



# **NORTHERN KENTUCKY UNIVERSITY WIND SYMPHONY**

Nikk Pilato, *Conductor*

Thursday, October 3, 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**

# PROGRAM

**Albanian Dance** ..... Shelley Hanson  
(2005) (b. 1951)

**Ye Banks and Braes O' Bonnie Doon** ..... Percy Aldridge Grainger  
(1936) (1882 - 1961)

**Folk Dances** ..... Dmitri Shostakovich  
(1942/1979) (1906 - 1975)

*transcribed by H. Robert Reynolds*

**Cajun Folk Songs, Part II** ..... Frank Ticheli  
(1997) (b. 1958)

**Variations on a Korean Folk Song** ..... John Barnes Chance  
(1967) (1932 - 1972)

## ABOUT THE PROGRAM

### **Albanian Dance** (3:00)

Shelley Hanson's *Albanian Dance* is a vibrant work inspired by the traditional folk music of Albania; a Balkan nation known for its rich cultural heritage. The work captures the excitement of a lively village celebration with its rhythmic drive, colorful harmonies, and dynamic orchestration. A distinctive long-long-short rhythmic pattern runs throughout, linking the music to a broader Balkan folk tradition, as well as traditions of the region. *Albanian Dance* reflects the spirited energy and community celebration often associated with Balkan music, bringing this cultural vitality to life for wind ensembles.

### **Ye Banks and Braes O' Bonnie Doon** (3:00)

Percy Aldridge Grainger, a passionate advocate for folk music, believed that folk singers were the true "kings and queens of song," blending performance with creation, unlike concert singers who, in his words, were "slaves to tyrannical composers." Grainger found in the wind band a profound "vehicle of deeply emotional expression," using it to create some of his finest folk song settings. In *Ye Banks and Braes o' Bonnie Doon*, a tender Scottish melody, Grainger captures the natural flow of the River Doon, evoking a delicate, wistful atmosphere. Originally set for chorus in 1901, this 1936 band arrangement highlights his rich harmonic language and sensitivity to folk traditions. Inspired by Robert Burns' poem *The Banks of Doon*, this piece remains a cornerstone of wind band repertoire.

## **Folk Dances (5:00)**

Composed in 1943 as the "*Dance of Youth*" from *My Beloved Country*, Op. 63, Folk Dances reflects Shostakovich's light-hearted style, brimming with joy and energy. While reminiscent of Russian folk tunes, the work is entirely original, blending lively melodies with the spirit of traditional dances. Originally arranged for Russian bands by Mark Vakhutinskii in 1970 and later adapted for American wind bands by H. Robert Reynolds, Folk Dances evokes a strong Russian sentiment akin to how Holst and Jacob express British identity in their compositions.

## **Cajun Folk Songs, Part Two (12:00)**

A two-movement work by Frank Ticheli, *Cajun Folk Songs* celebrates the vibrant culture of the Cajun people, descendants of the Acadians. The first movement, *Ballad*, is a melancholy piece, rich in starkly beautiful textures and harmonies. It transitions into *Country Dance*, a lively, brash hoe-down that evokes the energy of a Cajun two-step. While inspired by traditional Cajun melodies, Ticheli skillfully blends folk elements with original music, continuing his tribute to the people of old Cajun culture.

## **Variations on a Korean Folk Song (7:30)**

*Variations on a Korean Folk Song* is based on *Arirang*, a traditional Korean melody of love and heartbreak that dates back centuries. John Barnes Chance discovered the tune while serving with the U.S. Army in Seoul in 1958-59. Fascinated by its complexity, he used it as the theme for this 1965 work, developing it through five contrasting variations. The piece incorporates pentatonic scales and Eastern influences, alongside vibrant percussion, and remains a staple of the concert band repertoire.

Program notes compiled from information found on the  
Wind Repertory Project website ([www.windrep.org](http://www.windrep.org))

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# NORTHERN KENTUCKY UNIVERSITY

## WIND SYMPHONY

### FLUTE

Brummett, Nathaniel  
Elkowitz, Alex  
Hoge, Chyenne  
Stivers, Anna\*

### OBOE

Horton, Liam  
Spect, Russell\*

### BASSOON

Phipps, Caroline\*

### SOPRANO CLARINET

Filice, Toccoa  
Havlin, Savannah  
Mattoon, Noah  
Russin, McKenna  
Sturgeon, Trinity  
Wallace, Peyton\*  
Whippo, Derek  
Winstel, Hannah

### BASS CLARINET

Dossa, Lena\*  
Meyer, Morgan  
Miller, Meagan

### CONTRABASS CLARINET

Mills, Erin

### ALTO SAXOPHONE

Deiningner, Nathan  
Hill, L.J.  
Schneider, Evan  
Warnke, Teagan\*

### TENOR SAXOPHONE

Poe, Aidan

### BARITONE SAXOPHONE

Grieme, Brayden

### TRUMPET

Bivins, Ryan  
Burt, Abigail  
Cole, Abigail\*  
Mahan, William  
Oiler, Aiden  
Robinette, Max  
St. Germain, Maddy  
Steinhaus, Nathan

### HORN

Burns, Nicholas  
Kelly, Briley  
Rottenberger, Daniel\*

### TROMBONE

Mitchell, Anthony  
Monroe, Tyler (bass)  
Shelton, A.J.\*  
Straub, Kennedy

### TUBA

Stephens, Jackie\*  
Wooten, Cordell

### PERCUSSION

Blythe, Noah\*  
Brooks, Gracie  
Harmon, Jasper  
Harper, Avary  
Hoyes, Elliot  
Michel, Sera  
Stephens, Gabe  
Vann, Payton\*

### ACCORDION

Watson, Olivia

**\*principal**

# THANK YOU!