the Piazzolla here in Australia given that we share the same seasonal pattern as Argentina!

These concerts are not like our usual Maestro series concerts. We wanted to invite you to a more intimate space and to draw you into our world. We have no conductor, no wind, brass or percussion - just the wonderful string section of QSO. It's quite a different rehearsal process as we can go into more string specific details and even though I'm directing, everyone is involved and everyone contributes.

Directing this program has been an absolute joy. I hope you enjoy your journey through the seasons with us and leave feeling invigorated and with a smile on your face!

Thank you so much for joining us!

Natsuko Yoshimoto
Concertmaster

IN THIS CONCERT

Director & Soloist Natsuko Yoshimoto

PROGRAM

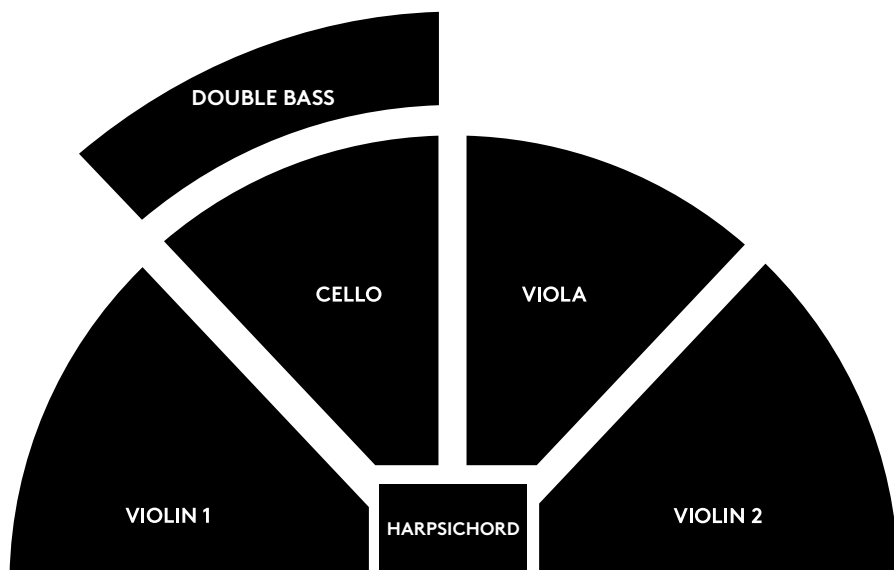
VIVALDI	<i>The Four Seasons</i>	37'
PIAZZOLLA	<i>The Four Seasons of Buenos Aires</i>	28'

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples continue to make to Queensland and Australia.

To ensure an enjoyable concert experience for everyone, please remember to turn off your mobile phones and all other electronic devices. Please muffle coughs and refrain from talking during the performance.

Photos by Peter Wallis.

IF YOU'RE NEW TO THE ORCHESTRA



WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

For today's concert, there are only strings and keyboard.

STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First/Second Violin
- Viola
- Cello
- Double Bass

KEYBOARD

Keyboard instruments are played by pressing keys.

- Harpsichord

WHO'S ON STAGE TODAY



Find out who's on stage today,
scan the QR code below.



FOR YOUNGER EARS

If you've been to one of our concerts before, you might notice that today's performance is a little different. For one thing, there's no conductor! Instead our Concertmaster Natsuko Yoshimoto will be leading the orchestra while she plays violin. Today's music will also be performed in a different order. Instead of playing music by one composer and then the next, our musicians will jump between the two.

Throughout the concert our musicians will perform *The Four Seasons* composed by Antonio Vivaldi as well as *The Four Seasons of Buenos Aires* composed by Astor Piazzolla. Both pieces of music are about - you guessed it - the four seasons! You will hear each composer's version of Spring, then Summer, then Autumn, then Winter.

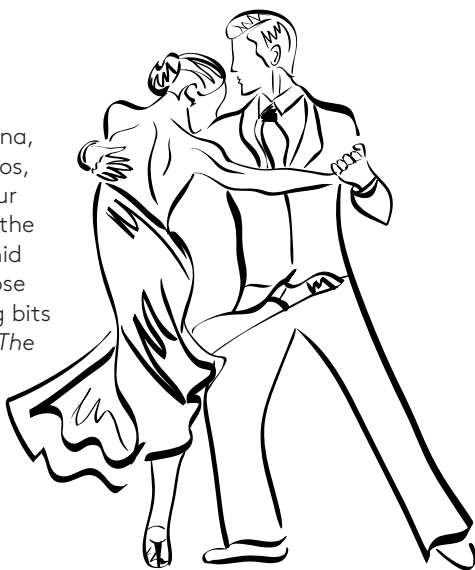


WHO WAS VIVALDI?

Antonio Vivaldi was an Italian composer who made music during the Baroque period (this was hundreds of years ago - specifically between 1600 and 1750). As well as being a wonderful composer, Vivaldi was also a very accomplished violinist. This might be why the piece of music you will hear today was originally written as four violin concertos and has so many beautiful moments where the violin gets to show off.

WHO WAS PIAZZOLLA?

Astor Piazzolla was a composer from Argentina, South America. He famously composed tangos, and between 1964 and 1970 he composed four tangos representative of city life throughout the year. Another composer by the name of Leonid Desyatnikov (a Ukrainian composer) took those tangos by Piazzolla and arranged them using bits and pieces from Vivaldi's music. The result is *The Four Seasons of Buenos Aires*, a unique cross between tango music and classical music and representative of Buenos Aires' more tropical seasons.



LISTEN OUT FOR...

The Four Seasons is about just that... Spring, Summer, Autumn and Winter. Each section of music represents the sounds and sights of each season.

SPRING

To start, Vivaldi's Spring is bright and joyful. Natsuko will play a series of birdcalls with her violin (watch as the other violinists join in), while the double basses play a little deeper.

SUMMER

In Summer, listen as the music gets slower – it feels heavy, almost as if it's too hot to do anything (just like Summer in Queensland). Finally, a storm rolls in and the music gets faster!

The Summer of Buenos Aires begins quickly and frenetically, before leaning into a fun tango.

AUTUMN

Autumn sounds like a dance – you can imagine the farmers of Italy in the 1600's celebrating the Autumn harvest with dance and song. In Piazzolla's version of Autumn, listen out for the cello solo.

WINTER

And finally, Winter arrives. In Vivaldi's version, the first movement reminds us of ice cracking. The second movement is slower and some of the strings begin by playing pizzicato (this means they pluck their strings). And by the final movement, we can hear similarities from the first movement as the musicians pick up their pace again.

Piazzolla's version of Winter is slow and thoughtful – there is no ice cracking or the promise of snow. Instead, it is introspective as the city of Buenos Aires slows for the Winter.

SPRING

As Piazzolla's Spring begins, you can notice that it sounds cheekier than Vivaldi's version – it is bright and fun and quick, until the music slows and becomes sluggish. (Spring in Buenos Aires is much hotter than in Italy!)

DID YOU KNOW?

Before the 1950's, tango music was only played and performed by the lower classes in South America. But, Piazzolla himself is often credited for developing tango music into a genre of classical music. He composed beautiful tangos – check out our concert playlist here:



BEFORE WE BEGIN

Before the performance begins, get to know a few musical terms in the Listening Guide.

Program music music that is intended to evoke images or convey the impression of events.

Baroque Baroque music is a style of Western music from the Baroque period (1600–1750). Composers like Bach, Vivaldi and Handel are all from the Baroque period.

Concerti plural of concerto, a musical composition for a solo instrument or instruments accompanied by an orchestra.

Tango a ballroom dance originating in Buenos Aires. It is characterised by marked rhythms and abrupt pauses.

Bandoneon a type of instrument that looks like an accordion, but much smaller!





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LISTENING GUIDE

Today, our musicians perform Vivaldi and Piazzolla in the following order.

- VIVALDI** Spring, RV269, E major, from *The Four Seasons*, Op.8
1. Allegro - Giunt'è la primavera (Spring is here)
 2. Largo - Mormorio di fronde e piante, il capraro che dorme, il cane che grida (Murmur of leaves and plants, the sleeping goat, the screaming dog)
 3. Allegro - Danza pastorale (Pastoral dance)

PIAZZOLLA Verano Porteno (Summer) from *The Four Seasons of Buenos Aires*

- VIVALDI** Summer, RV 315, G minor, From *The Four Seasons*, Op.8
1. Allegro non molto - Languidezza per il caldo (Languid from the heat)
 2. Adagio e piano - Toglie alle membra lasse il suo riposo (His tired limbs are deprived of their rest)
 3. Presto - Tempo impetuoso d'estate (Summer Storm)

PIAZZOLLA Otono Porteno (Autumn) from *The Four Seasons of Buenos Aires*

- VIVALDI** Autumn, RV 293, F major, from *The Four Seasons*, Op.8
1. Allegro - Ballo e canto di villanelli (Peasant dance and song)
 2. Adagio molto - Dormienti ubriachi (Sleeping drunkards)
 3. Allegro - La caccia (The hunt)

PIAZZOLLA Invierno Porteno (Winter) from *The Four Seasons of Buenos Aires*

- VIVALDI** Winter, RV 297, F minor, from *The Four Seasons*, Op.8
1. Allegro non molto - Aggiaciatto tremar tra nevi algenti (We freeze and shiver amidst the silvery snow)
 2. Largo - Passar al foco i di quieti (To pass the day by the fire, quiet)
 3. Allegro - Camminar sopra il ghiacc (To walk out on the ice)

PIAZZOLLA Primavera Portena (Spring) from *The Four Seasons of Buenos Aires*

Antonio Vivaldi (1678–1741)

The Four Seasons

The tension whirls as you step onto the ice. You walk with timid movements – but you slip and fall anyway. Has it cracked beneath your feet? You pick yourself up and break into a sprint. Will you make it over the crystal ground?

This is *Winter* from Vivaldi's *The Four Seasons*. The suspenseful *Allegro* is an example of **program music**, a genre based in storytelling. While you're probably familiar with the seasonal themes, you may be surprised to learn there's a tale hidden in each movement – and the secrets are unearthed through poetry.

A suite of sonnets accompanies this 1723 **baroque** work; Vivaldi most likely wrote those, too. They're structured to match his **concerti**: three poems per season. There's more to this music than first meets the ear, and knowing this will help you listen. Follow on to the next page for the sonnets in Italian and English.

For instance, if you've ever wondered why *Summer* sounds so frantic (nothing like a relaxing day at the beach, right?), it's because the *Presto* represents a seasonal storm. As we learn through the sonnet, thunder, lightning, and hail threaten the grain! If *Autumn's Allegro* brings you delight, Vivaldi's goal was achieved: he wrote of a community celebrating a rich harvest with song and dance before passing out in a drunken splendour.

Winter opens with striking violin gestures (oddly reminiscent of the *Psycho* shower scene). This *Allegro non molto* is physically jarring – as you'd expect when your teeth start chattering from piercingly cold winds. And don't you think the second movement of *Spring* sounds mournfully out of step with this vibrant season? The full picture is revealed when we realise a goatherd has fallen into a gentle dream, surrounded by blossoms and rustling leaves. That wistful violin is singing his lullaby.

The Four Seasons has inspired countless spin-offs from composers around the world, all in awe of the earth's natural rhythms as Vivaldi wrote and composed them.

LISTENING GUIDE

Spring

Italian

Allegro

Giunt' è la Primavera e festosetti
La Salutan gl' Augei con lieto canto,
E i fonti allo Spirar de' Zeffiretti
Con dolce mormorio Scorrono intanto:

Vengon' coprendo l'aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi tacendo questi, gl' Augelletti;
Tornan' di nuovo al lor canoro incanto:

Largo

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme 'l Caprar col fido can' à lato.

Allegro

Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all' apparir brillante.

English

Allegro

Here comes the Spring, and festively
She is saluted by the birds with a merry song;
The fountains and whispering Zephyrs
Flow all the while, with sweet murmuring
harmonies.

Advancing over the heavens is a black mantle
With lightning and thunder chosen to
announce her;
Then, when all is silent, the little birds
Return anew to their tuneful songs.

Largo

And later in the lovely flowering fields,
To the delightful murmuring of fronds
and leaves,
The goat-herd sleeps, his faithful dog
watchful beside him.

Allegro

To the rustic bagpipes' sound
Nymphs and shepherds dance beneath
the canopy;
Spring appears, clothed in brilliance.

Summer

Italian

Allegro non molto - Allegro

Sotto dura Staggion dal Sole accesa
Langue l'uom, langue 'l gregge, ed arde
il Pino;

Scioglie il Cucco la Voce, e tosto intesa
Canta la Tortorella e 'l gardelino.

Zèfiro dolce Spira, ma contesa
Muove Borea improvviso al Suo vicino;
E piange il Pastorel, perché sospesa
Teme fiera borasca, e 'l suo destino;

Adagio e piano - Presto e forte

Toglie alle membra lasse il Suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche e moscon lo Stuol furioso.

Presto

Ah, che purtroppo i suoi timor Son veri!
Tuona e fulmina il Ciel e grandioso:
Tronca il capo alle Spiche ed a' grani alteri.

English

Allegro non molto - Allegro

Beneath this hard and burning sun
Men and beasts languish and the pine
trees burn;

Stuttering, the Cuckoo gives voice,
and in answer
Sing the Turtledove and the Goldfinch.

The sweet Zephyr blows, but is challenged
by Boreas the North Wind;
The shepherd weeps, because he fears
The fierce coming storm, and for his fate.

Adagio e piano - Presto e forte

His tired limbs are deprived of their rest
By his fear of lightning and fierce thunder;
The flies swarming furiously!

Presto

Ah, his fears are all too true –
Thunder and flashes in the Heavens!
Hailstones dash the heads from stalks
of ripe grain!

LISTENING GUIDE

Autumn

Italian

Allegro

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere
E del liquor de Bacco accesi tanti
Finiscono col Sonno il lor godere

Adagio molto

Fà ch' ogn' uno tralasci e balli e canti
L'aria che temperata dà piacere,
E la Stagion ch' invita tanti e tanti
D'un dolcissimo Sonno al bel godere.

Allegro

I cacciator alla nov'alba a caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belva, e Seguono la traccia;
Già Sbigottita, e lassa al gran rumore
De' Schioppi e cani, ferita minaccia
Languida di fuggir, ma oppressa muore.

English

Allegro

The peasants celebrate with dance and song
The happiness of a good harvest
And the wine of Bacchus having fired them,
It comes to an end in sleep.

Adagio molto

Gradually each ceases singing and dancing;
The mild and pleasant air
Of this Season beckons one and all
To the sweetness of sleep.

Allegro

The hunter at the new dawn joins the chase
With horn, guns and dogs;
The hunted beast flees, and the scent
is followed;
Already confused and distracted by the
great noise
Of guns and dogs, wounded by shot
Weakly it flees, but exhausted, dies.

Winter

Italian

Allegro non molto

Aggiacciato tremar trà nevi algenti
Al Severo Spirar d' orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;

Largo

Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento

Allegro

Caminar Sopra il ghiaccio, e à passo lento
Per timor di cader gersene intenti;
Gir forte Sdruzziolar, cader à terra
Di nuove ir Sopra 'l ghiaccio e correr forte
Sin ch' il ghiaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco Borea, e tutti i Venti in guerra
Quest' é 'l verno, mà tal, che gioia apporta.

English

Allegro non molto

We freeze and shiver amidst the silvery snow
At the severe breath of the horrid wind;
We stamp cold feet relentlessly
While the harsh frost makes our teeth chatter.

Largo

To pass the day by the fire, quiet and content,
While outside there is drenching rain.

Allegro

To walk out on the ice, and with slow steps,
For fear of falling, tread cautiously.
To go boldly, skid, fall to the ground,
And go on the ice anew; to run strongly
Until the ice breaks and splits apart.
To hear them emerge from their iron gates:
Sirocco the South, Boreas the North and
all the Winds at war –
This is Winter, but it too brings joy.

LISTENING GUIDE

Astor Piazzolla (1921–1992)

The Four Seasons of Buenos Aires (arr. Desyatnikov)

Vivaldi composed *The Four Seasons* under a Venetian sky. Through his baroque concerti, we can doze on flowery meadows, skid over icy grounds, and brave hail in a summer storm.

About 250 years later, Astor Piazzolla would take this seasonal theme for a spin, composing his own climate-based **tango** from the other end of the world. Then a Russian composer would come along and link the two together.

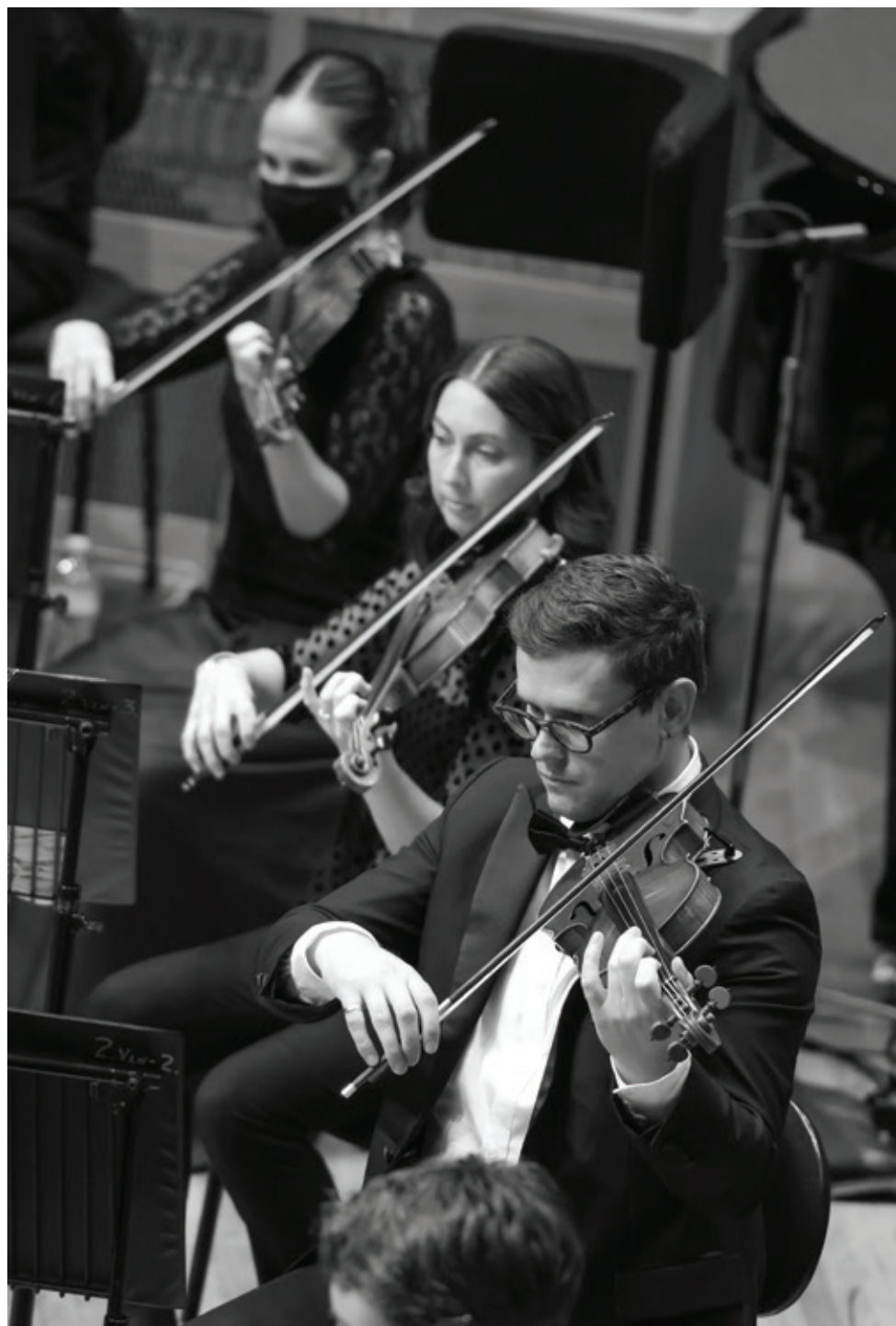
The Four Seasons of Buenos Aires reveals a global landscape, blurring the borders of Earth and its music. Piazzolla had looked beyond his Argentinian sky; he lived in Paris and New York, and his music is a cultural melting pot of urban dance and classical structures.

Piazzolla's seasons were intended for the instruments of his band, which he led on **bandoneon**. While Vivaldi painted a portrait of the seasons, Piazzolla helps us *feel* them. His Argentinian rhythms portray the seasons differently, with an outpouring of sentimentality and warmth in place of rigidly structured rhythms.

In the '90s, Desyatnikov took Piazzolla's fiery themes and reworked them for solo violin and orchestra, scattering droplets of Vivaldi along the way – the nature of this music evolving under yet another sky. Here, the original *Winter* theme appears in Piazzolla's *Summer* movement. (Desyatnikov flipped them to account for the different hemispheres of each composer, though it's also fitting to the Australian listener.)

All *Four Seasons* celebrate the unique experiences of living in this hot, wet, and windy world. And to Desyatnikov, they fall into harmony.

Notes by Stephanie Eslake



Pictured: Nicholas Thin, Ceridwen Jones, Rebecca Seymour

ARTIST BIOGRAPHIES



Natsuko Yoshimoto

Director & Soloist

Natsuko Yoshimoto joined Queensland Symphony Orchestra as Concertmaster in 2021, after serving as Concertmaster at Adelaide Symphony Orchestra for 12 years.

Born in Japan, Natsuko Yoshimoto began playing the violin at the age of three. She studied at the Yehudi Menuhin School and Royal Northern College of Music in England and the Curtis Institute of Music in Philadelphia. She received direct guidance and teaching under Lord Menuhin and Wen Zhou Li.

She has won many awards and prizes in international competitions including the Gold Medal in both the prestigious 1994 Shell/London Symphony Orchestra Competition and the Orchestra Ensemble Kanazawa Award and the Iwaki Award for outstanding achievement as a Japanese artist.

In great demand as a soloist, she has appeared with many world-renowned orchestras including the London Symphony Orchestra, Philharmonia (London), Halle Orchestra, Odense Symphony (Denmark), Tokyo Symphony Orchestra, Tokyo Philharmonic, Orchestra Ensemble Kanazawa, Hong Kong Sinfonietta, Melbourne Symphony and Adelaide Symphony Orchestras.

Natsuko is also a member of highly acclaimed chamber group, Ensemble Q. She has been the leader of both the Australian String Quartet and the Grainger Quartet as well as the Concertmaster of the Adelaide Symphony Orchestra. Natsuko frequently guests as a Concertmaster with many major orchestras in Australia and Asia and continues to perform chamber music as a guest artist with various groups and musicians in many of the festivals.

Natsuko is also a passionate teacher and is a staff member at the Conservatorium of Music in Queensland teaching violin and chamber music.

She has given many world premieres of works by Australia's most prominent composers and has recorded for Virgin Classics, ABC Classics, Melba Records and Tall Poppies.

Natsuko plays on a Giovanni Battista Guaragnini generously on loan from UKARIA Trust.

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FRI 22 APR 7.30PM

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Concert Hall, QPAC

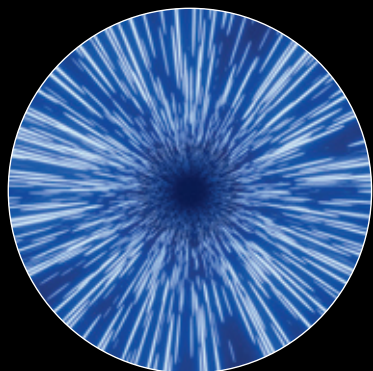
Conductor Johannes Fritzsche

Soloist Irit Silver, clarinet

Eötvös *The Saqqara Bird*

Mozart Clarinet Concerto, K.622

Martinů Symphony No.1



Cinematic

FRI 29 APR 7.30PM

SAT 30 APR 1.30PM, 7.30PM

Concert Hall, QPAC

Conductor & Host Nicholas Buc

Our flagship concert for lovers of movie soundtracks is back and this year we're celebrating the 90th birthday of the master of movie music: John Williams. Enjoy favourites from *Indiana Jones*, *Star Wars*, *Harry Potter*, *Schindler's List* and much more.



Opera Gala

FRI 10 JUN 7.30PM

SAT 11 JUN 1.30PM

Concert Hall, QPAC

Conductor Dane Lam

Soloists Natalie Aroyan, soprano

Deborah Humble, mezzo soprano

Diego Torre, tenor

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