

Featuring the Music of the

Raymond Scott Quintette



nov 2013



No Exit New Music Ensemble from left to right; Nicholas Underhill, Jenna Lyle, Tom Bowling, Nick Diodore, Cara Tweed and Timothy Beyer (Photo: Herbert Ascherman)

**No Exit** was founded by composer **Timothy Beyer** with the intent of serving as an outlet for the commission and performance of contemporary avant-garde concert music. No Exit is committed to promoting the works of living composers, particularly the music of young and emerging artists who haven't yet had either the opportunities or exposure of their better known counterparts. Our goal is to showcase exciting and important programming from composers around the world with a focus on presenting progressive music of composers in the Greater Cleveland area.

As part of this philosophy, No Exit will present two programs a year, performing each program at several venues. This, along with community outreach efforts, will help provide for an environment in which listeners can hear the work of living artists, many of which work and reside in our community. Our student commissioning program highlights some of the best that our young composers have to offer and provides the listening public exposure to the voices of tomorrow.

While its core group consists of a piano quartet, at times No Exit will be supplemented by other musicians and/or electronics in order to present a wide range of programming. It is our hope to provide our audience with a challenging and rewarding experience, and to do so at venues and in communities around Northeast Ohio, always free and open to the public.

Thank you for your support.

## Program

Powerhouse Passacaglia (2013) “World Premiere”  
**Raymond Scott (b.1908-d.1994) / arrangement by Geoffrey Burleson (b.1964)**

**Manhattan Research, Inc. Copyright (1959)**  
**B.C. 1675 (1957)**

Snake Woman (2013) “World Premiere”  
**Raymond Scott / arrangement by Russ Gershon (b.1959)**

The Man at the Typewriter (2013) “World Premiere”  
**Raymond Scott / arrangement by Christopher Auerbach-Brown (b.1970)**

**Twilight In Turkey (1968-69)**

Egyptian Barn Dance Meditation (2013) “World Premiere”  
**Timothy Beyer (b.1970)**

## Intermission

## Program

Celebration On the Planet Mars (2013) “World Premiere”  
**Raymond Scott / arrangement by Eric Gonzalez (b.1986)**

**Domino (1960-63)**  
**Don't Beat Your Wife Every Night! (1961)**

Song of India (2013) “World Premiere”  
**Raymond Scott / arrangement by Russ Gershon**

War Dance for Wooden Indians (2013) “World Premiere”  
**Raymond Scott / arrangement by Greg D'Alessio (b.1963)**

**Limbo: The Organized Mind (1966)**

Turkey in Twilight (2013) “World Premiere”  
**James Praznik (b.1985)**



**Raymond Scott**

I've always thought of the music of **Raymond Scott** as being dynamic and extraordinary in an uniquely 'American' sort of way. Perhaps it would be better stated to say that Raymond Scott himself is, uniquely unique. There simply doesn't seem to be enough adjectives to adequately put a finger on his prolific and always singular output, nonetheless, to describe the visionary himself. Scott truly epitomizes the term 'avant-garde', and musically, does so in an infinitely accessible and entertaining fashion.

For the purposes of this concert, the focus is on the music of the Raymond Scott Quintette (he thought that his spelling of Quintette sounded 'crisper'. Never mind that it consisted of six performers.) and the electronic works that he produced under the umbrella of his Manhattan Research, Inc..

The Quintette was founded in 1937 and included as original members trumpeter and jazz luminary Bunny Berigan and drummer Johnny Williams (father of film composer John Williams).

Scott transformed swing music into his own unique and inexplicable language - as eccentric and idiosyncratic as the man from which it came. The manic, oddball and frenetic nature of Scott's Quintette music may perhaps, deceptively belie the obsessive genius behind it. Ironically, Scott didn't write anything down, but preferred to work it out in 'real-time' during rehearsals. His music didn't rely on improvisation, but rather, were meticulously crafted compositions through and through. With absurdist titles such as, *Dinner Music for a Pack of Hungry Cannibals* and *New Year's Eve in a Haunted House*, which conjured up equally vivid and surreal scenarios, his music was, strange as it may seem, a big hit with the listening public.

Even though Scott never composed for cartoons, in 1941 Warner Bros. obtained the rights to Scott's back catalog. In the hands of music director Carl Stalling, many of Scott's Quintette pieces, most notably, *Powerhouse*, became the exuberant accompaniment to many animated features. Due in large part to this 'repurposing' of Scott's work, his music has become rather ubiquitous in the American consciousness. Even if his name is not familiar to you, his music almost certainly is.

In 1946, Scott established Manhattan Research, Inc. with the intent of further exploring the possibilities of the then almost nonexistent idiom of electronic music. Without question, Scott was one of the most significant visionaries and innovators in the medium of electronic music. He created many electronic instruments - including the invention in 1949 of the famed Electronium, an instrument inconceivably ahead of its time. His contributions to the medium are quite literally, immeasurable. When one reads about the many technologies that Scott developed, the word 'vanguard' almost seems trite in describing the enormity of his accomplishments.

I would like to extend my heartfelt gratitude to Irwin Chusid and Jeff Winner for their insight, expertise and support, all of which helped make this program possible. If you enjoyed this evening's concert and want to discover more about the man, his music and his legacy, then be sure to visit [raymondscott.com](http://raymondscott.com).

-*Timothy Beyer*

## Geoffrey Burleson



**Geoffrey Burleson**, pianist, has performed to wide acclaim throughout Europe and North America, and is equally active as a recitalist, concerto soloist, chamber musician and jazz performer. The *New York Times* has hailed his solo performances as “vibrant” and “compelling”, and has praised his “command, projection of rhapsodic qualities without loss of rhythmic vigor, and appropriate sense of spontaneity and fetching colors”. And the *Boston Globe* refers to Mr. Burleson as a “remarkable pianist” and “a first-class instrumental presence” whose performances are “outright thrilling.” His numerous acclaimed

solo appearances include prominent venues in Paris (at the *Église St-Merri*), New York, Rome (American Academy), Athens (Mitropoulos Hall), Mexico City (National Museum of Art), Rotterdam (De Doelen), Chicago (Dame Myra Hess Memorial Series), Boston, Washington, Switzerland, England, Spain, and elsewhere. He has also appeared as soloist in many international festivals, including the Bard Music Festival, Santander Festival (Spain) and the Talloires International Festival.

Mr. Burleson made his New York City solo recital debut at Merkin Hall in 2000, sponsored by the League of Composers / ISCM. Concerto appearances include the Buffalo Philharmonic, the Boston Musica Viva, Arlington Philharmonic, New England Philharmonic, and the Holland Symfonia in the Netherlands, with repertoire ranging from Mozart, Weber and Saint-Saëns to Gershwin, Yehudi Wyner, David Rakowski and Klaas de Vries. Mr. Burleson is principal pianist with the Boston Musica Viva, The New York Art Ensemble, and David Sanford’s Pittsburgh Collective. Recent touring projects include “Akoka: Messiaen Remix”, a program featuring Messiaen’s *Quartet for the End of Time*, and including new works commenting on it by David Krakauer and DJ Socalled, with David Krakauer, clarinet; Matt Haimovitz, cello; and Todd Reynolds, violin. Burleson also performs with the Tango Project, a trio with accordionist William Schimmel and violinist Mary Rowell, and Impetus, an avant-cabaret trio with vocalist Maria Tegzes and guitarist David “Knife” Fabris. He is additionally a member of Princeton University’s Richardson Chamber Players. As a jazz pianist, Mr. Burleson has performed extensively at home and abroad, both as soloist and in many ensembles. The *Boston Globe* has lauded his jazz performances, praising his “solos filled with complex harmonic and rhythmic figures”, as well as his “compact and dramatic” arrangements of works by such diverse artists as Eric Dolphy and Patti Smith.

A laureate of the International Piano Recording Competition (Silver Medal), and the Vienna Modern Masters International Performers’ Competition, Mr. Burleson was also the recipient of a DAAD Grant from the German government to support a residency at the Academy of Arts in Berlin. A graduate of the Peabody Conservatory, New England Conservatory, and Stony Brook University (D.M.A.), his principal teachers include Gilbert Kalish, Leonard Shure, Veronica Jochum, Lillian Freundlich, and Tinka Knopf.

Currently, Mr. Burleson is recording the complete piano works of Camille Saint-Saëns, being released on 5 CD volumes on the new Naxos Grand Piano label. **Saint-Saëns: Complete Piano Works 1: Complete Piano Études**, the inaugural release on the new label, **Saint-Saëns: Complete Piano Works 2**, and **Character Pieces** (Vol. 3) were all released in 2012, and have met with high international acclaim. Other solo releases include **Roy Harris-Complete Piano Music** (Naxos), and **Vincent Persichetti: Complete Piano Sonatas** (New World Records), a 2-CD set on which all twelve of Persichetti's piano sonatas are united on one release for the first time. The Persichetti recording was accorded high acclaim from the *BBC Music Magazine* ("BBC Music Choice"; 5/5 stars), a laudatory feature review in *Gramophone*, and was listed among the best recordings released in 2008 by *Fanfare* and the *American Record Guide*. His extensive chamber music discography includes **Odd Couple** (Oxingale Records), a duo CD of American works with cellist Matt Haimovitz, featuring the Barber and Carter Sonatas, as well as newer works by David Sanford and Augusta Read Thomas.

Mr. Burleson teaches piano at Princeton University, and is Associate Professor of Music and Director of Piano Studies at Hunter College-City University of New York.

## Powerhouse Passacaglia

Having harbored a long-time compulsion with the unclassifiable musical inventor Raymond Scott, I was thrilled to be asked by Tim Beyer to create a composition based on anything within the realm of Scott's music for the intrepid No Exit Ensemble. My aural memory immediately went to the "B" section of Scott's *Powerhouse*, which I've known since I was a wee lad from its ubiquitous appearances as the stock "assembly line" music in many Warner Brothers cartoons. The 8-note repeating bass line in this section (C-E-Eb-Gb-F-D-D#-E) is deceptively simple, ingenious and infectious, and contains a ridiculous amount of harmonic implications. So I decided to initially slow it down and explore the possibilities. I also thought it a perfect sequence for a *passacaglia*, a musical form that initially flourished in the Baroque era, wherein a ground bass or bass-ostinato is subjected to continuous variations. And I got lucky with another compulsion, alliteration, which handed me the title **Powerhouse Passacaglia**.

The passacaglia introduction gradually accumulates energy and rhythmic speed, leading to a recognizable version of the "B" section from *Powerhouse*, the only 8 bars I lift wholesale from Raymond Scott. After this, I continue with variations over the bass line at the new feverish tempo, sometimes also layering material with Scott's 8-bar theme, and even throwing in an homage to a different composer at one point. There is also a solo section over a modulating set of chord changes from *Powerhouse* to showcase the brilliant soloists performing in and with No Exit.

-Geoffrey Burleson

## Manhattan Research, Inc. Copyright

One of Scott's slogans for Manhattan Research, Inc. was "more than a *think* factory - a *dream* center where the excitement of tomorrow is made available today".

When Manhattan Research, Inc. sent out demos to potential customers, audio copyright lines like this were used to protect the recording from unauthorized use.

-Jeff Winner

## B.C. 1675 (The "Gillette" Conga Drum Jingle)

A 1959 article in *Popular Mechanics* reported, "Among the instruments which Scott has developed is a device that automatically finds a selection in a particular recording tape and continues to repeat it as long as he wants"

This track illustrates the wide variety of styles Scott was experimenting with in the late '50s.

-Jeff Winner

## Russ Gershon

See Special Guests for Bio

## Snake Woman

**Snake Woman**, a Scott original, is also from the repertoire of the third Quintette, and two somewhat different recorded takes exist. I've used elements of both versions in this arrangement for No Exit. *Snake Woman* is out of Scott's orientalist bag, with its ostinato in parallel fourths, prominent use of a Chinese gong, and emphasis on the #11 (A in the key of Eb) in the primary melody. As usual, he works in some swing time for a B section with a rather strange set of chords, and - not content that he has crammed enough into a three minute 78 RPM record - throws in C section with a chattering double time melody over an *ostinato quasi misterioso* (my terminology) that moves through several chords.

Here, I have expanded the form to include a trumpet-led improvisation on the A and B sections, a violin improvisation on a new ostinato based on the last two measures of the B section, and a saxophone improvisation based on an extended C section. One presumes that when Scott and company played his songs live, they were opened up the recorded arrangements

for improvisation as was the standard practice among jazz groups during the pre-LP era.

-Russ Gershon

## Christopher Auerbach-Brown



“This is a composer to watch; he might just shake things up with a musical trainwreck.”

*New Music Connoisseur*

**Mr. Auerbach-Brown** received his BM in Composition from Ithaca College where his major teachers were Dana Wilson and Gregory Woodward. He went on to complete his MM in Composition at the Cleveland Institute of Music, studying with Donald Erb.

Mr. Auerbach-Brown was awarded an ASCAP Young Composers' Award in 1996 for his Trio for Violin, Cello and Piano. The Trio also received its New York premiere in September of 1999 in Weill Recital Hall as part of the Vector 5 contemporary music series; in addition, Mr. Auerbach-Brown received a grant from Meet the Composer for his participation in this concert. His String Quartet was premiered by the Cavani Quartet at Weill Hall in December of 1997. In 1998 Mr. Auerbach-Brown was the recipient of a Charles Ives Scholarship given by the American Academy of Arts and Letters to “composition students of great promise”

In the Cleveland area, Mr. Auerbach-Brown is active as an educator, teaching music theory and composition at the Music Settlement, electronic music courses at Lakeland Community College, and classes in the Liberal Arts department at the Cleveland Institute of Art. His classes at CIA focus on the connections between contemporary music and sound art with the visual arts.

Recent activities for Mr. Auerbach-Brown include the premiere of his work *Pillars of Air* for percussion and piano in May 2012 by the Playground Ensemble (located in Denver, CO) and a SpaceLab artist residency at SPACES Gallery. His installation piece *Boundaries*, exhibited at SPACES in November 2011, utilized interactive sound sculptures and homemade musical instruments. Past projects include a collaborative installation with artist Andrea Joki and commissions from the Finger Lakes Music Educators' Association, Parade the Circle, the Cleveland Institute of Art, the Music Settlement, and percussionist Don Miller. His arrangements of Hasu Patel's works for sitar and orchestra were performed by the Doctors' Orchestra of Houston (Texas), and by the Plymouth Canton Symphony (Michigan) in February and March of 2008. Mr. Auerbach-Brown is a member of the Cleveland Composers' Guild and the American Composers' Alliance. His works have been performed on ACA's yearly Festival of American Music.

## The Man at the Typewriter

My arrangement of **The Man At the Typewriter** takes Raymond Scott's original score (titled *The Girl With The Typewriter*) and adds a few new details. First, Scott originally used a wood block and triangle to depict the sound of the typewriter; this has been replaced with a real typewriter, complete with an improvised typewriter solo.

Additionally, I reworked the arrangement to include improvised solos on other instruments, to pay homage to this important aspect of the jazz tradition while retaining the quirky integrity of Scott's musical genius.

-Christopher Auerbach-Brown

## Twilight in Turkey

Updated version of Raymond Scott Quintette hit from 1937. Created using Electronium with keyboard.

-Jeff Winner

## Timothy Beyer

See Personnel for Bio

## Egyptian Barn Dance Meditation

**Egyptian Barn Dance Meditation** is one in a series of five miniatures - all inspired by the music of the Raymond Scott Quintette. In this piece I quote several Raymond Scott tunes, most notably I use material from *Egyptian Barn Dance* - hence the namesake - in the tenor saxophone and trumpet (and to a lesser extent, drum set) parts. While I kept the original material 'intact', it is often times manipulated (i.e. octave displacement, different tempo and note durations, etc.). Other material was taken from *Powerhouse* and *Celebration On the Planet Mars*, although one may have to listen very carefully to pick those out.

In writing these miniatures I was interested in the notion of recontextualizing Scott's original material. My hope is that I've been able to (some degree at least) preserve the integrity of the source material while painting a very different picture with it. This is certainly more so the case with *Egyptian Barn Dance Meditation* than with the other miniatures in the series, which keep far more with the energy and 'feel' that was originally intended, which is to say, that they're more

'Scott-like' in their sensibility.

-*Timothy Beyer*

## Eric Gonzalez

See Personnel for Bio

## Celebration On the Planet Mars

This arrangement of Raymond Scott's **Celebration on the Planet Mars** slows the quirky high energy of the opening of the original tune, creating a sparse Martian setting. Instead of finding oneself in the middle of an alien shindig, the listener is slowly brought in to the scene out of the stillness of space. The melodic content of the work is played in canon, providing a lush harmonic texture which leads nicely to the celebration. Gonzalez combines a straight transcription of the tune with imitative material, which compliments Scott's unique esthetic.

-*Eric Gonzalez*

## Domino

This instrumental track utilizes a gadget developed by Raymond Scott in the '60s: Bandito the Bongo artist, a "device that automatically creates and performs bongo-like drum improvisations, an infinite variety of pitches, rhythms and colors, comparable to, and frequently more exciting than the most brilliant bongo artist anywhere." (*Disclosure*, May 15, 1968)

-Jeff Winner

## Dont Beat Your Wife Everynight!

Scott believed that the Audio Logo use of electronic music would be its first important and widely used contribution to radio and TV commercials. He established Electronic Audio Logos, Inc. especially for this purpose.

The sounds on this track are not fragments of musical compositions - they are "stings" and accents created in Manhattan Research Inc.'s electronic music studio. Scott explained, " After we put together the tape, we called in an announcer - friend of ours, 'Bucky' Coslow. We said: 'Listen to these electronic effects, we'll play them one at a time and whatever they make you think of - commercial style - say it really spontaneous-like. We'll record them, then later, we'll have a mix and see what happens.' We did just that, with one difference: The announce tape was

edited but before we'd got a chance to sync it with the effects tape, it was run purely by accident at random against the effects tape. The effect was startling. Words and phrases that had no business showing up where they did against certain electronic effects took on a wonderfully convincing and attractive quality and seemed to indicate that electronic music for this purpose may turn out to have unusual vitality, conviction and atmosphere plus a rather shocking flexibility." (from: Lecture on Electronic Music in Radio & Television, *Advertising Age* Convention, Chicago, July 31, 1962)

-Jeff Winner

## Song of India

**Song of India** is one of many takes on big band hits that Raymond Scott produced. In 1938 Tommy Dorsey extracted the melody for "India" from the aria *Song of the Indian Guest* from Nikolai Rimsky-Korsakov's 1896 opera *Sadko* and turned it into a hit recording. In 1948 or 1949, Scott recorded a version with his third Quintette, augmented by a vocalist (and Scott's future second wife) Dorothy Collins. He also performed the song in a big band arrangement, most likely not written by him, on the March 17, 1951 broadcast of *Your Hit Parade*.

In his own Scott-like move, Dorsey takes the languid melody and motors it with two-beat and four-beat swinging jazz rhythms, as well as a tom-heavy intro in the *Sing Sing Sing* vein, and fills it out with elaborately harmonized horn section volleys before opening up for soloists. Scott's small group arrangement, which I have transcribed and adapted for No Exit's instrumentation, strips down both the vertical and horizontal aspects of the Dorsey chart, emphasizing the Rimsky-Korsakov melody.

Typically, Scott powers the whole endeavor with smoothly swinging brushes on the snare drum and walking bass, broken only by a brief intro and an interlude two thirds of the way through. In his adherence to this sprightly but repetitive approach from the rhythm section, Scott parallels the preferences of jazz pianist, composer and theorist Lennie Tristano, whose oblique approach to melodies over standard chord changes is also matched by Scott's work on pieces like *Ectoplasm* and his arrangement of *Blue Skies*.

This arrangement also foreshadows the much appreciated 1950s recordings of the Mexican arranger Juan Garcia Esquivel, who like Scott rearranged big band classics with a hearty dose of futuristic surrealism. Unlike Scott, Esquivel did not compose many of his own compositions. I would be quite surprised if Esquivel was unaware of Scott's music.

-Russ Gershon

## Greg D'Alessio

Arthur Gelien was given the stage name “**Greg D'Alessio**” by his first agent, Henry Willson. His good looks landed him a role in the film *Island of Desire* opposite Linda Darnell. However, it was his co-starring role as young Marine Danny in 1955's World War II drama *Battle Cry*, in which he has an affair with an older woman, but ends up marrying the girl next door, that cemented his position as one of Hollywood's top young romantic leads. His other hit films include *The Burning Hills* with Natalie Wood, *That Kind of Woman* with Sophia Loren, *Gunman's Walk* with Van Heflin and *The Pleasure of His Company* with Debbie Reynolds. He went on to star in over forty major films and became a cult star in the 1980s appearing in *Lust in the Dust*, *Polyester* and *Grease 2*.

## War Dance for Wooden Indians

**War Dance for Wooden Indians**, is from the 1938 and was one of the Raymond Scott Quintette's many hits. This is a straight arrangement of the original, which could never be improved upon in any case.

-Greg D'Alessio

## Limbo: The Organized Mind (Narration by Jim Henson)

Scott's musique concrète score for a Henson film starring the character Limbo, a foam-rubber face that was manipulated with strings to move the mouth. The film's narrator guides us around inside his own head, while explaining how he organizes his thoughts, personal memories and fears. This track provides a fine example of Scott's musical engineering in a professionally produced and original soundtrack.

-Jeff Winner

## James Praznik

See Personnel for Bio

## Turkey in Twilight

The different impressions formed when recognizing a concert work as either 'composed' or 'improvised' can be drastically different. A composed work often inspires ideas that an artist's vision is being realized as a carefully crafted and unified series of ideas. In contrast an improvisation often invokes a feeling of admiration and adventure; that a performer is bearing their own feelings and realizing them in real time. As both of these forms have positive aspects they also have negative aspects. But by combining these worlds a new possibility emerges in the form of a 'structured improvisation' where some musicians are leading with improvised material and others are awaiting cues to create moments that bear a resemblance to a composed work. In this particular situation the musicians will take the primary motives of Raymond Scott's *Twilight In Turkey*, internalize and alter them and as a result make a piece that bears the energy and flavor of Raymond Scott as seen through a more elastic and contemporary language.

-James Praznik

## Special Guests

### Russ Gershon



**Russ Gershon** is a saxophonist, composer, arranger, bandleader, record company founder and educator. Born in New York in 1959, he studied violin and piano as a boy and came of age as a music listener in the jazz clubs and lofts and rock, classical and jazz concerts of the 1970's. Following periods as a student journalist and radio DJ, inspired by Rahsaan Roland Kirk and John Coltrane, he took up saxophone at age 17.

Moving to Cambridge MA to attend Harvard, where he eventually earned a degree in philosophy, Gershon continued as a disc jockey, producing mammoth "radio orgies" on subjects like Charles Mingus, Ornette Coleman and Chicago's AACM. Along with a group of schoolmates, he was swept up in the punk revolution and formed a band, the Decoders, for which he and his colleagues began writing songs and recording, ultimately touring in the US and playing such venues as the Rat, CBGB's and the Mudd Club. In 1982 he joined a punk pop group called the Sex Execs which became regional hitmakers in New England before dissolving in 1984.

Desiring more formal music education, Gershon studied at Berklee College from 1983 to 1985, sharpening his saxophone technique and studying harmony and arranging. In 1985, he formed a rehearsal band which quickly became a performing ensemble, the Either/Orchestra. Originally 11 pieces, later 10, the group has traversed a wide range of jazz styles through 11 recordings, thousands of performances in across North America and Europe, including at Lincoln Center, the Village Gate, Le Poisson Rouge, the Berklee Performance Center, Jordan Hall and the Chicago, Tri-C's, Toronto, Ottawa, Vancouver, Monterey, Moers, Helsinki, Banlieues Bleues, Glastonbury, Dun Lagohaire, Guimaraes, Ancona and many other festivals. The group has won five Boston Music Awards, many high placements in the Down Beat International Critics Poll, and Gershon was nominated for a Grammy in 1992 for "Best Arrangement of an Instrumental Composition," for his "Bennie Moten's Weird Nightmare."

In more recent times, the E/O has become deeply involved with Latin and Ethiopian music, traveling to Addis Ababa in 2004 as the first American group ever to play the Ethiopian Mjusic Festival. A recording of their concert was released as part of the reknowned Ethiopiques series, the only American group included among reissues of classic Ethiopian recordings. Since that time they have collaborated extensively with Ethiopian great including Mulatu Astatke, Mahmoud Ahmed, Getachew Mekurya and Teshome Mitiku. The E/O returned to Addis in 2011 to revive music by Nerses Nalbandian, an Armenian emigre who was Ethiopia's "maestro" from the 1930s-70s and performed at the National Theater of Ethiopia, among other venues.

Gershon has also done extensive work with other artists in the jazz and pop areas, including Cab Calloway, Alan Dawson, John Tchicai, the Four Tops, Morphine, Throwing Muses, Roger C. Miller and Willie "Loco" Alexander. In 2004, he earned a masters in music composition from Tufts University, concentrating on chamber music and African music. He has composed chamber works for Robert Nairn, the principal bassist of the Handel and Haydn Society, Brave New Works, and written orchestral arrangements for the Boston Pops.

In 1987 Gershon founded Accurate Records, and indie label that has issued over 100 jazz, rock and film music CDs by artists including Medeski Martin & Wood, Morphine, the Alloy Orchestra, the Ghost Train Orchestra and Club D'Elf.

Currently, he is finishing the recording of *The Collected Unconscious*, a suite composed for the Either/Orchestra under a Chamber Music American New Jazz Works grant, and compiling live recordings of Either/Orchestra concerts in the US, Ethiopia and Canda with a range of guest artists for future release. He also serves as principal arranger for Gabrielle Agachiko, a Boston-based vocalist, and sings, plays sax and flute and arranges for Lookie Lookie, a band reviving Latin Bugalu, a crossover genre from the 1960s.

Gershon has served as an visiting clinician or guest artist at numerous colleges including Cleveland State, Harvard and the Universities of Virginia, Vermont, Iowa, plus Wichita State, Berklee and New England Conservatory. He is presently teaching "Blues: Theory and Practice" at Lasell College in Newton MA, and basic instrumental skills and band at Johnson Elementary School in Nahant MA.

## Dinesh Joseph

**Dinesh Joseph** was appointed assistant principal timpanist and section percussionist of the Buffalo Philharmonic Orchestra in 2003. Prior to his tenure in Buffalo, he served as principal percussionist of the Youngstown (OH) Symphony, percussion and timpanist with the Cleveland Pops Orchestra and was a percussion fellow at the Tanglewood Music Center. He received a bachelor of music degree from the Juilliard School in 2002 and a master of music degree from Cleveland State University in 2004. Dinesh has also performed numerous times with the Cleveland Orchestra, Detroit Symphony and Buffalo Chamber Players. Dinesh and his wife Jeannine also own their own company, Dragonfly Percussion, which designs and produces specialty orchestral percussion products. They live in Buffalo with their daughter, Eloise.

## Ed Davis



**Ed Davis** is a musician and educator residing in Youngstown, Ohio. He is currently employed by the Youngstown State University SMARTS program (Students Motivated by the ARTS) as a drum circle facilitator and is a private music teacher at Motter's Music in Canfield, OH while maintaining a very active performing and recording schedule throughout the region.

Originally from West Liberty, OH, Ed attended the Capital University Conservatory of Music in Columbus, OH and earned a Bachelor of Music in Music Media degree. While living in Columbus, Ed worked as an instructor at Columbus Pro Percussion and performed in a variety of styles as a freelance musician. Focusing on mainly drumset and world percussion, Ed has performed with groups such as the Columbus Jazz Orchestra, Chuck Mangione, The Dirty Dozen Brass Band, and served as a member of national recording act, Red Wanting Blue. He can be heard on their 2009 release, *These Magnificent Miles* (Fanatic/EMI).

Ed graduated from Youngstown State University's Dana School of Music in 2012 with a Masters degree in Percussion Performance. Since living in Youngstown, Ed has had the opportunity to play with bands such as Jordan DePaul & the Reputations, Special Blend, Frank Castellano, Todd Cutshaw, Costley Ct., the Youngstown Percussion Collective, Penguins in Bondage: the YSU Frank Zappa Ensemble, Glenn Schaft and Dave Morgan.

## Scott McKee



Trumpeter **Scott McKee** has earned acclaim for his performances in both his hometown of Cleveland as well as across all of North America. He has appeared as a trumpeter with Tito Puente Jr., Aretha Franklin, The Temptations, Guy Lombardo's Royal Canadians, Clark Terry, Bobby Shew, Ernie Krivda's Fat Tuesday Big Band and the Cleveland Jazz Orchestra.

Scott holds a bachelor of music in trumpet performance from Cleveland State University and has pursued post graduate studies at the University of Colorado at Boulder. His principal teachers included Geoffrey Hardcastle, Charles Couch, Dennis Reynolds, Brad Goode, Terry Shawchuck and Art Lande

Currently Scott is living and freelancing in his native Cleveland and can be seen regularly as a member of MOJO: The Generations Big Band and The Sammy DeLeon y su Orquestra.

## Personnel

Violinist **Cara Tweed's** playing has been described as "dazzling" and "captivating", finding "nuance and character in every part of the phrase". As a musician, she embraces the classical canon but eagerly explores new music that spans a variety of genres. Cara is a founding member of the Cleveland based chamber groups No Exit and Almeda Trio and has performed in concert halls throughout the United States and abroad.

After throwing a tantrum in a toy store because her mother would not buy her a Mickey Mouse violin, Cara began studying the violin at age five at The Cleveland Institute of Music's Sato Center for Suzuki Studies. She holds degrees in violin performance from The Cleveland Institute in Music and Cleveland State University and counts David Updegraff and Paul Kantor among her most influential teachers.

Cara was the principal second violinist of the Opera Cleveland Orchestra from 2004-2010 and has been a member of The Canton Symphony, City Music Cleveland, red {an orchestra} and the Spoleto USA festival orchestra. She has performed as a violin soloist with The Cleveland Philharmonic, Cleveland State University Orchestra, The Marion Philharmonic and Cleveland's Suburban Symphony.

An avid educator, Cara has maintained a private violin studio for over ten years. She has been on the faculty of Cleveland State University, The Aurora School of Music and The Music Settlement. Currently, Cara teaches at Laurel School in Shaker Heights, where she directs their Music Academy. Cara also enjoys conducting and coaching chamber music and has given Master Classes throughout the United States.

Cara lives in Cleveland Heights with her husband, cellist Nicholas Diodore, and their young son.

Violist **James Rhodes** has performed in concerts throughout the United States and Eastern Europe as a soloist, chamber and orchestral musician. Being raised in a musical home, James began playing piano at age four and viola at age eight. He has studied with teachers Dr. David Dalton (BYU), Dr. Minor Wetzel (Los Angeles Philharmonic) and Mark Jackobs (Cleveland Orchestra, Cleveland Institute of Music). James debuted as viola soloist at age 17 performing Alan Shulman's *Theme and Variations for Viola and Orchestra*. He has been the recipient of numerous awards and scholarships and holds a masters degree from the Cleveland Institute of Music in viola performance.

Recently, James performed as a soloist live on WCLV 104.9 as part of Centennial Celebration of the Music Settlement in Cleveland Ohio. Currently, James performs as an orchestral musician regularly with the Cleveland Pops Orchestra, BlueWater Chamber Orchestra and the Erie Philharmonic. As a chamber musician, James has recently joined No Exit, an ensemble dedicated to performing new music. As a music educator James has directed youth orchestras, coached chamber music, is a registered Suzuki educator and currently serves as faculty member at the at The Music Settlement in Cleveland, Ohio working primarily as a viola/violin instructor in the Suzuki department.

He also serves as music director at the Hudson Montessori School in Hudson, Ohio and serves on the faculty at the Reaching Heights summer music program in Cleveland Heights, Ohio. James is on the governing board of the Ohio Viola Society and has been a member of the faculty at the Aurora School of music in Aurora, Ohio.

He loves jazz, history, sports, being in the outdoors, and spending time with his wife, Carrie, and their four young children Rebecca, James, David, and Isaac.

Cellist **Nicholas Diodore** was born in Marion, Indiana to a musical family and quickly established a reputation as a very talented cellist. He won several competitions and was the recipient of many awards before attending high school. He received his early musical instruction from Geoffrey Lapin of the Indianapolis Symphony

Mr. Diodore attended high school at Interlochen Arts Academy in Michigan. There, as a student of Crispin Campbell, he excelled in the study of 20th century compositions as well as in chamber music. During the time he spent there, Mr. Diodore was a prize winner at the Fischhoff International Chamber Music competition and the Grand Prize winner of the Downbeat Magazine Chamber Music Competition. He graduated in 1995 with the highest honors in both music and academics. In 1996 Mr. Diodore attended the Cleveland Institute of Music where he was a

student of Alan Harris. While at CIM he also studied with Merry Peckham of the Cavani Quartet and with Richard Weiss, assistant principle cellist of the Cleveland Orchestra. He performed in the master-classes of Paul Katz and Gary Hoffman.

Mr. Diodore participated in several well-known summer music festivals. He was one of the youngest participants in the Quartet Program at Bucknell University. From 1996 to 1999 he spent his summers at the Aspen Music Festival where he held third chair in the Aspen Chamber Orchestra. In 2000 and 2001 he was accepted to participate in the Cayman Islands Music Festival. Currently Mr. Diodore holds a faculty position at the Aurora School of Music and the Cleveland Music School Settlement. In addition to maintaining a large private studio his duties include regular performances of solo and chamber music. He also serves on the board of directors of the Cleveland Cello Society.

Pianist / composer **Nicholas Underhill** holds a Masters Degree in Piano from the New England Conservatory of Music. His teachers include Konrad Wolff, Katja Andy, Edmund Battersby and Russell Sherman. Well known in Boston, New York City and Cleveland as a champion of new music for the piano, he has performed solo recitals in Carnegie Recital Hall, Weill Recital Hall and Merkin Concert Hall. He was featured in the prestigious Dame Myra Hess Memorial concerts in Chicago in 1991. His collaborative recitals include programs with his wife, Mary Kay Fink. He has taught piano at Mount Union College and Hiram College, and has performed on numerous occasions with the Cleveland Ballet Orchestra, the Cleveland Chamber Symphony and the Cleveland Chamber Collective.

As a composer, Underhill's music has been performed by the Cleveland Orchestra, the Ohio Music Teachers Association, The Fortnightly Musical Club, The Cleveland Flute Society, The Gramercy Trio, Cleveland Orchestra players Mary Kay Fink, Takako Masame, Lisa Boyko, Richard King, and pianist Randall Hodgkinson.

Flutist **Sean Gabriel** is currently the principal flutist of the Blue Water Chamber Orchestra and the Cleveland Chamber Symphony. Mr. Gabriel is also a member of the Erie Philharmonic Orchestra of Pennsylvania and was the principal flutist of the Opera Cleveland Orchestra from 2002 to 2010. He is a frequent recitalist in the Cleveland area, especially at Baldwin-Wallace and Cleveland State Universities, where he serves on the music faculties. Mr. Gabriel has also performed with the Akron Symphony, Lyric Opera Cleveland, Cleveland Pops and has served as principal flute of the Baldwin-Wallace Bach Festival Chamber Orchestra.

Percussionist **Luke Rinderknecht** has performed as percussion soloist with The Cleveland Orchestra (Paul Creston's Concerto for Marimba), CityMusic Cleveland (*Avner Dorman's Uzu and Muzu from Kakaruzu*), and the Cleveland Youth Wind Symphony (James Basta's Concerto for Marimba). Equally at home in chamber music and orchestral settings, he has premiered dozens of new works with the New Juilliard Ensemble, Metropolis Ensemble, and in recital. He was recently appointed principal percussion of CityMusic and is excited to join No Exit, Cleveland's new music ensemble. Last season he appeared with Alarm Will Sound, Ensemble ACJW, Metropolis Ensemble, Glank, the Cleveland Orchestra, the Buffalo Philharmonic Orchestra, and the West Virginia Symphony.

In previous seasons he has also appeared with the Metropolitan Opera, Qatar Philharmonic, Dirty Projectors, Festival Chamber Music, St. Luke's Chamber Orchestra, Virginia Symphony, and in the pit of Broadway's *Legally Blonde*.

He can be heard with The Buffalo Philharmonic Orchestra on their double Grammy award-winning recording of John Corigliano's *Mr. Tambourine Man*, as well as with The Knights on three albums from Sony Classical. He completed Bachelor and Master of Music degrees at Juilliard, where he studied with Daniel Druckman, Gordon Gottlieb, and Greg Zuber, and received the Peter Mennin Prize for outstanding achievement and leadership in music. In the summers he is a faculty artist at the Bowdoin International Music Festival in Brunswick, Maine, and has also performed at the Marlboro, Castleton, Verbier, Barbican Blaze, BBC Proms, and Seoul Drum festivals. Luke grew up in Shaker Heights and is delighted to call the Lomond neighborhood home once again.

Artistic director/composer and Cleveland native, **Timothy Beyer** has been active as both a composer and performer in an eclectic range of musical mediums. He has composed for a variety of concert music genres, has scored for film, dance, and has produced many works in the electronic music idiom, which have garnered him acclaim. As a performer, he was the founding member and trombonist of Cleveland's innovative Jamaican jazz band Pressure Drop. Mr. Beyer is the founder and artistic director of the Cleveland-based new music ensemble No Exit. He received his Masters of Music degree in music composition from Cleveland State University.

Mr. Beyer's music has been performed throughout the U.S. and Europe by artists such as clarinetist Pat O'Keefe, flutists Carlton Vickers and Sean Gabriel, cellists David Russell and Craig Hultgren, pianist Jenny Lin and contemporary music ensembles Zeitgeist, the Verge Ensemble, the Cleveland Chamber Collective and the Cleveland Chamber Symphony. His works have also been featured at the Aki Festival and the Utah Arts Festival in addition to many radio broadcasts throughout the country. He is currently working on several recording projects including a vocal / electronic collaboration with composer Andrew Rindfleisch, and a CD project featuring his "Amputate" series of electroacoustic works.

The Washington Post has declared Timothy Beyer's music to be "as much poetry as it was music". – Stephen Brookes [ *The Washington Post*, Apr. 2011]

Associate director/composer **James Praznik** (b. 20 March 1985, Cleveland) is a composer, conductor, and pianist whose work has garnered acclaim among his peers as well as audiences. As a composer of highly expressive music, James has composed music for concerts, stage productions and commercial videogames. He has participated in the Interlochen Composer's Institute and the Cleveland State Composer's Recording Institute, and received honors such as the University of Akron Outstanding Composer Award on two occasions the University of Akron Outstanding Pianist Award, and the Bain Murray Award for Music. James has been a guest composer, arranger, pianist and conductor for the "Monsterpianos!" concerts in Akron, Ohio, and through the Cleveland Contemporary Players workshops he received recordings of his pieces made by some of today's leading virtuosos.

He has been commissioned by the new music ensemble “No Exit”, NASA, the Cleveland Ingenuity Festival and the Weathervane Playhouse for their production of *Enchanted April*.

His music has been performed at E.J. Thomas Hall, Cleveland State University, The University of Akron, The Cleveland Museum of Contemporary Art and the Interlochen Arts Camp. As a pianist and a proponent of other composers’ music, James has performed on The Ohio State University new music concerts, the Kentucky New Music Festival electro-acoustic concerts, and as a member of the Akron New Music Ensemble. He is an associate director of “No Exit”, a Cleveland based new music ensemble, and is an original member of “Duo Approximate”, a group that performs live soundtracks to silent films.

He holds a bachelor’s degree in composition and theory from the University of Akron where he studied composition with Daniel McCarthy and Nikola Resanovic (as well as piano under Philip Thomson) , and has recently received a master’s degree in composition at Cleveland State University where he studied with Andrew Rindfleisch and Greg D’Alessio. Currently James is a PhD candidate at Brandeis University where he studies with Eric Chasalow and David Rakowski.

Assistant to the artistic director/composer **Eric M. C. Gonzalez** has composed solo works, chamber pieces, electroacoustic and electronic music. In 2007 he entered the music scene in Cleveland, Ohio, where he performed original works in various music venues under the name *agleam*. The composer experimented with different techniques of music-making involving digital samplers, synthesizers, acoustic instruments, and vocals. Eric studies composition with Andrew Rindfleisch and Greg D’Alessio, and cello with David Allen Harrell of The Cleveland Orchestra at Cleveland State University. Eric has fulfilled the requirements of the Bachelor’s Degree of Music in Composition, and will receive his degree in Composition and Performance in Fall 2013.

Eric has composed music for the Cleveland State University Chamber Orchestra, the Cleveland State University Experimental Ensemble, No Exit New Music Ensemble, the JACK Quartet, The Genkin Philharmonic, and more. In 2011 and 2012, the works *Elliptical* and *A Priori Music No. 3* were recorded by engineer David Yost at the Cleveland Composers’ Recording Institute at Cleveland State University. Eric also won the No Exit New Music Ensemble Commission Competition in 2011, for which he composed *PILLS* for solo piano. Eric was the recipient of the Bain Murray Award for Composition in 2013.

As a cellist, Eric has performed with the Cleveland State University Chamber Orchestra, the Cleveland State University Symphony Orchestra, the Cleveland State University Experimental Music Ensemble, the Suburban Symphony, and various chamber groups over the years.

Art director **Edwin Wade** is an active abstract painter and designer living in the Cleveland area. He is largely responsible for the visuals of No Exit. Edwin’s work has been featured on HGTV’s Design Star and NBC’s Extreme Home Builders.

His work can be found on Etsy and purchased through Just Modern.

## Special Thanks

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