



# **NORTHERN KENTUCKY UNIVERSITY PHILHARMONIC ORCHESTRA**

*Amy Gillingham Culligan, music director & conductor*

*presents*

## ***Folksong and Folklore***

Thursday, October 10, 2024 // 7 p.m.  
Greaves Concert Hall

**RECORDING VIDEO AND/OR AUDIO OF THIS CONCERT  
AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM IS STRICTLY PROHIBITED**

## ABOUT THE CONCERT

The incorporation of folk songs and folklore has been a prominent feature in music across different periods. Often, these elements are closely associated with musical nationalism, as both folk music and folk narratives can serve as core expressions of cultural identity. However, I have been particularly intrigued by how these elements and themes can transcend individual cultures, connecting us across national boundaries and identities.

With the exception of Stravinsky's Firebird Suite, the folk songs and stories featured in the pieces I explore originate from regions outside the composers' homelands. Russian composer Nikolai Rimsky-Korsakov, for instance, composed a Capriccio—a term meaning "whim" or "fancy" in Italian—incorporating Spanish folk traditions while utilizing Russian compositional techniques. William Grant Still, an American composer, wrote a series of Panama Dances based on authentic native dance themes collected by ethnomusicologist Elisabeth Waldo. Even within these Panama Dances, we observe the influence of African and Spanish folk music interwoven with Caribbean rhythms.

The renowned German composer Felix Mendelssohn, during his travels to the Hebrides—a rugged archipelago off the western coast of Scotland—composed music inspired by the landscapes he encountered. Although his composition adheres to the traditional style and form typical of many German classical composers of that era, the orchestral textures and swelling dynamics vividly evoke the ebb and flow of the sea.

I would be remiss not to address the one exception to this program's cross-cultural folk trend: Stravinsky's Firebird Suite. Rooted in Russian folk tales, the work uniquely blends these narratives with Russian folk music, creating a composition that remains deeply embedded in Russian cultural traditions. The music's lush orchestration and bold style are a testament to its distinctly Russian origins.



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# PROGRAM

**Capriccio Espagnole** ..... Nikolai Rimsky-Korsakov  
(1887) (20') (1844-1908)

I. *Alborada*

II. *Variazioni*

III. *Alborada*

IV. *Scena e canto gitano*

V. *Fandango asturiano*

**Danzas de Panama** ..... William Grant Still  
(1948) (15') (1895-1978)

*Tamborito*

*Mejorana*

*Punto*

*Cumbia y Congo*

**The Hebrides ("Fingals Cave") Overture** ..... Felix Medelssohn  
(1832) (11') (1809-1847)

**Firebird Suite** ..... Igor Stravinsky  
(1919 version) (20') (1882-1971)

V. *Infernal Dance*

VI. *Berceuse* (Lullaby)

VI. *Finale*

## THANK YOU!

We gratefully acknowledge the important role our administrators, faculty, staff, and other mentors play in making our concerts and preparations possible and successful. Thank you to our colleagues in applied instruments/voice, ensembles, history, theory, aural skills, piano, technology, advising, hall management, and to those across the campus in other disciplines for the important role you play in preparing our students both musically and academically.

# NKU PHILHARMONIC ORCHESTRA PERSONNEL

Amy Gillingham Culligan, *music director & conductor*

## VIOLIN I

Eva Vandegrift, *concertmaster*

Gracie Niehaus,

*assoc. concertmaster*

Maia Loiacono

James Edler

## VIOLIN II

Audrey Klanke, *principal*

Jacob Canada,

*assoc. principal*

Nozomi Watanabe\*

Lindsey McMenemy

David Veshapidze\*

## VIOLA

Hagen Bramlage, *principal*

Noah Wheelock,

*assoc. principal*

Isaac Bambach

Void Turner

Darius Briscoe

Holly Attar #

## VIOLONCELLO

Caden Graham, *principal*

Annie Hovey,

*assoc. principal*

Anna Stephens

Alex McCombs

Victoria Jackson

Emma Senn

## DOUBLE BASS

Malachi Nance, *principal*

Olive Pfalz

## FLUTE

Lisa Malsom, *principal*

Anna Stivers

## OBOE

Bonnie Farr, *principal #*

## BASSOON

Caroline Phipps, *principal*

## CLARINET

Peyton Wallace, *principal*

Erin Mills

## HORN

Victor Cabezas #

Jonathan Glover +

Sabrina Harrison +

Barabara Philips #

Mason Stewart +

## TRUMPET

Robbie Lasonczyk, *principal*

Abigail Cole

Max Robinette

## TROMBONE (rotating principals)

Meghan Gaitskill +

Louis Setzer #

## TUBA

Josh Omais +

## PERCUSSION

Andrew Kiner,

*principal percussion*

Luke Myers, *principal timpani*

& *assoc. principal percussion*

Brian Spaulding

Jasper Harmon +

Avary Harper +

## KEYBOARD

John Paul Shannon

## HARP

Joseph Rebman #

## STAGE CREW / SET-UP

Eva Vandegrift, *stage manager*

Darius Briscoe

Victoria Jackson

Malachi Nance

Anna Stephens

## LIBRARIANS

Void Turner

Erin Mills

\* denotes community member

+ denotes guest performer

# denotes guest faculty performer

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