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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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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. She performs regularly with the Georgia Symphony, Atlanta Pops, the Pullman Pops, and orchestras in Chattanooga, LaGrange, and throughout the southeast.

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 served on nominating committees in the Classical categories 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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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 14 2026 | 7:30PM

PROGRAM

- Antonio Vivaldi Concerto for Strings in C Minor, RV 119
I. Allegro
II. Largo
III. Allegro
- Alessandro Marcello Concerto for Oboe and Strings in C Minor
I. Allegro moderato
II. Adagio
III. Allegro
- Erica Howard, oboe*
- Arcangelo Corelli Concerto Grosso in G Minor, Op. 6, No. 8
(Christmas Concerto)
I. Vivace - Grave - Allegro
II. Adagio - Allegro - Adagio
III. Vivace
IV. Allegro
V. Pastorale

-Intermission-

- George Frideric Handel Water Music: Suite No. 1 in F Major
I. Overture: Largo - Allegro
II. Adagio e staccato
III. [Allegro]
IV. Andante
V. [Presto]
VI. Air
VII. Minuet
VIII. Bourrée
IX. Hornpipe
X. Allegro moderato

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Erica Howard, Oboe



Erica Howard has been a member of the Columbus Symphony Orchestra since 2011 and has served as Principal Oboe since 2014. Erica has also been a featured soloist with the CSO on several previous occasions, most recently in 2023, when they performed the Oboe Concerto in a minor by Ralph Vaughan-Williams.

Erica currently resides in Ithaca, New York, where they are a Visiting Lecturer at Cornell University and Ithaca College. They play frequently with the Cayuga Chamber Orchestra and Binghamton Philharmonic Orchestra and also enjoy performing chamber music with the Kuro Winds and Janus Trio. Prior to moving to Ithaca, Erica lived in Birmingham, Alabama, where they played English horn with the Alabama Symphony Orchestra and served as an adjunct faculty member at the Alabama School of Fine Arts. Erica is the former Principal Oboe of the Atlanta Ballet Orchestra and also performed regularly with the Atlanta Symphony and Atlanta Opera Orchestra while living in the region.

Erica received their Bachelor's of Music degree from Indiana University, where they were a student of Linda Strommen. When they aren't making oboe reeds, Erica enjoys hiking, knitting, cooking, and spending time with their wife and three cats.



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PROGRAM NOTES

Concerto for Strings in C Minor, RV 119

Antonio Vivaldi (1678-1741)

Antonio Vivaldi is one of Italy's most famous composers and best remembered for his revolutionary additions to what later became the standard concerto form. Born in Venice and trained by his violinist father, Vivaldi was ordained a priest—earning the nickname “the Red Priest” for his distinctive hair—but devoted most of his career to music. Vivaldi served for many years at the Ospedale della Pietà, a Venetian institution for orphaned girls, where he composed and directed a vast amount of instrumental and sacred music for the school's highly accomplished ensemble. He experienced great success and fame during his lifetime and wrote prolifically in many genres including operas, concertos, cantatas, oratorios, and more, earning his place as one of the Baroque era's most important and influential composers.

Vivaldi's Concerto for Strings in C Minor, RV 119 was most likely written between 1720-24, possibly as late as 1736. The piece features strings and continuo in three movements (continuo is a group of instruments usually consisting of a harpsichord or other chord-playing instrument and additional bass instruments). The outer movements, both entitled Allegro, are elegantly energetic and rhythmically stimulating, separated by a middle movement of a processional, serious nature.

Concerto for Oboe and Strings in C Minor

Alessandro Ignazio Marcello (1673-1747)

Alessandro Marcello was an Italian nobleman, composer, and intellectual active during the late Baroque period. Born into an aristocratic Venetian family, Marcello pursued music alongside a wide range of scholarly and artistic interests, including poetry, philosophy, mathematics, and drawing. Although he was an accomplished amateur rather than a full-time professional musician, he is best known today for a small but refined body of instrumental works, particularly his elegant and expressive concertos.

Written for solo oboe, strings, and continuo, Marcello's Concerto for Oboe and Strings in C Minor was first published in Amsterdam in 1716 and features three movements. The concerto gained wider recognition when Johann Sebastian Bach, admiring the piece, created a keyboard transcription (BWV 974) and helped to secure the work's place in the Baroque canon. The original concerto remains beloved for its elegant lyricism, especially within the second movement, and continues to be a staple of the oboe repertoire today.

Concerto Grosso, Op. 6, No. 8 "Christmas"

Arcangelo Corelli (1653-1713)

As one of most popular composers during the Baroque era, Arcangelo Corelli was responsible for standardizing many common Baroque compositional forms including the concerto grosso and sonata da chiesa. Corelli attended the Philharmonic Academy of Bologna in 1670 and later moved to Rome where he established his career as a violinist, composer, and conductor. Corelli's compositional works, which consist solely of instrumental music, were published across Europe and emulated by generations to come.

Corelli's 12 Concerti Grossi, Op. 6 was likely written around the year 1712, and was later published posthumously in Amsterdam in 1714, just one year after the composer's death. 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. Corelli's Concerto Grosso, Op. 6, No. 8 is written for two violins, strings, and continuo, and contains six movements. The work earned the nickname "Christmas" because of its inscription "fatto per la notte di Natale" meaning "made for the night of Christmas."

Water Music, Suite No. 1

George Frideric Handel (1685-1759)

George Frideric 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.

Handel's Water Music, Suite No. 1 was written for a special occasion initiated by King George I of Great Britain. This work along with two other suites was famously premiered on July 17, 1717 for a royal party set on a river barge on the Thames. The suite consists of nine movements of varying character and includes several Baroque dance forms. Its festive character and memorable melodies have made it one of Handel's most enduring orchestral works.

Program Notes Compiled and Written by Leah Eckstrom

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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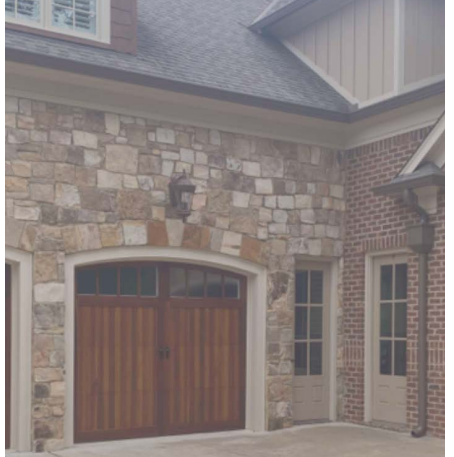
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