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Fall CONCERT

OCTOBER 17, 2026

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Dr. Christopher Cicconi
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Welcome to the Warren Philharmonic Orchestra 2026 - 2027 Season



Friends and Family,

I am thrilled and honored to be starting my third year as the Music Director of the Warren Philharmonic Orchestra, and can say without hesitation this will be a truly amazing season together!

As I thought over the summer about repertoire and to what would be most appealing to our wonderful audiences, I strove to get back to the very roots and foundation of the Warren Philharmonic, which was founded on the basis of a Chamber Orchestra. With that being said, this year will focus on the music of composers from the classical era of music.

Our first concert together, October 17th, will feature the music of Rossini and Mozart, which will include Overtures from Don Giovanni and Italian in Algiers. We will also feature virtuoso clarinetist Geneva Maldonado on Rossini's Introduction, Theme, and Variations and the concert will conclude with Mozart's monumental Symphony no. 40 in G Minor.

Our second concert, April 24th, will feature the powerful music of Alexander Glazunov and the incomparable Ludwig van Beethoven. The concert will feature the incredible saxophonist Tyrique Payne on Glazunov's Alto Saxophone Concerto, which is bookended by Beethoven's Coriolanus overture and will conclude with the epic Symphony No. 3, the Eroica.

As we embark on the 2026 – 2027 season, we truly hope that you will join us in what will be 2 tremendous concerts, packed with emotion, passion, and excitement. We look forward to seeing you at a concert this season, and from myself and the entire Warren Philharmonic Family, we thank you for the amazing and unconditional support!

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

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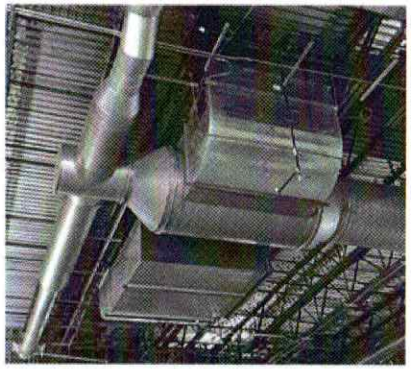
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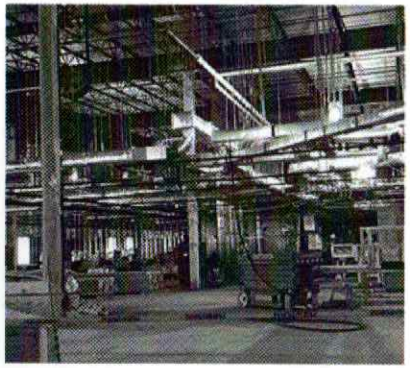
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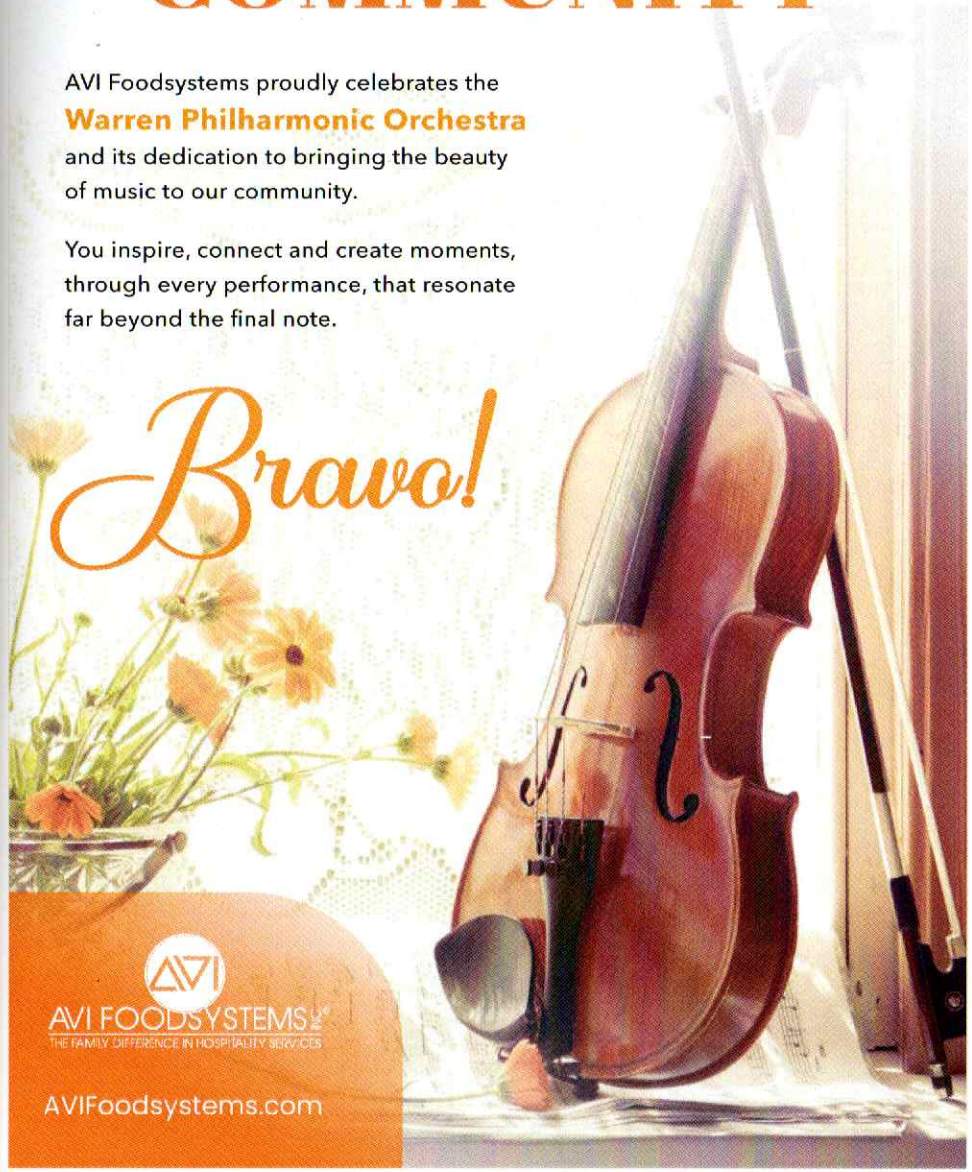
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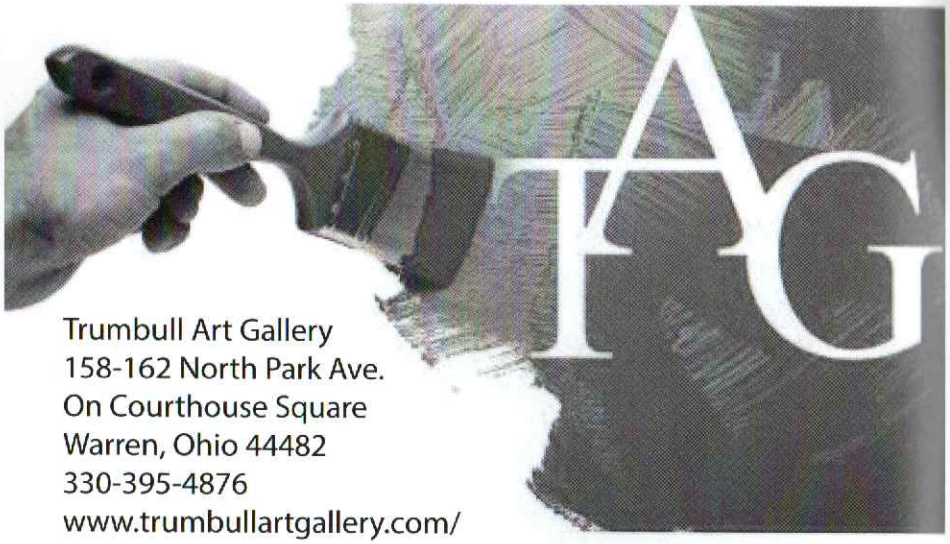
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CONDUCTOR

Dr. Christopher Cicconi

Music Director & Conductor

Dr. Christopher Cicconi serves as Music Director and Conductor of the Warren Philharmonic Orchestra. He is a passionate advocate for orchestral music and arts education, believing deeply in the power of music to inspire and unite communities.

A dynamic conductor with a keen musical intellect and expressive baton, Dr. Cicconi leads the orchestra with precision, energy, and heart. Under his leadership, the Warren Philharmonic Orchestra continues to grow artistically and expand its impact throughout the Mahoning Valley.

Dr. Cicconi holds a Doctor of Musical Arts degree in Conducting from the University of Michigan, a Master of Music in Orchestral Conducting from the University of Utah, and a Bachelor of Music in Trumpet Performance from Temple University. His primary conducting teachers include Kenneth Kiesler, Craig Kitchoff, and H. Robert Reynolds.

Beyond the podium, Dr. Cicconi is commited to mentoring young musicians and fostering the next generation of artists through education, collaboration, and community engagement.

He is honored to work alongside the talented musicians of the Warren Philharmonic Orchestra and grateful for the continued support of audiences and patrons.

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Rossini & Mozart

WARREN PHILHARMONIC ORCHESTRA

Dr. Christopher Cicconi – *Music Director & Conductor*

Saturday, October 17, 2026 • 7:00 pm

Lakeview High School • 300 Hillman Drive • Cortland, Ohio

Program

Overture to Don Giovanni	Wolfgang Amadeus Mozart (1756 – 1791)
Introduction, Theme, and Variations - *Guest Soloist - Geneva Maldonado, Clarinet*	Gioachino Rossini (1792 – 1868)
Overture to Italian in Algiers	Gioachino Rossini (1792 – 1868)

INTERMISSION

Symphony No. 40 in G Minor — Wolfgang Amadeus Mozart (1756 – 1791)

1. Molto Allegro
2. Andante
3. Menuetto. Allegretto
4. Finale. Allegro Assai

Warren Philharmonic Orchestra

Dr. Christopher Cicconi – *Music Director & Conductor*

October 17, 2026 ~ 7:00 PM

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PROGRAM NOTES

October 17, 2026

Overture to Don Giovanni, K. 527
Wolfgang Amadeus Mozart (1756 – 1791)

Don Giovanni is truly one of the great operas ever written, and its *Overture* alone is a masterpiece. Its premiere in Prague in 1787 was an ecstatic success and the opera is now a cornerstone in the repertoire for its outstanding music and exceptional lyrics by Lorenzo Da Ponte.

Mozart's *Giovanni* tells the tale of the fabled but fictitious Spanish womanizer, Don Juan (Don Giovanni in Italian) who whisks through numerous romantic conquests and other adventures with his comical sidekick, Lweporello. But Giovanni's reckless ego eventually leads to his murdering the Commendatore (Knight Commander), the father of one of his seductions. The opera's final scene brings the Commendatore back from the dead to drag the unrepentant Giovanni down into the fires of Hell.

A foreshadowing of Giovanni's tragic end is where the *Overture* begins. Opening with fortissimo and menacing chords in the full orchestra – a heralding of the terror to come – the winds then echo those chords quietly, while the upper strings pulse like a nervous, beating heart. Tension builds until the flutes and first violins begin a series of eerily ascending and descending scales that amplify a feeling of dread. But just as Giovanni so often turned his gaze from the pain he had caused, the music does the same. The *Overture* suddenly springs musically into the gaiety of Giovanni's life before all that terrible life-reckoning, full of his devil-may-care attitude, his twinkling bravura and tempestuous ego, and all those complicated romantic entanglements. Its first theme speaks volumes – first heard in the violins, the theme moves upwards into several syncopated rhythms, just as if the arrogant Giovanni is dismissively flitting his hands to either side. But the energy never stops in this brief masterpiece, as Mozart captures a gallantry and joie de vivre all the way until the last, defiant chords.

Introduction, Theme and Variations for Clarinet and Orchestra
Gioachino Rossini (1792 –1868)

Gioachino Rossini's *Introduction, Theme and Variations for Clarinet and Orchestra* stands as one of the definitive showcases of virtuosic woodwind literature. Composed around 1819 for the Italian clarinetist Alessandro Abate, the work reflects Rossini at the absolute height of his operatic career in Naples. Rather than treating the clarinet as a mere mechanical instrument, Rossini approaches it as a surrogate operatic voice, demanding that the soloist display both the tender lyricism of a *bel canto* soprano and the athletic agility of a master instrumentalist.

The piece relies heavily on Rossini's own theatrical catalog, borrowing melodic material from two of his serious dramatic operas. It opens with a bold, dramatic orchestral statement that gives way to a highly expressive, florid clarinet melody adapted from the Act II aria *"La pace mia smarrita"* from *Mosè in Egitto*.

The emotional landscape shifts entirely with the arrival of the main theme, an *Allegretto* waltz taken from the aria *"Oh quante lagrime"* from *La donna del lago*. Rossini subverts the sorrowful context of the original operatic text by transforming it into a buoyant, lighthearted tune. What follows is a series of progressively grueling variations that systematically test the soloist's technical limits. From lightning-fast articulation and sweeping chromatic runs to wide intervallic leaps spanning the entire range of the instrument, the piece culminates in a spectacular, unmetered cadenza—a thrilling bridge between the concert hall and the grand opera house.

Overture to The Italian in Algiers
Gioachino Rossini (1792 – 1868)

In 1813, the 21-year-old Gioachino Rossini took the operatic world by storm. Just months after premiering a major tragedy, he was hired on short notice to write a comic relief piece for Venice's Teatro San Benedetto. Working at a breakneck pace, Rossini composed the entire score for *The Italian Girl in Algiers* (*L'italiana in Algeri*) in just 27 days. The opera was a triumph, prompting the French author Stendhal to famously describe the work as a masterpiece of "total organized madness."

While the full opera is a staple of the stage, its sparkling Overture remains an international concert favorite. The piece opens with a slow, deceptively quiet introduction of plucked (*pizzicato*) strings. This tranquil mood is suddenly shattered by a startling, explosive *fortissimo* chord from the full orchestra—a musical joke heavily inspired by Haydn's *Surprise Symphony*.

Following this comedic jolt, a melancholy oboe solo transitions the orchestra into a high-energy *Allegro*. The melodies bounce rapidly between the flute, oboe, and bassoon, demanding immense rhythmic agility from the woodwind section. The Overture reaches its thrilling climax using the signature "Rossini Crescendo"—a technique where a simple musical phrase repeats over a static harmony, gradually layering instruments and volume until the music reaches a fever pitch of theatrical excitement.

Symphony No. 40 in G Minor, K. 550
Wolfgang Amadeus Mozart (1756 – 1791)

Mozart's last three symphonies were written in the summer of 1788, with the composer finishing the G-minor Symphony on July 25th. Little is known about the performance history of these three symphonies under their composer. He undoubtedly wrote them for a series of subscription concerts he planned for that summer, but there is no indication that those performances ever took place.

The G-minor Symphony, however, was indeed performed twice in April 1791, when the conductor was Antonio Salieri, the composer and court musician most remembered today for the unfounded claim that he poisoned Mozart seven months later. (In another irony, those concerts were benefits for widows and orphans, of which the composer would shortly leave his own.) For these performances Mozart added a pair of clarinets to the orchestration, working them into his existing oboe parts. In the 19th century the work was known primarily in its original version, but performing it with the clarinets gradually became standard practice in the 20th century. (The clarinets seem so characteristically Mozartian, but he only used them in four of his symphonies, and two of those – including this one – as revisions.)

(continued on page 21)

In either version, however, this is urgent, passionate music. The beginning – soft, murmurous accompaniment waiting on its melody – became a Romantic-era trope, but was surely a shock to Mozart's contemporaries. Schumann found the work "full of Hellenic grace," but it is also full of violent dislocations, such as the abrupt lurch into F-sharp minor for the development section of the opening movement, in which harmony is further stretched as Mozart obsesses with the head of the main theme. Amazingly, Mozart is able to increase tension throughout, into a coda of deepest, darkest feeling.

The sighing Andante seems a lighter, brighter world, if only through the major key (E-flat) and more sedate pace. But Mozart takes this music to strange, chromatically unsettling, places, and the throbbing eighth notes prove as insistent as the more manic energies of the opening.

The bold swagger of the Minuet, back in minor mode, comes from its canonic reinforcement. The Trio section, in G major, is the only music in the Symphony that Mozart did not change in his revision, making the oboes a particularly prominent dash of color. Another long-spanned sonata form, the finale seeks to answer the questions that the first movement had asked, with vehement energy. But it too enters development with expectation-shattering strokes and finds further terror there. Propulsive confidence reasserts itself, of course, and closes the Symphony with great brilliance, refocusing rather than banishing the dangers

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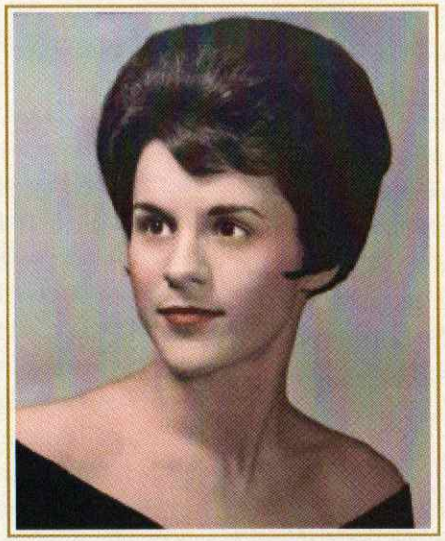
Geneva Maldonado

clarinet

Geneva Maldonado, clarinetist, holds a Bachelor of Music Education from The Pennsylvania State University and a Master of Music in Clarinet Performance from JMU. She currently serves as an Instructor of Music for Clarinet and Saxophone at Bridgewater College and is a Graduate Assistant at JMU, where she is pursuing a Doctor of Musical Arts in Performance, Pedagogy, and Literature.

Geneva is a co-founder and active member of the Bluestone Contemporary Ensemble, and is passionate about contemporary music and collaborative artistry. Her work bridges academic rigor with artistic exploration, and she is committed to fostering musical growth in both her students and her community.





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3 *Scherzo, Allegro vivace*
4 *Finale, Allegro molto*

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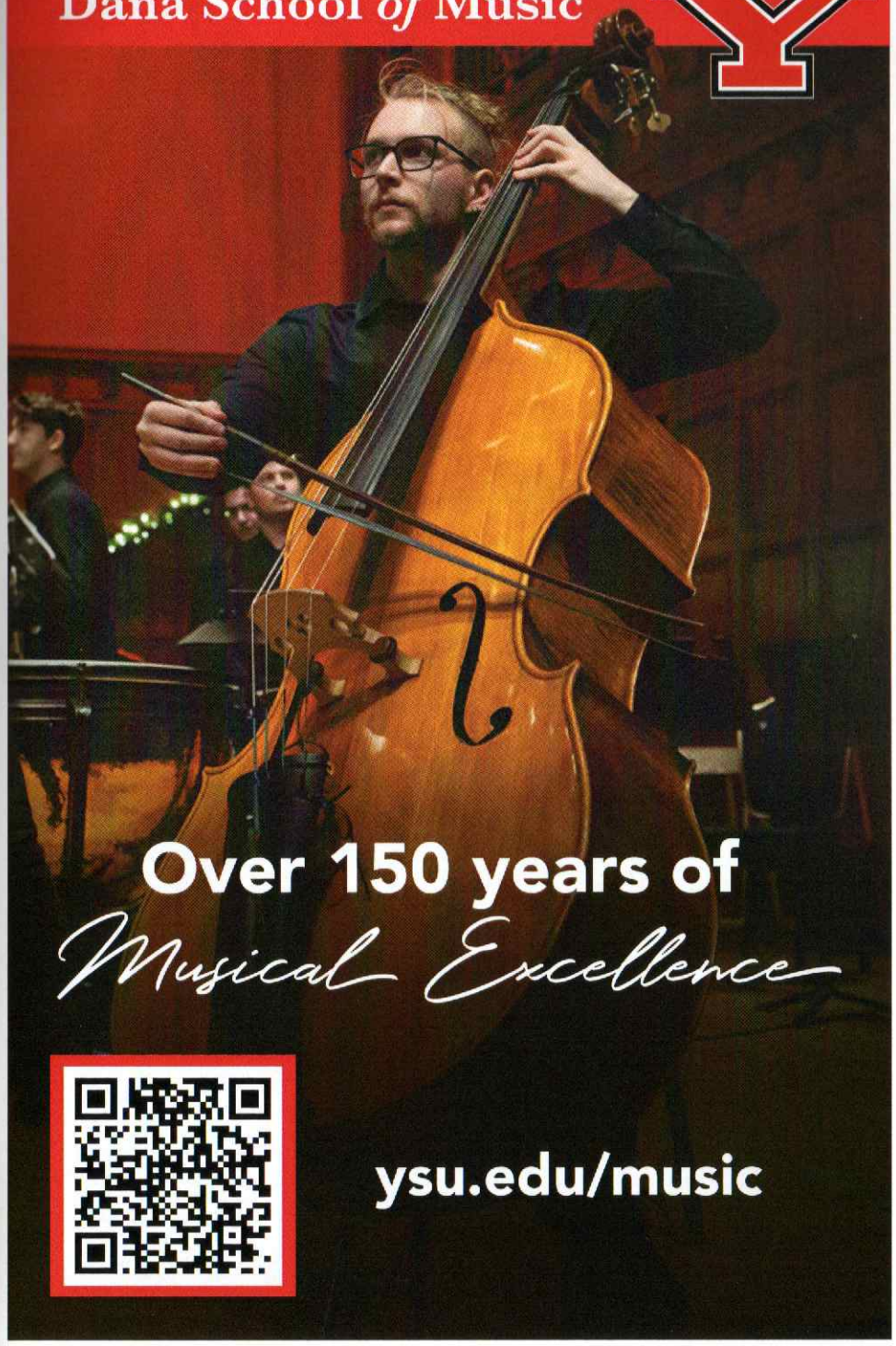
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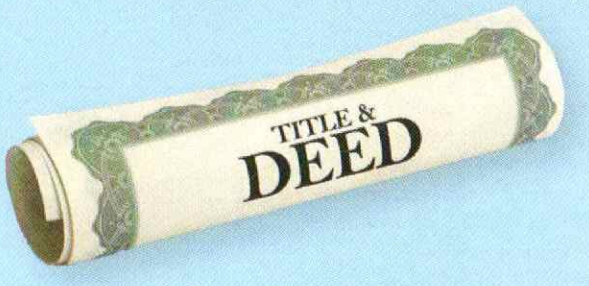
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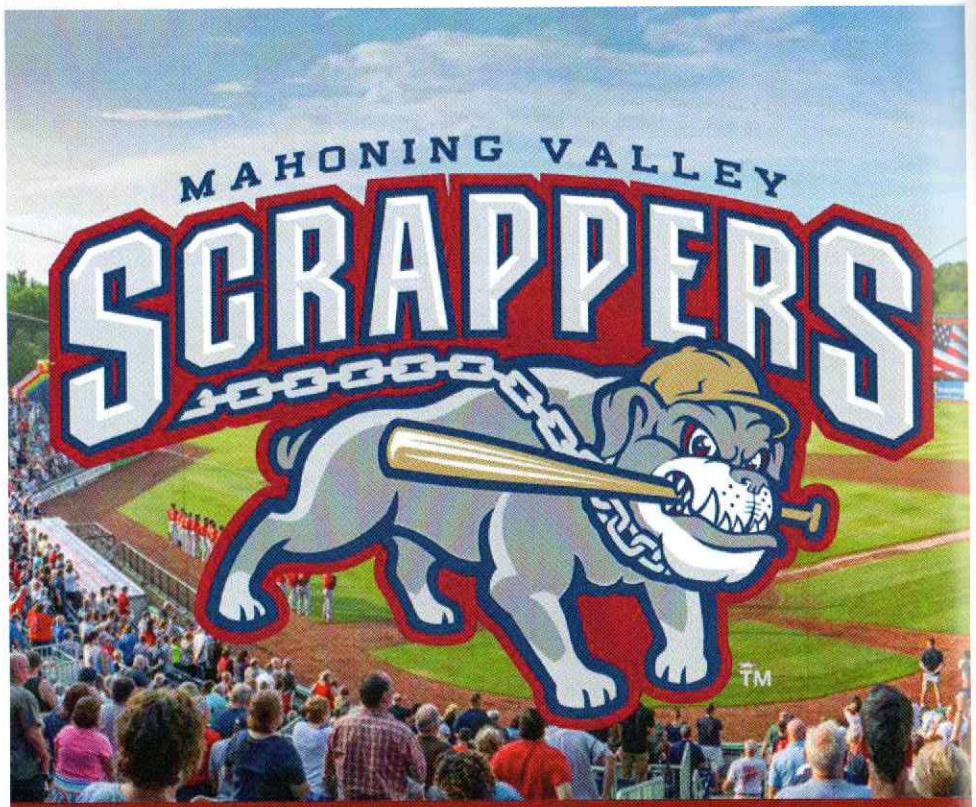




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