**Christopher Armijo** is an instrumentalist specializing in the Baroque and Renaissance recorder. He is a performing member of Forgotten Clefs (Bloomington, Indiana’s Renaissance chamber wind ensemble), Las Aves (a project-based chamber ensemble that produces historically informed programs of early Baroque music), and Echoing Air (a baroque chamber ensemble based in Indianapolis, IN). Christopher can be heard regularly as a chorister and instrumental soloist at Trinity Episcopal Church, Bloomington. Chris is also a member of the faculty for Mountain Collegium, an annual early music workshop in Cullowhee, NC. A versatile musician, Christopher has performed on the organ, cornetto, shawm, and percussion in various period ensembles. By day, Christopher is a video editor for Arts Laureate, a D.C.-based videography team that provides high-quality audio and video recordings for choral and instrumental ensembles. In his spare time, he enjoys baking and cooking, science fiction, puppies, and relaxing video games that involve building and exploring.

BA in Music: Columbus State University, Columbus, GA

MM in Early Music Performance, Recorder: Historical Performance Institute, Indiana University, Bloomington, IN

**C. Keith Collins** is a multi-instrumentalist whose musical tastes range from medieval Welsh harp music to baroque orchestral repertoire to the traditional music of his ancestral Appalachian homeland. Praised for his “mastery...and most perfect intonation possibly imaginable”, Keith has as bassoonist performed or recorded with many of today’s leading period instrument ensembles, including Tafelmusik, Apollo’s Fire, Washington Bach Consort, and San Diego Bach Collegium. He is a founding member of Heartland Baroque, a chamber group specializing in early 17th century Italian and German chamber music. Keith can be heard playing recorder, curtal, harp and shawm with the early wind band Forgotten Clefs. He is keenly interested in the harping traditions of Ireland, Scotland, and Wales; his Irish harp is a copy of the ca. 1600 ‘Castle Otway’ instrument and is strung with brass and silver strings. The music of the southern Appalachians holds a special place in his heart, and he enjoys exploring that music with fretless banjo and Appalachian dulcimer, and through the shape-note and unaccompanied ballad traditions. He is a volunteer at the Indiana Raptor Center, a wildlife hospital for injured and orphaned birds of prey. He is adjunct instructor at the Historical Performance Institute of Indiana University’s Jacobs School of Music, and at The University of North Texas in Denton. Keith makes his home in Brown County, Indiana with one husband, one cat named Erma, four bassoons, four harps, four banjos, and a menagerie of other instruments. His patronus is an Ewok.

**Adam Dillon** is a specialist in historical trombones, recorders, performance practice, and chamber music. Recent performances include concerts with the Ottawa Baroque Consort, ¡Sacabuche!, Washington Cornett and Sackbutt ensemble, Forgotten Clefs, Bloomington Bach Cantata Project, and Las Aves at events such as the American Musicological Society Conference, University of Oregon Musicking Conference, Festival Internacional de Música Sacra de Quito, North Carolina HIP Festival, and the Sackville and Bloomington Early Music Festivals. This summer Adam will present research on Vincente Lusitano's use of improvisatory techniques within his own compositions at the MedRen Conference in Uppsala, Sweden. In January 2018 Adam was featured as an emerging professional in Early Music America’s EMagazine's Early to Rise series. In addition to his performance experience, Adam is an active arts administrator working at the Schulich School of Music of McGill University as its Production and Events Assistant. Passionate about children's outreach and education programs, Adam has taught Renaissance dance, music, and history through Shakespeare's Ear and Shawms and Stories to elementary school students in south/central Indiana and North Carolina. Adam lives in Montreal, QC while pursuing a PhD in Musicology at McGill University. He has also studied at Indiana University and the University of North Texas. Science fiction books, political podcasts, and Juneau the dog take up Adam’s free time.

**Kelsey Andrew Schilling**, bassoon, completed his studies in Early Music at Indiana University. He has performed with ensembles such as the Atlanta Baroque Orchestra, Bach Collegium–Fort Wayne, Bourbon Baroque, Clarion Music Society, Grand Harmonie, Handel Choir of Baltimore, Indianapolis Baroque Orchestra, Mallarmé Chamber Players, Mercury Baroque, Music City Baroque, Musica Angelica, North Carolina Baroque Orchestra, Opera Lafayette, Pacific MusicWorks, Seattle Baroque, Washington Bach Consort, Washington National Cathedral Baroque Orchestra, as well as other period orchestras throughout the country. He has appeared in the Magnolia Baroque Festival (North Carolina), Staunton Music Festival (Virginia), International Double Reed Society Conference (Ithaca, New York), Boston Early Music Festival Fringe, Oregon Bach Festival, International Young Artist’s Presentation – Historical Winds (Antwerp, Belgium), Berkeley Festival and Exhibition (California) with ¡Sacabuche! and in music festivals throughout Brazil and in Ecuador with Ensemble Lipzodes. Recently, Mr. Schilling directed a performance of J.S. Bach’s cantata “Nach dir, Herr, verlanget mich” using the forces Bach had available to him. Additionally, he has recorded for IU Press and Dorian Sono Luminus.

**Sarah Huebsch Schilling**, DM, is in demand as a period oboist, recorder player, and performance practice specialist. Sarah performs with period instrument groups throughout the Americas including Washington National Cathedral Baroque Orchestra, Washington Bach Consort, Forgotten Clefs (Renaissance Wind Ensemble), Chatham Baroque, Bourbon Baroque, Mercury, and Festival Internacional de Música Sacra. She is the director of the Early Music Workshop at the Interlochen College of Creative Arts. Sarah’s work has been published by Mozart Society of America, Indiana Center for Eighteenth-Century Studies, and the International Double Reed Society. Sarah has presented on theater music and performance practice topics at academic conferences (Oxford, Indiana University, University of Oregon) and at the Notre Dame Shakespeare Festival. Sarah’s primary research explores music, acting, dance, special effects, and set design of Georgian theater through the lens of The Tempest performed at Drury Lane, London 1777-1787. BM New England Conservatory, MM and DM Indiana University

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