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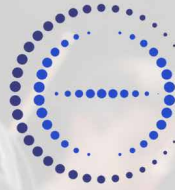
COLUMBUS, GEORGIA

2023-24 SEASON

HANDEL'S
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Saturday, March 23, 2024





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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

RiverCenter Box Office: 706.256.3612 | CSO Office: 706.323.5059

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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.

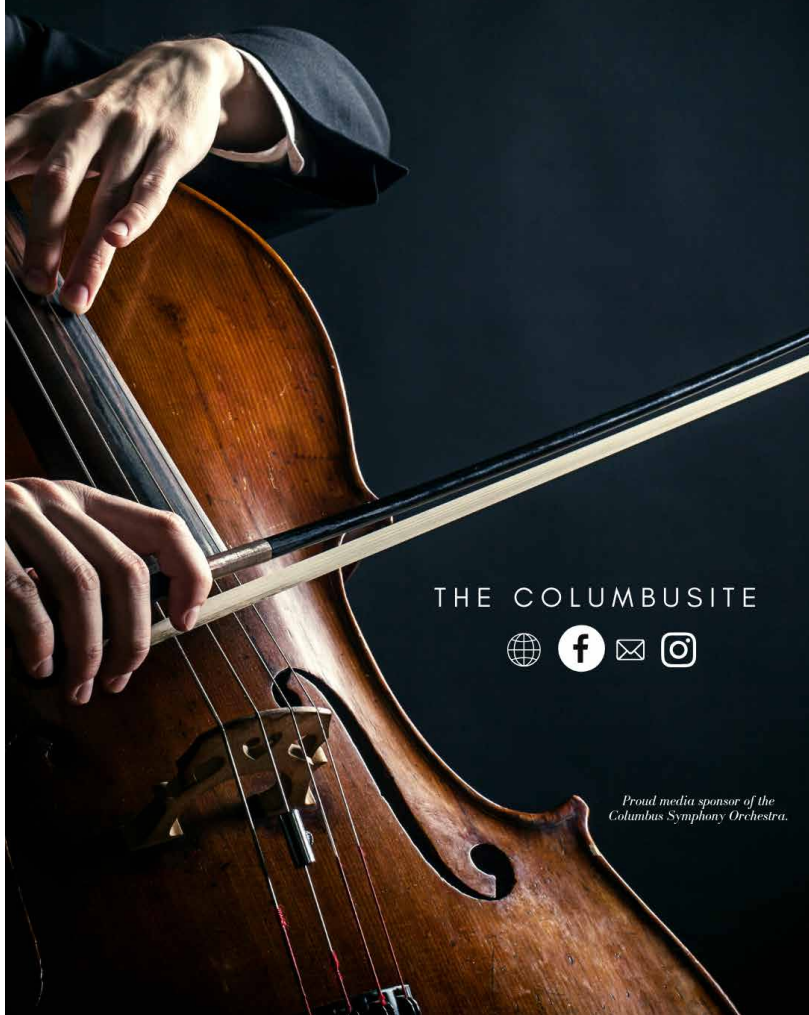
Whatever the reason for your presence at this concert, we are most happy to see you, to play for you, and to help make live orchestral music a meaningful part of your life. Come back soon.

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. 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.



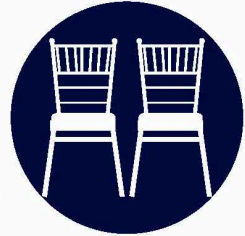
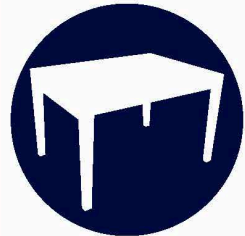
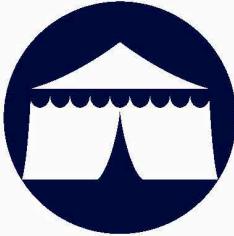
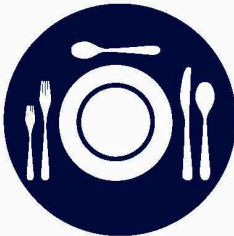
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CONCERT TIPS

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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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RiverCenter for the Performing Arts, a 501c3 not-for-profit entity, proudly supports the Columbus Symphony Orchestra as a resident company through generous in-kind donations which include rent-free office and meeting space, reduced fees for use of performance spaces and related services and amenities for the benefit of the Orchestra. For information on renting the facility and how to support the work of RiverCenter, please call 706-256-3607 or visit www.rivercenter.org

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



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

Saturday, March 23, 2024 | 7:30 PM
Legacy Hall

PROGRAM

- | | |
|--|---|
| George Frederick Handel | Concerto Grosso in A minor, Op. 6, No. 4
HWV 322
I. Larghetto affetuoso
II. Allegro
III. Largo
IV. Allegro |
| Henry Purcell | Chacony in G minor, Z. 730 |
| Pieter Hellendaal | Grand Concerto in E-Flat Major, Op. 3, No. 4
I. Grave sostenuto
II. Alla breve
III. Affettuoso
IV. Presto
V. Pastorale |
| -Intermission with English Reception- | |
| Francesco Geminiani | Concerto Grosso in E minor, Op. 3, No. 3
I. Adagio e Staccato
II. Allegro - Adagio
III. Adagio
IV. Allegro |
| John Eccles | Aire in F minor from "The Mad Lover" |
| George Frederick Handel | Concerto Grosso in G minor, Op. 6, No. 6,
HWV 324
I. Larghetto e affettuoso
II. Tempo giusto
III. Musette: Larghetto
IV. Allegro
V. Allegro |

Please silence all cellphones and noise making devices.
Unauthorized cameras and recording devices are not permitted.

PROGRAM NOTES

Concerto Grosso in A Minor, Op. 6, No. 4, HWV 322

George Frederic Handel (1685-1759)

George Frederic Handel is considered one of the greatest composers of the Baroque era and is known for his operas, oratorios, anthems, concerti grossi, and organ concertos. Born in Halle, Prussia in 1685, Handel led a prolific compositional career writing for theater houses as well as Italian and English royalty. Handel lived in Italy for four years and in 1710, moved to London, the creative center of the musical world at the time. He wrote many successful works as music director of the Royal Academy of Music and King's Theatre and was deeply mourned at his death in 1759. Handel is buried in Poets' Corner at Westminster Abbey.

Concerto Grosso in A Minor, Op. 6, No. 4, HWV 322 was written in 1739 during Handel's employment at King's Theatre. The piece was published the following year along with a collection of other works titled *12 Concerti Grossi, Op. 6*. A concerto grosso is a musical form from the Baroque period that features multiple soloists (*concertino*) accompanied by an orchestra (*ripieno*), as opposed to the traditional concerto which features only one soloist. *Concerto Grosso in A Minor* features two violins, one cello, and a harpsichord as the soloists accompanied by strings and continuo. Continuo is a group of instruments that usually consists of a harpsichord or other chord-playing instrument (which takes part in both the *concertino* and *ripieno*) and additional bass instruments.

Chacony in G Minor, Z. 730

Henry Purcell (1659-1695)

Henry Purcell was born in London in 1659 and lived to be thirty-six years old. Within his short life, Purcell established himself as a talented and well-rounded composer, demonstrating proficiency in every religious and secular musical genre of the age. In addition to his work as the organist for Westminster Abbey and Chapel Royal, Purcell wrote prolifically for theatrical plays, providing the instrumental music and songs used in the production. He is best known for writing one of the first English operas, *Dido and Aeneas*.

Purcell's Chacony in G Minor, Z. 730 was composed around 1680 and is scored for two violins, viola, and continuo. The chaconne (or chacony) was a common musical form in the Baroque era that features the continuous variation of a chord progression originally found in a Latin American dance. The form was first developed in Spain and Italy and usually composed for the guitar. The chaconne was eventually adopted in Europe as one of the most popular forms for instrumental music and continued to thrive until around the mid-eighteenth century.

Grand Concerto in E-Flat Major, Op. 3, No. 4 Pieter Hellendaal (1721-1799)

Pieter Hellendaal was the foremost Dutch composer of the eighteenth century and lived during the end of the Baroque era into the Classical era. Born in Rotterdam in 1721, Hellendaal moved to Italy at age sixteen to study violin with the famous composer and violinist Giuseppe Tartini. Hellendaal later spent time in the Netherlands working as a violinist and composer, but ultimately moved to London in 1752. He worked as the organist at Pembroke Hall College and St. Peter's College and settled in Cambridge where he also taught violin and composition lessons and performed in the surrounding areas. He stayed in Cambridge until his death in 1799.

Hellendaal's compositions were well-received and reflected the influence of Tartini as well as Handel. Twelve of his works were published during his lifetime, a significant achievement for composers in that day. *Grand Concerto in E-Flat Major, Op.3, No. 4* was published in a collection of grand concertos on April 25, 1758. This particular grand concerto is written for strings and continuo and consists of five movements.

Concerto Grosso in E Minor, Op. 3, No. 3 Francesco Geminiani (1687-1762)

Born in Lucca in 1687, Francesco Geminiani was an Italian violinist and composer known for his sonatas and concertos. He studied violin with Arcangelo Corelli in Rome before moving to London in 1714. There he established himself as a teacher and virtuosic violinist, including a performance for King George I during which he was accompanied by Handel on the harpsichord. Geminiani was also a theorist and contributed several writings including *Treatise on the Art of Good Taste* (1749) and *The Art of Playing on the Violin* (1751). His later life included travels to Paris and Dublin.

Geminiani's *Concerto Grosso in E minor, Op. 3, No. 4* was published in London on April 22, 1732 along with five other concertos. Following their first performance in Hickford's Room in London in 1731, the Op. 3 concertos became extremely popular and were performed frequently in concerts as well as during intermissions at theatrical performances. *Concerto Grosso No. 3* is scored for strings and continuo.

Aire in F Minor from "The Mad Lover" John Eccles (1668-1735)

John Eccles was born in London in 1668 and led a successful career composing music for the theater. In 1693, he acted as the theater composer for United Companies of Drury Lane and later worked as the music director for Lincoln's Inn Fields in 1695. Eccles also served in the King's ensemble

and was named Master of the King's music in 1700, writing odes and other compositions for the court. His works were greatly admired, especially his vocal pieces which were notable for their interpretative melodies.

Eccles wrote a significant amount of masques and incidental music, both of which were popular in the Baroque era. Incidental music is defined as music used in connection with a play, including an overture or interlude, vocal songs, or background music during a scene. A masque was an entertainment production that included singing, dancing, and acting. Eccles' wrote his masque *The Mad Lover* around 1700 in conjunction with librettist P. A. Motteaux. "Aire in F Minor" is a movement from *The Mad Lover*, which was first performed in London at Lincoln's Inn Fields.

Concerto Grosso in G Minor, Op. 6, No. 6 HWV 324 George Frederic Handel (1685-1759)

Concerto Grosso in G minor, Op. 6, No. 6 HWV 324 was published in 1740 with a collection of Handel's works titled *12 Concerti Grossi, Op. 6*. See previous notes on Handel's *Concerto Grosso in A Minor, Op. 6, No. 4, HWV 322*.

Program Notes Written and Compiled 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

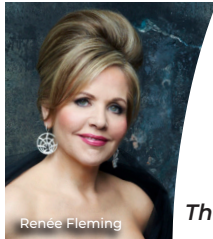
Presto: very fast, sometimes modified as Prestissimo, meaning as fast as possible.

Scherzando: lightheartedly

Sostenuto: in a sustained manner

Vivace: "vivacious," a lively and brisk manner

2023 - 2024 SCHEDULE



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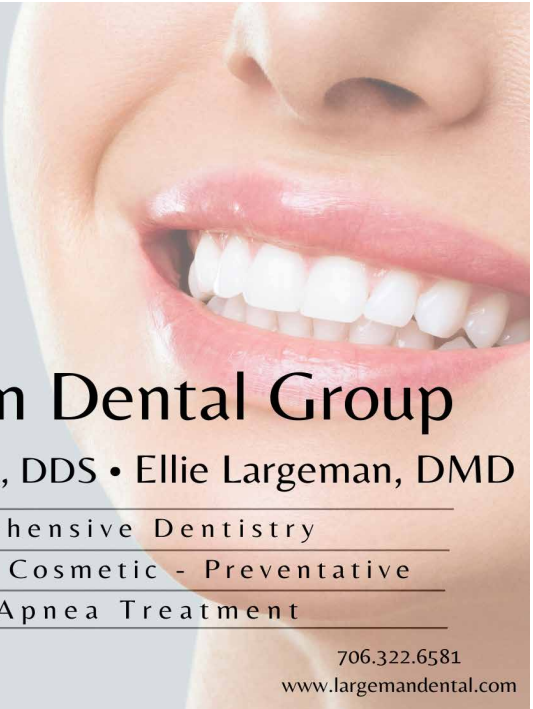
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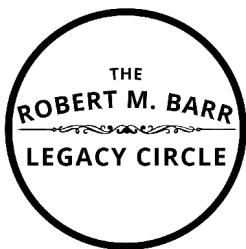
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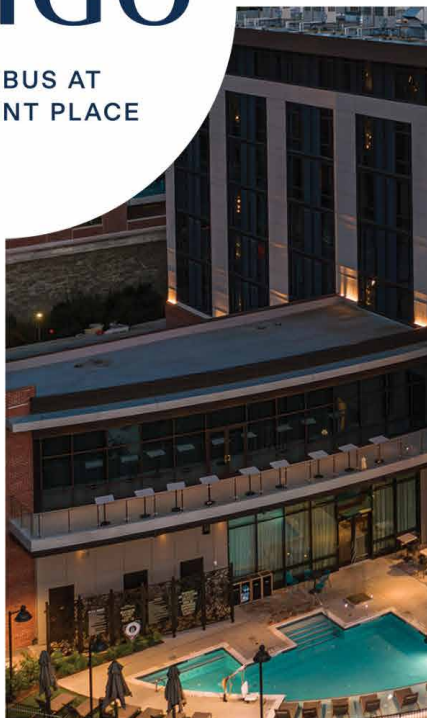
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