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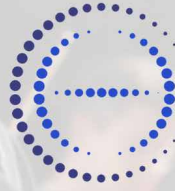
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# TABLE OF CONTENTS



- 5 A Note from the Conductor
- 7 About the Concertmaster
- 9 Concert Tips
- 10 Season Dedication
- 11 CSO Officers, Board, & Staff
- 13 Orchestra Personnel
- 16 Concert Pages
- 18 Program Notes
- 23 Glossary of Musical Terms
- 25 How to Support
- 27 Donors & Sponsors
- 33 Hotel Partners
- 36 Education Programs

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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

---

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.

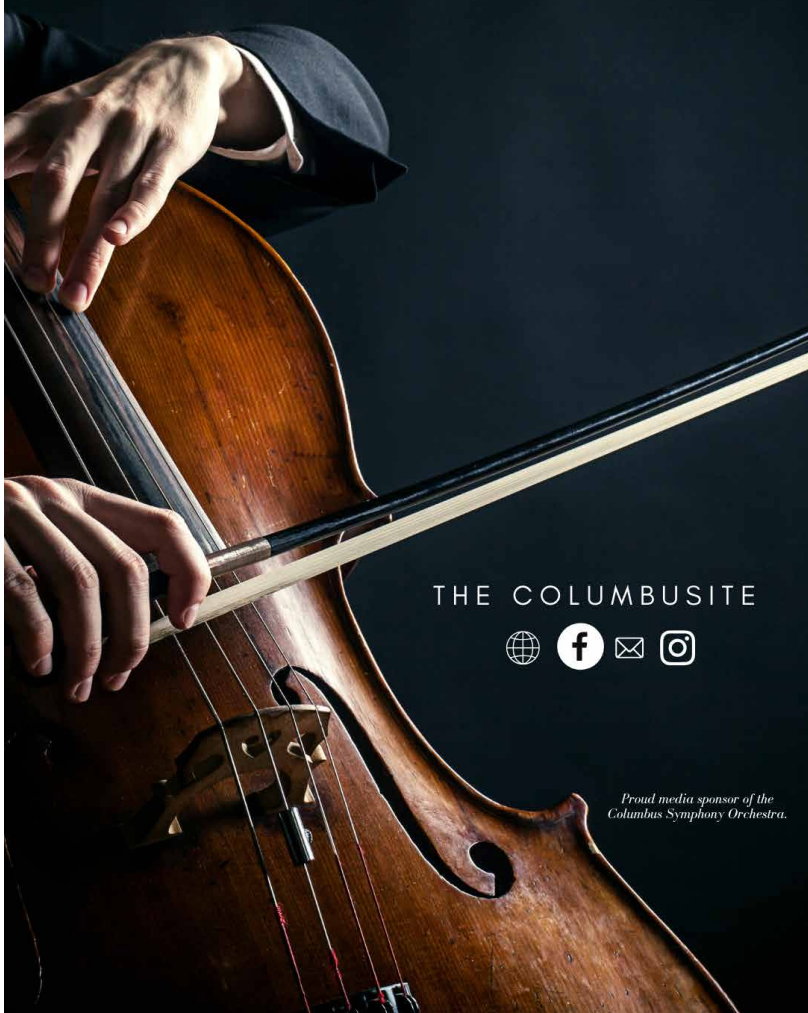
Whatever the reason for your presence at this concert, we are most happy to see you, to play for you, and to help make live orchestral music a meaningful part of your life. Come back soon.

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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THE COLUMBUSITE



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# ABOUT THE CONCERTMASTER



---

Kerren Berz's talents span the musical spectrum. She has 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 John Jorgenson.

Her ensemble Sonic Essence regularly performs multi genre music and interactive performances for concert series and corporate events. Other performances include a national 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, Kerren Berz 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.

She 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 Georgia Perimeter College, The Atlanta Music Project, and The Lovett School.



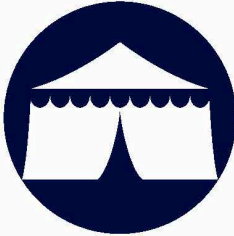
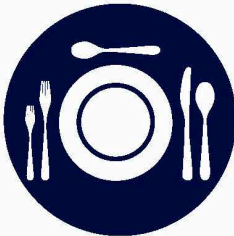
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**Restrooms** are located in the RiverCenter lobby. Ushers can help direct you to the closest restroom.

**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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The Columbus Symphony Orchestra would like to dedicate the 2023-2024 Season to the memory of

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Ray and Evelyn Crowley and their family were patrons of the arts in the truest sense of the word. Their loyal support of the Columbus Symphony Orchestra was unwavering over many decades.

As representative members of a unique generation which did so much to transform and define present-day Columbus, their presence among us will be sorely missed but their legacy will live on.

It is with gratitude and humility that we dedicate the 2023-2024 symphony season to their memory.

*George Del Gobbo*



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George Del Gobbo, Music Director & Conductor

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The Dr. & Mrs. Ken Goldman Chair

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Perry Westmoreland

Lily West

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The Ms. Rose Steiner Chair

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Ismail Akbar\*

Sun Han

The Mrs. Richard Hallock Chair

Jihoon Kim

David Lescalleet

Laura Milanes Lescalleet

Ina Petkova-Apostolova\*

Cynthia Sulko

The Mrs. Charles W. Burgin Chair

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Adam Bernstein

The Hardaway Foundation Chair

Emory Clements\*

Eion Lyons

The Marjorie & Jerry Newman Chair

Vadim Volynets



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  
Jessica Petrasek, Flute & Piccolo  
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

## BASSOON

Carlos Clark, Principal  
John Grove, Bassoon & Contrabassoon  
The Cindy & Spencer Garrard Chair  
Mark Lauer  
The John & Sandra Thomas Chair

## HORN

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Camron Bryant  
Jason Eklund  
The Mildred Miller Fort Foundation Chair  
Julia Gerhardt  
Ryan Dresen, Assistant  
The Schiffman Family Foundation Chair

## TRUMPET

Kevin Lyons\*, Principal  
The Mr. Steve Sawyer Chair  
Tao Ge  
Ryan Moser  
The Stephen Campbell Chair

## TROMBONE

Ed Nicholson, Principal  
The J.W. & Ethel I. Woodruff Foundation Chair  
William Mann

## BASS TROMBONE

Richard Brady  
The Mrs. Babette Rothschild Chair

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## TIMPANI

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Manuel Diaz, Principal Viola  
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# TCHAIKOVSKY & FRIENDS

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

Saturday, April 20, 2024 | 7:30 PM

## PROGRAM

- Alexander Borodin      In the Steppes of Central Asia
- Sergei Prokofiev      Piano Concerto No. 3 in C Major, Op. 26  
I. Allegro  
II. Tema e variazioni  
III. Allegro ma non troppo  
Katherine Chi, piano
- Intermission-**
- Pyotr Ilyich Tchaikovsky      Symphony No. 5 in E minor, Op. 64  
I. Andante - Allegro con anima  
II. Andante cantabile con alcuna licenza  
III. Valse. Allegro moderato  
IV. Finale. Andante maestoso - Allegro vivace

### CONCERT SPONSORS:



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Unauthorized cameras and recording devices are not permitted.



## Katherine Chi, piano

Katherine Chi, firmly established as one of Canada's most sought-after pianists, has performed throughout Europe and North America to great acclaim. As noted by the New York Times, "Ms. Chi display[s] a keen musical intelligence and a powerful arsenal of technique." While hailed for her interpretations of Mozart, she is also acclaimed for performances of major romantic and twentieth century concertos. The Globe and Mail described Chi's performance as "... the most sensational but, better, the most unflinchingly cogent and compelling

Prokofiev's Third I have heard in years." With her energy, character, and spunk, Chi has been described as a "shining star" (Lake Superior News) known to "bring the house down" (The Chronicle Journal), performing concerto repertoire ranging from Bach to Bartók to Liszt to Schoenberg.

Recent engagement highlights include performances of Prokofiev's Piano Concerto No. 3 with Symphony Nova Scotia, Beethoven's Triple Concerto with the Huntsville Symphony Orchestra, Beethoven's Concerto No. 3 in C Minor with the Winnipeg Symphony Orchestra and Grieg's Concerto in A Minor with the Edmonton Symphony Orchestra; in recitals at the Freer Gallery of Art, with Canada's Chamber Music Kelowna, Honens International Piano Foundation, Maple Ridge Music Society; and a duo recital with Ingrid Fliter in a return to the Gilmore International Keyboard Festival. An upcoming recording featuring works of Beethoven and Rachmaninoff will be released on the Honens label.

Sought after as a concerto soloist of musical and technical distinction, Katherine Chi is noted for the breadth of her repertoire. When she recreated Stockhausen's landmark work, *Mantra*, for two pianos and electronics, the Boston Globe wrote, "When the superb pianists Katherine Chi and Aleksandar Madzar took on the challenge at the Isabella Stewart Gardner Museum on Sunday, it was a welcome opportunity: courtside seats at the creation. Chi and Madzar were ensconced among percussion, microphones, and MIDI controllers ... the form unfolding like a venerable suite even as it pushes the modernist envelope."

Katherine Chi has recently appeared with the Vancouver Symphony, the Library of Congress, and the Gilmore International Keyboard Festival. She has previously performed with the Alabama, Calgary, Colorado, Columbus, Edmonton, Grand Rapids, Kitchener-Waterloo, Nova Scotia, Philadelphia, Quebec, Thunder Bay, Toronto, Vancouver and Victoria symphony orchestras; CBC Radio Orchestra; Canada's National Arts Centre Orchestra; I Musici de Montreal; Manitoba Chamber Orchestra; the Neue Philharmonie Westfalen; and Toronto Sinfonia. Her festival appearances include Aldeburgh, Banff, Canada's Festival of the Sound, Launadière, Domaine Forget, Marlboro, Osnabrück Kammermusik, Germany's Ruhr, Santander Summer Music, and Festival Vancouver.

Katherine Chi made debut recital at the age of nine and a year later was accepted to the prestigious Curtis Institute of Music. She continued studies

at the New England Conservatory in Boston, where she received her master's degree, a graduate degree, an artist diploma and doctorate. In her studies abroad, she spent two years at the International Piano Foundation in Como, Italy, and at the Hochschule für Musik in Cologne. After becoming a prizewinner at the 1998 Busoni International Piano Competition, Ms. Chi was named a Laureate of the Honens International Piano Competition in 2000, and was the first woman and first Canadian to win this award.

## PROGRAM NOTES

### In the Steppes of Central Asia

Alexander Borodin (1833-1887)

Premiered on April 20, 1880 in St. Petersburg by the Russian Opera Orchestra with conductor Nikolai Rimsky-Korsakov

Primarily a research chemist, professor, and lecturer, Alexander Borodin also became a celebrated Russian composer of the 1800s. Born the illegitimate son of the elderly Prince Luka Spanovich Gedianov, Borodin was brought up as a serf in his father's house and received great care and provision. As a young child, Borodin displayed interest in both science and music, spending much of his time composing and learning several instruments. He eventually chose to pursue chemistry and attended the Medico-Surgical Academy in 1850, where he later became a professor and devoted himself to chemical research.

Borodin's acquaintance with composers Modest Mussorgsky and Mily Balakirev led to his inclusion in the Mighty Five, a famous group of five Russian composers who met frequently to study scores and create a Russian nationalistic style of music. Borodin blossomed under this support and developed into a talented symphonist. He also produced chamber, piano, and operatic works, and is most famous for his opera Prince Igor (containing the famous "Polovtsian Dances") which was left unfinished at his death in 1887.

In the Steppes of Central Asia is a brief symphonic poem composed in 1880. Intended to be accompanied by a tableau, the piece was written for an event celebrating the twenty-fifth year of Tsar Alexander II's reign. Although the celebration was canceled after an attempted assassination of the Tsar, Borodin's piece was still premiered later that year in April. The music depicts an evocative scene of a Russian caravan traveling through Central Asia. At the time, the inclusion of eastern themes was a popular musical trend and demonstrated the reality of Russia's eastward expansion.

Borodin describes the scene created by the music:

"In the silence of the monotonous steppes of Central Asia is heard the unfamiliar sound of a peaceful Russian song. From the distance we hear the approach of horses and camels and the bizarre and melancholy notes of an oriental melody. A caravan approaches, escorted by Russian soldiers, and continues safely on its way

through the immense desert. It disappears slowly. The notes of the Russian and Asiatic melodies join in a common harmony, which dies away as the caravan disappears in the distance.”

The opening Russian theme can be heard in the opening clarinet solo and later in the horn, followed by pizzicato in the strings representing the clopping of the animals. The eastern tune is introduced by the english horn. The Russian theme grows louder as the caravan passes by and is joined by the eastern theme before a long decrescendo to the end.

## Piano Concerto No. 3 in C Major, Op. 26

Sergei Prokofiev (1891-1953)

Premiered on December 16, 1921 by the Chicago Symphony Orchestra with soloist Sergei Prokofiev and conductor Frederick Stock

Russian composer Sergei Prokofiev was born in Sontasovka, Ukraine in 1891 to a family of agriculturalists. His mother taught him piano and provided for composition lessons from nearby composers. Prokofiev attended the St. Petersburg Conservatory from 1904-1914, and received the Anton Rubenstein Prize in piano for his Piano Concerto No. 1. Over the next few decades, Prokofiev spent much time living and touring in the United States and Europe, establishing himself as a virtuosic pianist.

In 1936, Prokofiev returned to Russia with his wife and two sons and continued composing until his death in 1953. In addition to writing numerous operas, ballets, symphonies, and concertos, Prokofiev was also a talented film score composer and wrote for many movies - the most successful of which was Alexander Nevsky. During his latter time in Russia, he also contributed patriotic works such as Cantata on the 20th Anniversary of the October Revolution. Other popular pieces include Symphony No. 5 and his ballet Romeo and Juliet.

Although its first sketches appeared in 1917, the majority of Piano Concerto No. 3 was completed in 1921 during Prokofiev's stay at a French coastal village. While there, Prokofiev befriended several other Russian artists, including poet Konstantin Balmont for whom the piece was eventually dedicated. An impressive display of virtuosity and expression, the concerto was initially poorly received at its world premiere in Chicago, but later became one of Prokofiev's most famous piano works.

The first movement opens with a slow introduction followed by an abruptly faster tempo energetically joined by the piano. Dramatic chords in the piano lead to a climax that dissipates with a saucy piano solo. A calmer, second theme is introduced by the winds and continued by the piano. Crashing waves of sound in the horns lead to a soaring string melody that relaxes into a quieter, more delicate section. The energetic tempo returns, exploring tickling and eclectic timbres, and ending with a rapid ascending figure in the orchestra and piano.

The second movement is a theme and variations that explores a wide



variety of tempos and characters. After the theme is introduced in the winds, the first variation appears as a piano solo. A stormy second variation is followed by the third variation featuring a triplet figure in the piano and adamant chords in the lower strings. The fourth variation is a piano solo delicately suspended over quiet orchestral accompaniment. Boisterous and upbeat, the final variation is followed by the return of the original theme, ending with ominous chords in the piano.

The third movement begins with a perky theme in the bassoon and pizzicato strings and continues with virtuosic displays in the piano accompanied by rapid figures in the orchestra. The mood relaxes as a slower second theme is introduced by the winds and continued by the strings. A mysterious piano solo leads to a slow lyrical build featuring expansive melodies in the strings. The original perky theme returns in new form and travels along to an exciting finish.

## **Symphony No. 5 in E minor, Op. 64**

Pyotr Ilyich Tchaikovsky (1840-1893)

Premiered on November 17, 1888 by the St. Petersburg Philharmonic with Tchaikovsky conducting

Recognized as one of the most popular Russian composers, Pyotr Ilyich Tchaikovsky produced many long-standing masterpieces that have become standards in the concert hall as well as the stage. Having studied piano from a young age, Tchaikovsky first began a career in civil service as a clerk before later resigning to pursue music. He enrolled at the newly opened St. Petersburg Conservatory where he studied composition and was a part of the first graduating class in 1866. Tchaikovsky later became professor at the Moscow Conservatory and participated in many European tours, quickly acquiring international fame for his works.

Thanks to the financial support of his patroness and close friend Nadezhda von Meck, Tchaikovsky set aside his professorship to focus entirely on composing, during which time he also took up conducting. Tchaikovsky's works include symphonies, chamber, operas, ballets, and concertos, and are beloved for their characteristic melodies and evocative emotion. He transformed the genre of ballet with his works *The Nutcracker*, *The Sleeping Beauty*, and *Swan Lake*, and contributed the now immortalized concertos, *Piano Concerto No. 1* and *Violin Concerto in D Major*. Tchaikovsky died in 1893, only nine days after conducting the premiere of his *Symphony No. 6*, which he claimed to be his best work.

Tchaikovsky was well into his career when he composed *Symphony No. 5 in E minor* in 1888, a whole ten years after his previous symphony had been written. Earlier that same year, Tchaikovsky had confessed to struggling with the motivation to write, yet desiring to prove that he was not out of material. The symphony came together quickly in spite of his struggle and was well-received by audiences. The critics, however, dismissed the piece and led Tchaikovsky to declare the work a failure. Only later did he change his mind, admitting, "I have started to love it again."

The first movement opens with a somber introduction in the clarinets featuring a dotted rhythm motif that appears throughout the entire symphony. An elegant march begins in a new tempo, broadening and arriving at a triumphant climax. After a romantic, waltz-like theme in the violins, the movement continues to ebb and flow with lyrical expression. The march and waltz themes reappear before finishing with a quiet and foreboding ending.

The second movement is a stunning display of poignant lyricism. The main melody first appears in a beautiful solo horn and later passes through various sections of instruments as it develops. Later, the brass loudly interrupt with the original dotted rhythm motif followed by a brief silence and the quiet return to the main melody. After some development, the melody appears in an epic iteration characterized by soaring strings and a glorious brass sound. The dotted rhythm motif returns once again before dying away.

The third movement opens with a delicate waltz accompanied by pizzicato strings, followed by a flitting motif that frolics seamlessly throughout the orchestra. The original waltz melody returns and is passed to various instruments. The dotted rhythmic motif makes a subtle appearance in the clarinet and bassoon before the movement ends with resolute chords.

The fourth movement presents the dotted rhythm motif transformed into a major key and presented in a more stately attitude. The roll of the timpani ushers in the energetic and optimistic Allegro vivace section followed by a deceptive decay and abrupt return to the previous excitement. A moment of silence prepares the way for a dignified, final iteration of the dotted rhythm motif, glorious and celebratory to the end.

Program Notes Written and Compiled by Leah Eckstrom



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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

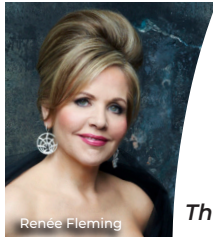
**Presto**: very fast, sometimes modified as Prestissimo, meaning as fast as possible.

**Scherzando**: lightheartedly

**Sostenuto**: in a sustained manner

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

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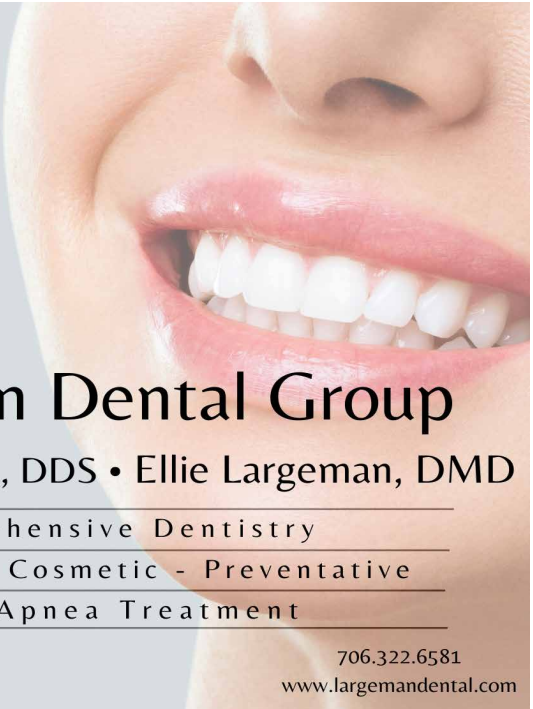
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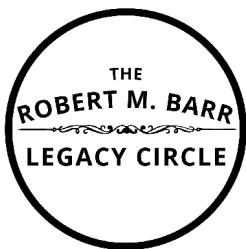


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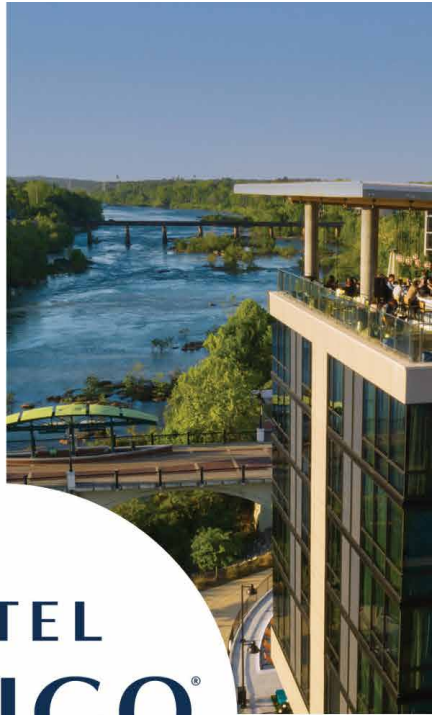
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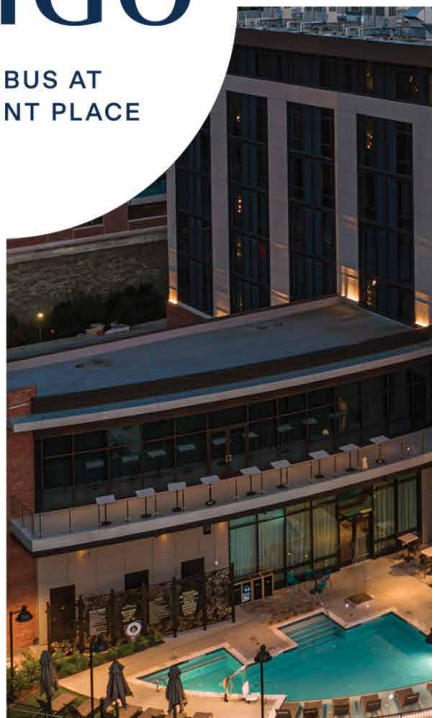
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