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
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


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

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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 (cont.)
Hayden McAfee
Will Worthan

TRUMPET
Miles Bonaker
Jacob Greifinger
Jon Klausman
Jeremy Perkins

TROMBONE
Wesley Dale
Ethan David
Travis Longenberger

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
Lacee 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.
NATHANIEL F. PARKER, Director of Orchestral Studies

Nathaniel 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, and 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 Vermel. 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.
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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Please consider a gift to the Kennesaw State University School of Music.

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