No Exit
New Music Ensemble

With Special Guest
Patchwork

Presents
Avant-Garde
Experimental Music

Free and Open to the Public

Spring 2018

NoExit
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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.

noexit’s 2017-2018 concert season will be chock-full of the virtuosic performances and captivating programming that you’ve come to expect from the ensemble. 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. No Exit will also be bringing some new friends into the fold, most notably our upcoming April collaboration with Patchwork (saxophonist Noa Even and drummer Stephen Klunk). 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

Four Impersonations (2002)

**Evan Ziporyn (b.1959)**
- I. Honshirabe
- II. Pengrangang Gde
- III. Thum Nyatiti
- IV. Bindu Semera

Fantasie: si tu veux (2010)

**Derrik Balogh (b.1980)**


**Christopher Stark (b.1980)**
- I. Apparitions
- II. Interlude: Undercurrent
- III. Wednesday with Edvard

**Intermission**

Tsmindao Ghmerto (1994)

**Evan Ziporyn**

Zwang und Zweifel (2018) “World Premiere”

**Osnat Netzer (b.1979)**

We waited for each other on aim (2018)

**Victoria Cheah (b.1988)**
In Balinese trance, as in many similar traditions throughout the world, subjects are inhabited by specific people or entities who speak through them. Their voice remains their own, but the words they speak are foreign to them, often in ancient or foreign languages that they themselves do not understand. In these pieces the voices of three different cultures - Japanese shakuhachi (Honshirabe), Balinese gamelan (Pengrangrang Gde and Bindu Semara) and East African nyatiti (Thum Nyatiti) speak through the clarinet. As a rational westerner, I’ve transcribed and translated, found ways to play them, but as a trance subject-wannabe I leave the interpretation to others.

Evan Ziporyn makes music at the crossroads between genres and cultures, east and west. He studied at Eastman, Yale & UC Berkeley with Joseph Schwantner, Martin Bresnick, & Gerard Grisey. He first traveled to Bali in 1981, studying with Madé Lebah, Colin McPhee’s 1930s musical informant. He returned on a Fulbright in 1987.

Earlier that year, he performed a clarinet solo at the First Bang on a Can Marathon in New York. His involvement with BOAC continued for 25 years: in 1992 he co-founded the Bang on a Can All-stars (Musical America’s 2005 Ensemble of the Year), with whom he toured the globe and premiered over 100 commissioned works, collaborating with Nik Bartsch, Iva Bittova, Don Byron, Ornette Coleman, Brian Eno, Philip Glass, Meredith Monk, Thurston Moore, Terry Riley and Tan Dun. He co-produced their seminal 1996 recording of Brian Eno’s Music for Airports, as well as their most recent CD, Big Beautiful Dark & Scary (2012).

Ziporyn joined the MIT faculty in 1990, founding Gamelan Galak Tika there in 1993, and beginning a series of groundbreaking compositions for gamelan & western instruments. These include three evening-length works, 2001’s ShadowBang, 2004’s Oedipus Rex (Robert Woodruff, director), and 2009’s A House in Bali, an opera which joins western singers with Balinese traditional performers, and the All-stars with a full gamelan. It received its world premiere in Bali that summer and its New York premiere at BAM Next Wave in October 2010.

As a clarinetist, Ziporyn recorded the definitive version of Steve Reich’s multi-clarinet NY Counterpoint in 1996, sharing in that ensemble’s Grammy in 1998. In 2001 his solo clarinet CD, This is Not A Clarinet, made Top Ten lists across the country. His compositions have been commissioned by Yo-Yo Ma’s Silk Road, Kronos Quartet, American Composers Orchestra, Maya Beiser, So Percussion, Wu Man, and the Boston Modern Orchestra Project, with whom he recorded his most recent CD, Big Grenadilla/Mumbai (2012). His honors include awards from the Massachusetts Cultural Council (2011), The Herb Alpert Foundation (2011), USA Artists Walker Fellowship (2007), MIT’s Kepes Prize (2006), the American Academy of Arts and Letters Goddard Lieberson Fellowship (2004), as well as commissions from Meet the Composer/Commissioning Music USA and the Rockefeller MAP Fund. Recordings of his works have been released on Cantaloupe, Sony Classical, New Albion, New World, Koch, Naxos, Innova,
He is Kenan Sahin Distinguished Professor of Music at MIT. He also serves as Head of Music and Theater Arts, and this year was appointed Inaugural Director of MIT’s new Center for Art Science and Technology. He lives in Lexington, Massachusetts with Christine Southworth, and has two children, Leonardo (19) and Ava (12).

Fantasie: si tu veux - Derrik Balogh

In 2009 I was commissioned to write a piece by the new music ensemble No Exit. In search for inspiration I found myself in the Cleveland Museum of Art. One painting that caught my attention was Picasso’s *Harlequin with Violin*. In the painting a violinist holds blank sheets of music with the title “si tu veux” which means “if you want.” The phrase *si tu veux* written on blank pages evoked a certain truth about writing: my only limit is my imagination. With this in mind, I began to write a fantasie, letting my musical daydreams and ideas flood the page. *Fantasie: si tu veux* does not seek to convey Picasso’s painting through music; rather, it is a simple response to an idea bigger than myself.

Derrik Balogh is an audio producer for American Greetings where he writes and produces music for eCards, musical cards, phone apps, and animated cartoons. Outside of his work for American Greetings, he produces pop music and plays as a studio musician. He received his Bachelors degree in music composition from The University of Akron and his Masters degree in music composition from Cleveland State University.

Ved sjøen - Christopher Stark

*Ved sjøen* -- Norwegian for *By the Sea* -- is a three-movement work inspired by the small coastal city of Bergen, Norway, where I was recently working and living. Movement one, *Apparitions*, is a short sea fantasy in which I imagined shapes and figures appearing and disappearing in the harbor. The second movement, *Interlude: Undercurrent*, is inspired by the ocean’s deep waters, which I depicted as similar materials moving at different speeds, slowly gathering energy. The third movement, *Wednesday with Edvard*, uses the jaunty *Spring Dance* of Grieg -- Bergen’s most famous composer -- as its base material, and transforms it into a quasi-minimalist meditation.

Christopher Stark, whose music *The New York Times* has called, “fetching and colorful,” has been awarded prizes from organizations such as the Guggenheim Foundation, Chamber Music
America, ASCAP, and the Fromm Foundation at Harvard. Named a “Rising Star” by the St. Louis Post-Dispatch, his music has been performed by ensembles such as the American Composers Orchestra, Alarm Will Sound, Buffalo Philharmonic, Aspen Contemporary Ensemble, LA Piano Quartet, Momenta Quartet, FLUX Quartet, and New Morse Code. In 2012, he was a resident composer at Civitella Ranieri, a fifteenth-century castle in Umbria, Italy, and in June of 2016 he was in residence at the Copland House. Recent highlights included performances at the 2016 Santa Fe Chamber Music Festival and at the Whitney Museum of American Art as part of the 2016 NY Phil Biennial. Stark recently completed a three-month residency in Bergen, Norway where he worked with the BIT20 Ensemble from the Bergen Philharmonic on a new string quartet, and in 2019 he will write a new work for the Los Angeles Philharmonic, to be conducted by John Adams at Walt Disney Concert Hall. His film score for the feature-length film Novitiate premiered at Sundance in January 2017 and was theatrically released by Sony Pictures Classics later that year. Stark is currently Assistant Professor of Music at Washington University in St. Louis.

**Tsmindao Ghmerto - Evan Ziporyn**

*Tsmindao Ghmerto* is an interpretation of a Georgian Orthodox hymn by the same name meaning “Holy God”. As Christianity spread throughout this region - to be adopted by the state in the 4th century - liturgical hymns were often translated into Kartvelian languages. Elements such as the emphasis on the interval of the fifth, strong dissonances and the introduction of polyphonic textures demonstrate a strong connection with much earlier styles of folk music. Evan Ziporyn’s version of *Tsmindao Ghmerto* incorporates these elements by having the performer sing the hymn melody while playing the bass clarinet, producing many of the full sonorities found in this style of early polyphony.

**Zwang und Zweifel - Osnat Netzer**

Zweifel means ‘doubt’ in German. Zwang is much more difficult to translate to English. It can mean compulsion, coercion, constraint, pressure, obligation, restraint and force. My piece *Zwang und Zweifel* explores the inner tumult that happens when one tries to live with a choice between two options, both of which threaten to tear body and mind to shreds. Musically, this is reflected in the musical materials (body) attempting to devolve into chaos and mayhem, while the musical syntax (mind) is rigidly and strictly trying to constrain and control them.

Dr. Osnat Netzer is a composer, songwriter, pianist and pedagogue at Harvard University,
where she has taught composition, theory and musicianship since 2013 and at Longy School of Music of Bard College. Osnat was born in Haifa, Israel and studied at the Jerusalem Academy of Music and Dance, Mannes College of Music and New England Conservatory. During her time at NEC, she received a grant from the Beebe Foundation that funded both studies in experimental theater at Universität der Künste in Berlin and the completion of her opera, *The Wondrous Woman Within*, which was described as “riotously funny” in The New York Times when its first scene was performed at New York City Opera’s VOX festival in 2012 and “challenging and fascinating” by critic Amir Kidron when it received its premiere in a sold out run at Tel Aviv’s Cameri Theatre in 2015.

Her compositions have been performed in Israel, France, Germany, Korea, the Netherlands, Poland, Turkey and the United States, published by Edition Peters and earthsongs, and recorded on Bridge Records. Her courses at Harvard are consistently fully subscribed, and have received multiple awards for teaching excellence.

We waited for each other on aim - Victoria Cheah

The title of this piece pays homage to AOL Instant Messanger, and the build up of expectation from appearances and disappearances while waiting for something to happen.

Victoria Cheah is a composer working in multiple media and genres, exploring hierarchy, binaries, ambiguity, layers, and the concert ritual. Her music has been commissioned by ensembles and performers including Marilyn Nonken, Trio Okho, Transient Canvas, Trio de Kooning, PRISM Quartet, and performed by many others. She has participated in festivals and workshops including the Sommerakademie Schloss Solitude, VIPA, “Composition Beyond Music” at Darmstadt 2014, the American Conservatory at Fontainebleau, SICPP, & The Walden School. Her teachers include David Rakowski, Eric Chasalow, Yu-Hui Chang, Steven Takasugi, Chaya Czernowin, Philippe Leroux, Shafer Mahoney, and Shawn Crouch.

Cheah holds a B.A. in music from the Macaulay Honors College at Hunter College and is currently pursuing a doctorate in composition at Brandeis University. In addition to her doctoral studies, Cheah has taught at Longy School of Music of Bard College, Harvard University, and Brandeis University.

From 2011-2015, Cheah served as the founding executive director of Sound Icon. She has also worked with new music organizations Manhattan Sinfonietta, Argento Chamber Ensemble, Composit, & others towards the realization of contemporary music events. She is currently a co-director of Score Follower / Incipitsify, a 501(c)3 non profit organization that provides free and legal access to contemporary music scores and recordings via YouTube.
Mutually interested in exploring a wide range of contemporary genres, Noa Even and Stephen Klunk formed Patchwork, a Cleveland-based saxophone and drum set duo that collaborates with composers to build an eclectic body of new music for their unique instrumentation. The duo has been described as demonstrating “astonishingly tight ensemble” (Mike Telin, ClevelandClassical.com) and “creating the effect of a hybrid solo instrument” (Jason Charney, I Care if You Listen). Since forming the group in 2013, Noa and Stephen have enjoyed the process of working with Osnat Netzer, Erin Rogers, Hong-Da Chin, Jonn Sokol, Eric Wubbels, Nick Didkovsky, Charlie Wilmoth, Dan Tramte, and other composers whose music reflects diverse influences and styles.

Patchwork has appeared on many college campuses, such as Peabody Conservatory, Ball State University, College-Conservatory of Music (University of Cincinnati), Washington University, and Kenyon College, where they frequently combine performances with composer readings, master classes, and presentations. Noa and Stephen primarily perform in the Rust Belt region, but have also brought their music to audiences in Toronto, Chicago, Boston, New York City, and Omaha. In August 2017, they were in residence at the Avaloch Farm Music Institute to collaborate with composer Hong-Da Chin on a new work.

Noa teaches saxophone and co-directs the New Music Ensemble at Kent State University, serves as Executive Director of Cleveland Uncommon Sound Project, and performs with her saxophone duo, Ogni Suono. Stephen Klunk is a freelance percussionist, private instructor, and devotee of barbell training.
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.
Violist **James Rhodes** 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 performs 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.
Clarinetist 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 Vigeland, 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 candidate 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
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