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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

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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.*



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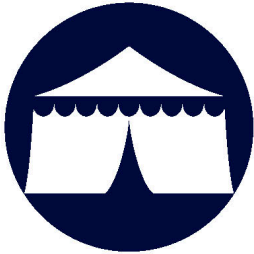
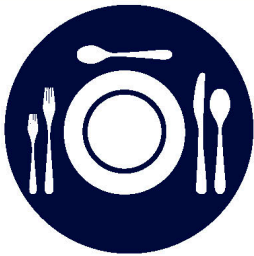
The Columbus Symphony Orchestra would like to dedicate the 2022-2023 Season to the memory of

## Dr. Mary W. Schley



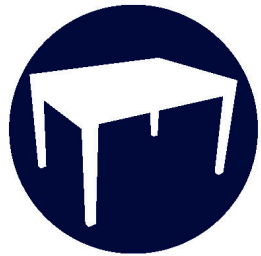
Dr. Mary Schley was the first person I met when I arrived in Columbus in April of 1987 to interview to be the conductor of this city's orchestra. She graciously allowed me to lodge in her home for the duration of the interview process. During the intervening decades I came to know her not only as a compassionate 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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George Del Gobbo, Music Director & Conductor

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Emory Clements

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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.

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

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Tao Ge  
Ryan Moser  
The Stephen Campbell Chair

## TROMBONE

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## BASS TROMBONE

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## TUBA

Donald Strand, Principal

## TIMPANI

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# BEETHOVEN & "THE SCOTTISH"

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

Saturday, May 13, 2023 | 7:30 PM

## PROGRAM

Ludwig van Beethoven      Piano Concerto No. 4 in G Major, Op. 58  
I. Allegro moderato  
II. Andante con moto  
III. Rondo (Vivace)  
Henry Kramer, piano

## **-Intermission-**

Felix Mendelssohn      Symphony No. 3 in A Minor, Op. 56, "The Scottish"  
I. Andante con moto - Allegro un poco agitato  
II. Vivace non troppo  
III. Adagio  
IV. Allegro vivacissimo - Allegro maestoso assai

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## Henry Kramer, piano

Praised by The Cleveland Classical Review for his “astonishingly confident technique” and The New York Times for “thrilling [and] triumphant” performances, pianist Henry Kramer is developing a reputation as a musician of rare sensitivity who combines stylish programming with insightful and exuberant interpretations. In 2016, he garnered international recognition with a Second Prize win in the Queen Elisabeth Competition in Brussels. Most recently, he was awarded a 2019 Avery Fisher Career Grant by Lincoln Center – one of the most coveted honors bestowed on young American soloists.

Henry emerged as a winner in the National Chopin Competition in 2010, the Montréal International Competition in 2011 and the China Shanghai International Piano Competition in 2012. In 2014 he was added to the roster of Astral Artists, an organization that annually selects a handful of rising stars among strings, piano, woodwinds and voice candidates. The following year, he earned a top prize in the Honens International Piano Competition.

Kramer has performed “stunning” solo recital debuts, most notably at Alice Tully Hall as the recipient of the Juilliard School’s William Petschek Award, as well as at Amsterdam’s Concertgebouw. At his Philadelphia debut, Peter Dobrin of The Philadelphia Inquirer remarked, “the 31-year-old pianist personalized interpretations to such a degree that works emerged anew. He is a big personality.”

A versatile performer, Kramer has soloed in concertos with the Bilkent Symphony Orchestra, Belgian National Orchestra, Shanghai Philharmonic Orchestra, Indianapolis Symphony and the Calgary Philharmonic Orchestra, among many others, collaborating with conductors such as Marin Alsop, Gerard Schwarz, Stéphane Denève, Jan Pascal Tortelier and Hans Graf. Highlights of the 2021-22 season included a solo recital at the BravoPiano! festival in Hilton Head where he premiered a work he commissioned by composer Han Lash, performing Rachmaninoff’s third piano concerto with the Hartford Symphony to rave reviews, features on series in Washington (Phillips Collection), Durham (St. Stephens), and Seattle (Emerald City Music), concerts throughout Southern California with Camerata Pacifica, and summer appearances at the Anchorage, Lakes Area, Rockport, and Vivo music festivals. Appearances in the 2022-23 season include a debut with New York’s Salon Séance, recitals with Newport Classical, Toronto’s Koerner Hall, Vancouver Chamber Music Society, and additional appearances in Ithaca, Detroit, Seattle, and Montréal.

His love for the chamber music repertoire began early in his studies while a young teenager. A sought-after collaborator, he has appeared in recitals at the Chamber Music Society of Lincoln Center, the Mainly Mozart Festival, the Mostly Mozart Festival, and La Jolla Music Society’s Summerfest. His recording with violinist Jiyeon Lee on the Champs Hill label received four stars from BBC Music Magazine. This year, Gramophone UK praised Kramer’s performance on a recording collaboration (Cedille Records) with



violinist Matthew Lipman for “exemplary flexible partnership.” Henry has also performed alongside Emmanuel Pahud, the Calidore and Pacifica Quartets, Miriam Fried, as well as members of the Berlin Philharmonic and Orchestra of St. Luke’s.

Teaching ranks among his greatest joys. In the fall of 2022, Kramer joined the music faculty of Université de Montréal. Previously, he served as the L. Rexford Whiddon Distinguished Chair in Piano at the Schwob School of Music at Columbus State University in Columbus, Georgia. Throughout his multifaceted career, he also held positions at Smith College and the University of Missouri Kansas City Conservatory of Dance and Music.

Kramer graduated from the Juilliard School, where he worked with Julian Martin and Robert McDonald. He received his Doctorate of Musical Arts from the Yale School of Music under the guidance of Boris Berman. His teachers trace a pedagogical lineage extending back to Beethoven, Chopin and Busoni. Kramer is a Steinway Artist.

## PROGRAM NOTES

### Piano Concerto No. 4 in G Major, Op. 58

Ludwig van Beethoven (1770-1827)

Premiered on December 22, 1808 in Vienna with Beethoven as the piano soloist

Beethoven’s five completed piano concertos were composed between 1793 to 1809. Although he lived an additional 18 years after this period, Beethoven gave up on the genre due to his debilitating hearing loss and realization that his life as a piano virtuoso was over. His first two concertos were his attempts at trying to outdo Mozart. However, both concertos received negative criticism and it wasn’t until his third concerto that Beethoven began to find his own voice within the genre.

Beethoven’s Piano Concerto No. 4 was first performed at the private home of Prince Franz Joseph von Lobkowitz in March of 1807. However, the first public premiere occurred in December 1808 as part of a four-hour-long concert that took place in Vienna’s unheated Theater an der Wien. This was Beethoven’s last performance as a piano soloist with orchestra. The concerto was a bit overlooked during the public premiere due to the miserably cold atmosphere of the performance venue and exhaustingly long concert. The piece was neglected until 1836 when it was brought back into performance by Felix Mendelssohn.

Piano Concerto No. 4 is written in three movements and scored for solo piano, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. Beethoven dedicated the concerto to his friend, student, and patron, the Archduke Rudolph of Austria. The piece is described as magical and intimate with fluid dialogue between solo piano and the orchestra.

Instead of a traditional orchestral introduction, the first movement (Allegro

moderato) opens with five measures of solo piano introducing the main theme. The orchestra then enters with a response of the same theme presenting the full introduction. You can hear a homage to Beethoven's Fifth Symphony with the "short-short-short-long" rhythmic motifs throughout the movement. The movement unfolds with colorful embellishments in the piano.

The second movement (Andante con moto) takes the listener on a mysterious journey with flowing dialogue between the piano and strings. It displays a tragic, opera-like scene with soft, flowing gestures in the piano and loud, staccato signals in the orchestra. The movement's quiet ending leads directly into the opening of the final movement without pause. The third movement (Rondo - Vivace) presents a variety of moods and instrumental colors with frolicking energy, humor, and virtuosity. After a cadenza and series of trills, the ending races to a warm conclusion.

## **Symphony No. 3 in A Minor, Op. 56, "The Scottish"**

Felix Mendelssohn (1809-1847)

Premiered on March 3, 1842 in the Leipzig Gewandhaus

Felix Mendelssohn was a German composer, pianist, organist, and conductor known for his symphonies, concertos, keyboard music, and chamber music. He was a lover of the British Isles and was inspired by a visit to Scotland in 1829. There he visited the ruins of Holyrood Chapel at Holyrood Palace in Edinburgh, which was his initial inspiration for the third symphony. Here is what he wrote about his visit:

"In the darkening twilight today, we went to the Palace where Queen Mary lived and loved. There is a little room to be seen there with a spiral staircase at its door. That is where they went up and found Rizzio in the room, dragged him out, and three chambers away there is a dark corner where they murdered him. The chapel beside it has lost its roof and is overgrown with grass and ivy, and at that broken altar Mary was crowned Queen of Scotland. Everything there is ruined, decayed and open to the clear sky. I believe that I have found there today the beginning of my Scotch Symphony."

Mendelssohn's third symphony was written with four interconnected movements and scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. He conducted the first performance on March 3, 1842. After a few revisions, the piece was performed again two weeks later under the direction of Karl Bach, conductor of the Leipzig Opera. The symphony was dedicated to "H.M. Queen Victoria of Great Britain and Ireland."

The first movement (Andante con moto - Allegro un poco agitato) begins with a solemn melody sung by the oboes and violas stating the "Holyrood" theme. The melody gives way to the intensity of the violins and the opening theme turns to counter melody. The music then calms and the main Allegro section begins with the theme in the clarinet and strings. We reach a stormy development section then close out the first movement by flowing directly into the second movement.

The lively second movement (Vivace non troppo) starts with a fanfare-like introduction followed by the main theme first introduced by the clarinet then passed throughout the orchestra. The movement flows directly into the slow third movement (Adagio) showcasing Mendelssohn's sentimental musicality. The final movement (Allegro vivacissimo - Allegro maestoso assai) contains two large sections starting with fierce, energetic passages and ending with a majestic, triumphant fanfare.

Program Notes Compiled and Written by Eric Thomas



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**The Phantom of the Opera Silent Film with Ron Carter**  
October 29

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November 4

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November 15

**Step Afrika!**  
November 19

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November 29 & 30

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November 29-  
December 18

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December 3

**Julius Caesar\***  
January 12

**Pride and Prejudice\***  
January 13

**Junie B. Jones Essential Survival Guide to School**  
January 24

**Riverdance 25th Anniversary Show**  
January 26

**My Fair Lady**  
January 31 &  
February 1

**Atlanta Symphony Orchestra**  
February 4

**The Simon & Garfunkel Story**  
February 13

**The Peking Acrobats**  
March 10

**The U.S. Army Field Band and Soldiers' Chorus**  
Date TBD

**From Broadway to Hollywood**  
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May 4

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May 6 & 7

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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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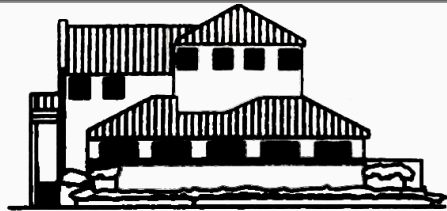


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