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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?

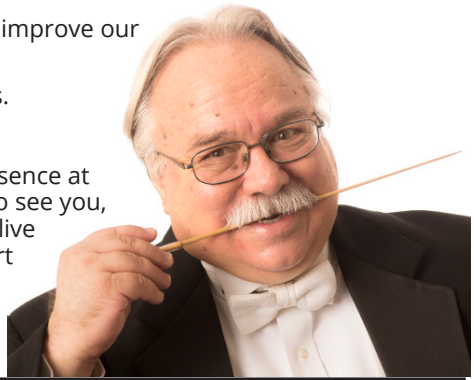
There are many answers to this question, some better than others. (I love music. Good. I was trapped into it by my significant other. Not quite as good, but okay.)

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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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.



RAIN – A Tribute to the Beatles



Riverdance 25th Anniversary Show



Step Afrika!



The Phantom of the Opera Silent Film with Ron Carter



My Fair Lady



The Peking Acrobats

Jesus Christ Superstar*
October 8

Annie
October 25 & 26

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

Click, Clack, Moo
November 4

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November 15

Step Afrika!
November 19

Anastasia
November 29 & 30

2022 Gingerbread Village
November 29-
December 18

Christmas with The Wave
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
April 29

RAIN – A Tribute to the Beatles
May 4

Tootsie
May 6 & 7

Madagascar the Musical
July 1

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CONCERT TIPS

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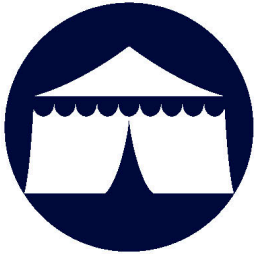
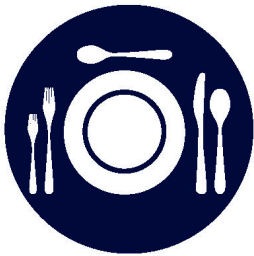
The Columbus Symphony Orchestra would like to dedicate
the 2022-2023 Season to the memory of

Dr. Mary W. Schley



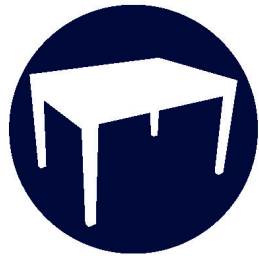
Dr. Mary Schley was the first person I met when I arrived in Columbus in April of 1987 to interview to be the conductor of this city's orchestra. She graciously allowed me to lodge in her home for the duration of the interview process. During the intervening decades I came to know her not only as a compassionate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

Jim Zellers, Principal
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

Adam Pandolfi, Principal
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Camron Bryant

Julia Gerhardt

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Richard Brady
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TUBA

Donald Strand, Principal

TIMPANI

John Lawless, Acting Principal
The Mr. & Mrs. J.W. Feighner Jr. Chair

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The Dr. Eva Sperk Chair

Karen Hunt

Lisa Morris
The Mrs. T. Sam Rawls, Jr. Chair

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Susan Bennett Brady, Principal

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Betty Anne Diaz, Principal Keyboard

Manuel Diaz, Principal Viola

Monique Gunnels, Flute

James Taylor, Principal Trumpet

Ronald Wirt, Principal Bassoon

*Temporary Leave of Absence

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GERMAN BAROQUE

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

Saturday, November 19, 2022 | 7:30 PM

PROGRAM

- G.F. Handel Concerto Grosso in D Minor, Op. 3, No. 5, HWV 316
 I. Largo
 II. Fuga, allegro
 III. Adagio
 IV. Allegro, ma non troppo
 V. Allegro
- Johann Fasch "Overture" from Overture-Suite in E Minor
- G.P. Telemann Viola Concerto in G Major, TWV 51:G9
 I. Largo
 II. Allegro
 III. Andante
 IV. Presto
 Josiah Coe, viola
- Intermission-**
- J.S. Bach "Air" from Orchestral Suite No. 3, BWV 1068
- G.P. Telemann Overture-Suite in C Major, "Hamburger Ebb und Fluth"
 I. Ouverture in C major
 II. Sarabande: *The sleeping Thetis*
 III. Bourrée: *Thetis awakening*
 IV. Loure: *Neptune in love*
 V. Gavotte: *Playing Naiads*
 VI. Harlequinade: *The joking Triton*
 VII. Tempête: *The stormy Aeolus*
 VIII. Menuett: *The pleasant Zephir*
 IX. Gigue: *Ebb and Flow*
 X. Canarie: *The merry Boat People*

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TONIGHT'S
PERFORMANCE
SPONSORED BY:



Josiah Coe, viola

American violist Josiah Coe is a founding member of the Edgewood String Quartet and has performed concerts at venues and festivals around the world including at the Cherry Blossom Festival in Washington DC, Hahn Hall at Music Academy of the West, Benedict Music Tent and Harris Concert Hall at the Aspen Music Festival and School, Porterville Strings Festival, Emerald Coast Music Festival, MusicX in Blonay, Switzerland, AIMS Festival in Austria, Le Feste di Musica Fiesole in Italy, and with Wicked Music People in Kuala Lumpur, Malaysia. As a chamber musician he has collaborated with members of the Parker String Quartet, Brightfeather Ensemble, Franklin Pond String Quartet, Tempest Trio, as well as with members of the Atlanta Symphony Orchestra, San Diego Symphony, Colorado Symphony, and Sarasota Orchestra. He resides in Atlanta, Georgia where he regularly performs with the Atlanta Ballet, Atlanta Opera, and Atlanta Symphony Orchestra. Believing music should be accessible, he works with organizations such as Atlanta Music Project, Porterville Strings, and Emerald Coast Music Alliance, all of which bring high quality performances and music education to audiences outside of concert halls. Josiah completed his Bachelor of Music at Indiana University Jacobs School of Music and his Master of Music at Lynn Conservatory of Music with full scholarships at both institutions. He was a Colburn Collection Instrument Award recipient and has been awarded Fellowships at the Aspen Music Festival and School as well as the Lynn Conservatory. His mentors have included Alan DeVeritch, Steve Wyrzynski, Ralph Fielding, James Dunham, Choong-Jin Chang, and Julianne Lee. Josiah is the principal violist of the Columbus Symphony Orchestra.

PROGRAM NOTES

Concerto Grosso in D Minor, Op. 3, No. 5

George Frideric Handel (1685-1759)

Premiered in March 1734 in London

George Frideric Handel is considered one of the greatest composers of his time. He began his studies in Halle and worked as a composer in Hamburg and Italy before settling in London in 1712. Handel is best known for his operas, oratorios, anthems, concerti grossi, and organ concertos.

Concerto Grosso in D Minor, Op. 3, No. 5 was published in 1734 as part of

a set of six Concerti Grossi by music seller John Walsh. It is suspected that Handel did not know about the initial publishing of this collection as many of the pieces included in this set were written over a period of twenty years. At first, Walsh only published the first two movements of the piece. However, after gaining popularity Handel requested that the piece be published in full.

A concerto grosso is a form of baroque music in which the musical material is passed between a small group of soloists and the full orchestra. This varies from a solo concerto in which a solo instrument carries the melodic line with accompaniment by the orchestra. Concerto Grosso, Op. 3 No. 5 is scored for two oboes (originally one), one bassoon, strings, and continuo. The piece contains five movements straying from the standard four movements used at the time.

"Overture" from Overture-Suite in E Minor

Johann Friedrich Fasch (1688-1758)

Johann Friedrich Fasch was born to a musical family in Buttelstadt, Germany in 1688. At the age of 13, he studied with Johann Kuhnau at the St. Thomas School in Leipzig. He continued his studies at the University of Leipzig where in 1708 he established a society of amateur musicians who met to rehearse and perform for pleasure known as a Collegium Musicum. During this time, he wrote many overtures for the society in the style of Telemann. Following his time in Leipzig, Fasch studied and worked as a violinist and composer around Germany and then later Prague where he spent two years as Kapellmeister, or conductor, and court composer to Count Morzin.

In 1722, Fasch took a position as court Kapellmeister at Zerbst. During this time, his sacred compositions gained him popularity and he was invited to compete for a position as music director of the St. Thomas School in Leipzig against J.S. Bach. Fasch refused the position and remained in Zerbst until his death in 1758. It is known that both Bach and Telemann held Fasch's music in high regard. Bach even wrote out five of Fasch's orchestral suites while Telemann performed a cycle of church cantatas in Hamburg. Most of Fasch's music was never printed during his lifetime resulting in much of it being lost to this day. He is most well known for his overtures, symphonies, concertos, and chamber music. His Overture-Suite in E Minor is scored for two flutes, two oboes, bassoon, strings, and continuo.

Viola Concerto in G Major

Georg Philipp Telemann (1681-1767)

Premiered c. 1715 in Frankfurt for the weekly Frauenstein concerts

Georg Philipp Telemann is said to be the most prolific composer of all time with more than 3,000 compositions, half of which are lost to this day. Of his surviving works, the Viola Concerto in G Major is one of his most famous concertos. It was one of nearly 200 pieces Telemann wrote while serving in Frankfurt as the city's music director. The concerto was a result of Telemann's focus on composing works for lesser-known instruments. The piece explores the soloistic sound of the viola allowing it to be considered more than just an

ensemble instrument.

The Viola Concerto is scored for solo viola, strings, and continuo. It contains four movements, unlike the standard three movement concertos of the time. The piece opens with Largo, a warm movement with long notes. It is followed by the most played movement of the piece, Allegro. The Andante movement features a slow, mellow melody with harmonic twists. The Presto concludes the piece with a fast, dance-like movement.

“Air” from Orchestral Suite No. 3, BWV 1068

Johann Sebastian Bach (1685-1750)

Composed c. 1730

Orchestral suites were popular in Germany during the Baroque period. Fasch wrote approximately 100 while Telemann's 135 surviving examples only represent a fraction of the number he actually composed. However, Johann Sebastian Bach was less interested in these types of compositions. Although he wrote other suites for solo instruments, he only wrote four orchestral suites, which occurred between 1723-1731.

Orchestral Suite No. 3, BWV 1069 is scored for two oboes, three trumpets, timpani, strings, and continuo. However, the second movement, Air, only contains strings and continuo. This is the only movement that we are playing at tonight's concert. This movement is in a simple binary form with no clear return to the opening melodic material in the second half. The movement was arranged by German violinist August Wilhelmj shortly before 1900 and became known as Air on the G String.

Overture-Suite in C Major, “Hamburger Ebb und Fluth”

Georg Phillip Telemann (1681-1767)

Premiered on April 6, 1723 in Hamburg

Telemann was considered more popular in the early 1700s than his friend Johann Sebastian Bach. In 1721, he accepted a position to work as music director at the five largest churches in Hamburg where he encountered opposition from church officials because they felt his secular music and marital problems were too much of a distraction. He would stay in this position until his death in 1767.

Overture-Suite in C Major, “Hamburger Ebb und Fluth” (“Hamburg ebb and flood”) is often referred to as Telemann's Wassermusik, or Water Music (not to be confused with Handel's more popular Water Music). It was composed to celebrate the centennial anniversary of the Hamburg Admiralty, an organization who protected the city's shipping and port system which is so important to the city's maritime trade. As part of the celebration, ships fired cannons and flew pennants, and a large banquet was held during which Telemann's piece was performed.

The ten movement piece is scored for two flutes, two oboes, bassoon, strings, and continuo. The piece begins with a French overture that depicts the physical

movement of the ocean from gentle waves to tumultuous seas. Several dance movements follow representing mythological deities related to the sea. The sleeping sea goddess Thetis is portrayed in the Sarabande and is then awoken in the lively Bourrée. The Loure represents the sea god Neptune in love while the Gavotte depicts playful water nymphs known as Naiads. Harlequinade showcases the playful and joking mood of Neptune's son, Triton, through energetic figures.

The next two movements represent deities of the winds: Aeolus, stormy ruler of the winds, in Tempête, and Zephir, gentle god of the west wind, in Menuett. The Gigue showcases the ebb and flow of the waters of Hamburg and Canarie depicts the sailors themselves celebrating through dance.

Program Notes by Eric Thomas



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The Nutcracker

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7:30pm

Sunday, December 18
2:30pm

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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

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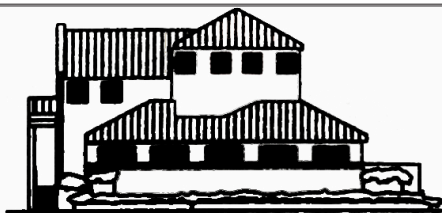


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