

Vivaldi's Four Seasons

On period instruments

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Orchestra



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Vivaldi's Four Seasons

On period instruments

Paul Dyer AO Artistic Director
Australian Brandenburg Orchestra

PROGRAM

Telemann Concerto for 4 Violins in G major, TWV 40:201
Directed by Matthew Bruce, Baroque violin

Telemann Overture-Suite in C major, *Water Music*, TWV 55:C3
Directed by Ben Dollman, Baroque violin
i *Overture*
ii *Sarabande. Die schlafende Thetis* (The sleeping Thetis)
iii *Bourée. Die erwachende Thetis* (Thetis awakening)
iv *Loure. Der verliebte Neptunus* (Neptune in love)
v *Gavotte. Die spielenden Najaden* (Playing Naiads)
vi *Harlequinade. Der scherzenden Tritonen* (The joking Triton)
vii *Der stürmende Aeolus* (The stormy Aeolus)
viii *Menuet. Der angenehme Zephir* (The pleasant Zephir)
ix *Gigue. Ebbe und Fluth* (Ebb and Flow)
x *Canarie. Die lustigen Bots Leute* (The merry Boat People)

Interval

Vivaldi *Le Quattro Stagioni* (The Four Seasons), Op. 8 No. 1-4
Solo Baroque violin, Shaun Lee-Chen
Concerto No. 1 *La primavera* (Spring), RV 269
i *Allegro* ii *Largo* iii *Allegro*

Concerto No. 2 *L'estate* (Summer), RV 315
i *Allegro non molto*–*Allegro* ii *Adagio*–*Presto*–*Adagio* iii *Presto*

Concerto No. 3 *L'autunno* (Autumn), RV 293
i *Allegro* ii *Adagio molto* iii *Allegro*

Concerto No. 4 *L'inverno* (Winter), RV 297
i *Allegro non molto* ii *Largo* iii *Allegro*

CHAIRMAN'S 11

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Concert duration approximately 100 minutes, including one 20 min interval.
Please note concert duration is approximate only and is subject to change.
We kindly request that you switch off all electronic devices prior to the performance.

VIVALDI'S FOUR SEASONS

2019

SYDNEY

City Recital Hall
Friday 1 November 7:00PM
Saturday 2 November 2:00PM (Matinee)
Saturday 2 November 7:00PM
Wednesday 6 November 7:00PM
Wednesday 13 November 7:00PM
Friday 15 November 7:00PM

Parramatta (Riverside Theatres)
Monday 4 November 7:00pm

MELBOURNE

Melbourne Recital Centre
Saturday 9 November 7:00PM
Sunday 10 November 5:00PM



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01

FEBRUARY — MARCH

Vivaldi's Venice

Visit Vivaldi's Venice with extraordinary French harpist Xavier de Maistre in a performance shimmering with light and colour.

PROGRAM HIGHLIGHTS

Vivaldi Concerto for harp (lute) in D major, RV 93
Marcello Concerto for harp (oboe) in D minor, S D935
Vivaldi *L'inverno*, Concerto for harp (violin) in F minor, RV 297

02

APRIL — MAY

Mozart's Clarinet

Mozart's bright and achingly beautiful basset clarinet concerto performed on the rare and richly voiced instrument of the period.

PROGRAM HIGHLIGHTS

Mozart Concerto for oboe in C major, K 314
W.F. Bach *Adagio e Fuga*, F 65
Mozart Concerto for basset clarinet in A major, K 622

03

JULY

Bach's Violin

Thrilling German Baroque violinist Jonas Zschenderlein joins Brandenburg string soloists to perform concertos, sonatas and a suite by Bach.

PROGRAM HIGHLIGHTS

Bach Concerto for violin in E major, BWV 1042
Bach Concerto for three violins in D major, BWV 1064R
Bach Orchestral Suite No. 3 in D major, BWV 1068

04

SEPTEMBER

Notre-Dame

The rich musical tradition of Notre-Dame told in a theatrical concert experience entwining music for orchestra and choir with spoken word and song.

PROGRAM

Featuring music by French composers **Campra**, **Lully**, **Rameau**, **Rebel** and more.

05

OCTOBER — NOVEMBER

Ottoman Baroque

The mesmerising Whirling Dervishes are steeped in mystique and will return from Turkey to dazzle in Paul Dyer's musical meditation.

PROGRAM

A pasticcio featuring **Allegri**, **Boccherini**, **Lully**, **Marais**, **Telemann**, and traditional music from Turkey.

06

DECEMBER

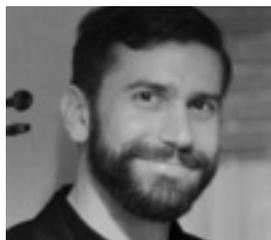
Noël! Noël!

Gather your family and friends together this Christmas and spend a joyous evening sharing rare carols, medieval hymns and a cheeky musical surprise.

PROGRAM

Filled with timeless carols including *O Come All Ye Faithful*, *Stille Nacht* and many musical surprises.

Australian Brandenburg Orchestra



CHRISTIAN READ
Baroque Viola



KATHERINE YAP
Baroque Viola



JAMIE HEY
Baroque Cello



ANTHEA COTTEE
Baroque Cello



ROSEMARY QUINN
Baroque Cello



DAN CURRO
Baroque Cello



ROB NAIRN
Baroque Bass



KRISTEN BARRY
Baroque Oboe



LISA GOLBERG
Baroque Bassoon



MELISSA FARROW
Recorder



MIKAELA OBERG
Recorder



TOMMIE ANDERSSON
Theorbo



NICHOLAS POLLOCK
Theorbo



JOANNA BUTLER
Harpsichord

Vivaldi's Four Seasons

Georg Philipp Telemann (1681–1767)

CONCERTO FOR 4 VIOLINS IN G MAJOR, TWV 40:201

Largo e staccato

Allegro

Adagio

Vivace

Directed by Matt Bruce Associate Concertmaster, Baroque violin

In the first half of the eighteenth-century, Telemann was considered to be the leading German composer, ahead of his friends Handel and J.S. Bach. He was amazingly prolific, producing literally thousands of chamber works and works for the church and theatre, including around thirty operas, hundreds of church cantatas, as well as a new oratorio every Easter for over forty years.

Telemann was a child prodigy: he had some singing lessons and learnt the organ for two weeks, then taught himself to play the violin, recorder, and zither. He composed his first opera at the age of twelve, after teaching himself the rules of musical composition. His widowed mother was afraid that he would end up as a musician, so she discouraged his musical activities and took away his instruments, but Telemann continued to compose and practise in secret. When he was twenty he left his home town of Magdeburg in northern Germany and moved to Leipzig to study law. There his musical talents were soon recognised and just one year later he was already composing regularly for the main city churches, had set up a forty-member student orchestra which gave public concerts, and was musical director of the Leipzig opera house.

As a young man Telemann worked as music director at noble courts in Germany and Poland, and also as city director of music in Frankfurt. From 1721 until the end of his life, he was director of music with responsibility for the five main churches in Hamburg, one of the top jobs in the German-speaking musical world.

Telemann's employers were mostly civic, not aristocratic, so he was largely free to compose as he liked, in whatever style he wished. Writing primarily for public concerts, he intentionally set out to compose works of simplicity and 'lightness' (his word) which would appeal to audiences with varying levels of musical sophistication and could be played by both amateur and professional musicians. Telemann continued to compose well into his eighties and developed a distinctive style which he described as combining French 'liveliness, melody, and harmony, the Italian flattery, invention, and strange passages; and the British and Polish jesting in a mixture filled with sweetness'.

Telemann received a bad press from German music critics in the nineteenth century, an impression that lingered well into the twentieth. What had made him so successful in his own time – the apparent ease with which he produced so many compositions (he is *the* most prolific composer in history according to The Guinness Book of World Records), the relative simplicity of some of his best-known music, and his assimilation of other musical styles – made him seem facile, trivial, and unoriginal in an age in which artists were supposed to wrestle with their art. It was only towards the end of the twentieth century that Telemann began to be recognised as an original and enormously creative musical mind. According to music historian George Buelow, 'Telemann was a pathfinder in music... one of music history's outstanding and gifted composers'.

Vivaldi's Four Seasons

WHAT TO LISTEN FOR

Telemann began composing concertos when he worked for Duke Johann Wilhelm of Saxe-Eisenach, who maintained a particularly fine orchestra, according to Telemann. Concertos were then a relatively new musical genre which Telemann did not particularly take to. '...since change is always pleasant, I also began writing concertos. Yet I must say that deep in my heart I really did not care for them, even though I have written so many'. In fact, he wrote around one hundred and twenty-five, including twenty for solo violin.

This concerto is very unusual because it is for four solo violins, without the bass accompaniment commonly found in Baroque compositions. Telemann distributes the musical material equally across all four parts, so that they work all the time as an ensemble. He preferred the four-movement, slow-fast-slow-fast structure for his concertos, not the newer three-movement form of Vivaldi, and the concerto starts with a subdued first movement built on slow repeated notes. The second movement is a fugue where the theme is tossed between all four parts and then elaborated. After a short *Adagio* the last movement has the violins evoking the call of the hunting horns.

OUVERTURE-SUITE IN C MAJOR, WATER MUSIC TWV 55:C3

- i *Ouverture*
- ii *Sarabande.*
Die schlafende Thetis (Thetis asleep)
- iii *Bourrée.*
Die erwachende Thetis (Thetis awake)
- iv *Loure.*
Der verliebte Neptunus (amorous Neptune)
- v *Gavotte.*
Die spielenden Najaden (playing Naiads)
- vi *Harlequinade.*
Der scherzenden Tritonen (joking Triton)
- vii *Der stürmende Aeolus* (stormy Aeolus)
- viii *Menuet.*
Der angenehme Zephyr (pleasant Zephyr)
- ix *Gigue.*
Ebbe und Fluth (ebb and flow)
- x *Canarie.*
Die lustigen Bots Leute (merry boat-people)

Directed by Ben Dollman Principal Baroque violin

Telemann composed this suite for the centenary celebrations of the Hamburg Admiralty in 1723. It is also referred to as the *Wasser Ouverture* (Water Overture) or *Hamburger Ebb' und Flut* (Hamburg Ebb' and Flow). Hamburg was a free city and sea power in its own right, and its Admiralty was responsible for all matters relating to sea trade including defence of the harbour and the protection of Hamburg's merchant ships against pirates. Unlike Handel's much more famous *Water Music* suite composed about the same time, Telemann's was not written for a king but for thirty-seven bourgeois municipal dignitaries who gathered for a sumptuous banquet after a day of celebrations.

Vivaldi's Four Seasons

Telemann was responsible for popularising the French-style orchestral suite in Germany and composed approximately one hundred and twenty-five of them in a similar style to this one. He was interested in French music all his life: indeed the only time he ever left Germany was when he visited Paris for eight months in 1737-38. Both the *Water Music* and Vivaldi's *Four Seasons* concertos are representational, intended to depict particular images, most often from nature, although another of Telemann's suites describes the crash of the Paris stock market!

WHAT TO LISTEN FOR

As its title suggests, this suite celebrates the centrality of the sea, the River Elbe and the port in the life of the inhabitants of Hamburg. This also differentiates Telemann's *Water Music* from Handel's: Handel composed his to be played on water, not to be reminiscent of it.

The slow first section of a French overture is usually stately and majestic: here the undulating melody, extended notes in violins and oboes, and slow changes in harmony suggest ships slowly rocking on a calm sea. The sense of serenity changes in the fugal second section, where choppy waves and swells are depicted through fast repeated notes and rushing semi-quaver scales.

The following seven short movements are based on French theatrical dances typical of the period, named after Graeco-Roman deities who were connected in some way with water. The music reflects the character of each one and the emotions associated with them, both of which would have been familiar to an early eighteenth-century audience.

The first two of these movements are named after Thetis, a sea goddess and the mother of the Greek hero Achilles. She is firstly depicted sleeping by a *sarabande*, a solemn court dance, and is then awoken with a fast *bourrée* featuring recorders. A slow and ceremonious *loure* announces Neptune, king of the sea.

Naiads, spirits of water, springs, lakes, and rivers are recalled with a *gavotte*, which was a very popular dance at the court of the French king Louis XIV. The next movement is a *harlequinade*. A harlequin was a comic trickster, a stock character from Italian *commedia dell'arte*, who also featured in French theatre and ballet in this period. Triton, the son of Neptune and a mortal (and therefore half-man, half-fish), is given those traits here with boisterous, playful rhythms. Triton was able to command the waves by blowing on a conch shell, and its sound is represented with a low-voiced cello solo.

Aeolus was the Greek god of winds and storms, and the seventh movement is a tempest. Telemann depicts the gathering storm with a composed orchestral crescendo as the instruments enter one after another and the rhythms become faster and faster. Zephyr, the pleasant and mild west wind, follows in a calm, elegant *menuet*.

The final two dances see a return to the reality of daily life in Hamburg. A *gigue* represents the ebb and flow of the tides. Its composition is ingenious: in the first section a rise in pitch suggests the rising tide; this is reversed in the second half of the movement to suggest the tide receding. The suite ends with a *canarie*, a rustic sailors' dance featuring drones and foot stomping jumps. The *canarie* was so called because it was an indigenous dance from the Canary Islands.

Vivaldi's Four Seasons



Engraved portrait of Antonio Vivaldi – Effigies Antonii Vivaldi per l'edizione Le Cène dell'op. 8 del 1725

CREDIT © FRANÇOIS MORELLON LA CAVE

Antonio Vivaldi (1678–1741)

LE QUATTRO STAGIONI (THE FOUR SEASONS), OP. 8
CONCERTO NO. 1 LA PRIMAVERA (SPRING), RV 269
CONCERTO NO. 2 L'ESTATE (SUMMER), RV 315
CONCERTO NO. 3 L'AUTUNNO (AUTUMN), RV 293
CONCERTO NO. 4 L'INVERNO (WINTER), RV 297

Directed by Shaun Lee-Chen Concertmaster and Baroque violin soloist in this piece

Pray do not be surprised if, among these few and feeble concertos, Your Most Illustrious Lordship finds the Four Seasons which have so long enjoyed the indulgence of Your Most Illustrious Lordship's kind generosity, but believe that I have considered it fitting to print them because, while they may be the same, I have added to them, besides the sonnets, a very clear statement of all the things that unfold in them, so that I am sure that they will appear new to you. ... Therefore, nothing remains for me but to beseech Your Most Illustrious Lordship to continue your most generous patronage and never deprive me of the honour of owning myself to be.

YOUR MOST ILLUSTRIOUS LORDSHIP'S
 MOST HUMBLE, MOST DEVOTED,
 MOST OBLIGED SERVANT
ANTONIO VIVALDI

Dedication of the first publication of *The Four Seasons*

The Four Seasons concertos were published in 1725, but as is apparent from the dedication, Vivaldi had composed them some time earlier, probably around 1718–20. The publication is dedicated to Count von Morzin, a nobleman from Bohemia (now the Czech Republic) who bought many concertos from Vivaldi. It is not known if the concerts were originally composed for Count Morzin, who maintained his own excellent orchestra at his residence in Prague, or for someone else. The concertos were instantly popular, particularly in France: the first concerto, *La Primavera* (Spring), was played for Louis XV at Versailles, and it was the favourite showcase piece for the greatest French and Italian violinists of the time.

Vivaldi's Four Seasons

Astonishing as it may seem today, interest in Vivaldi's works died with him in 1741 and *The Four Seasons* concertos were forgotten until the Vivaldi revival in the early decades of the twentieth century. They are now among the most popular pieces of classical music in the world and well over four hundred recordings have been made of the concertos. Their popularity peaked towards the end of the 1980s when new recordings averaged nineteen a year.

Throughout the original manuscripts Vivaldi inserted occasional captions and directions to the players. These suggest what the concertos were intended to depict, but in the published version he went further by adding a sonnet at the beginning of each concerto. Vivaldi was known for driving a hard bargain and this was astute marketing: a dedication of a piece of music was given in return for the patron having paid for publication, and Morzin may have been reluctant to pay again for something which he already had.



Plaque mentioning Antonio Vivaldi by the Chiesa della Pietà a Venezia.

CREDIT © WKNIGHT94

WHAT TO LISTEN FOR

The sonnets were probably written by Vivaldi himself, and narrate the changing aspects of the seasons. Each one consists of three main ideas that are reflected by the three movements of each concerto. Vivaldi marked the scores to indicate which musical passages represent which verse, or in some places which line, of the sonnet. In the first movement of *Summer*, for example, the calls of the cuckoo, the turtledove and the finch are all captioned, as is the famous barking dog represented by the viola in the same movement. The events and sounds indicated in the captions are not always to be found in the sonnets, which has caused some commentators to speculate that Vivaldi did not write the music to illustrate the sonnets, but rather the other way around.

The concertos are a tour de force in the composition of representational music, that is, music which depicts scenes or sounds, most often those found in nature (known also as 'programme music'). While composers both before and since have attempted to describe the changes of the seasons in music, Vivaldi achieves this in astonishingly vivid and original detail, from a barking dog on a sleepy spring afternoon to the chattering of teeth on a freezing winter's day.

Vivaldi was not just writing music that was purely descriptive: he was also aiming to move the emotions of the listener. This was the Baroque aesthetic outlined by eighteenth-century violinist and music theorist Francesco Geminiani, who wrote that music should 'not only please the ear, but ... strike the Imagination, affect the Mind, and command the Passions'.

Vivaldi's Four Seasons

CONCERTO NO. 1 IN E MAJOR, PRIMAVERA (SPRING), RV 269

I Allegro

Giunt' è la Primavera e festosetti <i>[Il canto de gl'ucelli]</i>	Spring has arrived and festively <i>[Bird song]</i>
La salutano gl'augei con lieto canto, <i>[Scorrono i fonti]</i>	the birds salute her with happy song; <i>[Flowing fountains]</i>
E i fonti allo spirar de' zeffiretti Con dolce mormorio scorrono intanto: <i>[Tuoni]</i>	and the fountains, at the breath of the breezes, flow with a sweet murmur; <i>[Thunder]</i>
Vengon' coprendo l'aer di nero amanto E lampi, e tuoni ad annuntiarla eletti <i>[Canto d'ucelli]</i>	The sky is cloaked in black, and lightning and thunder are chosen to announce her, <i>[Bird song]</i>
Indi tacendo questi, gl'augelletti Tornan' di nuovo al lor canoro incanto.	then when they are silent, the little birds return again to their charming singing.

II Largo

<i>[Mormorio di fronde e piante]</i>	<i>[Rustle of branches & plants – direction to the violins]</i>
<i>[Il cane che grida]</i>	<i>[The dog that barks – direction to the viola: 'this must be played very loudly and raspingly throughout']</i>
<i>[Il capraro che dorme]</i>	<i>[The goat-herd sleeps – direction to the solo violin]</i>
E quindi sul fiorito ameno prato Al caro mormorio di fronde e piante Dorme 'l caprar col fido can' à lato.	And so in the pleasant flowery meadow, to the welcome murmurs of branches and leaves, the goat-herd sleeps with his faithful dog beside him.

III Allegro

<i>[Danza pastorale]</i>	<i>[Pastoral dance]</i>
Di pastoral Zampogna al suon festante Danzan Ninfe e Pastor nel tetto amato Di primavera all' apparir brillante.	To the festive sound of rustic bagpipes, nymphs and shepherds dance beneath the lovely canopy of brilliant spring.

Vivaldi's Four Seasons

CONCERTO NO. 2 IN G MINOR, L'ESTATE (SUMMER), RV 315

I Allegro non molto

<i>[Languidezza per il caldo]</i>	<i>[Lethargy due to the heat]</i>
Sotto dura staggion dal sole accesa Langue l'huom, langue 'l gregge, ed arde il pino; <i>[Il cucco]</i>	Beneath the harsh season of the intense sun men and flocks are listless, and pines are scorched; <i>[The cuckoo]</i>
Scioglie il cucco la voce, <i>[La tortorella]</i>	The cuckoo releases its voice, <i>[The turtle dove]</i>
e tosto intesa canta la Tortorella e 'l gardelino.	and immediately the turtle dove and the finch start to sing in agreement.
<i>[Il gardellino]</i>	<i>[The finch]</i>
<i>[Zeffiretti dolci]</i>	<i>[Soft breezes]</i>
Zeffiro dolce spira, <i>[Vento Borea, venti impetuosi, venti diversi]</i>	The soft breeze sighs, <i>[North wind – solo violin, impetuous winds – violas, various winds – basso continuo]</i>
mà contesa muove Borea improvviso al suo vicino;	but the competing north wind suddenly moves it aside;
<i>[Il pianto del villanello]</i>	<i>[The tears of the shepherd boy]</i>
E piange il pastorel, perche sospesa Teme fiera borasca, e 'l suo destino.	and the shepherd weeps, because unsettled, he fears the fierce storm and his fate.

II Adagio

<i>[Mosche e mossoni]</i>	<i>[Flies and blowflies – violins]</i>
Toglie alle membra lasse il suo riposo Il timore de' lampi, e tuoni fieri E de mosche, e mossoni il stuol furioso! <i>[tuoni]</i>	Depriving his weary limbs of rest are the fear of lightning and fierce thunder, and the furious swarm of flies and blowflies! <i>[Thunder]</i>

III Presto

<i>[Tempo impetuoso d'estate]</i>	<i>[Stormy summer weather]</i>
Ah che purtroppo i suoi timor son veri, Tuona e fulmina il ciel e grandinoso Tronca il capo alle spiche e a' grani alteri.	Ah, unfortunately his worst fears are realised, the heavens thunder and flash, and hailstones break off the heads from the tall stalks of the wheat.

Vivaldi's Four Seasons

CONCERTO NO. 3 L'AUTUNNO (AUTUMN), RV 293

I Allegro – Allegro assai

[Ballo e canto de' vilanelli]
Celebra il vilanel con balli e canti
Del felice raccolto il bel piacere
[L'ubriaco / ubriachi]
E del liquor de Bacco accesi tanti
[L'ubriaco che dorme]
Finiscono col sonno il lor godere.

[Villagers dance and sing]
The peasant celebrates with dances and songs
the pleasures of a good harvest,
[The drunkard / drunkards – solo violin and continuo]
and many, fired by Bacchus' liquor,
[The sleeping drunkard]
end their enjoyment with sleep.

II Adagio molto

[Ubriachi dormienti]
Fà ch' ogn'uno tralasci e balli e canti
L'aria che temperata dà piacere,
E la staggion ch'invita tanti e tanti
D'un dolcissimo sonno al bel godere.

[Sleeping drunkards]
The mild, pleasant air makes everyone
abandon songs and dances,
and the season invites everyone
to the delight of sweetest sleep.

III Allegro

[La caccia]
I cacciator alla nov'alba a caccia
Con corni, schioppi, e canni escono fuore;
[La fiera che fugge]
Fugge la belva, e seguono la traccia;
[Schioppi, e cani]
Già sbigottita, e lassa al gran rumore
De' schioppi e canni, ferita minaccia
[La fiera fuggendo muore]
Languida di fuggir, mà oppressa muore.

[The hunt]
The hunters set out on the chase at first light
with horns, guns and dogs;
[The wild animal flees]
the beast flees, and they follow its track;
[Guns and dogs]
already shocked and tired from the great noise
of guns and dogs, wounded, threatened,
[The animal, fleeing, dies]
weak from the flight, exhausted, dies.

Vivaldi's Four Seasons

CONCERTO NO. 4 L'INVERNO (WINTER), RV 297

I Allegro non molto

Agghiacciato tremar tra nevi argenti
[Orrido vento]
Al severo spirar d'orrido vento,
[Correre, e battere li piedi per il freddo]
Correr battendo i piedi ogni momento;
[Venti]
E pel soverchio gel battere i denti;

Frozen, to shiver amid icy snows
[Dreadful wind]
at the cutting breath of the dreadful wind,
[To run and stamp the feet in the cold]
to run stamping one's feet at every moment;
[Winds]
and the excessive cold cause the teeth to chatter;

II Largo

[La pioggia]
Passar al foco i dì quieti e contenti
Mentre la pioggia fuor bagna ben cento

[Rain – pizzicato violins]
To pass quiet and contented days by the fire
while the rain outside pours down;

III Allegro

Camminar sopra il ghiaccio,
[Caminar piano e con timore]
e à passo lento per timor
di cader girsene intenti;
Gir forte, sdruculiar, cader a terra,
[Cader a terra, correr forte]
Di nuove ir sopra il ghiaccio e correr forte
Sin ch'il ghiaccio si rompe, e si disserra;
[Il vento sirocco]
Sentir uscir dalle serrate porte
[Il vento borea e tutti li venti]
Sirocco, Borea, e tutti i Venti in guerra
Quest' è 'l verno,
ma tal, che gioia apporte.

To walk on the ice
[To walk softly and fearfully]
and with careful slow steps for fear
of falling or tripping on it;
To twist strongly, slip, fall to the ground;
[Falling on the ground, running fast]
to go onto the ice again and run fast
lest the ice cracks and breaks;
[The sirocco wind]
To hear as they whistle through closed doors
[The north wind and all the winds]
Sirocco, Boreas, and all the winds at war;
this is winter,
but it causes joy.

Noël! Noël!

Noël! Noël! shimmers with all the spark and celebration of the starting summer. Experience the pure spiritual joy of rare festive pieces and much-anticipated classics.

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PAUL DYER AO ARTISTIC DIRECTOR
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