



No Exit New Music Ensemble from left to right; Nicholas Underhill, Jenna Lyle, Tom Bowling, Nick Diodore, Cara Tweed James Praznik (not shown) and Timothy Beyer (Photo: Herbert Ascherman)

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

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

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

Thank you for your support.

Program

Cassandra's Dream Song (1970/71)
Brian Ferneyhough (b.1943)

Puneña No.2 for Cello ("Hommage à Paul Sacher") (1976)
Alberto Ginastera (b.1916 - d.1983)

I. Harawi
II. Wayno Karnavalito

Piano Quartet No.2 (2012) "World Premiere"
Matthew Ivic (b.1985)

Intermission

Program

Sisyphus Redux (2011) "U.S. Premiere"
Brian Ferneyhough

Trio for Piano, Violin and Violoncello (1993)
Andrew Rindfleisch (b.1963)

Cassandra's Dream Song

Cassandra's Dream Song, written in 1970/71, is Ferneyhough's first essay for solo flute. The work takes its title from the ancient legend of the Trojan princess, Cassandra, who upon refusing to give her love to Apollo in exchange for his gift of prophecy, was consequently cursed that none of her utterances would be believed.

A labyrinthine system revealing a work of surprising fragility and hyper-expression, *Cassandra's Dream Song* consists of two pages. The first representing Apollo and the Trojan society in which Cassandra is trapped: each statement is rigid and severe (an atmosphere that is assisted by the use of various percussive effects). Interspersed between these statements, material from the second page: Cassandra's prophetic nightmares, dynamic and phantasmagorical. In addition, the five systems of page two are played in an order of the performer's choosing, heightening the music's tension and unpredictability.

The piece employs a vast array of extended techniques. Hence, the key to *Cassandra's Dream Song* lies not in the performer's ability to successfully execute the extreme technical passages, but rather his inability to realize the outrageous demands of the music, which the composer himself admits are "not literally realizable". Ferneyhough himself states that "a 'beautiful, cultivated performance is not to be aimed at", and that "no attempt should be made to conceal the difficulty of the music". It is this coming-to-terms with the impossible that so effectively captures Cassandra's own futile attempts to voice her warnings on deaf ears.

- C.V.

Brian Ferneyhough

Brian Ferneyhough was born in Coventry in 1943. He received formal musical training at the Birmingham School of Music and the Royal Academy of Music, London. In 1968 he was awarded the Mendelssohn Scholarship, which enabled him to continue his studies in Amsterdam with Ton de Leeuw, and the following year obtained a scholarship to study with Klaus Huber at the Basel Conservatoire.

Following Ferneyhough's move to mainland Europe, his music began to receive much wider recognition: the Gaudeamus Composers' Competition in Holland awarded Ferneyhough prizes in three successive years (1968–70) for his *Sonatas for String Quartet*, *Epicycle* and *Missa Brevis*. The Italian section of the ISCM at its 1972 competition gave Ferneyhough an honorable mention (second place) for *Firecycle Beta* and two years later a special prize for *Time and Motion Study III* which was considered the best work submitted in all categories.

Ferneyhough has taught composition at the Musikhochschule in Freiburg, the Civica Scuola di Musica, Milan, the Royal Conservatoire of The Hague and the University of California, San Diego. In January 2000 Ferneyhough joined the faculty at Stanford University and was named William H. Bonsall Professor in Music there shortly afterwards.

Brian Ferneyhough's opera, *Shadowtime*, based on the life and work of philosopher Walter Benjamin, was premièred in 2004 at the Munich Biennale to great acclaim, and subsequently released on NMC.

Recent work has included a Fifth String Quartet, written for the Arditti String Quartet (Witten, 2005), a new orchestral work, *Plötzlichkeit* (Donaueschingen, 2006), and *Chronos Aion*, premièred by the Ensemble Modern in 2008.

- J.S.

Puneña No.2

The Kechuan word "Puna" refers to the highlands or a plateau of 4,000 meters in the Andes. It also means bare and arid ground, as well as the feeling of anquish one can have at high altitudes. "Puneña" refers therefor to the Puna.

Puneña No. 2, Homage to Paul Sacher, is a re-creation of the sonorous world of this mysterious heart of South America that was the Inca empire, the influence of which one can still feel in the north of my country, as well as in Bolivia and Peru.

The work consists of two closely related movements. The first one, *Harawi*, means melancholy love song. It is based on two themes, the first one being eSACHERe and the second one (the other six notes) the metamorphosis of a pre-Columbian melody of Cuzco. Lyric and ardent but at the same time deep and magical, it evokes a haunting solitude, sounds of kenas, murmurs of the distant forest with imaginary birds singing "Sacher! . . . Sacher! . . . ", and the glittering of moon and stars.

The second movement, *Wayno Karnavalito*, is a wild and tumultuous Carnival dance on the principal theme "eSACHERe", full of rhythms of charangos and Indian drums, coloured costumes, ponchos and masks, as well as of Indian corn alcohol. I composed this work in Geneva during February 1976 at the request of Mstislav Rostropovitch, to celebrate the seventieth anniversary of our mutual friend, the famous conductor and patron of music, Dr. Paul Sacher.

- A.G.

Piano Quartet No. 2

Piano Quartet No. 2, for violin, viola, cello and piano, is a work which uses remaining concepts and musical ideas derived from my first piano quartet. Having written my first quartet for the same type of ensemble, I felt it was appropriate to not only include the same instrumentation, but to take something from it musically to use in the compositional process. The result is a work which explores and refracts these untapped musical resources until they become their own autonomous musical entity.

- M.I.

Matthew Ivic

Matthew Ivic is an active composer and pianist currently residing in the Cleveland area. As a composer, he has had works performed by numerous groups including: Meridian Arts Ensemble, No Exit, CSU Jazz Ensemble, and the CSU String Orchestra. Matthew's primary composition teachers include Dr. Gerald Evans, Dr. Greg D'Alessio, and Dr. Andrew Rindfleisch. His degrees include a Master of Music and Bachelor of Music from Cleveland State University.

Sisyphus Redux

In Greek mythology, Sisyphus was a king punished in Tartarus by being cursed to roll a huge boulder up a hill, only to watch it roll down again, and to repeat this throughout eternity.

Ovid, the famous Roman poet, references Sisyphus in the story of Orpheus and Eurydice. When Orpheus descends and confronts Hades and Persephone, he sings a song with the result of getting his wish of bringing Eurydice back. After this song is sung, Ovid shows how moving it was by noting that Sisyphus sat on his rock to listen, the Latin wording being "inque tuo sedisti Sisypho, saxo".

In his 1942 essay *The Myth of Sisyphus*, Albert Camus sees Sisyphus as personifying the absurdity of human life, but concludes "one must imagine Sisyphus happy" as "The struggle itself towards the heights is enough to fill a man's heart."

In **Sisyphus Redux** each line of music may be seen as a renewed attempt, by means of cunning stratagems or subtly altered initial conditions, to complete the task imposed by Zeus.

- B.F.

Andrew Rindfleisch

Andrew Rindfleisch is the recipient of the Rome Prize, the Guggenheim Fellowship, the Aaron Copland Award and over 40 other awards recognizing his music. An active conductor and producer, Mr. Rindfleisch's commitment to contemporary music culture has brought into performance over 500 works by living composers over the past 15 years. He has founded several contemporary music ensembles and is currently Music Director of the Cleveland Contemporary Players Artist in Residence Series and the Utah Arts Festival Contemporary Chamber Ensemble—both committed to the performance, presentation and commissioning of new works. He holds degrees from the University of Wisconsin-Madison (Bachelor's Degree), New England Conservatory of Music (Master's Degree), and Harvard University (PhD).

Trio for Piano, Violin and Violoncello

Trio for piano, violin, and violoncello was written over a two-year period (1991-93), and marks an attempt to confront musical issues which, at times, conjure up notions of the past. The first compositional issue that needed to be addressed was the ensemble itself- a notoriously difficult combination of instruments for a composer to manipulate. This, in combination with my own familiarity with the Trio repertoire of Beethoven, Schubert, and Brahms provided for me an overwhelming desire to compose a work designed to convey a richly textured character. This character is exemplified by a formal and gestural language at times closely akin to those masterworks of the 19th Century- here, stretched out, condensed, and filtered through my own late 20th Century sensibilities. Completed in January of 1993 at the MacDowell Colony, *Trio* is dedicated to composer Arthur Berger on the occasion of his 80th birth year

- A.R.



Carlton Vickers

Special Guest

Carlton Vickers is widely regarded as one of today's most important performers of avant-garde flute music, specializing in the most demanding works of the contemporary and electro-acoustic repertoire. In addition to his recent appointment as flute soloist with the Cleveland based NO EXIT New Music Ensemble, Vickers has remained a ubiquitous presence for well over two decades as flute soloist with the acclaimed Canyonlands New Music Ensemble and the Maurice Abravanel Visiting Distinguished Composers Series.

Mr. Vickers has worked in conjunction with, and has won the admiration of, such prominent composers as Milton Babbitt, Harrison Birtwistle, Martin Boykan, John Cage, Chen Yi, John Corigliano, Mario Davidovsky, Stephen Dembski, Richard Festinger, John Harbison, Jonathan Harvey, Jörg Herchet, Andrew Imbrie, Louis Karchin, Arthur Kreiger, Stan Link, Steven Mackey, Donald Martino, Tristan Murail, Shulamit Ran, Steve Reich, Roger Reynolds, Frederic Rzewski, Joseph Schwantner, Ernstalbrecht Stiebler, Harvey Sollberger, George Tsontakis, Scott Wheeler, Charles Wuorinen and Yehudi Wyner.

Mr. Vickers has appeared in concert, recitals and master classes spanning four continents. Invitations include the Dresdener Zentrum für Zeitgenössische Musik, DIEM (Danish Institute of Electroacoustic Music), SEAMUS, Third Practice Electroacoustic Music Festival and the Cleveland Contemporary Players.

With numerous premiere recordings to his credit, Carlton Vickers is highly sought after as a recording artist. He routinely pairs his efforts as session artist with an extensive background in audio engineering, synthesis and sound design, appearing on numerous major label CD releases as both performer, and engineer.

Active beyond the scope of traditional performance, Vickers utilizes an array of audio development platforms, including Max/MSP/Jitter, OMax (IRCAM) and SuperCollider, designing interactive and generative audio/visual systems for live performance, improvisation and installation.

His performances are featured on Albany, Bridge, CRI, Capstone, Centaur and contextrecords.

Personnel

Violinist **Cara Tweed**, a native of Cleveland, Ohio, began studying the violin at the age of five. She is a graduate of the Cleveland Institute of Music, where her teachers included Paul Kantor, David Updegraff and David Cerone. Cara is the principle second violinist of the Opera Cleveland Orchestra and has been a member of Red {an orchestra}, City Music Cleveland and the Blossom Festival Orchestra. She has performed as a soloist with the Cleveland Philharmonic, the Marion Philharmonic, the Cleveland State University Orchestra, the Suburban Symphony and the Cleveland Orchestra. Cara is a frequent chamber musician and regularly appears in concerts at Cleveland State University, the Cleveland Music School Settlement and for the Cleveland Composers Guild. She is a member of the Almeda Trio which is in residence at the Cleveland Music School Settlement. Cara was also a member of the graduate string quartet at Cleveland State University from 2004 through 2006. Cara spent three summers at the Spoleto Festival USA in Charleston, South Carolina. Previous summers were spent at the Encore School for Strings in Hudson, Ohio and the Henry Mancini Institute in Los Angeles. Cara is a teacher as well as a performer, and is on faculty at both the Aurora School of Music and the Cleveland Music School Settlement.

Violist **Tom Bowling** has long been an enthusiastic advocate and supporter of contemporary music. From his earliest performing experiences, he has sought out and performed new works in a variety of venues. Through his studies with renowned violist and new music advocate Emanuel Vardi, Mr. Bowling experienced first hand the lasting impact an individual can have on an instrument's repertoire and popularity. Appearing regularly throughout Cleveland's new music scene, Mr. Bowling has also performed with many orchestras, chamber music ensembles, and commercial artists, including the Houston Ballet, the American Ballet Theatre, and the artist Smokey Robinson, among others.

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

Mr. Diodore attended high school at Interlochen Arts Academy in Michigan. There, as a student of Crispin Campbell, he excelled in the study of 20th century compositions as well as in chamber music. During the time he spent there, Mr. Diodore was a prize winner at the Fischhoff International Chamber Music competition and the Grand Prize winner of the Downbeat Magazine Chamber Music Competition. He graduated in 1995 with the highest honors in both music and academics. In 1996 Mr. Diodore attended the Cleveland Institute of Music where he was a student of Alan Harris. While at CIM he also studied with Merry Peckham of the Cavani Quartet and with Richard Weiss, assistant principle cellist of the Cleveland Orchestra. He performed in the master-classes of Paul Katz and Gary Hoffman.

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

Pianist/composer **Nicholas Underhill** holds a Masters Degree in Piano from the New England Conservatory of Music. His teachers include Konrad Wolff, Katja Andy, Edmund Battersby and Russell Sherman Well known in Boston and 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.

Associate director/composer **James Praznik** (b. 20 March 1985, Cleveland) is a composer, conductor, and pianist whose work has garnered acclaim among his peers as well as audiences. As a composer of highly expressive music, James has composed music for concerts, stage productions and commercial video games. He has participated in the Interlochen Composer's Institute and the Cleveland State Composer's Recording Institute, and received honors such as the University of Akron Outstanding Composer Award on two occasions, the University of Akron Outstanding Pianist Award, and the Bain Murray Award for music.

James has been a guest composer, arranger, pianist and conductor for the "Monsterpianos!" concerts in Akron, Ohio, and through the Cleveland Contemporary Players workshops, he received recordings of his pieces made by some of today's leading virtuosos. He has been commissioned by the new music ensemble "No Exit" and the Weathervane Playhouse for their production of "Enchanted April". His music has been performed at E. J. Thomas Hall, Cleveland State University, The University of Akron, and the Interlochen Arts Camp. As a pianist and a proponent of other composer's 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 holds a degree in composition and theory from the University of Akron where he studied composition with Daniel McCarthy and Nikola Resanovic (as well as piano under Philip Thomson), and has a master's degree in composition from Cleveland State University

where he studied with Andrew Rindfleisch and Greg D'Alessio. He is currently pursuing a doctorate in music composition from Brandeis University.

James enjoys good food, bocce ball, logic puzzles, and card magic. Also, he is an avid lover of early Japanese cinema and has begun a project to provide live accompaniments to classic silent films.

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 music festivals and on 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 something found "only in our dreams (or nightmares)." - Alfred Thigpen [The Washington Post, Jan. 2010]

Special Thanks

Our fans and supporters

Eric Gonzalez (No Exit's intern)

Andrew Rindfleisch

Vickie Kosarik

David Yost

Cleveland State University

Chris Auerbach-Brown

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SPACES

Edwin Wade-logo,web design and promotional media: edwinwadeart@gmail.com

Schedule

Thursday, March 21 8pm

MOCA

11400 Euclid Ave. Cleveland, OH 44106 216.421.8671

Free for Members/ \$8 Nonmembers

Friday, March 22 8pm

Cleveland State University Drinko Auditorium

2001 Euclid Ave. Cleveland, OH 44115 216.802.3053

(free)

Saturday, March 23 8pm

SPACES

2220 Superior Viaduct Cleveland, OH 44113 216.621.2314

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