

QUEENS COLLEGE



# NO EXIT

New Music Ensemble

Presented by

THE COLLECTIVE

Timothy Beyer • Cindy Cox • Amelia Kaplan • Douglas Knehans  
Constantine Koukias • Pamela Madsen • Spiros Mazis • Mathew Rosenblum  
Edward Smaldone • Jack Vees • Agata Zubel

LeFRAK CONCERT HALL

Wednesday | May 11, 2022 | 8 PM

## Program

1. *Duke Redux* (2021) (NYC Premiere)  
for flute, bass clarinet, cello, and vibraphone Edward Smaldone
2. *Blackwork, Scarletwork* (2021) (World Premiere)  
for violin, viola and cello Cindy Cox
3. *Sonic Entanglement* (2020) (World Premiere)  
for piano and electronics Spiros Mazis
4. *Unnatural Tendencies* (2021) (World Premiere)  
for piano solo Amelia Kaplan
5. *Byzantine Images* (1985) (US Premiere)  
for solo flute & digital delay Constantine Koukias
6. *Amputate III* (2011) (NYC Premiere)  
for piano and electronics Timothy Beyer
7. *Owl's Breath* (2021) (NYC Premiere)  
for solo bass clarinet and electronics Pamela Madsen
8. *MONO-DRUM* (2020) (US Premiere)  
for solo bass drum Agata Zubel
9. *Mist Waves* (2019) (NYC Premiere)  
for violin and piano Douglas Knehans
10. *Lines of Desire* (2021) (World Premiere)  
for bass clarinet, viola, and cello Jack Vees
11. *Two Harmonies* (2011) (NYC Premiere)  
for viola, percussion, piano/sampler (one player) Mathew Rosenblum

## The Collective

Our composers represent some of the most individual and poetic voices in new music today. Joined by an enthusiasm to collaborate and bring tremendously diverse music into high profile international events, The Collective seeks to project the kaleidoscopic talent of artists devoted to their craft and art over a lifetime.

<https://www.thecollective.org>



## NO EXIT New Music Ensemble

Since its inception, the idea behind No Exit has been to serve as an outlet for the commission and performance of contemporary avant-garde concert music. Now in our 13th season and with hundreds of commissions to date, No Exit 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.

<https://noexitnewmusic.com>

## PROGRAM NOTES

### Edward Smaldone

***Duke Redux* (2021) (World Premiere)**

for flute, bass clarinet, cello and vibraphone

*Duke Redux* is the composer's re-orchestration of his work *Duke* (one of two movements performed as *Duke/Monk*), originally written for flute and piano. The work also exists in a version for clarinet and piano, which has been recorded by Charles Neidich and Morey Ritt, on New Focus Recordings (2020). This new version revisits the original work for flute and piano. The flute plays the same part as the other flute version, but the piano is reimagined for this ensemble, which allows for considerably more sustain in the harmonic underpinning. The entire movement is a single statement of a kind of chamber music "fantasy reflection" of Duke Ellington's *Come Sunday*. The spiritual quality of that original source material is heard in buoyant sustain. (The vibraphone holds the pedal down for bars and bars at a time, allowing the chords to accrete into clusters; the bass clarinet and cello sustain their parts as no piano possibly could.) The new work was prepared for the May 2022 Weill Recital Hall concert by the Cleveland-based NO EXIT New Music Ensemble. (Bio page 6)

### Cindy Cox

***Blackwork, Scarletwork* (2021) (World Premiere)**

for violin, viola and cello

*Blackwork and Scarletwork* were types of embroidery common in the Renaissance, especially in Spain. They were used to decorate fine clothing with counted black or red thread stitching on white fabric. The repeating sequences in my string trio were inspired by how these geometric and floral patterns could be used to build up wonderfully complex yet unified and coherent designs.

The violin and viola play throughout in a very light, off-the-string 'legiero' manner, while the cello has an expressive, lyrical solo inflected with different timbres ranging from sul ponticello (near the bridge), sul tasto (on the fingerboard), and strong over bowing (pressing very hard with the bow while moving it slowly). The music is full of grace note embellishments and accentuations; I used three types of jeté (bounced) bowing—a thrown bow in the usual manner, a dropped bow without any horizontal motion, and a dropped col legno (with the wood) bounced bow. The piece is dedicated to the NO EXIT New Music Ensemble, who are giving the premiere. (Bio page 7)

## **Spiros Mazis**

***Sonic Entanglement* (2020)**—for piano & electronics

The piece is inspired by the theory of entanglement, a prediction of quantum theory that Einstein could not quite believe, calling it “spooky action of a distance”. Entanglement refers to “connections between separated particles that persisted regardless of distance.” In the piece, a similar connection refers between separated harmonic partials of the piano that interact, simultaneously, on the electronic part of it, as harmonics or sub-harmonics. The piece is written in one of the multiharmonic, multispectral modes that I have devised and use. I try to maintain a spontaneous equilibrium, so, each musical element starts and disappears, like the feeling of a moment that will be succeeded by another after a while. (Bio page 8)

## **Amelia Kaplan**

***Unnatural Tendencies* (2021)**—for piano solo

*Unnatural Tendencies* is a work that exploits the sonorities and resonance of the piano by making ample use of the sostenuto pedal. Gestures are explored and recontextualized to thwart their natural tendencies to go places, or not, much as our own natural tendencies for social contact and movement about have had to be held in check or thwarted during the time of COVID-19. (Bio page 10)

## **Constantine Koukias**

***Byzantine Images***—for Solo Flute and Digital Delay

This work for solo flute is based on the Greek Orthodox chant—“Christ is Risen.”

The Christos anesti (Greek: Χριστός ἀνέστη) chant is the characteristic hymn for the celebration of Pascha (Easter) in the Eastern Orthodox Church.

The lyrics of this ancient hymn recall the biblical message spoken by the angel to Mary Magdalene and Mary the mother of Joseph after Jesus’ crucifixion when the women arrived at the tomb early Sunday morning to anoint Jesus body: Then the angel spoke to the women. “Don’t be afraid!” he said. “I know you are looking for Jesus, who was crucified. He isn’t here! He is risen from the dead, just as he said would happen. Come, see where his body was lying.” The lyrics refer to the moment of Jesus’ death when the earth opened up and bodies of believers, previously dead in their tombs, miraculously raised to life. (Bio page 9)

## **Timothy Beyer**

***Amputate III***—for piano and electronics

*Amputate III* is part of a series of “amputation” pieces, all of which serve as a rumination on the experience of profound loss. The electronic component was primarily created by manipulating sound recordings of the piano and of myself cutting through meat and bone using antique surgical implements. Despite the visceral nature of some of the source material used in *Amputate III*, my intent is not literal, but rather, to evoke a sense of emotional, psychological, and spiritual amputation. (Bio page 10)

## **Pamela Madsen**

***Owl’s Breath* (2021)**

for solo bass clarinet and electronics

*Owl’s Breath* is a work commissioned by Synchromy Los Angeles for URBAN BIRDS project for Bass clarinetist, Brian Walsh from Brightwork new music ensemble. Synchromy commissioned ten pieces from Southern California-based composers inspired by common local birds, in partnership with the Audubon Center at Debs Park, Los Angeles.

Based on the sounds and sites of a family of barn owls that came to nest in the tall pine tree outside my composition studio window, on the edge of the Laguna Coast Wilderness Preserve, Barn owls are known for their ability for silent flight—clarinet is also known for being able to play niente—almost silently, and brilliantly soar to explosive dynamic ranges instantly, this energy embodied in the predator behavior of the barn owl in passages in the work emulating fast silent flight, preying stillness and explosive behavior of attack. This work is part of my National Endowment for the Arts funded project: *Why Women Went West: Eleven Eleisons from East to West* with video by Quintan Ana Wikswo and electronics by Jen Kutler. In the opera, the character of the bass clarinet serves to connect the narrative of the story line of the early 20th Century pioneer writer Mary Hunter Austin and the Eleven Eleisons of Quintan Ana Wikswo’s contemporary drama. (Bio page 8)

## **Agata Zubel**

***MONO-DRUM* (2020)**—for solo bass drum

Yes, it is a dramatic work which appears to feature but one person of the drama. And true, the narrative is developed by commenting on the quoted train of thought. Naturally, it speaks of itself and of what does or might concern it. Is it a one-man-show, though, or a classic monodrama? Not really, since the protagonist is made up of the musician and . . . drum, The Drum. The Gran Casa. (Bio page 11)

## **Douglas Knehans**

### ***Mist Waves* (2019)—for violin and piano**

*Mist Waves* is a kind of loose chaconne whose veiled repetition of the initial eight bars forms the basis for the work. Sometimes this initial idea is repeated entirely, sometimes truncated sometimes expanded yet all of the time at close interplay with the freely evolving violin line which acts as the expressive core of the work.

*Mist Waves* is really about land-based cloud and how these form in waves sometimes thick and predictable and at other times lightening up and revealing more to us. This serves as a metaphor for me of a type of human consciousness and how things are known and unknown to us in mixtures—sometimes equal, frequently unequal—which creates some of the mystery and magic of life. (Bio page 6)

## **Jack Veas**

### ***Lines of Desire* (2021)—for bass clarinet, viola, and cello**

Sometimes titles come before pieces, and sometimes it's the other way around. I had been working on a preliminary sketch for *Lines of Desire*, but it didn't have a title at that point. I did know that the piece was going to be for a trio of medium low range instruments that would be playing in very close range to each other most of the time.

During a walk through a park with an architect-historian friend the title came about. I mentioned that this new piece reminded me in some ways of the footpaths that appear in parks and other outdoor spaces over time. These paths weren't part of the original plan, but they got worn into place because enough people just wanted to get from point A to point B, and they took the most efficient route, and their accumulated footsteps eventually create a new pathway in the undergrowth.

My friend casually mentioned, "oh those are called lines of desire". Leave it to architects to have a name for everything and give me the title for the piece! In fact, in untranslated English they're called "desire lines", but my friend was translating from French into English, so hence the slightly more poetic form of the term.

Also embedded within the music is a melodic line from a tune I would desire to have written. However, that desired line will remain undisclosed, at least here in these notes. (Bio page 9)

## **Mathew Rosenblum**

### ***Two Harmonies* (2011)—for Viola, Piano, Keyboard Sampler, and Percussion**

*Two Harmonies* was commissioned by landscape architect and visual artist Andrew Zientek for a video he created with Francis Bitonti titled *Not Only: I, II*. The first movement, *Gymnopédie*, is dedicated to the late and great composer/percussionist Arthur Jarvinen. *Gymnopédie* has in the past been performed as the fourth movement of Art Jarvinen's *Three Gymnopédies*, each of which was composed in memory of someone that suffered a violent death. *Movement II, Fantasy for Roberta Liss*, is dedicated to my dear cousin (long-time upper east-sider and self-described "tough broad from the Bronx") whose spirit and love of life lives on in those that knew her. Movement I uses a 21-note tuning of my own design. Movements II uses a 19-note equal division of the octave tuning. (Bio page 7)

## COMPOSERS



### **DOUGLAS KNEHANS—Founder**

Though first known through his collaboration with director Barrie Kosky in the Opera Australia production of his *The Ascension of Robert Flau* (1990), Douglas Knehans is perhaps best known for his orchestral compositions hailed by *The New Yorker* when it noted “. . . the sounds of nature course through the orchestral pieces . . . with a primitive force and melodic insistence that recall Stravinsky.”

In this music the study of orchestral mass, expressive impact and sonic brilliance drive his musical language. His music has come to the attention of soloists and orchestras through his now four symphonies and thirteen concertos for instrument or voice and orchestra which *BBC Music Magazine* called “. . . wonderfully orchestrated . . . endlessly evolving . . .”. Knehans’ orchestral and other compositions, including opera, have been performed worldwide at major music festivals and been included on several solo and compilation recordings. He is also known for his vocal and choral music that has been performed, awarded, and recorded around the world. In this music he is drawn to the expressive and timbral power of language and he has set texts in Latin, English, French, German, ancient Aramaic, and Italian, sometimes—as in his evening length *Shoah Requiem*—drawing on the surface friction that can arise through lingual juxtaposition and interpolation.

Knehans’ creative work in both orchestral and vocal music as well as chamber music and electro-acoustic music draws on three major sources of theoretical interest—the study of time and memory; the study of human emotion; and the study of the organic and natural world. These three seemingly disparate areas of research coalesce naturally through music. This is because music is based in time and memory; it uses emotion as a major pathway for laying down of musical memory, emotional response, and time comparisons of ideas as they progress through a work, while utilizing the organic and natural world as an evocative, correlative surface for music. These elements can—and again, using time, memory, and emotion—be easily drawn into a deeper and more crypto-spiritual world of the psycho-emotional by utilizing organic and natural world metaphors for our deeper human existence and struggles, as best exemplified in his

opera *Backwards from Winter*, winner of the prestigious 2021 American Prize Ernst Bacon Memorial Award for the Performance of American Music—Professional Composers Division.

The creation of sound worlds of great paradox is thus a huge fascination for him, and the outward representation of inner psycho-emotional dynamics is of particular interest. In seeking to allow fruitful pathways for the understanding and meaning of works, he is increasingly drawn to summative and simple natural or organic symbols and signifiers that allow for a certain ‘pre-coding’ of a work in the mind of the listener: one that relies on time and memory, emotional response, and intellectual engagement with organic and natural world metaphors.

Douglas Knehans is the founder of The Collective, Director and Producer of ABLAZE Records and the Norman Dinerstein Professor of Composition Scholar at the famed College-Conservatory of Music (CCM) at the University of Cincinnati. His music is published exclusively by Donemus Publishing, NL, and can be heard on the CRI, New World, Move, Crystal Records, and Ablaze Records labels and most streaming services.

[www.douglasknehans.com](http://www.douglasknehans.com)



### **EDWARD SMALDONE**

Edward Smaldone has evolved a musical language that is as visceral as it is intelligent, an accomplishment prompting the American Academy of Arts and Letters to observe that the composer’s “serious concern with the foundational aspects of musical coherence never conflicts—indeed, it becomes a means of achieving—a compositional language that is vital, expressive and original.” This quote is from the citation accompanying the Goddard Lieberon Fellowship in 1993, launching a career that has garnered many other awards, commissions, performances, and recordings. Other awards are from ASCAP, the MacDowell Colony, Yaddo Corporation, the Charles Ives Center for the Arts, the Percussive Arts Society, and the American Music Center. He was named 2016 “Composer of the Year” by the Classical Recording Foundation at their annual Gala at National Sawdust, in Williamsburg. In 2016 he received the John Castellini Award, (Queens College) and in 2017 the Distinguished Alumnus Award from the City University of New York Graduate Center.

His music is noted for its motivic tautness, clear architectural lines,

richly chromatic palette and rhythmic vitality, a combination of East Coast training (having studied with notable 20th Century figures such as George Perle, Ralph Shapey, Henry Weinberg, and Hugo Weisgall) as well as maintaining a 40+-year career as a professional jazz guitarist, pianist, and singer. The combination of spontaneous energy and carefully constructed detail is designed to lead the listener on a musical path that deftly combines clear direction with spontaneous expression. There is a clear sense of long-range structure and harmonic direction at every level. The immediacy of the music finds attraction on first hearing and repeated hearings are rewarded with new discoveries. His most recent commissions (2019 and 2020) include a Clarinet Concerto (*Murmurations*) for Søren-Filip Brix Hansen and Den Kongelige Livgardes Musikkorps, (the Wind Orchestra for the Queen of Denmark), premiered in Copenhagen (at the 2021 KLANG Festival), and a Piano Concerto (*Intersecting Paths*) for Niklas Sivelöv and the League/ISCM Orchestra, scheduled for a premiere at the Miller Theater in New York City. (Both of these premieres were postponed because of the COVID-19 Pandemic.)

Smaldone is Professor of Music Theory and Composition at the Aaron Copland School of Music, Queens College, having joined the full-time faculty in 1989 and was the Director of the School from 2002–2016. His music appears on a dozen CDs, on the New Focus, CRI, New World, Capstone, Ablaze Records, and Naxos labels. His music is published by LK Music, (ASCAP). He is the co-author (with Perry Goldstein) of the last two revisions of "A New Approach to Sight Singing," W.W. Norton.

<https://edwardsaldone.com>



### **CINDY COX**

Transparent yet intricate, Cindy Cox's compositions synthesize old and new musical designs. The natural world and ecological concerns inspire many of the special harmonies and textural colorations in her works.

Cox is active as a pianist and has performed and recorded many of her own compositions, including the large-scale *Hierogamos* and *Sylvan Pieces*. Several of her works feature technologies developed at UC Berkeley's Center for New Music and Audio Technologies (CNMAT), such as Pianos and the Etudes for piano sampler keyboards. Her compositions with text such as *Singing the lines*, *The Other Side of the World*, and *The*

*Shape of the Shell* evolved through collaboration with her husband, poet John Campion. Together they are currently collaborating on a musical theater project, *The Road to Xibalba*, based on the ancient Mayan myth of creation *The Popol Vuh*.

She has received awards and commissions from the American Academy of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, The Guggenheim Foundation, the American Composers Forum, ASCAP, Meet the Composer, the Fulbright Foundation, the Mellon Foundation, and the Toulmin Foundation with the League of American Orchestras. She has been a Fellow at Tanglewood, Aspen, the MacDowell Colony, Civitella Ranieri, and Giardini La Mortella.

Recent performances have taken place at the Venice Biennale, the Festival de la Habana in Cuba, the American Academy in Rome, Carnegie and Merkin Halls in New York City, the National Gallery in Washington, the Library of Congress, the Kennedy Center, and the Biblioteca Nacional in Buenos Aires. Her music has been performed by the Kronos Quartet, the National Symphony, the California Symphony, the Alexander Quartet, the Paul Drescher Ensemble, the San Francisco Contemporary Music Players, and the Eco Ensemble. Recordings are available on Innova, Naxos (Foghorn Classics), Albany, New World (CRI), and Arpa Viva.

Cindy Cox is also a Professor at the University of California at Berkeley.

<https://cacox.com>



### **MATHEW ROSENBLUM**

With diverse musical elements derived from classical, jazz, rock, and world music traditions, Mathew Rosenblum's compositions offer "an ear-buzzing flood of sound, rich in unusual overtones" (*The Boston Globe*). A wide array of groups have commissioned, performed and recorded his music such as the Boston Modern Orchestra Project, the Polish National Radio Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Raschèr Saxophone Quartet, the Pittsburgh New Music Ensemble, FLUX Quartet, Mantra Percussion as well as many others. Using a variety of tuning systems, his work does not live within traditional boundaries, creating a compellingly fresh landscape. His music has been performed throughout the world including at the Gewandhaus in Leipzig, Prince Mahidol Hall in Bangkok, the China-ASEAN Music Week in Nanning, the Tonhalle in Düsseldorf, Sala Nezahualcōyotl in

Mexico City, and at Carnegie Recital Hall, Merkin Hall and Miller Theatre in New York City. Honors include a Guggenheim Fellowship, three Fromm Foundation Commissions, a National Endowment for the Arts Music Fellowship Grant and a Barlow Endowment Commission. He received degrees from the New England Conservatory of Music and Princeton University and is Professor of Music at the University of Pittsburgh where he also co-directs the Music on the Edge new music series and directs the Beyond: Microtonal Music Festival. His works appear on the MODE, New World Records, Albany, New Focus Recordings, BMOP/sound, Capstone, Opus One, Blue Griffin, and CRI Emergency Music labels and is published by C.F. Peters Corporation and Plurabelle Music (distributed by Subito Music Corporation).

[www.mathewrosenblum.com](http://www.mathewrosenblum.com)



### **SPIROS MAZIS**

Spiros Mazis was born in Corfu, Greece. His creative and critical thinking has always been the starting point of his compositional activity. Most of his works are based upon extramusical ideas that derive from contemporary views of Physics and Mathematics, which are transferred with as much fidelity as possible, to the musical structure. His research is based on exploring the harmonic series and the relations among their partials with a way that he names Multiharmonic Modes or Multispectral Modes. The first work in which he exploits the connection between music and mathematics, was *Nine Variations on an Arithmetical, Sonic and Geometrical Drawing* for large orchestra, in 1985.

He has invented a system of new fingerings for microtonal intervals for brass which can perform just intonation scales with real fingerings. Fifteen of his works have been distinguished in composition contests around the world. His works for orchestra have been performed by the Athens State Orchestra; Greek Orchestra of Colours; Bulgarian String Orchestra Beograska; Italian Symphony Orchestra of Meran; American String Orchestra of Charleston; Louisiana Symphonietta; German Symphony Orchestra of Marburg; Helvetian Orchestra Santa Maria; German woodwinds orchestra from Langenargen; German Symphony Orchestra of Neckarsulm; Bavarian Classic Orchestra and the Brno Philharmonic Orchestra.

He holds a Degree in Composition with Distinction and First Prize from Athens with Yannis Ioannidis, and PhD in Music Composition with Thom-

as Simaku at York University, England. He attended composition seminars with Theodore Antoniou and Iannis Xenakis in Greece and Tristan Murail and Marco Stroppa in Hungary. He attended Computer and Electronic Music seminars, with Kostas Moschos, David Waxman, and Andrea Szigetvari.

He is Professor in Composition and Director of the Classical and Contemporary Music Conservatory in Athens, and a board member of the Greek Composers Union.

<https://www.spirosmazis.org>



### **PAMELA MADSEN**

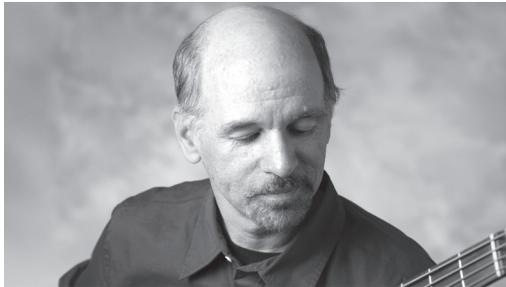
Pamela Madsen is a composer, performer, theorist and curator of new music. From massive immersive concert-length projects, solo works, chamber music to multimedia opera collaborations her work focuses on issues of social change, exploration of image, music, text and the environment. With a Ph.D. in Music Composition from UCSD, studies with Brian Ferneyhough, Mellon Foundation Doctoral Research Award in theory at Yale University, Post-Doctoral research in Music Technology at IRCAM, Paris, and Deep Listening Certificate with Pauline Oliveros, her theoretical research focuses on the evolution of compositional thought, improvisation, electronic music, and women in music.

Her works have been commissioned and premiered world-wide by such artists as Los Angeles Percussion Quartet, Brightwork newmusic, ModernMedieval, Moscow Contemporary Music Ensemble, Tony Arnold, Nicholas Isherwood, Stacey Fraser, Claire Chase, Jane Rigler, Anne LaBerge, Brian Walsh, Lisa Moore, Vicki Ray, Aron Kallay, Bugallo-Williams Piano Duo, Ashley Bathgate, Trio Solisti, New York New Music Ensemble, Either/Or, yesaroun' duo, California Ear Unit, Verdehr Trio, Zeitgeist, JACK, Ethel, Lyris, Formalist and Arditti string quartets with multimedia collaborations with visual artists Quintan Ana Wikswo, Camille Seaman, Jimena Sarno and Judy Chicago. Major concert-length projects include her National Endowment for the Arts and New Music USA supported *Oratorio for the Earth*; *Luminous Etudes: Visions of the Black Madonna of Montserrat*; *Luminosity: Passions of Marie Curie* multimedia opera; *Melting Away: Gravity* for orchestra, with Arctic photographer Camille Seaman; *We are All Sibyls—Envisioning the Future Project* multimedia opera installation with visual artist Judy Chicago.

Selected as an Alpert Award Panelist, Creative Capital artist "on the ra-

dar” with awards from National Endowment for the Arts, New Music USA, Meet the Composer, American Scandinavian Foundation, artist residency fellowships at MacDowell Colony, UCross, Women’s International Studies Center, Russia/Siberia Concert tour, Pulsar Festival, Denmark, she is a frequent guest artist at festivals and universities worldwide. She is Director of the Annual New Music Festival, InterArts Collaborative Projects at Cal State Fullerton where she is Professor of Music Composition, Music Theory and Director of the New Music Ensemble.

<https://www.pamelamadsenmusic.com>



## JACK VEES

Jack Vees has a particularly distinctive and personal musical style that is instantly recognizable. His music unselfconsciously combines rigorous formal thinking with the raw energy of rock, as well as an irreverent, acerbic wit, and often with a technological element. In 1998, Vees was profiled in *Rolling Stone* as a pioneer of music technology and hailed as a “21st century alchemist”, and the *NY Times* says that his music “twangs with excitement.”

His early musical training was in piano and tuba, but he soon switched to the electric bass guitar. He quickly gained recognition as one of the most original voices of his generation on that instrument. His mastery of extended techniques on the bass led him to write *The Book on Bass Harmonics* (Alfred Music Publishers, 1981), which has been a standard reference on the subject.

He attended Glassboro State College, where he studied composition with Joel Thome, and went on to receive his MFA from California Institute of the Arts, where he studied with Louis Andriessen, Vinko Globokar, and Morton Subotnick.

Shortly after graduating from CalArts, he became a co-founder and director of Yale University’s acclaimed Center for Studies in Music Technology (CSMT), where he has taught since 1986.

<http://jackvees.com>



## CONSTANTINE KOUKIAS

Since 2010 Constantine Koukias has been the creative director of Foundation IHOS Amsterdam and was the Artistic Director and CEO of IHOS Music Theatre & Opera for 23 years in Australia. Constantine’s avant-garde approach to the presentation of opera has resulted in hybrid productions such as *Days and Nights with Christ*, *To Traverse Water*, *MIKROVION (Small Life—36 Images in a Phantom Flux of Life)*, *The Divine Kiss*, and *Tesla—Lightning in His Hand*. His most recent large-scale work, *The Barbarians*, was inspired by Constantine Cavafy’s famous poem *Waiting for the Barbarians* and commissioned by the Museum of Old and New Art.

His works range from large-scale music-theatre and opera to mobile installation-art events. His compositions have earned acclaim as being remarkable for their mesmerizing, atmospheric qualities created by accompanying temporal and spatial production designs. In his recent works, exotic flavors have been introduced through Eastern timbres and melody-design. In 1993, he was commissioned by the Sydney Opera House Trust to compose *ICON*, a large-scale music-theatre piece, to celebrate the 20th anniversary of the Sydney Opera House. Additional music-theatre works include *Kimisis—Falling Asleep*, *Borders*, *Orfeo*, *Rapture—Sonic Taxi Performance*, *Schwa—The Neutral Vowel*, *Antigone*, and *The Da Ponte Project*. *Prayer Bells*, which draws on traditions of Latin, Hebrew, and Byzantine chant, had its USA premiere at the Chicago Cultural Centre. In 2004, he was awarded a Sir Winston Churchill Fellowship. His *Incantation II* for soprano and digital delay won the International Valentino Bucchi Vocal Prize in Rome in 1997. His design credits include the internationally acclaimed *Odyssey and Medea*. He is currently composing a concerto for Ondes Martenot and chamber orchestra for Nadia Ratsimandresy and the film opera *Shaped by Trees* with librettist Biasino Pezzimenti.

<https://ihosamsterdam.com/about/management/>



## AMELIA KAPLAN

Amelia Kaplan is a composer whose work is primarily gesture driven, privileging pitch, timbre, and shape equally. She embraces current sensibilities of form and rhetoric while continuing to draw on the classical tradition. She claims no specific aesthetic or camp of composition, but instead draws on sounds and gestures from everything in the world around, creating meaning by filtering and recontextualizing both the ordinary and the extraordinary.

Ms. Kaplan's work has been presented at festivals and venues in the US, Europe, and Asia, including the Mise-En Festival, the Thailand International New Music Festival, SICPP, Wellesley Composers Conference, Gaudeamus, Darmstadt, June in Buffalo, The International 21C Guitar Conference, the International Alliance of Women in Music conference, as well as numerous Society of Composers Conferences, among others.

She is the recipient of a 2020 Copland House residency, and has had residencies at the MacDowell Colony, Ucross Foundation, Atlantic Center for the Arts, and the Virginia Center for the Creative Arts. Ms. Kaplan is currently Associate Professor and Head of Theory & Composition at Ball State University, where she teaches composition, theory, and directs the New Music Ensemble. She previously taught at Oberlin Conservatory, the University of Iowa, and Roosevelt University.

She completed her A.B. in Physics at Princeton University, and her A.M. and Ph.D. in Music at the University of Chicago as a Century Fellow, where her primary teachers were Shulamit Ran and Ralph Shapey. She worked with Azio Corghi at the Milan Conservatory on a Whiting Fellowship and received a Diploma of Merit from the Accademia Musicale Chigiana while studying with Franco Donatoni, and a Diploma from the American Conservatory in Fontainebleau.

In 2013 her work *Insolence* was a runner up in the Forecast Call for Scores. Recordings can be heard on Albany, NAVONA, Centaur, and ABLAZE Records. Her double-reed works are published by TrevCo Music.

<https://ameliaskaplan.com>



## TIMOTHY BEYER

Throughout his career Timothy Beyer has created music imbued with an expressive and singular voice. Tim has been active as both a composer and performer in an eclectic range of musical media. 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 his 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 by *The Washington Post* as something "... found only in our dreams, or nightmares ..."

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. Currently he is the founder and artistic director of the Cleveland, Ohio-based new music ensemble, No Exit. Now in their 13th concert season, the ensemble has been hailed for their bold, virtuosic and innovative performances of avant-garde music. With well over 200 commissions to date, Tim has ensured No Exit is a force not just for the performance of new works, but an impetus for their creation.

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 *L'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 2023.

<https://noexitnewmusic.com/?artists=timothy-beyer>



## **AGATA ZUBEL**

Agata Zubel's compositions have been commissioned by prestigious music institutions such as Los Angeles Philharmonic, Seattle Symphony, Staatsoper Hannover, Ensemble Klangforum Wien, InterContemporain, London Sinfonietta, SWR Radio, Deutschlandfunk, Westdeutscher Rundfunk, Ultraschall Festival in Berlin, the Wratistavia Cantans Festival, Teatr Wielki—Polish National Opera in Warsaw, Philharmonic in Cracow, Sacrum Profanum Festival, Warsaw Autumn Festival and Ernst von Siemens Musikstiftung, Musikprotokoll, 2e2m Ensemble, Linea Ensemble.

Furthermore as a singer and composer, Agata Zubel has collaborated with several dozen festivals and philharmonic companies, operas as well as the world's leading ensembles, such as: Konzerthaus and Musikverein in Vienna, the Konzerthaus in Berlin, Muziekgebouw aan 't IJ in Amsterdam, Elbphilharmonie in Hamburg, philharmonics in Berlin, Cologne, Luxembourg, and Moscow, the Royal Albert Hall and the Royal Festival Hall in London, Casa da Música in Porto, Opéra de Reims, Chicago Symphony Orchestra, Baltimore Symphony Orchestra, National Sawdust in New York, Warsaw Philharmonic, the Polish National Radio Symphony Orchestra in Katowice, the National Forum of Music in Wrocław, Ensemble MusikFabrik, Ictus, the Eighth Blackbird, Seattle Chamber Players, San Francisco Contemporary Music Players and others.

Winner of several competitions, both as singer and composer, Agata Zubel also boasts such important accolades as the Passport Award of the Polityka weekly for classical music (2005), Fryderyk Award for *Cascando* (a CD programme of her own compositions, 2010) and for *Apparition* (a vocal recital, 2020), selected work (the best work in the general category) of the 60th UNESCO International Rostrum of Composers for *Not I* (2013), the Polonica Nova Prize (2014), Coryphaeus of Polish Music (2016), the European Composer Award (2018), Erste Bank Kompositionspreis (2018), the Badge of Honour "for Merit to Polish Culture" as well as Bronze Medal for Merit to Culture "Gloria Artis" (2017).

Known for her unique vocal range and the use of techniques that challenge stereotypes, she gives concerts throughout the world and has premiered numerous new works. Agata Zubel lives in Wrocław, where she teaches at the Academy of Music. Together with the composer and pianist Cezary Duchnowski, she established the ElettroVoce Duo.

Her discography consists of more than a dozen titles, including albums dedicated to her own music: *Not I* (KAIROS), *Cascando and Stories Nowhere From* (CD Accord), as well as *Poems* (featuring her vocal interpretations of songs by Aaron Copland, Alban Berg and Paweł Szymański), *eI-Derwid*. *Blots on the Sun*, and *Dream Lake*, respectively recordings of song cycles by Witold Lutosławski and André Tchaikowsky and recent *Apparition* (with vocal interpretations of songs by Maurice Ravel, Samuel Barber, George Crumb, Karol Szymanowski, Fernando Obradors).

## **NO EXIT New Music Ensemble**

### **Timothy Beyer, Director**

(See page 10)



### **James Praznik, Associate Director**

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 video games. He has participated in the Interlochen Composer's Institute and the Cleveland State Composer's Recording Institute and received honors such as the University of Akron Outstanding Composer Award on two occasions the University of Akron Outstanding Pianist Award, and the Bain Murray Award for Music.

James has been a guest composer, arranger, pianist, and conductor for the "Monsterpianos!" concerts in Akron, Ohio, and through the Cleveland Contemporary Players workshops he received recordings of his pieces made by some of today's leading virtuosos. He has been commissioned by the new music ensemble No Exit, and 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 No Exit, 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. James received his PhD at Brandeis University where he studied with Eric Chasalow, David Rakowski and Yu-Hui Chang.



### **SPECIAL GUEST—Jenny Lin, Piano**

Jenny Lin, a Steinway Artist, has made a name for herself on the world stage thanks to her “remarkable technical command” and “gift for melodic flow” (*New York Times*). *The Washington Post* has extolled her “confident fingers” and “spectacular technique,” while *Gramophone* has hailed her as “an exceptionally sensitive pianist.”

She was born in Taiwan, raised in Austria, and moved to New York, where she resides. At the age of four, with no piano at home, she began playing the instrument at her grandmother’s house. Educated in Europe and the US, she has built an international reputation distinguished by inventive collaborations with a breadth of artists and has performed widely with renowned orchestras and symphonies at the world’s most notable concert halls.

Lin has a close affinity with Philip Glass, whose *Etudes* she performs globally, and which inspired her to embark on a commissioning initiative, *The Etudes Project*. She is the featured pianist in Elliot Goldenthal’s original motion picture score for Julie Taymor’s 2020 film, *The Glorias*, and the central figure in *Cooking for Jenny* by Felix Cabez for Elemental Films, a musical documentary portraying her journey to Spain, among other media appearances such as *CBS Sunday Morning*, *NPR’s Performance Today*.

Her discography numbers more than 40 recordings, ranging from the classic piano canon to modern milestones to Broadway songs. Her passion for education led her to create *Melody’s Mostly Musical Day*, a musical picture book for children told in classical piano pieces, which she developed

into a multimedia concert that has toured the continent.

Fluent in English, German, Mandarin, and French, Lin holds a bachelor’s degree in German Literature from The Johns Hopkins University and studied music at the Hochschule für Musik, and at the Peabody Conservatory.



### **Sean Gabriel, Flute**

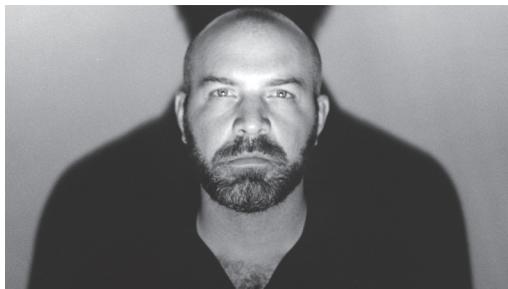
Sean Gabriel earned performance degrees from the Baldwin Wallace Conservatory of Music and the Indiana University School of Music, his principal teachers being William Hebert and James Pellerite. Sean began his performing career in the 1980s with the Ohio Chamber Orchestra and the Cleveland Ballet Orchestra. 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.



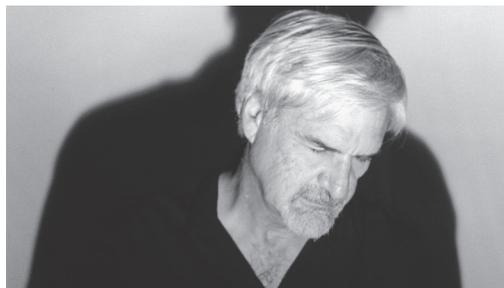
### **Gunnar Owen Hirthe, Clarinet**

Gunnar Owen Hirthe, a Wisconsin native is an active performer of contemporary and classical clarinet music. As clarinet soloist for the No Exit 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.

He has earned bachelor's Degrees in Music Education and Performance from the University of Kentucky with Dr. Scott J. Wright; a Masters 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.



### **Nicholas Underhill, Piano**

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.



### **Luke Rinderknecht, Percussion**

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 No Exit, 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.



### **Cara Tweed, Violin**

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 No Exit and Almeda Trio and has performed in concert halls throughout the United States and abroad.

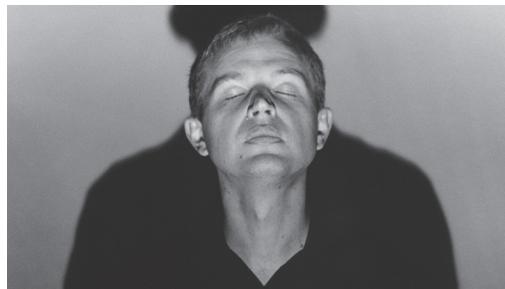
After throwing a tantrum in a toy store because her mother would not buy her a Mickey Mouse violin, Cara began studying the violin at age five at The Cleveland Institute of Music's Sato Center for Suzuki Studies. She holds degrees in violin performance from The Cleveland Institute of Music and Cleveland 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.



### **James Rhodes, Viola**

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.



### **Nicholas Diodore, Cello**

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 Bischoff 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 academic. 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 principal cellist of the Cleveland Orchestra. He performed in the masterclasses 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.

<https://www.thecollective.org/>