noexit
new music ensemble

with special guest Zeitgeist

music of our time

free and open to the public

our 10th season

fall 2018

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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 tenth season and with well over eighty 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 2018-2019 season is a milestone for the ensemble because it marks our ten year anniversary! The time has gone by quickly and we've really enjoyed performing for you over this last decade. We'll be ushering in our tenth year with a bang, starting this September when **noexit** is pleased to be welcoming back Cleveland our frequent partners in crime, the St.Paul, Minnesota-based new music ensemble Zeitgeist along with special guests Ars Futura (Cleveland) and Transient Canvas (Boston). This season **noexit** will also be presenting two concert series devoted to all new world premiere works from Cleveland area composers and a series of programs which will celebrate the life, legacy and music of the great Czech-American composer Ladislav Kubik. Additionally, the ensemble will be participating in the NeoSonicFest, the CUSP Festival, performing winter solstice concerts at The Museum of Natural History….. and that's just the tip of the iceberg.

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

Friday, September 14 at SPACES

trope en trop (2018) “World Premiere”
Christopher Goddard (b.1986)

Quartet (2017)
Joshua Rosner (b.1990)

Homage to Lou (2017) “World Premiere”
Ty Emerson (b.1972)
IV. Plaint and Stomp

Intermission

Melody (2017)
Philip Blackburn (b.1962)

In Bone Colored Light (2002)
Jerome Kitzke (b.1955)

Stay on it (1973)
Julius Eastman (b.1940 - d.1990)

Saturday, September 15 at WOLFS Gallery

trope en trop (2018) “World Premiere”
Christopher Goddard (b.1986)

Melody (2017)
Philip Blackburn (b.1962)

Intermission

Homage to Lou (2017) “World Premiere”
Ty Emerson (b.1972)
IV. Plaint and Stomp

The North Star “World Premiere”
Alexis Lamb (b.1993)

Winnsboro Cotton Mill Blues (1979)
Frederic Rzewski (b.1938)

trope en trop - Christopher Goddard

trope en trop could be considered a sort of culmination point to a compositional technique with which I have experimented over the last several years in a number of recent pieces. This technique involves a particular approach in “re-purposing” the consonant triad, or an attempt to restore the privileged status it occupies in common practice music as both sound object and facilitator of harmonic motion. Stripped here of the gravitational forces of tonality, the music of *trope en trop* is an exploration of this chord’s special voice leading properties within an open, linear pitch space as opposed to a tonal (closed, cyclic) pitch space.

The work is cast in two movements of roughly similar duration, the latter prominently featuring the auxiliary woodwind instruments of piccolo and bass clarinet. The title *trope en trop* invites different readings of which the most apparent suggests an “excess of tropes”, transposing the literary idea of rhetorical motif into a musical one, here represented by the triad itself. Trope also conveys a turning motion (i.e. “turn of phrase”), captured musically in the work’s perpetual rotation by way of the standard circle-of-fifths progression. Another reading of *trope en trop* is kinetic: its musical material follows an entropic arc, gradually dispersing the opening idea’s resolute energy across several musical parameters (harmonic, polyphonic, instrumental, formal, temporal) over its 18-minute duration. The music is machine-like, unyielding, centrifugal; a constant circular energy upon which force is gradually applied and removed, thrusting it ever outward.

Christopher Goddard is a Canadian composer and pianist. As a composer, he has collaborated with NYO Canada, Esprit Orchestra (Toronto), the Nouvel Ensemble Moderne, TAK Ensemble, andPlay duo, and others. Recent commissions have come from the Royal Conservatory/Koerner Hall for the 21C Festival and from the City of Reutlingen. His work has been recognized by the Canadian League of Composers, the Graham Sommer Competition for Young Composers, and the Prix Collégien de Musique Contemporaine. His work has been broadcast on CBC Radio 2 and BBC Radio 3. He holds degrees in composition, theory, and piano performance from McGill University, the Manhattan School of Music, and the Shepherd School of Music (Rice University).

Quartet - Joshua Rosner

As a frequent concert-goer, I have conflicting feelings regarding program notes. On one hand, I appreciate the historical anecdotes, biographical information, and compositional tidbits that often accompany a performance. That being said, I believe that program notes interfere with the listening experience by generally offering only one or two interpretations of a piece. As a composer, I am much more concerned with your thoughts, interpretations, and questions than I am with whether or not you heard any or all of the specific compositional elements of my work. I encourage you to consider listening to the wonderful performance of my composition first and then reading the rest of the program notes.

However, if the concert is already over and you are reading this for the first time, carry on.

Quartet, originally titled *From Metal to Wood*, is a sonic exploration of two distinct, physical, music-making materials. Though *Quartet* is palindromic in form, its function is to provide a smooth transition from metallic sonorities to wooden timbres. Throughout the performance, silence and noise play a crucial role in balancing pitched material. Sometimes these sonic worlds blend together, other times they stand alone. This phenomenon parallels the individual instruments, how they blend together and often create delicate sounds that are drastically different from the sum of their parts.

My sincere thanks to Tim Beyer and noexit for their time and effort in putting this piece together as well as their tireless commitment to fostering the new music community of Cleveland.

Joshua Rosner was born in Durham, North Carolina where his mother insisted he study piano. Becoming fascinated with the guitar in high school, he studied with Erich Avinger and Kelly Dean in Houston, Texas. A graduate from Oberlin College and Conservatory, Joshua matriculated with degrees in Music Cognition and Perception and Composition. His primary teachers included Robin Eubanks, Jay Ashby, and Aaron Helgeson. His research interests include musical emotion perception, embodied cognition, and the pedagogy of contemporary music.

During his time at Oberlin, Joshua studied composition with Josh Levine and Dan Tacke, and improvisation with Peter Dominguez, Dan Wall, and Bobby Ferrazza. He has presented his works at masterclasses with Steve Lehman, George Lewis, Kurt Rosenwinkel, Miles Okazaki, and Peter Evans.

As a guitarist and improvisor, Joshua has performed with a variety of artists including Rufus Reid, Chris Thile and The Punch Brothers, Alon Yavnai, Kenny Werner, Trio Globo, and Peter Evans. As a bandleader, his large ensemble received a grant from Oberlin to perform and teach throughout the Rust Belt. In addition, he has performed in venues ranging from bars in Montreal to coffee shops in Philadelphia to the Reinberger Chamber Hall in Severance Hall in Cleveland.

Upon moving to Cleveland in 2014, Joshua founded The Syndicate for the New Arts - a modular chamber ensemble that presents and performs contemporary music as well as offers free composition courses all over Cleveland. During his tenure as Executive Director, The Syndicate created two wonderful partnerships with St. John's Ohio City and The Cleveland Public Libraries, and commissioned and premiered dozens of brand new compositions.

Homage to Lou - Ty Emerson

Homage to Lou was composed in honor of Lou Harrison's Centennial Celebration performance by the Cleveland Chamber Collective. It is fashioned after Harrison's *Varied Trio* with similar structures and performing forces. Lou was eclectic and his various musical experiences informed his own writing, some overtly, some more subtly. Without trying to rewrite Lou, I looked for musical ideas that resonated with me, and brought them into this setting, while still maintaining my own voice.

Louisville Courier-Journal music critic Andrew Adler wrote of Ty Alan Emerson's piano trio *Dedications* that it "possessed surprising emotional resonance and was quite expertly wrought." Cleveland radio personality and music critic Eric Kisch stated, "This is a young man with a great future ahead of him. I look forward to many musical experiences from his pen."

Composer **Ty Alan Emerson** has been presenting music in Cleveland since 2000. Following two terms as president of the Cleveland Composers' Guild, he is currently Director for the Cleveland Chamber Collective. He has been commissioned by the Collective, noexit, ASSEM3LY, with other notable performances by Quorum, Gary Louie, and The Peabody Wind Ensemble. His work has been featured at music festivals from Bowling Green, OH to Huddersfield, England. In addition to his work for the concert hall, Emerson has composed and arranged works for the stage including several shows with The Musical Theater Project in Cleveland, and a season with the Texas Shakespeare Festival. Notable awards include: MTNA/OMTA Composer of the Year, two Individual Excellence Awards from the Ohio Arts Council, and the ASCAP Morton Gould Award. Most recently his Prospero on the Beach was featured on a CD by ASSEM3LY, available through Albany Records. Ty was awarded an Ohio Arts Counsil Individual Excellence Award for 2009 and 2014.

Melody - Philip Blackburn

Melody is a study in translation; in this case a recording of one of my backyard windharps (think fishing line attached to a resonator) combined with an instrumental realization of it. One weather input; two audio outs. The conversion of fluctuating wind energy to sound, from ongoing to finite duration, from ambient installation to composition, from just intonation to equal temperament, from Aeolian drones to fixed rhythms, from environmentally generated material to practiced human virtuosity; Melody occupies a place with one ear on the concert stage and the other out of doors, coexisting in tension and harmony. While there are plentiful tunes and synchronous moments of clarity and density, the melody of the title refers to Melody Scherubel, widow of composer Robert Paredes who would have enjoyed this sort of thing and probably described it as windchimes on steroids.

Philip Blackburn was born in Cambridge, England, and studied music there as a Choral Scholar at Clare College. He earned his Ph.D. in Composition from the University of Iowa where he studied with Kenneth Gaburo and began work on publishing the Harry Partch archives. Blackburn's book, *Enclosure Three: Harry Partch*, won an ASCAP Deems Taylor Award. He has worked at the American Composers Forum since 1991, running the Innova Recordings label and developing re-granting programs and opportunities for composers.

He is also a composer/environmental sound artist and has served as teaching artist for school residencies connected with the Flint Hills International Children's Festival, creating multimedia performances using home-made instruments.

Blackburn has published articles on topics such as Vietnamese, Garifuna, and Cuban music, the social dynamics of ensemble performance, and the use of sound in public art. He received a 2003 Bush Artist Fellowship and built an art-house in Belize.

In Bone Colored Light - Jerome Kitzke

In Bone-Colored Light, Kitzke's second work for Zeitgeist, pays homage to the sense of clarity and healing found in the stark and pure angled light that illuminates the American landscape of a late afternoon on a cloudless day.

Jerome Kitzke lives in New York City but grew up along the southwestern shore of Lake Michigan in Milwaukee. Since his first work in 1970, he has thought himself to be as much a storyteller as he is a composer. Some of the stories are about life's personal roads, like *The Redness of Blood and Sunflower Sutra* which both express the composer's love for his blood family. Many, however, like *Haunted America* and *The Paha Sapa Give-Back* are about the roads that go looking for what it means to be an American early in the 21st Century, especially as it relates to the connection between how we live on this land and the way we came to live on it. Kitzke's music celebrates American vitality in its purest forms. It thrives on the spirit of driving jazz, Plains Indian song, and Beat Generation poetry, where freedom and ritual converge. It is direct, dramatic, and visceral — always with an ear to the sacred ground.

His music has been performed in North and South American, Europe, Asia, the Middle East and Australia by many different ensembles and soloists, including Mr. Kitzke himself, and has been featured twice on WNYC's New Sounds Live with John Schaefer. Mr. Kitzke has been a fellow at the MacDowell Colony, Yaddo, the Millay Colony, the Civitella Ranieri Center, the Copland House, the Bellagio Study and Conference Center, the Ucross Foundation, the Brush Creek Foundation, Banff, VCCA, Djerassi and the Ledig House. In 2005, he was the Macgeorge Fellow at the University of Melbourne in Australia, where he appeared on ABC Radio's The Morning Show with Andrew Ford.

He was a 2010 recipient of a Rockefeller Multi Arts Production Grant for his piece, *Buffalo Nation (Bison bison)*, commissioned by Present Music and premiered by them in April 2012. In 2013 his 1999 CD *The Character of American Sunlight* was rereleased on the Innova label and his new CD *The Paha Sapa Give-Back* was released on the Innova label in July 2014. Interviews of Mr. Kitzke appeared early in 2015 in New Music Box with Frank Oteri and Fanfare Magazine with Robert Carl. In November of 2015, Tribeca New Music presented two concerts of Mr. Kitzke's music at the DiMenna Center for Classical Music in New York City in honor of his 60th birthday. Included was the premiere of *For Pte Tokahewin Ska*, an honor piece for Kitzke's friend, the Oglala Lakota activist Charlotte Black Elk.

In the summer of 2017 the Fales Library's Downtown Collection at NYU in New York City began archiving Kitzke's life's work. In October of 2017 he was a Director's Guest Fellow at Civitella Ranieri in Umbria in Italy. In October of 2018 Tribeca New Music presented a concert of Kitzke's complete repertoire for amplified speaking pianist (1994-2009) as well as the premiere of A Lament and Cry for These United States, for pianist Kathleen Supove and oboist Keve Wilson. Currently he is writing a piece for NakedEye Ensemble from Lancaster, PA. His music is recorded on the Innova, New World, Starkland, and Mode labels and published by Peer Music in New York and Hamburg.

Stay on it- Julius Eastman

Eastman wrote ***Stay on It*** during the time that he lived in Buffalo and was working with the Creative Associates. The work is derived almost entirely from one musical riff and features ever more abandoned improvisation.

Julius Eastman was an artist who, as a gay, black man, aspired to live those roles to the fullest. He was not only a prominent member of New York's downtown scene as a composer, conductor, singer, pianist, and choreographer, but also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic, and recorded experimental disco with producer Arthur Russell. 'Eastman is something of a cult figure among composers and singers', reads a 1980 press release.

Despite his prominence in the artistic and musical community in New York, Eastman died homeless and alone in a Buffalo, NY hospital, his death unreported until eight months later, in a Village Voice obituary by Kyle Gann. He left behind few scores and recordings, and his music lay dormant for decades until a three-CD set of his compositions was issued in 2005 by New World Records. In the years since, there has been a steady increase in attention paid to his music and life, punctuated by newly found recordings and manuscripts, the publication of *Gay Guerrilla*, a comprehensive volume of biographical essays and analysis, worldwide performances and new arrangements of his surviving works, and newfound interest from choreographers, scholars, educators, and journalists. 'The brazen and brilliant music of Julius Eastman…commands attention: wild, grand, delirious, demonic, an uncontainable personality surging into sound', writes Alex Ross for *The New Yorker.*

The North Star - Alexis Lamb

The North Star serves as a historical and cultural tour of the Minnesota's main industries: logging, mining/shipping, agriculture, and manufacturing/technology. Inspired by traditional folk music, cultural records, state anthems, and binary and Morse codes, this work celebrates Minnesota and its important contributions to the United States, past and present. *The North Star* was composed for Zeitgeist, a Minnesota-based, musical icon.

Alexis C. Lamb is a composer, percussionist, and educator who is interested in fostering communities of positive and genuine music-making. She is the Education and Publications Director for Arcomusical, a non-profit organization that advocates for the artistic advancement of the Afro-Brazilian berimbau and related musical bows (www.arcomusical.com). Arcomusical's first album, *MeiaMeia*, made the ballot round for 2018 Grammy consideration. It is released on Innova Recordings.

Lamb was a recipient of the 2018 ASCAP Foundation Morton Gould Young Composer Award for *Meia*, her solo-through-sextet song cycle for berimbau. Lamb's research on the history and traditional use of the berimbau in Brazil earned her a first place prize at the Northern Illinois University Undergraduate Research and Artistry Day in 2013. Lamb also received the Undergraduate Special Opportunities in Artistry and Research (USOAR) Grant and the Honors Enhance Your Education (EYE) Grant for her work with the berimbau.

Lamb will begin a Master of Music in Composition at Yale University in fall 2018. She graduated Summa Cum Laude with two Bachelor of Music degrees in Music Education and Percussion Performance from Northern Illinois University. Her major teachers include Gregory Beyer, Michael Mixtacki, Robert Chappell, David Maki, Brian Penkrot, and Lauren Ryals. When not working on music, she can be found playing board games at an overly competitive level, teaching her two cats new tricks, or making walrus tusks out of food/utensils. Her superpower is driving long distances without getting tired.

Winnsboro Cotton Mill Blues - Frederic Rzewski

Social consciousness has long influenced American composer Frederic Rzewski's works. He addresses the issue of labor rights in North American Ballads, a set of four pieces based on union songs. The text of ***Winnsboro Cotton Mill Blues*** comments on the harsh working conditions in the textile mills of North Carolina in the 1930s. Aggressive hammering clusters in the bass register of the piano open the work, mimicking the relentless, noisy environment the workers had to endure. The influence of the blues jazz idiom contrasts this mechanical soundscape. "In writing these pieces," wrote Rzewski in his program notes, "I took as a model the chorale preludes of Bach, who in his contrapuntal writing consistently derives motivic configurations from the basic tune. In each piece I built up contrapuntal textures in a similar way, using classical techniques like augmentation, diminution, transposition, and compression, always keeping the profile of the tune on some level." - Xiang Zou

Born in Westfield, Massachusetts, **Frederic Rzewski** studied music first with Charles Mackey of Springfield, and subsequently with Walter Piston, Roger Sessions, and Milton Babbittat Harvard and Princeton Universities. He went to Italy in 1960, where he studied with Luigi Dallapiccola and met Severino Gazzelloni, with whom he performed in a number of concerts,thus beginning a career as a performer of new piano music. Rzewski's early friendship with Christian Wolff and David Behrman, and, through Wolff, his acquaintance with John Cage and David Tudor, strongly influenced his development in both composition and performance. In Rome in the mid 1960s, together with Alvin Curran and Richard Teitelbaum, he founded theMEV (Musica Elettronica Viva) group, which quickly became known for its pioneering work in live electronics and improvisation. Bringing together both classical and jazz avant-gardists like Steve Lacy and Anthony Braxton, MEV developed an aesthetic of music as a spontaneous collective process, one that was shared with other experimental groups of the same period suchas Living Theatre and the Scratch Orchestra.

The experience of MEV can be felt in Rzewski's compositions of the late sixties and early seventies, which combine elements derived equally from the worlds of written and improvised music (*Les Moutons de Panurge*, *Coming Together*). During the seventies he experimented further with forms in which style and language are treated as structural elements; the best known work of this period is *The People United Will Never Be Defeated!,* a 50-minute set of piano variations.

A number of pieces for larger ensembles written between 1979 and 1981 show a return to experimental and graphic notation (*Le Silence des Espaces Infinis*, *The Price of Oil*), while much of the work of the 1980s explores new ways of using twelve-tone technique (*Antigone-Legend*, *The Persians*). A freer, more spontaneous approach to writing can be found in more recent work (*Whangdoodles*, *Sonata*). Rzewski's largest-scale work to date is *The Triumph of Death* (1987-8), a two-hour oratorio based on texts adapted from Peter Weiss's 1995 play *Die Ermittlung* (The Investigation).

Since 1977 Rzewski has been Professor of Composition at the Conservatoire Royal de Musique in Liège, Belgium. He has also taught at the Yale School of Music, the University of Cincinnati, the State University of New York at Buffalo, the California Institute of the Arts, the University of California at San Diego, Mills College, the Royal Conservatory of the Hague, the Hochschule der Künste in Berlin, and the Hochschule fur Musik in Karlsruhe.

Special Guest - Zeitgeist

Zeitgeist's mission is to bring newly created music to life with performances that engage and stimulate. A quartet of musicians animated by a spirit of adventure and collaboration, Zeitgeist presents works of substance with passion and integrity, and strives to forge new links between musicians and music lovers through concerts, commissions, recordings, and dialogue with our audience.

Ensemble Biography

Lauded for providing "a once-in-a-lifetime experience for adventurous concertgoers," Zeitgeist is a new music chamber ensemble comprised of two percussion, piano and woodwinds. One of the longest established new music groups in the country, Zeitgeist commissions and presents a wide variety of new music for audiences in the Twin Cities and on tour. Always eager to explore new artistic frontiers, Zeitgeist collaborates with poets, choreographers, directors, visual artists and sound artists of all types to create imaginative new work that challenges the boundaries of traditional chamber music. The members of Zeitgeist are: Heather Barringer, percussion; Patti Cudd, percussion; Pat O'Keefe, woodwinds; Nicola Melville, piano.

Zeitgeist has maintained a fierce dedication to the creation of new music for the past three decades, commissioning more than 400 works and collaborating with emerging composers and some of the finest established composers of our time, including Frederic Rzewski, Terry Riley, John Cage, Pauline Oliveros, Paul Dresher, Mark Applebaum, Arthur Kreiger, Scott Lindroth, Pamela Madsen, Edie Hill, Libby Larsen, John Luther Adams, Jin Hi Kim, Mary Ellen Childs, Martin Bresnick, Harold Budd, La Monte Young, Guy Klucevsek, and Chinary Ung. Zeitgeist's upcoming commissioning projects include new works by Mary Ellen Childs, Davu Seru, Andrew Rindfleisch, and Pamela Z.

Further, Zeitgeist has earned an international reputation for superb craftsmanship, virtuosic performance, and an innovative approach to the presentation of contemporary music. Highlights include Sound Stage by Paul Dresher (2001), a music-theater work featuring Zeitgeist and a 17-foot high musical pendulum, Walker Art Center premieres of Pine Eyes by Martin Bresnick (2006) and The Making of Americans by Anthony Gatto and Jay Scheib (2008), a 30th anniversary celebration (2008) Glancing Back/Charging Forward: 30 Years of Groundbreaking Music featuring the world premieres of works by 30 Minnesota composers, For the Birds (2010), an evening-length chamber suite with narration by composer Victor Zupanc and humorist Kevin

Kling, the premiere of Spiral XIV “Nimmitta” (2012) by Cambodian American composer Chinary Ung, and Saint Paul Food Opera (2016), a dining and music collaboration between composer Ben Houge and five Saint Paul chefs. Upcoming collaborations include Crocus Hill: A Ghost Story, a macabre tale of a house possessed brought to life with chamber music, narration, and video, by composer Julie Johnson and author Cheri Johnson.

Zeitgeist presents a full season of events for audiences in the Twin Cities. Highlights of the 2016-2017 season at Studio Z include For the Birds (with Kevin Kling and Victor Zupanc), a celebration of the release of a recording of this work; Saint Paul Food Opera, a dining and music collaboration between composer Ben Houge and five Saint Paul chefs; Here and There, featuring Zeitgeist and No Exit New Music Ensemble (Cleveland) performing music by Ann Millikan, Tim Beyer, Greg Theisen, James Praznik, Janika Vandervelde, and Randy Bauer; Playing it Close to Home, featuring works by Mary Ellen Childs plus winning compositions from our ever-popular Eric Stokes Song Contest; Zeitgeist Early Music Festival, a four-day festival celebrating the music of Lou Harrison; and Zeitgeist and Spitting Image Collective, featuring new works by Katherine Bergman, Daniel Nass, and Josh Clausen. Other performances and projects include Lowertown Listening Sessions (a monthly performance/discussion series), educational residencies with the Perpich Center for Arts Education, a residency in Cleveland, and regional tours of For the Birds and Summer Rain (with Nirmala Rajasekar). Active at home and throughout the state, Zeitgeist will present 40-45 performances, conduct numerous educational activities, and carry out several workshops to develop new work.

Zeitgeist has developed several audience-building programs designed to create connections with communities, diversify audiences and encourage individuals to participate in the creative process of music-making. These programs include the Eric Stokes Song Contest (amateur composition contest), Making Music Outside the Lines (new music performance activities for high school students) and A New Music Stew (a long-term composition project with students from St. Paul Conservatory for Performing Arts). In addition, Zeitgeist operates Studio Z, a performance space where audiences, composers, and new music performers can come together to experience the music of our time. Studio Z is home to most of Zeitgeist’s local performances and also hosts new music performances by other local artists throughout the year.

Zeitgeist Personnel

music of our time

Percussionist **Heather Barringer** joined Zeitgeist in 1990. She graduated from the University of Wisconsin, River Falls with a bachelor's in Music Education in 1987 and studied at the University of Cincinnati-College Conservatory, studying with Allen Otte from 1988-90. In addition to performing and recording with Zeitgeist, she is a member of Mary Ellen Child's ensemble, Crash, and has worked with many Twin Cities organizations, including Nautilus Music Theater Ensemble, The Dale Warland Singers, Theatre de la Jeune Lune and Ten Thousand Things Theater.

Woodwind player **Pat O'Keefe** is a graduate of Indiana University, the New England Conservatory and the University of California, San Diego. In San Diego, he performed regularly with the new music ensemble SONOR as well as with the San Diego Symphony, and he has performed and recorded with many noted new music groups around the country, including the California EAR Unit, the Cleveland New Music Associates and Ensemble Sospeso in New York. Pat can also be heard performing regularly with the Brazilian ensembles Brasamba and Batucada do Norte (of which he is the co-founder and co-director), the world music group Music Mundial and the improvisation ensemble AntiGravity. He is currently on the faculty of the University of Wisconsin-River Falls.

Dr. Patti Cudd is active as a percussion soloist, chamber musician and educator. In addition to performing with Zeitgeist, she teaches percussion and new music studies at the University of Wisconsin-River Falls and the College of St. Benedict/ St. Johns University. Other diverse performing opportunities have included Sirius, red fish blue fish, CRASH, the Minnesota Contemporary Ensemble, SONOR, Minnesota Dance Theatre and the Borrowed Bones Dance Theater. She received a Doctor of Musical Arts in Contemporary Musical Studies at the University of California studying with Steven Schick, Masters of Music at the State University of New York at Buffalo where she worked with Jan Williams, undergraduate studies at the University of Wisconsin-River Falls and studied in the soloist

US-based New Zealand pianist **Nicola Melville** has been described as “having an original and intelligent musical mind” (Waikato Times), “a marvelous pianist who plays with splashy color but also exquisite tone and nuance” (American Record Guide), and “the sort of advocate any composer would love” (Dominion Post). Her live performances and recordings have been broadcast on Canadian, U.S., New Zealand, South African and Chinese radio, and she has been involved in numerous interdisciplinary projects with dancers, filmmakers and visual artists, including performances at the Kennedy Center, Washington DC, and Weill Recital Hall at Carnegie Hall. Recent performances include solo appearances and residencies in Chile, New Zealand, Ohio, Florida, Chicago, Vermont and New York City, and several collaborations with cellist Jeff Zeigler (formerly of the Kronos Quartet), violinist Chris Otto of the JACK quartet, and various members of the Minnesota, Detroit, Boston, and Saint Paul Chamber orchestras. Upcoming engagements will feature performances in Birka, Sweden, Helsinki, Wyoming, Arizona, Colorado, Oregon, New York and a tour of New Zealand. She is also working on a multi-phased recording project with the prolific New Zealand/UK composer, Christopher Norton, and will be creating new works with Berlin-based media artist, Mark Coniglio.

Nicola attended Victoria University School of Music, Wellington, where she studied with Judith Clark, and then earned Masters and Doctorate degrees from the Eastman School of Music, studying with Rebecca Penneys. Nicola won both the National Concerto Competition and the Auckland Star Concerto Competition while in New Zealand, and has been a prizewinner in several competitions in the U.S., including being the winner of the SAI Concerto Competition at the Chautauqua Music Festival. While at Eastman, Nicola was awarded the Lizzie T. Mason prize for Outstanding Graduate Pianist, and the Performer's Certificate. She has won grants from such organizations as Meet the Composer, Creative New Zealand, the Argosy Fund for Contemporary Music, and the Jerome Composers Commissioning Program for the commissioning and performance of new music. Nicola has recorded for the Innova and Equilibrium labels, including a CD of thirteen new solo pieces dedicated to her, entitled "Melville's Dozen." Nicola is Associate Professor at Carleton College, Minnesota, where she heads the piano and chamber music programs, and is Artistic Co-Director of the Chautauqua Music Festival Piano Program in New York.

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.

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 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 the Cleveland Ballet Orchestra. Currently, Mr. Gabriel is the principal flutist of the Blue Water Chamber Orchestra and the Cleveland Chamber Symphony. With the latter group, Mr. Gabriel has participated 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 also recorded founding music director, Edwin London's work entitled Scenes for Flute and Orchestra. Other composers that have written works for Sean Gabriel include: Matthew Greenbaum, Eric Ziolek, JingJing Luo, Loris Chobanian and Greg D'Alessio. Sean is proud to be a member of the No Exit ensemble, furthering the promotion of new music in the Cleveland area and beyond.

Mr. Gabriel serves on the music faculties of the Baldwin Wallace Conservatory and the Cleveland State University, where he is a frequent recitalist in both solo and chamber music programs and has been a soloist with both university's major ensembles. He enjoys bringing rarely heard repertoire to the concert stage and has been an eager supporter of local composers in premiering new works.

Along with his interest in contemporary music, Sean Gabriel has been an active performer of early music, having a long time association with the Baldwin Wallace University Bach Festivals and Riemenschneider Bach Institute, where he has presented a series of recitals featuring the complete flute sonatas of J.S. Bach. Mr. Gabriel is also a member of the Maud Powell Society for Music Education and has given lectures on music history at Cleveland-area high schools.

Sean Gabriel has been a member of the Erie Philharmonic Orchestra for over two decades and served as principal flute of the Opera Cleveland Orchestra from 2002 to 2010. He has also performed with the Akron Symphony, Lyric Opera Cleveland and Cleveland Pops Orchestra.

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 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

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Upcoming Events

Cleveland Composers Series I

noexit will be joined by Patchwork in presenting a program of all new world premiere works by Cleveland composers. This is the first of a two-part series and will feature works by Ty Emerson, Colin Holter, Hong-Da Chin, James Praznik and Timothy Beyer.

Cleveland State University - Friday, November 30 at 8pm in Drinko Recital Hall
The Bop Stop - Saturday, December 8 at 3pm
SPACES - Friday, December 14 at 8pm

Cleveland Composers Series II

This is the second installment of our series designed to shine the spotlight on some of the amazing composers that call Cleveland home. Featuring brand new world premiere music by Keith Fitch, Buck McDaniel, Chris Auerbach-Brown, Nasim Khourassani and Greg D'Alessio.

Heights Arts - Feb 15 at 7pm
SPACES - Saturday, February 16 at 8pm
There will be one more concert in this series to be announced soon.

noexit presents Patti Cudd

noexit welcomes percussionist extraordinaire Patti Cudd who will be performing electro-acoustic pieces from her recent 2-CD Innova release, *EOS*. This will be a truly captivating and unique concert experience.

Appletree Books - Thursday, March 28 at 7pm
The Bop Stop - Friday, March 29 at 8pm
Heights Arts - Saturday, March 30 at 7pm

The Music of Ladislav Kubik

In honor of the great (and unfortunately late) Czech-American composer Ladislav Kubik, noexit will be presenting a concert series dedicated entirely to his music. The program will feature the world premiere of a brand new piece by Ladislav (his last completed work). Please join us as we celebrate this remarkable man and his amazing legacy.

Cleveland State University - Monday, April 15 at 8pm in Drinko Recital Hall
Heights Arts - Friday, April 19 at 7pm
SPACES - Saturday, April 20 at 8pm

This list is by no means complete. Please visit our website where you can find up-to-the-moment concert listings.

noexit would like to thank

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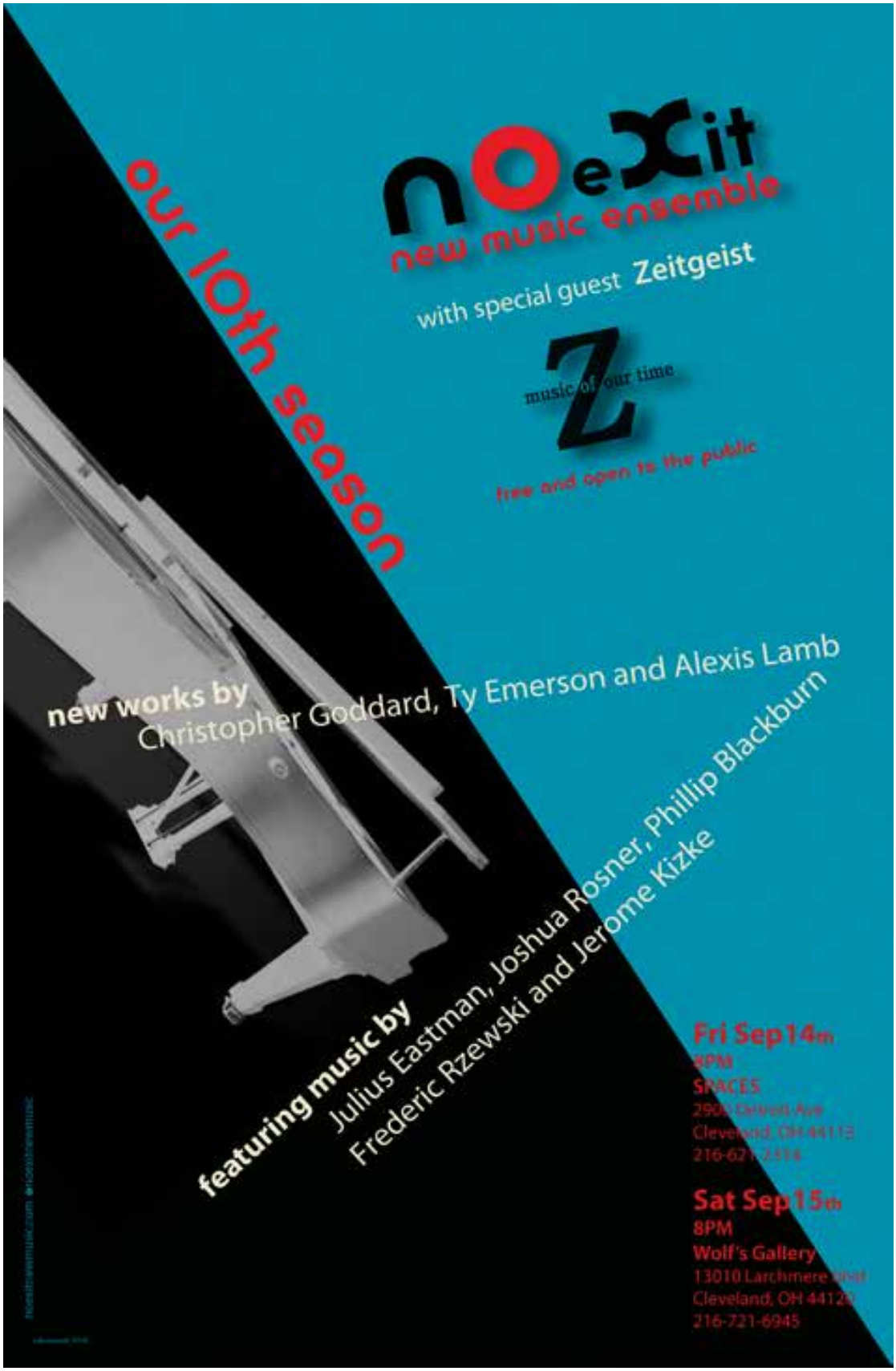
Cuyahoga Arts and Culture, The Amphion Foundation and The Bascom Little Fund for their generous support which helped make this concert series possible.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