



WARREN PHILHARMONIC ORCHESTRA

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Overture to William Tell Gioachino Rossini

Gioachino Rossini was one of the most celebrated Italian composers of the 19th century and consequently enjoyed widespread success, prestige, and wealth during his life. As one of the most prolific opera composers, William Tell was his thirty-ninth and final opera. The four-act opera is based on a play (Wilhelm Tell) by Friedrich Schiller that tells the story of William Tell, an archer and Swiss hero that helps to liberate Switzerland from Austrian occupation. Though the opera is rarely performed, the overture (the introduction to the opera), remains a concert-hall favorite.

Though William Tell may not be Rossini's most well-known opera, melodies from the overture have become pop culture mainstays. The overture is divided into four distinct sections, and while the English Horn solo in the third section found its way into cartoons, it is the last section (The March of the Swiss Soldiers) that has cemented itself into widespread cultural recognition. In addition to being used in early Mickey Mouse cartoons, the melody from the Finale rode into radio and TV history as the opening credits to the radio and TV versions of The Lone Ranger, and has since made its way into cartoons, commercials, and movies alike.

- Note by Danielle Taylor

American Elegy Frank Ticheli

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.



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The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

- Note by Frank Ticheli

Escapades

John Williams

1. Closing In
2. Reflections
3. Joy Ride

Williams grew up immersed in jazz, with his father performing as a percussionist in the Raymond Scott Quintette. After studying in Los Angeles, Williams served as an arranger and conductor for the U.S. Air Force Band before training at Juilliard and working as a jazz pianist in New York City nightclubs.

Escapades represents Williams's dual identities as a film and concert composer. The music draws from his Academy Award-nominated score for Spielberg's *Catch Me If You Can* (2002), which starred Leonardo DiCaprio as a brilliant young con artist eluding the efforts of an FBI agent eager to nab him. (Based on the real-life story of Frank Abagnale, Jr.)

For the original film score, Williams sought to evoke "the now nostalgically tinged 1960s" by composing "a sort of impressionistic memoir of the progressive jazz movement that was then so popular." He found the timbre of the alto saxophone to be "the ideal vehicle for this expression."



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Escapades unfolds in three movements, beginning with “Closing In.” Its aptly persistent four-note motif and snapping finger depict “the often humorous sleuthing” of the narrative, according to the composer. The harmonically rich “Reflections” portrays “the fragile relationships in Abagnale’s broken family”—in the film, the protagonist runs away from home in reaction to his parents’ divorce and begins grifting to survive—and inspires resonantly poignant music. The finale, “Joy Ride,” is from the soundscape Williams conjured to accompany “Frank’s wild flights of fantasy that took him all around the world before the law finally reined him in.”

- Note by Thomas May

Symphony No. 5 in C Minor

Ludwig van Beethoven

1. Allegro con brio
2. Andante con moto
3. Scherzo: Allegro
4. Allegro

Beethoven began work on the Fifth Symphony shortly after completing the Third; in fact, ideas that he would use in the Fifth and Sixth Symphonies already had appeared in his sketchbook for the Third. He stopped work on the Fifth in 1806 to write what then became his Fourth Symphony. When he resumed work on the Fifth, it was in tandem with a new symphony, the “Pastoral.” Both symphonies had their first performances December 22, 1808, on an ill-fated mega-concert that also included vocal pieces as well as the premieres of the Choral Fantasy and Piano Concerto No. 4, with the composer in his last public appearance as soloist.

The first movement is the shortest in all of Beethoven’s symphonies, fully energized by that famous four-note opening. This four-note rhythmic motif was an obsession for the composer at the time, appearing in other works and running



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through this one, sometimes clearly on the surface, other times insinuated deep in the texture.

The second movement is a set of variations on two themes. The first is a sweet song for the violas and cellos; the second transforms that song into a swaggering march that brings in the trumpets and timpani, seldom heard in classical-era slow movements. The scherzo brings the rhythmic motto back into the foreground, only to disappear in an almost comical fugue.

Beethoven linked the scherzo to the finale with an astonishing transition that generates enormous anticipation over the insistent timpani. It bursts into blazing light with the finale and its grandly sweeping aspirations, where Beethoven expands the sonic range of the orchestra with the introduction of piccolo, three trombones, and contrabassoon for the first time in the symphonic literature. He caps this heroic apotheosis with a monumentally triumphant coda.

- Note by John Henken