noExit
new music ensemble

New Season, New Sounds

October 2024

Since its 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 16th season and with well over 350 commissions to date, 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.

In addition to our activities as a performing ensemble and commissioning organization, we produce an annual series of concerts, via **noexit Presents**, that showcase some of the most singular and compelling performers and ensembles from around the world and from right here in our backyard.

Our 16th season will abound with world premiere works from a diverse bevy of international composers including a series of programs devoted to the music of one of Cleveland's own, the incomparable Greg D'Alessio. As in past years, noexit will once again join forces with the Minnesota-based new music ensemble Zeitgeist to present this season's installment of *Here and There,* a collaborative effort that always brings something special to the stage. The ensemble will also host a slew of not-to-be-missed performances from renowned artists through our "noexit Presents" series: The Meridian Arts Ensemble, trombonist John Faieta and pianist Geoffrey Burleson. noexit's 2024-25 season will culminate with a European tour which will see the group perform works that were premiered for our audiences in Cleveland.

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

Tuxedo Crown; Sun King (2021)
Hannah Kendall (b.1984)

Literary Interlude: The Jungle (2024) "World Premiere"
Timothy Beyer (b.1970)

Momenti discreti VII (2019) "World Premiere"
Josef Marek (b.1948)

Literary Interlude: The End (2024) 'World Premiere"
James Praznik (b.1985)

Speaking in Silence (2024) "World Premiere"
I. Whale Songs
II. Sinking Whispers
III. Plus de Silence
Katy La Favre (b.1988)

intermission

Literary Interlude: The Horse (2024) "World Premiere"
Timothy Beyer

The Desperation of Jesus Christ (2017)
Arthur Hernandez (b.1961)

Literary Interlude: The Land (2024) "World Premiere"
Timothy Beyer

Tuxedo Crown; Sun King - Hannah Kendall

Tuxedo: Crown; Sun King was commissioned in 2021 for London Sinfonietta's Principal First Violin Jonathan Morton. It is the third in a series of ten pieces inspired by Jean-Michel Basquiat's iconic 1982-1983 *Tuxedo* artwork, consisting of sixteen intricately crafted diagrammatic block pieces featuring Basquiat's handwritten text "Crown" and "Sun King." Like Basquiat's work, which explores themes of race and social commentary, my series of Tuxedo pieces also reference and interrelate with each other. For example, the recitative "Then shall the eyes of the blind be opened" from Handel's Messiah is transcribed for a hand-cranked music box in *Tuxedo: Hot Summer No Water* (No.2), composed shortly after the murder of George Floyd in the summer of 2020, and is later sung by the vocalist in *Tuxedo: Between Carnival and Lent* (No.10). Furthermore, this work, like "Crown; Sun King," incorporates unique instrumentation techniques used throughout the series. The strings of the violins are bound with dreadlock cuffs, Afro hair objects that transform the sounds of these quintessential Western instruments into something new and variable through the merging of Afro and Euro—creolized sites of connectivity, where transformation can occur. Five wind-up pre-programmed music boxes playing a mixture of popular tunes, well-known classical melodies, and hymnals also contribute to the sound world, along with the vocalizations made by the soloist; spiritual incantations of endurance, echoing the themes of defiance and perseverance found in Basquiat's provocative work.

Hannah Kendall's music has been widely celebrated, and in 2022 she was awarded the Hindemith Prize for outstanding contemporary composers. In 2023, she won the Ivor Novello Award for Best Large Ensemble Composition for *shouting forever into the receiver* commissioned by Südwestrundfunk for Ensemble Modern. Her 2016 chamber opera, *The Knife of Dawn*, received critical acclaim for its involving and claustrophobic representation of the incarceration of Guyanese political activist Martin Carter. A new production was presented on the Royal Opera House's main stage in 2020. She has worked with ensembles such as BBC Symphony Orchestra, Boston Symphony Orchestra, LA Phil, London Sinfonietta, London Symphony Orchestra, and New York Philharmonic. Festival appearances include the BBC Proms, Berliner Festspiele, Donaueschinger Musiktage, Huddersfield Contemporary Music Festival, Lucerne and Tanglewood Music Festival.

Born in London in 1984, Kendall read music at the University of Exeter before completing a master's in advanced composition at the Royal College of Music and a doctorate at Columbia University in the City of New York. Her music is published by Ricordi (Berlin).

photo: Brian Doherty

Literary Interlude: The Jungle - Timothy Beyer

"So often like this, in lonely places in the forest, he would come upon something--bird, flower, tree--beautiful beyond all words, if there had been a soul with whom to share it. Beauty is meaningless until it is shared."

- *Burmese Days* by George Orwell

The idea behind the ***Literary Interludes*** was for composers Timothy Beyer and James Praznik to create a series of short improvised pieces, miniatures really, that evoked some aspect of a few of the composers' favorite novels. A framework was constructed for the interludes, sometimes very detailed and in other cases, not so much. The musicians then become part of the creation of the piece by improvising according to the parameters given. The literary works used are: *Burmese Days* by George Orwell, *Wake Up and Go to Sleep* by G Lyle, *Crime and Punishment* by Fyodor Dostoevsky and *The Sailor Who Fell from Grace with the Sea* by Yukio Mishima.

See personnel for bio.

Momenti discreti VII. - Josef Marek

Momenti discreti VII. – La vita fugge
per flauto, clarinetto, violino, viola, violoncello e pianoforte is the seventh installment in a series of compositions by the same title. In the third installment (*Momenti discreti III. - Lettera ai Posteri)* and fourth installment *(Momenti discreti IV. - campane di Arqua - laura, Canzoniere I. and XVIII.)* I musified the poems of *Francesko Petrarka*. In this installment I again returned to Petrarca's *Sonnets*, and through instrumental grasping of the textural background I portrayed an impression from the sonnet *la vita fugge*. The calmly flowing verses of the sonnet carry a strong dramatic charge, which is why I wrote into the subtitle a seemingly contradictory voice - *contemplazione drammatica*.

Life runs away and never rests a moment
and death runs after it with mighty stride,
and present things and things back from the past
and from the future, too, wage war on me:

anticipation, memory weigh down
my heart on either side so that, in truth,
if I did not take pity on myself,
I would, by now, be free of all such thoughts.

What little sweetness my sad heart once felt
comes back to me; but from the other side
I see turbulent winds blowing my sails;

I see a storm in port, and weary now
my helmsman, and my masts and lines destroyed,
and the fair stars I loved to look at, dead.

Josef Marek, born in Prague on Oct. 13, 1948, graduated in singing from Prague Music Conservatory. For a short period, he joined the Karlín Music-Hall Theatre, between 1974–2004 he was member of Prague Philharmonic Choir. Having taken up composition as an autodidact at first, he later studied the discipline at the Academy of Performing Arts in Prague with Václav Riedlbauch. He authored a number of remarkable orchestral, chamber and vocal pieces many of which have been appreciated at composer competitions both at home and abroad. His favorably received compositions include the premiered cantata to Hebrew texts from the Books of Moses *Pentateuch*, symphonic piece *Cantus tristis Requiem for orchestra* (which won Gideon Klein Foundation Award), concert symphonic melodrama *Commentary*, *King David Comments on Pentateuch*, madrigals *Amor omnia vincit* for solos, mixed choir, oboe and harp, and, above all, *Cantus hominis - Ad memoriam Gideon Klein* for wind quintet, harp and strings, dedicated to Eliška Kleinová, sister of the composer who had been tortured to death in a nazi concentration camp. Marek also composes melodramas, collaborating on their interpretation with leading Czech actors. He has served as member in a number of both composer and performer contest juries. In his composer-wise capacity, he is in high demand among top soloists and ensembles for whom he has written a number of pieces.

Between 2004–2005, he held the post of contemporary & vocal music editor with Editio Bärenreiter Prague. At present, he collaborates as a freelance editor with a number of Czech and foreign publishers. In regard to his collaboration with Czech Philharmonic Orchestra, Marek was partly involved in repertory counselling while being fully engaged in organising contemporary music festivals, Prague Premieres (2004–2009).

Literary Interlude: The End - James Praznik

"…. I am …what I …am….I'm awake! ….That's…what I am… … … … … …says… ….says… …Popeye … "Wake up." ……..Grandma … … … … … … … … …..The…sailor…man! … … … …..Toooooooot … …..Maa … … … … … …, I am awake! … … …I am what it is. I know what it is… …Says…….. … …….. …."

-*Wake Up and Go to Sleep* by G Lyle

See personnel for bio.

Speaking in Silence - Katy La Favre

When I was three years old, I was still not speaking. To be accurate, I could repeat dialogues and words but was not capable of conversing. Everyone in the family was worried. At dinner, I once stood on my chair and recited a long passage from one of Jacques Cousteau's documentaries (with which I was obsessed) in his French accent. However, I couldn't respond to questions like, "Would you like more potatoes?" This piece explores these early memories and the stories family has recounted about me learning to speak through Jacques Cousteau's magical world of whales and other sea creatures.

Speaking in Silence is composed in three short movements flowing into one another for Aquarion (glass keyboard), frame drum, and tape. The first movement is entitled *Whale Songs* and it is inspired by memories of hearing the whale sounds in Couseau's documentary, which is where I think my love for sound originates.

The second movement, *Sinking Whispers*, represents my first real attempts at communication, which was through a 'translator,' my older brother, to whom I would whisper for him to interpret for the family. You will hear in the recording my niece and nephew, Kabir and Kavya La Favre (ages 1 and 4), playing the marimba on a lazy Sunday afternoon.

The final movement, *Plus de Silence* (no more silence), explores what I imagine learning to speak must have been like for me. In the tape, I have recorded my 4-year-old nephew speaking. However, the words are manipulated and reversed so that they sound like an imaginary playful language. This is what I imagine words must have felt like to me when I was his age; wonderful sounds that were fun to imitate, but not very interesting otherwise and without connection to meaning. At the end of the piece, the text slowly reveals itself as the meanings of words eventually sink in.

THANK YOU to **noexit** for supporting the premier of this work, and to my niece and nephew Kabir and Kavya La Favre for allowing me to use their wonderful voices and marimba playing in this work.

See personnel for bio.

Literary Interlude: The Horse -Timothy Beyer

"When the crowd laughs at him and the ridiculous spectacle, the peasant gets angry and begins beating the old, feeble horse. He beats so ferociously that others join in the "fun." Finally they begin to use crowbars and iron shafts. The old horse at first tries to resist, but soon it falls down dead."

- *Crime and Punishment* by Fyodor Dostoevsky

The Desperation of Jesus Christ - Arthur Hernandez

I often tell people that my life from 2015-2017 read like a chapter from the Old Testament. Due to my wife's serious health condition, we were uprooted from our well-established and comfortable life in New England and forced to start anew in the desert southwest. Between the fall of 2015 and the spring of 2016, my wife and I traveled across the country three times; one time included driving all night through Super Storm Goliath. In December of 2016, I was diagnosed as having stage one lymphoma cancer. During my chemotherapy treatment, I also developed a staph infection that nearly killed me. These trials as well as others not mentioned herein were difficult and seemingly unrelenting. One personal quality that significantly evolved within me during this period was empathy. We all suffer. As the tough guy's cliché goes, *nobody gets out of here alive*. These experiences compelled me to look inward, at my own beliefs and my own spirituality. And this led me to consider among many other things, the last days of Jesus Christ, and how in his darkest moments on earth, he despaired.

I am a Christian-Humanist. I have complete love and respect for all people. Faith, spirituality, and religion, continue to be enigmas of the human condition. Such beliefs and practices can bring out the best in people, and ironically, the worst. People who believe in something greater than themselves, who believe in what cannot be seen, can sometimes behave arrogantly insufferable and superior to others or, can be the source of harsh ridicule and derision. I am a believer. I have held these Christian beliefs since childhood; this was not a recent conversion as a result of my past trials. As a Christian, I believe in the account that God came to earth in the form of his son, Jesus Christ. I fully realize how farfetched and fanciful this can seem to those who do not believe it, but I believe it. "For God so loved the world that he gave his only Son, that whoever believes in him shall not perish but have eternal life." John 3:16. If true, as I believe it is, then what a profound act of selfless love.

In the annals of humankind, few things can rival the utter humanity and drama of Jesus' last days on earth. Think about it. God comes to earth in the form of his son, to save the world. In this process, he becomes so completely consumed by his condition of being human that he despairs – one of the most desolate of all human experiences. He was so completely committed to his purpose that he actually divorced himself from his own true nature; he became lost in his despair. At one point, he asks his father, in essence, he asks himself, to allow him not to go through with his death. This is so utterly and completely human, this is so overwhelmingly heartbreaking and sad, that it touches me to the core of my humanity, and obliged me to write this work. I have experienced the forlornness that Jesus experienced. I have, like all of us, endured inconsolably dark times, and I too have prayed for deliverance from them; I did not want to experience the things that I have experienced, but I did. Why we are all subject to such encounters is the domain for discussions and ponderings beyond these words of prose.

This piece took a year to complete – the year in which I was diagnosed with cancer, the year when I was sent to the emergency room and remained in the hospital for seventeen days, thirteen of those days fighting for my life. I have been changed forever. This work is my personal chronicling of these times, as well as the reflections on the dark desperation of another human being, in a garden, some two thousand years ago, and of the light that would consume that darkness forevermore.

Arthur Hernández is an American composer whose works have been performed by such esteemed music groups and soloists as The Cleveland Orchestra, the Cavani String Quartet, Grammy award-winning guitarist Jason Vieaux, the Hoppa Project, Apollo Chamber Players, e-cellist Jeffrey Krieger, the Alturas Duo, pianist Magnus Martensson, percussionist Bill Solomon, the Hartford Independent Chamber Orchestra (HICO), and The Cleveland Youth Wind Symphony, to name a few. His music has been performed at Weill Recital Hall at Carnegie Hall, Symphony Space, Severance Hall in Cleveland, the Tenri Cultural Institute in New York, the June in Buffalo Music Festival, the Aki Music Festival, the Wintergreen Music Festival, and on National Public Radio. He has given presentations and lectures about his music as well as new music throughout the United States. His music has been described by critics as, "adventurous and daring," "electrically charged," "assured of lyric line," "tender, exuberant," and even, "defiantly weird." The American composer David Felder said of Hernández's music, "his works display formal invention, a strong lyrical gift, and have behind them a tremendous force of energy." His music is recorded on Capstone and ABLAZE Records.

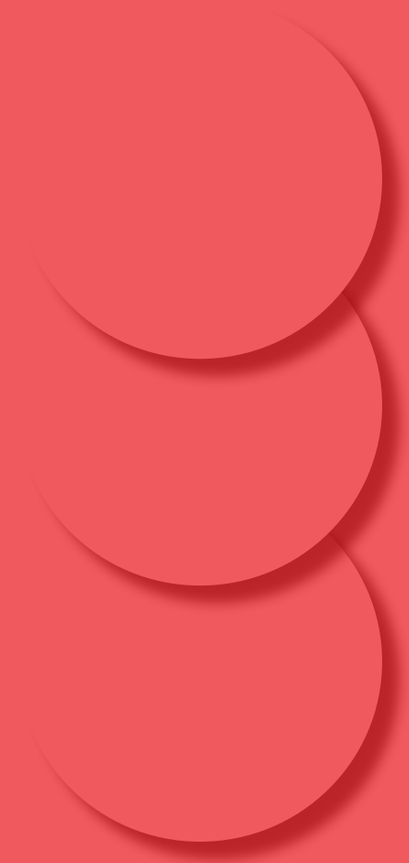
Hernández has been commissioned by, among others, The Cleveland Orchestra, e-cellist Jeffrey Krieger, pianist/composer Erberk Eryilmaz, percussionist Bill Solomon, the Alturas Duo, the Fortnightly Musical Club, The Cleveland Music School Settlement's Youth Orchestra, Turn On The Music, and the Torrington High School Concert Band. He has studied composition with Donald Erb, Barney Childs, Robert Carl, Steven Gryc, Frank Wiley, Joseph Packales, and Margaret Brouwer. He holds a Doctor of Musical Arts Degree in Composition, cum laude, from the Hartt School, a Master's Degree in Composition, cum laude, from the University of Redlands, and a Bachelor of Music Degree in Theory and Composition from the University of Texas at El Paso. He did extensive doctoral work in composition at the Cleveland Institute of Music. He has received grants from the National Endowment for the Arts, The American Music Center, The Massachusetts Arts Council, and the Bascom Little Fund.

From 2006-2016, Dr. Hernandez taught at Capital Community College in Hartford, Connecticut, where he was Professor of Music as well as Music Program Coordinator. While at Capital he authored that college's Associate Degree in Music Industry. This degree is the first fine arts degree ever offered at Capital Community College. He was also the founder, director, and curator of *Concerts@Capital*, an eclectic music concert series residing in Centinel Hall on the campus of Capital Community College. From 2016-2019, Dr. Hernández was Assistant Professor of Music and Co-Coordinator of the Music Program at El Paso Community College, as well as the producer and curator of the Rio Grande Concert Series, a concert series dedicated to the promotion and dissemination of new music. Currently, Dr. Hernández is Assistant Professor of Music at Gateway Community College in New Haven, Connecticut, where he is building a music program for that college. Arthur Hernández is the author of *The Down and Dirty Elements of Music Theory*, published by Kendall Hunt Publishers.

Literary Interlude: The Land - Timothy Beyer

"Possibly a man who hates the land should dwell on shore forever. Alienation and the long voyages at sea will compel him once again to dream of it, torment him with the absurdity of longing for something that he loathes."

- *The Sailor Who Fell from Grace with the Sea* by Yukio Mishima



NEW SEASON, NEW SOUNDS
Getting to Know No Exit's percussionist Katy La Favre

By Laura King for NOEXIT
September 15, 2024

Katalin (Katy) La Favre is the newest addition to the **NoExit** ensemble, stepping into the percussionist role that was held for many years by fan favorite Luke Rinderknecht, who has moved with his family out of state. Katy is herself quite remarkable…self-described as "a classically trained percussionist on a non-traditional path." Katy's projects are varied and at times vastly different, but they all share a bold, exploratory nature and are based on her abiding love of sound. Audiences will meet Katy through a new composition that is included in the program for **NoExit's** upcoming **New Season, New Sounds** concert series.

We chatted with Katie recently to learn more:

Q1. Your meandering musical route has not been traditional—can you give us a synopsis, please? What experiences in your early years served to spark and then flame your unique musicality? Who were your mentors?

I started playing the harp when I was a child, and I was hooked from the very first lesson. I remember my teacher showed me that if we put a piece of paper between the strings, the instrument would make buzzing sounds, and I was drawn to this type of experimentation from a young age. I played percussion just so I could play in the school band, but I wasn't serious about it until high school. At that point, I started to realize all the different colors and wild experimentation that came with classical percussion, like bowing cymbals, and all the different sticks and instruments that could be used to create sounds.

I attended the Colburn School for my undergraduate degree, where I met Jack Van Geem, a lifelong mentor. Though I began thinking that I would do orchestral auditions, my love of weird sounds pulled me again in the direction of contemporary music. At a summer music festival in 2007, I met French percussionist Jean Geoffroy, another mentor, who performed an incredible recital that was continuous with no applause and had theatrical elements. That really grabbed me, and I was fortunate enough to be awarded a Fulbright grant to study with him in France at the Conservatoire National Supérieur de Musique de Lyon, where I received a master's degree and artist diploma. Those years at the conservatory were life-changing; I was exposed to so much artistically! I worked extensively with contemporary dance and realized that I loved interdisciplinary work. I remained in France for about 9 years, working on many interdisciplinary projects—from humorous street theater shows to projects combining poetry, dance, and music. It was also during this time that I began to compose, and discovered this was also a great passion. In 2021, the pandemic really made me reevaluate my life as it did for many people. I decided to move back to Ohio to be closer to family, and I have really enjoyed returning to my hometown and discovering all that is happening here.

Q2. Please talk about the variety of instruments you play and those you make. When you create a new work, do you begin with a specific instrument, motif, structure, feeling or other in mind? How does a work typically evolve for you?

The instruments I have formally studied fall within the classical percussion realm, but my favorites are the mallet instruments and multi set-ups. I also still dabble with the harp sometimes; at some point I am interested in using it as a percussive instrument. While in France, I also studied the kora as a part of my pedagogical degree program. For various projects, I have learned a tiny bit about some other instruments, like the hammered dulcimer, but I have limited ability with those. For the last few years, I have been experimenting with making ceramic instruments, which has been a very gratifying and fascinating experience. Last June I performed a solo show around these instruments called *Mud Meditation* on the CUSP series. Creating instruments is a process that I find totally captivating, as I'm learning how to create my own sound world from the ground up.

The ways that I create new works vary greatly. I keep an artistic journal to write down ideas as they come to me. Usually, pieces form either from a specific sound I have in mind or a general thematic idea. Then the form comes, and the specifics of the piece fall into place from there. I guess you could say that I start with the big picture and go down to the details.

I find that I really NEED creative outlets. I am always deeply involved with some creative project, whether it is composing, concepting a show, making instruments, or creating Halloween costumes for my niece and nephew. My creative activities are what fuel my teaching, my interactions with people, and the energy I bring to my everyday life.

Q3. How did karma bring you to connect with No Exit as their newest member? What inspired you to write the solo piece you'll perform for the first time in the ensemble's October concert series?

Luke Rinderknecht, a dear friend and fabulous musician who played with No Exit for many years, was one of the first percussionists I connected with when I moved back to Northeastern Ohio. We played together and enjoyed a kindred love of sounds and experimentation. Luke recently moved to Texas with his family, and he very kindly recommended me to take his place in the ensemble. I feel extremely fortunate to be performing alongside these wonderful musicians and to be part of **noexit**.

To introduce me to local audiences, Tim Beyer, the ensemble's artistic director, very generously offered to program a solo piece on the first concert of the 2025 season. The piece was composed for a new instrument I just acquired: an aquarion, which is a glass keyboard. I visited the instrument maker, Jim Doble, in Maine last summer and I was immediately drawn to its unique sound. Jim told me that he had chosen the name because he found the instrument had an aquatic quality, both visually and aurally. The instrument arrived to me shortly after Tim and I had discussed my solo work for the October concert. The aquarion's soundscape brought back memories of Jacques Couteau's undersea documentaries, which I was obsessed with as a toddler. My new work is called *Speaking in Silence*, and it is about me learning to talk through Jacques Couteau's whale documentaries.

Q4. Finally - because who wouldn't enjoy an opportunity like this - please describe the immersive sound nap experience you offer audiences in indoor and outdoor settings.

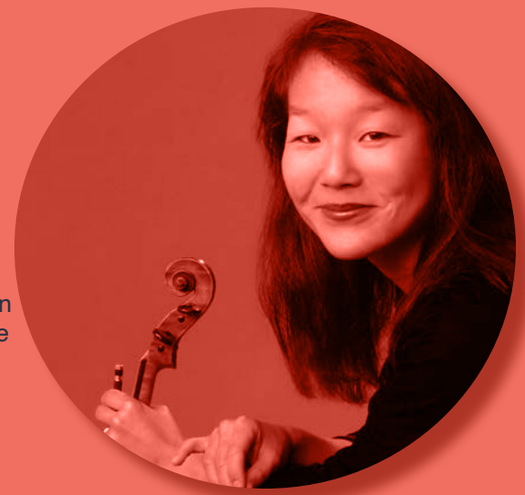
While I was pursuing my degree in instrumental pedagogy, I was lucky enough to have non-classical musicians in my class. I befriended a rock singer/rapper, and we decided we wanted to collaborate in some way. When we came together for an improvisation session, everything that resulted was very gentle and meditative. From there, we decided to create "siestes musicales," aka "sound naps," an experience that

is becoming very popular in France. The basic idea is that the listener lays down to relax as the musicians play tranquil music.

There is no real "standard" way that musicians do this. Sound naps are played in many different genres, from jazz, to pop, to classical.

When I moved back to the U.S., I decided to continue this special work. My sound naps last anywhere from 30 minutes to an hour, and I play original compositions falling within different thematic ideas. I use a loop station and a variety of instruments: glockenspiel, vibraphone, Celtic harp, hammered dulcimer. I hope that with these sound naps I'm able to give listeners some moments of calm within the incredibly hectic nature of modern life.

Special Guest - Mari Sato



Violinist **Mari Sato** has enjoyed a rich and varied career as a chamber musician based in Cleveland. For twenty-four years, she was the second violinist of the award-winning Cavani String Quartet. During her tenure with the Cavani Quartet, Mari gave concerts on major series, including Carnegie Hall, Corcoran Gallery of Art, and Festival de L'Epau in France.

Formerly on faculty at the Cleveland Institute of Music 1995-2018, Mari Sato and her colleagues coached many outstanding young musicians including members of the Jupiter, Daedalus, Aeolus, Miró, Fry Street and Afiara Quartets, as well as members of the Cleveland, St. Paul, Minnesota, Chicago, Detroit, and New York Philharmonic Orchestras.

Since 2018, Ms. Sato has worked with students at the Oberlin Conservatory and the MYCO chamber music program in North Carolina. She continues to play chamber music with her colleagues in CityMusic Cleveland, **noexit** New Music Ensemble, Heights Arts, and the Bluestreak Ensemble.

Special Guest - Adam Roberts

Adam Roberts' music has been performed internationally by ensembles such as the Arditti Quartet, the JACK Quartet, le Nouvel Ensemble Moderne, the Callithumpian Consort, Earplay, Fellows of the Tanglewood Music Center, the Boston Conservatory Wind Ensemble, Transient Canvas, violist Garth Knox, Guerilla Opera, and at festivals such as Wien Modern (Vienna), Tanglewood, the Biennale Musique en Scene (Lyons), and the 2009 ISCM World Music Days (Sweden).

Awards for Roberts' music include a Guggenheim Fellowship, a Fromm Commission, the Benjamin H. Danks Award from the American Academy of Arts and Letters, and the Leonard Bernstein Fellowship from the Tanglewood Music Center, among others. Roberts' commissioners include the Tanglewood Music Center, Guerrilla Opera, Transient Canvas, the Society for Chamber Music in Rochester, and andPlay duo.

Roberts' music has been called "a powerful success," "arresting," and "amazingly lush," (the Boston Musical Intelligencer), "an attractive mix of the familiar and exotic," and "otherworldly" (Boston Classical Review), and "invigorating" with a "persistent melodic urge" (American Academy of Arts and Letters citation).

Roberts obtained a Bachelor's degree in composition from the Eastman School of Music in 2003 and a Ph.D. from Harvard University in 2010. Roberts' primary mentors include David Liptak, Augusta Read Thomas, Julian Anderson, and Chaya Czernowin. Roberts has taught at Harvard University, Northeastern University, Istanbul Technical University, the University of Georgia, and currently serves as Assistant Professor of Composition at Kent State University.

Roberts' first portrait disc, *Leaf Metal*, was released on Tzadik Records in 2014, and a second portrait disc, *Bell Threads*, was released on New Focus Recordings in November 2021. Other recordings of Roberts work can be found on the New Focus Recordings and Lila Müzik labels.

noexit 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.

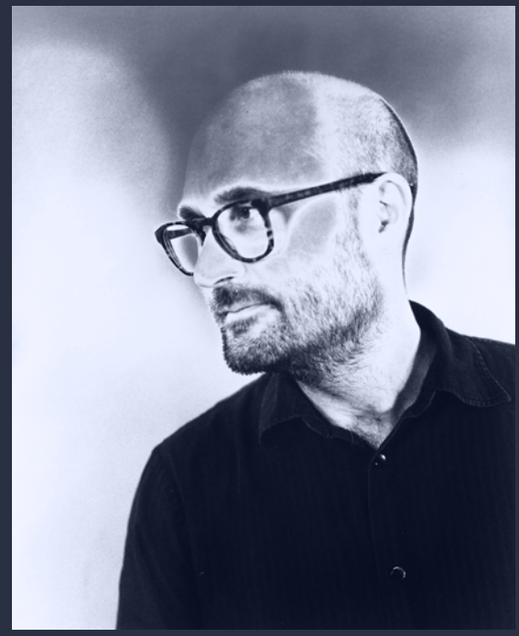
Cara was the principal second violinist of the Opera Cleveland Orchestra from 2004-2010 and has been a member of The Canton Symphony, City Music Cleveland, red {an orchestra} and the Spoleto USA festival orchestra. She has performed as a violin soloist with The Cleveland Philharmonic, Cleveland State 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 and Steinway Artist **Shuai Wang** is recognized internationally as an accomplished soloist, recitalist and chamber musician. She has performed extensively in major venues such as Lincoln Center, Merkin Hall, and Symphony Space in New York, the Kennedy Center and Phillips Collection in Washington D.C.,the Dame Myra Hess Concert Series in Chicago, the Gardner Museum in Boston. She tours regularly throughout China and Europe, and has served as a guest artist at dozens of universities, conservatories and arts academies throughout the United States and abroad.

Dr. Wang performs frequently as a chamber musician with principles players and musicians from The Cleveland Orchestra, Philadelphia Orchestra, Dallas Symphony, Baltimore Symphony, National Symphony, Tucson Symphony, and Indianapolis Symphony. As a soloist with orchestra, she has appeared with the Cleveland Philharmonic Orchestra, Canton Symphony Orchestra,Tianjin Symphony Orchestra, Cleveland Institute of Music Orchestra, Heights Chamber Symphony, Suburban Symphony Orchestra, and the Cleveland State University Symphony Orchestra.

As an orchestral pianist, Dr.Wang has performed under the baton of Ton Koopman (The Cleveland Orchestra), JoAnn Falletta (Buffalo Philharmonic), Gerhardt Zimmermann (Canton Symphony), and Robert Moody (Columbus Symphony). She is also a devoted advocate for contemporary music, regularly commissioning, premiering, and performing works by living composers.

Born in Tianjin, China, she was the first prize winner at the National Piano Competition in China at the age of eight. With a full scholarship, she came to the United States to study piano at the Interlochen Arts Academy in Michigan. Her studies continued with training at the Cleveland Institute of Music where she subsequently earned dual master's degrees in piano performance and collaborative piano, as well as an artist diploma in collaborative piano and a DMA in piano performance. Her teachers and mentors have included Paul Schenly, Daniel Shapiro, Anita Pontromoli, and Sergei Babayan.

Dr. Wang is currently on the faculty of the Cleveland Institute of Music where she teaches piano and chamber music. During the summer, she teaches at the Interlochen Arts Camp and InterHarmony International Music Festival in Italy.

Pianist **Rob Kovacs** is an award-winning composer, musician, recording artist, music streamer and college professor. He has gained notoriety for his virtuosic note-for-note piano arrangements of classic video game soundtracks mainly from the original Nintendo Entertainment System under the name 88bit. Additionally, Kovacs has composed music for several award-winning short films, rock bands and most recently the critically acclaimed virtual reality game STRAYLIGHT - a revolutionary VR platforming experience.

Kovacs also performed with the Distant Worlds Final Fantasy orchestra and has collaborated with other artists including Mega Ran, Insaneintherainmusic, Save Point, 8-Bit Music Theory, EyeQ, The Icarus Kid, and many others. He is the first person to perform a solo version of Steve Reich's *Piano Phase* by playing both piano parts on two pianos simultaneously. Kovacs is a member of the Recording Academy and a professor of composition and songwriting at Baldwin Wallace University.

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 noexit 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**, a Wisconsin native, is an active performer of contemporary and classical clarinet music. As solo clarinetist for the noexit and Pittsburgh New Music Ensembles, he regularly premieres new works for solo clarinet and chamber ensemble by young and internationally acclaimed composers. Gunnar is Adjunct Instructor of Clarinet at the College of Wooster in Ohio, where he maintains a studio of music education and therapy majors, non-music majors, and has recently had the privilege of performing Scott McAllister's X*Concerto for Clarinet, Strings & Piano* (1996) with the Wooster Symphony Orchestra.

Gunnar has performed with professional chamber, wind, orchestral and faculty ensembles throughout the Midwest; with Arlo Guthrie at Carnegie Hall in New York; with Andrea Bocelli and the Cleveland Pops; and has collaborated with such contemporary classical composers as: Keith Fitch, Andrew Rindfleisch, David Lang, Steven Stucky, Sean Shepherd, Nils Vigelund, Michael Quell, Greg D'Allesio, Kieran McMillan, Amy Williams, Roger Zahab, Mikel Kuehn, John McCowen, Hong-Da Chin, Christopher Goddard, Christopher Stark, Dai Fujikura, Edward Smaldone, Philip Blackburn, Victoria Cheah, Jan Williams, Steven Bryant, Jirí Trtík, and Kevin Puts (to name a few). He was also a soloist with the Green Bay Youth Symphony, The Ohio State University Symphony Orchestra in Columbus, and the Suburban Symphony Orchestra in Cleveland.

Dr. Hirthe culminated his studies at Bowling Green State University's Doctoral Program in Contemporary Music under the mentorship of Professor Kevin W. Schempf. His dissertation, titled "Identity in the Clarinet Music of Michael Finnissy and Evan Ziporyn" 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(s) and their audiences. BGSU's distinguished doctoral 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 has also 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 late 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 Clarinetist of the Cleveland Orchestra, Mr. Franklin Cohen.

Percussionist **Katalin La Favre** comes from a family of scientists and is the first member of her family to pursue a musical career. Though she began her musical studies as a harpist, she decided to become a percussionist and obtained a bachelor's degree in classical percussion from the Colburn School in Los Angeles. In 2012 she was awarded a Fulbright Grant to study with contemporary percussionist Jean Geoffroy at the Conservatoire National Supérieur de Musique in Lyon, France where she received a master's degree and artist diploma. She also received a degree in instrumental pedagogy from the CEFEDEM Auvergne Rhone-Alpes in 2018. Katalin remained in France for 9 years, where she became interested in interdisciplinary and non-traditional projects, working in collaboration for several innovative programs which have been performed in France, Germany, Scotland and Portugal. Recently relocated to the United States in late 2021, Katalin has continued performing unique programs throughout Ohio, Michigan, Illinois, and Maine. She has developed several programs, including BACH'S MUSIC BOX, reimagining J.S. Bach's *Goldberg Variations* for unique metallic percussion instruments as well as promoting wellness through the arts with her "sound nap" programs. Katalin is thrilled to join the faculty of Cleveland State University and the new music group, noexit, this year.

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** creates music imbued with an expressive and singular voice. Tim 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. Much of Tim's early acclaim came from his inventive use of narrative in his electronic compositions, and this same sensibility pervades his concert music which has been described as something "...found only in our dreams, or nightmares…" *(The Washington Post).*

Early in his career, Tim spent his time as a touring musician, most notably as a founding member, composer and trombonist for the group Pressure Drop. Tim's music has been performed throughout the U.S. and Europe by a variety of soloists and ensembles. He is currently working on several recording projects including a vocal/electronic collaboration with composer Andrew Rindfleisch, a collection of his works written for the Minnesota-based ensemble Zeitgeist and a CD featuring his 'amputate' series of electroacoustic compositions, the first four of which were created for cellist David Russell, flutist Carlton Vickers, pianist Jenny Lin and violinist Hasse Borup.

Tim also writes children's books including a retelling of Dante Alighieri's *Inferno* for ages 6+ and the history-based storybook *Der sehr ungezogene Junge*. His most recent effort, *Bat and Squirrel*, is due to be released in 2024.

"…as much poetry as it was music."
-*The Washington Post*

"...tones that sounded like the authentic vocalizations of a spirit, gurgling unintelligibly from the other side...shifting textures as the excellent upper strings created the sonic equivalent of a halo, or perhaps more threatening aura..."
-Cleveland Classical

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.

Art director **Edwin Wade** an Ohio native, is a modernist, sculptor, 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, Edwin's work has been featured on HGTV's Design Star and NBC's Extreme Home Builders.

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

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

Act one begins

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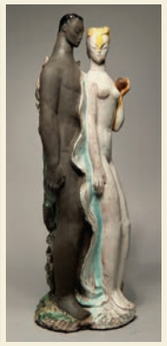

WOLFS is proud to announce the sale of this collection opening Friday, October 4th with over 100 Mid-Century works including oil paintings, watercolors, ceramic works, bronze & glass sculpture.

1. Clarence Holbrook Carter (American, 1904-2000), *Adam and Eve*, 1926
2. Toshiko Takaezu (American, 1922-2011), *Double Form Five Spouted Vessel*, 1959
3. Kenneth Bates (American, 1904-1994), *"Recent Obsessions"*, 1945
4. Thelma Frazier Winter (American 1905-1977) *Adam and Eve*, 1940
5. Marguerite Zorach (American, 1887-1968), *Three Nudes in a Wooded Landscape*, c. 1912

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noexit t-shirts

Introducing our new tshirt with visuals influenced by the Bauhaus and imagery from Cleveland's history. Get yours while they last.

The best way to let us know that you like what we're doing
is with your generous support.
noexit is a 501(c)(3) organization so any donation that you make is tax deductible.

Please visit our website to donate and stay informed. While you are there be sure to sign up for our mailing list so that we can share all of our upcoming events with you.

All **noexit** ensemble and individual photographs are courtesy of Steven Mastroianni / stevenmastroianni.com.

Upcoming Events

noexit Presents: The Meridian Arts Ensemble
https://www.meridianartsensemble.com/
Celebrated for their remarkable virtuosity and diverse repertoire, **noexit** is thrilled to present the **Meridian Arts Ensemble**. CD Review referred to the group as, “Brass Wizards” and The Washington Post proclaimed that Meridian displayed, “Extraordinary command of whatever they happened to be addressing at the moment.” Meridian will be performing works by Daniel Grabois, Moshe Shulman, George Lewis, F.J. Haydn and David Sanford.

Trinity Cathedral - Thursday, November 7 at 7:00 pm
The Bop Stop - Friday, November 8 at 7:00 pm
Fynette Kulas Music Hall - Saturday, November 9 at 7:00 pm
(co-presented w/ Baldwin Wallace University)

noexit w Zeitgeist (co-presented w/Heights Arts)
noexit and their longtime collaborators **Zeitgeist** join forces once again to bring you a program of extraordinary and engaging music. For almost 10 years, these two ensembles have been getting together annually to share a stage, in both Northeast Ohio and Minnesota. Included on the program will be world premiere works by Christopher Goddard and Luis Daniel Jiménez.

Cleveland State University - Thursday, January 16 at 7:00 pm
The Bop Stop - Friday, January 17 at 7:00 pm
Heights Arts - Saturday, January 18 at 7:00 pm

noexit Presents: John Faieta (co-presented w/Heights Arts)
noexit and **Heights Arts** are pleased to present the most singular talents of trombonist John Faieta. Following up on his captivating 2022 **noexit** Presents program, John is back for a series of encore performances which will include works by Leonard Bernstein, Bernard Rands, Enrique Crespo, David Felder and a brand new world premiere piece by Marti Epstein.

Kent State University - Friday, February 14 at 7:00 pm
Heights Arts - Friday, February 21 at 7:00 pm
Trinity Cathedral - Friday, February 28 at 7:00 pm

The Music of Greg D’Alessio
noexit celebrates one of Cleveland’s great musical luminaries with a concert series devoted entirely to the works of **Greg D’Alessio**. Imbued with a singular wit and immense artistry, Greg’s work exists somewhere between the ingenious and the uncanny. In addition to a retrospective of Greg’s past creations, the program will feature an all-new world premiere composition, *Quintet.* The ensemble will be joined by special guest, guitarist Jeremy Poparad.

Trinity Cathedral - Thursday, March 13 at 7:00 pm
SPACES - Friday, March 14 at 7:00 pm
Praxis Fiber Workshop - Saturday, March 15 at 7:00 pm

noexit Presents: Patchwork
https://www.noaevenmusic.com/patchwork
noexit is thrilled to present the return of **Patchwork** (saxophonist Noa Even and drummer Stephen Klunk) for a special one-night only musical adventure. The duo has been described as demonstrating “astonishingly tight ensemble” by ClevelandClassical.com and “creating the effect of a hybrid solo instrument” by I Care if You Listen.

Saturday, March 22 at Praxis Fiber Workshop at 7:00 pm

noexit Presents: Geoffrey Burleson
https://geoffreyburleson.com/home
noexit welcomes internationally renowned pianist **Geoffrey Burleson**, whose solo performances have been hailed by The New York Times as “vibrant” and “compelling”. Musical magic, and a little mayhem, abounds as Geoffrey presents an extraordinary evening of new music.

Burleson is a remarkable pianist, with tireless attack, unflagging rhythm and energy to burn.
- Richard Dyer, The Boston Globe

The Bop Stop - Friday, May 2 at 7:00 pm
Heights Arts - Saturday, May 3 at 7:00 pm

The Collective
https://www.theccollective.org/

noexit brings their 2024-25 season to a close with a presentation of new works from **The Collective** - an international consortium of composers who represent some of the most individual and poetic voices in new music today. This eclectic program will be premiered in Cleveland before being performed throughout Europe by No Exit in June.

Cleveland Museum of Art - Wednesday, May 28 at 7:00 pm
The Bop Stop - Friday, May 30 at 7:00 pm
Heights Arts - Saturday, May 31 at 7:00 pm

SCAN ME!

noexit would like to thank

Our fans and supporters

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Adam Roberts
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