

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

**Symphony Orchestra**

Nathaniel F. Parker, Music Director and Conductor

*featuring*

**Winners of the 2016 KSU Concerto Competition**

Devin Aaron Witt, bass trombone

Joe Donohue and Josh Bouland, percussion

**Winner of the 2016 KSU Composition Competition**

Nicholas A. Felder



Wednesday, April 26, 2017 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

One-hundred Twenty-seventh Concert of the 2016-17 Concert Season



GIUSEPPE VERDI (1813-1901)

**Overture to the opera *Nabucco***

THOM RITTER GEORGE (b. 1942)

**Concerto for Bass Trombone and Orchestra (1964)**

Adagio—Allegro—Adagio come prima—Cadenza—Fugue (Allegro)

Devin Aaron Witt, bass trombone

NICHOLAS A. FELDER (b. 1997)

***States of Loss* (2016) WORLD PREMIERE**

AVNER DORMAN (b. 1975)

***Spices, Perfumes, Toxins!* (2006)**

I. Spices (Allegro)

Joe Donohue and Josh Bouland, percussion

NIKOLAY RIMSKY-KORSAKOV (1844-1908)

***Russian Easter Festival, Op. 36***

Kennesaw State University Symphony Orchestra

Nathaniel F. Parker, conductor

# program notes

## ***States of Loss*** (2016) | Nicholas A. Felder

In December 2015, a couple days before Christmas, I found out my grandmother was diagnosed with dementia and severe depression. Even with the distance between us, with her living in California, we still managed to maintain a strong, close relationship by making frequent phone calls and occasional visits. When I realized I was losing her, I felt that a piece of my heart was slowly being ripped out, and through processing, I found my emotions were too jumbled to express in words.

In June 2016, I came up with the ideas for *States of Loss*. The piece consists of three main sections: processing, grieving, and acceptance. The first section features dissonant harmonies and a melodic motive of an accented note going down a half step. This latter gesture represents my pounding the floor out of frustration and pain. As the first section fades out, the low strings play a grumbling idea foreshadowing the outburst of the whole ensemble in the second section. A high-pitched, descending melody in the upper strings and flute represents a letting go of denial and tension held inside to allow oneself to grieve. The music then gradually leads into the final section, when the harp enters to play a simple melody. This section represents acceptance of a loss, even though the music may still be a little bittersweet, it is more peaceful than the preceding sections. There is less movement approaching the ending, signifying the reaching of a true state of serenity.

This work is dedicated to my grandmother, Betty Anne Coats.

– Nicholas A. Felder

## ***Spices, Perfumes, Toxins!*** (2006) | Avner Dorman

The title *Spices, Perfumes, Toxins!* refers to three substances that are extremely appealing, yet filled with danger. Spices delight the palate, but can cause illness; perfumes seduce, but can also betray; toxins bring ecstasy, but are deadly. The concerto combines Middle-Eastern drums, orchestral percussion, and rock drums with orchestral forces – a unique sound both enticing and dangerous.

*Spices, Perfumes, Toxins!* is a result of years of collaboration with PercaDu. While we were still students at the Rubin Academy of Music in Tel-Aviv, Tomer and Adi asked me to write a piece for them. All three of us aimed at a piece that would be markedly Israeli and would reflect young Israeli culture. The process of composing the piece involved working closely with PercaDu on my ideas and testing them on the instruments long before the

piece was done. In hindsight, I believe that the most important choice in making the piece sound Israeli was the use of four Darbukas and Tom-Toms in addition to the Marimbas. The piece, *Udacrep Akubrad* (PercaDu Darbuka spelled backwards) became one of PercaDu's signature pieces and my most performed composition and is the basis for the first movement of the concerto.

*Spices*, the first movement draws its inspiration from the music of our region (extending its boundaries to the east as far as the Indian sub-continent). The piece is largely based on Middle-Eastern and Indian scales and uses the Indian system of Talas for rhythmic organization. I use these elements within a large-scale dramatic form and employ repetitive minimalism as it appears in the music traditions of the East and in the works of Western minimalists of the past forty years. Approximately at the movement's golden section there is a cadenza that precurses the last movement of the concerto.

— *Avner Dorman*

### 2016 KSU CONCERTO COMPETITION

#### *Winners*

**Joe Donohue** and **Josh Bouland**, percussion

Joe and Josh are students of John Lawless, Director of Percussion Studies.

**Devin Aaron Witt**, bass trombone

Devin is a student of Brian Hecht, Artist-in-Residence in Bass Trombone.

### 2016 KSU COMPOSITION COMPETITION

#### *Winner*

**Nicholas A. Felder**

Nicholas is a student of Dr. Laurence Sherr, Composer-in-Residence and Professor of Music.

#### *Honorable Mention*

**Eric Ramos**

Eric is a student of Dr. Laurence Sherr, Composer-in-Residence and Professor of Music.

# KENNESAW STATE UNIVERSITY SYMPHONY ORCHESTRA

Nathaniel F. Parker, Music Director and Conductor

## FLUTE

Lorin Green  
Amanda Macon  
Brittany Pietsch  
Corinne Veale

## PICCOLO

Lorin Green  
Amanda Macon  
Brittany Pietsch

## ALTO FLUTE

Brittany Pietsch

## BASS FLUTE

Lorin Green

## OBOE

Savannah English  
Amelia Lee  
Rachel Rabeneck

## CLARINET

Brenden Ayestaran  
Matthew Hodgetts  
Pearce Kramer  
Ryan Tang

## BASS CLARINET

Pearce Kramer

## BASSOON

Briana Curtis  
Dustin Price  
Grayson Saylor

## CONTRABASSOON

Briana Curtis

## HORN

Virginia Hyde  
Dennis Korwek

## HORN (cont.)

Hayden McAfee  
Will Worthan

## TRUMPET

Miles Bonaker  
Jacob Greifinger  
Jon Klausman  
Jeremy Perkins

## TROMBONE

Wesley Dale  
Ethan David  
Travis Longenberger

## BASS TROMBONE

Samuel Boeger

## TUBA

Bryan Hall  
Andrew Pellom

## TIMPANI

Mary Madison Jones  
Michael Makrides  
Michael Ollman  
Lindsay Rohskopf

## PERCUSSION

Joshua Bouland  
Joe Donohue  
Mary Madison Jones  
Michael Makrides  
Michael Ollman  
Lindsay Rohskopf

## HARP

Teresa Sheppard

## PIANO

Jordan Sommer

## VIOLIN

Kynan Clymore  
Jeavanie Desarmes  
Nassar Edwards  
Nicholas Felder  
Ryan Finlayson  
Hannah Goodwin  
Lauren Greene  
Mary Katharine Guthrie  
Grace Johnston,  
*concertmaster*  
Rachel LaRocca,  
*principal*  
Huijeong Lee  
Charles Page  
Justin Rawlings  
Nathaniel Roberts  
Patrick Roberts  
Kevin Williams

## VIOLA

Audine Crosse  
Rachel Fishback,  
*principal*  
Natalie Thompson  
Julian Stann

## CELLO

Josie Campbell,  
*co-principal*  
Lacey Link  
Anthony Newman  
Michael Roberts,  
*co-principal*  
Carolina Sifuentes

## BASS

Jarod Boles  
Daniel Kim, *principal*

*Symphony members are listed alphabetically to emphasize the importance of each musician. Rotational seating is used in all woodwind, brass, and percussion sections.*

# about the conductor

NATHANIEL F. PARKER, *Director of Orchestral Studies*

**N**athaniel F. Parker, a talented and dynamic musician, is Director of Orchestral Studies and Assistant Professor of Music at the Kennesaw State University School of Music. Dr. Parker is Music Director and Conductor of the Kennesaw State University Symphony Orchestra and Conductor of



the Kennesaw State University Opera Program. He was recently appointed Associate Conductor of the Georgia Symphony and also serves as Music Director and Conductor of the Georgia Youth Symphony Orchestra Camerata.

Equally at home working with professionals and training future generations of musicians, Dr. Parker has conducted orchestras in the United States, Peru, Russia, Poland, and the Czech Republic. His recent guest conducting engagements include appearances with the Jackson Symphony Orchestra (Michigan), the Connecticut Music Educators Association All-State

Orchestra, Fulton County High School Honors Orchestra, the GMEA District 12 Middle School Honors Orchestra, and the Pennsylvania Music Educators Association District 9 String Fest. An active scholar, Dr. Parker's writings have been published by the Conductors Guild and the College Orchestra Directors Association (CODA). He has presented research at the College Orchestra Directors Association's national and international conferences and currently serves as Editor of the *Journal of the Conductors Guild*. In 2015 he received a Citation of Excellence in Teaching from the Pennsylvania Music Educators Association.

Prior to his appointment at Kennesaw State, Dr. Parker served as Director of Orchestral Activities and Assistant Professor of Music at Marywood University (Pennsylvania) where he was Music Director and Conductor of the Marywood University Orchestra and taught courses in conducting, instrumental methods, musicology and analytical techniques. Other previous

positions include Assistant Conductor and Production Manager of the Jackson Symphony Orchestra (Michigan), Music Director and Conductor of the Jackson Youth Symphony Orchestra, Director of the Jackson Symphony Orchestra Community Music School, Graduate Conducting Intern at Michigan State University, Music Director and Conductor of the Mason Orchestral Society's Community Orchestra and Youth Symphony (Michigan), Assistant Director of Music at Xaverian High School (New York), Conductor of the New Music Festival of Sandusky Orchestra (Ohio), and Graduate Assistant Conductor and Teaching Assistant at Bowling Green State University (Ohio).

Parker earned a Doctor of Musical Arts in Orchestral Conducting from Michigan State University, where his primary instructors were Leon Gregorian and Raphael Jiménez. He earned a Master of Music in Orchestral Conducting from Bowling Green State University, where he studied with Emily Freeman Brown; his other conducting mentors include Stephen Osmond, Gary W. Hill, and Timothy Russell. In addition to his training in academia, Dr. Parker participated in numerous conducting master classes and workshops, conducting orchestras under the tutelage of nationally and internationally renowned conductors and conducting pedagogues including Christoph Eschenbach, George Hurst, Arthur Fagen, Markand Thakar, Mark Gibson, David Itkin, Jorge Mester, and Paul Vermeil. Parker began his collegiate education at Arizona State University, where he studied bassoon with Jeffrey G. Lyman and graduated *magna cum laude* with a Bachelor of Music in Bassoon Performance.

Nat resides in Kennesaw with his wife, Melody, their son, Jacob, and their dog, Sammy.

For more information, please visit [www.nathanielfparker.com](http://www.nathanielfparker.com).

# about the school of music



Welcome to the Bailey Performance Center. We are thrilled that you are here!

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.


Please take a look through our program book and notice those who advertise with us. They support us financially and help make this performance possible. I know that they will appreciate your patronage and support! Also, please note our *Name a Seat Campaign* listed within this program book. In preparation of our tenth anniversary, we have established a goal of naming 100 seats. Perhaps there is someone you would like to see honored in this way!


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





Stephen W. Plate, DMA  
Director, KSU School of Music

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