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2023-24 SEASON



FROM MOZART
TO THE BIRDS

Saturday, November 18, 2023





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COLUMBUS SYMPHONY INFORMATION

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

Ticket Sales: RiverCenter Box Office, Monday - Friday, 10:00 AM - 5:30 PM

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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?

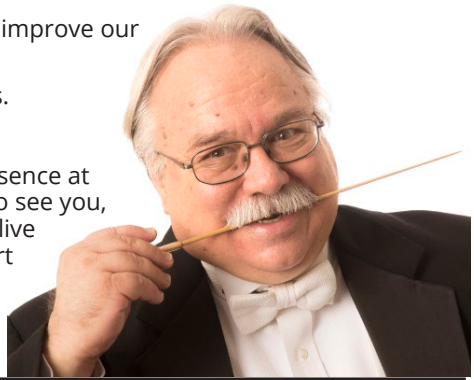
There are many answers to this question, some better than others. (I love music. Good. I was trapped into it by my significant other. Not quite as good, but okay.)

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.

*Hear us out, and you'll
never miss a beat.*



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ABOUT THE CONCERTMASTER



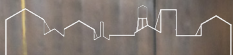
Kerren Berz's talents span the musical spectrum. She has performed, recorded, and toured with the Atlanta Symphony, the Harlem Festival Orchestra, and the Nashville Chamber Orchestra, whose "music without boundaries" mission produced critically acclaimed performances and recordings of music by Aaron 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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CONCERT TIPS

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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

Mr. & Mrs. Ray Crowley

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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Eion Lyons

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Vadim Volynets



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Erica Bass Pirtle, Flute & Piccolo

The Dr. Catalina Aranas Chair

Jessica Petrasek, Flute & Piccolo

The Mr. & Mrs. John W. Walden, Jr. Chair

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The Jack & JoRhee Pezold Chair

Barbara Cook

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Dr. Edwin L. Page Chair

Susan Tomkiewicz, Oboe & English Horn

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John Grove, Bassoon & Contrabassoon

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FROM MOZART TO THE BIRDS

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

Saturday, November 18, 2023 | 7:30 PM

PROGRAM

Maurice Ravel Mother Goose Suite, Cinq pièces enfantines
I. Pavane of the Sleeping Beauty
II. Hop o' My Thumb
III. Laideronnette, Empress of the Pagodas
IV. Conversations of Beauty and the Beast
V. The Enchanted Garden

Einojuhani Rautavaara Cantus Arcticus: Concerto for Birds and
Orchestra
I. The Bog
II. Melancholy
III. Swans Migrating

-Intermission-

Wolfgang Amadeus Mozart Symphony No. 38 in D Major, K. 504 "Prague"
I. Adagio - Allegro
II. Andante
III. Presto

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PROGRAM NOTES

Mother Goose Suite, Cinq pièces enfantines

Maurice Ravel (1875-1937)

Premiered on April 20, 1910, Orchestrated in 1911

Maurice Ravel was born in France in 1875 and enjoyed a musical career as a pianist, composer, and conductor. A contemporary of Claude Debussy and student of Gabriel Fauré, Ravel was a prominent French Impressionist composer and was well received during his lifetime. Ravel is also known for his masterful skills in orchestration, a popular example being his transcription of Mussorgsky's *Pictures at an Exhibition*.

Ravel's piece *Mother Goose Suite, Cinq pièces enfantines* (Five Pieces for Children) is no exception to his expertise in orchestration. Ravel originally composed the piece in 1908-1910 as a piano duet for the children of his close friends, basing the work on select fairy tales from Charles Perrault's 1697 *Histoires ou contes de temps passé: Contes de ma mère l'oye* (Stories from Olden Days: Tales of My Mother Goose). The piece was premiered by two child pianists in 1910 at a Société Musicale Indépendante concert in Paris.

The following year, Ravel's publisher Jacques Durand and impresario Jacques Rouché encouraged Ravel to turn the delightful little work into an orchestral suite and, eventually, a ballet with added movements. The orchestral suite beautifully enhances the original piano duet by taking advantage of the vast array of colorful timbres available in the orchestra, adding new life to the characters in the fairy tales.

The first movement, "Pavane of a Sleeping Beauty," is dreamlike and brief, lasting only forty measures. A pavane is traditionally a slow, stately dance in duple meter that was common during the Renaissance period. Simple and tranquil, the movement opens with a melody in the woodwinds and concludes with a quiet reiteration in the strings.

The second movement tells of a lost young boy following a trail of breadcrumbs, a tale most closely associated with that of Hansel and Gretel. Ever-shifting time signatures in the music add to the wandering sense of the story. Bird sounds can be heard in the violins and flutes. In the score, Ravel includes an excerpt from Perrault's story of the boy:

"He believed he'd easily find his way because of the bread that he'd strewn all along his path; but he was very surprised to find not a single crumb: the birds had come and eaten everything."

The third movement is a march containing techniques such as pentatonic scales and quartal harmonies that give it an exotic feel. The subject of the story is Princess Laideronette who has been cursed with ugliness and lives in a forest accompanied by little people made of porcelain and gems. Her story ends happily as she falls in love and her curse is broken.

The fourth movement is a waltz portraying the tale of Beauty and the Beast. The character Beauty is represented by an opening melody in the clarinet; the Beast is later introduced in the low, grouchy tones of the contrabassoon.

The two melodies continue to interact and build until the Beast turns into a prince which is a tender moment depicted by a violin and cello solo.

The fifth movement entitled "The Enchanted Garden" is not based on a particular story and serves as a fiction of Ravel's own making - a conclusion to his delicate and beautiful collection of movements.

Cantus Arcticus: Concerto for Birds & Orchestra

Einojuhani Rautavaara (1928-2016)

Premiered on October 18, 1972 by the Oulu Philharmonic Orchestra
Conducted by Stephen Portman

Finnish composer Einojuhani Rautavaara was born in Helsinki and started studying piano at age seventeen. He went on to study musicology at Helsinki University and composition at the Sibelius Academy under composer Aarre Merikanto. In 1955, Rautavaara was personally selected by famous Finnish composer Jean Sibelius to receive the Koussevitsky Foundation scholarship to study composition in the United States. His studies included time at the Juilliard School of Music and Tanglewood under Roger Sessions and Aaron Copland.

Notable for his use of diverse styles, Rautavaara explored contemporary techniques such as neo-classicism, atonality, serialism, and mysticism. His works include concertos, vocal works, operas, chamber music, and a total of eight symphonies. Highly popular and commissioned by orchestras across the world, Rautavaara proudly succeeded the great Sibelius in carrying forth the musical torch for Finland. He became a professor of composition at the Sibelius Academy in 1976 and composed prolifically until his death in 2016.

Cantus Arcticus: Concerto for Birds and Orchestra (1972) is one of Rautavaara's most popular works and was commissioned by Oulu University for performance at a doctoral graduation ceremony. A unique composition, the piece includes recorded bird songs interwoven with a live orchestra. Each movement contains different bird calls from various areas of the Arctic Circle that were recorded by Rautavaara himself. Ethereal and accessible, the piece is evocative of Finnish landscape and stunning from beginning to end. The piece was dedicated to Urho Kekkonen, Prime Minister of Finland at the time of composition.

The first movement The Bog begins with a swirling melody in the flutes later joined by the sound of bog birds. Various bird imitations in the winds and brass add to the fluttering and foreboding atmosphere. A melody in the bassoons and low strings begins to warm the sound as it grows and flourishes. A solo cello beautifully reiterates the melody to finish as the birds grow softer and more distant.

The second movement Melancholy begins with the call of a shore lark that has been altered and lowered by two octaves. Poignant and hauntingly beautiful, the movement progresses with the entrance of muted strings followed by a slow build. After reaching its full growth, the sound dies away to nothing.

The calls of whooper swans, the national bird of Finland, open the third

movement Swans Migrating. The woodwinds return with the opening flute melody from the first movement as the swans slowly become lost in the swirling sound. A long, flowing melody in the horns emerges from the mist and broadens as it passes through different sections of the orchestra. A long diminuendo and the ring of the tam-tam signals the end.

Symphony No. 38 in D Major, K. 504 "Prague"

Wolfgang Amadeus Mozart (1756-1791)

Premiered in January of 1787 in Prague

Born in Salzburg, Wolfgang Amadeus Mozart was a child prodigy in both musical performance and composition from a young age, composing his first piece at five years old. When Mozart was six, his father quit his job to travel on a three-year tour showcasing his son's talent all over Europe. Although Mozart only lived to be thirty-five years old, he wrote over 600 pieces and made critical contributions to every musical genre of his day. He was one of the only composers to be equally successful in concert music as in opera music. He wrote nearly fifty symphonies, his most famous ones written in the 1780s.

As his fame spread all over Europe, Mozart was elevated to the status of a superstar in many cities, Prague being no exception. His opera *The Marriage of Figaro* (1786) had been extremely successful in Prague and the entire city was obsessed with his music as a result. In 1787, Mozart was invited to the city to conduct the opera himself, as well as give additional concerts of his works.

Mozart's *Symphony No. 38* was written in December of 1786 and premiered during his visit to Prague in January of 1787, earning the nickname "Prague." The symphony is unique in that it contains only three movements instead of four. Mozart had not composed a three-movement symphony in eight years, and appears to have presented something special for his time in Prague.

The first movement opens with a uniquely long and slow introduction, a technique that was more characteristic of Haydn than Mozart. The Allegro section begins with syncopation in the violins and moves along with bustling energy. An elegant, calmer melody is later introduced by the strings. The middle section, fugue-like and explorative, eventually makes its way back to the original bustling theme of the Allegro.

The second movement *Andante* opens with a serene melody in the violins that is then repeated in the winds. The movement begins to gain motion with delicately driving sixteenth notes in the second violins and violas. Moments of contrast throughout the movement create sudden shifts between darker and more optimistic moods.

The third movement *Presto* begins with a syncopated descending theme that is featured throughout. Fast-paced and rhythmically interesting, the movement is upbeat and delightful to the end.

Program Notes Compiled and Written by Leah Eckstrom



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GLOSSARY OF MUSICAL TERMS

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

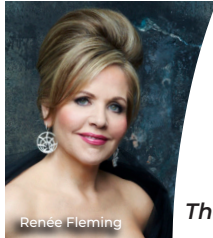
Presto: very fast, sometimes modified as Prestissimo, meaning as fast as possible.

Scherzando: lightheartedly

Sostenuto: in a sustained manner

Vivace: "vivacious," a lively and brisk manner

2023 - 2024 SCHEDULE



STOMP
October 22 & 23

*The Phantom
of the Opera*
Silent Film with
THE WAVE
October 28

Drum Tao
February 22

**Come From
Away**
February 29

**Emmet Cahill:
Songs of
Ireland**
March 1

*The Four Phantoms
in Concert*
November 4

**Foreigner:
The Historic
Farewell Tour**
November 8

**Johnny Cash:
The Official
Concert
Experience**
March 2

**American Ballet
Theatre Studio
Company**
November 12

**360 AllStars:
Urban Circus**
March 22

On Your Feet
March 29

**Mannheim
Steamroller
Christmas**
November 25

Renée Fleming
April 5 & 6

**Disney Princess:
The Concert**
April 11

**Gingerbread
Village**
November 29-
December 19

Amy Grant
April 16

*Christmas with
THE WAVE*
December 2

**Voctave: The
Corner of
Broadway &
Main Street**
April 25

**Giraffes
Can't Dance**
February 13

**Metropolis
Silent Film with
THE WAVE**
February 17

**Wings
Silent Film with
THE WAVE**
May 4

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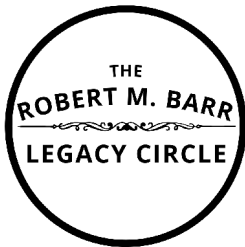
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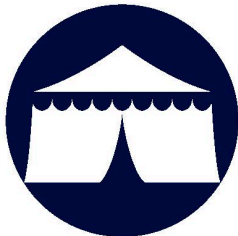
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For questions regarding our educational programming, please contact Thomas Trinh at (706) 256-3642 | operations@csoga.org

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