

## No Exit kicks off season with a quartet of events

by Mike Telin



During the past couple of years, No Exit has taken the online concert format to a new level. As *ClevelandClassical.com*'s Jarrett Hoffman noted: "Plenty of pre-recorded concerts have offered audiences some sort of new and compelling experience. But few organizations have mined that format with as much joy and silliness — and in general, personality — as Cleveland's new music ensemble No Exit."

Keeping that tradition alive, the ensemble chose to open their 2022-23 season with an online concert in collaboration with St. Paul-based Zeitgeist. "As far as the presentation goes it's probably the best online concert we've ever done," No Exit artistic director Timothy Beyer said during a recent telephone conversation.

The playlist includes Stephen Dembski's *Alta*, Per Nørgård's *Night Descending*, and the world premiere of Nasim Khorassani's *Primary Call*. That concert, released last week, is available for viewing on No Exit's website. Click [here](#) to watch.

Beyer noted that beginning this week, the ensemble will put on its presenter hat. "I'm very excited about the next three events, because each one will be amazing. I know we're always saying that, but it's really true."

On Friday, October 28 at 7:30 pm, the acclaimed French new music ensemble Court-Circuit will make their Ohio debut at Kent State University's Ludwig Recital Hall. The concert will feature works by Anthony Cheung, David Felder, Violeta Cruz, Sky Macklay, David



Hudry, and Philippe Leroux. The program will be repeated on Saturday at 8:00 pm at SPACES. Both are free.

“Court-Circuit is one of the great new music groups, probably in the world,” Beyer said. “I know that David Felder at SUNY Buffalo has brought them to the U.S. a few times and we’re really excited to bring them to Northeast Ohio.”



On Sunday, October 30 at 5:00 pm at KSU’s Ludwig Recital Hall, pianist Jenny Lin will present a free program she’s calling “Celebrating Philip Glass @ 85.” The program includes Glass’s *Mad Rush* (1979), *Piano Etudes* (1994-2012), *Passacaglia* (2017), and selections from *Candyman* (1992). Click [here](#) for ticket information.

In an interview with No Exit’s Laura King, Lin said the appeal of Glass’s music is its sense of time, or timelessness. “You want to let yourself go when you listen to Philip Glass because you will be in the music for a while. His music is personal, but it’s also incredibly generous. He never forgets his listeners. This music is for everybody. It’s for every occasion. It asks for your patience, but it rewards you.” Click [here](#) to read the full interview.

The trifecta of concerts will conclude on Friday, November 4 at 8:00 pm at the Bop Stop with Buffalo-based ten-piece electroacoustic chamber ensemble The Genkin Philharmonic.



The ensemble includes director, arranger, and trumpeter Jon Nelson, trumpeter Tim Clarke, violinist Isabel Ong, tenor saxophonist Dalton Sharp, baritone saxophonist and wind player Steve Baczkowski, guitarist Zane Merritt, pianist Harry Graser, bassist and vocalist Michael Wagner, percussionist Ravi Padmanabha, and drummer Matthew Felski. Donations accepted at the door.

“Jon Nelson has been in the new music world for a very long time,” Beyer noted. “What they do is not just good music, it’s also very enjoyable. It’s kind of like what Brian Eno would have done in the ‘70s. They also do serious art music such as Schoenberg and Stravinsky, and they’re into Frank Zappa. It’s all very crazy and truly genre-defying.”

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