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2024-25 SEASON

JOHN WILLIAMS & FRIENDS

Saturday, February 22, 2025 | 7:30PM

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YOUNG PEOPLE'S CONCERT

Saturday, February 22, 2025 | 12:30PM

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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.

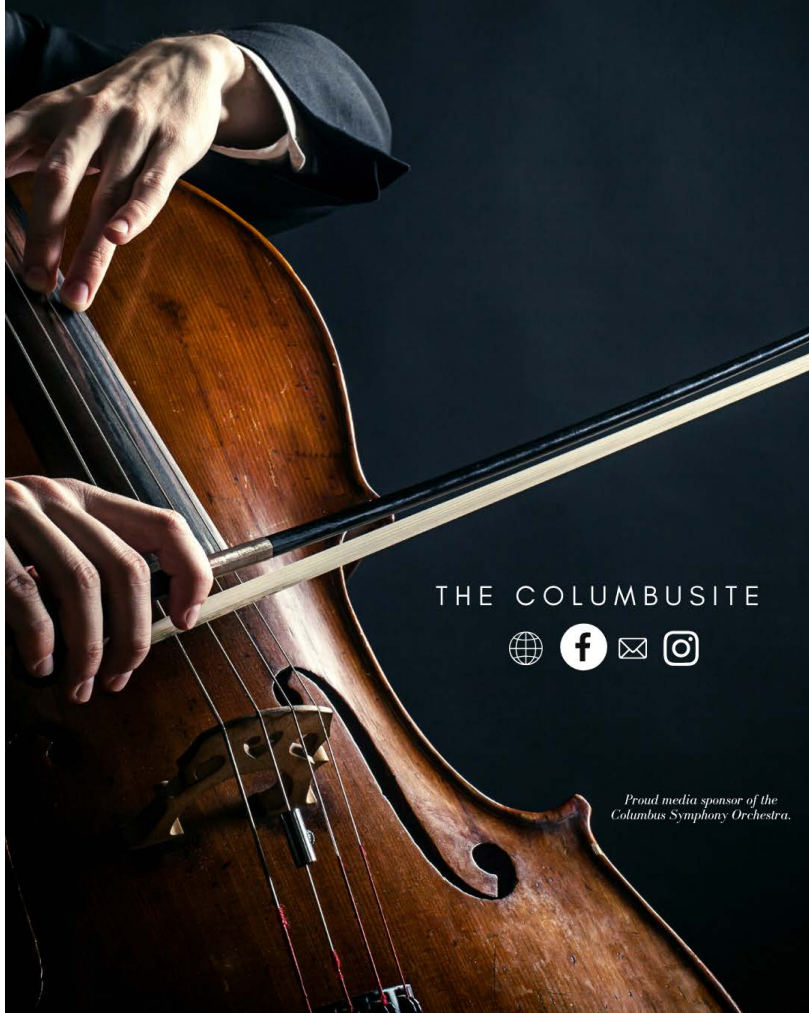
Whatever the reason for your presence at this concert, we are most happy to see you, to play for you, and to help make live orchestral music a meaningful part of your life. Come back soon.

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. 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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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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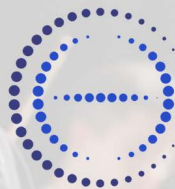
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Dexter Mott, Principal Second Violin

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The Dr. Catalina Aranas Chair

Jessica Petrasek, Flute & Piccolo

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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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Barbara Cook
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CLARINET

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Staci Culbreth, Clarinet & Bass Clarinet
The Jimmy & Barbara Motos Chair

BASSOON

Carlos Clark*, Principal

Sara Fruehe, Interim Principal

John Grove, Bassoon & Contrabassoon
The Cindy & Spencer Garrard Chair

Mark Lauer
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HORN

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Ryan Moser

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YOUNG PEOPLE'S CONCERT

PRESENTED BY:



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

Saturday, February 22, 2025 | 12:30 PM

PROGRAM

- | | |
|---------------|---|
| John Williams | Superman: Main Theme |
| Gregory Smith | Mr. Smith's Composition
Dr. Michelle Folta, narrator |
| John Williams | Star Wars
The Imperial March
Main Title |

The Columbus Symphony Orchestra would like to dedicate this concert in memory of

Rick McKnight

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JOHN WILLIAMS & FRIENDS

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

Saturday, February 22, 2025 | 7:30 PM

PROGRAM

John Williams	Superman: Main Theme
John Williams et al. arr. Brubaker	The Complete Harry Potter
John Williams	Angela's Ashes: Theme
James Horner	Avatar Suite
-Intermission-	
John Williams	Raiders of the Lost Ark: March
John Ottman	X-Men 2: Suite
Jerry Goldsmith	Alien: End Title
John Williams	Star Wars The Imperial March Main Title

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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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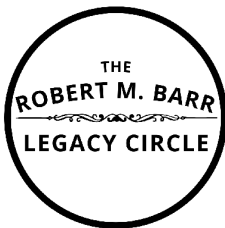
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