

Opera Scenes featuring new work by Tawnie Olson

Date: Saturday, April 7 | 7:30pm

Location: Aetna Theater, The Wadsworth Atheneum

This concert will feature opera scenes from our Composer-in-Residence Tawnie Olson, as well as scenes composed by Elizabeth Austin and Dawn Sonntag.

Concert Program:

Evangeline by Dawn Sonntag

I am one and double too by Elizabeth Austin

Sanctuary and Storm by Tawnie Olson

Evangeline (United States Premiere)

Composer: Dawn Lenore Sonntag

Libretto: Henry Wadsworth Longfellow/Dawn Lenore Sonntag

Director: Theresa Pilz

Evangeline: Theresa Pilz

Piano: Blake Hansen

I am one and double too (World Premiere)

Composer: Elizabeth R. Austin

Libretto: Gerhard Austin

Julietta: Lydia McClain

Peter (Count F.): Christopher Grundy

Baby: Óscar Dorian Brandt-Campinho

Director: Erik Bloomquist

Conductor: Amelia Nagoski

Piano: Mahlon Peterson

Celesta: Miguel Campinho

Strings: Cuatro Puntos

Bass: Kevin Huhn

Horn: Julia Cavagnaro Umphress

Flute: Krystal Ankerbrand

Percussion: Nathaniel Gworek, Jianpeng Feng

Sanctuary and Storm

(World Premiere, Co-commissioned by WCFH and the Canada Council for the Arts, with special thanks to OPERA America)

Composer: Tawnie Olson

Libretto: Roberta Barker

Hildegard: Evanna Lai

Eleanor: Amanda Kohl

Angel: Will Doreza

Director: Michelle Hendrick

Conductor: Sarah Paquet

Piano: Blake Hansen

Viola: Kevin Bishop

Cello: Alan Ballinger

Percussion: Nathaniel Gworek

Supported in part by the Greater Hartford Arts Council's United Arts Campaign with major support from the Hartford Foundation for Public Giving, OPERA America, The Edward C. and Ann T. Roberts Foundation.

Co-sponsored by the Hartt Community Division

Introduction to Scene 12: I am one and double too (Austin)

The concluding scene of this opera needs the previous storyline recounted, especially since the characters have survived many ordeals before we arrive at the ending. The story of the Marquise of O. (Julietta) which Heinrich von Kleist (1777-1811) presents is unusual, even outrageous for his time, the early

nineteenth century, because he explores an event, a rape in time of war, an assault that occurs offstage, as the woman lies unconscious, the cause of the resulting pregnancy remains a mystery until the climactic meeting, which has been brought about by Julietta's newspaper advertisement in which the father of her unborn child is asked to reveal his identity (This advertisement is actually posted at the outset of Kleist's story as a 'fast forward').

Kleist always writes stories in which a moral dilemma, a gray area, is presented. Years ago, when I read this stunning story, the heroine made an immediate impression on me and I placed the idea of an opera on the back burner of my subconscious.

The story of Julietta, the Marquise von O., a well-bred and widowed mother of two children, is set in northern Italy during the Napoleonic wars around 1800, a background of violence where any and awful events happen. Russian troops force their father. Five Russian soldiers accost Julietta and her maidservants

Julietta's father, Count Pjotr/Peter, appears and intervenes, rescuing but their Russian officer, Count Pjotr/Peter, appears and intervenes, rescuing the women. A moment later, they gaze at one another in a real *Tristan-Isolde* moment, a moment of transcendent recognition. With her still in shock and about to faint, he leads her to a safe place. There is merely a dash (-) on the written page of the story, as Kleist's 'pause' indicates Peter's taking advantage of the unconscious Julietta. Peter comes out, horrified, immediately remorseful at his violent act. The next morning, however, the Russian general arrives to have the five soldiers summarily executed for their attempted rape of the women of the fortress.

Julietta cannot see Count Peter again since he has to leave immediately to fight on in a battle where he is critically wounded. Julietta receives a report that he has died. Later, however, he regains his health and appears unexpectedly at the family townhouse. He pleads for Julietta's hand in marriage on the spot. Her father recommends a delay. Peter continues to make desperate attempts to marry Julietta, even before he realizes that she carries his child. Awaiting Peter's return, Julietta is almost driven out of her mind when she discovers that she is pregnant without having the slightest idea of how, and by whom. (There is now, in fact, downright comedic moments to lighten this tragic tale, in scenes with both doctor and midwife.) Because of her 'shameful condition', her parents expel her, insisting that she leave alone without her children, who would then be raised properly by their grandparents.

This is the moment where she brings about all her inner resources, transforming herself into the strong, stunning woman who defies conventions and dares flout the rules of society. This is also the moment which drew me into this story to create an opera around this woman: she gathers her children to her, striking out on her own, despite her father's alienating but hapless threats. Julietta has already made the bold decision to keep and bear her unborn child.

The newspaper advertisement now reappears in its proper chronological place in the drama. The mystery of the pregnancy is unexpectedly solved when Peter himself appears at the appointed time and place and ruefully confesses that he

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is indeed the father she seeks for her child. She responds "like a fury" as Kleist says, and describes Peter to be a "Satan" rather than the former angel of rescue and leaves the scene. Having become reconciled with her father, Julietta finally acquiesces to a 'pro-forma' wedding, so that her child can have a name. (*In this time, an illegitimate child would be subject to all the horrors of societal rejection and lifelong poverty.) The wealthy Count, who must separate immediately after the marriage, promises to support mother and child. Kleist concludes his story with a paragraph referring to a marital reconciliation after the year during which Peter has lived passively and according to the stipulations of the wedding contract.

Our final scene, which is Gerhard's inspiration, explores the catharsis: how does Julietta become willing to reconcile, under such dark shadows of the past. Some time has passed since the baby's birth, during which Peter has been allowed occasional familial visits. At the onset of the scene, Julietta refuses to open a dialogue with Peter, remaining physically and spiritually distant. He must find a way to approach her. Since his own words have been unconvincing throughout this story, the Count turns to the language of poetry. (I have written a musical retrospectus of my entire vocal output in this scene, quoting my own music in many instances!) Julietta dares to listen and to consider what forgiveness might entail. The inspiration of the poetic word reaches her, just as art illuminates the darkness in our own lives. Art being the embodiment of hope, transcending the temporal, it serves as a harbinger for the future for these two people- and there is joy in that!

Julietta gradually becomes convinced that the sinful assault, committed in "a whirlpool of wildly confused senses" and in an environment of violence, may not be allowed to destroy the future of two people whose essence has drawn them to one another. Her strong emotions act to guide her to a place of healing, but her clear mind is even more responsive. We see her as one of the few characters who acknowledges her emotions but who does not allow them to control her life.

This last scene presents the mystery of how two distinct persons can become one, yet still remain double, united yet still fulfilled in their individual personhood. This image is mirrored in the bilobed ginkgo leaf, the central symbol in Goethe's 'Ginkgo' poem. Goethe, a contemporary of Kleist, was fascinated by the botany of this leaf, clearly divided into two parallel parts by a gap in the middle of the leaf, with this seam closing as the leaf ages. The message in human terms points to the growth of two individuals into persons who are "one and double too". Julietta, determined not to allow the past to control the future, insists that freeing oneself from the sobering burden of the past does not mean that one forgets such a tragic act. This poem is a subtheme and unifying force in the entire opera, which almost every character revisits from their own perspective:

Ginkgo Biloba

This tree's leaf, that grows entrusted
To my garden, from The East,
Yields its secrets that delight us,
As it pleases those who know.
Is it living just as one,
Separate within itself?
Are there two, who chose each other,
So that they are known as one?

In reply to all these questions,
I have found the meaning true:
Don't you feel, in all my singing,
That I'm one and double too?

Goethe's poem, sung at the conclusion, was written a few years before his death. It paints a beautiful morning landscape above the river and ends in a celebration of life growing out of an overwhelming feeling of gratitude. The beautiful images of nature leading to a gold-rimmed sunset seem to signal the fulfillment of the promise of the ginkgo leaf, the past being changed into an ever-shifting present.

The *raison d'être* for this opera concerns its central problem: moving beyond an act of violence, not through denial of its having occurred but through exploring a 'third way' to continue. Christa Wolf, the famous East German writer, retells the story of the famous Trojan seer Cassandra from a contemporary feminine perspective. She emphasizes that the ongoing unbridled emotions that cause horror and destruction should submit pursue a "third way between killing and being killed", a way which avoids the extreme of revenge on the one hand and a thoughtless 'happy ending' on the other.

I am, though, hoping that this tale of redemption and reconciliation may not be misconstrued as condoning sexual violence. Early in the story, the attempted rape by the soldiers is punished by execution. Peter shows instantaneous remorse the moment after he raped Julietta. Much of the plot concerns his desperate attempts to marry her (even before he realizes that she carries his child). He is eager to share his life and considerable fortune with her. Julietta works through her tumultuous emotions to embrace the 'third way, which is the condition for a true reconciliation.

COMING TO AMERICA

Dvořák's String Quintet, Op. 97 "American" and Korngold's String Sextet in D Major, Op. 10

Thursday, April 19, 2018, 7:00pm - Christ Church Cathedral, 45 Church St., Hartford

Friday, April 20, 2018, 7:30pm - Lutheran Church of St. Mark, 75 Griswold St., Glastonbury

MOTHERS DAY CONCERT

Celebrating Women in Music

Sunday, May 13, 2018, 4:00pm - Avon Congregational Church, 6 W Main St, Avon

Cuatro Puntos presents chamber music concerts in Central Connecticut throughout the year. Here are some of our upcoming events. Keep up to date on all of our concerts by joining our email list at www.cuatropuntos.org

Theresa Pilz works as an Institutional Giving Manager for the New Haven Symphony Orchestra. She received her MM and Feminist Studies Graduate Certificate from the University of Connecticut, and her BA in English and Theater from Boston College. She is a classical soprano who has sung with such companies as Opera Theater of Connecticut, Hartford Opera Theater and the Amherst Early Music Festival.

Violinist **Annie Trépanier**'s playing has been hailed by The Boston Globe as "supercharged, clear-headed, yet soulful." As a founding member of the acclaimed Avery Ensemble and a core member of the Hartford-based chamber music collaborative Cuatro Puntos, she has performed across Canada, North and South America and Europe. Her recent Avery Ensemble CD of piano quartets by Mahler, Schnittke and Brahms was an obvious favorite of one classical.net reviewer: "gorgeous... the performers clearly have passionate feelings about what they are playing. This is what loving music is all about." She has been heard regularly in national broadcasts on Radio-Canada, CBC and NPR and has recorded for Toccata Classics, Navona Records and Zephyr Labels. Since 2015, Ms. Trepanier performs in the summers at the chamber music festival Loon Lake Live! in the Adirondack. She holds degrees from McGill University in Montreal, Quebec and the University of Ottawa, Ontario.

Sanctuary and Storm

Most musicians know Hildegard of Bingen (1098-1179) as that rarest of creatures: a named medieval composer to whom we can safely attribute dozens of surviving musical works. She was much more than that, however; she was also Magistra (leader) of a monastic community that she herself founded, a visionary, theologian, and preacher, and many more things besides. She was believed to be a prophetess (the "Sybill of the Rhine") and powerful people, including kings and bishops, wrote to her for advice.

One of these was Eleanor (1122-1204), the famously beautiful and wealthy Duchess of Aquitaine. As a teenager, she married Louis VII and became Queen of France. After the annulment of that marriage in 1152 she married the Duke of Normandy, a man eleven years her junior. In 1154, he became King Henry II of England.

Although there is reason to believe that there was real love between Eleanor and Henry at first, the marriage reached a serious crisis in the 1160s. Henry was unfaithful; worse, he tried to wrest control of Aquitaine from Eleanor. This was the same decade in which Henry quarreled, fatally, with Archbishop Thomas Becket, and it is at the end of this decade that the action of the opera is set.

Eleanor, intelligent, proud, determined, is faced with a question that human beings have had to answer again and again throughout human history: how should she respond to tyranny? How should she react when her rights, her person, are disrespected? At the end of the scenes tonight, we hear Hildegard's reply, the words of her surviving letter to Eleanor. The rest of the opera, the forty minutes that will not be sung this evening, contains Eleanor's reaction to that advice, and an impassioned dialogue and debate between these two very different women.

One more character appears in the opera: Walter Benjamin's Angel of History. Where we perceive a chain of events (or, as in the case of much of medieval history, interconnected fragments) the Angel sees all history as one eternal moment, a "single catastrophe," a monumental ruin in which nothing, for him, is lost. In the opera's Prologue, he summons Eleanor and Hildegard from "the great disorderly pageant of the dead" and places their struggles - to respond to tyranny, to understand each other and themselves, to know and fulfill their separate vocations - in a larger context that stretches from the expulsion from Eden to our own day.

I am very, very grateful to all of the performers this evening for bringing their skill and musicality to my opera, to Roberta Barker for writing such a terrific libretto, to Michelle Hendrick for her thoughtful direction, to Madeleine Ranges for creating the video used in the Prologue, and to the Women Composers Festival of Hartford for making this performance possible. Workshops of *Sanctuary and Storm* were funded by an OPERA America Discovery Grant, and the piece is co-commissioned by the Canada Council for the Arts and the Women Composers Festival of Hartford.

2018 Composer-in-Residence: Tawnie Olson

Described as “especially glorious... ethereal” by Whole Note, and “a highlight of the concert” by the Boston Musical Intelligencer, the music of Canadian composer

Tawnie Olson draws inspiration from politics, spirituality, the natural world, and the musicians for whom she composes. She has received commissions from the

Canadian Art Song Project, Third Practice/New Music USA, the Canada Council for the Arts, Mount Holyoke College/The Women's Philharmonic, the Blue Water

Chamber Orchestra, Itasca College, and the Yale Institute of Sacred Music's Robert Baker Commissioning Fund, among others. In 2017, she received an OPERA America

Discovery Grant to develop a new work about Hildegard of Bingen and Eleanor of Aquitaine with re:Naissance Opera (libretto by Roberta Barker), and a Canada

Council for the Arts Professional Development Grant to study field recording at the Cornell Lab of Ornithology. She is the winner of the 2015 Iron Composer

Competition, and has won awards from SOCAN and The Guelph Camber

Choir/Musica Viva.

Recent projects include *Three Songs on Poems* by Lorri Neilsen Glenn, for soprano and piano, commissioned by the Canadian Art Song Project for Magali Simard-

Galdès, *Summer's End*, commissioned by The Sebastians, an

arrangement/recomposition of *Know the Way* (by electronic artist Grimes),

commissioned by the Clufter Festival for the Plumes Ensemble, *Magnificat*,

commissioned by Karen Clute for the Elm City Girls Choir and Yale Schola Cantorum,

Lyonese, commissioned by Mount Holyoke College and the Women's Philharmonic

for the Mount Holyoke Symphony Orchestra, Tian Hui Ng, conductor, *No Capacity to Consent*, for six vocal soloists and chamber ensemble, commissioned by Brian

Bartolus and *Third Practice* with assistance from New Music USA, *Glimmer*,

Gossamer, Glint, for orchestra, commissioned by the Blue Water Chamber Orchestra,

Resurgam, for carillon, commissioned by the Yale Guild of Carillonneurs, and

Meadowlark, for marimba and fixed media, composed for Ian David Rosenbaum.

Olson's music is performed on four continents; it can also be heard on recordings by the Canadian Chamber Choir, percussionist Ian David Rosenbaum, bassoonist

Rachael Elliott, soprano Magali Simard-Galdès, oboist Catherine Lee, and Shawn Matveitsky, McGill University professor of tabla and percussion. Her scores are

available from the Canadian Music Centre, Galaxy Music, Hal Leonard's Mark Foster series, and E.C. Schirmer (O Inexpressible Mystery – forthcoming). Olson holds

a doctorate in music composition from the University of Toronto, a Master of Music degree from the Yale School of Music, an Artist Diploma from the Yale Institute of Sacred Music, and a Bachelor of Music degree from the University of Calgary. She is an adjunct professor of composition at the Hartt School of Music.

and a Masters in Music from Florida State University. She lives in Simsbury, CT

where she currently maintains a private studio and is on the music faculty of the Ethel Walker School. www.lydiamclain.com

Dr. Amelia Nagoski is Assistant Professor and Coordinator of Music at Western New England University, where she conducts three choirs and teaches courses in music

history, theory, and psychology. She is co-author of *Burnout* (Ballantine, 2019), the

forthcoming book about intersectional feminist wellbeing described by an editor at Random House as “a guidebook through the hellscapes.”

Violinist **Aaron Packard** maintains a varied career, performing music of many genres

and periods. He is an avid improviser and proponent of new music, working closely

with composers such as Ellen Lindquist, Elizabeth Adams, and Ted Hearne, to find

and experiment with new sound ideas. Having studied period performance with

Arthur Haas at SUNY Stony Brook, his interpretations are also informed by the

strength of tradition and history. He currently teaches at the Joy of Music Program in

Worcester, MA, and at the Groton School in Groton, MA. Performance collaborators

include Avery Ensemble, Orfeo Duo, Mantra Percussion, Colin Carr, Gabe Shuford,

David Yang, Vita Wallace, and Nick Walker. Since 2007 Aaron has been honored to

perform in and around Saranac Lake, NY as a part of the Loon Lake Live concert

series. Major violin teachers include Greg Fulkerson and the late Mitchell Stern, but

he is proud to say he was really started on the path toward becoming a listener by

the incomparable pianist Gil Kalish, and Tim Eddy of the Orion String Quartet. While

at home, Mr. Packard spends time meditating on breath and movement, raising

chickens, and loving life with his wife and two young children. Aaron is a founding

member of Cuatro Puntos.

Sarah Paquet is the Director of Choral Activities at Avon Old Farms School in Avon,

CT, where she oversees three all-male choral ensembles including the school's

touring choir, the Riddlers. Her past appointments include director roles at the

University of Detroit Jesuit High School (Detroit, MI) and St. Mary Student Parish

(Ann Arbor, MI). She has conducted the Yale Glee Club, Marquand Chapel Choir of

Cantata Academy Choral of Detroit, MI. Sarah's primary teachers include

Marguerite Brooks, Jeffrey Douma, and David Hill. She holds the Bachelor of Music

degree in music education from the University of Michigan and the Master of Music

degree in choral conducting from Yale University.

Mahlon Peterson holds a BM in music performance from UNC Greensboro, and an

MM in piano performance from Northwestern University. He has done doctoral work

in collaborative piano at the Hartt School and Catholic University, and worked with

professional theater and choral groups all over the northeast as music director,

conductor, accompanist, and coach. Known for his artistic sensitivity and ability to

connect with singers and conductors, Mahlon is currently director of music at

Somers Congregational Church and accompanist of the Children's Chorus of

Springfield. He is enjoying retirement from thirty years of conducting some of the

most accomplished high school choirs in Connecticut public schools, both in Weston

and Naugatuck, CT, living in in Hampten, MA with his wife, Amelia Nagoski.

2018 Ensemble-in-Residence: Cuatro Puntos String Quartet

Cuatro Puntos is an ensemble dedicated to intercultural dialogue and universal access through the performance, writing, and teaching of music. Cuatro Puntos has performed extensively throughout the United States as well as in Bolivia, Brazil, England, Germany, the Netherlands, and Afghanistan. Notable festival appearances include the Brighton Festival (England); Late Music Festival (England); Purbeck Arts Festival (England); Bach Festival (Bolivia); National Flute Convention (Washington DC); Chamber Music America Convention (New York City). Notable university residencies and performances include New England Conservatory (Boston); Goldsmith College (London); Institute for Cultural Diplomacy (Germany); SESC Prainha (Brazil); University of Hartford (Connecticut); University of Connecticut; Eastern Connecticut State University; Columbia University (New York City). Notable concert series appearances; Silk Mill (England); Casa de la Cultura (Bolivia); French Cultural Centre (Afghanistan); Seabury Music Institute Series (Connecticut); Advent Library Series (Boston); Connecticut Alliance for Music. Cuatro Puntos organizes a regular concert series in downtown Hartford and in Glastonbury, and organizes a Hartford educational program titled Chamber Music for Peace.

A four-year collaboration with Afghanistan's only music school, which included several teaching artist visits to Afghanistan and a one-year teaching tenure by Cuatro Puntos' executive director, resulted in a collaborative album between Cuatro Puntos and the Afghanistan National Institute of Music titled "The Rosegarden of Light." The album is released on Toccata Classics, distributed by Naxos, and has received critical acclaim worldwide as well as airplay on major stations such as BBC and NPR. Music from the album has also been used on the score of several films, most recently in *The Staging Post*. *Blackmore Vale Magazine* in the UK said "At a time when we are bombarded every day by images of the world in crisis, *The Rosegarden of Light* is a joyful celebration of musicians who share a fundamental right to express themselves through the universal language of music."

For more information, please visit www.cuatropuntos.org.

Amanda Kohl, lyric soprano, holds a Bachelor of Music degree and Artist Diploma from the Hartt School of Music and a Master's of Music degree from Indiana University. Throughout her study as a classical singer she has performed in many Oratorio and Operatic works and studied with renowned teachers including, Metropolitan Opera soprano Carol Vaness, Joanna Levy of the Hartt School of Music and is currently a student of James Doing, Master Teacher for NATS. Ms. Kohl was seen as Soprano Soloist in Handel's *Messiah* with the Orchestra of the Southern Finger Lakes, and made her debut in the role of 'Susanna' in Mozart's, *Le Nozze di Figaro*, with Connecticut Lyric Opera. In December of 2017, she joined CLO again, portraying the role of 'Pamina' in Mozart's *Die Zauberflöte*. A strong advocate for new music, Amanda is featured on Navona Records' *'Pendulum'* (2014) with Julliard String Quartet violinist, Joseph Lin, in *'Wing Over Wing'* by award winning composer Eric Nathan and also on the same labels' *'Polarities'* (Jan. 2014), singing *'Vox dilecti mei,'* for Soprano, and chamber orchestra by Katherine Saxon. Ms. Kohl is thrilled to be joining the Women Composers Festival in the American premiere of excerpts from Canadian composer, Tawnie Olsons' opera "Sanctuary and Storm."
www.AmandaKohlSoprano.com

Canadian mezzo-soprano **Evanna Lai** is at home on both the operatic and concert stage. Recently, she made her professional European and radio debut at the Amsterdam Concertgebouw as Nancy T'ang in *Nixon in China* with the Dutch Youth Orchestra, and her Elm City Consort debut as Calliope in the première performance of *La Lira Muta*, a 17th century pastiche opera.

Ms. Lai is a recipient of a Canada Council for the Arts grant in 2018. She was a finalist in the 2017 George London Foundation Awards Competition and is the recipient of a Sylvia Gelber Music Foundation grant and a BC Arts Council scholarship. She is a thrice-named fellow at the Toronto Summer Music Academy and a protégée of the Chamber Music Northwest Festival. She is a two-time recipient of both the Johann Strauss Foundation Scholarship and the Vancouver Women's Musical Society Bursary. In 2015, she was a semi-finalist at the Belvedere International Singing Competition, as well as a finalist at the Metropolitan Opera National Council district auditions.

She holds a bachelor of music from the University of British Columbia, and a master of music and artist diploma from the Yale School of Music.

Lydia McClain is a multi-faceted soprano whose repertoire ranges from early music to contemporary song. Most recently, Lydia performed Elizabeth Austin's *Sandburg Songs* with the Dance Collective at the Wadsworth Atheneum. This Fall, Lydia performed the World Premiere of Austin's *Frauenliebe und –leben*, sung in English, at the National Opera Center. Other recent performances include Hartford Opera Theater's *New In November Festival*, a recital debut at the Hill-Stead Museum, the US Premiere of Tawnie Olson's *Sailing to Byzantium* with the Foot In the Door Ensemble, and the World Premiere of *Aphrodite*, by Daniel Mertzlufft. Lydia was a fellow at the Fall Island Vocal Arts Seminar under the direction of Stephanie Blythe and Alan Smith. There she presented songs by living American composers, including a gala featuring the music of composer-in-residence, Ricky Ian Gordon. A native of Pennsylvania, Lydia holds a Bachelor of Music from The Hartt School of Music and a

Former Biographies (alphabetical)

Allan Ballinger has been a cellist with Cuatro Puntos since 2014. Allan is an assistant professor and content coordinator for the Humanities at Goodwin College where he teaches music history, US and world history, and women's studies. He earned his Doctor of Musical Arts degree from the University of Connecticut in cello performance, with a minor in music history. While at the University of Connecticut he studied cello with Dr. Katie Schläpfer, now cellist of the Penderecki String Quartet. Dr. Ballinger did his undergraduate studies in cello performance at the University of Cincinnati's College Conservatory of Music, where he studied with renowned solo artist Lynn Harrell and Lee Fiser of the LaSalle Quartet. He has also studied with Lee Kang-ho, now of the Korea National University of the Arts, Julie Ribchinsky of the Connecticut Trio, and Mussia Eidelman of the Youngstown (OH) Symphony. Allan has master's degrees in both history and music education from Central Connecticut State University. He taught instrumental and vocal music for many years in Connecticut public schools, and is currently an adjunct professor of cello at Bay Path University.

Violist Kevin Bishop is Executive Director of Cuatro Puntos. He has performed, conducted, and taught masterclasses in Bolivia, Brazil, Colombia, England, Germany, Switzerland, the Netherlands, Afghanistan, and both coasts of the USA. He has played viola in everything from the complete chamber music of Brahms with the Southern California Brahms Festival to on stage with the Foo Fighters at the Grammy Awards. He has appeared on NPR's Morning Edition and All Things Considered, and on BBC Radio in the UK. During his tenure as Director of Orchestras at the Afghanistan National Institute of Music in Kabul, he led the country's only orchestras in ground-breaking performances for world leaders in Afghanistan, major European concert halls, and at the World Economic Forum in Davos. As an international competition winner, Kevin has played solo recitals and chamber music at Carnegie Hall and Lincoln Center. He appears as a solo violist, chamber musician, and composer on the Toccat Classics label. He has three times been conductor of the CMEA Connecticut All-State Elementary Honor Orchestra, and is currently on faculty at Calvary Music School in Stonington, CT. Primary viola teachers include Helen Callus, Donald McInnes, Patricia McCarty, and Steve Larson.

Erik Bloomquist is a two-time New England Emmy® Award winner (Outstanding Director and Outstanding Writer), eight-time nominee, and Top 200 Director on HBO's Project Greenlight. His nationally syndicated drama series, The Cobblestone Corridor (for which Erik served as creator, showrunner, writer, director, and lead actor) is the winner of three New England Emmy® Awards and recipient of nine nominations. His critically acclaimed short films have played internationally on television, at festivals, and on demand. Theatrically, Erik has directed at prominent regional and educational institutions across the country including Ivoryton Playhouse, Ozark Actors Theatre, Priscilla Beach Theatre, Clark University, and Trinity College. A member of Actors' Equity Association, his stage acting credits include the American premiere of Calendar Girls at the Ivoryton Playhouse and the world premiere of Rear Window at Hartford Stage (starring Kevin Bacon and directed by Darko Tresnjak).

Portuguese pianist **Miguel Campinho** has performed as a soloist and as a collaborative pianist extensively throughout Europe and the USA. Piano Journal writes that "Campinho's playing is always powerful with a purposeful direction. His technique serves him well through lucid phrasing, uncanonically clearly executed passages, judicious pedalling, all combined with a sensibility for this music that brings it to an exciting and vivid life. Campinho is a pianist to watch." He is a lecturer in collaborative piano at the Butler School of Music, University of Texas at Austin. Dr. Campinho has played the US premieres of many compositions by Portuguese composers. He has recorded the complete sonatas and sonatinas of Eurico Tomás de Lima. In 2015, US Senator Christopher Murphy, the State of Connecticut, and the Portuguese American Leadership Council of the United States presented Miguel Campinho with certificates of recognition and accomplishment for his work promoting Portuguese culture, arts, and heritage. Dr. Campinho holds Master of Music, Artist Diploma, and Doctor of Musical Arts degrees in piano performance from The Hartt School, where he was a protégé of Luiz de Moura Castro. Dr. Campinho was inducted into Pi Kappa Lambda and is a member of the American Liszt Society.

Nathaniel Gworek is on the faculty at Georgia College and State University where he teaches percussion ensemble, percussion methods, private lessons, and music history. He continues to work with the percussion community commissioning new music and performing recitals and clinics in the area. He also is on the advisory board of directors for the Women Composers Festival of Hartford and is a member for the Percussive Arts Society Health and Wellness Committee. Interested in playing many different styles of music, he has toured the Northeast with Percussion Ensembles, Orchestras, Wind Ensembles, Rock and Jazz bands, Mexican and African music groups, and a Renaissance Music Ensemble. Dr. Gworek has had the pleasure to play with the Finger Lakes Symphony Orchestra, UConn Opera Company, and the Hartford City Singers. He has studied with Jim Tiller of the Rochester Philharmonic, Kay Stonefelt, female pioneer on Broadway, and Keith Aleo. He has previously worked as an instructor at Stephen F. Austin State University, Manchester Community College, and as a student, was a Teacher's Assistant at the University of Connecticut, SUNY Fredonia, the New York Summer Music Festival, and the Interlochen Center for the Arts.

Blake Hansen has built a reputation as an active performer and collaborative artist throughout New England. He has performed in notable venues in the U.S., Europe, and South America, including Steinway Hall in New York City, Teatro Municipal de Niteroi, Brazil, and the Illsley Ball Nordstram Hall in Seattle, WA. Mr. Hansen holds the position of rehearsal and performance accompanist for the CT Lyric Opera, Hartford Opera Theatre, and the Greve Opera Academy in Italy. He also is frequently engaged to perform with choirs throughout CT, including the Hartt School Chorus, CONCORA, Manchester Community College, Griswold Community Chorus, and New Haven Choral. Mr. Hansen is a staff accompanist for the vocal divisions of both Hartt School and CSU.