

# noexit

new music ensemble

WITH SPECIAL GUEST

music of our time

**Z**  
ZEITGEIST



**MAY 2021**



**noexit new music ensemble** from left to right; James Rhodes, Nicholas Underhill, Sean Gabriel, James Praznik, Nick Diodore, Edwin Wade, Cara Tweed, Timothy Beyer, Gunnar Owen Hirthe and Luke Rinderknecht.

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 12th season and with over 200 commissions to date, **noexit** is going strong in our efforts to promote the music of living composers and to be an impetus for the creation of new works. We have strived to create exciting, meaningful and thought-provoking programs; always with the philosophy of bringing the concert hall to the community (not the other way around) and by presenting our programs in a manner which allows for our audience to really connect with the experience..... free and open to the public in every sense.

COVID-19 has certainly changed the landscape and forced us to rethink how we go about producing, implementing and performing concerts. While we can't predict how things will unfold in the upcoming months, **noexit** will continue to present engaging programming, whether in the form of live performances or virtual online concerts.

We have a slew of newly commissioned works which will see their world premiere during our 2020-2021 concert season, including 10 freshly minted solo pieces that showcase the extraordinary abilities of each individual member of the ensemble as well as new creations from some of Northeast Ohio's most intriguing composers. **noexit** is thrilled to be welcoming back Cimbalo virtuoso Chester Englander, who will be performing with **noexit** over the next two seasons as part of an ambitious project to commission and record 2 CD's of all new works. We will also continue our long standing collaboration with Zeitgeist (our favorite partners in crime) and so much more.

**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 continued support.

## Program

Monolog (1983)  
**Isang Yun (b.1917 - d.1995)**  
Performed by Gunnar Owen Hirthe, bass clarinet

Down by the Riverside (1979)  
**Frederic Rzewski (b.1938)**  
Performed by Nicholas Underhill, piano

Viola Spaces (2004-2007)  
**Garth Knox (b.1956)**  
Performed by James Rhodes, viola  
I. Beside the bridge  
II. Ghosts  
III. One Finger  
IV. Nine Fingers

## Intermission

Lirio(1971)  
**Harold Budd (b.1936 - d.2020)**  
Performed by Heather Barringer, percussion

The Song of the Earth (2021)  
Film and music by **Philip Blackburn (b.1962)**  
Performed by Patti Cudd, vibraphone

Let Me Die Before I Wake (1982)  
**Salvatore Sciarrino (b.1947)**  
Performed by Pat O'Keefe, clarinet

COINCIDENT Episode 4 "Exit Velocity" (2021) "World Premiere"  
**Scott Miller (b.1966)**  
Performed by **noexit** and Zeitgeist

## Monolog - Isang Yun

The nature of a piece for a solo instrument fundamentally changed in the 20th century. Instead of being virtuosic vehicles for abstract musical expression, these pieces took on new forms which contain direct conceptual links to natural phenomenon and complex human expressions. Isang Yun's *Monolog* represents the best elements of the latter example.



The freedom afforded to a composer in reflecting dramatic expression through music is vast and varied. Yun had already been well versed in the creation of absolute music by the time he wrote this work in 1983, and used those skills while applying a newly minted regard for the existential. Pay special note to alike moments and gestures in the piece. Regard how the repetitions occur in direct sequence or are separated by some span of time, and think of how these would apply to a person on stage delivering a soliloquy. Each gesture, in varying registers and dynamics ranging from very loud to exquisitely soft, represents some vocalized idea, some complete thought or feeling of a person just wanting to be heard.

Using these guides, I personally picture the clarinetist's transformation from anguish to resignation at the work's climax as a striking representation of this idea. In the end, my advice is to listen to the piece twice: first to absorb it as a linear narrative as the composer intended, and in the second listening try and observe and interpret the varied materials which become the source of the climactic anguish. If you can treat these musical materials as though they are a friend telling you an incredible story, this series of pure tones takes on a whole new dimension.

“A composer cannot view the world in which he lives with indifference. Human suffering, oppression, injustice... all that comes to me in my thoughts. Where there is pain, where there is injustice, I want to have my say through my music.”  
Isang Yun (1983)

**Isang Yun's** oeuvre rests upon the flexible, vibrant tone of his native country's traditional music. Yet in the integration of dodecaphony and “developing variation” into his own “main-tone technique”, Yun's music is also rooted in the European tradition. His composing manner blends eastern and western elements into a unique personal style, into the art of gliding transition in the spirit of Tao.

Isang Yun was born on September 17, 1917 near the southeastern seaport Tongyông, at a time when the Korean peninsula was under Japanese occupation. Yun took part in the resistance against Japan, and in 1943, he was imprisoned and tortured. After receiving the Seoul City Culture Award in 1955, he was able to study in Paris and Berlin from 1956 to 1959. In Berlin he studied with former Schoenberg-disciple Josef Rufer, learning how to compose “with twelve tones related only to one another”. From Germany, Yun was able to establish contact with and was a part of the international avant-garde.

His Buddhist oratorio *Om mani padme hum* met with broad resonance in 1965; the premiere of the orchestral *Réak* at the Donaueschingen Festival in 1966 led to his international breakthrough. In 1967 Yun was abducted from Berlin to Seoul by the Korean secret police, and was tortured and charged with high treason. In a political show trial he was sentenced to life imprisonment in the first instance, but released in 1969 after international protests. In 1971 he became a German citizen.

Yun taught composition at the Hochschule der Künste Berlin from 1970 to 1985, from 1974 on as a full professor. His oeuvre includes more than a hundred works, among them four operas and a number of instrumental concertos. In the 1980s he composed a series of five major, interrelated symphonies; during that period Yun also developed a new tone in his chamber works, which are characterized by the striving for harmony and peace. At the same time, reconciliation on the Korean peninsula was his political goal.

Isang Yun died on November 3, 1995 in Berlin, and was interred in a grave of honor provided by the City Senate (Landschaftsfriedhof Gatow). His grave was moved to Tongyeong in spring 2018 at the request of the composer's family.

Yun was a member of the Academies of Arts in Hamburg and Berlin, honorary member of the International Society for New Music, held an honorary doctorate from the University of Tübingen, and was awarded the Goethe Medal of the Goethe Institute and the Grand Cross of the Order of Merit of the Federal Republic of Germany.

- Isang Yun International Society

## Down by the Riverside - Frederic Rzewski

*Down by the Riverside* is the third piece in Frederic Rzewski's Four American Ballads and is by far the oldest song to be adapted in this cycle. The origins of the anonymous source material predate the American Civil War as an African-American spiritual, while the first widespread popular printing of the work emerged in Carl Sandberg's 1927 collection *The American Songbag*.

Rzewski's treatment of the original tune gives nods to several historical treatments of thematic variation. Most easily identified is the unaltered presence of the original theme at the beginning of the work which sets the stage for a series of variations steeped in both elements of jazz and what the composer refers to as "in a way similar to Bach's use of Lutheran Hymns in his chorale preludes for organ." Thus the main harmonic structure of the theme remains temporally intact as a foundation for Rzewski to build increasingly complex and thought provoking variations. Pay close attention to where these idioms of blues (the swinging left hand) and the baroque (all those intervals of a sixth) intersect to form a piece which is both wonderfully classical and quite contemporary.

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



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

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

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

## Viola Spaces - Garth Knox

Interpreters of classical music can study technical exercises (scales, arpeggios, finger exercises, etc.) confident in the knowledge that these patterns will be useful in playing classical pieces. Due to the extreme diversity of styles in new music today, it is now more often a case of constructing a new technique to reply to the demands of a new piece. There are however recurring techniques which can be studied, among these the so-called "extended techniques" (usually meaning classical techniques taken a little further). I had the idea to write a series of pieces which explore these techniques.



Each piece (or « space ») concentrates on one specific technique, and exists in a solo version, and in a duo or trio version, the other viola parts using the same techniques, but in a simpler way. In this way, a player can learn the technique on the simpler part, then progress to playing the solo part himself.

**Viola Spaces** is dedicated to Nobuko Imai and the team of the Viola Space festival in Tokyo.

**Garth Knox** was born in Ireland and spent his childhood in Scotland. Being the youngest of four children who all played string instruments, he was encouraged to take up the viola and quickly decided to make this his career. He studied with Frederic Riddle at the Royal College of Music in London where he won several prizes for viola and for chamber music. Thereafter he played with most of the leading groups in London in a mixture of all repertoires, from baroque to contemporary music. In 1983 he was invited by Pierre Boulez to become a member of the Ensemble InterContemporain in Paris, which involved regular solo playing, including concertos directed by Pierre Boulez, and chamber music, touring widely and playing in international festivals.

In 1990 Garth Knox joined the Arditti String Quartet, which led him to play in all the major concert halls of the world, working closely with and giving first performances of pieces by most of today's leading composers including Ligeti, Kurtag, Berio, Xenakis, Lachenmann, Cage, Feldman and

Stockhausen (the famous“Helicopter Quartet”).

Since leaving the quartet In 1998, to concentrate on his solo career, he has given premieres by Ligeti, Schnittke, George Benjamin and many others, including pieces which were especially written for him by composers like Henze, Haas, Saariaho, James Dillon. He also collaborates regularly in theatre and dance projects, and has written and performed a one-man show for children.

He has recently become a pioneer of the viola d’amore, exploring its possibilities in new music, with and without electronics, and is in the process of creating a new repertoire for this instrument.

Garth Knox now lives in Paris, where he enjoys a full time solo career, giving recitals, concertos and chamber music concerts all over Europe, the USA and Japan. He is also an active composer, and his *Viola Spaces*, the first phase of an on-going series of concert studies for strings (published in 2010 by Schott) combines ground-breaking innovation in string technique with joyous pleasure in the act of music making. The pieces have been adopted and performed by young string players all over the world.

Garth Knox is Visiting Professor of viola at the Royal Academy of Music in London.

## Lirio - Harold Budd

Under a Blue Light, Roll Very Lightly on a large gong for a long duration

**Harold Budd** was born in 1936 in Los Angeles and grew up in the desert town of Victorville. From the 60s through the early 70s Harold studied composition and produced a number of avant-garde pieces including *Lovely Thing* and **Lirio**, for solo gong. Harold subsequently taught at the California Institute for the Arts from 1970-76. Harold's 1972 piece *Madrigals of The Rose Angel* came to the attention of Brian Eno and resulted in the release of the album *The Pavilion of Dreams* on Eno's Obscure Records label. This album included appearances by Michael Nyman, Gavin Bryars and Marion Brown. Harold continued to release a string of solo and collaborative albums including *The Serpent (In Quicksilver)* (1981), *The Pearl* (1984, with Eno), *The Moon and the Melodies* (1985, with the Cocteau Twins), *Through the Hill* (1994, with XTC's Andy Partridge), *Avalon Sutra* (2004), *Bordeaux* (2011, with Cocteau Twin Robin Guthrie), *Bandits of Stature* (2012), and more.



Zeitgeist enjoyed a fruitful collaborative relationship and friendship with Harold Budd. He wrote *She's a Phantom* for Zeitgeist in 1992 and collaborated on the album of the same name, released by New Albion Records.

Harold passed away in December 2020 due to complications from COVID-19 and this performance is offered in his memory.

## The Song of the Earth - Philip Blackburn

This is the field where the earth's core breaks surface, where energies of inner and outer meet, breathe, and conspire. Where the churn and eddies become waves and a torrent. Where rhythm and flow are born and dance. Where the powers of our living planet create emergent music.

The audio – a concert work named *Melody* – was created a bit like that, based on the ebb and flux of wind, interpreted as vibrations for the ears.

*Melody* is a study in transmogrification – the surprising or magical transformation of something – in this case a recording of one of my backyard windharps (think fishing line attached to a resonator) combined with a simultaneous instrumental realization of it. One weather input; two audio outs. The conversion of fluctuating noisy wind to pure sound, reversing entropy, a double-exposure snapshot of an infinite duration, from ambient installation to fixed composition, from just intonation to equal temperament, from Aeolian drones to extracted rhythms, from clouds to grids, from effortlessly generated material to practiced human virtuosity; *Melody* occupies a place with one ear on the concert stage and the other out of doors, coexisting in tension and harmony.

Filmed at the boiling mud field of San Jacinto, Leon, Nicaragua, April 2021.

Music: *Melody* for vibraphone and recorded windharps. Patti Cudd, vibraphone. Recorded at Studio Z.

**Philip Blackburn** was born in Cambridge, England, and studied music there as a Choral Scholar at Clare College (BA, MA). He earned his Ph.D. in Composition from the University of Iowa where he studied with Kenneth Gaburo and began work on publishing the Harry Partch archives. Blackburn's book, *Enclosure Three: Harry Partch*, won an ASCAP Deems Taylor Award. He worked at the American Composers Forum from 1991 until 2020, running the innova Recordings label (which has been called “the nation’s premiere label for American new music”) – producing over 650 albums and garnering two Grammy Awards – while developing re-granting programs (notably the Jerome commissioning program and McKnight Fellowships). In 2020 he took over the Neuma Records label.

He is also a public artist specializing in sound – a composer/environmental sound-artist – and has served as teaching artist for school residencies connected with the Flint Hills International Children’s Festival, creating multi-media performances using home-made instruments. He composed the soundtrack for the *Wild Music: Sounds and Songs of Life* exhibition initiated by the Science Museum of Minnesota now traveling the nation. His *Car Horn Fanfare* for 8 ArtCars opened the Northern Spark Festival, and his *Duluth Harbor Serenade* was heard by thousands of people during Duluth Superior Pride. His concert work, *Sonata Homophobia*, for Flute and Brainwave-Triggered Right Wing Hate Speech was also premiered in Duluth. Blackburn’s works have been heard in ships’ harbors, state fairs, forests, and coming out of storm sewers, as well as in galleries and on concert stages. He has incorporated brainwave sensors and dowsing rods in performance as well as balloon flutes, car horns, smart phones, and wind-powered harps. He created a multi-media hyperopera about Cragmor Tuberculosis Sanatorium in Colorado Springs. That work, *The Sun Palace* became a 60-minute indie film that premiered at the New York's Anthology Film Archives. His *Prairie Pavilion* for three Virtual Rhythmicons translated architectural proportions of a building at the Walker Art Center into sonic relationships.

Signal to Noise magazine called Blackburn “a startlingly original voice, one that encompasses all periods of music history in a uniquely engaging vision.” Blackburn has published articles on topics



such as Vietnamese, Garifuna, and Cuban music, the social dynamics of orchestral performance, and the use of sound in public art. He received a 2003 Bush Artist Fellowship, a 2011 Minnesota State Arts Board Artist Initiative Grant, a 2015 Civitella Ranieri Fellowship, and has built Kumquat Cottage, an art-house in Belize. His house renovation project in St. Paul was featured in the New York Times. In 2015 he installed a large scale kinetic sculpture, *The Scope*, for St. Paul's Beacon Bluff NextGen industrial park on the site of the original 3M headquarters, historical home of such inventions as sandpaper, Scotch tape, and dichroic glass. And in 2016 his *Landmark Soundbeam* was installed in Landmark Center to play back recomposed soundscapes from throughout the historic building.

## Let Me Die Before I Wake - Salvatore Sciarrino

With me music inhabits a threshold region. Like dreams, where something both exists and yet doesn't exist, and exists as something else as well. These are the sounds found close to the horizon of the senses, magnified by ancient silence through some submerged collapse of memory.

- Salvatore Sciarrino

The Sicilian composer **Salvatore Sciarrino** was born in Palermo in 1947. He was a precocious musician and began composing at the age of 12. His principal composition teachers were Antonio Titone and Turi Belfiore. He has lived in Rome and Milan and now resides in Citta di Castello. He served as the artistic director of the Teatro Comunale in Bologna for three years and has taught at the Conservatories of Milan, Perugia, and Florence. Although Salvatore's name was initially associated with the concept of new sound matter, other important musical elements have emerged to create a highly original compositional style.



## COINCIDENT- Scott Miller

**COINCIDENT** is a telematic, multi-episode, audiovisual collaboration between Zeitgeist, composer Scott L. Miller and an evolving list of artists. Each artist performs from their home studio—located from various cities in the Upper Midwest all the way to Wellington, New Zealand—and they connect to each other through specialized software that facilitates real-time performance with greatly reduced latency issues (lag in time due to internet connection). Because latency is reduced, but not gone, the music embraces a certain amount of asynchronicity; individual events can occur at different times without compromising the musical idea.

**Exit Velocity** is both a play on No Exit's name and a concept that informs how each member interprets the graphic score to realize as sound with their instrument. Graphic scores have become an important element in Miller's compositional practice during this period of "performing-at-a-distance" that **COINCIDENT** has embraced; the relative nature of the score and parts eschews rigid quantification and singularly correct outcomes, resulting in a performance approach that depends more than ever on listening and responding to your colleagues who are distributed across space and (therefore) time. The performance is an artifact of each member of the



ensemble urgently communicating over vast distances, listening to each other not just in the now, but also into the future (which turns out to be the past!).

**Scott Miller** is an American composer described as ‘a true force on the avant-ambient scene’ of ‘high adventure avant garde music of the best sort’ (Classical-Modern Music Review). Best known for his electroacoustic chamber music and ecosystemic performance pieces, his music is characterized by collaborative approaches to composition, exploring performer/computer improvisation, and re-imagining ancient compositional processes through the lens of 21st century technology. Inspired by the inner-workings of sound and the microscopic in the natural and mechanical worlds, his music is the product of hands-on experimentation and collaboration with musicians and performers from across the spectrum of styles. His recent work experiments with Augmented Reality/Virtual Reality applications in live performance.

Three time McKnight Composer Fellow, Fulbright scholar, and recipient of the Hellervik Prize, his work is frequently performed by soloists, ensembles, and at festivals throughout North America and Europe. Recordings of his music are available on New Focus Recordings, Innova, and other labels, many featuring his long-time collaborators, the new music ensemble Zeitgeist. His music is published by the American Composers Alliance, Tetractys, and Jeanné. Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and theory. He is Past-President (2014—18) of the Society for Electro-Acoustic Music in the U.S. (SEAMUS) and presently serves as Director of SEAMUS Records.

## Special Guest - Zeitgeist



Lauded for providing “a once-in-a-lifetime experience for adventurous concertgoers,” **Zeitgeist** is a new music chamber ensemble comprised of two percussion, piano and woodwinds. One of the longest established new music groups in the country, Zeitgeist commissions and presents a wide variety of new music for audiences in the Twin Cities and on tour. Always eager to explore new artistic frontiers, Zeitgeist collaborates with poets, choreographers, directors, visual artists and sound artists of all types to create imaginative new work that challenges the boundaries of traditional chamber music. Zeitgeist’s members are Heather Barringer and Patti Cudd, percussion; Pat O’Keefe, woodwinds; and Nikki Melville, piano. Find out more at [zeitgeistnewmusic.org](http://zeitgeistnewmusic.org).



## Zeitgeist Personnel



Percussionist **Heather Barringer** joined Zeitgeist in 1990. She graduated from the University of Wisconsin, River Falls with a bachelor's in Music Education in 1987 and studied at the University of Cincinnati-College Conservatory, studying with Allen Otte from 1988-90. In addition to performing and recording with Zeitgeist, she is a member of Mary Ellen Childs' ensemble, Crash, and has worked with many Twin Cities organizations, including Nautilus Music-Theater, Ten Thousand Things Theater, Minnesota Dance Theater, and Aby Wolf.



**Pat O'Keefe** is a multifaceted performer who is endlessly active and in high demand in a wide variety of musical styles and genres. He has performed as a soloist with symphony orchestras and wind ensembles, played for belly dancers, and rocked samba in the streets.

Pat draws upon this multiplicity of experiences and interests in his performances, which employ a "superb control of extended techniques," and have been described as "passionate," "explosive," and "breath-stoppingly exquisite." He is currently the co-artistic director and woodwind player for the contemporary music ensemble *Zeitgeist*, based in St. Paul, Minnesota. With *Zeitgeist* he has premiered over two hundred new works, and has performed throughout the United States and Europe.

Pat has also performed and recorded with other noted new music groups around the country, including *ETHEL*, *California E.A.R. Unit*, and *Cleveland New Music Associates*, and has appeared often as a soloist at the SEAMUS, Spark!, and the Third Practice festivals. Pat began his career as an orchestral clarinetist, serving as the principal clarinetist for five seasons with the *Augusta Symphony* in Augusta, Georgia, and he continues to be in demand as an active chamber musician.

Active in the improvised music and world music communities as well, Pat is a founder and co-director of the large improvising ensemble *Cherry Spoon Collective*, the electro-acoustic duo *Willful Devices*, and has appeared in concert with such notable improvisers as George Lewis, Anthony Davis, Wadada Leo Smith, and Fred Frith.

Pat's music making is heavily influenced by the music of other cultures, having studied Turkish music with Turkish Rom clarinetist Selim Sesler, and Brazilian music with master drummer Jorge

Alabe. He is the founding directors of the Brazilian percussion group *Batucada do Norte*, and appears regularly with the groups *Choro Borealis*, and *Music Mundial* in the Twin Cities.

Pat holds a BM (with Performer's Certificate) from Indiana University, an MM (with Academic Honors and Distinction in Performance) from the New England Conservatory, and a DMA from the University of California, San Diego. He is currently an Adjunct Professor at the University of Wisconsin, River Falls. He taught previously at UCSD, Augusta State University, and Georgia College. Pat is a recipient of the 2015-2016 McKnight Artist Fellowships for Performing Musicians administered by MacPhail Center for Music.



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

performances in Birka, Sweden, Helsinki, Wyoming, Arizona, Colorado, Oregon, New York and a tour of New Zealand. She is also working on a multi-phased recording project with the prolific New Zealand/UK composer, Christopher Norton, and will be creating new works with Berlin-based media artist, Mark Coniglio.

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



Percussionist **Patti Cudd** is an active performer of the music of the 21st century. As a champion of modern music, she has given concerts and master classes throughout the United States, Korea, Thailand, China, Mexico, South America and Europe. She has participated in such festivals as the Bang on a Can Festival at Lincoln Center, ICMC (Athens, Greece), Frau Musica Nova (Cologne, Germany), Mexico City's Ciclo de Percusiones Series, Interactive Arts Performance Series in NYC, NYCEMF, PASIC, SARC (Belfast, Ireland), GRIM (Marseille, France), The North American New Music Festival (Buffalo, NY), June in Buffalo, Society of Composers, Inc National Conference (Miami, FL), Noise in the Library Festival (San Diego, CA), SEAMUS, The Mirror of the New (Hawaii), Los Angeles Philharmonic's Green Umbrella Series, Beyond the Pink Festival (LA), New Progressions Series (Baltimore, MD), Sonic Diasporas, New Music Festival (San Diego, CA), Spark Festival of Electronic Music (Minneapolis), Form and the Feminine Voice Festival (LA), Copenhagen Composers' Biennale (Denmark), Nove Hudby Plus Festival in Brno, Czech Republic, Samcheok Music Festival, (Samcheok, Korea), Sokcho Arts Festival (Sokcho, Korea), New Music for Technology (Hanyang University (Seoul, Korea) and the Festival Cultural Zacatecas.

Patti has worked closely with some of the most innovative composers of our time such as Brian Ferneyhough, Morton Feldman, Roger Reynolds, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, John Zorn, Michael Colgrass, Cort Lippe, Harvey Sollberger, Julia Wolfe, Christian Wolff, Vinko Globokar and Frederic Rzewski.

As a percussion soloist and chamber musician she has premiered over 200 new works and has had the opportunity to be involved in a number of recordings found under such labels as Hat Hut, Bridge, New World, CRI, Innova, Emf Media, Sideband Records and Mode. She recently released on Innova Recordings, a solo CD of percussion and electronic pieces. Patti is a Yamaha Performing Artist, an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Education Teams.

## 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.



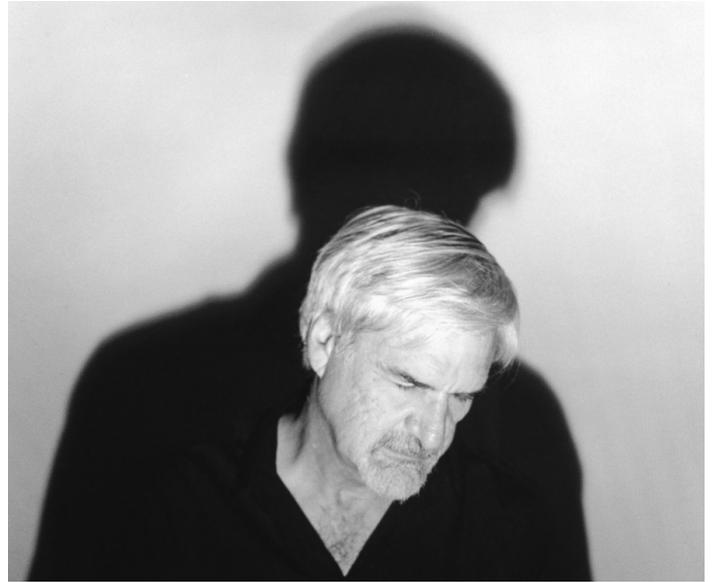
Violist **James Rhodes** is a sought after performer and music educator. He has performed in concerts throughout the United States and Europe. He has studied with teachers Dr. David Dalton (BYU), Dr. Minor Wetzel (Los Angeles Philharmonic), and Mark Jackobs (Cleveland Orchestra, Cleveland Institute of 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 performs as a freelance violist and as a member of the Cleveland based BlueWater Chamber Orchestra, and NoExit, Cleveland's premier new music ensemble. James is a co-founder of DadBand, a two-violin 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 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, New York City and Cleveland as a champion of new music for the piano, he has performed solo recitals in Carnegie Recital Hall, Weill Recital Hall and Merkin Concert Hall. He was featured in the prestigious Dame Myra Hess Memorial concerts in Chicago in 1991. His collaborative recitals include programs with his wife, Mary Kay Fink. He has taught piano at Mount Union College and Hiram College, and has performed on numerous occasions with the Cleveland Ballet Orchestra, the Cleveland Chamber Symphony and the Cleveland Chamber Collective.

As a composer, Underhill's music has been performed by the Cleveland Orchestra, the Ohio Music Teachers Association, The Fortnightly Musical Club, The Cleveland Flute Society, The Gramercy Trio, Cleveland Orchestra players Mary Kay Fink, Takako Masame, Lisa Boyko, Richard King, and pianist Randall Hodgkinson.



Flutist **Sean Gabriel** earned performance degrees from the Baldwin Wallace Conservatory of Music and the Indiana University School of Music, his principal teachers being William Hebert and James Pellerite. Sean began his performing career in the 1980s with the Ohio Chamber Orchestra and the Cleveland Ballet Orchestra. Currently, Mr. Gabriel is the principal flutist of the Blue Water Chamber Orchestra and the Cleveland Chamber Symphony. With the latter group, Mr. Gabriel has participated in dozens of world-premiere performances and recordings including a Grammy Award-winning recording of Olivier Messiaen's *Oiseaux Exotiques* featuring pianist, Angelin Chang. Mr. Gabriel also recorded founding music director, Edwin London's work entitled *Scenes for Flute and Orchestra*. Other composers that have written works for Sean Gabriel include: Matthew Greenbaum, Eric Ziolek, JingJing Luo, Loris Chobanian and Greg D'Alessio. Sean is proud to be a member of the No Exit ensemble, furthering the promotion of new music in the Cleveland area and beyond.

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

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

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



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

Gunnar has had the privilege to perform 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 to collaborate with such contemporary classical composers as: Keith Fitch, Andrew Rindfleisch, David Lang, Steven Stucky, Sean Shepherd, Nils Vigeland, Michael Quell, Greg D'Allesio, Kieran McMillan, Amy Williams, Roger Zahab, Mikel Kuehn, John McCowen, Hong-Da Chin, Christopher Goddard, Christopher Stark and Dai Fujikura (to name a few). He was also a soloist with the Green Bay Youth Symphony, The Ohio State University Symphony Orchestra in Columbus, the Suburban Symphony Orchestra in Cleveland, and the Pittsburgh New Music Ensemble.

A doctoral candidate at Bowling Green State University's Doctoral Program in Contemporary Music under the mentorship of Mr. Kevin W. Schempf, Gunnar is currently working on his dissertation titled *Identity in the Clarinet Music of Michael Finnissy and Evan Ziporyn*. This research aims to bring further understanding to the world of music inspired by cultures other than what we experience in the Western art music tradition and what these intersections mean to these composers, the performer and their audiences. 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.

Gunnar has taught individuals from beginners to retirees and music students from elementary to college. During his time at the Cleveland Institute of Music, he performed and taught individual and group lessons via high-def internet connection to various venues throughout the United States as part of their nationally recognized Distance Learning Program. While at The Ohio State and Bowling Green State Universities, Gunnar was a teaching assistant for the clarinet studios, teaching applied clarinet to music majors and non-majors of all levels and coaching woodwind

college. During his time at the Cleveland Institute of Music, he performed and taught individual and group lessons via high-def internet connection to various venues throughout the United States as part of their nationally recognized Distance Learning Program. While at The Ohio State and Bowling Green State Universities, Gunnar was a teaching assistant for the clarinet studios, teaching applied clarinet to music majors and non-majors of all levels and coaching woodwind chamber ensembles. He spent much of his doctorate as a teaching assistant for *Exploring Music: A Social Experience*, where the focus centers on connecting non-musicians with the sounds and music they encounter everyday and providing a perspective to understand music in a social context both historically and currently.

He has earned Bachelor's Degrees in Music Education and Performance from the University of Kentucky with Dr. Scott J. Wright; a Master's Degree in Music Performance from The Ohio State University with Mr. James M. Pyne; and has a Professional Studies Diploma from the Cleveland Institute of Music where he studied with world-renowned clarinetist and former Principal Clarinetist of the Cleveland Orchestra, Mr. Franklin Cohen.



Percussionist **Luke Rinderknecht** has performed as percussion soloist with The Cleveland Orchestra (Paul Creston's Concerto for Marimba), CityMusic Cleveland (Avner Dorman's *Uzu and Muzu from Kakaruzu*), and the Cleveland Youth Wind Symphony (James Basta's Concerto for Marimba). Equally at home in chamber music and orchestral settings, he has premiered dozens of new works with the New Juilliard Ensemble, Metropolis Ensemble, and in recital. He was recently appointed principal percussion of CityMusic and is excited to join noexit, Cleveland's new music ensemble. Last season he appeared with Alarm Will Sound, Ensemble ACJW, Metropolis Ensemble, Glank, the Cleveland Orchestra, the Buffalo Philharmonic Orchestra, and the West Virginia Symphony. In previous seasons he has also appeared with the Metropolitan Opera, Qatar Philharmonic, Dirty Projectors, Festival Chamber Music, St. Luke's Chamber Orchestra, Virginia Symphony, and in the pit of Broadway's *Legally Blonde*.

He can be heard with The Buffalo Philharmonic Orchestra on their double Grammy award-winning recording of John Corigliano's *Mr. Tambourine Man*, as well as with The Knights on three albums from Sony Classical. He completed Bachelor and Master of Music degrees at Juilliard, where he studied with Daniel Druckman, Gordon Gottlieb, and Greg Zuber, and received the Peter Mennin Prize for outstanding achievement and leadership in music. In the summers he is a faculty artist at the Bowdoin International Music Festival in Brunswick, Maine, and has also performed at the Marlboro, Castleton, Verbier, Barbican Blaze, BBC Proms, and Seoul Drum festivals. Luke grew up in Shaker Heights and is delighted to call the Lomond neighborhood home once again.



Artistic director/composer and Cleveland native, **Timothy Beyer** has been active as both a composer and performer in an eclectic range of musical mediums. He has composed for a variety of concert music genres, has scored for film, dance, and has produced many works in the electronic music idiom, which have garnered him acclaim. As a performer, he was the founding member and trombonist of Cleveland's innovative Jamaican jazz band Pressure Drop. He received his Masters of Music degree in music composition from Cleveland State University.

Mr. Beyer's music has been performed throughout the U.S. and Europe by artists such as clarinetist Pat O'Keefe, flutists Carlton Vickers and Sean Gabriel, cellists David Russell and Craig Hultgren, pianist Jenny Lin and contemporary music ensembles Zeitgeist, the Verge Ensemble, the Cleveland Chamber Collective and the Cleveland Chamber Symphony. His works have also been featured at the Aki Festival and the Utah Arts Festival in addition to many radio broadcasts throughout the country. He is currently working on several recording projects including a vocal/electronic collaboration with composer Andrew Rindfleisch, and a CD project featuring his "Amputate" series of electroacoustic works.

The Washington Post has declared Timothy Beyer's music to be "as much poetry as it was music". – Stephen Brookes [ *The Washington Post*, Apr. 2011 ]



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

James has been a guest composer, arranger, pianist and conductor for the "Monsterpianos!" concerts in Akron, Ohio, and through the Cleveland Contemporary Players workshops he received recordings of his pieces made by some of today's leading virtuosi. He has been commissioned by the new music ensemble "noexit", and NASA in conjunction with the Cleveland Ingenuity Festival. His music has been performed at E.J. Thomas Hall, Cleveland State University, The University of Akron, The Cleveland Museum of Contemporary Art, The Cleveland Ingenuity Festival, Brandeis University and Wellesley College. As a pianist and a proponent of other composers' music, James has performed on The Ohio State University new music concerts, the Kentucky New Music Festival electro-acoustic concerts, and as a member of the Akron New Music Ensemble. He is an associate director of "noexit", a Cleveland based new music ensemble, and is an original member of "Duo Approximate", a group that performs live soundtracks to silent films. Recently James created sound effects for the film "Shockwaves" by media artist Kasumi.

He holds a bachelor's degree in composition and theory from the University of Akron where he studied composition 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 a PhD candidate at Brandeis University where he studies with Eric Chasalow, David Rakowski and Yu-Hui Chang.



Art director **Edwin Wade** is a modernist printmaker and painter. Edwin designs all the print and web materials and is responsible for the visual aesthetic of **noexit**. An avid Mid-Century Modern collector, Mr. Wade lives in the Cleveland area, where he can be found cavorting in Tiki Bars and Record shops. 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, Society 6 and Fine Art America

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



# Act one begins



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An advertisement for Cleveland Violins. On the left, two violins are displayed. In the center, the text reads "CLEVELAND Violins" with the website "www.clevelandviolins.com". Below this, it says "Makers and Dealers of Violin Family Instruments and Bows". At the bottom, the address "2917 Mayfield Rd. Cleveland Hts., OH 44118" and phone number "216-932-9310" are listed. The background features faint technical drawings of violin parts and various tools like a scroll saw, sandpaper, and a violin body.



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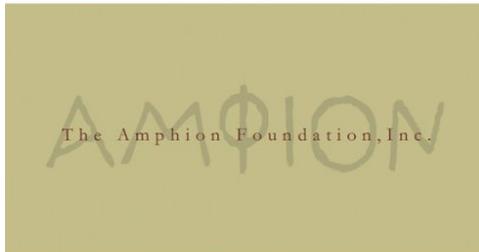


All **noexit** ensemble and individual photographs are courtesy of  
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