Canada’s National Arts Centre Orchestra presents

Vivaldi and The Four Seasons

Boris Brott, Principal Youth and Family Conductor

Teacher Study Guide
Grades 4 to 8
Cover illustration by Marc Audet
Welcome Educators! 3
Concert Program 4
About the National Arts Centre and the Performers 5
   Canada’s National Arts Centre
   The National Arts Centre Orchestra
   Boris Brott, conductor, NAC Orchestra
   Jessica Linnebach, violin, NAC Orchestra
   The School of Dance
   Merrilee Hodgins, choreographer / Artistic Director, The School of Dance
   Bangers & Smash
   Rideau Lakes Brass Quintet
Program Notes 11
   Antonio Vivaldi
   Vivaldi’s Times
   Timeline
   Vivaldi’s Music
   The Four Seasons: Background
   The Four Seasons: Spring, 1st movement
   The Four Seasons: Summer, 2nd movement
   The Four Seasons: Autumn, 3rd movement
   The Four Seasons: Winter, 2nd and 3rd movement
   Astor Piazzola: Spring from The Seasons
   Vivaldi and Piazzola: A comparison of The Seasons
   “The Blue Green Hills of Earth” from Missa Gaia
All about the Orchestra 18
Map of the NAC Orchestra Sections 19
Listening Guide 20
☆ Audience Participation (Play along at the concert) 21
   Know before you go 22
   Classroom Activities 23
   Bibliography of Resources Available at the Ottawa Public Library 31
   Other available NAC Orchestra Teacher Study Guides 34

Audience Participation

We invite you and your students to play the recorder and sing along with the NAC Orchestra during the concert. The piece we have selected for your participation, found on page 21 of this guide, is an arrangement for soprano recorder of Vivaldi’s “Largo” theme from Winter (The Four Seasons). Don’t forget to bring your recorders to the concert! The conductor will announce when it is time to play and sing.

The National Youth and Education Trust is supported by Founding Partner TELUS, Sun Life Financial, Michael Potter, supporters and patrons of the annual NAC Gala and the donors of the NAC Foundation’s Corporate Club and Donor’s Circle.
Dear Educator,

I am pleased to invite you to return to Southam Hall for what I believe to be another brilliant series of Student Matinees with the National Arts Centre Orchestra. From the debuts of our dynamic Principal Pops Conductor Jack Everly and renowned educator Rob Kapilow to the indefatigable Principal Youth and Family Conductor Boris Brott, I’m confident you and your students will find these concerts highly entertaining as well as informative. I am proud of the success of the Student Matinee series season after season, and thank you for your support and positive feedback.

Sincerely,

Pinchas Zukerman
Music Director, National Arts Centre Orchestra

About this guide

As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

- **Program notes** about the music you will hear at the concert
- **Biographical information** about the conductor, the performers and the NAC Orchestra
- **Classroom activities** for you to share with your students

We hope this study guide is helpful in preparing you for your concert experience. The level of difficulty for the activities is broad, so please assess them according to the grade level you teach. If you have any comments about the study guide or the performance please write to us at mused@nac-cna.ca.

See you at the National Arts Centre!
**Vivaldi and The Four Seasons**

The National Arts Centre Orchestra

Boris Brott, Principal Youth and Family Conductor

**FEATURING:**

Jessica Linnebach, violin

The School of Dance

Merrilee Hodgins, choreographer, A.R.A.D.,
Artistic Director, The School of Dance

Rideau Lakes Brass Quintet

Bangers and Smash, percussion duo

Ottawa Youth Choir

Barbara Clark, choir director

**Concert dates:**

Tuesday, April 5, 2011

10 a.m. – 11 a.m. (English)

12:30 p.m. – 1:30 p.m. (English)

Wednesday, April 6, 2011

10 a.m. – 11 a.m. (French)

**Location for all concerts:**

Southam Hall, National Arts Centre

**Running time for all concerts:**

Approximately 60 minutes, without intermission

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**In this Student Matinee concert, students will hear excerpts from:**

<table>
<thead>
<tr>
<th>Vivaldi</th>
<th>The Four Seasons: Summer, II. Adagio</th>
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<tbody>
<tr>
<td></td>
<td>Jessica Linnebach, violin</td>
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<td></td>
<td>The School of Dance</td>
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<th>Miniwanca</th>
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<td>Ottawa Youth Choir</td>
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<th>Vivaldi</th>
<th>The Four Seasons: Autumn, I. Allegro</th>
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<tr>
<td></td>
<td>Rideau Lakes Brass Quintet</td>
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<td>The School of Dance</td>
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<table>
<thead>
<tr>
<th>Vivaldi</th>
<th>The Four Seasons: Winter, II. Largo (Theme)</th>
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<td></td>
<td>Ottawa Youth Choir</td>
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<tr>
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<td>*Play your recorder with the NAC Orchestra!</td>
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<thead>
<tr>
<th>Vivaldi</th>
<th>The Four Seasons: Winter, III. Allegro (Finale)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jessica Linnebach, violin</td>
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<td>The School of Dance</td>
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<th>Glazunov</th>
<th>Snow and Hail</th>
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<td>The School of Dance</td>
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<thead>
<tr>
<th>Arr. Simpson/Wade</th>
<th>Sounds of Spring</th>
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<td>Bangers &amp; Smash</td>
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<th>Vivaldi</th>
<th>The Four Seasons: Spring, I. Allegro</th>
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<tr>
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<td>Jessica Linnebach, violin</td>
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<td>The School of Dance</td>
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<thead>
<tr>
<th>Piazzola</th>
<th>Primavera Porteña for solo violin, strings and harpsichord</th>
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<tr>
<td></td>
<td>Jessica Linnebach, violin</td>
</tr>
</tbody>
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<tr>
<th>Oler (Words &amp; Music) / Halley (Choral setting)</th>
<th>“The Blue Green Hills of Earth” from Missa Gaia</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Ottawa Youth Choir</td>
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<td></td>
<td>The School of Dance</td>
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Officially opened on June 2, 1969, the National Arts Centre was a key institution created by Prime Minister Lester B. Pearson as a Centennial project of the federal government. Built in the shape of a hexagon, the design became the architectural leitmotif for Canada's premier performing arts centre. Designed by Fred Lebensold (ARCOP Design), one of North America's foremost theatre designers, the building was widely praised as a twentieth century architectural landmark. Of fundamental importance to the creators of the NAC was the belief that, beautiful and functional as the complex was, it would need more than bricks and mortar and, in the words of Jean Gascon, former Director of the NAC's French Theatre Department (1977-1983), "it would need a heart that beats."

A program to incorporate visual arts into the fabric of the building has resulted in the creation of a unique permanent art collection of international and Canadian contemporary art. Pieces include special commissions such as Homage to RFK (mural) by internationally acclaimed Canadian contemporary artist William Ronald, The Three Graces by Ossip Zadkine and a large freestanding untitled bronze sculpture by Charles Daudelin. In 1997, the NAC collaborated with the Art Bank of the Canada Council for the Arts to install over 130 pieces of Canadian contemporary art.

The NAC is home to four different performance spaces, each with its own unique characteristics. Southam Hall is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country.
Consistent praise has followed this vibrant orchestra throughout its history of touring both nationally and internationally, recording, and commissioning Canadian works. Canada’s National Arts Centre Orchestra, now under the direction of renowned conductor/violinist/violist Pinchas Zukerman, continues to draw accolades both abroad and at its home in Ottawa where it gives over 100 performances a year.

The National Arts Centre Orchestra was founded in 1969 as the resident orchestra of the newly opened National Arts Centre, with Jean-Marie Beaudet as Music Director and Mario Bernardi as founding conductor and (from 1971) Music Director until 1982. He was succeeded by Franco Mannino (1982 to 1987), Gabriel Chmura (1987 to 1990), and Trevor Pinnock (1991-1997). In April 1998, Pinchas Zukerman was named Music Director of the NAC Orchestra.

In addition to a full series of subscription concerts at the National Arts Centre each season, tours are undertaken to regions throughout Canada and around the world. Since the arrival of Pinchas Zukerman, education has been an extremely important component of these tours. Teacher Resource Kits have been developed for distribution to elementary schools in the regions toured and across Canada, and the public has been able to follow each tour through fully interactive websites which are now archived on the NAC's Performing Arts Education Website at www.ArtsAlive.ca.


The NAC Orchestra has 40 recordings to its name, six with Pinchas Zukerman: Haydn, Vivaldi, Beethoven, Schubert and two of Mozart (a CD of flute quartets, and a CD of orchestral music and string quintets). The commissioning of original Canadian works has always been an important part of the National Arts Centre’s mandate, with over 90 works commissioned to date.

The NAC Orchestra offers a number of programs dedicated to fostering a knowledge and appreciation of music among young people. In addition to a highly popular subscription series of TD Family Adventures with the NAC Orchestra, the Orchestra presents a variety of opportunities for schools to learn about classical music: Student Matinees and Open Rehearsals both allow students to hear the Orchestra perform in its home at the NAC. In addition, Musicians in the Schools programs, including ensemble performances and instrument sectionals, take the music to the students in their schools.
Maestro Boris Brott began playing the violin when he was three years old and first performed with the Montreal Symphony when he was only five. At the age of 14 he won a scholarship to study conducting and shortly afterwards, when he was still a teenager, founded the Philharmonic Youth Orchestra of Montreal. When he was 18, Boris Brott became the assistant conductor of the Toronto Symphony Orchestra. At 24, he won the Dimitri Mitropoulos International Conducting Competition in New York and became Assistant to Leonard Bernstein.

He is now well known within Canada and beyond for having developed no fewer than six different Canadian orchestras and guest-conducted around the world. He is especially interested in helping young artists and developing new audiences for music. In addition to conducting the New West Symphony in Los Angeles, California, of which he is Music Director, Maestro Brott conducts the McGill Chamber Orchestra in Montreal. Boris Brott, along with his wife Ardyth, attorney and children's author, runs the Brott Spring, Summer, and Autumn Music Festivals based in Hamilton, Ontario, which has as its centrepiece the National Academy Orchestra, Canada's National Orchestra training school. In 2006 he was appointed to the Order of Ontario.
Violinist Jessica Linnebach was named Associate Concertmaster of the National Arts Centre Orchestra in April 2010.

Jessica Linnebach has distinguished herself among the next generation of Canadian classical artists being lauded on concert stages nationally and around the world. Since her soloist debut at the age of seven, Jessica has appeared with major orchestras throughout North America. A highlight of her career to date was a tour of the Middle East and Europe as guest soloist with the National Arts Centre Orchestra under Pinchas Zukerman. Jessica has been a member of the first violin section of the National Arts Centre Orchestra since 2003.

Acknowledging the importance of versatility in today’s world, Jessica is fast developing a reputation as one of those rare artists who is successfully building a multi-faceted career that encompasses solo, chamber and orchestral performances. A passionate chamber musician, Jessica is a founding member of the Zukerman Chamber Players, a string quintet led by Pinchas Zukerman. Since the ensemble’s inception in 2003, it has toured extensively to international acclaim, appearing throughout North America, South America, the Middle East and Europe. Its recording of the Mozart Viola Quintet in G minor was nominated for a JUNO Award in 2004 and its fifth and latest release, quintets by Mozart and Dvorak, was released in early 2008 on the Altara Label.

Jessica has also collaborated with some of the most illustrious artists of our day, including Emanuel Ax, Yefim Bronfman, Leon Fleisher, Joseph Kalichstein, Gary Graffman, Gil Shaham, Lynn Harrell, Jaime Laredo, Michael Tree, Yo-Yo Ma, and Gary Hoffman.

Accepted to the world-renowned Curtis Institute of Music in Philadelphia at the age of ten, Jessica remains one of the youngest ever Bachelor of Music graduates in the history of the school. While there, Jessica’s primary teachers were Aaron Rosand, Jaime Laredo and Ida Kavafian. At eighteen, she received her Master of Music degree from the Manhattan School of Music in New York City, where she studied with Pinchas Zukerman and Patinka Kopec.

Jessica Linnebach plays the ca. 1869 Jean Baptiste Vuillaume violin loaned by the Canada Council for the Arts Musical Instrument Bank.

To learn more about the National Arts Centre Orchestra and other NAC Orchestra musicians, logon to www.nac-cna.ca (see NAC Orchestra, About the NAC Orchestra)
Located at 200 Crichton Street in Ottawa, The School of Dance has an international reputation as a centre for excellence in arts education. Founded in 1978 by Merrilee Hodgins and Joyce Shietze, The School offers professional training programs in ballet, contemporary dance and teacher training, as well as leisure and recreational programs for adults and children. Graduates of The School of Dance are performing with companies worldwide. Each year The School touches the lives of over 70,000 Ontarians with special programs for persons with disabilities, boys-only classes and school visits designed to inspire interest in the arts. The School is a Canadian not-for-profit charitable institution.

Merrilee Hodgins studied classical ballet and contemporary dance in Canada, England, Denmark and the United States. Miss Hodgins was awarded the prestigious Solo Seal of the Royal Academy of Dancing in 1971. In 1973 she became a Principal with the Alberta Ballet Company, later working in Denmark, Germany and the U.S. as a freelance artist. Miss Hodgins, a recipient of the YM-YWCA’s 1997 Women of Distinction Award, was the 1997 Chair of the City of Ottawa’s Cultural Leadership Committee. She was a member of the board of directors for Dance Ontario and has been awarded Canada Council for the Arts grants to research and develop projects to introduce children to dance. Recent projects include a main-stage commission by the National Arts Centre and a choreographic collaboration with Canadian poet Susan McMaster.
Bangers & Smash is a percussion duo made up of Jonathan Wade and Kenneth Simpson. For over 20 years, this duo has been entertaining and teaching children and youth of all ages, from kindergarten to high school, through the NAC Orchestra’s Musicians in the Schools program. They demonstrate and perform on a wide range of percussion instruments that include drums, cymbals, timpani, marimbas, xylophones, not to mention an inexhaustible supply of “toys” – tambourines, maracas, cowbells and woodblocks – to introduce young people to the percussion section of the orchestra. Their repertoire shows off the variety of sounds of the percussion section in music that ranges from classical to rock.

The Rideau Lakes Brass Quintet was formed in 1987 by five prominent Ottawa brass players, all associated with the National Arts Centre Orchestra. In 1988 they were invited to play for the opening ceremonies of the new National Gallery of Canada. The group has performed recitals in Almonte, Deep River and Cornwall and has been featured on the Richardson Recital Series at Queen's University. In 2005, the Rideau Lakes Quintet performed in the Salon du livre de l’Outaouais. In Ottawa, the quintet has made frequent appearances on the NAC Music For A Sunday Afternoon series, played contemporary music recitals for Espace Musique and performed recitals at the University of Ottawa. Many concerts have been broadcast by the CBC and Radio-Canada. The group has also been featured several times on main series concerts at the National Arts Centre. The Rideau Lakes Brass Quintet has played at the Ottawa Chamber Music Festival every year since its inception and regularly combines forces with other brass players to perform large-scale works. At the 2000 Festival the group performed with the Canadian Brass. In addition to recitals, the quintet plays concerts every year in schools all over eastern Ontario and western Quebec as part of the NAC Orchestra Musicians in the Schools program.
There is a popular myth (reinforced by films and novels) that great composers are often neglected in their lifetimes and are only recognized as geniuses after they are dead. Although this is sometimes true, it is certainly not the case with Vivaldi. Antonio Vivaldi, who worked in Venice in the eighteenth century, was so famous in his lifetime that people would come for miles to hear him play or conduct his music. One might compare him to a rock star today. He had a large and appreciative following. However, this does not mean that he was rich. In the eighteenth century composers tended to be paid only once for a new piece; there were no copyright laws and composers did not collect royalties every time their music was played or sold. So Vivaldi had to work hard composing new music all the time to earn his living. In the end he composed nearly 500 concertos for an assortment of instruments as well as more than 40 operas and much music for the church.

**DANGER OF DEATH**

*Antonio Vivaldi was born in Venice on March 4, 1678. He was baptized immediately at home by the midwife due to “danger of death.” What did this mean? We’re not sure, but it was probably either an earthquake that shook the city that day, or the infant's poor health. Vivaldi’s official church baptism did not take place until two months later.*

For much of his life Vivaldi taught music at the *Pio Ospedale della Pietà*, a boarding school for abandoned and orphaned girls. Most of these girls were poor and without dowries. In the eighteenth century it was the custom for a young woman to bring a sum of money (a dowry) with her when she married. Without a dowry, she was far less likely to find a husband. She would probably have to earn her living by working in some way. Although the girls at the Pietà were taught reading, writing, arithmetic, music, and lace-making, the school specialised in music. The girls were talented, dedicated, and disciplined musicians who played in a school orchestra that was so famous that rich merchants and aristocratic nobles regarded their concerts as highlights of the social calendar. At the time, however, it was considered scandalous for a woman to perform in public. Therefore the girls played on a balcony partially concealed by a screen so that the “gentlemen” in the audience could not ogle them. The girls took part in what could be called a mutually beneficial arrangement: the school gave them an education free of charge and, in their turn, they played in concerts which raised money for the school.

**Vivaldi’s Times**

Vivaldi lived near the end of an era known as the Baroque period, which lasted from about 1600 to 1750. It was an exciting time to be alive. The spirit of adventure and discovery filled the air. Astronomers like Copernicus and Galileo looked high into the heavens and learned that the Earth revolves around the sun. Anton van Leeuwenhoek found a whole new world under the microscope – bacteria, blood cells, and much more. William Harvey discovered the circulation of blood. There were many great composers too: in Germany there were Bach and Telemann; Handel and Purcell worked in England; France had Couperin and Rameau.

Just what does *baroque* mean? This is a term that was originally used to describe architecture. Buildings of grand design and containing a lot of detailed decoration were called baroque. By extension, these grandiose, highly decorated structures inspired art, music, furniture, gardens (for example, those at Versailles, outside of Paris), and even clothes and hairdos of the period. Strong colours, dramatic effects, splendour, and a sense of both dynamic movement and spontaneity were all features of baroque style. The word “awesome” would be appropriate to describe much baroque art, architecture, and music.
### Timeline

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<tr>
<th>Year</th>
<th>Event</th>
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<tr>
<td>1665</td>
<td>First <em>Filles du Roi</em> arrive in Canada.</td>
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<td>1678</td>
<td>Antonio Vivaldi is born.</td>
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<td>French explorer René-Robert La Salle explores the Great Lakes district in Canada.</td>
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<td>1685</td>
<td>Births of Johann Sebastian Bach and George Frideric Handel, two of the greatest composers of the Baroque era.</td>
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<td>1697</td>
<td>Charles Perrault brings out a collection of fairy tales, <em>Contes de ma mère l’Oye</em> (Mother Goose).</td>
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<td>The last remains of Mayan civilization are destroyed by the Spanish in Mexico’s Yucatan region.</td>
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<td>1705</td>
<td>Astronomer Edmund Halley correctly predicts the return (in 1758) of the comet that was last seen in 1682.</td>
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<td>1709</td>
<td>Bartolomeo Cristofori invents the pianoforte (ancestor of today's piano).</td>
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<td>1711</td>
<td>The clarinet is used for the first time in an orchestra in Hasse’s opera <em>Croesus</em>.</td>
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<td>1714</td>
<td>German physicist Gabriel Daniel Fahrenheit constructs a mercury thermometer with a temperature scale.</td>
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<td>1717</td>
<td>Inoculation against smallpox is introduced in England.</td>
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<td>1719</td>
<td>Daniel Defoe writes <em>Robinson Crusoe</em>.</td>
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<td>1726</td>
<td>Leopold Mozart (father of Wolfgang) is born.</td>
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<td>1726</td>
<td>English author Jonathan Swift writes <em>Gulliver’s Travels</em>.</td>
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<td>1732</td>
<td>Franz Joseph Haydn, one of the most important composers of the eighteenth century, is born.</td>
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<td>1737</td>
<td>Antonio Stradivari, creator of superb violins and cellos worth millions today, dies.</td>
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<td>1738</td>
<td>The first cuckoo clocks appear in Europe.</td>
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<td>1741</td>
<td>Handel’s oratorio <em>Messiah</em> is first performed in Dublin.</td>
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The Baroque period was not all pleasure and joy. There were no luxuries like ovens or dishwashers. No indoor plumbing or central heating. No radios, televisions, or cell phones. Only a few people lived well – the aristocracy. Most worked much harder and longer hours than people do today. And many suffered under the autocratic rule of kings, queens, and emperors. Democracy such as we enjoy today was still far in the future.

Vivaldi’s home city of Venice was, and still is, one of the most magnificent in all Europe. Tourists loved Venice. When Vivaldi lived there, the city had a population of about 150,000, which was large for the time. Venice is a city built on water, with canals instead of streets. It is also a city of splendid churches, grandiose palaces, and beautiful theatres. The baroque love for extravagance, grand effects, and lavish decoration is seen at its best in the huge basilica of San Marco (St. Mark’s).

Vivaldi’s Music

Vivaldi was very much a baroque composer. He loved to create music with brilliant effects: wide leaps from one register to another; attempts to describe natural phenomena such as storms, wind, and rain; simulated bird calls; dramatic contrasts of loud and soft, or of full ensemble versus a solo instrument; and scales that zoomed up and down like a rollercoaster. He lived in an age when people wanted to hear only the latest music, much like we do with pop music today. Composers were kept busy, furiously turning out new pieces. Vivaldi composed a tremendous amount of music – over a thousand pieces. He even claimed that he could compose faster than a person could copy it! He wrote as much as Bach and Handel put together. But Vivaldi was not the champion; farther north, in Germany, Georg Phillip Telemann wrote even more.

Check out the “Vivaldi and The Four Seasons” Teacher Resource Kit available for free download on ArtsAlive.ca Music (see Resources, Resources for Teachers) for more information about Vivaldi’s life, times and music!

The Four Seasons: Background

Vivaldi wrote what is today his most famous piece, The Four Seasons, some time between 1720 and 1725. It is a set of four violin concertos each of which describes a different season of the year. The music is programmatic (that is, descriptive) in a very life-like way; it abounds in vivid imitations of twittering birds, chattering teeth, barking dogs, and a host of other sounds from nature. To this Vivaldi adds musical paintings of seasonal events, such as hunting in autumn, swatting flies in the summer, and curling up in front of the fire in the winter. Just in case we don’t recognize the allusions, he includes a poem with each concerto that describes the sights and sounds of each season.

During the concert, you will hear excerpts from each of the four concertos. Each concerto is made up of three movements (fast-slow-fast). Some movements begin with a “ritornello,” that is a section of music that will return (either partially or fully) at important points in the movement – somewhat like the refrain between verses of a song. We recognize the ritornello each time it returns and thus it gives us a point of reference, a sense of unity and familiarity that is comforting.
**The Four Seasons: Spring, 1st movement (Allegro)**

“Spring” opens with a happy lilting melody celebrating our joy at the renewal of nature in that season. This is the ritornello, the section that will return. Listen for the echo effects in the ritornello. There are two phrases that are first presented somewhat loudly (forte) and then repeated softly (piano). The rest of the movement depicts a series of sounds that we associate with spring: twittering birds, murmuring brooks, and thunder and lightning storms – all of them separated by partial restatements of the ritornello.

**OUTLINE: The Four Seasons: Spring, I. Allegro**

The movement is easy to follow. Try to identify each section:

1. Complete ritornello (full orchestra).
2. Twittering birds (3 solo violins). Listen for the repeated notes, trills, and scale passages imitating birdsongs.
5. Brief ritornello
6. Thunder and lightning storm (violin solo accompanied by full orchestra). The orchestra plays menacing tremolos to represent the thunder; the solo violin plays brilliant passage work suggesting flashes of lightning.
7. Brief ritornello.
8. Birds begin to sing again after the storm (3 solo violins).

**The Four Seasons: Summer, 2nd movement (Adagio)**

In Vivaldi’s The Four Seasons the second movements tend to be slow, lyrical, and tender. They are in contrast to the rapid and energetic first and third movements. During the concert, you will hear the second movement of “Summer.” Some may think that Vivaldi did not enjoy summer. He depicts it as too hot, with too many insects, and always threatening to storm.

In the second movement (Adagio) of “Summer,” a shepherd, weary from the baking summer heat, is forced to move because he hears the distant threat of thunder. The movement consists of continuous alternation between a lyrical solo violin, which represents the tired shepherd, and the full orchestra, which plays aggressive repeated notes to suggest the coming storm.
The Four Seasons: Autumn, 3rd movement (Allegro)

Autumn is hunting season. The movement opens with an orchestral ritornello – a jaunty spirited melody with jumping leaps – which sounds like a rider bouncing up and down on his horse. This ritornello is played twice by the solo violin imitating hunting horn calls. In the remainder of the movement the solo violin represents the frightened animal trying to flee the hunters. It plays fast triplets and scales running up and down the range of the instrument. The orchestra, on the other hand, depicts the guns, dogs, and hunters in menacing tremolos. All of this action, of course, is interrupted by frequent returns of the jaunty ritornello. Just before the final ritornello a tender violin solo depicts the animal dying.

The Four Seasons: Winter, 2nd (Largo) & 3rd (Allegro: Finale) movements

In the days before central heating, it is doubtful whether many people enjoyed winter unless they were curled up in front of a warm fire. The second movement of Vivaldi’s “Winter” depicts such a scene. The orchestral violinists pluck the strings of their instruments (pizzicato) depicting the endless dripping rain of an Italian winter. The solo violin represents a sleeping man contentedly curled up in front of a warm fire safe from the rain and the cold.

The first half of the finale of Vivaldi’s “Winter” depicts a person trying to walk on an icy road: at first he is cautious, but he falls; he tries again with more confidence, then the ice beneath him suddenly cracks. All of this little drama is painted in the music: the cautious steps in hesitant repeated notes, the fall and the cracking ice in swift descending scales and arpeggios.

The second half of the movement concentrates on depicting winds. We first hear a gentle breeze, followed by all the winter winds in conflict. The composer depicts the ferocious winds by repeated alternation of swift running passages for the violin solo with fierce repeated notes in the orchestra. Both forces join together at the end to bring the concerto to a rousing conclusion.
Astor Piazzola (1921-1992): Spring from *The Seasons*

In 1969, Astor Piazzolla, one of Argentina’s greatest tango composers, wrote a series of four works representing the different seasons in his beloved city of Buenos Aires. Piazzolla depicts his seasons in a series of tangos.

*The tango is one of the most famous dances in the world today. We see it so often in Hollywood movies and on television that we instantly recognize it. It might surprise you to learn, therefore, that it originated in the nineteenth century in the brothels and slums of Buenos Aires – a dance for the lonely and the poor, for those at the bottom of society’s ladder. The tango has a highly charged flirtatious nature, featuring a sensual slow-slow-quick-quick-slow step.*

Piazzolla learned to play tangos when he was very young. When he was a little boy, his father gave him a *bandoneón*, a type of accordion typically used to accompany tangos. His family moved to New York City for a while but the boy became so good at playing tangos that he was often hired by visiting Argentinean musicians to play with them. Piazzolla returned to Argentina at the age of eighteen to study “serious” music composition with Alberto Ginastera. A few years later he won a scholarship to study in France with a well-known teacher named Nadia Boulanger. She was to change his life. Piazzolla was struggling to learn the classic techniques of the European musical tradition. One day, on hearing that he played the *bandoneón*, his teacher asked him to play some of his tangos for her. After he had finished, she leapt out of her seat and cried, “You idiot, *that’s* Piazzolla!” Boulanger gave Piazzolla the confidence to recognize where his talents lay, in his own Argentinean soul, in the tango.

The tango “Spring in Buenos Aires,” has the classic A-B-A form of this dance. Forceful tango rhythms punctuated by slithering string glissandi permeate the opening section [A]. This is followed by a contrasting lyrical middle part [B] and eventually a return to the aggressive energy and drive of the opening [A].

Many years ago, in Argentina, tangos were sung. Their lyrics spoke of love, betrayal, and lost hopes. If you listen carefully to Piazzolla’s composition, you will hear a hint of melancholy underneath the pervasive tango beats – linking this tango to the original sad songs of the past.
**Vivaldi and Piazzola: A comparison of The Seasons**

Both Vivaldi and Piazzolla wrote works depicting the seasons in the place where they lived, Italy and Argentina, respectively. Both composers follow a fast-slow-fast form for each season, but that is about all they have in common. We are not only comparing an eighteenth-century composer with a twentieth-century one, we are also considering two different worlds.

Vivaldi is an “old world” composer with all the formal attributes and rules of that society. His concerts were attended by the wealthiest of people. His music paints a rural landscape full of bucolic scenes: twittering birds, shepherds, hunters, and storms. But even in the stormiest sections, there is a sense of dignity, order, and refinement.

Piazzolla, on the other hand, is very much a “new world” composer. He is describing an urban landscape. We are now in the world of cafés and night clubs, full of struggling working-class people, dancing their sensual yearning tango that speak volumes about their difficult lives.

**ACTIVITY IDEA:** Ask the students in what months summer/winter takes place in Buenos Aires. Give them the hint that the city is in the southern hemisphere.

(ANSWER: In Buenos Aires, summer occurs from December to February and winter occurs from June to August)

**“The Blue Green Hills of Earth” from Missa Gaia**

“The Blue Green Hills of Earth” by Kim Oler, arranged by Paul Halley

*Notes by Paul Winter. Excerpt from The Genesis of Earth Mass/Missa Gaia by Paul Winter*

The Earth Mass also gave birth to the new hymn “The Blue Green Hills of Earth.” One friend from the Lindisfarne Fellowship, astronaut Rusty Schweickart, had been the first man to walk in space without an umbilical. I heard him give a profoundly moving description of that experience, and of the nostalgia he felt, floating in space, when he looked out and saw our tiny Earth in the distance, and realized that all the joy and beauty and love that had nourished his life had taken place on that little blue marble which he could cover with his thumb. Rusty later told me the story of Rhysling, the blind poet of the Venus Shuttle in Robert Heinlein’s science fiction classic ‘The Green Hills of Earth’, who writes a ballad about his yearning “for one more landing on the globe that gave us birth.” His last lyric stayed in my memory: “May we rest our eyes on the fleecy skies and the cool green hills of Earth.”

In the summer of 1981, after Earth Mass was largely complete, I met a young musician, Kim Oler, who had heard tapes of our premiere of Earth Mass and was so moved that he had vowed to write a piece for our recording of the mass. Several weeks later, he presented a melody which we liked but didn’t know how to use. Then in early September I saw Rusty in California, and I asked him to tell me again the story of Rhysling. I loved the images of the Earth forever turning and the cool green hills of Earth. On impulse I called Kim and gave him these words, and told him if he could weave from them a good lyric we might record his piece. Two weeks later he brought the song to our recording sessions, and Paul Halley created a new choral arrangement for it which we have used ever since.
What is an orchestra?

An orchestra is a group of musicians playing different musical instruments under the direction of a conductor. It can be large or small, depending on the pieces that are performed.

Orchestras are comprised of instruments from four different families (also known as sections):

- **Strings**
  - Violin, viola, cello, double bass and harp
  - All string instruments of the orchestra have four strings. The vibration of the strings produces the sound. A string player either draws a bow made of horsehair across the strings, or plucks the strings with his or her fingers to produce sound. The larger the instrument, the lower the sound – violins make the highest sounds and double basses the lowest. Every string instrument is constructed of pieces of wood carefully glued together and covered with several coats of varnish – no nails or screws are used.

- **Woodwinds**
  - Flute, oboe, clarinet, and bassoon
  - Woodwind instruments are simply tubes pierced with holes. The musician blows through or across the tube while covering some holes to produce different notes. Many wind instruments are played with reeds. A reed is a thin piece of cane that is set in motion as the musician blows across it. The oboe and bassoon use a double reed while the clarinet uses a single reed. Most wind instruments are made from wood, like ebony, except for the flute, which is almost always made of silver. Flutes create the highest notes, bassoons create the lowest.

- **Brass**
  - Trumpet, French horn, trombone, and tuba
  - The Brass Section has the most resounding instruments in the orchestra. They are metallic loops of tubing of different lengths, with a mouthpiece at one end and a bell shape at the other. The longer the length of tube, the lower the sound of the instrument will be. The vibration of the musician’s lips produces the sound as air is blown in the mouthpiece. Most brass instruments have valves that the players press and release in order to change and produce different notes. The trombone has a slide that moves to change notes.

- **Percussion**
  - Timpani, bass drum, cymbals, triangle, xylophone, and many others
  - Percussion instruments are made of naturally resonant materials like skin, wood, and metal. The sound is produced when the instrument is struck. The percussion provides rhythm and character to the orchestra. Different pitches are produced on the timpani by changing the skin tension either by tightening or loosening screws fixed to the shell, or by using the pedal.

Visit the Instrument Lab on ArtsAlive.ca Music to tweak, tinker and listen to all your favourite instruments of the orchestra!
Map of the NAC Orchestra Sections
**MELODY**
This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Some melodies bounce all over the place, which may be difficult for you to sing, but are easy to play on an instrument like the violin.

**METER**
This is the part of the music you can tap your foot to. You will usually find that the main pulses fit into groups of twos, threes, or fours. Try to follow the meter while the music is playing.

**TEMPO**
This is the speed of the music. The speed may vary from very slow to very fast. Most composers use Italian words to describe the tempo: *adagio*, for example, means very slow; *andante*, moderate; *allegro*, lively; and *presto*, very fast.

**DYNAMICS**
Dynamics refer to how loudly or softly the music should be played. In Baroque music the dynamics usually change abruptly rather than gradually.

**TIMBRE**
The specific kind of sound each instrument makes is its timbre. The bright violin sounds different from a darker-toned viola or from the deep, low cello, even if it's playing exactly the same note.

**HARMONY**
Underneath the melody are clusters of notes called chords, each of which sounds different. These chords can stand alone or they can support a melody. Some chords sound gentle and pleasant, some may sound harsh or unpleasant. The composer uses these to create the kind of mood he wants at each moment.
Play or Sing Vivaldi’s Music!

Please learn Vivaldi’s “Largo” theme from Winter for soprano recorder. You will be invited to perform it with the NAC Orchestra at the concert. Part I is Vivaldi’s melody (for more advanced players), and Part II is an accompaniment (for beginner players).

“Largo” theme from Winter (The Four Seasons)

Soprano Recorder for Recorder and Orchestra

A. Vivaldi

Words: Marcelline Moody

Teacher Study Guide 21
Know before you go...

**Etiquette**
We recognize that there will be a diverse range of experience amongst your students (from those attending their first live performance to those who have attended many times) and so we encourage you to review these guidelines with them to ensure a positive event for all.

**Arrive Early**
For NAC Orchestra performances, please arrive at least 30 minutes prior to the performance.

**Be Respectful!**
- **Dress code**: whatever your school requires you to wear is appropriate for a performance.
- **Food or drinks are not permitted** in the performance hall.
- Please do not leave/return during the performance – it disrupts the performance or audience and performers and ruins the magic!
- Please don’t talk – save your thoughts to share after the performance.
- Definitely no cell phones, cameras or iPods – no texting, music or recording of any kind is allowed in the performance hall.

**Show Appreciation**
In a music performance, if you get confused about when a piece of music is finished, watch the performers on stage. You’ll know when the piece is over when the conductor turns and faces the audience.

**Enjoy!**
Performers on stage rely on the audience for the energy to perform – so have fun, enjoy the experience and where it takes you! Through the performing arts we can explore other points of view, learn new and varied things about ourselves and about others. Everyone who views a performance will experience it in a different way. It is important to respect this process of exploration in yourselves and those around you.
- We ask that Teachers and/or supervisors remain with students at all times.
- Please also note: some school matinees will be shared with an adult audience.
- For information on specific show content, please contact the appropriate NAC department Education and Outreach Coordinator.
MUSIC INSPIRED BY WORDS

Vivaldi, or perhaps a colleague, also wrote a sonnet to describe each season; you can see translations of his poems below. The sonnet is a very tricky kind of poem to write. It has to have a certain number of beats in each line, a specific rhyme scheme, and it must be exactly fourteen lines long. It is the sort of poem a talented poet would publish to demonstrate mastery of his or her art. The bolded words in the sonnets are represented in Vivaldi’s music. The numbers to the left of the stanzas indicate in which movement you will hear the scenes described – take a listen!

SPRING (CONCERTO NO. 1)

1 Joyful Spring has arrived,  
The **birds** welcome it with their happy songs,  
And the **brooks** in the gentle **breezes**  
Flow with a sweet murmur.

   The sky is covered with a **black mantle**,  
   **Thunder** and **lightning** announce a storm.  
   When they are silent, the birds  
   Take up again their harmonious songs.

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

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

SUMMER (CONCERTO NO. 2)

1 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.

2 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**.

3 Alas, his fears are well founded  
   There is **thunder** and **lightning** in the sky  
   And the **hail** cuts down the lofty ears of corn.
The Four Seasons concertos were inspired by four paintings of the seasons by the artist Marco Ricci. Music that tells a story or paints a picture is called program music. Vivaldi’s The Four Seasons stand out as some of the most descriptive music ever written and were revolutionary in their time. You can certainly enjoy the music without knowing the pictorial details, but it is fun to try to track down these moments in the music.

The Four Seasons were intended to be an artistic tour de force marrying the arts of painting, poetry, and music. They were as new and exciting to people in Vivaldi’s time as the release of an eagerly anticipated movie is for us.
Vivaldi’s poetry is about images that came to his mind, as an eighteenth-century Venetian, when he thought of the four different seasons.

Close your eyes and think for a moment about winter, spring, summer, and fall. What sights, tastes, smells, and sounds come to mind? On another piece of paper, quickly jot down a rough list of what you imagine. Use this list to help you write your own four seasons poetry below.
A Tale of Two Countries  Music, Social Studies, Drama, Language Arts

**DESCRIPTION:** Students research life in Canada and Italy during Vivaldi’s lifetime (1648 - 1741) and then write letters as young people from the two countries.

**MATERIALS:**
- Trousseau items bundled in a sheet, shawl, or blanket (e.g., handkerchief, lace, pins, needles, scissors, white thread, cap, comb, ribbon for shoes, stockings, gloves, a handkerchief, several coins)
- CD of *The Four Seasons*
- Pot of black tea, cooled
- Several nib pens and black ink
- Post box labeled “Imperial Postal Service”
- The following resources:
  - Copies of the letter from King Louis XIV (see page 28)
  - Student copies of the Letter Template (see page 29) on good quality paper
  - Additional reference materials on New France and Vivaldi (see pages 32-34)

**LESSON MAP**

**Learning About New France**
- Read the letter from King Louis XIV to the students.
- Briefly share the following:
  - Les Filles du Roi, or the king’s daughters, were so called because they were sponsored by King Louis XIV to come and settle in New France (Canada) between 1665 and 1672. Thousands of young, teenaged women were given clothing, money, and room and board in the hopes that they would marry and begin raising families in the new country, which most of them did very successfully.
- Display the trousseau (clothing and household items to begin a married life), without unpacking it, and ask students to think about what they would bring in their trousseau if they were moving to a completely unsettled country in 1665.
- Sitting in a circle, recite the following two lines as a class: “Les Filles du Roi, daughters of the King, Brought a trousseau full of these things.” The first player names one item that could be in a trousseau beginning with [A]. Recite the lines again, with the second person naming an item beginning with [B], and everyone chanting the item beginning with [A]. Continue through the alphabet until everybody has had a turn, so that you have a long list of trousseau items. Use a pat-clap pattern as an accompaniment.
- Undo the bundle and reveal one item at a time. Discuss the practicality of these items. Emphasize the care that would be taken with these possessions. For example, 100 needles would represent a lifetime supply.
- Brainstorm other uses for the items – the shoe ribbons might be used to decorate a dress, and then reused for tying on a baby’s cap.
- Explore information about Les Filles du Roi, and living conditions in New France, using your Social Studies text and library or internet sources (see above).
**Learning About Vivaldi’s Venice**
- Explore the information and pictures in the first part of this book with your students, using whatever strategies are appropriate for your class.
- Share the following with your students:
  - There was an orphanage for boys in Venice, Santa Maria di Loretto, where the boys were trained as musicians just as Vivaldi’s students were. Student performances helped to raise the money to run these orphanages.
- Compare the lives of these children with those of *les Filles du Roi*.
- Ask students to make a journal entry about which society they would have preferred to live in.
- Explore additional resources on Vivaldi with your class at ArtsAlive.ca (see Music Resources and Great Composers)

**Writing Letters**
- In pairs, one partner takes on the role of a resident of New France, and one of a resident of an orphanage in Venice. Share the following scenario with your students:
  - The year is 1685. Write a letter to your pen pal in Venice or New France. Describe the food you eat, the games you play, how you get your education, the music you hear around you, your friends, your spare time activities, the weather, the natural world, the dangers you face, your fears, hopes, and dreams.
- Partners write letters back and forth over the next week, mailing them in the post box.
- Antique the Letter Template page with cooled black tea. Students use nib (or quill) pens to write out one letter on this page using their best cursive handwriting. Display.

**Vivaldi’s Times**
**Social Studies, Language Arts**

Times change. Look through the advertisements in today’s newspaper. Cut out at least five things that would be unfamiliar to someone living during Vivaldi’s time. For each, explain why. Can you find anything that would be familiar?

**Vivaldi: A Moving Experience**
**Social Studies**

During his lifetime Vivaldi traveled to different cities and countries. What modes of transportation do you think he used to get from place to place? Check your answers by doing research. What modes of transportation do you use in your day to day life? If you were to travel to a different city or country today what kinds of transportation might you use? What is your favourite mode of transportation? Why? In general how has the transportation industry changed since Vivaldi’s time?

**Who’s Who**
**Social Studies, Language Arts, Visual Arts**

Make a “Who’s Who” poster of important artists and musicians in Italian history. Include names, dates, specialties and major influences on society. Illustrate your poster and display it in class.
Letter from King Louis XIV

Versailles, France

Dear Signor Vivaldi,

I am instructed by His Majesty, King Louis of France, to thank you for your inventive music which we received last week, and which was immediately performed by the court orchestra, the Violons du Roi. His majesty greatly enjoyed the performance and would be interested in commissioning you to produce music for the court here.

His majesty has a further proposal for you. He provides dowries of goods, money, and boat passage to Montreal for hundreds of poor orphaned young women. Because His Majesty acts as a parent in providing their trousseaux, the girls are known as “les Filles du Roi” (daughters of the king). As a result of His Majesty’s kindness, many young families are now flourishing in our colony.

We know that you too help poor young people, and that your school is, in fact, an orphanage. In both cases our young orphans grow up to be useful to themselves and others. Our young women learn skills as pioneers of an untamed land, and yours become musicians, musicians as fine as any in the whole of Europe, we have been told. Vivaldi’s orphan musicians must be fine indeed if they can perform music like that we hear this week in our court!

The king worries about the hardships his people endure in New France. They enjoy few of the comforts of culture that we take for granted here: our parties, dinners, paintings, gardens, ballets, and, above all, our music. He requests that you recruit ten volunteers from your orphanage (or the young men’s orphanage) to travel to the New World under his sponsorship. It is hoped that they will spread the joy and solace of music far and wide in their new homeland.

In order to encourage the young people considering this move, His Majesty suggests that the young people in question correspond directly with others of their own age in New France. Please forward letters to me so that I can pass them on to our colony. His Majesty requests a response from you at your earliest convenience on this matter and is looking forward to future collaboration on this matter.

En espé rant vous lire sous-peu, je vous prie de recevoir, mon cher Seigneur Vivaldi, mes sentiments les plus respectueux.

Le Comte Henri De LaChasse
Secretary to His Majesty, King Louis XIV
Students can create antique-looking letters by soaking good quality paper in cooled tea and then drying it before writing their letters; be sure to use black ink, and nib or italic pens. You might even try to use a sharpened goose quill for a pen!

Dear _____________________________,

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Vivaldi and The Four Seasons
Count the number of full moons in a year (13), using a conventional calendar for reference. Chart the dates of each moon.

On a turtle’s back there are almost always 13 large scales, surrounded by 28 smaller ones. This seems to be especially true of painted turtles, the most common turtle in North America. First Nations people discovered that the number of scales corresponded exactly to the thirteen full moons in a year, and to the average number of days between moons, which is 28.

Imagine living in a community where you would be eating, sleeping, socializing and working outside most of the time. Label each moon/turtle scale with something that you would see, hear, touch, taste, or smell at that time of year, beginning with your birthday moon.
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Compiled by Rebekah McCallum
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Cowling, Douglas  
Deyries, Bernard  
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Krull, Kathleen  
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**About the Violin and Other String Instruments**

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Dearling, Robert  
Harris, Pamela K.  
Hunka, Alison  
Hunka, Alison  
Kranzler, Gershon  
Kring, Antoon  
Meadows, Daisy  
Moncomble, Gérard  
Moss, Lloyd  
Packer, Josephine  
Sauerwein, Leigh  
Shipton, Alyn  
Spilsbury, Richard  
Storey, Rita  
Thien, Madelaine  
Torti, Marie-Christine  
Turner, Barry Carson

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Stringed Instruments (J 787.1903 Dea)  
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The Chinese Violin (J PIC Thien)  
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The Living Violin (J 787.21 Tur)
<table>
<thead>
<tr>
<th>Venice &amp; Italy</th>
<th>The Seasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anderson, Robert</td>
<td>Italy (J 945 A549)</td>
</tr>
<tr>
<td>Armstrong, Alan</td>
<td>Looking for Marco Polo (J FIC Armst)</td>
</tr>
<tr>
<td>Bizien, Jean-Luc</td>
<td>Venise aux 100 suspects (J ROMAN Bizie)</td>
</tr>
<tr>
<td>Brooks, Susie</td>
<td>Let's Visit Italy (J 914.5 Brook)</td>
</tr>
<tr>
<td>Corder, Zizou</td>
<td>LionBoy: The Chase (J FIC Corde)</td>
</tr>
<tr>
<td>Creech, Sharon</td>
<td>The Castle Corona (J FIC Creec)</td>
</tr>
<tr>
<td>Delamare, David</td>
<td>Cinderella (J 398.2 D3535)</td>
</tr>
<tr>
<td>Fleming, Candace</td>
<td>Gabriella's Song (J PIC F)</td>
</tr>
<tr>
<td>Funke, Cornelia</td>
<td>Le prince des voleurs (J P Funke)</td>
</tr>
<tr>
<td>Funke, Cornelia</td>
<td>The Thief Lord (J FIC Funke)</td>
</tr>
<tr>
<td>Gioffrè, Rosalba</td>
<td>Fun with Italian Cooking (J 641.594 Gioff)</td>
</tr>
<tr>
<td>Grant, Amanda</td>
<td>The Silver Spoon for Children: Favorite Italian Recipes (J 641.594 Grant)</td>
</tr>
<tr>
<td>Harvey, Miles</td>
<td>Look What Came from Italy (J 945 H342)</td>
</tr>
<tr>
<td>Lemaitre, Pascal</td>
<td>Le petit cordonnier de Venise (J A Lemai)</td>
</tr>
<tr>
<td>Mahoney, Judy</td>
<td>Teach Me Everyday Italian Vols. 1 &amp; 2 (J LANG 458.3421 M 216)</td>
</tr>
<tr>
<td>McCully, Emily Arnold</td>
<td>The Orphan Singer (J FIC Mccul)</td>
</tr>
<tr>
<td>Noguès, Jean-Côme</td>
<td>Le Prince de Venise (J F Nogue)</td>
</tr>
<tr>
<td>Osborne, Mary Pope</td>
<td>Carnaval à Venise (J P Osbor)</td>
</tr>
<tr>
<td>Paquet, Julie</td>
<td>Cléo Clic Clic en Italie (J F Paque)</td>
</tr>
<tr>
<td>Rossi, Renzo</td>
<td>Venice (J 945.3 R833)</td>
</tr>
<tr>
<td>Sharpe, Leah Marinsky</td>
<td>The Goat-Faced Girl: A Classic Italian Folktale (J 398.2 Sharp)</td>
</tr>
<tr>
<td>Trottier, Maxine</td>
<td>The Paint Box (J FIC Trott)</td>
</tr>
<tr>
<td>Weaver, Tess</td>
<td>Encore, Opera Cat! (J PIC Weave)</td>
</tr>
<tr>
<td>Anderson, Maxine</td>
<td>Explore Spring (J 508.2 A548)</td>
</tr>
<tr>
<td>Anderson, Maxine</td>
<td>Explore Winter (J 508.2 A548e)</td>
</tr>
<tr>
<td>Butterfield, Moira</td>
<td>Fall (J 508.2 B988)</td>
</tr>
<tr>
<td>Butterfield, Moira</td>
<td>Spring (J 508.2 B988s)</td>
</tr>
<tr>
<td>Butterfield, Moira</td>
<td>Summer (J 508.2 B988su)</td>
</tr>
<tr>
<td>Butterfield, Moira</td>
<td>Winter (J 508.2 B988w)</td>
</tr>
<tr>
<td>Cash, Megan Montague</td>
<td>What Makes the Seasons (J 571.82 C338)</td>
</tr>
<tr>
<td>Fontanel, Béatrice</td>
<td>Au fil des saisons (J 508.2 F679)</td>
</tr>
<tr>
<td>Gershator, Phillis</td>
<td>Listen, Listen (J PIC Gersh)</td>
</tr>
<tr>
<td>Henkes, Kevin</td>
<td>Viell Ours (J A Henke)</td>
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<tr>
<td>Hopkins, Lee Bennett</td>
<td>Sharing the Seasons: A Book of Poems (J 811.008 Shari)</td>
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<td>Lisak, Frédéric</td>
<td>La nature aux 4 saisons (J 796.5 L769)</td>
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<td>McBratney, Sam</td>
<td>Guess How Much I Love You All Year Round (J PIC Mcbra)</td>
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<td>Roca, Núria</td>
<td>Le printemps (J 508.2 Roca)</td>
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<td>Roca, Núria</td>
<td>L'automne (J 508.2 R669)</td>
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<td>L'été (J 508.2 R669e)</td>
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<td>L'hiver (J 508.2 R669h)</td>
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<td>Rosenstiehl, Agnès</td>
<td>Les 4 saisons de mimi cracra (J A Rosen [4 vols.])</td>
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<td>Rosenstiehl, Agnès</td>
<td>Silly Lilly and the Four Seasons (JGN&amp;COM 741.5944 R815)</td>
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<td>Rotner, Shelley</td>
<td>Every Season (J PIC Rotne)</td>
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<td>Rousseau, Lina</td>
<td>Les quatre saisons de Galette (J A Rouss)</td>
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<td>Sidman, Joyce</td>
<td>Red Sings from Treetops: A Year in Colors (J PIC Sidma)</td>
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<td>Stein, David Ezra</td>
<td>Leaves (J PIC Stein)</td>
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<td>Stringer, Lauren</td>
<td>Winter is the Warmest Season (J PIC Strin)</td>
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<tr>
<td>Tibo, Gilles</td>
<td>Les quatre saisons de Simon (J A Tibo)</td>
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Masquerade

Baccalario, Pierdomenico Ulysse Moore : L’île aux masques (J F Bacca)
Baccalario, Pierdomenico Ulysses Moore: The Isle of Masks (J PB FIC Bacca)
D’Crus, Anne-Marie Make Your Own Masks (J 646.478 Dcrz)
Doney, Meryl Masks (J 731.75 D681)
Finney, Patricia Lady Grace : Intrigue au bal masque (J F Caven)
French, Vivian Midnight Masquerade (J PB FIC Frenc)
Gibson, Ray Les masques (J 745.59 Gib)
Keene, Carolyn Nancy Drew: Mardi Gras Masquerade (J PB FIC Keene)
Lamérand, Violaine Masques (J 745.54 L228)
Meadows, Daisy Kylie, the Carnival Fairy (J PB FIC Meado)
Pietri, Annie Le carnaval aux 100 masques (J 394.250945 Pie)
Osborne, Mary Pope Carnival at Candlelight (J FIC Osbor)
Quine, Caroline Alice au bal masqué (J P F Keene)
Russon, Jacqueline Masquerade: Crazy Creations (J 646.47806 Rus)
Riddell, Chris Apolline et le chat masqué (J F Ridde)
Roberge, Sylvie Les masques (J 391.434 Rober)
Schwarz, Renée Making Masks (J 646.478 S411)
Theulet-Luzié, Bernadette Masques des tout-petits (J 745.54 T415m)

Other Interesting Resources: New France & les Filles du Roi


www.cbc.ca/history. The website includes excellent teacher and student resources. Find les filles du roi under “Adventurers and Mystics”.


Interesting Websites

Vivaldi’s life, times and music (in English)

http://www.artsalive.ca/fr/mus/greatcomposers/vivaldi/vivaldi.html
La vie, l’époque et la musique de Vivaldi (en français)

Information about the orphanage Ospedale della Pietà, and Vivaldi’s life.

http://www.baroquemusic.org/bqxvivaldi.html
Information on Vivaldi.

http://www.tafelmusik.org/flash/learningcentre/tafel.html
Information about the Baroque Era and Vivaldi.

Vivaldi’s life, times and music (in English)
Be sure to check out all of this season’s 
**NAC Orchestra Student Matinee Teacher Study Guides**
available for free download on the 
**ArtsAlive.ca Music** website!
(see **Music Resources, Resources for Teachers**)

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**Kindergarten to Grade 6**

**Rhythm & Shoes**

- Monday, January 10, 2011   10 a.m. to 11 a.m. (English)
- Monday, January 10, 2011   12:30 p.m. to 1:30 p.m. (English)
- Wednesday, January 12, 2011  10 a.m. to 11 a.m. (French)

**Grade 4 to 8**

**Vivaldi and The Four Seasons**

- Tuesday, April 5, 2011    10 a.m. to 11 a.m. (English)
- Tuesday, April 5, 2011    12:30 p.m. to 1:30 p.m. (English)
- Wednesday, April 6, 2011  10 a.m. to 11 a.m. (French)

**Grade 7 to 12**

**Gotta Dance!**

- Friday, November 5, 2010    11 a.m. to 12 p.m. (Bilingual)