

DownEast New Music

presents its inaugural season

JULY 7 - 15, 2023

Clare Monfredo & Edward Kass

Artistic Directors



DownEast New Music

A note from the Artistic Directors

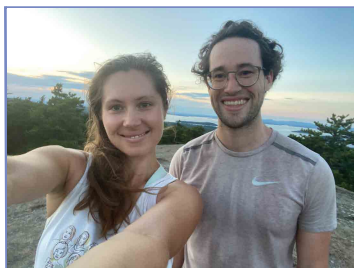
The two of us met in 2017 playing contemporary music in the mountains of Switzerland. We were both looking for new ways to engage with Western Classical music, feeling stuck under the pressure of hundreds of years of tradition. With contemporary music, we found space to explore new sounds, new voices, and new connections to today's world.

When performances stopped during COVID lockdowns, we spent a lot of time talking together about why we perform, why we want to work in music, and what our goals were as artists. Many of these conversations took place during long hikes in Acadia, trails Clare grew up on. We came to realize that both of us wanted to find new ways to engage in the creation of art, make ties to our communities, and provide memorable experiences for our audiences.

Thus, DownEast New Music was born. Founded on the principles of bringing dynamic performances of new voices to Downeast Maine, we present our inaugural season with two programs featuring music by living composers from a range of backgrounds, writing in complementary but distinct styles. We built each program with a central goal in mind: to present thoughtful concerts that show the great breadth and beauty that exist in today's music.

To bring you these concerts, we've invited some of our closest friends and musical collaborators. Most of the musicians you see here today are people we have spent years working and playing with, and with this series, we have the chance to share that bond with you. We are also delighted to have the opportunity to show musicians the culturally rich and welcoming community of Downeast Maine.

We selected music that spoke to us on both an emotional and intellectual level. Whether it's Brett Dean's *Voices of Angels* with its otherworldly beauty, or Jessie Montgomery's *Duo for violin and cello* that celebrates the bonds of friendship, each piece on our programs shows different facets of contemporary music. Through this diverse roster of living composers, we bring you memorable music that engages, challenges, and inspires us.



Atop Huguenot Head, July 2020

- Clare & Eddie, July 2023

PROGRAM ONE
Isolation/Togetherness

Friday, July 7, 7:30 PM / *St. Mary's-by-the-Sea*
Saturday, July 8, 7:30 PM / *Blue Hill Congregational Church*

in manus tuas (2009) Caroline Shaw (b. 1982)
Clare Monfredo, *cello*

Evil's Peak (2019) Mikhail Johnson (b. 1989)
i. Det tu (h)Evribadi (Death to Everybody)
ii. Det tu di Chrch (Death to the Church)
iii. Det tu di Stiet (Death to the State)
iv. Det tu di Caman an nat so Caman (Death to the Common and
not so Common)

Departure Duo
Nina Guo, *soprano* Edward Kass, *bass*

Brief Pause

Scenes from a Novel (1982) György Kurtág (b. 1926)
i. Come ix. Hurdy-Gurdy Waltz
ii. From meeting to parting x. Tale
iii. Supplication xi. Again
iv. Allow me xii. Sundays Without End
v. Counting-Out Rhyme xiii. Visit
vi. Dream xiv. True Story
vii. Rondo xv. Epilogue
viii. Nakedness

Nina Guo, *soprano* Julia Danitz, *violin*
Edward Kass, *bass* Nicholas Tolle, *cimbalom*

Duo for Violin and Cello (2015) Jessie Montgomery (b. 1981)
i. Meandering
ii. Dirge
iii. Presto

Julia Danitz, *violin* Clare Monfredo, *cello*

Isolation/Togetherness examines our relationships with ourselves and each other. From a single musician onstage embodying the sensation of hearing a chorus in a cathedral, to a mixed quartet depicting the loneliness and isolation of one woman; from celebrating the life-affirming beauty of friendship, to dancing with the great equalizer that is Death, this program explores the vast range of emotions we experience both as individuals and groups.

Starting with one performer and growing eventually to four, the instrumentation and musical elements of this program mirror the thematic ones. As the instrumentation changes for each piece, we invite the listener to consider how a single cellist can evoke an entire chorus, while an ensemble of soprano, violin, double bass, and cimbalom can convey the overwhelming feeling of loneliness. How does the role of each performer change as others are added? As we experience this music in a collective concert setting, how does it inspire us to look inwards, and in what ways does it unify us?

In manus tuas (2009), for solo cello, emerges from nothingness to reach a rich and resonant peak that belies the fact that there is only one instrument on stage. Based on a 16th-century Thomas Tallis motet, Shaw writes that the piece “is intended to capture the sensation of a single moment of hearing the motet in the particular and remarkable space of Christ Church in New Haven, Connecticut.” In recreating this moment, time seems to stand still. The piece unfolds from a sparse chord progression into something more surprising. As the arpeggiated chords pour forth from the cello and wash over the listener, a new element is added to the mix, something unexpected, yet perfectly natural. Eventually, we return to the nothingness from which we started, a reminder that every moment, however sensational or impactful, is ephemeral.

Caroline Shaw (b. 1982) moves between roles, genres, and mediums. She has worked with artists ranging from Rosalía to Renée Fleming and Yo-Yo Ma. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, and an honorary doctorate from Yale. Her work as a vocalist, composer, and violinist has been heard in concert halls around the world as well as numerous award-winning TV shows and movies.

Evil's Peak (2019) is inspired by a 13th century cloth frieze that graced the walls of the St. Mary's Church in Lübeck, Germany before it was destroyed in WWII. The frieze depicted a Totentanz (Dance of Death) with 24 figures symbolizing people ranked from high status to low status (i.e. from the Pope to the baby) being led into a dance by emaciated corpses draped

in shrouds and playing the flute: a pronouncement that Death is no respecter of persons and this is the one dance we all must dance.

In this work, I made Death a woman. Unlike the texts in the frieze where there is bargaining between Death and the figures, in this work, Death pronounces judgment without defense. Primarily, these judgments are a social commentary on members of church and state who engage in various forms of injustice towards humanity and are consequently deserving of death. Although Death initially seems to be serving justice to those who have been wronged, it subsequently becomes a heartbreaking cycle as Death realizes her nature is beginning to override her choice; taking the innocent with it. This piece is presented in the Jamaican language. - MJ



Detail from Bernt Notke's (1440-1509) *Lübecker Totentanz*

Composer and pianist **Mikhail Johnson** (b. 1989) grew up in the rural hills of Maroon Town in the parish of St. James, Jamaica. Johnson's style merges European classical music and the avant-garde with traditional Jamaican influences, with themes related to Jamaican culture, folklore, and religion. Now based outside of Seattle, his first chamber opera, "Shaak Kot Draa Blod", based on the Jamaican tale of the Cat Woman and the Spinning Wheel, was recently premiered at the Seattle Opera Creation Lab.

Scenes from a Novel (1982) sets 14 poems by the Russian poet Rimma Dalos. As is typical for Kurtág, each movement is brief—seldom longer than a minute or two—yet carries an emotional depth and impact that few composers can achieve with much longer forms. Arnold Schönberg famously said that Anton Webern could express a whole novel in a single sigh, so it is no surprise that Webern is one of Kurtág's major influences. Using sparse textures and short forms, he is able to conjure entire worlds full of variety and character.

In *Scenes from a Novel*, we hear the confessions of a woman addressing an unknown audience, perhaps a former lover. Her sense of loss is palpable,

magnified by the empty space Kurtág often creates between the extreme high and low registers of the instruments. True to the title, these poems come across as scenes, with the violin, double bass, and cimbalom setting the stage for the soprano's mini dramas. While the overarching character is bleak and sorrowful, each song bears a distinct identity, determined by the expertly set text. There are moments of high spirits and even humor; the seventh and twelfth songs become almost manic, while the ninth depicts a drunken waltz. Throughout the piece, Kurtág demonstrates an astonishing range of colors from the small ensemble, yet the emotional core comes at the center: the eighth song "Nakedness", when all the instruments are stripped away and the soprano sings,

*I cover my soul
with a fig-leaf
and flee paradise*

Born in Romania to Hungarian parents, György Kurtág (b. 1926) is among the most respected and influential living composers. Kurtág was composer in residence for the Berlin Philharmonic and has received many awards, including the prestigious Grawemeyer Award.

Duo for violin and cello (2015) is described by its composer Jessie Montgomery as "an ode to friendship with movements characterizing laughter, compassion, adventure, and sometimes silliness." Written for herself, a violinist, and a friend, a cellist, the piece gives both instruments a chance to inhabit various roles. Throughout the piece, violin and cello alike adopt different techniques that exemplify the close relationship between the two instruments: in the first movement, strumming pizzicato chords; rapid alternating arpeggios across strings in the third; and droning chords that bring to mind the sustain and sigh of an accordion in the second.

As each instrument moves between a solo voice and a supporting one, the listener can consider how friendship dynamics change depending on circumstance. The three movements give ample opportunity to explore different sides to friendship, from cheerful moments of pleasure to deeper experiences of support through hardship. In the end, the two instruments come together as equals, joyfully celebrating when two friends unite.

Jessie Montgomery (b. 1981) is an acclaimed composer, violinist, and educator. Her music has been commissioned and performed by leading orchestras in Boston, San Francisco, Chicago, New York, and more. She has served as composer in residence for Sphinx Virtuosi, the flagship touring ensemble of the Sphinx Organization, which focuses on increased representation of Black and Latinx artists in Classical music. - E.K. & C.M.

PROGRAM TWO
Celestial Bodies

Friday, July 14, 7:30 PM / *Blue Hill Congregational Church*
Saturday, July 15, 3:30 PM / *Jesup Memorial Library*

Return to Tomorrow (2023)* Danny Holt (b. 1981)

Carrie Frey, *viola* Clare Monfredo, *cello*
Edward Kass, *bass* Danny Holt, *piano*

King of the Sun (1988) Stephen Hartke (b. 1952)

- i. Personages in the night guided by the phosphorescent tracks of snails
- ii. Dutch interior
- iii. Dancer listening to the organ in a Gothic cathedral
— Interlude —
- iv. The flames of the sun make the desert flower hysterical
- v. Personages and birds rejoicing at the arrival of night

Michelle Ross, *violin* Carrie Frey, *viola*
Clare Monfredo, *cello* Danny Holt, *piano*

Brief Pause

Up, Where the Air Gets Thin (1985) Libby Larsen (b. 1950)

Clare Monfredo, *cello* Edward Kass, *bass*

Voices of Angels (1996) Brett Dean (b. 1961)

- i. Evocation
- ii. Different Realms

Michelle Ross, *violin* Carrie Frey, *viola*
Clare Monfredo, *cello* Edward Kass, *bass*
Danny Holt, *piano*

*World premiere. Commissioned for DownEast New Music by Gloria Goodale, in gratitude for Danny Holt's recordings on her restored Steinway known as the Purple Queen.

Celestial Bodies imagines both natural and supernatural phenomena touching on the sublime: the hypnotic ebb of waves along the Maine coastline; the distorted sounds and strange atmosphere at the peak of Mt. Everest; sun rays stirring a single flower; angels moving between the realms of the living and dead.

Music, an artform that transforms within the constraint of time, allows us to appreciate the sublimity, beauty, and mystery of these scenes, not just as images, but as animate tableaux. We ask listeners to open their minds and imagine these natural and otherworldly spaces and the beings that live and move within them.

Return to Tomorrow was inspired by the awesome beauty of Maine's Bold Coast. It's also my attempt to capture the energy of a specific moment in my life, having recently moved from the southern California desert to East Machias. I was drawn to Downeast Maine by the breathtaking natural beauty of the area, and being so close to the ocean has been magnificent: I've been inspired during my frequent solitary walks and hikes exploring the rugged coast in my first six months living here. Making a major change in my life has been scary, thrilling, beautiful, and inspiring. I have tried to capture some of that energy—especially a sense of possibility—in the piece, while also subtly channeling my impressions of the sights, sounds, smells, and unique natural rhythms of Maine's coast. - DCH

Danny Holt (b. 1981) is a composer, pianist and percussionist living in East Machias. Recent works include commissions by the Hammer Museum (Los Angeles) and University of Wisconsin (Eau Claire). *Return to Tomorrow* was commissioned for DownEast New Music by Gloria Goodale, in gratitude for Holt's recordings on her restored Steinway piano known as the Purple Queen. The commission was fiscally sponsored by American Composers Forum.

The King of the Sun (1988) for piano quartet draws inspiration from a late medieval canon called *Le ray au soleyl* ("the sun's rays"), which was written at the foot of a medieval chanson manuscript by the Flemish composer Johannes Ciconia (c. 1370 – 1412). This canon forms a musical theme heard throughout *The King of the Sun* and inspires many sections of chant-style music, particularly in the movements "Dutch Interiors" and "Dancer listening to the organ in a Gothic cathedral." Hartke also cites Joan Miró's heavily abstracted versions of 17th-century Dutch paintings, *Dutch Interiors*, as a creative influence, attributing Miró's "delightfully willful and whimsical treatment" of these Dutch masters as inspiration not only in his own interpretation of *Le Ray au soleyl* but for the musical character throughout the piece.

Over five movements, *The King of the Sun* takes the listener through

evocative natural environments that capture vivid imagery and affective movement. The first movement starts out with a recurring motif that Hartke calls “snail music,” yet, like its title, “Personages in the night guided by the phosphorescent tracks of snails,” this whimsical snail music also embodies movement—these snail tracks are not static images, but rather moving guides. Throughout the piece, Hartke invites us to imagine not only spectacular visions but also the physical movements they inspire: the grace of a lone dancer juxtaposed with the mammoth sonic and visual presence of a cathedral’s organ; the excitation of a desert flower’s petals by the power of solar rays; the celebrations of birds and people coming together under the cover of darkness. It is in the duality of these pictorial and kinetic sensations that we not only see Miró’s whimsy in this work, but we appreciate chamber music’s liveliness and activity, adeptly portrayed through the interlocking lines of different instruments and the variations of musical textures.



From top: Joan Miró, *Dutch Interior II*; Jan Steen, *Children Teaching a Cat to Dance*

Stephen Hartke (b. 1952) is a GRAMMY-award winning composer whose compositional style has many musical influences, ranging from medieval chant to Stravinsky to bebop. Hartke grew up outside New York City and is currently chair of the composition department at Oberlin Conservatory.

Up, Where the Air Gets Thin (1985) for cello and bass is one of many pieces by Libby Larsen that explore nature and its ephemeral qualities. The piece contemplates Sir Edmund Hillary and Tenzing [Norgay] the Sherpa’s 1953 ascent of Mount Everest, particularly the experience of sound at high altitude. Of the piece Larsen writes, “Up where the air gets thin lies the acoustic horizon, the elusive line at the extreme range of audibility, where decaying sound waves tremble and shake into formless echoes of themselves.” The piece conveys this elusive quality through sparse musical textures, frequent silences, and sound production techniques like *sul pont* (bowing the string near the bridge) to produce

high-pitched and sometimes scratchy overtones) and harmonics (high frequencies generated by lightly touching the string at specific resonating points). At times the music conveys quiet stillness; at others spectral eeriness. Occasional outbursts of *tremolo* (rapid short bows), trills, and *glissandi* (slides) disturb the otherwise still environment, suggestive of a gust of wind or perhaps even the mountain itself coming to life.

Libby Larsen (b. 1950) born in Wilmington, DE, now living in Minnesota, is a GRAMMY-award winning composer. Having catalogued more than 500 works of her own, Larsen founded the American Composers Forum to aid other composers and advocate for the music of our time.

Voices of Angels (1996) by Brett Dean is a seminal work of modern chamber music for “Trout quintet,” the configuration of instruments used in Schubert’s famous quintet by that name (piano quartet + bass). Dean prefaces the work with a quote from Rilke’s *Duino Elegy*:

*Angels (it’s said) are often unable to tell whether they move
amongst the living or the dead. An eternal current
hurttles all ages through both realms for ever,
and drowns out their voices in both.*

Over the course of two movements titled ‘Evocation’ and ‘Different Realms,’ *Voices of Angels* explores familiar and unfamiliar sounds from this ensemble, conveying a multitude of sonic environments that evoke the presence of otherworldly beings. Dean, an accomplished violist, creates many subtle varieties of sound by calling for a multitude of bow techniques, such as stuttering hits of the strings alternating between bow hair and stick, as well as using a timpani stick to hit the strings of the piano and bass. The score is filled with equally imaginative expressive markings: *secretive, shadowy, unfriendly, tumbling, dreamy, flighty, vague and distant, restless.*

The piece begins with a lone violin articulating and rearticulating a single note, as if an image briefly flashes before our eyes once, twice, and then multiple times to form a hazy picture. At times the music is slow and dreamy; at others, frantic and frenzied. In the second movement, the music starts with an off-kilter yet groovy dance rhythm played in rhythmic unison by pizzicato strings, only to quickly scatter. Throughout the movement, the five voices of the group coalesce and disperse in turns. The fast and frenetic pace gives way to a mournful dirge that calls back to the first movement, disappearing into the same single note that started the work.

Brett Dean (b. 1961) is a composer, conductor, and violist from Brisbane, Australia. He was a member of the Berlin Philharmonic Orchestra for 14 years, and turned to composition initially as an improvising performer. He has focused on composition since 2000 and has had his works played by major orchestras all over the world. - C.M. & E.K.

About our Artistic Directors

Clare Monfredo is a cellist originally from Seal Harbor Maine, currently living in Brooklyn, New York, where she is pursuing a Doctorate of Musical Arts at the CUNY Graduate Center. Clare has performed as a soloist, chamber musician and orchestral leader all over the world, collaborating with a diverse array of notable artists, from Patricia Kopatchinskaja to Jon Batiste, to groups such as Ensemble Intercontemporain and the International Contemporary Ensemble.

Clare holds a Bachelor of Arts with distinction in English from Yale University. She holds a Masters of Music degree from the Shepherd School at Rice University as a recipient of the Jack Kent Cook Graduate Arts Arts Award. She attended the Hochschule für Musik und Theater in Leipzig, Germany on a Fulbright Scholarship. Her significant mentors include David Gebor, Julia Lichten, Norman Fisher, Peter Bruns, and Natasha Brofsky.

Clare has appeared at Chamber Music Northwest, Norfolk Chamber Music Festival, Piatigorsky International Cello Festival, Tanglewood Music Center, Lucerne Festival, Aldeburgh Festival, Kurt Weill Fest, and Music Academy of the West. She was awarded the Karl Zeise Memorial Prize by the Tanglewood Music Center, the Gebor Rejto Prize from Music Academy of the West, and the Chamber Music Prize from the Fontainebleau Conservatoire Américain. She teaches cello at Hunter College and is a member of the Sonora Collective and the Victory Players, a Pierrot ensemble based in Holyoke MA. www.claremonfredo.com



A graduate of the San Jose Unified Public School system, bassist **Edward Kass** has performed around the world as a chamber musician, orchestral musician, and soloist. Since 2016, he has performed with soprano Nina Guo as Departure Duo, a duo recognized by Chamber Music America for its commitment to performing, commissioning and researching music written for soprano and double bass. Recent performances include recitals at Spoleto Festival USA, Yellow Barn, Omaha Under the Radar, the Santa Cruz Museum and Art and History, and KM28. With Departure Duo, Kass has taught at

UC Santa Barbara, Brandeis University, and University of Georgia.

As a Lucerne Festival Contemporary Leader, Kass helped create the inaugural Lucerne Festival Forward in November 2022 and is on faculty at the Lucerne Festival Academy. He performs frequently with new music groups Ensemble Dal Niente and Callithumpian Consort. Additional festival appearances include Tanglewood Music Center, Pacific Music Festival, and Spoleto Festival USA.

Kass completed his graduate and undergraduate studies at New England Conservatory under the tutelage of Todd Seeber and Lawrence Wolfe. In 2015, Kass received the New England Conservatory John Cage Award for Outstanding Contribution to Contemporary Music Performance. www.departureduo.com

2023 Artist Biographies

Violinist **Julia Danitz** is currently a Doctorate of Musical Arts candidate at CUNY Graduate Center, and is a graduate of The Juilliard School with a Masters of Music. Prior to her doctoral studies, she completed a Bachelor of Arts in Political Science at Columbia University, where she was enrolled in the rigorous dual degree Columbia-Juilliard exchange program, majoring in Political Science. Her violin tutelage includes noteworthy professors such as Daniel Phillips, Yoko Takebe Gilbert, Masao Kawasaki, and Li Lin.

She has performed at many prestigious summer music festivals like the Fontainebleau School, where she won 2nd place at the 2022 Ravel Prix competition, and others such as the Tanglewood Music Center, Spoleto Festival USA, Aspen Music Festival and School, Lake George Music Festival and Bowdoin International Music Festival. At Tanglewood she had the privilege of collaborating with Yo-Yo Ma and the Silk Road Ensemble.

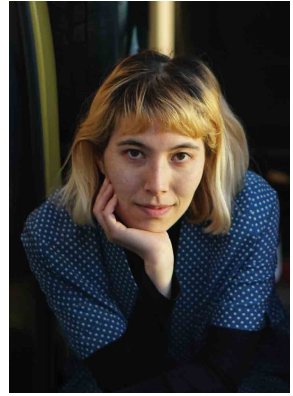
In 2021, Julia performed Mozart's 3rd concerto in G major, K. 216 with the Vienna International Orchestra. She was also a finalist in the 2022 Cadenza Contest online music competition. In addition to holding a private violin studio, Julia is the co-founder of a musicians collective, Sonora Collective, which performs chamber music in unique concert spaces in NYC. They perform and commission living composers and program underrepresented repertoire from the classical music canon. www.juliadanitz.com



Carrie Frey is a violist, teacher, improviser, and composer based in New York City. Frey is the violist of the Rhythm Method (“a group of individuals with distinct compositional voices and a collective vision for the future of the string quartet” - *I Care If You Listen*) and a founding member of string trio Chartreuse and string quartet Desdemona. She has performed with many of New York City's notable new music groups, including Wet Ink Large Ensemble, AMOC*, Talea Ensemble, Wavefield, Cantata Profana, and International Contemporary Ensemble. As an improviser, Frey is a member of Simone Baron's genre-bending Arco Belo ensemble.

Her compositions, described as “a moldering compost heap” (*I Care if You Listen*), have been performed by the Rhythm Method, Arco Belo, Adrienne Munden-Dixon, and Kal Sugatski. Her debut sonata album, ‘The Grey Light of Day,’ with pianist Robert Fleitz, was released in 2016. Carrie is a graduate of Oberlin Conservatory and the Manhattan School of Music Contemporary Performance Program, and is currently pursuing a Doctorate of Musical Arts at the Graduate Center of the City University of New York. freyaviol.tumblr.com

Soprano **Nina Guo** is interested in the sounds of recent and ongoing times, and her performance practice includes interpreting notated music, improvising, and interdisciplinary collaboration. After receiving a Bachelor's degree in classical voice from the New England Conservatory of Music (2015), she completed a Master's degree in Sound Studies and Sonic Arts at the Universität der Künste in Berlin (2020). As a contemporary music specialist, her upcoming performances include solo appearances with Ensemble Modern (Frankfurt) and Decoder Ensemble (Hamburg). Recently, she has been featured at festivals like Acht Brücken (Köln), Passion:SPIEL at the Deutsches National Theater (Weimar), and Music in Time at Spoleto Festival (Charleston). Nina's own projects include Departure Duo, a contemporary music soprano+double bass duo with Edward Kass, which released its debut album 'Immensity Of' on New Focus Recordings (NYC). With artist Leonie Brandner, Nina made MOSSOPERA, a long duration installation opera for two voices, dictaphones, and ceramic resonators. In the last years, radio has become an important part of her practice, and her live comedy variety show, 'The Entertainment,' is hosted by Cashmere Radio (Berlin) and supported by DMR Neustart Kultur. www.facesound.org



Pianist, percussionist, and composer **Danny Holt** recently relocated from Southern California to East Machias, Maine. Called “phenomenal” by the late music critic Alan Rich, and hailed as one of the “local heroes” of the Los Angeles music scene (LAcitybeat.com), Holt performs around the globe in concert halls (Carnegie Hall, Walt Disney Concert Hall, Hollywood Bowl), clubs (Joe’s Pub, The Blue Whale, Copenhagen Jazzhouse) art galleries (MASS MoCA, Hammer Museum), churches, living rooms, and wherever else he can find a piano and someone to listen. He has performed with the Los Angeles Philharmonic, Blue Man Group, the Bang on a Can All-Stars, the California EAR Unit, and the Calder Quartet, and he has held fellowships at the Bang On a Can Summer Music Institute, the Weill Music Institute at Carnegie Hall, and New England Conservatory’s Summer Institute for Contemporary Performance Practice. His recorded catalog includes the recent solo album ‘Piano Music of Mike Garson’ and other solo, chamber, and orchestral releases on the Innova Recordings label, pfMENTUM, New World Records, I’st records, and Deutsche Grammophon. Holt holds degrees from California Institute of the Arts, Hampshire College, Smith College, and Interlochen Arts Academy. www.dannyholt.net

Michelle Barzel Ross is a violinist, composer, and multi-instrumental improviser. A protege of Itzhak Perlman-turned-multidisciplinary artist, Michelle is known for her debut album, pop-up project and blog *Discovering Bach: Complete Sonatas and Partitas of J.S. Bach*. Michelle is featured on Movement 11' of Jon Batiste's GRAMMY winning Best Album of the Year: 'We Are.' Michelle was recently guest 1st violinist with the Juilliard String Quartet for US and European tours. Passionate about expanding the bounds of contemporary music as both a creator and performer, Michelle is a member of Ensemble Échappé, guest with International Contemporary Ensemble, co-curator of Lucerne Festival Forward, and faculty at Lucerne Festival Contemporary. Collaboration highlights also include Bach Double with Itzhak Perlman, Michael Tilson Thomas and San Francisco Symphony, and Musicians from Marlboro tours. Michelle has been guest concertmaster with Orchestre de Paris, Radio France, Pittsburgh Symphony Orchestra, London Symphony Orchestra, Mahler Chamber Orchestra, Lucerne Festival Contemporary Orchestra, and others. Recent compositional highlights include creating an electronic city-wide installation piece for Lucerne Festival. Michelle holds degrees from the Juilliard School and Columbia University. www.michellerossviolin.com



Nicholas Tolle is one of America's premiere cimbalom artists. In 2019 he won 3rd prize in the Budapest Music Center International Cimbalom Competition. He has performed as soloist in Pierre Boulez' *Repons* with the composer conducting at the 2009 Lucerne Festival, the Orchestre Symphonique de Montréal with Péter Eötvös in 2012, and with Steven Schick at UC San Diego in 2017. Based in Boston, MA, he plays regularly with such groups as the Boston Modern Orchestra Project, Emmanuel Music, and Sound Icon, and with his own group, the Ludovico Ensemble. He has performed with the Boston Symphony Orchestra, the Boston Symphony Chamber Players, New York Philharmonic, Chamber Orchestra of Europe, the International Contemporary Ensemble, and Ensemble Signal. He is featured performing Boulez's *Repons* in the EuroArts documentary 'Inheriting the Future of Music: Pierre Boulez' and the Lucerne Festival Academy, and in Kurtág's music for cimbalom and voice on soprano Susan Narucki's 2019 album 'The Edge of Silence,' which was nominated for a 2020 GRAMMY award. His recording of Kurtág's *Seven Songs* from 'The Edge of Silence' was named one of the best classical tracks of 2019 by the *New York Times*. www.nicholastolle.com

We would like to express utmost thanks to our supporters for making DownEast New Music possible:

Anonymous (multiple)	Casey Mallinckrodt
Christopher Auguste	Nancy Manter
Joanne Berwind	Paul Monfredo & Nancy McCormick
Frank Blair	Nina Monfredo
Joan Bromage	Martin Morad
Claudine & Ephron Catlin	Patricia Morrill & Woody Waldron
Christine Chronis	Jane Noyes
Sarah Kinney Contomichalos	Wendy O'Neill & David Rayner
Catherine & Whitney Drayton	Catherine Orme
Richard Estes	Parish of St. Mary & St. Jude
Bill & Wendy Foulke	Judy Perkins
Ann Gorham	George & Patricia Robertson
William Hague & Hornor Davis	Suzanne Sarro & Robert Kass
Sam Hamill	Lisa Shaw
Sarah & David Hunter	Sam Shaw
Arthur Keller & Mark Gauthier	Jessie Stone
Anne & Morris Kellett	Jane Tawney
Jill Knowles & Paul Sullivan	Adele Ursone & George Matteson



DownEast New Music's inaugural season is supported by the Onion Foundation

We also would like to thank the Parish of St. Mary & St. Jude, the Blue Hill Congregational Church, and the Jesup Memorial Library for hosting our concerts.

If you would like to support DownEast New Music, please go to **www.downeastnewmusic.com/donate**



DownEast New Music is a sponsored project of Fractured Atlas, a non-profit arts service organization. Contributions for the charitable purposes of DownEast New Music must be made payable to "Fractured Atlas" only and are tax-deductible to the extent permitted by law.



www.downtownnewmusic.org



Photograph by Clare Monfredo, Jordan Pond, June 2020