

**Ninth Annual  
New Music Festival**

New  
Noon  
Now

**LYNN**

Conservatory of Music

Tuesday–Thursday, April 14–16, 2015

3 concerts | 9 world premieres | 50 performers

Lisa Leonard, director | David Noon, 2015 composer-in-residence

## Spotlight 1: Young Composers

**Tuesday, April 14, 7:30 p.m.**

Few events are as exciting and inspiring as world premieres. Join us for opening night featuring the works of our extraordinary composition majors performed by the composers themselves and their peers. The program also features the winning work of the 2014 Florida State Music Teachers Association composition competition.

## Master Class with David Noon

**Wednesday, April 15, 7:30 p.m.**

Hailed as a “legendary teacher” by the *New York Daily News*, composer and historian David Noon conducts a master class on important 20th century works. Noon is a renowned authority on Stravinsky, Ives and Copland, whom he personally knew. His lectures are informative and immensely entertaining treats.

## Spotlight 2: David Noon

**Thursday, April 16, 7:30 p.m.**

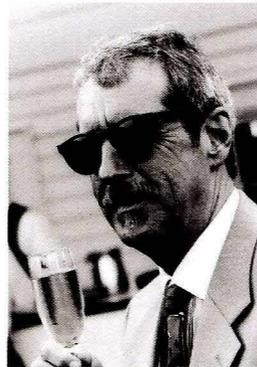
Featuring the world premiere of the Lynn 2015 commissioned work *Divertimento* for double woodwind quintet. Additional world premieres include a work for 3 grand pianos/12 hands and a nonet for strings.

**All events free; no ticket required**

**General admission; arrive early for best seating**

Amarnick-Goldstein Concert Hall | Lynn University

[events.lynn.edu](http://events.lynn.edu)



A prolific composer, **David Noon** has written 255 works including chamber music, orchestral works and choral compositions. Noon's composition teachers have included Karl Kohn, Darius Milhaud, Charles Jones, Yehudi Wyner, Mario Davidovsky and Wlodzimierz Kotonski. He was a distinguished member of the faculty at the Manhattan School of Music for 30 years. He is influenced by Stravinsky, Webern and Boulez, and wrote serial music until 1975. In that year, in the finale of his String Quartet #1, Noon abruptly wrote a volta in the style of a Renaissance viol consort. This was the beginning of Noon's conscious reference to styles, techniques and formal procedures of the past. While often maintaining a fully chromatic harmonic and melodic language, Noon's music frequently makes allusions to tonal diatonicism. The sharp distinction between chromatically dissonant and diatonically tonal music has become a stylistic trait of Noon's work.