

A man with a beard is shown in profile, playing a trumpet. A bright, circular light flare emanates from the trumpet's bell, creating a starburst effect. The background is dark and blue-toned. The overall mood is dramatic and focused.

Beauport
classical

GABRIEL BEAVERS

with Hamiruge, Nu Deco Ensemble,
Triton Brass & TVMF Woodwind Quintet

SWAGGER

NOTES

Swagger is an album that celebrates the sonic possibilities of the bassoon. Each composer included in this project utilizes the bassoon's voice in ways that defy traditional perceptions of the instrument. The path toward creating this album began in 2013 with a commission of a new work by Robert J. Bradshaw. That year I was fortunate to play one of Rob's orchestral works at a music festival where we were both on faculty. After several conversations about his work, and composition in general, I approached Rob about writing a solo piece for bassoon and percussion that would incorporate rock influences. Later in the fall of that year, *The Miracle of Lascaux* was completed and to my surprise it not only included rock n' roll characteristics but it actually called for amplifying the bassoon and processing it through guitar effects pedals and included parts for string orchestra!

Although the idea of using guitar effects pedals on the bassoon had been around for a while, it had mainly been used by bassoonists who were performing in rock and jazz bands. At the time, I was not aware of through-composed works for bassoon and orchestra with guitar pedal effects. This way of playing the bassoon pushed me in an entirely new direction. Originally, I had intended for Rob's piece to be a part of an album of all new bassoon music that I was recording in 2014. After premiering *Lascaux* with colleagues from the Frost School of Music and other musicians who would become core members of the Nu Deco Ensemble in fall of 2014, it was apparent that *Lascaux* was a different kind of piece than the others on that album and merited a completely different project built around it. *Swagger* is the result of that new direction in my playing.

The next commission included in this album is the eponymous *Swagger* for Amplified Bassoon, Brass Quintet, and two Percussion by Charles Norman Mason (Chuck). I have been fascinated by the idea of the struggle of the relatively weak bassoon vs the powerful brass in the orchestra for a while now. Often the bassoon is paired with the brass in order to add color to the brass sound. However, from the audience the bassoon's contribution goes largely unnoticed in this combination. Right about the time I was gearing up (literally!) to perform *The Miracle of Lascaux* I had a series of conversations with Chuck Mason about how I would love to be able to overpower the brass and compete on an equal footing in a solo work juxtaposing brass and bassoon. I asked Chuck if he would be willing to explore this concept and he agreed to write a new work for me. Instead of simply indulging my bassoon vs. brass revenge fantasies, in *Swagger*, Chuck put the bassoon on equal footing with the brass by utilizing amplification to highlight the percussive and brassy nature of the bassoon's attack, helping it to become a viable, and equal, musical partner. The premiere of *Swagger* was given in February 2016 with the Stamps Brass Quintet at the Frost School of Music.

Behold a Pale Horse for Amplified Bassoon and Percussion Quartet is a result of my longtime desire to have a work for solo bassoon by my former colleague Brett William Dietz. Brett is both a fantastic composer and virtuoso performer and actually performed *The Miracle of Lascaux* with me at the 2016 International Double Reed Society Conference. Given the rich percussion writing in the previously mentioned works on this album, I wanted to include a work for solo bassoon and percussion. In *Behold a Pale Horse*, Brett uses the haunting and aggressive sound of the bassoon to evoke chapter titles from conspiracy theorist Milton William Cooper's infamous book of the same name. Unlike *The Miracle of Lascaux*, which gives specific guidelines as to which guitar pedals to use, Brett allowed me to choose the effects for my performance and recording of his work. To find my voice, I chose to reflect a bit on the subject matter. Prior to this commission, I was not aware of Milton Cooper or his place in the conspiracy theory subculture. In fact, some of Cooper's ideas were quite shocking to me. As an interpreter, I see my role in performing this work as that of a documentarian and, to that end, I tried to pick sounds that evoke the spirit of each of the chapters the individual movements are based on.

Finally, the only work on this album that does not include amplified bassoon is Paul Hayden's *Quintettino*. Paul wrote this work for the Timm Quintet when I was a member of that group. *Quintettino* is connected to the other works on this album in several ways. First, *Quintettino* was written by Paul Hayden at the same time he was working on a concerto for me entitled *Simple Serenades* for bassoon, percussion and strings. *Simple Serenades* is the first track on my last album. That album, *A Quirky Dream*, was the project I was working on when *The Miracle of Lascaux* was composed. In *Quintettino*, Paul uses extended techniques such as multiphonics and overblown "brassy" effects which require playing at the tip of the reed in order to get a distorted sound. The brassy and multiphonic extended techniques used throughout *Quintettino* alter the bassoon sound in ways similar to the effects produced by chorus, distortion and harmonizer guitar pedals. Finally, Paul Hayden and Charles Norman Mason were classmates at the University of Illinois and have both been part of my artistic life at different stages of my career. I find the interconnectivity of the music world to be fascinating and I am pleased to feature Paul and Chuck's works together on the same album.

Gabriel Beavers





ABOUT THE COMPOSITIONS

SWAGGER by Charles Norman Mason

Swagger (2015) for Amplified Bassoon, Brass Quintet, and two Percussion was commissioned by Gabriel Beavers, who wanted a piece that would place the bassoon on an equal footing with the brass and percussion, and at times dominate them. Because the combined timbres of the amplified bassoon and forte brass have a beautiful rich sound, I was excited to write a piece that truly integrated the bassoon with the ensemble, as opposed to featuring the ensemble merely as an accompaniment to the solo bassoon. The bassoonist needs to have a great deal of confidence to pull off an effective performance of this work. It requires swagger.

THE MIRACLE OF LASCAUX by Robert J. Bradshaw

The Miracle of Lascaux (2013) for amplified bassoon, percussion, and strings, explores a sound world that is most often associated with rock guitar. Distortion, chorus, pitch shifting, and many other effects are equally effectively played by bassoon – all of which served as the aural inspiration for this work.

The title of the work refers to the breathtaking Paleolithic cave paintings in France. At the same time I was composing this concerto, my family was hosting a student from France as part of the Waring School's Angers exchange program. I enjoy making extramusical connections to social, historical, and artistic experiences and I found myself connecting the raw and primal emotions represented in the cave paintings both to the sounds I was exploring with the processed bassoon and to the deep-seated emotions I was seeing expressed by students in the exchange program. All of these different elements, together, led to the creation of *The Miracle of Lascaux*.

BEHOLD A PALE HORSE by Brett William Dietz

Behold A Pale Horse (2018) for Amplified Bassoon and Percussion Quartet was commissioned by Gabriel Beavers and was premiered on November 19, 2018 at Louisiana State University. The title of the piece comes directly from a book written by the radio broadcaster, Milton William Cooper (1943 - 2001). He became well-known for his radio show entitled, "The Hour of the Time" which aired from 1992 to 2001.

QUINTETTINO by Paul Hayden

My Quintettino (2012) for woodwind quintet was written for and premiered by the Timm Quintet at Louisiana State University. Almost every chord in the first movement, *Five-Seven*, is a dominant-seventh (V₇) type. These traditional-sounding chords are altered; however, by multiphonics (multi-note chords played by a single instrument), pitch bends, or timbral (microtonal) trills. The end result is an "out of kilter" experience where normal expectations are thwarted.

The second movement, *Fondo*, begins with a short, rather nasty introduction with overblown harmonics in the bassoon, and pitch bends, timbral (microtonal) trills, and fluttertonguing in the other instruments. The horn then plays the theme of the A section. The B section begins after a short pause and is also quite aggressive and dissonant. Following a variation of the A section, the C section provides the only respite to the overall aggressive character of the movement. The oboe and bassoon each play a more easygoing melody accompanied by staccato chords. The final A section is begun by staccato horn and concludes with a chordal coda.

BIOS

GABRIEL BEAVERS is the associate professor of bassoon at the University of Miami Frost School of Music. He also performs with the Nu Deco Ensemble and serves as 2nd bassoonist in the Music in the Mountains Festival Orchestra in Durango, Colorado.

Prior to joining the faculty of the Frost School of Music, Professor Beavers served on the faculty of Louisiana State University School of Music and was principal bassoon with the Baton Rouge Symphony. Formerly a fellow with the New World Symphony, he was also principal bassoon with the Virginia Symphony, acting principal bassoon with the Malaysian Philharmonic Orchestra and the Jacksonville Symphony, and acting second bassoon with the Milwaukee Symphony for one season. Professor Beavers also previously held the position of visiting assistant professor at the University of Missouri-Columbia School of Music.

In addition to his orchestral activities, Professor Beavers maintains an active schedule of solo and chamber performances. He has appeared as a soloist with the Virginia Symphony, Baton Rouge Symphony, Henry Mancini Institute Orchestra, FROST Wind Ensemble, Ensemble Ibis, Chesapeake Bay Wind Ensemble, Greater Miami Symphonic Band, LSU Symphonic Winds and the Louisiana Sinfonietta. He has given recitals throughout the United States and at international wind and double reed festivals in England, Brazil and Japan. Professor Beavers has also recorded two well-reviewed solo albums, *A Quirky Dream* and *Gordon Jacob: Music for Bassoon*.

Portuguese-American conductor **JACOMO BAIROS** continues to redefine what a conductor can be and do in the 21st Century, challenging the preconceptions of orchestral repertoire, blurring the lines of genre, and integrating the orchestra into the broader community in holistic and organic new ways. Bairos is the 17th Music Director for the Amarillo Symphony, Co-Founder and Artistic Director for Miami's Nu Deco Ensemble, and performs regularly as a guest conductor with some of the world's finest orchestras. Bairos has appeared with the Detroit, Houston, North Carolina, Knoxville, and Alabama Symphony Orchestras, the Louisiana and Rhode Island Philharmonics and the Los Angeles Chamber Orchestra. In addition, he has made numerous returns to the Atlanta, St. Louis, San Diego, Florida, Sarasota, Jacksonville, Charlotte and Charleston Symphony Orchestras. International engagements include the Malaysian Philharmonic Orchestra, Singapore, Leipzig and Oaxaca Symphony Orchestras, as well as the Orquesta Sinfónica's do Porto Casa da Música (Portugal), de Provincial de Santa Fe (Argentina), and de la Universidad de Guanajuato (Mexico).

The diverse range of Bairos' artist collaborators include famed pianists Jeremy Denk, Garrick Ohlsson, Conrad Tao, Anne-Marie McDermott and Mezzo-Soprano J'Nai Bridges to name a few. Bairos closely collaborates with some of today's most groundbreaking artists such as Academy Award-winning composer/guitarist Bryce Dessner, Grammy winning artists' Jacob Collier, Angelique Kidjo, Gregory Porter, as well as Kishi Bashi, Danay Suarez, Seu Jorge, Bilal, Aaron Diehl, Cory Henry, and Jon Batiste. Since 2014, Bairos has worked on numerous projects and collaborations with multi-platinum singer-songwriter Ben Folds.

CHARLES NORMAN MASON has been recognized repeatedly for his originality and attention to color. Peter Burwasser of Fanfare writes that Mason's music speaks in a "boldly, original voice". High Performance Review states that the music is "full of invention... funky and colorful... consistently ingenious." Katherine Porlington writes in Upstate Music (NY) "...Mason's *Senderos Que se Bifurcan*... is, without doubt, one of the finest new clarinet chamber works of the past twenty years."

Mason has received many awards for his compositions including the Rome Prize, the American Composer Orchestra "Playing it Unsafe" prize, the International Society of Bassists prize, Fresh Minds selection prize, Visiones Sonares featured composer, the Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, a National Endowment of the Arts Individual Artist Award, First Prize in the Atlanta Clarinet Association Composition Competition, a Plymouth Music Orchestra Reading fellow, a Delius Prize, and the Dale Warland Singers Commission Prize.

Mason's music has been performed throughout the world and broadcast on a number of radio stations including "Performance Today" (featuring his string quartet) on NPR and RIAA in Italy and his compositions were the subject of two radio programs on Mexico's Opus 94 on 94.5 FM. He has also worked in collaboration with artists such as New York video artist Sheri Wills, New York photographer Richard Barnes, and Video artist Alex Schweder. Mason's collaborative works with video have appeared in Yerba Buena (San Francisco), Howard House (Seattle), American Academy in Rome, and the ISPIN Gallery (New York). His work, *Murmurs* was featured in the New York Times magazine and the on-line magazine FLYP media.

In addition to his year in Rome having won the 2006 Rome Prize, Mason was a composer in residence at the International Centre for Composers in Visby, Sweden, a resident composer at the Hambidge Center, the University of Alaska in Fairbanks, the ppianissimo New Music Festival in Bulgaria, and has had two residencies with "Escape To Create." Mason is chair of the composition department at the Frost School of Music, University of Miami and professor of composition.

Award-winning composer **ROBERT J. BRADSHAW** focuses on creating relevant works of art inspired by social, historical, and community-based events that explore the human condition. His music has been heard around the world from Lincoln Center to Australia. Bradshaw's steampunk opera *Deus Ex Machina*, an exploration of faith in the digital age, was awarded two gold medals and named one of the top ten albums of 2015 by the Global Music Awards. Socially conscious and relevant to our daily lives, Bradshaw's music is infused with modern culture, historical significance, and speaks with a vibrant and engaging musical language. Commissions include works for the James Pappoutsakis Flute Competition and the New England String Ensemble Musical Heritage Initiative. Of particular note is the Australian Trumpet Guild's commission of the opera *.Gabriel* (pronounced "dot Gabriel"), a work that uses our own words to explore relationships (and ramifications) of social interaction online. Premiered at the 35th Annual Conference of the International Trumpet Guild, courtesy of Opera Australia and Australian Opera and Ballet Orchestra, *.Gabriel* continues to find relevance with audiences through concert and staged performances, including the 2019 Edmonton International Fringe Festival. For more information: www.robertybradshaw.com

BRETT WILLIAM DIETZ is associate professor of percussion at the Louisiana State University School of Music. He is the music director of Hamruga (the LSU Percussion Group). He earned the Bachelor of Music in Percussion and the Master of Music in Composition/Theory from the Mary Pappert School of Music at Duquesne University. In 2004, Dietz earned his Doctorate of Music from Northwestern University. He has studied percussion with Jack Dilanni, Andrew Reamer, Stanley Leonard, and Michael Burritt while his principal composition teachers include Joseph W. Jenkins, David Stock, and Jay Alan Yim. An avid composer, Dietz's music has been performed throughout the United States by numerous ensembles including the Detroit Symphony Orchestra, Portland Symphony Orchestra, Winston Salem Orchestra, Dallas Wind Symphony, Eastman Wind Ensemble, National Wind Ensemble, New Music Raleigh, Pittsburgh New Music Ensemble, River City Brass Band, and Northwestern University Wind Symphony. In addition to his work at Louisiana State University, he has also served on the music faculties of Duquesne University, Westminster College

(New Wilmington, PA), and the Merit School of Music in Chicago. Dietz endorses Pearl/Adams Percussion, Vic Firth Sticks, and Zildjian Cymbals. When not composing, performing, or teaching, he spends all of his free time with his wife Jennifer and his children Owen and Tessa.

PAUL HAYDEN received his undergraduate degree in music composition from Louisiana State University and his graduate degrees (also in composition) from the University of Illinois at Urbana-Champaign. He has studied composition with Ben Johnston, Salvatore Martirano, and Thomas Fredrickson. Dr. Hayden has taught at Louisiana State University and at Eastern Illinois University. Hayden's music is published by Theodore Presser Co., Carl Fischer, Inc., and Magnolia Music Press. His music is recorded on Beauport Classical, Centaur, Opus One, Mark, Avid, and WorldWinds record labels.

Hayden has received awards, grants, or recognition from ASCAP, the American Music Center, the Charles Ives Center for American Music, Delius National Composition Competition (grand prize winner for A Tre for solo flute), the National Flute Association's Newly Published Music Competition (winner for *A Tre* and *Grand Mamou* for flute and piano), Truman State University/MACRO Society Composition Competition (grand prize winner for *Filé*), and the Virginia College Band Directors National Association (for *Scintilla* and *Chalumeau*, both for wind ensemble). His music has been performed in Europe, Russia, China, and throughout the United States.

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ACKNOWLEDGEMENTS/THANK YOU

First, I would like to thank my wife Diane Hanson whose love and support carried me through the process of making this album. I would also like to thank composers Robert J. Bradshaw, Charles Norman Mason, Paul Hayden and Brett Dietz who wrote these fantastic works of art and all of the incredible performers on this project. Also, I would like to offer a special thanks to Rob Bradshaw for mentoring me through this process and helping me to produce this album. I am especially grateful for the contribution of Nu Deco Ensemble founders and artistic directors, Sam Hyken and Jacomo Bairos, who made the recording of *The Miracle of Lascaux* possible. Finally, the entire project was made possible by a University of Miami Office of the Vice Provost for Research 2018 Provost's Research Award.



CREDITS

Gabriel Beavers, Executive Producer & Editing Supervisor

SWAGGER

WGBH Fraser Performance Studio (Boston, MA)

Producer: Charles Norman Mason

Recording Engineer: Antonio Oliart

Audio Editor: Antonio Oliart

Mixed by: Cody Engstrom

Recorded: November 12, 2018

THE MIRACLE OF LASCAUX

The Hit Factory Criteria Recording Studios (Miami, FL)

Producers: Robert J. Bradshaw and Jacomo Bairos

Recording Engineers: Cody Engstrom and Chip Williams

Audio Editor: Cody Engstrom

Mixed by: Robert J. Bradshaw

Recorded: June 13 & 14, 2018

BEHOLD A PALE HORSE

Louisiana State University School of Music (Baton Rouge, LA)

Producer: Brett Dietz

Recording Engineer: Bill Kelley

Audio Editors: Brett Dietz and Bill Kelley

Mixed by: Robert J. Bradshaw

Recorded: November 20, 2018

QUINTETTINO

Roberts Recital Hall, University of Alabama in Huntsville (Huntsville, AL)

Producer: Paul Hayden

Recording Engineer: Matthew Westmeyer

Audio Editor: Matthew Westmeyer

Mixed by: Cody Engstrom

Recorded: June 9, 2018

AUDIO MASTERING

Robert J. Bradshaw at Studio 251 (Gloucester, MA)

ART/DESIGN

Art Director: Diane Hanson

Photographs of Gabriel Beavers: Shawn Clark (Photos used by license)

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Photograph of Nu Deco Ensemble: Robert J. Bradshaw (Used by permission)

Graphic Design: Robert J. Bradshaw

ABOUT NU DECO ENSEMBLE

Created by Jacomo Bairos and Sam Hyken, Nu Deco Ensemble is a flexible and innovative hybrid orchestra that celebrates living composers, reimagines all genres of music, and collaborates with a wide range of diverse musical guests, composers, choreographers, dancers, and mixed media artists. Since its inception in 2015, Nu Deco Ensemble has exploded onto Miami's eclectic musical scene captivating audiences, holistically engaging with its community and fusing innovative, genre-bending orchestral performances and collaborations with the highest levels of musical artistry. With a mission to inspire, enrich and connect new and diverse audiences and artists, Nu Deco Ensemble is reimagining a fresh vision of what an orchestra can achieve in the 21st century.

NU DECO ENSEMBLE

Jacomo Bairos, Conductor

Violin 1	Violin 2	Viola	Cello	Bass
Kristin Lee, concertmaster	Dina Kostic	Yael Kleinman-Hyken	Ashley Garritson	Juan Carlos Peña
Michelle Skinner	Arianne Urban	Glenn Loontjens	Mia Barcia-Colombo	
Aleksandr Zhuk	Abby Young			

Percussion: Svet Stoyanov & Matthew Nichols

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ABOUT HAMIRUGE, THE LSU PERCUSSION GROUP

Hamiruge is dedicated to the performance of quality literature written for the percussion ensemble. The group has been at the forefront of commissioning, performing, and premiering new works for this medium. The ensemble, under the direction of Brett William Dietz, has commissioned and/or premiered the works of Kevin Volans, David Stock, Daniel Lentz, Rodney Sharman, Randall Woolf, Michael Wittgraf, Peter Klatzow, Liduino Pitombeira, Stanley Leonard, Christopher Deane, Daniel Adams, Anders Åstrand, Michael Burritt, and Mark Ford. Hamiruge performed at the 2009 and 2017 Percussive Arts Society International Convention and made its New York premiere at Carnegie Hall in 2012. The group is featured on Stanley Leonard's recordings *Collage* and *Reunion* as well as David Stock's CD, *In Motion: The Percussion Music of David Stock*.

HAMIRUGE, THE LSU PERCUSSION GROUP

Brett William Dietz, Music Director

Percussion: Brett William Dietz, Manuel Trevino, Chase Gillett & Sean McLean

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ABOUT TRITON BRASS

Triton Brass' story is one of music, friendship, expression, truth, and change. For more than a decade, Triton has been innovating the way audiences experience chamber music. Triton formed in Boston—a city obsessed with music—in 2001. Five friends who originate from all over the country were drawn to one another's playing, decided to collaborate, and immediately made their mark as an ensemble. Triton has been in artistic residence at The Boston Conservatory, Boston College, and the Massachusetts Institute of Technology (MIT) for many years, and contributes to the culture of these

renowned institutions in both an educational and performing capacity. Before they had been together four years, the group became prize winners at the Lyon International Chamber Music Competition (France), Fischhoff (United States), and The Concert Artists Guild Competition (United States). The international attention achieved through these competitions served as a gateway to countless opportunities involving performance, educational outreach, commissions, collaborations, and world premiere performances. Triton Brass has served as faculty at the Boston University Tanglewood Institute (2003-2009) & (2018-present), The Atlantic Brass Quintet International Summer Seminar (2002-2017), and has presented dozens of recitals and masterclasses at conservatories, colleges, universities, and performing arts centers all over the United States. To learn more about Triton and its members, visit them online at www.tritonbrass.com.

TRITON BRASS

Stephen Banzaert, Trumpet
Andrew Sorg, Trumpet
Shelagh Abate, Horn
Wesley Hopper, Trombone
Philip Hyman, Bass Trombone

with special guests

Matt Sharrock, Marimba
Mike Williams, Percussion

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ABOUT TENNESSEE VALLEY MUSIC FESTIVAL WOODWIND QUINTET

The Tennessee Valley Music Festival Woodwind Quintet is the resident faculty woodwind quintet of the Tennessee Valley Music Festival. The current members of the group have worked together for over ten years returning each summer to Huntsville, AL to coach chamber music and lead woodwind masterclasses as well as serve as the principal winds for the festival orchestra. In that time, the group has given numerous world premieres and assisted Robert J. Bradshaw with the Tennessee Valley Music Festival Young Composers' Forum by giving feedback on composers' works as well as tips on how to write effectively for their respective instruments.

TENNESSEE VALLEY MUSIC FESTIVAL WOODWIND QUINTET

Carolyn Totaro, Flute
Jennifer Case, Oboe
Andrew Hudson, Clarinet
Gabriel Beavers, Bassoon
John Gattis, Horn



SWAGGER - GABRIEL BEAVERS

- 1 **SWAGGER** by Charles Norman Mason
Gabriel Beavers & Triton Brass
special guests Matt Sharrock & Mike Williams

THE MIRACLE OF LASCAUX by Robert J. Bradshaw Gabriel Beavers & Nu Deco Ensemble Jacomio Bairos, Conductor

- 2 I. Upon Entering
3 II. Crossing Bulls
4 III. Running and Leaping
5 IV. Equus Ferus
6 V. Herd

BEHOLD A PALE HORSE by Brett William Dietz Gabriel Beavers & Hamiruge

- 7 I. Treason in High Places
8 II. Lessons from Lithuania
9 III. Silent Weapons for Quiet Wars
10 IV. Are the Sheep Ready to Shear?
11 V. Coup de Grace

QUINTETTINO by Paul Hayden Gabriel Beavers with the TVMF Woodwind Quintet

- 12 I. Five-Seven
13 II. Rondo

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“The Miracle of Lascaux” recorded June 13 & 14, 2018 (The Hit Factory Criteria Recording Studios, Miami, FL); “Swagger” recorded November 12, 2018 (WGBH Fraser Performance Studio, Boston, MA); “Behold a Pale Horse” recorded November 20, 2018 (Louisiana State University School of Music, Baton Rouge, LA); and “Quintettino” recorded June 9, 2018 (Roberts Recital Hall, University of Alabama in Huntsville, AL). Audio mastering and graphic design by Robert J. Bradshaw (Studio 251, Gloucester, MA).

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