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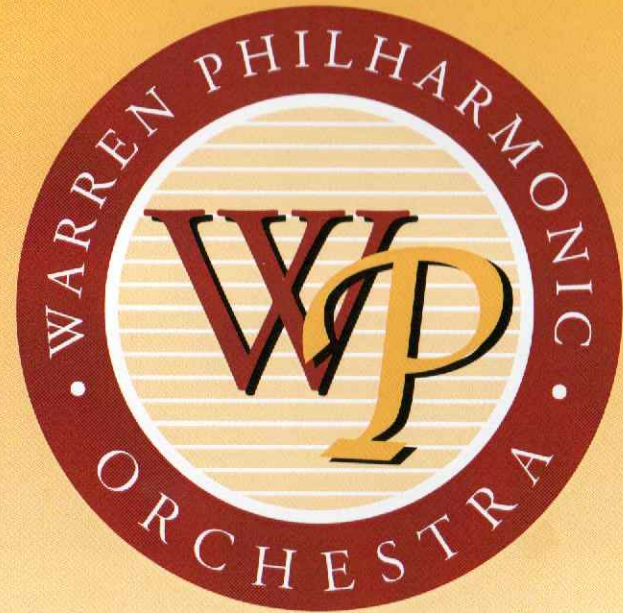
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**Fall Concert 2024**

November 9, 2024

**Dr. Christopher M. Cicconi**  
Conductor & Music Director

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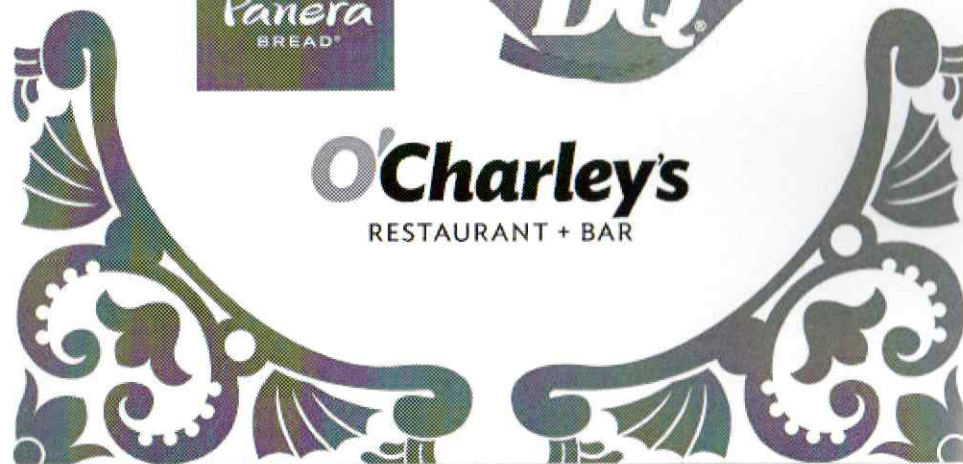
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## Welcome Notes from Music Director and Conductor Dr. Christopher Cicconi

Dearest Friends,

I am thrilled to welcome you all to what is going to be a spectacular 2024/2025 Season of the Warren Philharmonic Orchestra. This year will be filled with exciting music that inspires, resonates, and invigorates! Most importantly, welcome to our community, we are so very glad that you are here.

As I begin my inaugural year as the Warren Philharmonic Orchestra's newly appointed Music Director, I am honored and humbled to return to the valley to lead this wonderful organization of world class musicians and carry on the legacy created and cultivated by Maestra Susan Davenny Wyner. As a native to Northeast Ohio, I have deep, family roots and am energized to 'come home' to make music with my dear friends and cherished colleagues.

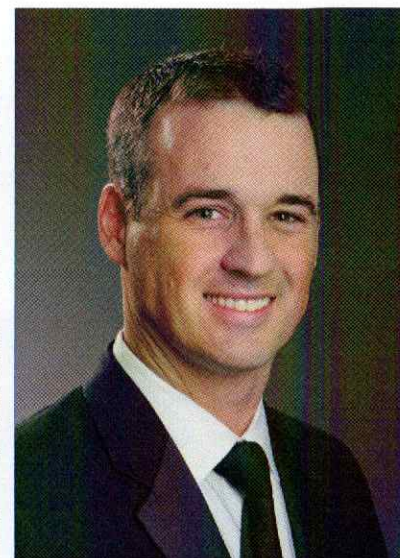
As a young musician growing up in the valley and working in the Warren Steel Mill with my father, I have always been enthralled by the rich history of

musical excellence that has been such an integral part of our heritage. In fact, the Warren Philharmonic was the first full orchestra that I performed with as an aspiring professional tuba player. The invaluable experience performing here set me on a journey to this very moment, a time in which I am ecstatic to give back to a community that nurtured my growth as a musician, conductor, and most importantly, a human being.

During my appointment process, I shared an initiative and vision of collaboration with local school ensembles to give our student musicians yet another outlet for meaningful performance and musical growth. From this idea spawned a partnership in which each Warren Philharmonic Orchestra concert will feature a guest student/school/community ensemble from Northeast Ohio for your listening enjoyment. I am delighted that my wonderful friend, fantastic band director, and Youngstown State University classmate Reid Young and the Warren Harding High School Symphonic Band have joined us to share their musical accomplishments through performance with us today. Please help me welcome and congratulate them. We are honored you are here and eagerly await your superb performance.

Each concert this year will follow an overarching theme that unifies as well as ties the music together, which is embodied by our first concert that you will hear today, Songs and Dances. From pulsating rhythms, to soaring melodies; from dramatic operatic arias, to passionate dances from Mexico; from beautiful songs of nature, to tranquil dances of Western Europe, this concert will have it all and has been carefully constructed for your listening enjoyment.

Finally, this season is about all of us and the friendships we will build as we work to cultivate a genuine sense of belonging. We as the Warren Philharmonic Orchestra would like to wholeheartedly welcome you to our musical family. From myself, the board of directors, and all of the musicians, thank you for accompanying us on our musical journey and we hope very much that you enjoy our opening concert of the 2024-2025 Season.



Sincerely,  
Christopher M. Cicconi, Music Director-  
Warren Philharmonic Orchestra

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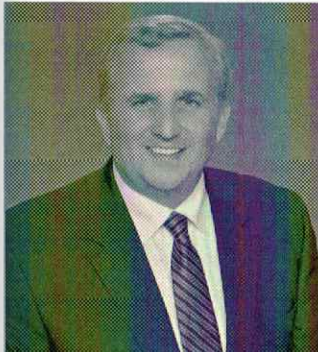



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## Dr. CHRISTOPHER M. CICONI, Conductor

The Warren Philharmonic Orchestra is thrilled to announce the appointment of Dr. Christopher M. Cicconi as its new Conductor and Music Director. Cicconi brings a wealth of experience and an impressive background in music education, orchestral conducting, and community engagement to the role.

In the fall of 2024, Chris will begin his tenure as Director of Bands and Professor of Music at James Madison University and will continue his role as Principal Conductor of the Baltimore Symphony Youth Orchestra. Formerly, Cicconi served as Director of Bands and Orchestras and Associate Professor of Music Education at Towson University. At Towson, he conducted the Towson University Wind Ensemble, Symphonic Band, Symphony Orchestra, and Opera Orchestra, and taught courses in graduate and undergraduate conducting, methods of teaching instrumental music in secondary education, and served as an instrumental music education student teacher advisor. He also served as a conductor of the United States Naval Academy Drum and Bugle Corps.

He earned a Doctoral of Musical Arts Degree in Instrumental Conducting from the University of Miami, where he was awarded a Henry Mancini Fellowship and was a student of Mr. Gary D. Green. Cicconi completed a Master of Music Education Degree, with an emphasis in Instrumental Conducting, from Arizona State University and earned a Bachelor of Music Education Degree (summa cum laude) from Youngstown State University. He is a member of College Band Directors National Association, National Association for Music Education Pi Kappa Lambda, and an honorary member of Kappa Kappa Psi and Tau Beta Sigma.

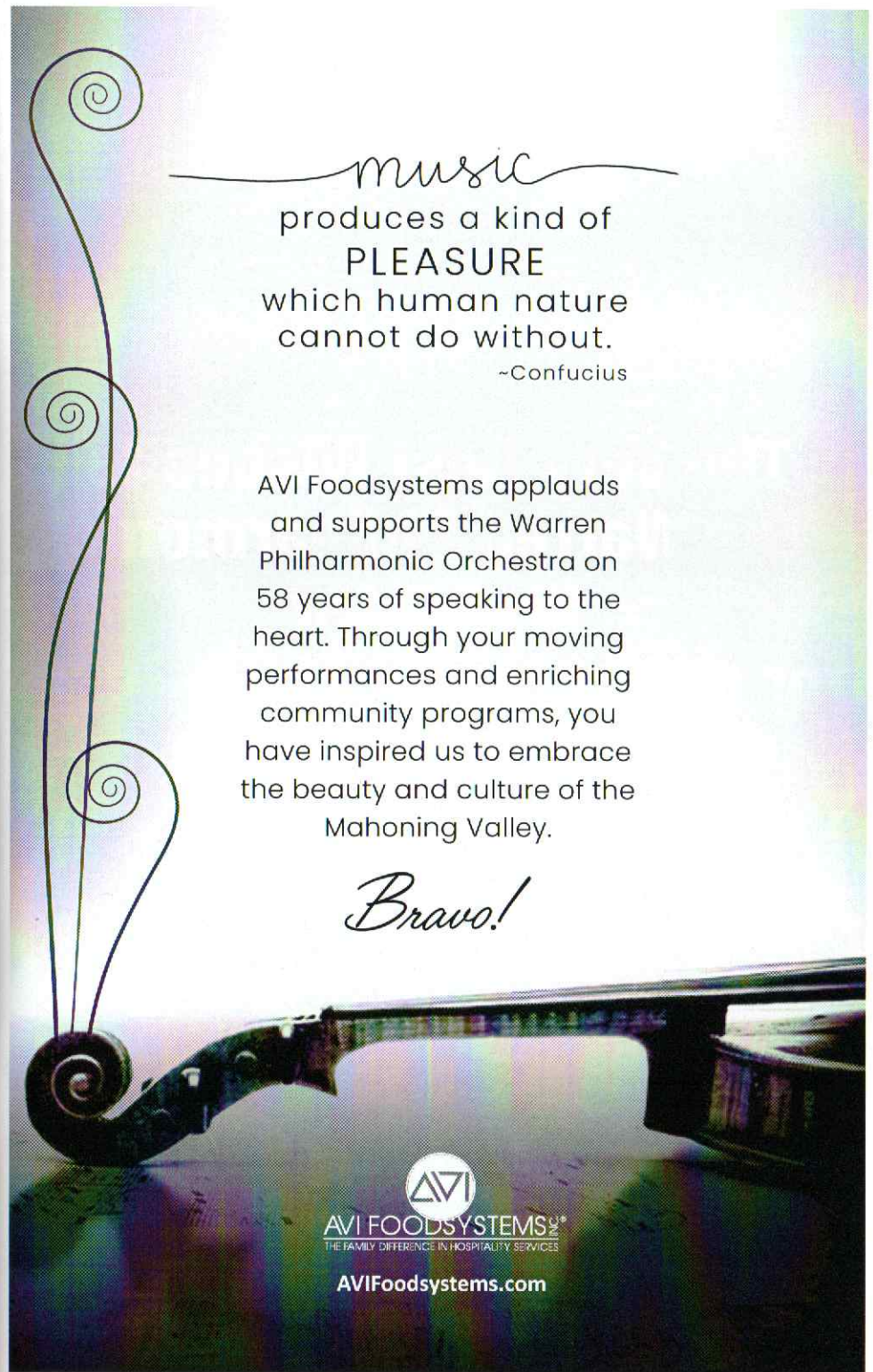
Chris is widely recognized as a strong advocate for music education and community outreach. While in Maryland, he was an honored recipient of the Corwin Taylor Music Education

Leadership and Outstanding Music Educator Awards. He is in high demand throughout the Mid-Atlantic region as a guest conductor, clinician, and speaker. Cicconi has appeared as an orchestra and band clinician in over 100 public and private institutions. His guest conducting engagements include appearances with All-State, All-Region, and All-County Bands and Orchestras in numerous states such as California, Georgia, Maryland, New Jersey, Pennsylvania, Virginia and Wyoming. Cicconi also frequently serves as a guest conductor for the internationally acclaimed Sewanee Music Festival and the New England Music Camp.

WPO Board President, William Mullane stated: "The appointment of Chris Cicconi as WPO conductor is an important step forward as the orchestra continues its work to bring classical music to our constituents in a way that is exciting, educational and fun for audiences of all ages. Chris is the perfect candidate to provide outreach to our area's schools and their music programs and to explore new outreach initiatives across our Valley,"

"As a native of Northeast Ohio, I am thrilled and honored to return home to the Valley to work with such a fantastic organization and world class musicians. As a passionate music educator and orchestral conductor, I am excited to immerse myself into the rich history of music education in the area and work to bring the Warren Philharmonic's performances to audiences of all ages and backgrounds. I truly hope you will join us for what is going to be an extremely exciting season!"

The Warren Philharmonic Orchestra is excited to welcome Chris Cicconi and looks forward to the vibrant and innovative leadership he will bring to the ensemble. His dedication to music education and community involvement aligns perfectly with the Orchestra's mission to inspire, educate, and enrich the community through music.



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~Confucius

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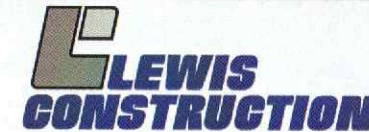
  
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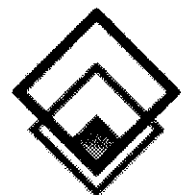
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**WARREN PHILHARMONIC ORCHESTRA**

**Dr. Christopher Cicconi, Music Director & Conductor**

**Saturday, November 9, 2024 7pm**

# Songs and Dances

## PROGRAM

Warren G. Harding Symphonic Band      Guest Performance

Overture to Die Fledermaus      Richard Strauss  
(1864-1949)

Pavane      Gabriel Fauré  
(1845-1924)

Danzon No. 2      Arturo Márquez  
(1950)

## INTERMISSION

Symphony No. 8      Antonin Dvorak  
(1841-1904)

Allegro con Brio  
Adagio  
Allegretto Grazioso  
Allegro

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# Songs and Dances

First Presbyterian Church, Warren, Ohio  
Saturday, November 9, 2024 - 7pm

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Jay Koziorynsky  
Gloria Slocum  
Erick Ramos  
Kristin Van Dyke  
David Timlin

## Violin II

Brendan Considine, *Principal*  
Karen Considine  
Jennifer Cluggish  
Carlie Geyer  
Wanda Sobieska

## Viola

Amber Rogers, *Principal*  
Jenna Barvitski  
Charles Alves  
Jamie Thornburg

## Cello

Jeffrey Singler, *Principal*  
Kayrusan Quintero  
David Londoño  
Jacqueline Pitman  
Susanna Reilly

## Bass

Jeffrey Bremer, *Principal*  
Justin Bendel

## Flute

Kathryn Thomas Umble, *Principal*  
Stephanie Carter-Dennis

## Oboe

Martin Neubert, *Principal*  
Sarah Bates Kennard

## Clarinet

Alice Wang, *Principal*  
Marissa Smith

## Bassoon

Janice Pylinski, *Principal*  
Joseph Kan

## Horn

Laura Makara, *Principal*  
Meredith Evans  
Deborah Jenness  
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## PROGRAM NOTES

November 9, 2024

# Songs and Dances

## Overture to Die Fledermaus (The Bat)

Johann Strauss

*Note by Geoffrey Decker*

Nothing screams "Vienna!" like Johann Strauss, Jr.'s, operetta Die Fledermaus. Memorable tunes, one following another, have made it an audience favorite since its première in Vienna on April 5, 1874. Today the work is popular around New Year's Eve when waves of champagne make their way into glasses all over the world. There is a basis for the seasonal popularity of the operetta, though. One of its sources is the French play Le Réveillon, the plot of which involves the traditional dinner and festivities celebrated in French-speaking countries on both Christmas and New Year's Eve. The play, by Henri Meilhac and Ludovic Halévy, the librettists of Bizet's opera Carmen(!), was translated to German and eventually ended up in Strauss' hands where he molded it into the sparkling stage work it is.

Strauss' music successfully transports the comedy from Paris to Vienna, a belief enthusiastically endorsed by the Earl of Harewood. As editor of The New Kobbé's Opera Book, he writes, "The work as a whole – plot as well as score – is a masterpiece, the finest product of the Viennese operetta school, and a cornucopia of fresh, witty, pointed, memorable melody." The operetta's overture – performed tonight – has become a part of the standard orchestral repertoire. In his essay about the entire operetta, the Earl of Harewood writes, "The overture, a potpourri, is one of the most popular ever written." Indeed, it is both a potpourri, or collection, of melodies from the operetta itself and very popular. If you have never seen Die Fledermaus, do so. It is guaranteed that you will love it. You will find it very difficult not to either jump up from your seat and start dancing or hum or whistle a melody, or perhaps even do both!

## **Pavane**

Gabriel Fauré

*Note by Orrin Howard*

Much of Fauré's music is characterized by limpid melodies that float on a sea of harmonic elegance, their sails often billowed by a modality which conjures an antique impressionistic ambiance. Antiquity is a proper aura for a work titled Pavane, for the word applies to a stately 16th-century dance that originated in Italy. Fauré's 19th-century incarnation of this slow, processional type of dance mirrors the prototype in being temperamentally austere and rhythmically precise (the accompaniment is often in regularly paced pizzicatos in the strings). The main theme is at once languid and remote. Its first sentence, taken, in turn, by a flute, then oboe and clarinet, is the chief substance of the piece, although a new idea is introduced midway which provides some little intensity - everything is relative.

## **Danzón No. 2**

Arturo Márquez

*From Márquez's Program notes from the 1994 Premiere*

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City.

From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular mu-

sic. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

## **Symphony No. 8 in G Major, Opus 88**

Antonín Dvořák

*Note by Dennis Bade*

Despite occasional dramatic outbursts, the predominant tone of the Eighth Symphony is one of bucolic euphoria, the sheer joy of being alive in a world of natural wonders. The composer's biographer Otakar Šourek explains that Dvořák had "[h]is own garden in Vysoká [the state-sponsored retreat in southern Bohemia], which he loved 'like the divine art itself', and the fields and woods through which he wandered.... [These were] a welcome refuge, bringing him not only peace and fresh vigor of mind, but happy inspiration for new creative work. In communion with Nature, in the harmony of its voices and the pulsating rhythms of its life, in the beauty of its changing moods and aspects, his thoughts came more freely.... Here he absorbed poetical impressions and moods, here he rejoiced in life and grieved in its inevitable decay, here he indulged in philosophical reflections on the substance and meaning of the interrelation between Nature and life."

Dvořák, it could be said, was reflecting a worldview in which "intelligent design" is the source of both wonderment and woe. The opening of the Eighth Symphony's first movement, a serious and rather somber chorale for low strings, gives way quickly to an audacious flute solo. Without ever subduing the dramatic element, Dvořák gives free reign to the poetic side of his nature through the ensuing movements of this beloved score, from the often melancholy rhetoric of the Adagio to the folk-flavored, waltz-like Allegretto grazioso and the invigorating theme and variations of the rousing finale.

Over the course of his career, Dvořák composed in many genres, although it was as an opera composer that he most wished for success. Having earlier turned from his overtly Wagnerian sympathies to a more "absolute" formal path, Dvořák had, by the time he was about to produce his G-major Symphony, entered another new phase. In this work, he relied less on structural rigor and more on the immediate appeal of more "pictorial" elements, making eloquent use of the regular juxtaposition of contrasting sections in major and minor keys. This new approach to musical form would lead eventually to those symphonic poems that capped his orchestral catalog in 1896.

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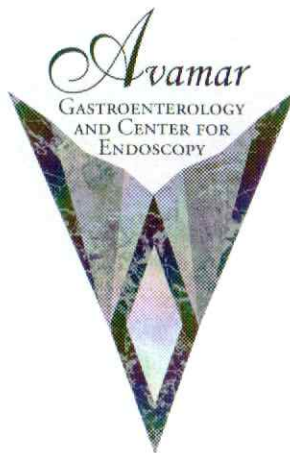
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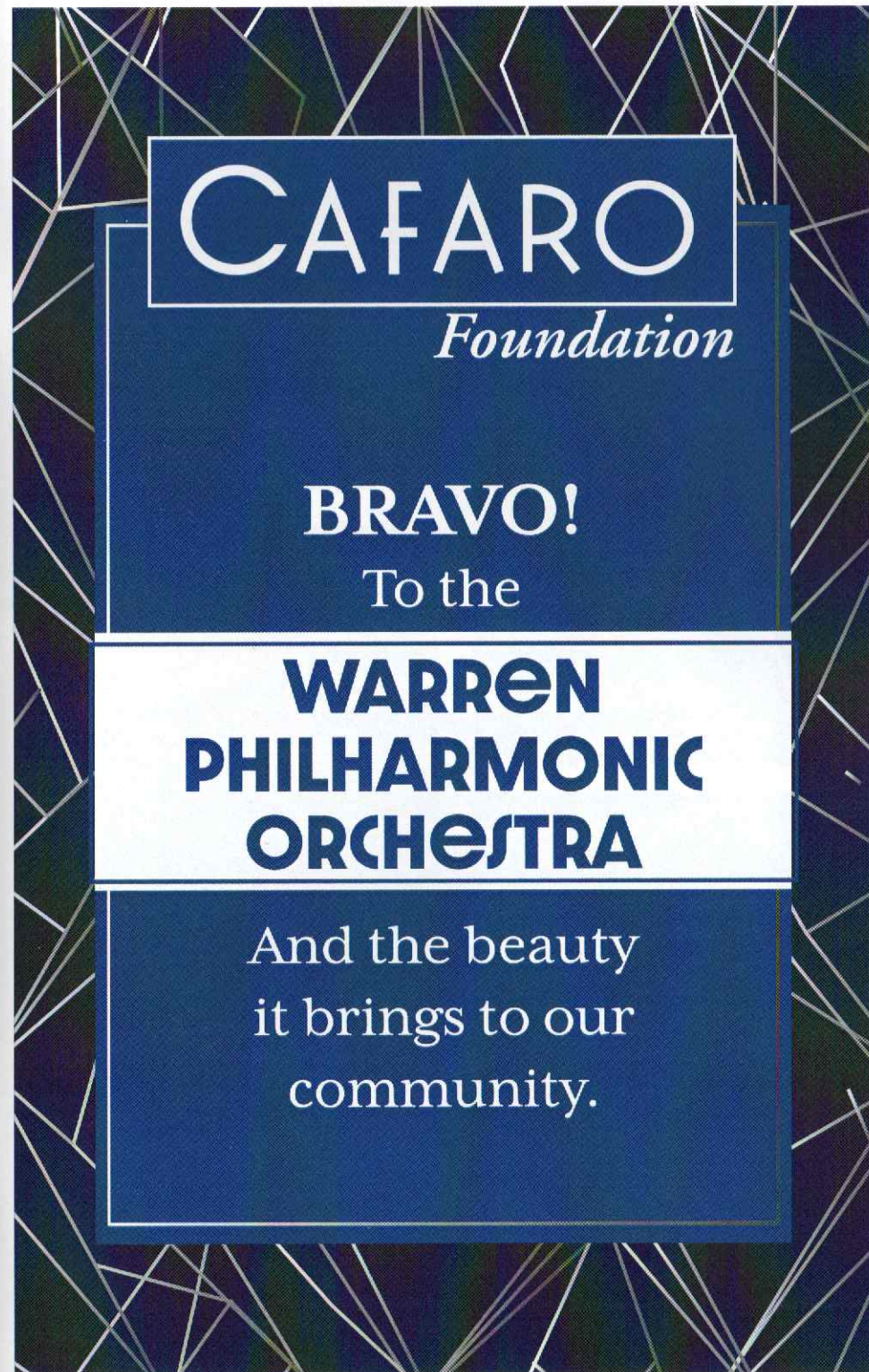
*Our Mission is to create and sustain a collaborative structure for the Arts and  
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*The Mission of the Fine Arts Council of Trumbull County is to promote the arts  
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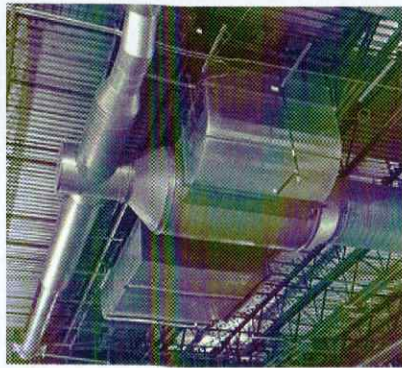
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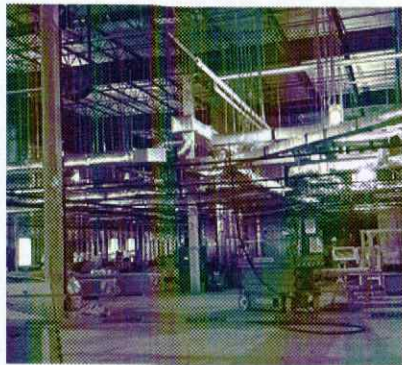


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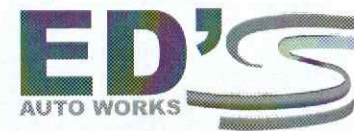
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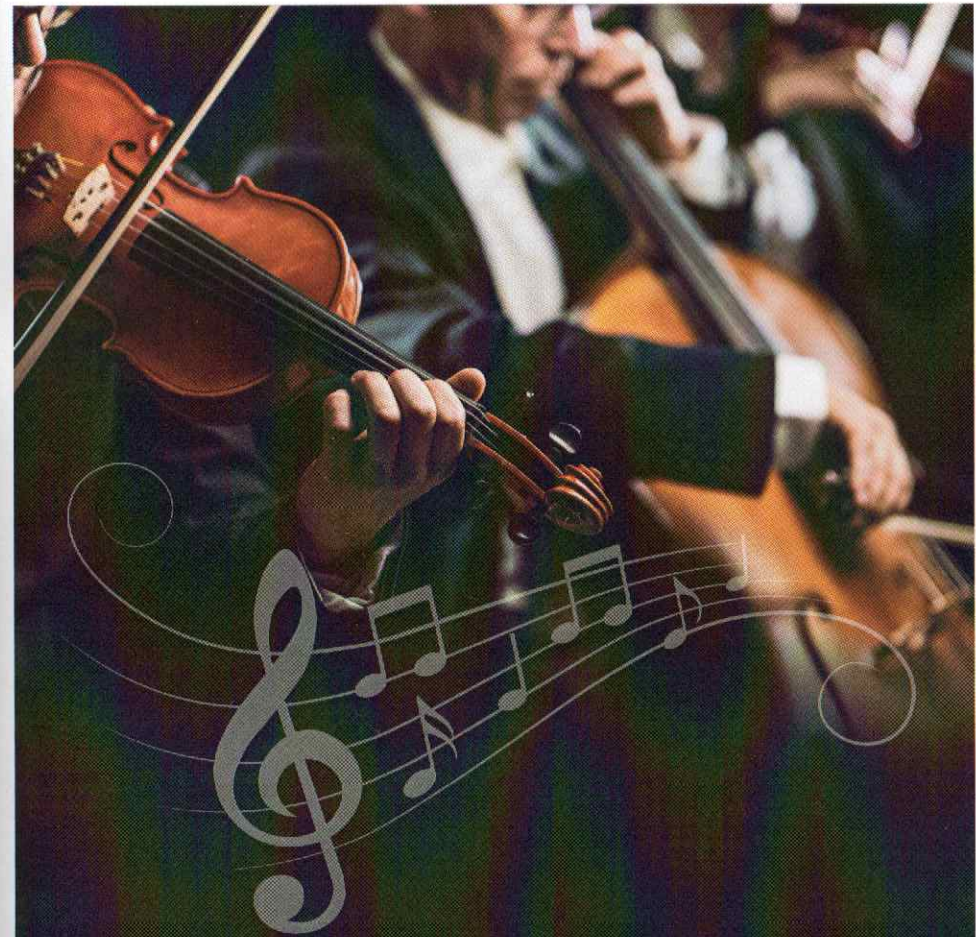
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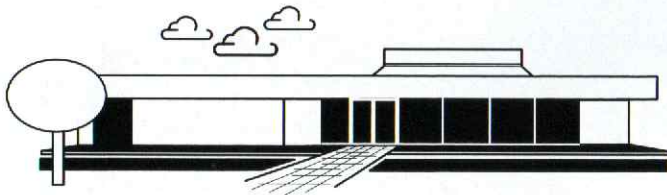
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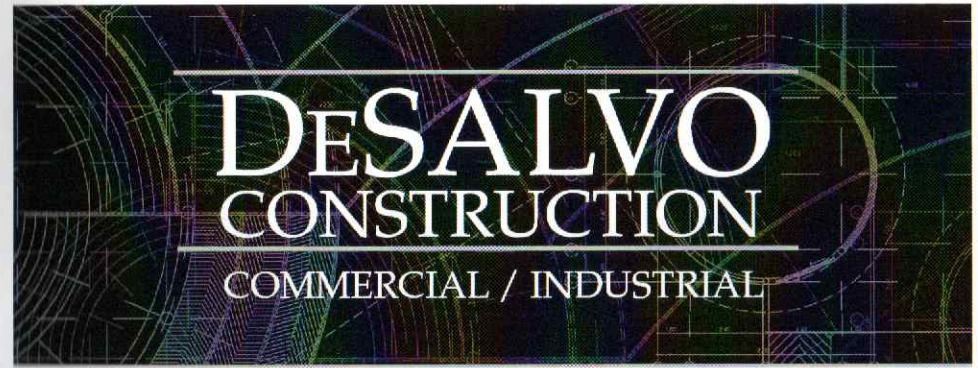
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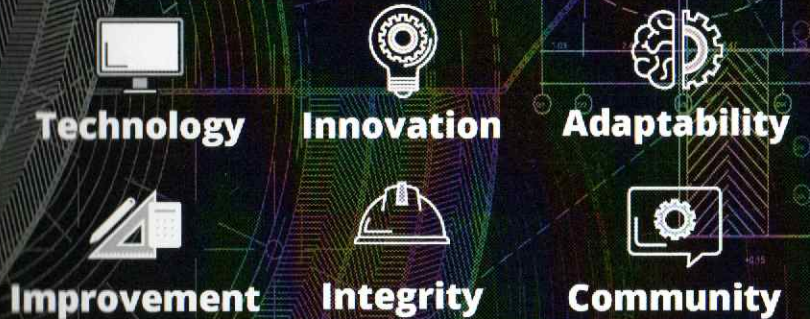


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