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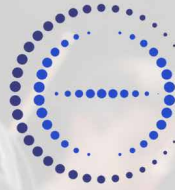
COLUMBUS, GEORGIA

2023-24 SEASON

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Saturday, January 20, 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

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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.

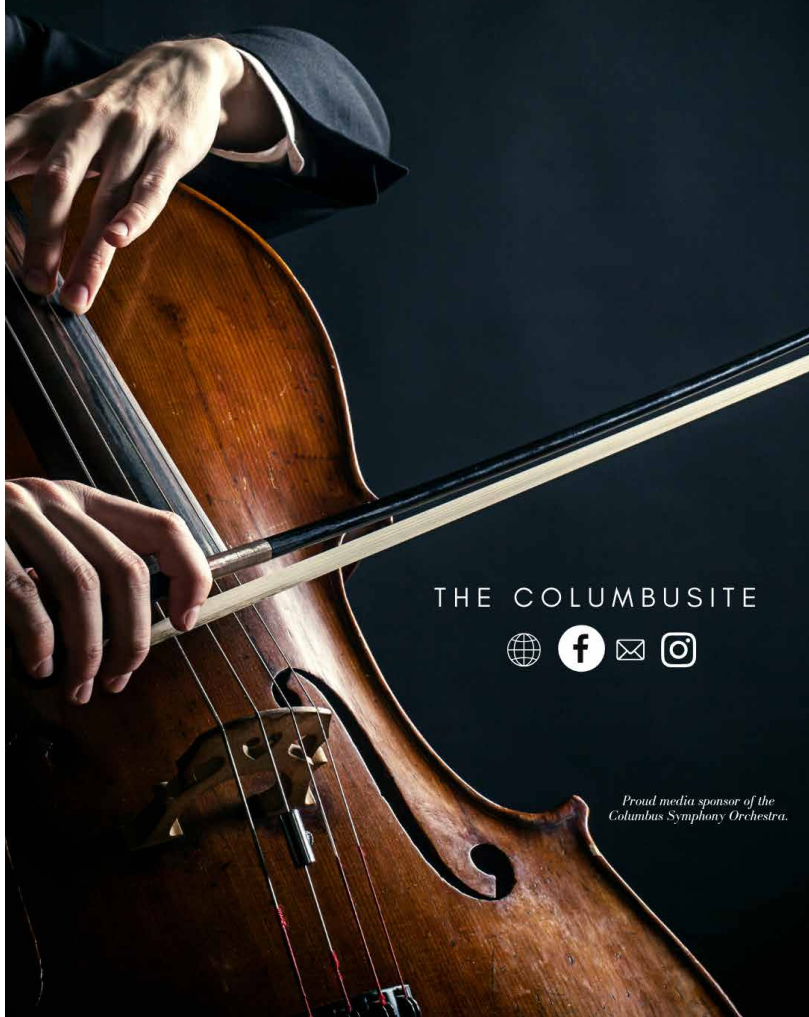
Whatever the reason for your presence at this concert, we are most happy to see you, to play for you, and to help make live orchestral music a meaningful part of your life. Come back soon.

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.*



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ABOUT THE CONCERTMASTER



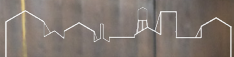
Kerren Berz's talents span the musical spectrum. She has performed, recorded, and toured with the Atlanta Symphony, the Harlem Festival Orchestra, and the Nashville Chamber Orchestra, whose "music without boundaries" mission produced critically acclaimed performances and recordings of music by Aaron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

The Hardaway Foundation Chair

Emory Clements*

Eion Lyons

The Marjorie & Jerry Newman Chair

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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Erica Bass Pirtle, Flute & Piccolo
The Dr. Catalina Aranas Chair
Jessica Petrasek, Flute & Piccolo
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

BASSOON

Carlos Clark, Principal
John Grove, Bassoon & Contrabassoon
The Cindy & Spencer Garrard Chair
Mark Lauer
The John & Sandra Thomas Chair

HORN

Adam Pandolfi, Principal
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Tao Ge
Ryan Moser
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The J.W. & Ethel I. Woodruff Foundation Chair
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BASS TROMBONE

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TUBA

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TIMPANI

John Lawless, Acting Principal
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Ronald Wirt, Principal Bassoon

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

Saturday, January 20, 2024 | 7:30 PM

PROGRAM

- Alan Hovhaness Psalm and Fugue, Op. 40a
I. Andante
II. Fugue - Allegretto
- Dmitri Shostakovich Piano Concerto No. 2 in F Major, Op. 102
I. Allegro
II. Andante
III. Allegro
Dominic Cheli, piano
- Intermission-**
- Johannes Brahms Symphony No. 2 in D Major, Op. 73
I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso (quasi andantino)
IV. Allegro con spirito

CONCERT SPONSORS:



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Unauthorized cameras and recording devices are not permitted.



Dominic Cheli, piano

Dominic Cheli's playing has been described as "spontaneous yet perfect, the best of how a young person can play." (Symphony Magazine). His rapidly advancing career included his Walt Disney Concert Hall Debut with the Colburn Orchestra where Dominic was "mesmerizing, (he) transfixed the audience...his fingers were one with each key." (LA Times). He gave his Carnegie Hall Recital Debut in 2019 and has had a busy performing and recording career ever since. He recorded his 2nd CD on the Naxos label of the music of Liszt/Schubert, and

was a performer, producer and editor on a 3rd CD of the music of Erwin Schulhoff for the Delos Label featuring his collaboration on Piano Concerto no.2 with Maestro James Conlon. He also recently completed work as a composer, audio editor and performer on the documentary Defying Gravity (2021).

A native of St. Louis, Dominic has performed with orchestras all across the country and abroad including the San Diego Symphony, Sarasota Orchestra, Indianapolis Symphony, Columbus Symphony, Princeton Symphony, Colburn Orchestra, Virginia Symphony, Adrian Symphony, and the Nordwestdeutsche Philharmonie (Germany). He has worked with conductors such as James Conlon, Gerard Schwarz, Valery Gergiev and many others. Dominic debuted at several major festivals across the United States including the Ravinia Festival, Mostly Mozart Festival, and the Virginia Arts Festival. Upcoming engagements include appearances with the Seattle Symphony, a debut at Alice Tully Hall, and his 4th appearance at Carnegie Hall.

In July 2017, Cheli's 1st album, featuring the music of Muzio Clementi and released by Naxos, was hailed as "definitive performances, that match splendid playing with an appreciation of Clementi's diverse, classically based style." Also in 2017, Dominic was named 1st prize winner of the Concert Artists Guild Competition in New York City.

With a fascination and appreciation for the benefits of technology especially in our new virtual age, Dominic was appointed LIVE Director of Tonebase Piano in 2021. As a result, he is the host and presenter of numerous virtual lectures, performances and workshops each month to the 5,000+ subscribers on the platform. His mission is to share personal knowledge and invite guests to democratize high-level music education, allowing everyone to learn from and be inspired by the best!

Committed to engaging with his surrounding community, Dominic regularly performs and brings curated programs/educational residencies to schools and retirement homes. He has performed as an artist for Project: Music Heals Us, a non-profit organization that presents interactive classical music performances to diverse audiences in order to provide encouragement, education, and healing with a focus on elderly, disabled, rehabilitating, incarcerated, and homeless populations. Dominic has received degrees from the Manhattan School of Music, Yale University, and the Colburn School studying with Andre-Michel Schub, Peter Frankl, and Fabio Bidini.

Mr. Cheli is a Yamaha Artist and recently appointed faculty member of the

Colburn Community Music School. In his spare time, Dominic enjoys cooking and training for Ironman triathlons.

PROGRAM NOTES

Psalm and Fugue, Op. 40a

Alan Hovhaness (1911-2000)

Alan Hovhaness was an American composer of Armenian and Scottish descent born in Somerville, Massachusetts. Hovhaness was a prolific composer from a young age, completing his first two operas by age thirteen. He went on to study at the New England Conservatory and was influenced by the music of Sibelius, as well as various styles including Eastern, Armenian, and Renaissance.

In 1943, Hovhaness attended the Tanglewood Institute at age thirty-two. Unfortunately, he was poorly received by Aaron Copland and Leonard Bernstein, and responded by destroying a large number of his early works. After recovering from this destructive bout of self-doubt, Hovhaness later rose to popularity during the 1950s thanks to his Symphony No. 2 "Mysterious Mountain," and continued to maintain relevance throughout the rest of his career.

Hovhaness composed an incredible amount of works in all genres, including ballets, operas, chamber music, concertos, film scores, and symphonies (totalling nearly seventy). During an era when the popular compositional trend was atonality, Hovhaness' style stood out as somewhat traditional, making use of modal tonalities and emphasizing simple clarity of line. He wrote,

"My purpose is to create music not for snobs, but for all people, music which is beautiful and healing. To attempt what old Chinese painters called 'spirit resonance' in melody and sound."

Written in 1941, Psalm and Fugue was an earlier piece that apparently survived Hovhaness' one-time purge of his works. The piece, not officially published until 1958, was written for string orchestra and contains two separate movements. The influence of Renaissance music can be seen throughout in the moving voices of the strings.

The "Psalm" movement begins with a hymn-like melody accompanied by pizzicato in the basses. The violas follow with a melancholy melody over sustained notes in the lower strings. A theme similar to the opening returns in a richer texture and is followed once again by the mourning ache of the violas and lower strings. To finish, tutti strings (meaning all sections together) sing through glowing lines as they build toward an impressive climax.

The "Fugue" begins with a simple subject in the second violins, tenderly joined in succession by other sections. The music blossoms as the instruments reach their higher registers. Later, the first melody of the Psalm reappears in a dignified and stately form to finish.

Piano Concerto No. 2 in F Major, Op. 102

Dmitri Shostakovich (1906-1975)

Premiered in Moscow in 1957 with pianist Maxim Shostakovich

Born in St. Petersburg in 1906, Russian composer Dmitri Shostakovich lived his creative entire life under the Soviet regime. His father was a chemical engineer and his mother was a trained pianist. Shostakovich studied piano and composition from a young age, and later graduated from the Leningrad Conservatory at age nineteen. He was launched into fame after the Leningrad premiere of his graduation piece Symphony No. 1 in 1926, followed by the international premiere two years later. His subsequent works, including operas, film music, and patriotic symphonies, quickly became symbols of Soviet culture and pride.

Shostakovich's career, however, was always at the mercy of a watchful political eye. During several periods, his works were banned by the government for the supposed deviation from the desired portrayal of Socialist Realism. Shostakovich lived in fear of being imprisoned and often kept his bags packed in the threat of arrest. In spite of his environment, he became one of the most notable composers of his era, contributing key works including fifteen symphonies, fifteen string quartets, and six concertos.

Shostakovich's Piano Concerto No. 2 (1957) was written as a birthday present for his son Maxim, who was a talented pianist. The piece is said to be filled with inside jokes between Maxim and his father, and was premiered by Maxim upon his graduation from the Moscow Conservatory. Written after the death of Stalin, the work portrays a more smiling mood than is common for Shostakovich, and is famous for its gorgeously lyrical second movement.

The first movement opens with a bouncing march in the solo woodwinds continued with the entrance of the solo piano. An erratic mood change is accompanied by angry octaves in the piano's lower register and a piercing melody in the woodwinds. After a climax and brief piano cadenza, the ensemble rejoins for the return of the opening march, delightful and energetic to the end.

The second movement is poignant and lyrical from beginning to end. After a sobering opening in the strings, the piano enters with a tender melody that floats above the texture. The dark yet placid movement carries on, unveiling moment after moment of haunting beauty.

The third movement returns to a cheery, chattering mood beginning with repeated notes in the solo piano. Energetic lines of running notes showcase a lively interaction between the piano and orchestra. The relentless motion travels full speed ahead to a sparkling finish.

Symphony No. 2 in D Major, Op. 73

Johannes Brahms (1833-1897)

Premiered December 30, 1877 by the Vienna Philharmonic

Conducted by Hans Richter

Born in Hamburg in 1833, German composer Johannes Brahms established himself in Vienna where he became a friend and protege of Robert Schumann. Before his death, Schumann published an article declaring Brahms to be the next superstar composer of the age. Though prescient, this conclusion was based on only a few of Brahms' early works and created tremendous expectations on the young composer's career.

Weighed down by such pressure, Brahms shied away from larger works and first solidified his popularity with a plethora of vocal, piano, and chamber music. The genre of the symphony, a type of composition dominated by past giants like Beethoven, was a particularly intimidating work for Brahms, who wrote: "You don't know what it is like to walk in the footsteps of a giant."

Brahms went on to become the leading opponent of the New German composers (such as Wagner, Liszt, and Berlioz) who championed overtly programmatic works as the preferred music of the age. Brahms, however, supported a more conservative ideal of instrumental music, and even received an honorary doctorate later in his career recognizing him as "the leader in the art of serious music in Germany today." In 1876, Brahms finally produced his first symphony at age forty-three. The piece proved to be a success as well as an excellent example of his musical ideals with its grave and arduous mood.

Brahms' Symphony No. 2 was written shortly afterwards in 1877, and was in stark contrast to its predecessor with its overarching optimism and pastoral lyricism. Brahms composed the piece during a summer spent at the lakeside Austrian village of Pörschach, perhaps a factor in the piece's cheerier mood of D-Major. The symphony was so successful during the premiere that the Finale was repeated as an encore.

The first movement opens with a three-note figure in the low strings that is featured throughout the symphony. The movement flows along with rich lyricism, ranging from broad and majestic moments to those more sensitive and introspective. The second movement is a display of aching melodies colorfully interwoven with lighter and darker nuances.

The third movement opens with a tender theme in the oboe that is interrupted throughout by sections of fluttering energy based on the same melodic material as the original oboe theme. After a brief introduction, the fourth movement explodes with tremendous power and joy, followed by the exploration of themes leading to a glorious ending.

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

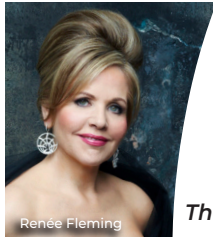
Presto: very fast, sometimes modified as Prestissimo, meaning as fast as possible.

Scherzando: lightheartedly

Sostenuto: in a sustained manner

Vivace: "vivacious," a lively and brisk manner

2023 - 2024 SCHEDULE



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
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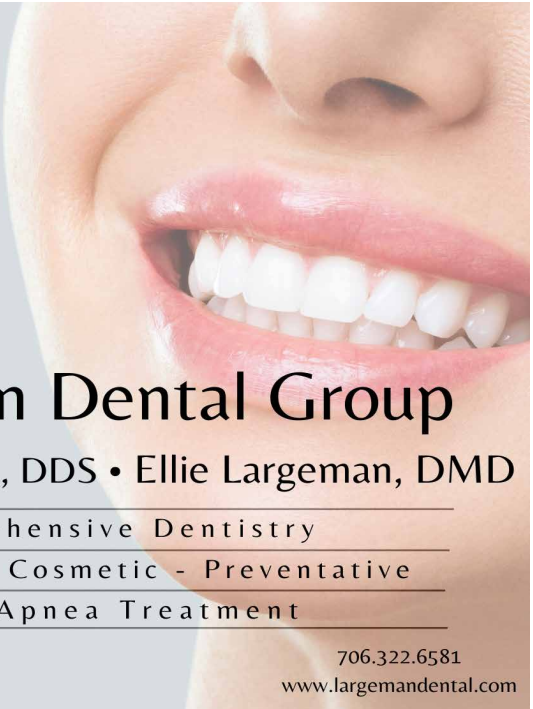
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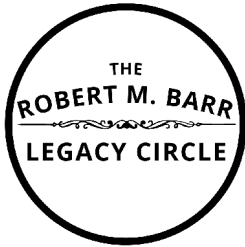
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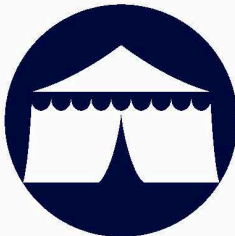
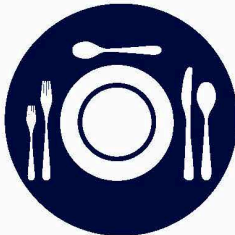
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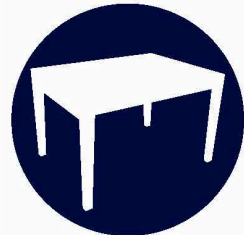
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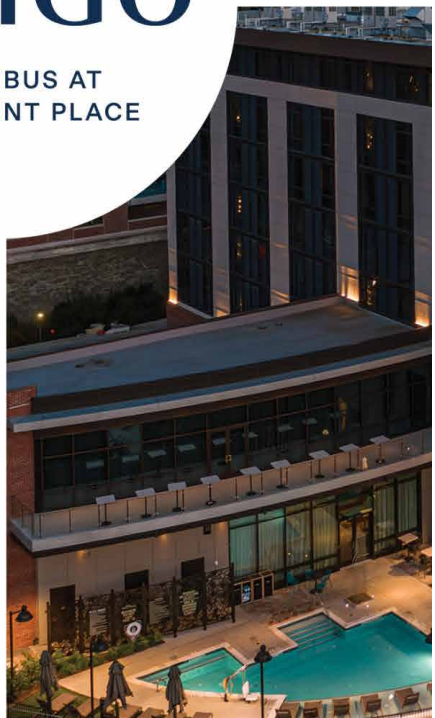
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