

october 2012

CONCERT OF CONTEMPORARY MUSIC

NO EXIT





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

Out of Doors (1926)
Béla Bartók (b.1881 - d.1945)

- I. With Drums and Pipes
- II. Barcarolla
- III. Musettes
- IV. The Night's Music

Sirius (2012) "World Premiere"
David Glaser (b.1952)

Intermission

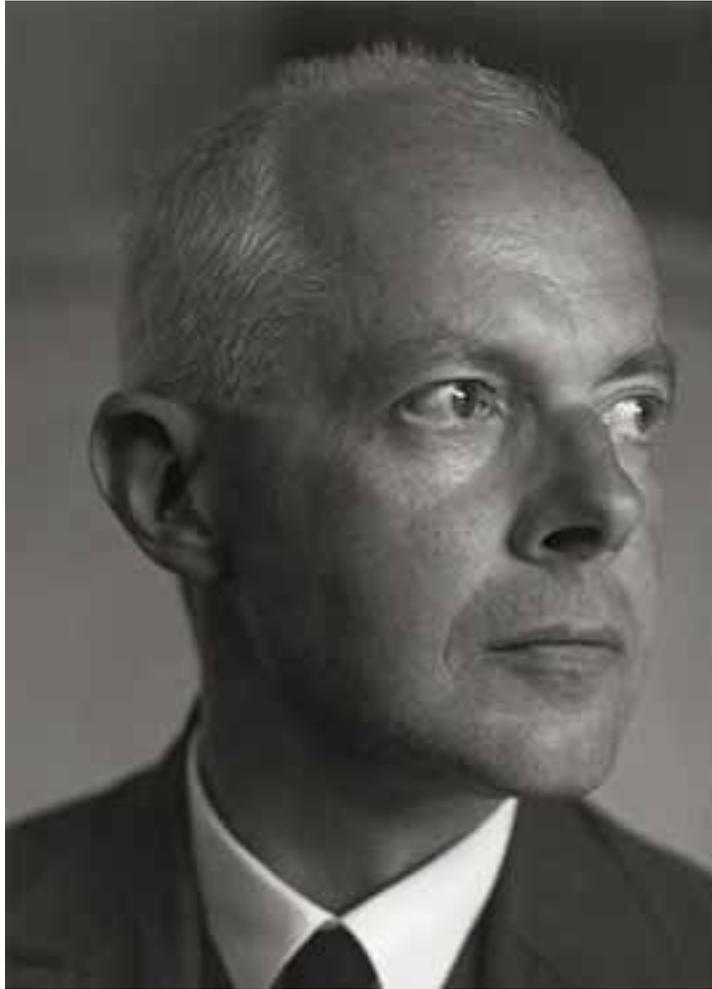
Program

Reflections (2012) "World Premiere"
Dorian Neuendorf (b.1991)

- I. Deluge
- II. Serenity

Piano Quartet (2012) "World Premiere"
Christopher Auerbach-Brown (b.1970)

- I. Embattlements
- II. Binary Chaconne



Béla Bartók

Out of Doors - Béla Bartók

1926 marked the creation of several outstanding piano works in the catalogue of Hungarian composer **Béla Bartók**. Not only did he compose **Out of Doors** (Sz.81 BB.89), he also composed his *Piano Sonata*, *First Piano Concerto* and *Nine Little Pieces* in the same year. Despite being an excellent year in Bartók's creative life, his exploits as a musicologist were in serious decline because of the turmoil surrounding the former Austro-Hungarian Empire after World War I. Being forced to stay within the borders of Hungary and unable to indulge in his passion for traveling the continental European countryside recording many regional varieties of folk music may have influenced his immense outpouring of piano music that year. It also most certainly influenced the content and style of *Out of Doors*.

In his exploration of Hungarian folk music Bartok discovered many melodies which would find their way into his concert pieces. The melody of this first movement is one such instance. Here he sets the music of the song *Gólya, gólya, gilice* and derives his version's title from the song's final line. *Síppal, dobbal, nádihegedűvel* which translated into English means *With Pipes and Drums*.

The traditional "Barcarolle" is a sailing song that over the course of the 19th century found its way into the classical vernacular. Rhythmically these pieces are meant to evoke the sound of waves and melodically are reminiscent of a sailor's sea chantey. Despite the basis of this movement being closely related with such a cosmopolitan musical form, Bartok regards his Barcarolle not as a well-tread idea used in concert music of the 19th century but as something harkening back to its folk roots. He then applied it to his Hungarian surroundings by giving his Barcarolle's melody a distinctly Hungarian character.

The movement titled *Musettes* refers to the French instrument that resembles a small bagpipe which in its most primitive form first appeared in the 16th century, and despite its French origins was also often used in traditional Hungarian folk music. Inspired by his high regard for the composer Francois Couperin, Bartók emulated the style of Couperin's 17th century keyboard pieces which in turn imitate the folk style of the musette. Bartók would use this technique of transposing properties he associated with certain folk instruments to a piano again in *Nine Little Pieces* written just after *Out of Doors*.

Likewise, *The Night's Music* uses Bartók's compositional sensibilities and his local surroundings in new and unusual ways. Four ideas are clearly presented to the listener and form a gradual progression that illustrates the transition from the dead of night to the break of dawn, all of which is accomplished without the piece ever rising above a whisper. The first idea is the "cluster" of notes the pianist plays in the left hand, which is the fundamental foundation of *The Night's Music*. The next idea used is a series of notes on the piano that are meant to mimic various nocturnal creatures of the Hungarian countryside (including birds, cicadas and the Hungarian unka frog). Finally the last two ideas are based on Hungarian folk idioms. One being the melody heard simultaneously in the upper and lower registers of the piano which is reminiscent traditional folk music, and the other being the lively melody at the end of the piece in the upper register which overtly invokes the sound of a peasant flute that signals the gradual break of night and the

The final movement is titled *The Chase*. This movement is thought to be the most physically tiring piece for the performer that Bartók has ever written. Through its five intense small segments this piece brings Bartók's barbaric style to the forefront and closes the piece with a bang. All together these pieces show a sort of intense yearning within Bartók for some other time, place or environment. But even in the midst of that yearning Bartók created a work that spoke greatly not only to the people of his generation but hopefully also to you, the modern listener.

- J.P.

Sirius

Sirius is the second piece of a projected set of three works for various combinations of string instruments and piano. It was preceded by *Polaris* (a sextet that included clarinet along with the strings and piano) and will be followed by a piece for cello and piano. The thread that ties these works together is a conscious choice to broaden my compositional palette by rethinking the way I handle certain elements in order to make more overtly dramatic music. Chords are more widely spaced and extreme registers are featured. The melodic lines have wider arcs and use larger leaps than I have in earlier pieces.

Structure is articulated by the use of sub-groups of the instruments as well as by changes in speed, gesture and density of sound. One element new to *Sirius* is that the string parts reflect my recent interest in the fantasy, a genre of Elizabethan viol consort music that alternates polyphonic passages with homophonic sections.

Sirius in one movement of about 10 minutes duration.

I would like to thank Timothy Beyer and the members of No Exit for their dedication to new music, for their interest in my work and for their efforts in bringing *Sirius* to life.

- D.G.

David Glaser

David Glaser studied at Hunter College, Queens College and Columbia University where he worked with Mario Davidovsky, George Edwards, Martin Boykan and Jack Beeson. He is the recipient of awards and commissions from the Fromm Foundation the American Academy of Arts and Letters, Alice M. Ditson Fund, and has been fellow at the MacDowell Colony and the Wellesley Composers Conference. He has been composer-in-residence at the NewMusic@ECU Festival at East Carolina University.

His music has been commissioned by No Exit, the NewMusic@ECU festival for Christopher Grymes, Parthenia – a Consort of Viols, the New York New Music Ensemble, Judith Kellock, Susan Narucki, Linda Larson, the Cygnus Ensemble, the Peconic Chamber Orchestra, the New Jersey Percussion Ensemble and Glaux, the new music ensemble of Temple University. He is Associate Professor of Music at Stern College for Women of Yeshiva University in New York.

A CD of his music *Kinesis* (TROY1343) is available on the Albany Records label.

Reflections

Reflections is a musical commentary on feelings I have experienced regarding the human thought process. At the time I was working on this piece, I had been reflecting a great deal on my personal thought process, not only in music but in how I tend to view the world as a whole. These reflections caused me to take even greater notice of the more general human thought process, as I felt I was not the only one to experience a variety of feelings associated with how we think about the world. At any given moment, I am thinking about the present, past, future; or any combination. My fascination with the mind's seeming inability to quit running at full speed is what inspired the first movement. Titled *Deluge*, it depicts the "flood" of thoughts I and so many others often experience. Having several things going on in my mind at once can lead to frustration, or feeling overwhelmed. *Deluge* seeks to capture this feeling through music: thoughts start out simple, but can quickly take over and then refuse to settle themselves. In contrast, the second movement, *Serenity*, provides the calm I so often seek but rarely seem to find. Together, the two movements are representations, or reflections of memories, experiences, and what the future may hold.

- D.N.

Dorian Neuendorf

Dorian Neuendorf is an active composer, conductor, and bassoonist. She is currently pursuing Bachelor of Music degrees in Composition and Bassoon Performance at Cleveland State University, where she studies composition with Greg D'Alessio and Andrew Rindfleisch, and bassoon with Mark DeMio. Dorian partakes in additional conducting studies with Victor Liva, orchestra director at Cleveland State University, and Sasha Mäkilä, former assistant conductor to The Cleveland Orchestra and music director of St. Michel Strings. She has composed works for a variety of ensembles, including chamber wind groups, brass ensembles, and chamber orchestra. She has been commissioned by the No Exit New Music Ensemble, and in 2010, her piece, *Jubilations*, won the Cleveland State University String Orchestra Competition. As a bassoonist, Dorian has performed in numerous ensembles, including the MSBOA All-State Orchestra, the Andrews University Wind Symphony, and the Cleveland State University Wind Ensemble and orchestra.

Dorian has been the recipient of multiple awards for her accomplishments in marching band direction and bassoon performance. Dorian currently resides in her hometown of Mentor, OH.

Piano Quartet

When people ask me what my music is “about,” they desire a brief answer, maybe five words tops. I should be able to encapsulate a pithy response, but alas, I cannot. There is much unspoken history, thought and feeling hidden behind these notes. My music isn't “about” an emotion, an idea, or a new technique. It's “about” my life, and functions as a diary of events of the past few months. How does one sum up the circumstances of the last year or so of their lives in five words or less?

Sometimes I become frustrated and depressed about the world around me. I know that the best way to deal with this is to “keep my chin up,” to not complain, to continually improve my immediate surroundings, to raise children who will become exemplary world citizens, to love my family and support my friends, to send out “good vibes” into the universe. (And besides, no one likes a whiner.) But I can't help but wonder if I'm really doing enough to make a positive impact when there exists an unimaginable amount of global anguish and suffering. If this piece is “about” anything, it's about the frustrations that come with these observations. My anxieties have been partially fueled by the fact that I have two children who will eventually go out into this world to make a life of their own.

There is one item of historical interest relating to the first movement. The scale used to compose this piece was written by accident one day by a former student of mine, on the blackboard in my teaching studio. He incorrectly notated a g harmonic minor scale on the board, but what he wrote sounded *much* more interesting than a typical g minor scale. So, I played it on the piano for him and we sang it and discussed its merits. I wrote it in my sketchbook after his lesson, and thus it found its way into my music. He and his family no longer live in Cleveland.

The second movement uses an old compositional artifice called a chaconne, a formal process which varies its content over a repeating chord progression. The title, **Binary Chaconne**, is derived from the fact that I use two such repeating progressions in the work. A traditional chaconne is composed in triple meter (like a slow waltz), but mine is in a two-beat meter (like a slow march).

- C.A.B.

Christopher Auerbach-Brown

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

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

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

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

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

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 is currently pursuing a master's degree in composition at Cleveland State

University where he studies with Andrew Rindfleisch and Greg D'Alessio. 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



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Schedule

free and open to the public

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2220 Superior Viaduct Cleveland, OH 44113

Heights Arts Saturday, October 27 at 8pm
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