## ACO Schools Notes 2015
### The Four Seasons

<table>
<thead>
<tr>
<th>Program Title</th>
<th>The Four Seasons</th>
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</table>
| **Repertoire** | Vivaldi – *The Four Seasons*  
Tawadros – Selections from *Permission to Evaporate*  
Original works exploring the crossroads of oud and string ensembles |
| **YouTube Recording links for repertoire** | ACO 2015 Season: *The Four Seasons*  
https://www.youtube.com/watch?v=s4pkdEGvxrc&list=PLIsxr-yNP3c8hpwtKhd4zGtgeN8YtB8e  

Vivaldi – *Spring from The Four Seasons* performed by Itzhak Perlman, London Philharmonic Orchestra and the Israel Philharmonic Orchestra  
https://www.youtube.com/watch?v=l-dYNtdglI0  

Vivaldi – *Summer from The Four Seasons* performed by Itzhak Perlman, London Philharmonic Orchestra and the Israel Philharmonic Orchestra  
https://www.youtube.com/watch?v=VG53Lg9jfw  

ABC Classics presents Joseph Tawadros, Christian McBride, Mike Stern, Matt McMahon & James Tawadros *Permission to Evaporate*  
‘Last Candle’  
https://www.youtube.com/watch?v=Rhp-lRJPxIs  

ABC Classics presents Joseph Tawadros with Richard Tognetti and the Australian Chamber Orchestra, James Tawadros *Concerto of the Greater Sea*  
https://www.youtube.com/watch?v=lEM-ieW-Ecw  

Joseph & James Tawadros interview & performance 2011 Sarajevo Jazz Festival  
https://www.youtube.com/watch?v=HQ5YvGzV1ZI |
| **Included in this pack** | Scores  
Lesson ideas for before and after the concert  
Worksheets |

This resource is written in reference to the Draft Australian Curriculum: The Arts, for years 7-8 and 9-10.

Lesson ideas are labelled to identify links to the following areas of the Draft Australian Curriculum: The Arts where applicable:

(i) General capabilities  
(ii) Cross-curriculum links and priorities  
(iii) Viewpoints

Use the Australian Curriculum Reference Page on the ACO website for a comprehensive outline of the areas above.
Programming Themes and Ideas

Vivaldi’s *Four Seasons (Le Quattro Stagioni)* is one of the most famous works of the Baroque era. It is a set of short violin concertos first published in 1725 depicting each of the four seasons throughout the year. Each concerto follows the formulaic structure of *fast – slow – fast* movements whilst illustrating distinctive characteristics of each season through the exploration of the many and varied techniques of stringed instruments.

Not only did Vivaldi seek to represent the four seasons through music, it is thought that he may have penned the four sonnets which accompany the set of concerti and there is also a set of four paintings by artist Marco Ricci depicting each season, which helped to inspire Vivaldi’s composition.

Links between these three realms of artistic expression which represent the same idea are important to make. They allow students to access the ideas from different perspectives enriching their learning across a number of subject areas.

**Joseph Tawadros** is a talented Australian musician from an Egyptian familial heritage. He arrived in Australia as an emigrant with his family at the age of 3. Joseph graduated from the University of New South Wales with a Bachelor of Music (majoring in oud) and was awarded the Freedman Fellowship for Classical Music. He then spent several years in both Australia and Egypt learning a myriad of traditional instruments to compliment his outstanding talent on the oud.

Tawadros’ style of music is best described as eclectic. His uncanny ability to combine and collaborate with artists from diverse genres is a testament to his philosophy that music is music – “I don’t like to play in a particular genre; I love all sorts of music.” [http://www.josephtawadros.com/](http://www.josephtawadros.com/)

Exploring how effectively Tawadros is able to combine these unique styles and genres in his works is a powerful demonstration to students, through the Arts, of the possibilities available to us all if we just reach out and connect with others.

See the activities Before/After you see the concert to further explore some of the ideas mentioned above and their connections to the [Draft Australian Curriculum: The Arts](http://www.josephtawadros.com/).
### Teachers’ Analysis Guide

This is a Teachers’ Analysis Guide to help you identify the main musical elements featured in the first two concertos (*Spring* and *Summer*) of Vivaldi’s *Four Seasons*.

The terms in **bold** are important vocabulary terms. The *italic* phrases are from the sonnet of the corresponding season.

#### SPRING

| B1-3: | Opening ritornello sets the mood for the whole movement. “The festive spring has arrived.” |
| B28-30: | TUTTI - Ritornello |
| B31-40: | Repeated semiquaver idea in upper strings with flowing *scale* motifs. “And the brooks of the gentle Zephyrs with sweet murmurs flow...” |
| B41-43: | Ritornello idea in a new tonality (C# major – moving to the minor tonality in the next section). “The sky is covered in a dark mantle” |
| B44-55: | Rapid repeated notes (demi-semiquavers) with forceful bowing from strings to create the thunder idea while the rapidly ascending *scale* ideas emulate the lightning. The *triplet* ideas in the solo part work to add to the chaos of the storm. “Lightning and thunder announce a storm.” |
| B56-58: | TUTTI - Ritornello idea in the transformed tonality – C# minor |
| B59-65: | SOLO - with sustained cello note underneath. The *chromatic* ascending melodic idea brings us back to the bird call motifs heard earlier. “When quiet returns, the birds again take up their lovely songs” |
| B66-70: | TUTTI - Variation of the ritornello. Still using same rhythmic ideas but moving back into the major tonality. |
| B70-75: | SOLO - One last solo using the bird call ideas. |
| B76-82: | TUTTI - Final ritornello. Repeated using *terraced dynamics* techniques as occurred in the opening. |

This movement is far simpler than the last. There are three main ideas:

1. **The environment** (meadow, leaves, flowers, breeze) – Represented by the *obbligato* accompaniment ideas in the violin I & II parts. The lilting dotted note idea ties to the pastoral scene it is depicting.
2. **The goat herder and his resting/sleeping** – Represented by the gentle melodic ideas in the solo violin part.
3. **The faithful dog** – Represented by the recurring ♫ idea in the viola part.

Most notable in this movement is the lack of cello throughout. It has been omitted completely adding further to the light or gentle feel of the movement.

#### ALLEGRO

| B1-12: | Opening idea in home key (E major) using dotted notes in compound time – gigue feel with lower string providing *drone* style sustained notes emulating the bagpipes. “To the merry sounds of a rustic bagpipe” |
| B12-21: | SOLO - Melodic ideas are still in keeping with the gigue feel. “Nymphs and shepherds dance in their *beloved spot*” *Melodic sequences* help to move the tonality from the major to the *relative minor* key for the next section. |
| B22-34: | TUTTI - Restates the opening idea in relative minor key (C# minor). The ensemble then engage in some call and response (antiphonal) ideas between the upper and lower strings. There is also clear use of terraced dynamics creating an echo effect when a musical phrase is repeated. This section ends with a move to the dominant key (B major) for the next solo. |
| B34-48: | SOLO - Again melodic ideas are focused around repeated phrases and sequences. In the first part there are rapidly ascending *scale* ideas that later move to a descending dotted crotchet played over a drone in both the solo part AND the cello, linking back to the opening idea. |
| B48-57: | This section references the birdcalls from the first movement, as the music is returning to the opening scene of the concerto. |
| B58-79: | TUTTI – Restates the opening idea followed by an immediate change to the *tonic minor* key and uses the first part of the motif to sequentially move through descending tonalities. This is then followed by a *cadenza* style solo leading back to the final ritornello. “When Spring appears in its brilliance.” |
| B79-89: | The opening idea is returned to finish off the movement. |

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*Australian Chamber Orchestra 2015 Schools’ Notes*

*The Four Seasons*

Notes © Kathleen Beazley 2014
**SUMMER**

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Analysis</th>
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| **ALLEGRO NON MOLTO** | B1-30: *Allegro non molto* (Not very fast) This opening section alludes to a mournful beginning to the Summer season. The slower tempo, all parts moving together and the use of rests gives the section a sense of the stillness and oppressiveness of Summer before launching into the next energetic section. “Under the merciless sun languishes man and flock; the pine tree burns”  
B31-51: SOLO – The brilliant violin solo emulates the call of the cuckoo and is somewhat reminiscent of the calls in the Spring concerto. The *basso continuo* is the only accompaniment in this section apart from the final 3 bars. “The cuckoo begins to sing and at once...”  
B52-58: Ritornello – a return to the first musical idea.  
B59-77: SOLO – Bird calls again, specifically the turtledove (b59-71) followed by the goldfinch (b72-77). The accompaniment for this section is only solo cello during the turtledove motif. “Join in the turtledoves and the goldfinch.”  
B78-109: Ritornello – a return to the first musical idea.  
B110-155: SOLO – This solo represents the shepherd weeping as he sees the impending storm. Again the texture is just the solo violin with the continuo as accompaniment. The choice of tone colour adds to the dreariness of the impending storm as do the chromatic melodic ideas explored in the violin solo. “And the shepherd weeps because overhead hangs the dreaded storm, and his destiny.”  
B156-174: TUTTI – The impending storm arrives with rapid demi-semiquaver figures, use of pedal notes in upper strings, repeated phrases using terraced dynamics, and finishes with dramatic descending scale ideas. |
| **PRESTO E FORTE** | This movement is described best as having two main musical ideas.  
B1-3; 5-8; 10-15; 17-19; 21-22: These phrases represent the tired shepherd and his fear of the impending storm. The character of the shepherd is in the solo violin part whilst the dotted note chords in the violin I & II parts give a continuous feel of fear and dread although their dynamic level never rises above piano. “His tired limbs are robbed of their rest by his fear...”  
B 3-4; 8-9; 16; 20: Repeated semiquaver minor chords in all accompanying strings represent the thunder that will inevitably bring the storm. “…of the lightning and the heavy thunder And by the furious swarm of flies and hornets.” |
| **PRESTO** | And the storm arrives – “Alas, his fears are well founded. There is thunder and lightning in the sky and the hail cuts down the lofty ears of corn. “  
This relentless movement is a full representation of the storm that has been alluded to in the first two movements. The musical elements used to achieve this tumultuous event include (with some examples from the score):  
ALL: *Presto tempo* throughout  
ALL: Perpetual use of semiquavers in both solo and accompanying parts  
ALL: Marked and accented *bowing techniques*  
B10-18; 21-28; 29-31; 55-63: Strong use of both *scale* and *arpeggio* ideas (*descending* and *ascending*)  
B29-31; 55-63: *Contrary motion* between upper and lower parts.  
B1-9; 10-19; 32-37; 41-47; 67-78: Repetition of the same note or a pedal idea to create tension.  
B10-19; 55-63; 101-108: Call and response/antiphonal playing between parts. |
Before you see the concert...

The four activities below relate to Worksheet 1 – Sonnets to be used over a few different lessons. These activities can be modelled by completing them as a whole class activity first (with one sonnet or movement as the example) and then by small group or individual work for Yr7-8 students. Most of these tasks can be given immediately to Yr9-10 students without the modelling activity.

<table>
<thead>
<tr>
<th>WORKSHEET 1 - Sonnets</th>
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<tbody>
<tr>
<td>GC – LIT, CCT, PSC, EU, ICU</td>
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This worksheet initially outlines the sonnets which accompany Vivaldi’s composition. The author of these sonnets is unknown. Begin by reading through the sonnets and identifying specific words or phrases that depict the season for which each is written. Ask students to categorise words into a table or groups such as – animals; weather; environment; movement; musical. This will later be used in a composition/performance activity.

<table>
<thead>
<tr>
<th>LISTENING</th>
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<td>GC – LIT, NUM, CCT, PSC, EU, ICU</td>
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Using the Teacher’s Analysis Guide, listen to each of the movements and identify the musical ideas Vivaldi uses to depict the words in bold in each sonnet. 

**Yr7-8:** Students can graphically represent some of the musical ideas and identify the instruments and playing techniques used.

**Yr9-10:** Students can use the score and annotate (on the score) details about the elements of music used to depict each idea.

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<tr>
<th>RESEARCH</th>
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Students research how the four seasons have been depicted in Art forms throughout history. They are to find three visual depictions of the seasons (or one season) and write a paragraph about how the artist has represented the season/s. They are also to find three musical recordings of the Four Seasons (one movement is fine) for different instrumental combinations and write a paragraph describing how each has been interpreted. Reviewing the elements of music will be helpful for this activity.

Encourage students to explore indigenous representations of the seasons as well as western culture representations.

<table>
<thead>
<tr>
<th>COMPOSING/PERFORMING</th>
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Using the table constructed in Activity 1, students will compose their own musical idea to represent either a whole season or an idea depicted in one of the sonnets. All students are encouraged to perform their musical ideas once they are completed. 

**Yr7-8:** Students might like to represent their ideas graphically or restrict themselves to writing for only one instrument.

**Yr9-10:** Students are encouraged to use staff notation AND compose for more than one instrument. This is a good activity to then move into a full composition. Encourage students to explore instruments from many and varied styles of music in their composition process.
### Before you see the concert...

The next activities/ideas allow for an introduction to **Joseph Tawadros** and his style of musical performance and composition. These web-links focus on becoming familiar with the sound of the oud and Tawadros’ musical style.  

*There are no score reading activities for this part of the program.*

<table>
<thead>
<tr>
<th>GC – LIT, ICT, CCT, ICU</th>
<th>CCL – 1, 3, 4, 6, 8</th>
<th>VP – 2, 3, 4, 5, 6, 7, 8</th>
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This site will give students a concise biography of Joseph Tawadros, his training and his performance experience to date. It has details of his development as a musician and composer as well as other information about his style of music and career thus far. This would be a good launching pad to discuss or further research traditional music of Egypt or Arabian countries and how that music influences musicians in other parts of the world such as Tawadros.

<table>
<thead>
<tr>
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<th>CCL – 1, 3, 4, 6, 11</th>
<th>VP – 1, 2, 3, 4, 5, 6, 7, 8, 9, 10</th>
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**INTERVIEW AND PERFORMANCE OF “STRANGER” AT 2011 SARAJEVO JAZZ FESTIVAL WITH HIS BROTHER JAMES:** [https://www.youtube.com/watch?v=HQSYvGzV1ZI](https://www.youtube.com/watch?v=HQSYvGzV1ZI)

This is a great 5min video to watch before seeing the concert to gain an insight to Joseph’s style and to his outlook on the music he produces.

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**JOSEPH TOWADROS WEBSITE:** [http://www.josephtawadros.com/](http://www.josephtawadros.com/)

There is a series of excellent videos on this site that show various performances by Joseph. Two clips that would be excellent to watch before seeing this concert are –  

- **Clip 1 – Permission to Evaporate:** About the making of the album *Permission to Evaporate* with interviews and excerpts of various pieces from the album  
- **Clip 4 – Epiphany for Oud and Orchestra:** A recording of *Epiphany for Oud and Orchestra* from his 2011 album *Concerto of the Greater Sea* featuring the ACO.

**WORKSHEET 2 - The Oud**

<table>
<thead>
<tr>
<th>GC – LIT, ICT, CCT, ICU</th>
<th>CCL – 1, 3, 4, 6, 11</th>
<th>VP – 1, 2, 3, 4, 5, 6, 7, 8, 9, 10</th>
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*Worksheet 2 – The Oud* gives students an introduction to the oud – Joseph Tawadros’ main instrument. It gives a brief history and links to pictures, videos and sound clips of the instrument.

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### …After the concert

Discussions about impressions of the live performance compared to the recorded versions heard in the classroom are very valuable to have with students. This is particularly effective if they have not seen a live concert of this type before. It is a good idea to give students **Worksheet 3 – Concert Review** just before attending the concert so that they know what to look out for during the performance.

**WORKSHEET 3 – Concert Review**

<table>
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<tr>
<th>GC – LIT, ICT, CCT, ICU</th>
<th>CCL – 1, 3, 4, 11</th>
<th>VP – 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13</th>
</tr>
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</table>

This worksheet will give students the opportunity to reflect on the experience of seeing the *Four Seasons* and Joseph Tawadros’ works performed live.

| GC – LIT, NUM, ICT, CCT, PSC, EU, ICU | CCL – 1, 3, 9 | CCP – 1, 2 | VP – 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 |
|------------------------|---------------------|-------------------------|

In small groups, students will combine the composition ideas they created in the activities before attending the live performance. They will review their ideas, in reference to what they have learnt by seeing the live performance, and produce a work that includes at least two seasons. They will compile a written score and record their work. They will then present their completed seasons composition to the rest of the class.

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The Four Seasons

Sonnets

SPRING (CONCERTO NO. 1)

*Allegro*

The festive spring has arrived,
The birds celebrate her return with happy songs,
And the brooks of the gentle Zephyrs
With sweet murmurs flow, but,
The sky is covered in a dark mantle
And lightning and thunder announce a storm.
When quiet returns, the birds
Again take up their lovely songs.

*Largo*

And in the flower-rich meadow,
To the gentle murmur of leaves and plants
The goatherd sleeps, his faithful dog at his side.

*Allegro*

To the merry sounds of a rustic bagpipe
Nymphs and shepherds dance in their beloved spot
When Spring appears in its brilliance.

ACTIVITY 1 – WORD HUNTING

Go through each of the sonnets in this set and *identify/highlight words that help to depict each of the seasons*. As you find these words, put them into a table or a group with other similar words. You should have words sorted into the following categories:

- **Weather**
- **Environment**
- **Animals**
- **Movement**
- **Musical words**

*Can you think of any other important categories that should be included?*

SUMMER (CONCERTO NO. 2)

*Allegro non molto – Allegro*

Under the merciless sun
Languishes man and flock; the pine tree burns,
The cuckoo begins to sing and at once
Join in the turtle doves and the goldfinch.
A gentle breeze blows, but Boreas
Joins battle suddenly with his neighbour,
And the shepherd weeps because overhead
Hangs the dreaded storm, and his destiny.

*Adagio e piano – Presto e forte*

His tired limbs are robbed of their rest
By his fear of the lightning and the heavy thunder
And by the furious swarm of flies and hornets.

*Presto*

Alas, his fears are well founded
There is thunder and lightning in the sky
And the hail cuts down the lofty ears of corn.
AUSTRALIAN CHAMBER ORCHESTRA 2015 SCHOOLS’ NOTES

THE FOUR SEASONS

Notes © Katheen Beazley 2014

Image Richard Tognetti ©Christopher Ireland

AUTUMN (CONCERTO NO. 3)

Allegro
The peasant celebrates with song and dance
The pleasure of the rich harvest,
And full of the liquor of Bacchus
They finish their merrymaking with a sleep.

Adagio molto
All are made to leave off singing and dancing
By the air which now mild gives pleasure
And by the season which invited many
To enjoy a sweet sleep.

Allegro
At dawn the hunters
With horns and guns and dogs leave their homes;
The beast flees; they follow its traces.
Already terrified and tired by the great noise
Of the guns and the dogs, and wounded it tries
Feebly to escape, but exhausted dies.

ACTIVITY 3 – CHANGING SEASONS

The Four Seasons have been depicted in artworks throughout history. Vivaldi’s Four Seasons have been interpreted and recorded in many different ways including arrangements for flute, harp, guitars, brass, jazz ensembles to name a few.

Research some of the different artistic depictions of the seasons.

Find three visual artists who have represented the seasons and a picture of their works.

Find three musicians/ensembles of various types who have recorded Vivaldi’s Four Seasons (just one movement) and a recording or clip of their performance.

Write a paragraph for each, describing how they have represented or interpreted their chosen season.

WINTER (CONCERTO NO. 4)

Allegro non molto
Frozen and shivering in the icy snow.
In the strong blasts of a terrible wind
To run stamping one’s feet at every step
With one’s teeth chattering through the cold.

Largo
To spend the quiet and happy days by the fire
Whilst outside the rain soaks everyone.
To walk on the ice with slow steps
And go carefully for fear of falling.

Allegro
To go in haste, slide and fall down:
To go again on the ice and run,
Until the ice cracks and open.
To hear leaving their
Iron-gated house Sirocco,
Boreas and all the winds in battle:
This is Winter, but it brings joy.

ACTIVITY 4 – CREATING A SEASON

Choose the sonnet or movement that you like the most and double check that you have found ALL the important words that help to depict that season in the sonnet.

(HINT – refer to Activity 1)

Highlight 3-5 of the words which you identified and create your own image of the season. You may write your description as a sentence or represent your words in an image.

Now take your idea and compose a musical representation of it. You may use any sounds that you wish (vocal or instrumental). Remember to utilise ALL of the elements of music when composing your season idea.
The Oud

The *oud* (or *ud*) is one of the most popular instruments in Middle Eastern music. Its name derives from the Arabic for 'wood', and this refers to the strips of wood used to make its rounded body. In Greece it is known as the *outi* and in Iran as the *barbat*.

The neck of the oud, which is short in comparison to the body, has no frets and this contributes to its unique sound. The most common string combination is five pairs of strings tuned in unison and a single bass string, although up to thirteen strings may be found. Strings are generally made of nylon or gut, and are plucked with a plectrum known as a *risha* or *mizrap*.

Another distinctive feature of the oud is its head, with the tuning pegs bent back at an angle to the neck. The oud used in the Arab world is slightly different to that found in Turkey, Armenia and Greece. Different tunings are used and the Turkish-style oud has a brighter tone than its Arab counterpart. The European lute is a descendant of the oud, from which it takes its name (al-oud). ([http://www.oud.eclipse.co.uk/index.html](http://www.oud.eclipse.co.uk/index.html))

**Parts of the Oud:**
Here is a diagram of the basic parts of the instrument. Image from [http://www.oud.eclipse.co.uk/index.html](http://www.oud.eclipse.co.uk/index.html)

**Web-links:**
Below is a list of three websites which will give you a better understanding of the history, tuning, playing techniques and names of artists associated with the oud. There are also some links to recordings in some of these websites.

1. [http://www.oud.eclipse.co.uk/index.html](http://www.oud.eclipse.co.uk/index.html)
   Excellent information about the history, basic set-up of the oud, notation for the oud and an extensive list of artists.

2. [http://worldmusic.about.com/od/instruments/g/Oud.htm](http://worldmusic.about.com/od/instruments/g/Oud.htm)
   Links to photo galleries, videos and sound recordings in the *Our Expert Recommends* section.

   A good general overview of the instrument and an interesting list of *related instruments* on the side of the page.
Concert Review

Details of the concert

<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
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Artists/Performers

Featured Repertoire

What were your impressions about the venue and set-up of the musicians for this concert?

Name an instrument/performing media that particularly interested you in this performance.
What was it that drew your attention to this instrument during the concert?
What was the role/s or this instrument throughout the concert?

Which piece of music most interested you in this concert program?
In as much musical detail as you can, describe what made this piece so interesting for you?

Which piece of music least interested you in this concert program?
In as much musical detail as you can, describe what made this piece uninteresting for you?

Having heard some of the repertoire on recordings before attending the concert, describe the experience of hearing the piece live.

If you had to write a tweet or Facebook post about your overall impressions of the concert WHAT WOULD IT BE?

You can even send your post to the ACO (email education@aco.com.au) for us to include on our Twitter and Facebook pages!