noexit
new music ensemble
noexit
noexitnewmusic
noexitnewmusic.com
3
febuary 2017
edwin wade design 2017

noexit new music ensemble from left to right; James Praznik, James Rhodes, Luke Rinderknecht, Eric Gonzalez, Timothy Beyer, Nicholas Underhill, Sean Gabriel, Nick Diodore and Cara Tweed.

Since it's inception, the idea behind **noexit** has been to serve as an outlet for the commission and performance of contemporary avant-garde concert music. Now in our eighth season and with well over sixty commissions to date, **noexit** is going strong in our efforts to promote the music of living composers and to be an impetus for the creation of new works. We have strived to create exciting, meaningful and thought-provoking programs; always with the philosophy of bringing the concert hall to the community (not the other way around) and by presenting our programs in a manner which allows for our audience to really connect with the experience..... free and open to the public in every sense.

For **noexit's** 2016-2017 concert season we've expanded our programming to include more than twice the number of concerts than in previous years! We will continue to participate in the NeoSonicFest and produce our successful series of exchange concerts with the St.Paul, Minnesota based new music ensemble Zeitgeist, who we will be performing with in Cleveland this January. And of course, unveiled before your very eyes, more newly commissioned pieces will see their world premiere this season than you can shake a stick at.

noexit is grateful to have such an enthusiastic and engaged audience. We have so many extraordinary things in store for you, so keep listening!

Thank you for your support.

Program

Habanera (1999)
Nicholas Underhill (b.1953)

Violin Sonata No. 2 (1923)
George Antheil (b.1900 - d.1959)

Side by Side (1989)
Michio Kitazume (b.1948)

Intermission

Suite for Piano (1943)
Lou Harrison (b.1917 - d.2003)

I. Prelude
II. Aria
III. Conductus
IV. Interlude
V. Rondo

esphyr (2017)
Emily Koh (b.1986)

Habanera - Nicholas Underhill

Habanera for solo violin was commissioned by Cleveland Orchestra violinist Takako Masame. It uses the traditional Habanera rhythm, first in its original form, and then in progressively more elaborate guises. The mood is whimsical, parodistic, capricious, and at times intense. The form of the piece is episodic, zeroing in on a lyrical rhumba-like theme which is presented early on and also concludes the piece.

See Personnel for Bio

Violin Sonata No. 2 - George Antheil

It's hard to imagine the avant-garde movement of the early 20th century without the American composer, pianist, author and inventor **George Antheil** being an indispensable part of it. He was an iconoclast or perhaps one could say an iconoclast's iconoclast. Referring to himself as a "futurist terrible", he lived up to his 'bad boy of music' moniker with great flair, inventiveness and a truly singular musical vision. Like many of the early modernist figures, he was as notorious for who he was almost as much as for the work that he created. Antheil was an original.

Born in Trenton, New Jersey at the turn of the 20th century, Antheil studied with Constantine von Sternberg (a pupil of Franz Liszt) and later Ernest Bloch prior to leaving for Europe in 1922 to pursue his self-imposed destiny as the "new ultra-modern pianist composer". It didn't take long for Antheil to count amongst his friends and supporters the likes of Igor Stravinsky, Erik Satie, Virgil Thomson, Ezra Pound, Ernest Hemingway, T.S. Eliot (who edited and published Antheil's 1930 crime novel *Death in the Dark)*, Pablo Picasso, William Butler Yeats, Jean Cocteau and James Joyce (the two men collaborated on an opera for which Joyce wrote the libretto for). Aaron Copeland recalled, "When I arrived [in Europe] George had all Paris by the ear". While revolutionaries such as Antheil may find kindred spirits such as the ones listed above, his career in Europe was also marked by the mayhem (sometimes riotous) that his performances often inspired. Far from cowering from such upheaval, Antheil reveled in it.

Antheil sought to radically redefine the sonic landscape for the modern age. His pieces were often imbued with jazz (that most American of musical mediums) and the sounds of industry, of machines, of progress. His preoccupation with the mechanical can be heard in many of his earlier works, often using the piano more as a percussive instrument, one capable of

performing as a machine would and in doing so, radically reimagining how the instrument could be applied. This can be seen in what is arguably his best known work, *Ballet Mécanique*. Originally conceived as the soundtrack to accompany the experimental Dadaist film of the same name created by Fernand Léger and Dudley Murphy (with cinematography by Man Ray). Antheil's score called for sixteen player pianos, three xylophones, four bass drums, a tam-tam, two grand pianos, seven bells, a fire siren, and three airplane propellers. The player pianos were programmed to perform their parts which were laden with dense tone clusters and seemingly impossible rhythms, each individual piano's part being interwoven into the whole, ultimately creating a mechanized wall-of-sound. While this work was later realized in it's full scale, for it's premiere in Paris in 1926 only four pianos were used….. a riot broke out during the inaugural performance, which would not be the last time such a spectacle would ensue at a George Antheil concert. In Europe, he had realized his aspirations to be the "futurist terrible".

By the 1930's due to economic depression and the rise of Nazism the climate was changing in Europe. This was an era in which many artists, especially those associated with the avant-garde, began their diaspora to find sanctuary elsewhere. Antheil returned to America and began a career composing music for film and eventually, television. While he would never again enjoy the same notoriety that he did in Europe, he never ceased reinventing himself. Take for example, when at the dawn of the 1940's, in partnership with actress and Hollywood bombshell Hedy Lamarr, they created a method to guide torpedoes to their target without being detected and jammed (which would cause the torpedo to be driven off course). This was accomplished by developing a system of frequency-hopping sequences, resulting in the ability to randomly change the signal which directed the torpedo to it's destination. Antheil used a player piano mechanism to accomplish this. In our current digital age, this technique is known as spread spectrum and is widely used in technologies such as Bluetooth and Wi-Fi. The truth is stranger (and far more interesting) than fiction folks!

Violin Sonata No. 2 unfolds in an almost Ivesian manner, smashing elements of jazz, popular music, the mechanical and the absurd together to produce a stormy and mirthful collage of manic energy. As described in Antheil's program for this work, the "banal" popular music of the violin struggles with the modern music of the piano, culminating in a self-destructive tango cadenza that gives way to a quiet Arabian-style coda.

Side by Side - Michio Katazume

Side by Side is an outstanding multi-percussion work that incorporates much freedom for the performer. Because of this freedom, the total performance time will vary according to the performer. Instrument substitutions are allowed as long as they are of the membranophone family (except for the pedal bass drum).

In 1966 **Michio Katazume** entered Tokyo National University of of Fine Arts and Music and studied composition with Tomojiro Ikenouchi, Akio Yashiro, Teizo Matsumura, piano with Shozo Tsubota, conducting with Hideo Saito and Masamitsu Takahashi.

His works include *Water Reincarnation* (commissioned by NHK Electronic Music Studio), *Shadows IV for clarinet solo*, *Ren-Ga for clarinet solo*, *Side by Side for percussion solo*, *Color of the Layers II for piano* and many others for various instruments.

His music have been performed at “Festival d’automne de Paris”, “Kuhmo Festival”(Finland), “Music from Japan”(New York), and many other modern music festivals, concerts, and broadcasts.

In 1977 he joined “Ensemble Vent d’Orient”, the collaboration group of players and composers as a composer, conductor and producer and introduced domestic and foreign modern music after Schoenberg. This group won the 1st Nakajima Kenzo Contemporary Music Prize in 1983.

From 1979, he studied in Paris for one year under the overseas study program of the Agency for Cultural Affairs.

Orchestral works are *Ei-Sho* (,94,Otaka Prize, Grand-Prix of IRC-Unesco (CD : QDisc 7418242, International Rostrum of Composers 1955-1999) , *Color of the Layers I* (‘95), *Ceremony of the Sky and Trees* (‘97), *From the Beginning of the Sea* (‘99), *Scenes of the Earth* (‘01,Otaka Prize), *Clarinet Concerto* (’02), *Concerto for Orchestra* (‘03).

These orchestral works have been performed by NHK Symphony Orchestra and many other outstanding orchestras both in Japan and abroad.

In 2004, won the 22nd Nakajima Kenzo Music Prize for his distinguished achievement in music composition.

He is a director of Japan Society for Contemporary Music, and guest professor of Tokyo College

Suite for Piano - Lou Harrison

In 1942-43 I was working as a musician and teacher in the Dance Department of the University of California at Los Angeles and had indeed gone there in the hope that I might study, even a little, with Schoenberg in his study. He had evidently been in deep concentration, and must have been startled, for he physically twitched during the introduction. I was relieved, though, to be accepted.

I was told that he refused to examine any work in "12-tone technique." Firstly, then, I took my *Saraband* and also my *Prelude* for Grand Piano and played those for him. He said, in obvious pleasure, "This is music I understand," and, turning, asked my fellow seminarians, "Why do you not bring to me such music?"

Meanwhile, I had been introduced by the lovely dancer Melissa Blake to Peter Yates and his wife, Frances Mullen. We shared intently many musical pleasures and, upon discovering that Frances Mullen was a fine concert pianist and sympathetic to new music, I began to concentrate on this ***Suite for Piano***, to give her. I had composed much of it, and then found that I was composing myself into a corner in III, the *Conductus*. Emboldened by Schoenberg's own kindnesses, I arrived one afternoon with the work. I supposed that, for my bringing in a 12-tone work, he might throw the three or four of us "out" - permanently (as I was told he had done once or twice before in exasperation) - or that he might out at least me. I played the *Prelude*. There was a rather long moment of silence, and then he asked me, thoughtfully, "Is it 12-tone?" I simply said, "Yes." He reached for the page, saying, "It is good! It is good!" (What a relief! I was not going to be thrown out!) He asked me to continue, and I played Movement III, he plunged directly in, already aware of my structure, and, with splendid illuminating instructions, permanently disposed of for me not only that particular but also any of the kind that I might ever encounter. Only a few years ago I wrote a sentence, in a paper for the East-West Music Encounter in Tokyo, which suggests something of what I felt he was telling me about: "… that deft, light musicality which to us (as musicians) is the very happiest conjunction of our intellect and senses."

If, as I sometimes suspect, I was being "spoofed" about Arnold Schoenberg's patience, then I am nonetheless grateful for that, too, for obvious reasons.

He was a lovely and delicate man, very nervous when airplanes flew over U.C.L.A.; who once hushed us, too, in order to hear a bird outside.

There was more, and much of musical interest. When I was about to leave for New York, he asked me why I was going there and I replied that I did not really know. "I know why you are going," he said. "You are going for fame and fortune, Good luck! And, do not study anymore - only Mozart!"

- Lou Harrison

Lou Harrison was one of the most inventive and individual of American composers. His music is noted for its pervasive integration of Native American and Asian musical influences and its emphasis on melody and rhythm, often avoiding harmony altogether. His family moved from Oregon when he was nine, and continued to move frequently around the San Francisco Bay area. The very diverse musical atmosphere of San Francisco was the primary formative force in his life. He could hear Cantonese opera; Gregorian chant; Spanish, Mexican, and Native-American music; and jazz and classical music. The San Francisco Public Library, with its strong music department, enabled him to take armloads of music home to study. He studied jazz piano, Gregorian chant, and conducting while in high school. He took Henry Cowell's course on «Music of the World's Peoples,» further studying counterpoint and composition with Cowell.

He and John Cage both wrote percussion-dominated music and found new percussion instruments in automobile junkyards and import shops; one of their discoveries was the wonderful pitched ringing sound produced by brake drums. Harrison eventually went to the University of California at Los Angeles to work with its dance department. While there, he was a composition pupil of Arnold Schoenberg. Harrison had already developed a love of Renaissance and earlier music. He adopted the old dance form "estampie," a word he translates as "stampede" for his own stamping, highly rhythmic fast movements.

In 1943, he moved to New York where he worked as a musician and writer. It was the unhappiest period of his life; he did not like the place, and found it difficult to make a living, although he did write some 300 music reviews for the Herald Tribune from 1944 to 1947. He developed a stomach ulcer and finally had a nervous breakdown. During this period, he made the acquaintance of Charles Ives and assisted the aged composer by editing and preparing for performance Ives' *Third Symphony*, which Harrison conducted at its premiere. Ives assisted Harrison financially when needed and, when the *Third Symphony* won the Pulitzer Prize in Music, Ives gave Harrison half the money.

The 1947 nervous breakdown resulted in Harrison deciding to change his compositional style. He began to imitate the sounds of gamelan orchestra, which he had first heard at the 1939 Golden Gate Exposition. He studied Harry Partch's theoretical book Genesis of a Music (a gift from Virgil Thomson) and was convinced to adopt various forms of just-intonation rather than the standard 12-note scale. (He says he wishes musicians were numerically trained, so that he could say, for instance, "Cellos, you gave me a 10/9 there; please give me a 9/8 instead.")

Harrison subsequently resumed his high productivity, returned to the West coast in 1951 to settle for life in Aptos, California and continued to write music sounding primarily "Pan-Pacific" in style, often for unusual combinations of instruments. He first visited Asia in 1961 at a world music symposium, afterward, he became interested in establishing gamelan orchestras in North America, and devised an "American gamelan" made by his partner William Colvig from readily obtainable materials. He went on to write hundreds of compositions, and his works are often recorded. Harrison developed a system of musical organization based around melodic shapes he calls "melodicles" and analogous rhythmic patterns ("rhythmicals") and durations ("icti controls").

shapes he calls “melodicles” and analogous rhythmic patterns (“rhythmicals”) and durations (“icti controls”). Lou Harrison died in 2003 en route to an Ohio festival dedicated to performances of his works.

- Joseph Stevenson

esphyr - Emily Koh

esphyr is inspired by the works of Esphyr Slobodkina, a Russian-born American artist celebrated for her avant-garde and feminist art works in the mid-century. *esphyr* drew most directly from Slobodkina’s Tamara Abstraction, currently on view at the Museum of Fine Arts in Boston. The use of atypical objects (such as a comb to bow the violin) to create different timbres, is a direct influence from Slobodkina’s usage of unusual materials such as screws, cork and washers to create textures in her work.

Emily Koh is a Boston-based Singaporean composer whose music is inspired by the uniquely human—art, philosophy, science, experiences and ideas. She is committed to expanding the possibilities of new sonic experiences by collaborations with other musicians, artists and scientists.

Described as ‘the future of composing’ (The Straits Times, Singapore), she is the recipient of awards such as the Yoshiro Irino Memorial Prize, ASCAP Morton Gould Young Composer Award, Prix D’Ete, and PARMA competitions, commissions from the Barlow Endowment for Music Composition, Composers Conference at Wellesley College, Singapore Symphony Orchestra, Left Coast Chamber Ensemble and grants from New Music USA, Women’s Philharmonic Advocacy and Paul Abisheganaden Grant from Artistic Excellence.

Emily teaches composition at Walnut Hill School for the Arts, and is a co-Artistic Director of Dinosaur Annex Music Ensemble, and a Ph.D. candidate in Music Composition and Theory at Brandeis University.

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 noexit 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 of 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 sons.

James Rhodes, violist, is a sought after performer and music educator. He has performed in concerts throughout the United States and Europe. He has studied with teachers Dr. David Dalton (BYU), Dr. Minor Wetzel (Los Angeles Philharmonic), and Mark Jackobs (Cleveland Orchestra, Cleveland Institute of Music). He holds a bachelor's degree from Cal State Fullerton, and a master's degree in viola performance from the Cleveland Institute of Music. While attending CIM, James received his Suzuki training with Kimberly Meier-Sims. He currently preforms as a freelance violist and as a member of the Cleveland based BlueWater Chamber Orchestra, and NoExit, Cleveland's premier new music ensemble. James is a co-founder of DadBand, a two-viola two-cello crossover string quartet. As a music educator, James has served on the faculty of Timberline Middle School in Alpine, Utah where he directed the orchestra program and he has also been a faculty member of The Cleveland Music School Settlement where he taught viola/violin, and directed youth orchestras. He currently is the music director at Hudson Montessori School in Hudson, Ohio where he directs the Conservatory of Music, teaches Suzuki viola and violin, directs ensembles, coaches chamber music, and teaches classroom music to students ages 3-14. He is the co-founder of the Western Reserve Chamber Festival, also located in Hudson, Ohio. James enjoys sports, the outdoors, history, and spending time with his wife Carrie, and their four 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 Fischoff 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** earned performance degrees from the Baldwin Wallace Conservatory of Music and the Indiana University School of Music, his principal teachers being William Hebert and James Pellerite. Sean began his performing career in the 1980s with the Ohio Chamber Orchestra and Cleveland Ballet Orchestra. Currently, Mr.Gabriel is the principal flutist of the Blue Water Chamber Orchestra and the Cleveland Chamber Symphony, Cleveland's award-winning new music ensemble. With this group he has taken part in dozens of world premiere performances and recordings including a Grammy Award-winning recording of Olivier Messiaen's Oiseaux Exotiques featuring pianist, Angelin Chang. Mr.Gabriel has been a member of the Erie Philharmonic Orchestra of Pennsylvania for two decades and was the principal flutist of the Opera Cleveland Orchestra from 2002 to 2010. He has also been a member of the Akron Symphony and performs regularly with the Bach Festival Chamber Orchestra of Baldwin Wallace University.

Sean Gabriel serves on the music faculties of Baldwin Wallace University and the Cleveland State University, where he is a frequent recitalist in both solo and chamber music programs. He enjoys bringing rarely heard repertoire to the concert stage and has been an eager supporter of local composers in premiering new works. Sean is proud to be a member of the noexit ensemble, to further the promotion of new music in the Cleveland area and beyond. Sean's strong interest in music history has led to his appointment on the advisory board of the Riemenschneider Bach Institute at Baldwin Wallage University where he has presented a series of recitals featuring the complete flute sonatas of J.S.Bach. Mr.Gabriel has also given lectures on music history at Cleveland-area high schools.

Gunnar Owen Hirthe hails from Green Bay, Wisconsin and is currently a doctoral candidate studying new music for clarinet at Bowling Green State University's Doctoral Program in Contemporary Music under the mentorship of Mr. Kevin W. Schempf. This distinguished program is focused on the artistic specialization of music from the 20th and 21st centuries from traditional to experimental and avant-garde to electronic. He is currently working on his dissertation titled Identity in the Clarinet Music of Michael Finnissy and Evan Ziporyn. This research aims to bring further understanding to the world of music inspired by cultures other than what we experience in the Western art music tradition and what these intersections mean to these composers, the performer and their audiences.

Gunnar has had the privilege to perform with professional chamber, wind, orchestral and faculty ensembles in Wisconsin, Kentucky, Ohio, Michigan, Pennsylvania and Indiana; with Arlo Guthrie at Carnegie Hall in New York; and for contemporary classical composers such as David Maslanka, David Lang, Steven Stucky, Sean Shepherd, Nils Vigelund, Michael Quell, Kieran McMillan, Amy Williams, Roger Zahab, Mikel Kuehn and John McCowen. He was a soloist with the Green Bay Youth Symphony, The Ohio State University Symphony Orchestra in Columbus, OH, the Suburban Symphony Orchestra in Cleveland, OH, the Pittsburgh New Music Ensemble, and has recently been appointed solo clarinetist with the No Exit New Music Ensemble in Cleveland, OH.

Gunnar currently holds the position of Clarinet Faculty at the Flint Institute of Music. He has taught individuals from beginners to retirees and music students from elementary to college. During his time at the Cleveland Institute of Music, he performed and taught individual and group lessons via high-definition internet connection to various venues throughout the United States as part of their nationally recognized Distance Learning Program. While at The Ohio State and Bowling Green State Universities, Gunnar was a teaching assistant for the clarinet studios, teaching applied clarinet to music majors and non-majors of all levels and coaching woodwind chamber music ensembles. His current assignment is teaching Exploring Music: A Social

Experience where the focus centers on connecting non-musicians with the sounds and music they encounter everyday and providing a perspective to understand music in a social context both historically and currently.

Gunnar has earned Bachelor's Degrees in Music Education and Performance from the University of Kentucky with Dr. Scott J. Wright; a Master's Degree in Music Performance from The Ohio State University with Mr. James M. Pyne; and has a Professional Studies Diploma from the Cleveland Institute of Music where he studied with world-renowned clarinetist and former Principal Clarinet of the Cleveland Orchestra, Mr. Franklin Cohen.

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 noexit, 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. 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** 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 virtuosi. He has been commissioned by the new music ensemble "**noexit**", and NASA in conjunction with the Cleveland Ingenuity Festival. His music has been performed at E.J. Thomas Hall, Cleveland State University, The University of Akron, The Cleveland Museum of Contemporary Art, The Cleveland Ingenuity Festival, Brandeis University and Wellesley College. 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 "**noexit**", a Cleveland based new music ensemble, and is an original member of "Duo Approximate", a group that performs live soundtracks to silent films. Recently James created sound effects for the film "Shockwaves" by media artist Kasumi.

He holds a bachelor's degree in composition and theory from the University of Akron where he studied compostion 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 aPhD canidate at Brandeis University where he studies with Eric Chasalow, David Rakowski and Yu-Hui Chang.

Assistant to the artistic director/composer **Eric M. C. Gonzalez** is a composer of solo works, chamber pieces, electroacoustic, electronic music and works for film and theater. Eric is the director and cellist of the string ensemble Forest City Chambers. Eric studied composition with Andrew Rindfleisch and Greg D'Alessio, cello performance with David Allen Harrell of The Cleveland Orchestra, and film music with Michael Baumgartner at Cleveland State University.

Ensembles Eric has composed for include Cleveland State University Chamber Orchestra, the Cleveland State University Experimental Ensemble, the JACK Quartet, The Genkin Philharmonic. 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.

In 2014, Eric performed, arranged and composed music for the avant-garde mixed-genre musical Tingle *Tangle,* which consists of works for cello, electronics, guitar, vocals and percussion. Eric has composed music for plays with the Cleveland Theater company Theater Ninjas, and Cleveland Public Theatre.

Eric won the **noexit new music ensemble** Commission Competition in 2011 and 2013, for which he composed *PILLS* for solo piano, and *Late Spring* for piano quartet. In 2013, Eric was the recipient of the Bain Murray Award for Composition.

Art director **Edwin Wade** is a modernist printmaker and painter. Edwin designs all the print and web materials and is responsible for the visual aesthetic of **noexit**. An avid Mid-Century Modern collector Mr. Wade lives with his wife Mary, son Jackson and their dog Pablo in Cleveland Heights Edwin's work has been featured on HGTV's Design Star and NBC's Extreme Home Builders.

His work can be found on Etsy, Minted and Just Modern Home Decor in Palm Springs, CA

https://www.etsy.com/shop/EdwinWade

Act one begins

...WITH INVESTMENT BY CUYAHOGA ARTS & CULTURE

Cuyahoga Arts & Culture (CAC) uses public dollars approved by you to bring arts and culture to every corner of our County. From grade schools to senior centers to large public events and investments to small neighborhood art projects and educational outreach, we are leveraging your investment for everyone to experience.

cuyahoga arts & culture
strengthening community

Your Investment:
Strengthening Community

Visit **cacgrants.org/impact** to learn more.

MUSIC FOR YOUR EARS

Chamber music, gallery performances, master classes

Whether it'sexquisite chamber music performed by members of The Cleveland Orchestra in our tenth season of *Close Encounters*, new music by emerging local artists in the gallery, or performances by aspiring students in grades 6-12, you'll find a world of music right here, all during the months of April and May.

HEIGHTSARTS

2175 Lee Road in Cleveland Heights
www.heightsarts.org 216.371.3457

CLEVELAND Violins
www.clevelandviolins.com
Makers and Dealers
of Violin Family
Instruments and Bows
2917 Mayfield Rd.
Cleveland Hts., OH 44118
216-932-9310

save 20% @ the Edwin Wade etsy store
coupon
enter coupon code EWTG20 at check out

Terry Carlin Violins

violins violas cellos & bows

accessories, rentals, sales & service

carlinviolins.com

The best way to let us know that you like what we're doing
is with your generous support.
noexit is a 501(c)(3) organization so any donation that you make is tax deductible.
Please visit our newly designed website to donate and stay informed

noexit would like to thank

Our fans and supporters
SPACES
Christina Vassallo
Marilyn Ladd-Simmons
Martha Loughridge
Cleveland State University
Andrew Rindfleisch
David Yost
Heights Arts
Rachel Bernstein

Cuyahoga Arts and Culture for their generous support which helped make this concert series possible

noexit
new music ensemble
featuring music by
george antheil
lou harrison
christopher deane
and nicholas underhill
with a new world
premiere work by
emily koh
free and
open to
the public
noexit
noexitnewmusic
noexitnewmusic.com
perfomances by
cara tweed
nicholas underhill
luke rinderknecht
3
Sat Feb 4th
SPACES
8PM
2900 Detroit Ave.
Cleveland, Ohio 44113
216. 621. 2314
Mon Feb 6th
CSU
Drinko Auditorium
8PM
2001 Euclid Ave.
Cleveland, OH 44115
216. 802. 3053
Sat Feb 11th
Heights Arts
8PM
2175 Lee Rd.
Cleveland Heights, Ohio 44118
216. 371. 3457
edwin wade design 2017