

Kelly Corcoran - Conductor

Reviews and Quotes

"Corcoran's exploration of Debussy's soundscapes was sure and sensitive, and the NSO (National Symphony Orchestra) played for her with unusual delicacy."

—Tim Page, *Washington Post*



Kelly Corcoran and the NSO performed some of the composer's (Beethoven) greatest hits with a healthy mix of charm and drama. — *John Pitcher, Arts Nash*

Corcoran made a habit of producing dramatic buildups... This was just one way in which her lively conducting made for a fresh encounter with otherwise familiar repertoire. — *Tyler Zimmer, Tennessean*

Under the expert direction of associate conductor Kelly Corcoran, the NSO (Nashville Symphony) performed some of the famed Russian composer's most hyperemotional works – Romeo and Juliet Fantasy Overture, Piano Concerto No. 1, among others – with deep feeling and jaw-dropping virtuosity. Corcoran and the NSO gave the music its due. The group's tempos were broad, but their reading overall was tightly wound and suspenseful, and the climaxes at their best were explosive. That kept the crowd on the edge of its collective seat. — *John Pitcher, Arts Nash*

Kelly Corcoran danced about the podium for No. 6 as if she'd just discovered she has gypsy heritage. Kelly was graceful and fun, articulate yet flowing. It was nearly as much fun watching her conduct as it was listening to the orchestra. She exudes such poise and confidence it is impossible not to follow her every request; the Colorado Symphony has played this piece hundreds of times and yet doubtful they have ever played it better. — *Chip Michael, Interchanging Idioms*

On the podium, Corcoran looked assured with a smooth conducting style that flashed dynamism when need be. — *Warren Gerds, Green Bay Press Gazette*

Corcoran's extensive experience with contemporary music was not only apparent in her relationship with the ensemble and her interpretation of the music, but also in her programming. — *Nashville Arts*

NSO associate conductor Kelly Corcoran ... kept all of these groups playing in beautiful synchronicity. — *John Pitcher, Nashville Scene, Carnegie Hall*

Corcoran, Associate Conductor of the Nashville Symphony Orchestra, turned out to be one of the many stars of the evening herself. Her conducting style exuded freshness and energy, all the while drawing both controlled passion and impressive ensemble playing out of the clearly intrigued KSO musicians. And importantly, she managed variations of depth and dynamics in the five works on the program, keeping each work individual and interesting despite their common bond of Iberian flavor. — *Alan Sherrod, Metro Pulse Knoxville*

Additionally, Maestro Corcoran is not just another "chick with a stick," the common orchestral parlance for women conductors. She follows in the tradition of Nadia Boulanger, Aaron Copland's instructor and the first woman to conduct many major orchestras in America and Europe. Corcoran played a markedly transformative role in the brilliant performance of all three pieces, culminating in a captivating rendition of Copland's third symphony. An especially gifted conductor, she seemed to float effervescently on the podium as she lead the Grammy Award-winning orchestra through virtuosic transitions and sonic flights. She, more than anyone else onstage, served to recreate the moment of dance that inspired the first piece. — *Cayla Mackey, Nashville Scene*

The chorus, under the direction of Kelly Corcoran, provided some of the evening's most memorable performances. Singing with a beautifully blended sound, they dashed off the exultant 16th-note roulades in "For unto us a child is born" with effervescent lightness. They sang the "Hallelujah" – with the audience standing in rapt attention – with resounding joy. — *John Pitcher, Arts Nash*

With Transfiguration Corcoran has demonstrated that if transcendent contemporary music is going to be heard in Nashville, an Intersection concert is likely the place you will hear it. — *Nashville Arts*