



## NATURE'S SONG: VIVALDI'S *THE FOUR SEASONS*

The Cape Symphony Orchestra presents "[Nature's Song: Vivaldi's \*The Four Seasons\*](#)" at the [Barnstable Performing Arts Center](#) on April 11, 2026 at 4:00 PM and April 12, 2026 at 3:00 PM.

Ticketholders are invited to a discussion of the concert program led by Assistant Conductor Joseph Marchio one hour before each performance.

### THE CAPE SYMPHONY ORCHESTRA

Guest Conductor, Harpsichord  
Violin soloist

Avi Stein  
Jae Cosmo Lee

#### PICCOLO

Wendy Rolfe

#### FLUTE

Timothy Macri  
Mariellen Sears

#### OBOE

Jillian Honn

#### ENGLISH HORN

Laura Pardee Schaefer (also oboe)

#### CLARINET

Mark Miller  
Janice Smith

#### BASS CLARINET

Michael Monte

#### BASSOON

Meryl Summers  
John Fulton

#### FRENCH HORN

Clark Matthews  
Neil Godwin  
David Rufino  
Marina Krickler

#### TRUMPET

Kyle Spraker  
Tobias Monte

#### TROMBONE

Michael Tybursky  
Michael Shayte

#### BASS TROMBONE

Phil Hyman

#### TIMPANI

Michael Weinfield-Zell

#### PERCUSSION

Paul Gross

#### HARP

Violetta Norrie

#### CELESTA

Pei-yeh Tsai

#### VIOLIN I

Jae Cosmos Lee, Concertmaster  
Rhiannon Banerdt  
EmmaLee Holmes-Hicks  
Benjamin Carson  
Bryce Martin  
Jiuri Yu  
Lino Tanaka  
Norma Stiner  
Yeonji Shim  
Emily Mullaney

#### VIOLIN II

Heather Goodchild Wade  
Daniel Faris  
Kaede Kobayashi-Kirker  
Melissa Carter  
Nozomi Murayama  
Marc Benador  
Igor Cherevko  
Svitlana Kovalenko  
Deborah Bradley  
Lawrence Chaplan

# CAPE SYMPHONY

## THE CAPE SYMPHONY ORCHESTRA, continued

### VIOLA

Danielle Farina  
Sachin Shukla  
Irina Naryshkova  
Lilit Muradyan  
Susan Gable  
Gabrielle Parente  
Nissim Tseytlin  
Sofia Nikas

### CELLO

Jacques Lee Wood  
Alex Norberg  
Luigi Polcari  
Stephen Marotto  
Sara Stalnaker  
Jacob Nordlinger  
Alexander Badalov  
Norma Kelley

### DOUBLE BASS

Carion Chu  
Peter Walsh  
Luke Rogers  
Joseph Bentley  
Moisés Carrasco

## CONCERT PROGRAM

### JEAN SIBELIUS (1865–1957)

*The Swan of Tuonela (Tuonelan joutsen)*

### OTTORINO RESPIGHI (1879–1936)

*Gli uccelli, P.154 (The Birds)*

*Preludio (Prelude)*

*La colomba (The Dove)*

*La gallina (The Hen)*

*L'usignolo (The Nightingale)*

*Il cuccù (The Cuckoo)*

### EINOJUHANI RAUTAVAARA (1928–2016)

*Cantus arcticus; Concerto for Birds and Orchestra*

*The Bog*

*Melancholy*

*Swans Migrating*

**Intermission (20 minutes)**

# CAPE SYMPHONY

ANTONIO VIVALDI (1678–1741)

*Le Quattro Stagioni*, Op. 8, Nos. 1-4 (*The Four Seasons*)

***La primavera (Spring)*, RV 269**

*Allegro*

*Largo e pianissimo sempre*

*Allegro pastorale*

***L'estate (Summer)*, RV 315**

*Allegro non molto*

*Adagio e piano – Presto e forte*

*Presto*

***L'autunno (Autumn)*, RV 293**

*Allegro*

*Adagio molto*

*Allegro*

***L'inverno (Winter)*, RV 297**

*Allegro non molto*

*Largo*

*Allegro*

## ABOUT “NATURE’S SONG: VIVALDI’S *THE FOUR SEASONS*”

“I’ve always wanted to put together a program of sounds that mimic and describe nature,” says Concertmaster Jae Cosmos Lee. “Nature’s Song” is the result, evoking nature as heard, imagined, and remembered across centuries, geographies, and musical languages, with “two pieces by Finnish composers across 60 years, and two Italians 200 years apart.”

For these composers, nature is not a backdrop, but a partner. Sibelius conjures myth in misty water; Respighi animates fluttering forms; Rautavaara lets the landscape shine on its own terms; and Vivaldi turns observation into narrative. Birds, at once familiar and mysterious, are central to all. “You’ll hear bird sounds in the concert hall, and then outside, you’ll keep hearing bird sounds,” says Jae. “If music can draw attention to the natural world, I’ve done my job.”

Each of these works invites us to listen outward to the living world, and in turn, to sharpen how we listen within.

# CAPE SYMPHONY

The Orchestra opens with ***The Swan of Tuonela***. Composed by Jean Sibelius in 1895 as part of his *Lemminkäinen Suite*, this single-movement tone poem draws on the *Kalevala*, Finland’s national epic, in which a sacred swan guides departed souls to the realm of the dead. “This is a gorgeous piece—you can almost see from the music how beautiful the swan is,” says Jae.

The English horn—in fact neither English nor a horn, but a deeper-voiced cousin of the oboe—sounds the mythical swan with emotional weight, in a famous solo performed today by Cape Symphony’s Laura Pardee Schaefer. “Many composers use oboe and English horn to represent poignancy or emotional pain,” says Laura. “Sibelius needed that voice of stark loneliness that is also still so graceful, beautiful and warm... there’s a round warm sound, sort of in contrast to the cool tones of that misty inky river.” “The haunting, broody melody... it’s like a full moon when something terrible is about to happen,” adds Jae. It’s as if time itself has slowed.

Ottorino Respighi’s ***The Birds*** (1928) reimagines Baroque works through a modern orchestral lens. The suite opens with a brief Prelude that introduces the work’s bright elegance. Each subsequent movement portrays a specific bird: The Dove, with its pastoral presence and soft cooing; The Hen, with short pecking rhythms capturing restless movement and comic fuss; The Nightingale, evoking delicate song at twilight; and The Cuckoo, with its playful and precise interval calls.

Einojuhani Rautavaara’s ***Cantus Arcticus***, subtitled “Concerto for Birds and Orchestra,” is one of his most popular works. It was commissioned by Oulu University and premiered at their first doctoral conferment ceremony in 1972.

With recorded birdsong placed alongside the live orchestra (Rautavaara himself made the recordings in Finland’s northern marshland), this piece blurs the boundary between the natural world and the concert hall. The birds are soloists. The work has three movements: The Bog features wind instruments echoing the recorded calls for a layered soundscape; Melancholy turns the mood inward and slow-moving; and Swans Migrating delivers a broad finale, culminating in a passage of striking stillness as the sounds recede.

## ***Intermission***

Your Cape Symphony Orchestra will now perform some of the most popular and instantly recognizable music of all time: Antonio Vivaldi’s ***The Four Seasons***. Guest conductor Avi Stein will lead the orchestra from the harpsichord with concertmaster Jae Cosmos Lee as violin

soloist. “It’s a lot of lifting to lead the orchestra uncondacted,” says Jae. “It should be a lot of fun!”

Published in 1725, *The Four Seasons* pairs violin concerti with sonnets, possibly also by Vivaldi. It is among the earliest examples of program music (instrumental music intended to evoke something extra-musical).

Each concerto follows a three-movement, fast–slow–fast pattern:

### **Spring (La primavera)**

#### *Allegro*

Springtime is upon us.  
The birds celebrate her return with festive song,  
and murmuring streams are softly caressed by the breezes.  
Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven,  
Then they die away to silence, and the birds take up their charming songs once more.

#### *Largo e pianissimo sempre*

On the flower-strewn meadow, with leafy branches rustling overhead,  
the goat-herd sleeps, his faithful dog beside him.

#### *Allegro pastorale*

Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance  
beneath the brilliant canopy of spring.

### **Summer (L'estate)**

#### *Allegro non molto*

Beneath the blazing sun's relentless heat,  
men and flocks are sweltering, pines are scorched.  
We hear the cuckoo's voice; then sweet songs of the turtledove and finch are heard.  
Soft breezes stir the air, but threatening north wind sweeps them suddenly aside.  
The shepherd trembles, fearing violent storms and what may lie ahead.

#### *Adagio e piano – Presto e forte*

The fear of lightning and fierce thunder rob his tired limbs of rest,  
as gnats and flies buzz furiously around.

#### *Presto*

Alas, his fears were justified; the heavens roar  
and great hailstones beat down upon the grain.

### **Autumn (L'autunno)**

#### *Allegro*

# CAPE SYMPHONY

The peasant celebrates with song and dance the harvest safely gathered in.  
The cup of Bacchus flows freely, and many end their revelry in sleep.

*Adagio molto*

The singing and the dancing die away as cooling breezes fan the pleasant air,  
inviting all to sleep without a care.

*Allegro*

The hunters emerge at dawn, ready for the chase,  
with horns and dogs and cries.  
Their quarry flees while they give chase.  
Terrified and wounded, the prey struggles on, but, harried, dies.

**Winter (L'inverno)**

*Allegro non molto*

Shivering, frozen mid the frosty snow in biting, stinging winds;  
running to and fro to stamp one's icy feet, teeth chattering in the bitter chill.

*Largo*

To rest contentedly beside the hearth, while the rain pours down outside.

*Allegro*

We tread the icy path slowly and cautiously, for fear of tripping and falling.  
Then turn abruptly, slip, crash on the ground and, rising, hasten on across the ice  
lest it cracks up.  
We feel the chill north winds course through the house despite the locked and  
bolted doors...  
this is winter, which nonetheless brings its own delights.

Thank you for attending today's concert. We hope you enjoyed it and that we'll see you again soon.

**BEHIND THE SCENES**

**PRODUCTION TEAM**

**Director of Operations**

Patrick Gallagher

**Stage Manager**

Kimberly Monteiro

**Assistant Stage Manager**

Brendan Gallagher

**Stage Crew**

Jay Ivanof

John Bishop

**Audio Engineer**

Jay Sheehan

**Lighting Designer**

Kendra Murphy

**ASSISTANT CONDUCTOR**

Joe Marchio

**BOX OFFICE**

Rebeka Broitman, Supervisor

Charlotte Baxter

Eleanor Fothergill

**HOSPITALITY COORDINATOR**

Charlotte Baxter

**LIBRARIAN**

Victoria Krukowski

**MANAGING ARTISTIC PRINCIPAL**

Jae Cosmos Lee

**PERSONNEL MANAGER**

Wesley Hopper

**USHER SUPERVISOR**

Betty Morse



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## **SUPPORT YOUR CAPE SYMPHONY ORCHESTRA**

Ticket sales cover only part of the cost to maintain a professional orchestra on Cape Cod. Generous donations and community support make the difference.

Donating is easy, online at [www.capesymphony.org/donations](http://www.capesymphony.org/donations) or by mail to Cape Symphony, 2235 Iyannough Road, West Barnstable, MA 02668. For more information about ways to support Cape Symphony, please contact Director of Development Kevin McLain at [kmclain@capesymphony.org](mailto:kmclain@capesymphony.org) or 774-470-2282. Thank you!

Program Notes by [Susan Sundermeyer](#). References include: [baroquemusic.org](http://baroquemusic.org); [classical-music.com](http://classical-music.com); *Classical Music: The Rough Guide*; *Encyclopedia Britannica*; J.C. Lee, pers. comm; L. Pardee Schaefer, pers. comm.