

# COLBURN PARK TRAD MUSIC FESTIVAL

## FACULTY & GUESTS



**Amy Cann** (Saturday/Sunday) spent the first twenty years of her life becoming a violinist and the next ten becoming a fiddler. The first began in the excellent public schools of upstate NY and continued through a Bachelors in Strings/Pedagogy from the Crane School of Music at SUNY Potsdam; the second with an apprenticeship at the elbow of Jay Ungar, followed by a journeyman stint through hundreds of contradances, kitchen junkets, and pub sessions throughout the Northeast. These days she's a church organist, dance caller, music theater director, Suzuki camp clinician, and piano/theory teacher – but what she loves best is to sit squarely on the fence between the classical and trad world and help folks climb over from either side.



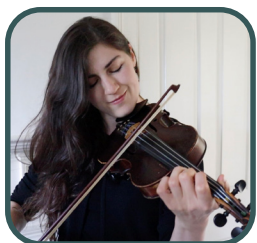
**Rachel Clemente** (Festival Co-director, Saturday/Sunday) a pedal and traditional Scottish harpist, began her training as a student of the Suzuki method and is now a certified teacher and avid supporter of the methodology of nurturing the whole child/student. She is a graduate of Interlochen Arts Academy, earned a bachelor's in traditional Scottish music at the Royal Conservatoire of Scotland in Glasgow, and won the U.S. National Scottish Harp Championship (2016) and the Princess Margaret of the Isles Clàrsach Competition (USA, 2021). Rachel works to spread awareness and access to the lever harp through her program, Hands on Harps.



**Carol Compton** (Sunday) has a Master of Education from Harvard University and a Bachelor of Arts from Haverford College. In college she gave up performing classical music to play contra, English, and Colonial dance in the mid-Atlantic before returning to her native New Hampshire in the 1990s. She's performed at the Smithsonian, Winterthur, and Gettysburg; played festivals and dances from Ontario to West Virginia; and played for Morris dancers from the hills of southern New Hampshire to the streets of southern England. Carol plays piano, recorder, accordion and leads dance musician workshops and open bands for contra, family, and English dances. She is also the Operations Coordinator/Education Programs Director at the Brattleboro Music Center in Vermont.



**Dan Faiella** (Saturday/Sunday) is a guitarist specializing in traditional Celtic music. Trained as an accompanist through years of playing for New England contra dances and alongside Irish fiddlers, he has performed at venues and festivals around the country with numerous traditional music groups, as well as in a duo with his sister and longtime musical collaborator, fiddler and singer Liz Faiella. In his solo playing, Dan's fingerstyle arrangements of traditional songs and tunes draw extensively on techniques and ornamentation from traditional idioms such as Celtic harp playing and sean-nós singing. He has taught at various camps and festivals, including Maine Fiddle Camp, Acadia School of Traditional Music and Arts, and Boston Celtic Music Festival, in addition to ensemble and private lesson teaching.



**Liz Faiella** (Saturday) received her B.A. summa cum laude from Dartmouth College. She performs Celtic and New England music with her brother, guitarist Dan Faiella, at premier New England folk venues including Club Passim, the Boston Celtic Music Festival, the New England Folk Festival, and the Acadia Trad Festival. Liz has shared the stage with celebrated New England folk musicians including David Surette, Dudley and Jacqueline Laufman, Matt and Shannon Heaton, and Grammy winner Dan Zanes, among others. In 2015, the NH State Council on the Arts selected her to conduct fieldwork on New Hampshire's contradancing history.

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**George Fowler** (Sunday) trained classically as a youngster and started fiddling in the late 1970s, learning tunes from lobsterman and folk fiddler Albert Collins of South Blue Hill, Maine. He was a founding member of Oakum Bay String Band (1981-2011), a member of The Montville Project, a repertory dance band which has recorded two albums of New England dance music, and he recorded a personal album, *Never Better*. George was on staff at Maine Fiddle Camp for 15 years, and also taught for many years at Fiddle Hell in Massachusetts and Acadia School of Traditional Music and Arts.



**Nils Fredland** (Saturday evening dance) has been active as a professional musician, dance caller, and choral director for over 20 years. He draws his material from a large and varied repertoire of dances, ranging from the centuries-old "chestnut" contra dances, to the most cutting-edge contra dance choreography being done today. Also a square dance caller, Nils is well known for breathing new life into traditional singing squares from the mid-twentieth century, and has co-authored and edited two books on the topic for the Country Dance and Song Society (CDSS). As a dance caller, Nils is known for his expertise, skilled leadership, and community-minded approach. He has traveled coast to coast and overseas to call and play for contra and square dancers.



**Jeremiah McLane** (Festival Co-director, Saturday/Sunday) has served on the faculties of SUNY Plattsburgh, the Summit School for Traditional Music, and is the founder and director of the Floating Bridge Music School. He has a master's in Contemporary Improvisation from The New England Conservatory, and performs in a wide variety of genres, including blues, jazz, Celtic, Québécois, French, and other roots-influenced music. He teaches regularly at summer music programs throughout the United States, including Ashokan, American Festival of Fiddle Tunes, Maine Fiddle Camp, Lark in the Morning, John C. Campbell Folk School, and Pinewoods camps.



**Erin Smith** (Festival co-director, Sunday family dance) is a fiddler, early childhood music educator, contra and square dance caller, and passionate arts administrator. She completed Music Together training in 2018, and has taught music and dance at UVMC and in schools, camps, barns, dance halls, and senior centers. Erin has a Bachelor of Arts from Clemson University and a Education Masters in Arts in Education from the Harvard Graduate School of Education. She started Suzuki violin lessons at age 3, and now plays bass and fiddle for contra dances and community events.



**Vermont Folklife** is a nationally-known education and cultural research nonprofit that uses ethnography—the study of cultural experience through interviewing, participation and observation—to strengthen the understanding of the cultural and social fabric of Vermont's diverse communities.

The Instrument Petting Zoo originated as a program of **Young Tradition Vermont**, whose programs use traditional music and dance to ensure young people have opportunities to be inspired and inspiring, to learn and teach, to perform, and to serve the communities they live in and visit.