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## COLUMBUS SYMPHONY INFORMATION

Venue: RiverCenter for the Performing Arts | 900 Broadway, Columbus GA

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# A NOTE FROM THE CONDUCTOR

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Greetings, and welcome to this performance by the Columbus Symphony Orchestra.

Let me ask you a question: Why are you here?

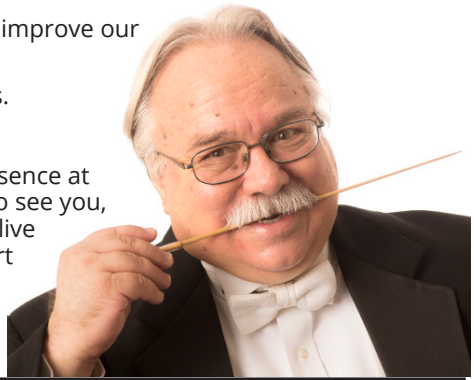
There are many answers to this question, some better than others. (I love music. Good. I was trapped into it by my significant other. Not quite as good, but okay.)

Here are some reasons why we respond to music and, therefore, seek to hear it:

1. Listening to music releases “pleasure chemicals” like dopamine, among others, into a key part of our brain’s reward system. (Why go on? Okay, we will.)
2. Music transcends walls and boundaries with its universal language.
3. Music can help reduce anxiety and depression.
4. Music allows you to experience the full range of human emotions.
5. Music can lighten the mood.
6. Music can stave off fatigue and improve our response to pain.
7. Music can bring back memories.
8. All that and much, much more.

Whatever the reason for your presence at this concert, we are most happy to see you, to play for you, and to help make live orchestral music a meaningful part of your life. Come back soon.

George Del Gobbo,  
Music Director & Conductor



Young George was always interested in music. From his earliest years he preferred musical toys. This proclivity remained undefined until the seventh grade when he decided he wanted to play the violin in the school orchestra. This turn down the dark path was sealed when he began studying the violin privately. It was a short step from there to the decision to make music his life, and his fate was sealed when he made the irrevocable choice to become an orchestra conductor. He was fortunate to attend the Eastman School of Music for five years on a four-year scholarship. (To date no statues of him have been erected outside that school.) From there it was on to a stint with the U.S. Army Band in Washington, D.C and simultaneously the graduate school at Catholic University. After leaving the army , it was on to Rome, Italy and the tutelage of Maestro Franco Ferrara at the Accademia Nazionale di Santa Cecilia. After a dozen years working with the Fort Worth Symphony and Ballet, he came to Columbus and discovered the orchestra, the people, and the city that would enrich his life forever.

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never miss a beat.*



THE COLUMBUSITE



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# ABOUT THE CONCERTMASTER



---

Kerren Berz's talents span the musical spectrum. Currently in her 21st season as CSO Concertmaster, she has also performed, recorded, and toured with the Atlanta Symphony, the Harlem Festival Orchestra, and the Nashville Chamber Orchestra, whose "music without boundaries" mission produced critically acclaimed performances and recordings of music by Aaron Copland, Conni Ellisor, and Jay Ungar, among others.

In addition to the classical music genre, Ms. Berz is well respected in the popular music industry. Performances include a national concert tour with Amy Grant and Vince Gill and shows with Stevie Wonder, Joni Mitchell, The Eagles, Earth Wind and Fire, and many other iconic artists.

As a music arranger and performer, she has worked with Kristian Bush (Sugarland), and is featured on albums by Outkast, Goodie Mob, Pink, Sinead O'Connor, and on the hit single "Survivor," by Destiny's Child. Ms. Berz is a voting member of the National Academy of Recording Arts and Sciences and has participated on nominating committees for the annual Grammy Awards.

Ms. Berz has degrees from Florida State University, where she studied with Eliot Chapo, and the University of Tennessee-Chattanooga, with additional studies at Boston University and with Israeli violinist Yair Kless. She credits her public school music program with giving her the opportunity to play the violin.

As a music educator, Ms. Berz has worked with the Columbus Urban League, TORCH Academy, the Youth Orchestra of Greater Columbus, and strings students throughout the Atlanta area. She is currently on faculty at The Galloway School in Atlanta.



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## CONCERT TIPS

**Accessible Seating:** Seating for those in wheelchairs is available. Please state your specific need when arriving to the venue.

**Ushers** are available to take your tickets, provide you with a program, and direct you to and from your seat.

**Restrooms** are located in the RiverCenter lobby. Ushers can help direct you to the closest restroom.

**Smoking and vaping** are not allowed inside the building.

**Lost and Found:** If you lose an item in the theatre, please notify an usher. Items may be turned in to the RiverCenter Security.

**Arrive Early:** Although there are occasions when arriving later is considered stylish, a concert isn't one of them. Once the music has begun, latecomers will be asked to remain in the lobby until the first performance break.

**Phones:** Flash photography and noise disturbances are strictly prohibited. We love engaging with our audience on social media so feel free to check-in on Facebook and take selfies and photos PRIOR to the performance. Before the concert starts, be sure to silence your phone and turn down those brightness settings.

**Quiet Company:** Unless the concert is deemed a "sing-a-long", you will want to leave the music making to the ensemble... even if you really do know the whole first movement of Beethoven's Seventh. The people around you probably know it too and would rather hear the orchestra's rendition. Silence all cell phones, alarms, or other audible devices before the concert begins.

**Applause:** Don't know when to clap and cheer? We can make it easy! In classical music concerts, applause is usually held until the conductor faces the audience. Some pieces contain several movements and there will be a brief applause-less pause between them. If you ever feel the overwhelming need to clap and cheer between movements... the orchestra won't mind the appreciation!

**Enjoy Each Note:** You may simply want to avoid the crowd by leaving five minutes early, but the musicians may mistake that as a sign of disapproval. Sit back, relax, and enjoy every last note!

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RiverCenter for the Performing Arts, a 501c3 not-for-profit entity, proudly supports the Columbus Symphony Orchestra as a resident company through generous in-kind donations which include rent-free office and meeting space, reduced fees for use of performance spaces and related services and amenities for the benefit of the Orchestra. For information on renting the facility and how to support the work of RiverCenter, please call 706-256-3607 or visit [www.rivercenter.org](http://www.rivercenter.org)

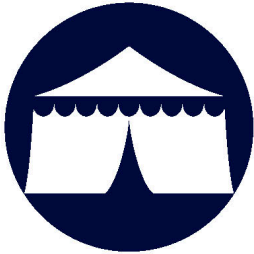
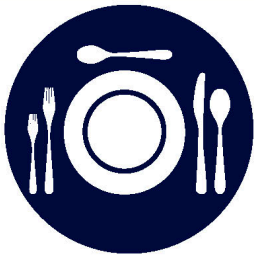
The Columbus Symphony Orchestra would like to dedicate the 2022-2023 Season to the memory of

## Dr. Mary W. Schley



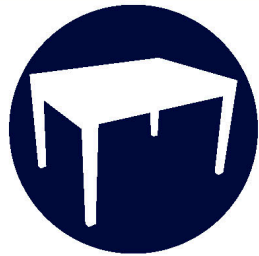
Dr. Mary Schley was the first person I met when I arrived in Columbus in April of 1987 to interview to be the conductor of this city's orchestra. She graciously allowed me to lodge in her home for the duration of the interview process. During the intervening decades I came to know her not only as a compassionate caretaker of the city's children, but also as a champion of the value of the arts in the life of the community. She played in the viola section of the orchestra for half a century and was a patron of all the arts her entire life. She was one of a kind. We wish to honor her life and remember her in the best way we know: by playing the music she loved in her memory. And so the Board of Directors, the musicians, and the staff of the CSO humbly dedicate this symphony season as a celebration of this remarkable woman.

George Del Gobbo



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The Dr. & Mrs. Ken Goldman Chair

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The Mrs. Thomas B. Black Chair

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The L. Rexford Whiddon Chair in memory of  
Lynn K. Whiddon

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The Mrs. Gail B. Greenblatt Chair

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Saskia Nag-Chowdhuri  
The Dr. Mary W. Schley Endowed Chair

Lenin Peña  
The Mr. & Mrs. B. Seth Harp Jr. Endowed Chair

Miriam Tellechea  
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Dauren Zhumash

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Emory Clements

Benjamin Crofut  
The Hardaway Foundation Chair

Vadim Volynets

David Weiss

Patricia Weitzel\*



Musicians employed in this production are represented by the American Federation of Musicians of the United States and Canada.

The CSO uses the revolving seating method for section string players who are listed alphabetically in the roster.



## FLUTE

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The Dr. & Mrs. Edward B. Kinner Chair  
Erica Bass Pirtle, Flute & Piccolo  
The Dr. Catalina Aranas Chair  
Alina Samolesky, Interim  
The Mr. & Mrs. John W. Walden, Jr. Chair

## OBOE

Erica Howard, Principal  
The Jack & JoRhee Pezold Chair  
Barbara Cook  
The Mrs. Pamela Harmann Page &  
Dr. Edwin L. Page Chair  
Susan Tomkiewicz, Oboe & English Horn  
The Mr. William & Dr. Bonnie Ellis Chair

## CLARINET

David Odom, Principal  
The Mr. & Mrs. Alan C. Ramsay, Jr. Chair  
Sandra Wade  
The Mrs. W. Mizell Alexander Chair  
Staci Culbreth, Clarinet & Bass Clarinet  
The Mr. Wilson Blackmon Chair

## BASSOON

Myles Yang, Principal  
Mark Lauer  
John Grove, Bassoon & Contrabassoon  
The Cindy & Spencer Garrard Chair

## HORN

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The Dr. & Mrs. Robert M. Patton Chair  
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The Mildred Miller Fort Foundation Chair  
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Julia Gerhardt  
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Tao Ge  
Ryan Moser  
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William Mann  
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## TIMPANI

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Manuel Diaz, Principal Viola  
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# REMEMBERING...

COLUMBUS SYMPHONY ORCHESTRA  
George Del Gobbo, Music Director & Conductor  
The Dr. & Mrs. Steven Leichter Chair

Saturday, March 18, 2023 | 7:30 PM

## PROGRAM

Margaret Brouwer Remembrances

John Corigliano The Red Violin: Chaconne for Violin and Orchestra  
Stella Chen, violin

### -Intermission-

Edward Elgar Variation on an Original Theme, Op. 36 "Enigma"  
Theme (Enigma: Andante)  
Variation I (L'istesso tempo) "C.A.E."  
Variation II (Allegro) "H.D.S.P."  
Variation III (Allegretto) "R.B.T."  
Variation IV (Allegro di molto) "W.M.B."  
Variation V (Moderato) "R.P.A."  
Variation VI (Andantino) "Ysobel"  
Variation VII (Presto) "Troyte"  
Variation VIII (Allegretto) "W.N."  
Variation IX (Adagio) "Nimrod"  
Variation X (Intermezzo: Allegretto) "Dorabella"  
Variation XI (Allegro di molto) "G.R.S."  
Variation XII (Andante) "B.G.N."  
Variation XIII (Romanza: Moderato) " \* \* \* "  
Variation XIV (Finale: Allegro) "E.D.U"

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## Stella Chen, violin

American violinist Stella Chen garnered worldwide attention with her first-prize win at the 2019 Queen Elizabeth International Violin Competition, followed by the 2020 Avery Fisher Career Grant and 2020 Lincoln Center Emerging Artist Award. Since then, Stella has appeared across North America and beyond in concerto, recital, and chamber music performances. She recently made debuts with the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, Chamber Orchestra of Europe, and many others and appeared at the Vienna Musikverein and Berlin

Philharmonie with the Malta Philharmonic. In July 2022 she returned to Belgium in a live TV and radio broadcast of the Korngold Concerto with the Belgian National Orchestra. In recital, recent appearances include Carnegie Hall, the Phillips Collection, Rockport Music Festival, and Nume Festival in Italy. She appears frequently with Chamber Music Society of Lincoln Center both in New York and on tour.

In her 22-23 season Stella continues to appear with orchestras throughout the world, including her debuts with the Baltimore and North Carolina Symphonies and performs in recital Lincoln Center. Her all-Schubert debut studio album appears in December 2022. Stella has appeared as a chamber musician in festivals including the Kronberg Academy, Ravinia, Seattle Chamber Music, Perlman Music Program, Music@Menlo, Bridgehampton, Rockport, and Sarasota. Chamber music partners include Itzhak Perlman, Donald Weilerstein, Matthew Lipman, Robert Levin, and more.

She is the first recipient of the Robert Levin Award from Harvard University, the top prize winner of the Tibor Varga International Violin Competition and youngest-ever prize winner of the Menuhin Competition. Stella plays the 1700 ex-Petri Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative and the 1708 Huggins Stradivarius courtesy of the Nippon Foundation. Stella received her doctorate from the Juilliard School, where she serves as a teaching assistant to her longtime mentor, Li Lin.

## PROGRAM NOTES

### Remembrances

Margaret Brouwer (b. 1940)

Premiered on March 18, 1996 by the Roanoke Symphony with guest conductor Yong-Yan Hu

Margaret Brouwer was named one of "The Best of Female Classical Composers" on Naxos' album POWER TO THE WOMEN. She is known for her musical lyricism, imagery, and emotional power. Her music has been called "devoid of slickness...true to a vision" (New York Times), "inhabiting its own



peculiarly bewitching harmonic world” (New York Times), and “a marvelous example of musical imagery.” (American Record Guide).

After studying at Oberlin College and Michigan State University, Brouwer started her musical career as a professional violinist with the Fort Worth Symphony and Dallas Symphony. She later went on to earn her DMA in music composition from Indiana University. In 2011, Brouwer founded Blue Streak Ensemble, a mixed chamber group devoted to performing her work and the works of other living composers, alongside arrangements of core repertoire. The Music Division of the Library for the Performing Arts at Lincoln Center established a Margaret Brouwer Collection in 2015. Her scores, manuscripts, papers, and recordings are available for research by scholars, composers and performers.

Remembrances is scored for two flutes (one doubling piccolo), two oboes, English horn, two clarinets, two bassoon (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, and strings. The following is Dr. Brouwer’s description of her piece Remembrances:

“This tone poem is an elegy and a tribute to Robert Stewart who was a musician, composer, sailor and loved one. Beginning with an expression of grief and sorrow, the music evolves into a musical portrait, full of warm memories, love and admiration, and images of sailing. Typical of elegies and tone poems, such as “Death and Transfiguration” by Strauss, it ends in a spirit of consolation and hope.”

## **The Red Violin: Chaconne for Violin and Orchestra**

John Corigliano (b. 1938)

Premiered on November 26, 1997 by the San Francisco Symphony  
featuring violinist Joshua Bell

American composer John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano’s numerous scores—including three symphonies and eight concerti among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name.

The Red Violin: Chaconne for Violin and Orchestra is scored for three flutes (two doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, keyboard, and strings. The following is Corigliano’s description of the piece:

“The Red Violin: Chaconne for Violin and Orchestra draws upon music I

composed for the film of the same name. The film spans three centuries in the life of a magnificent but haunted violin in its travels through space and time. A story this episodic needed to be tied together with a single musical idea. For this purpose I used the Baroque device of a chaconne: a repeated pattern of chords upon which the music is built. Against the chaconne chords I juxtaposed Anna's theme, a lyrical yet intense melody representing the violin builder's doomed wife. From these elements I wove a series of virtuosic etudes for the solo violin, which followed the instrument from country to country, century to century. I composed these elements before the actual filming, because the actors needed to imitate actual performance of the music. Then, while the film itself was shot, I made - from Anna's theme, the chaconne, and the etudes - this concert work. While I scored the film just for the soloist and string orchestra (to emphasize the "stringness" of the picture), I composed this seventeen-minute concert work for violin and full orchestra.

As *The Red Violin: Chaconne for Violin and Orchestra* begins, diaphanous ascending string lines unveil the chaconne chords, voiced in incantatory dotted rhythms, in low winds and brass. Then solo violin and orchestra utter, and expand on, Anna's theme. Virtuosic etudes quicken the pace, lead to a rushing climax; these yield to a stratospherically high, gravely slow melody, which remembers, against slowly shifting string sonorities, Anna's romantic theme. The string chords louden, strengthen with winds and brass: then the soloist reclaims, in determined accents this time, the diaphanous string line that opened the score. The orchestra halts to launch the soloist's cadenza, impetuous and songful by turns: then the chaconne, in strings chords rendered brittle by sharp attacks with the wood of the bow, gradually climax in a grand tutti restatement of the incantatory opening and a whirlwind coda for all."

## Variations on an Original Theme, Op. 36, "Enigma"

Edward Elgar (1857-1934)

Premiered on June 19, 1899 in London conducted by Hans Richter

Edward Elgar was an English composer best known for his orchestral works including two symphonies, his *Pomp and Circumstance Marches*, concertos for violin and cello, and his *Variations on an Original Theme*, Op. 36, popularly known as the *Enigma Variations*. Elgar composed his *Enigma Variations* between October 1898 and February 1899. He described how on the evening of October 21, 1898, he sat down at the piano and played a random melody that caught the attention of his wife. He then began to improvise variations on the melody in styles which reflected the character of some of his closest friends. These variations were later adapted into an orchestral work comprising fourteen variations on the original theme.

*Variations on an Original Theme*, Op. 36, "Enigma" is scored for two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, keyboard, and strings. The following is Elgar's description of the piece:

“This work, commenced in a spirit of humour & continued in deep seriousness, contains sketches of the composer's friends. It may be understood that these personages comment or reflect on the original theme and each one attempts a solution of the Enigma, for so the theme is called. The sketches are not 'portraits' but each variation contains a distinct idea founded on some particular personality or perhaps on some incident known only to two people. This is the basis of the composition, but the work may be listened to as a 'piece of music' apart from any extraneous consideration.”

The piece starts off with a seventeen-measure introduction (Engima: Andante), which presents the haunting principal theme, first in the strings followed by the winds. The theme leads into Variation I (C.A.E.) without pause. This first variation is a tribute to the composer's wife, Caroline Alice Elgar. Throughout the variations, you can hear the oboes and bassoons play a four-note motif in which Elgar always whistled when arriving home to his wife.

Variation II (H.D.S-P.) was written for Hew David Steuart-Power, a well-known amateur pianist and member of Elgar's chamber music trio, who would always play a diatonic run over the keys when first sitting at the piano. This characteristic can be heard throughout the variation. Variation III (R.B.T.) was written for author and amateur actor Richard Baxter Townshend who was able to instantly shift his vocal range from the lowest basso timbre into a high soprano. Townshend often rode his bicycle through town constantly ringing his bell. This can be heard in the plucked strings of the violins and the woodwinds. Variation IV (W.M.B) is the shortest variation and was written for William Meath Baker, lord of Hasfield Court and Townshend's brother-in-law. He is described as expressing himself energetically, often leaving the room with a bang on the door.

Variation V (R.P.A) was written for Richard Penrose Arnold, son of poet Matthew Arnold. He was known for his serious conversation which was constantly broken up by whimsical and witty remarks. This variation leads directly into the next without pause. Variation VI (Ysobel) was written for Isabel Fitton who studied viola with Elgar in order to make up for a shortage of violists in the neighborhood. The viola is featured throughout the variation.

Variation VII (Troyte) was written for architect and one of Elgar's most intimate friends, Arthur Troyte Griffth. This stormy variation with thundering timpani and lower strings refers to an occasion when the two were out walking and got caught in a thunderstorm. The pair took refuge in the house of Winifred Norbury to which Variation VIII (W.N.) was written as a portrait of Norbury's home. Playful wind interjections offer a suggestion of Norbury's characteristic laugh. This variation is linked to the next by a single note held by the first violins.

Variation IX (Nimrod) was written for Elgar's friend and German-born musician August Jaeger. “Jaeger” in German means “hunter” and Nimrod is the biblical hunter mentioned in Genesis. Jaeger often gave Elgar useful advice and encouraged him as an artist to continue to compose during career setbacks. This variation captures a discussion between them about the slower movements of Beethoven and how Beethoven was able to create

beautiful music despite his personal struggles. This variation has become popular by itself, often used at funerals and memorial services.

Variation X (Dorabella) was written for Dora Penny, W.M.B's step-niece. Her love of dance and slight stutter are depicted in this variation with parodies in the woodwinds. Variation XI (G.R.S) was written for Dan, a bulldog owned by George Robertson Sinclair who was organist of the Hereford Cathedral. The music depicts Sinclair's bulldog falling into the river, paddling to shore, and finally landing with a rejoicing bark.

Variation XII (B.G.N) was written for Basil Nevinson, friend and cellist of Elgar's chamber music trio. The movement begins and ends with a cello solo and leads into the next movement without pause. Variation XIII (\*\*\*) - Romanza) does not contain any initials or names as the previous variations. The asterisks take the place of the initials to hide the identity of the figure that had taken on such an emotional toll on Elgar. Elgar states that the variation is written for a friend, later determined to be Lady Mary Lygon, who would soon embark upon a sea voyage to Australia. The music conveys a sense of longing for someone far away.

Variation XIV (E.D.U) is written as a self portrait for Elgar. The letters of this variation are not initials but rather derived from the nickname Edu (pronounced 'Edoo') given to him by his wife, Alice. This variation showcases the composer's confident and assertive side and echoes music from the Nimrod and C.A.E. variations to restate how much Jaeger and Elgar's wife were two great influences on his life.

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# GLOSSARY OF MUSICAL TERMS

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**Cadenza** (It. Cadenza): an improvised or written-out decorative passage performed by a soloist, with accompaniment, usually near the end of a concerto movement.

**Concerto** (fr. Lat. Concertare, to contend): a composition for featured instrument(s) and orchestra often cast in three movements marked fast-slow-fast. The contrast in sound between the soloist(s) and the large ensemble is the principal characteristic of the genre.

**Concerto grosso** (It. large concerto): a type of concerto common to the Baroque era in which a small group of solo instruments (concertino) is contrasted to the large ensemble (ripieno)

**Finale** (Lat. Finalis, to end): the name sometimes given to the last movement of a longer composition.

**Minuet**: a stately court dance in three-four time which is often used as the third movement of the classical symphony. It was replaced in the nineteenth century by the scherzo and other dance-like movements.

**Movement**: an independent section of a larger work, usually separated by a brief pause.

**Opus** (Lat. Opus, work): a number assigned to a musical composition either by the composer or by the work's publisher (abbreviated as Op.)

**Orchestra**: the generic name for an ensemble of diverse instruments. The modern orchestra includes instruments from the four major groups: strings, woodwinds, brass, and percussion.

**Rondo**: a musical form in which a theme recurs three or more times with each occurrence separated by a contrasting episode.

**Scherzo** (It. Scherzo, joke): a fast moving piece, usually in triple meter. Scherzos became common with the symphonies of Beethoven and eventually replaced the Minuet.

**Suite**: a succession of related movements, often dance inspired, sometimes extracted from larger works.

**Symphony** (Gr. Symphonia, sounding together): an elaborate musical composition for full orchestra, typically in four movements

**Tempo**: Many words are used to designate the speed and/or character of a piece of music. Here are some of the most commonly encountered terms for tempo and style modifiers:

**Adagio**: on the slow side

**Allegretto**: a fairly brisk tempo

**Allegro**: "lively," the most common indication for a fast tempo

**Andante**: "to walk or go," interpreted as moderately slow.

**Andantino**: a bit faster than Andante

**Cantabile**: in a singing fashion

**con brio**: with spirit and vivacity

**con fuoco**: with fire

**con moto**: with movement

**Grave**: more a style than speed, but often interpreted as slow and serious

**Grazioso**: graceful

**Largo**: broad or large, usually taken in a slow and dignified style

**Lento**: slow

**Maestoso**: majestically

**meno**: less

**molto**: much

**mosso**: moved

**non troppo**: not too much

**piu**: more

**poco**: little

**Presto**: very fast, sometimes modified as Prestissimo, meaning as fast as possible.

**Scherzando**: lightheartedly

**Sostenuto**: in a sustained manner

**Vivace**: "vivacious," a lively and brisk manner

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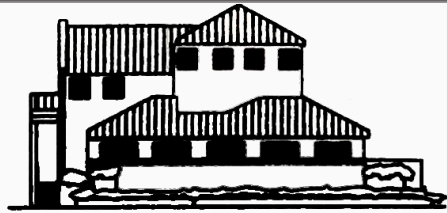


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