

# SCHOOL of MUSIC

Where PASSION is *heard*

## Kennesaw State University Symphony Strings

Nathaniel F. Parker, *conductor*

Friday, October 30, 2020 | 8:00 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

### PROGRAM

Arcangelo Corelli (1658-1713)

#### CONCERTO GROSSO IN G MINOR, OP. 6, NO.8 (“CHRISTMAS CONCERTO”)

I. *Vivace—Grave*

II. *Allegro*

III. *Adagio—Allegro—Adagio*

IV. *Vivace*

V. *Allegro—Largo (Pastorale ad libitum)*

Scott Lozier and Esther Kim, *violins*

Colin Gregoire, *cello*

Jesse Montgomery (b. 1981)

#### SOURCE CODE (2013)

-pause-

Eric Whitacre (b. 1970)

Transcribed by Paul Lavender

OCTOBER (2000, Transcription 2008)

William Grant Still (1895-1978)

#### DANZAS DE PANAMA (1948, Transcription 1953)

I. *Tamborito (Moderato)*

II. *Mejorana y Socavon (Allegro Moderato)*

III. *Punto (Allegro con grazia)*

III. *Cumbia y Congo (Allegro con moto)*

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## PROGRAM NOTES

### Source Code | Jessie Montgomery

The first sketches of *Source Code* began as transcriptions of various sources from African American artists prominent during the peak of the Civil Rights era in the United States. I experimented by re-interpreting gestures, sentences, and musical syntax (the bare bones of rhythm and inflection) by choreographer Alvin Ailey, poets Langston Hughes and Rita Dove, and the great jazz songstress Ella Fitzgerald into musical sentences and tone paintings. Ultimately, this exercise of listening, re-imagining, and transcribing led me back to the black spiritual as a common musical source across all three genres. The spiritual is a significant part of the DNA of black folk music, and subsequently most (arguably all) American pop music forms that have developed to the present day. This one-movement work is a kind of dirge, which centers on a melody based on syntax derived from black spirituals. The melody is continuous and cycles through like a gene strand with which all other textures play.

–Note by the Composer

### October | Eric Whitacre

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. My deepest thanks to Paul Lavender for this gorgeous transcription.

–Note by the Composer

### Danzas de Panama | William Grant Still

Music for the native dancers of Panama has been notated so infrequently that it is still unknown to people outside of the country itself. It was Narciso Garay who first called the attention of Elizabeth Waldo to it and she, in turn, interested the American composer, William Grant Still, in developing it for concert use. Mr. Still has written, on Panamanian dance themes collected by Miss Waldo, a work which is adaptable to string quartet or string orchestra. Nothing like it was done before in the literature for strings. Mr. Still departed from traditional practices by making an attempt to approximate the sounds of native instruments, giving the music an unusually interesting quality.

There is a distinct unity and a touch of Caribbean color in the four dances. The first and last are Negro in origin, probably brought by the first slaves imported into Panama, while the second and third are of Spanish-Indian derivation.

1. TAMBORITO: This dance is performance with percussive instruments and voice, or with strings and percussion. The drum introduction is repeated at the end of the dance.



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2. MEJORANA: Usually in the major mode, the Mejourana is improvisatory in style. The instruments used are the Mejoraneras (guitars playing in counterpoint) and the Rabel (three-stringed violin).

3. PUNTO: This is a graceful dance in six-eight time, distinguished by the Zapateo (shoe-tapping) section and a Paseo (Promenade), which occur in the Mejourana as well.

4. CUMBIA: Most sensuous of all the dances, and completely lacking in European elements. When it is danced in the streets, the women hold lighted candles in their upraised hands, while the men dance about them in an abandoned matter. A more refined Cumbia is adopted for other occasions.

-Note by an Unidentified Author in the Published Score

## PERSONNEL

### Kennesaw State University Symphony Orchestra

Nathaniel F. Parker, Music Director and Conductor

#### CORELLI & MONTGOMERY PERSONNEL

<b>Violin</b>	<b>Viola</b>	<b>Cello</b>	<b>Bass</b>
Deevon Aird	Dajon Carter	Colin Gregoire, <i>principal</i>	Daniel Barket, <i>principal</i>
Brandon Gasaway	Nathan Gay	Jair Griffin	Jacob Cherry
Bethany Johnston	Bella Giordano	Joseph Grunkemeyer	Stephane Nazaire
Esther Kim, <i>principal</i>	Tyler D. Lovelace, <i>principal</i>	Jill Norman	Daniela Schirmer
Jessica Kim	Lesly Marcos	Noah Zenn	
Andrew Lim			<b>Symphony Assistants</b>
Scott Lozier, <i>concertmaster</i>			Tyler D. Lovelace
Matt Marcacci			Gabriella Paul
Nicholas Olmstead			
Javier Schirmer			
Russell White			
Landon Wilkins			



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## WHITACRE & STILL PERSONNEL

<b>Violin</b>	<b>Viola</b>	<b>Cello</b>	<b>Bass</b>
Chandler Ahrens	Dajon Carter	Garrett Adam Clay	Daniel Barket
Melody Bearden, <i>concertmaster</i>	Nathan Gay	Laci Divine	Bill Pritchard
Jayna Burton, <i>principal</i>	Bella Giordano	Joseph Grunkemeyer	Clay Rogers
Abby Carpenter	Tyler D. Lovelace, <i>principal</i>	Gabriella Paul, <i>principal</i>	Daniela Schirmer, <i>principal</i>
Sarah Chang	Lacey Somers	Aidan Thompson	
Mary Catherine Davis			<b>Percussion</b>
Emily Epperly			Jared Cook
Bryan Jeong			Christian Kilgore
William Merritt			Andrew Yi
Michael Parrish			
Sydney Sims			<b>Symphony Assistants</b>
Alex Wilson			Tyler D. Lovelace
Gamela Zaki			Gabriella Paul

## BIOGRAPHIES

### KSU Symphony Orchestra

The Kennesaw State University Symphony—comprised of 80 KSU students—is committed to artistic and technical excellence in the performance of music from the symphonic canon, as well as contemporary compositions and pops literature. Recent repertoire highlights include Tchaikovsky’s Symphony No. 4, Brahms’s Symphony No. 2, Prokofiev’s Symphony No. 5, Dvorak’s Symphony No. 9 “From the New World”, Beethoven’s Symphony No. 2, Saint-Saëns’s Symphony No. 3 “Organ”, Stravinsky’s *Firebird* Suite, Copland’s *Appalachian Spring* Suite, and Musorgsky’s *Pictures at an Exhibition*, orchestrated by Ravel. The Symphony also regularly engages in collaborative performances with guest and faculty performers, guest and faculty composers, the KSU choirs, the KSU Opera Theater, and the KSU Department of Dance. Notable guest artists who have performed or led masterclasses with students in the KSU Symphony include violinists Midori, Augustin Hadelich, Andrés Cárdenes, David Perry, and David Coucheron, cellists Zuill Bailey and Jesús Castro Balbi, MacArthur Fellow and pianist Jeremy Denk, tubist Alan Baer, conductors Robert Spano, David Becker, and Ovidiu Balan, and composers Chen Yi, Kamran Ince, and James M. Stephenson. The KSU Symphony was invited to perform at the Georgia Music Educators Association’s In-Service Conference in 2019 and 2009. In 2010 the Symphony hosted and performed at the College Orchestra Directors Association National Conference and, in January 2011, the Symphony completed a three-concert tour of Beijing and Xian, China.



**KENNESAW STATE**  
**UNIVERSITY**  
COLLEGE OF THE ARTS  
*School of Music*

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## Nathaniel F. Parker

Nathaniel F. Parker has conducted orchestras in the United States, Peru, Russia, Poland, England, and the Czech Republic. Equally at home working with professionals and training future generations of musicians, Dr. Parker is Director of Orchestral Studies at the Kennesaw State University School of Music, Music Director and Conductor of the Kennesaw State University Symphony Orchestra, Associate Conductor of the Georgia Symphony Orchestra, and Music Director and Conductor of the Georgia Youth Symphony Orchestra. Dr. Parker's conducting accolades include being named a finalist for a Conducting Fellowship with the New World Symphony, a semi-finalist for a Conducting Fellowship at Tanglewood, 3rd Place Winner in the London Classical Soloists Conducting Competition, and a Candidate for the Respighi Prize in Conducting; he also received a Citation of Excellence in Teaching from the Pennsylvania Music Educators Association. 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 international conference and served as Editor of the *Journal of the Conductors Guild*.

Parker earned graduate degrees in orchestral conducting from Michigan State University (DMA) and Bowling Green State University (MM). His primary conducting instructors are Leon Gregorian, Raphael Jiménez, and Emily Freeman Brown; other important mentors include Stephen Osmond, Gary W. Hill, and Timothy Russell. Parker also earned a BM in Bassoon Performance from Arizona State University, where he studied with Jeffrey G. Lyman and graduated *magna cum laude*.

