

# *Faculty Recital*

**JASON EKLUND, Horn**

ADAM MIRZA, Electronics

HELEN KIM, Violin

JUDITH COLE, Piano

JOHN LAWLESS, Percussion



Thursday, August 30, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

First Concert of the 2018-19 Concert Season



***"Bold, New Soundscapes for Horn"***

JASON EKLUND, horn  
Adam Mirza, electronics  
Helen Kim, violin  
Judith Cole, piano  
John Lawless, percussion

JAMES NAIGUS (b. 1987)

***Soundings* (2013)**

ADAM MIRZA (b. 1978)

***Appeals of Distance\** (2018)**

ERIC ALEXANDER (b. 1959)

***Music for Violin, Horn, Piano and Percussion\** (2018)**

- I.
- II.
- III.

*\*World Premiere*

# Program Notes

## **Soundings** | James Naigus

*Soundings* was written for Jeffrey Agrell in 2013, and is heard as the titular track in his latest CD. The piece's fixed accompaniment centers around the sound of the Hang, a Swiss-made percussion instrument similar in sound to a steel pan. The horn acts as an extension of the voice of the Hang, whose pitches are fixed by nature.

– James Naigus

## **Appeals of Distance (2018)** | Adam Mirza

This composition, for live performer and multichannel surround audio, elaborates the gestural rhetorics of 'horn calls' in a series of echo-reflections and transformations. The presentation and progression of these various encounters are intended to probe the curious, undeniable appeal of the horn call—an appeal of distance—and to situate it within the contemporary context of modern electronic musical production.

The horn call—a device, variously, of the hunt, the military, and the court—orients attention to an impending or ongoing event. With a call, the horn greets, signals, announces, encourages, threatens, activates, mourns and warns, simultaneously introducing and dictating the terms of engagement with characteristic pomp and aplomb. With somber clear-sightedness the horn sounds a message that all must listen to, across the expanse to which it lays claim.

Such force of appeal is no less apparent in modern orchestral halls. Of all of the orchestral instruments, the horn is the only one which points and projects away from the audience. Its calling therefore arrives by reflection. Scattered, delayed and redirected, the horn sounds from afar. Inseparable from its echo, the horn call brings the past into the present, gathering remoteness into our immediate proximity.

This composition was composed in several stages over a 6-month period, including several workshops and recording sessions with Jason. All of the electronic sounds in the composition were derived from those recording sessions. The piece is dedicated to Jason, without whom this piece would not exist, in heartfelt thanks for his tireless efforts and open-minded curiosity.

– Adam Mirza

## **Music for Violin, French Horn, Piano and Percussion** | Eric Alexander

The non-programatic title of this work is entirely intentional. Even the individual movements do not have any descriptive titles other than the tempo indications. Whatever thoughts one has while experiencing this music, whether concrete or abstract, is entirely dependent upon that individual's understanding of musical language, their particular mood at the moment they are listening, that person's overall temperament and any opinions and prejudices they might bring to the concert hall.

While in music school, I remember vividly the violent arguments (many in which I took part) over whether this composer was better or this style of music has more value, even as to the elevation of music above all other "Arts." Later, a great musician told me, "After all, Eric, it is only music." No one will go hungry or suffer some debilitating illness after hearing this work (though, I have heard some iconoclasts complaining of stomach pains and/or headaches after a concert, I feel this experience to be rare among audience members).

As this is "only music," any thoughts I might express in words won't describe it any more than a dancer could describe architecture through choreography. I could tell you it is conservative in style but most of us will know that in the first 3 or 4 seconds. Some may perceive what kind of dance the second movement represents but the nature of this dance remains abstract without real dancers. In the third movement anyone around my age will know how much television I was subjected to as a youth. Anyone who has heard other pieces by me know that the fact that I limited myself to only one "Easter Egg" (music quote) evidences a Herculean effort in restraint on my part. In the end, the piece "is what it is."

That being said, once this piece is performed, my "hand will be played." While the inner mechanics of the work may not fully be understood or even necessary to be understood with a single listening, it is my hope that most will perceive that I believe that there is order to creation, human endeavors should strive to reflect that intrinsic order, beauty is worth looking for and dwelling upon; life is, at its core, a positive and sacred thing.

I am honored and humbled to have these four expert and seasoned rock-stars premier this work; Helen, Judy, Jason and John are not only colleagues, but friends. For me, this is a rare occasion. I don't take it for granted and I won't ever forget it.

To my friend, Jason, who trusted me to write this music, my eternal gratitude.

– *Eric Alexander*

# Biographies

**Adam Mirza** is Visiting Assistant Professor in Composition at Emory University in Atlanta. His research interests include experimental and electronic music, immersive music theater, critical approaches to music technology, avant-garde aesthetics, and DIY concert organizing. At Emory, Dr. Mirza teaches courses involving composition for acoustic instruments, field recording, acousmatic music, live electronic music using Max MSP, and music with video.

Dr. Mirza's works have been presented at the Zurich New Music Days, the DiMenna Center in NYC, the Oleksandr Dovzhenko National Center in Kiev, the North American Saxophone Alliance, the New York Electroacoustic Music Festival, and other venues in the US and abroad. He has worked closely with new music performers and ensembles such as the International Contemporary Ensemble, JACK Quartet, Argento Ensemble, New Thread Quartet, and the Ekmeles Vocal Ensemble. His recent projects have drawn upon recorded sound, live electronics, and installation to create immersive spaces for experimental musical theater. An exponent of DIY and collective music making, he has collaborated with young composers and musicians in the over 40 concerts he produced or co-produced through the new music organization Amp, a new music festival, and an NEA funded series "Pairings" at the Tank in NYC.

As a scholar, Dr. Mirza has conducted archival research for his dissertation at the Stockhausen Foundation and Archives, the British Library and the Paul Sacher Archive. His dissertation, *Action Aesthetics*, applies Hannah Arendt's theories of action, revolution and public judgment to the aesthetic practices of the musical avant-garde, in particular, to Glenn Gould, Karlheinz Stockhausen and Helmut Lachenmann.

Compositions (scores and audio) can be found on [www.adammirza.com](http://www.adammirza.com).

## Eric Alexander

*"Mr. Alexander is a man of formidable musical and theatrical talent and ability...His resume is more than convincing evidence of his extraordinary versatility."*  
— Phyllis Curtain

Owner of E. Anthony Music, LLC, Mr. Alexander composes, arranges and orchestrates music for clients; The Minnesota Orchestra, Empire Brass, Music Theater Group (NYC), The Boston Pops, EWTN, Church of the

Apostles, Von Grey and others. His EWTN television ID, playing since 2001 has over 160,000 plays.

He has Music Directed for Music Theater Group (NYC), Shakespeare and Company (Tanglewood), Atlanta Lyric Theater, Church of the Apostles and currently Music Director at Saint Luke the Evangelist Church and Saint Michael the Archangel Church, continuing to produce music for Liturgy weekly.

Commissioned by National Institute of Music Theater, National Endowment for the Arts, Continental Harmony (A White House Initiative), American Composers Forum and Music Theater Group (NYC), his song cycle, *Autumn Moonlight*, was called, "a bright, exotic, inventive soundscape" by Pierre Ruhe. – *Atlanta Journal*

Composition for theater: *Talley's Folly*, *Rosenkrantz and Guildenstern are Dead*, *Mandragola* and *Making of Americans*, in productions by The Columbia Theater Players, Shakespeare and Company, Music Theater Group (NYC). His music for *Much Ado About Nothing* was called "...as witty as is possible in sound." –*Boston Globe*

Writing on 300+ commercial recordings include *A Bach Festival - The Empire Brass* and the Quadruple Platinum *Mad Season - Matchbox 20*. He produced recordings for Albany Records. More info: [www.eamusic.com](http://www.eamusic.com)

Mr. Alexander lives with his wife, Nila, near Lake Altoona.



**Jason Eklund, horn**, is a native of Tucson, Arizona, and began his professional performing career at age 18 as substitute horn for the Tucson Symphony Orchestra. In 1998, he graduated *summa cum laude* from the University of New Mexico with a Bachelor of Music in Horn Performance. While at the University of New Mexico he served as Principal Horn of the Santa Fe Symphony and substitute for the New Mexico Symphony Orchestra. In 2000, he earned a Master of Music in Performance from the Meadows School of the Arts at Southern Methodist University in Dallas, TX.

Jason has been a featured soloist with the Tucson Philharmonic Youth Orchestra, the University of New Mexico Symphony Orchestra, the Catalina Chamber Orchestra, and the Kennesaw State University Wind Ensemble.

He has attended many summer music festivals including Aspen, Interlochen Arts Camp, Keystone Brass Institute, Kent/Blossom, and Sarasota. His teachers have included Jacqueline Sellers, Stanislav Suchanek, Patrick Hughes, and Gregory Hustis.

Currently, Jason is an Artist-in-Residence at Kennesaw State University and an Instructor of Music Theory at Emory University. He is Principal horn of the Atlanta Ballet Orchestra, Principal horn of the Macon Symphony Orchestra, third horn of the Georgia Symphony Orchestra, and fourth horn of the Columbus Symphony Orchestra.



**Helen Hwaya Kim, violin**, made her orchestral debut with the Calgary Philharmonic at the age of six. She has appeared as a soloist with the Boston Pops at Boston's Symphony Hall, as well as with the Milwaukee and Atlanta Symphony Orchestras. Ms. Kim earned her Bachelor and Master's Degree from the Juilliard School, where her teachers included Hyo, Kang, Cho-Liang Lin and Dorothy DeLay. While at Juilliard, she served as Concertmaster of the Juilliard Orchestra and was the winner of the Juilliard Concerto Competition at both the pre-college and college levels. She is the recipient of more than one

hundred national and international awards. She won the prestigious Artists International Competition in New York and, as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival.

A native of Canada, Ms. Kim has been engaged as soloist by many of Canada's leading orchestras, including the National Arts Center Orchestra, Montreal Metropolitan Orchestra, Vancouver Symphony, McGill Chamber Orchestra, and the Windsor, Regina, Victoria and Prince George Symphonies. She has also appeared as soloist with the DeKalb, New Orleans, Aspen and Banff Festival Orchestras, and with orchestras in the United Kingdom, Germany and Poland. Ms. Kim has toured extensively throughout Canada and the United States, including performances at Alice Tully Hall and the Santa Fe, La Jolla, Highlands-Cashiers, Amelia Island, Zenith and Sitka International Chamber Music Festivals. Ms. Kim currently resides in Atlanta, Georgia, where she served as Assistant and Associate Concertmaster for the Atlanta Symphony for three seasons. She is currently the Assistant Concertmaster of the Atlanta Opera Orchestra and serves as Professor of Violin and Chair of the String Department at Kennesaw State University.



**Judith Cole, piano**, Artist in Residence in Collaborative Piano, is known nationally as a pianist who can perform comfortably in almost any genre, from classical to musical theatre, from jazz to country. She has been Musical Director for many musicals and operas over the years. Professor Cole teaches Accompanying, Sight-Singing for Musical Theatre and Piano; she is also the Assistant Director for Opera Theatre. Judy plays for services at The Temple in Atlanta, and still does frequent gig work throughout the area.



**John Lawless, percussion**, joined the music faculty of Kennesaw State University in 1998 and became the Director of Percussion Studies in 2004. Principal Timpanist of the Atlanta Opera orchestra since 1979, John held the same position with the Chattanooga Symphony for 21 years.

Since 1978, Mr. Lawless has performed, toured and recorded with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as a studio and pit percussionist.

A founding member of the Atlanta Percussion Trio, Mr. Lawless performs hundreds of school concerts a year for thousands of children throughout the Southeastern United States. Along with Scott Douglas and Karen Hunt, the trio has been a performing group for 32 years, bringing educational programs to children of all ages.

As a soloist, Mr. Lawless played several concertos with the Chattanooga Symphony, including: *The Olympian for 8 Timpani and Orchestra* as well as *The Messenger for Multiple Percussion and Orchestra*, both written by James Oliverio. In 2009, Mr. Lawless performed Joseph Schwantner's *Concerto for Percussion* with the Cobb Symphony Orchestra. In 2014, he performed the Southeastern premier of Christopher Theofinidis' *Marimba Concerto* with the KSU Wind Ensemble for the Festival of New Music.

A graduate of Georgia State University, Mr. Lawless' teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder and Mark Yancich. Previous faculty appointments include those at Georgia State University, Clark Atlanta University and West Georgia State University.



**Welcome** to the Bailey Performance Center! Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty, students and musical guests!

The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The 27-time Grammy Award winning Atlanta

Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan Stage. If you have not yet purchased your season tickets, I encourage you to do so as soon as possible.

Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our School and for you, our patrons!

We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.

I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all we will accomplish together!

Stephen W. Plate, Director, KSU School of Music

## Connect with Us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

[musicKSU.com](http://musicKSU.com)

Visit the Live Streaming page on [musicKSU.com](http://musicKSU.com) to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.

*Please consider a gift to the Kennesaw State University School of Music.*

<http://community.kennesaw.edu/GiveToMusic>