

# Mp3 The Outside Track - The Outside Track



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Traditional and contemporary British and Irish songs and tunes with a kick, exquisitely arranged and performed by award-winning young musicians. 14 MP3 Songs in this album (57:43) ! Related styles: FOLK: Celtic Folk, FOLK: British Folk People who are interested in Joni Mitchell Boys of the Lough Eliza Carthy should consider this download. Details: With a line-up that includes the BBC Fame Academy Bursary winner 2007 (Fiona) and the BBC Scotland Young Traditional Musician of the Year finalist 2008 (Ailie), its no wonder that The Outside Track are one of the most talked about new bands on the scene. And now Norah has been nominated as Traditional Singer of the Year in the Canadian Folk Music Awards! The Outside Track's new self-titled album has had worldwide airplay and excellent reviews. CD's are selling all over the world, including Canada, America and Japan. "This eclectic combination buzz and fizz together, producing modern acoustic folk music of the very highest quality. The set-up of flute, fiddle and clarsaich brings to mind early Chieftains and the playing is of as high a quality." - Maverick Magazine, July 2007 The Outside Track are quickly earning themselves a reputation as one of the most exciting new bands on the scene. With a truly diverse international line-up, they combine music from all their different cultures to form a distinct and dynamic musical sound. Norah Rendell (Canada) plays flute and sings beautifully; Ailie Robertson (Scotland) plays clarsach (harp) and electroharp; Fiona Black (Scotland) plays accordion and Alan Jordan, the only Irish member and the only man in the outfit plays guitar, sings harmonies and takes the lead on the occasional Irish language song. "Another terrific new young band rooted in tradition but exploring the future with equal enthusiasm." - World Unlimited Their debut CD, The Outside Track, on the Bedspring label is gathering great reviews in major national and international press. The Telegraph (UK) said: "are close to being as good as Irish music currently gets" and Maverick magazine said: "This is a superb debut album from a precociously talented group of musicians." Solid

praise, indeed. And audience reaction has been great. They've played to full houses in many of their venues throughout the summer. David Kidman's review said they are, "tinged with a spirit of adventure that doesn't rely on mere effect for its impact." 'The Outside Track' is a new international ensemble whose CD is the most exciting music, let alone folk music, I've heard in years. Beautifully sang and played, they aren't afraid of boundaries. It's so my kind of music!' - Karen Tweed Song repertoire encompasses both classic ballads and contemporary songwriting, combining the tradition with fresh new material. Group harmony singing sits alongside sparkling new instrumental sets. With an average age well below 25 the members of the band may be young, but between them they have performing credentials that many veteran bands could wish for. "A wonderful performance that showcased talent and virtuosity" -- The Munster Express They formed whilst still at University together in Limerick, playing two sell-out tours in Ireland in 2006 and 2007. Their 2007 debut appearance at Celtic Connections, on the Danny Kyle stage, set the buzz going in the UK and in the summer of 2007 they launched their new CD at the Edinburgh Festival Fringe. "The Outside Track's tight arrangements, stunning vocals and natural on-stage exuberance make for a great live show. You will be seeing a lot more of this band in the future." - whistleanddrum.com

Norah Norah Rendell hails from Vancouver, on Canada's west coast. She began her professional music career as a recorder player in Montreal and then Vancouver, where she was a featured soloist with the McGill Baroque Orchestra, the Pacific Baroque Orchestra and the Burney Ensemble. She is a founding member of a cappella world music group, The No Shit Shirleys, five-piece Canadian roots band, Cleia, and celtic trio, the Maenads, all of which have toured in western Canada. She is currently resident in Minnesota where she plays in a duo and a ceilidh band and teaches traditional flute and she's really excited about the nomination for Best Traditional Singer in the CFMAs "They're all excellent musicians who've put tremendous thought and effort into their varied and intricate arrangements of the well-chosen songs and tunes here." - Hot Press, Ireland

Fiona From Evanton in the Highlands of Scotland, Fiona Black began playing music through the feisean movement, participating, then doing ceilidh trails then recently tutoring. She plays piano accordion and fiddle and flute. She attended the National Centre of Excellence for two years where she received lessons from Blair Douglass and Iain MacFarlane. She has played throughout Scotland including Celtic Connections, Celtic Chaos, Tartan Heart Festival and Blas. She takes influences from many different bands and musicians including Karen Tweed, Crooked Still, Phil Cunningham, Donald Shaw, Karine Polwart, Blazin Fiddles and Harem

Scarem. "I'm decidedly impressed, and very much satisfied, by this CD, and would recommend it to all who love Celtic music, not only well-played and creatively-arranged but also tinged with a spirit of adventure that doesn't rely on mere effect for its impact." - David Kidman. Alan In addition to being the only male member of The Outside Track, Alan Jordan is the only Irish-born member, hailing from Co. Mayo. He is primarily the band's guitarist, however Alan is also a skilled flute and whistle player. He originally trained as a jazz and blues guitarist, and brings some of these influences into the band. He's a gentle, charming singer, taking the lead on Irish language songs and singing great harmonies behind Norah's lead. "The Outside Track combines musical expertise with a colourful eclecticism. The resulting sound is a cosmopolitan one rooted in traditional subtleties and melodic nuances. Talented composers and arrangers, they search beyond the familiar for their repertoire and deliver a rich tapestry of diverse and varied sounds that looks to the future." - John O'Reagan Ailie By the age of 22 Edinburgh-girl Ailie Robertson already had some of the most impressive credentials in the Scottish harp world. A 4-time National Mod Gold Medalist, she was also 1st prizewinner at the inaugural London Harp Competition, and best overall musician at the Edinburgh Competition Festival. In 2000 she was selected to represent Commun na Clarsach for Scotland at the Pan Celtic Festival in Ireland. She was awarded a scholarship from the ESU in recognition of her 'virtuosic clarsach playing', and was also a winner of the St Albans New Roots award. She played in the Scottish Harp Orchestra, Na Clarsairean for many years, performing with them at two World Harp Congresses - in Seattle and Prague. She has given recitals at events all over Scotland, including performing for HRH the Queen and performed at the 2007 Edinburgh International Harp Festival by invitation. LONG REVIEWS The Telegraph (UK) With a hint of coals-to-Newcastle audacity, five talented young musicians band together to produce a session of Irish traditional music, ignoring the thin spread of their Irishness. While all studied at the Irish World Academy of Music and Dance in Limerick, only one - Alan Jordan - is a native. The rest hail from Vancouver, Derbyshire, Edinburgh and the Highlands, and their playing betrays a range of formative influences from jazz to baroque. But the results are close to being as good as Irish music currently gets. Norah Rendell, the Canadian, takes most lead vocals with calm authority, though Jordan's less cultured singing in Gaelic of a maudlin tale of spurned love has rough-edged charm. The unlikely mix has yielded a heartening debut, stirring hope that the band will triumph over the inconvenience of disparate origins to build on their rich promise." - Colin Randall, Daily Telegraph -o0o- Maverick Magazine July 2007 The Outside Track,

Bedspring Music : Boing: 0701, 4+ Supremely talented set of young multi-national musicians blend to make a joyous sound - KM The Outside Track formed in 2005 when they were all students at the Irish World Academy of Music and Dance in Limerick. This disparate group from Canada, England, Scotland and of course Ireland were brought together by a mutual love of Celtic music and 2007 sees the release of their first CD, recorded late 2006. The band, currently on a national tour to promote the album, consists of Norah Rendell from Vancouver (flute, vocals), Alan Jordan from Co.Mayo (guitar, vocals), Patricia Clark from Derbyshire on fiddle and the two Scots, Fiona Black (accordion, vocals) and Ailie Robertson (clarsaich). This eclectic combination buzz and fizz together, producing modern acoustic folk music of the very highest quality. The album kicks off with a sparkling set of reels showing to great effect the superb fiddle of Patricia Clark interplaying with the flute of Norah Rendell. The set-up of flute, fiddle and clarsaich brings to mind early Chieftains and the playing is of as high a quality. Next up is the first song Thaney, a Karine Polwart song in the old ballad tradition that builds slowly into a really powerful finish. Another set of tunes follows, based round the accordion and harp to beautiful effect. In this, as in the others instrumentals, there are the sudden stops and changes in tempo that turn a straightforward rendering into a fascinating listening experience. The only Irishman in the group, Alan sings a beautiful Gaelic Do Thugas Gra Cleibh Duit, followed by a Cape Breton fiddle tune then a song from Alberta. And so it goes on throughout the album, Irish songs run hand-in-hand with Galician harp tunes; traditional songs alongside contemporary ones. The mix of nationalities and experience gives rich picking for choice of material and The Outside Track have selected well, playing to both the group's and their individual strengths. Strong praise too for the production from Brain Bedford that is as crisp and clear as I have heard on a traditional record for many years. This is a superb debut album from a precociously talented group of musicians where the singing and playing is of the highest standards and the overall mood one of joyous exuberance.

-o0o- OUTSIDE TRACK The Outside Track (Bedspring Music BOING 0701) A young band who will gain a following for their cross De Dannan/Altan/Patrick Street style of performance. Plenty of feisty jigs and reels played with aplomb topped by Norah Rendell's vocals on a mix of traditional and contemporary songs including a more than decent cover of Mick Hanley's "A Kiss In The Morning Early". This quintet should earn a legion of Celtic music fans. [theoutsidetrack.com](http://theoutsidetrack.com) Pete Fyfe [folking.com](http://folking.com), [Petefyfe@aol.com](mailto:Petefyfe@aol.com)

-o0o- The Outside Track ' THE OUTSIDE TRACK (Bedspring Music BOING. 0701) It was the estimable Jacey Bedford who first pointed me in the direction of new Celtic band The Outside

Track; she's not thrown me a bum steer yet, as they say, so I was expecting good things from this outfit ' and I was not disappointed. Having not (yet) seen them perform live, I can't vouch for the excitement they generate 'in the flesh', but this, their debut CD, is certainly more than enticing enough to be going on with, so read on! There's no background information in the CD package, but I can tell you that the band was formed in 2005 at the Irish World Academy Of Music And Dance in Limerick. However, the group name does not signify a Henry Lawson tribute band (arcane reference for devotees of Australian bush ballads!). No ' in fact only one of the band is Irish-born: that's guitarist Alan Jordan, coincidentally the only male out of the five musicians; whereas the four ladies come variously from Scotland (harpist Allie Robertson and accordionist Fiona Black), Derbyshire (fiddle/bouzouki player Tricia Clark) and Vancouver (flute/whistle player Norah Rendell). Three of them (Norah, Tricia and Alan) also sing, so there's a sensible variety of timbres and approaches within the CD's seven vocal tracks (the disc's an appealing half-and-half mixture). First impressions, I suppose, are of a kind of slightly more pan-Celtic version of the Poozies, and although The Outside Track don't have the same degree of lusciousness in the vocal department their own specific vocal qualities more than complement their comparable degree of individual and combined musicianship. But this review should attempt to characterise The Outside Track (let's call them TOT from now on shall we') rather than dwell on what they are not (I only cited the Poozies as an initial reference point, after all). The most striking aspect of their performance, especially on the instrumental tracks, is their innate feel for a credible and winning internal textural blend (CD producer Brian Bedford has done a splendid job in highlighting this, I feel); no one instrument is allowed to dominate, while each player is evidently both alert and fully responsive to the ebb and flow of dynamics required by the contours of the tunes. There's no sense of formula to the arrangements, and no hard-and-fast role delineation with regard to allocation of melody or front-line, and this makes for some enchanting and sprightly interplay and swopping-round of parts; additional textural interest is provided by the use of electroharp to thicken the texture or assist the accordion in providing a drone ' this contrasting with the more delicate rippling of the clarsach. And it's a nice change to hear a guitarist who's skilled in both lead/melody and rhythm work. For all of the above reasons, TOT's tune-sets require more concentrated 'listening' than those of Celtic bands who rely more on impact at specific moments or colour changes or sudden gear-shifts. TOT play their music at a pace that's relaxed but not languid, neither rushed nor expressively overstated, and the spirited interactive musicianship makes for a genuinely refreshing

listening experience. Their repertoire's pretty inventive too: it comprises some Scottish sets (also incorporating self-penned material), an Irish set, a Galician harp tune, a delightful original (Troll), and a Canadian set. As for the songs, these are also drawn from a wide range of sources, and are varied in mood and demeanour. TOT's treatment of Karine Polwart's retelling of the Thaney legend is both exciting and compelling, and Alan's understated rendition of Do Thugas Gr Clibh Duit (a song associated with Elizabeth Cronin) is very fine. Trish's own songwriting contribution to the disc is The Smugglers Of Strangford, one of those stirring tales of skullduggery that you could imagine Tanglefoot coming up with. And I also liked Maria Dunn's Poor Lonesome Hen (with its chorus inspired by Scottish Gaelic waulking-song tradition and featuring some neat harmony singing) and the tripping gait of Kiss In The Morning Early. However, I did find the repeated warbling cadence of the lead vocal on the traditional Irish Cailin Rua a distraction, and bordering on affectation. The disc's closing song is Dar Williams' Fishing In The Morning: appealing enough, but better as an interlude than a finisher I think. All told, though, I'm decidedly impressed, and very much satisfied, by this CD, and would recommend it to all who love Celtic music, not only well-played and creatively-arranged but also tinged with a spirit of adventure that doesn't rely on mere effect for its impact. (Distribution by Proper.)

David Kidman -o0o- The Outside Track The Outside Track (Bedspring Music). David Blu Formed in 2005, The Outside Track are an amalgam of musicians from Canada, England, Ireland and Scotland and the music from their respective cultures adds to a mix that is quite intoxicating. A great way to start a party is to involve the Scots and Outside Track open with two Scottish reels, MacCallum's Reel/Tune For A Lost Harmonica. These are a pleasant way to start and you certainly get plenty of notes for your money. Being a Scot myself I can fully appreciate this but I don't get the lost harmonica bit though. The Scots theme continues with Karine Polwart's Thaney. This is unadulterated Folk with good vocal harmony from Norah Rendell, Alan Jordan and Patricia Clark and is a tale of the mother of St Mungo, who built a church in Glasgow where the Cathedral now stands. Sheila's One Legged Spectacles/The Famous Bridge is another strangely titled one. Apparently, it was written to commemorate one of the bands mothers' spectacle collection. It's gently led by Fiona Black on accordion before Clark and Rendell join in on fiddle and flute respectively. The second part is a more upbeat fiddle tune and combines contemporary themes with traditional. The traditional Irish tune, Cailin Rua has guitar and voice opening with the rest of the band coming in at intervals. The vocal grows on you as it builds on this Celtic Folk. Aillie Robertson plays harp on Galician, Anxo Pintos' Cancro Cru as they

continue to swap instrumentals with vocal tracks. This one has accordion, flute and fiddle playing big parts as well as Jordan on acoustic guitar. Another Irish song, Do Thugas Gra Cleibh Duit has a male voice for the first time and Jordan sings it in Gaelic. You can hear the Scottish and Irish influences on Cape Breton's Own/ Marche Au Camp. Cape Breton music is a force in its own right and the accordion on the first part and the fiddle on the second help bolster that. Poor Lonesome Hen is a tribute to the Hebridean women's work songs with three part harmony and it builds up into a great little tune. Troll/Sean's Slip echoes tales of ancient Gaeldom. It's a descriptive tune where the flute leads into percussion and fiddle. It is thoroughly enjoyable and though the second part is quicker, with fiddle and flute playing the harmony, the first part more than holds its own. A Kiss In The Morning Early/The Hole In The Hedge is well sung and is interspersed with a great reel. Munsters Grass/McGinley's Socks are comedic Irish tunes, of which there have been many. Nimble fingers from the players build it up to a good pace. Smugglers Of Strangford is another Irish tale never trust a smuggler! One of the weaker tracks, though. Dhu Hill/The Crooked Bandit gives Norah Rendell's flute a chance to solo in parts. The guitar backing is excellent and the harmonium joins the flute for the melody. The whole thing comes together when the bass is added. The one noticeable thing is that there is very little percussion throughout the album. The closing track, Dar Williams' Fishing In The Morning, keeps up the vocal/instrumental alternating pattern right to the end. I would have preferred a rip-snorting reel to finish off with rather than this, which is not really indicative of the rest of the album. Well played and sung, though it is, this is quite pallid. The Outside Track is a valuable new addition to the world of traditional music.

-o0o- DIRTY LINEN

Dirty Linen issue 134 Feb/March Tom Nelligan The Outside Track is a young quintet with an international lineup of four women and a man variously hailing from Scotland, England, Ireland and Canada. They met in 2005 at the Irish music and dance academy and have just released their self-titled debut cd, a fresh and spirited collection of mostly upbeat songs and tunes. The group's music is mostly modern compositions in the traditional styles including a delightfully Scottish version of Dar Williams' "Fishing in the Morning." Most distinctive among the instrumental is harpist Ailie Robertson, who adds sparkling colour to most of the group's arrangements, like its version of "Thaney", Karine Polwart's fast moving tale of 6th century brutality and deliverance. She shares the lead with flute, fiddle and accordion on the instrumentals like Galician dance, "Cancro Cr".

-o0o- FROOTS REVIEW, John O'Regan December 2008

The Outside Track is an interesting mix of native Irish and Scots musicians with Canadian and English

members. Assembled in the Irish World Academy of Music and Dance at the University of Limerick, eclecticism is evident in style, repertoire and presentation. Using a front line of fiddle, flute and piano accordion with Scottish harp and guitar providing accompaniment, the result is rich and refined as opposed to buoyantly energetic. Opener McCallum's Reel reveals a tightly knit ensemble redolent of the Poozies and Silly Wizard while Thaney rides on a tension created by a swirling instrumental mass surrounding Norah Rendell's lead vocals. Elsewhere subtlety and unexpected nuances arrest and surprise in Cancro Cru emphasizing thought and balance. While it's early days yet, The Outside Track is a commendably promising debut. The Outside Track: Bedspring Music Boing 0701 Graham Radley [worldunlimited.freeuk.com/reviews/](http://worldunlimited.freeuk.com/reviews/) [roots-and-branches.com/](http://roots-and-branches.com/) [ukvibe.org/](http://ukvibe.org/) Another terrific new young band rooted in tradition but exploring the future with equal enthusiasm. Songs by Karine Polwart (Thaney) and Ar Williams (Fishing In The Morning) sit alongside material sourced in Scotland, Cape Breton, Ireland and Galicia. Very good Rock and Reel December 07 - Dai Jeffries There's such a wealth of young talent around the moment it's difficult to know where to look next but the Outside Track are worth rather more than a passing glance. They formed at the Irish World Academy of Music and Dance but guitarist Alan Jordan is the only Irishman, indeed the only man, in the band. Others come from such exotic locations as Scotland, Vancouver and Derbyshire. They have several things going for them, aside from youth and talent. The first is the range of musical influences and material each one of them brings to the band; the second is a lack of inhibition in mixing them all up and the third is the fabulous lead vocalist, Norah Rendell, who doubles on flute and whistle. Patricia Clark plays fiddle and bouzouki and Fiona Black plays piano accordion while the icing on this particular cake is Ailie Robertson's clarsach and electroharp. The latter is used sparingly, but when it is, as at the beginning of "Cape Breton's Own", you take notice. They don't write a great deal of their own material on this album, but they borrow so well, 'Cancrocru' is from Galicia, 'Do Thugas Gr Clibh Duit' sung in Irish by Alan Jordan is from Donegal and writing credits include Karine Polwart and Dar Williams. A fine debut album and a summer of festivals has put The Outside Track firmly on the map. - Dai Jeffries [Folking.com](http://Folking.com) On first listening to The Outside Track, an album by the band of the same name, I was immediately impressed by the life and energy created by these five young musicians, traditional tunes bounce along in imaginatively inspired arrangements. The five-piece band is made of musicians of impressive credentials hailing from Canada, Scotland and Ireland and between them playing flute, fiddle, bouzouki, guitar, clarsach, electroharp and accordion. Reels and



traditional tunes are interspersed with songs featuring the silky voice of Canadian Norah Rendell who also excels on the flute, particularly in the opening of the track "Troll". In Karine Polwart's "Thaney" her voice adds just the right combination of pain and determination to the dark tale. The song is delicately arranged with magical harp and Shimmering fiddle supplying the mysterious background to the ancient story. Accordion player Fiona Black's composition "Sheila's one legged spectacles" gives her opportunity to duet beautifully with Ailie Robertson's harp. Norah's flute and Tricia Clark's fiddle add other intricate layers that weave together above the rhythmic foundation Of Alan Jordan's guitar. Little jazz traces sparkle in Alan's playing style and his introduction to the traditional Irish song "Cailin Rua" is sublime. Irishman Alan also provides the gentle Gaelic vocals on "Do thurgas Gra Cleibh Duit". The instrumental tracks creatively demonstrate the band's musicality: "Cape Breton's Own/Marche au Camp" has delightful quirky harmonies whilst "Munster Grass" is a more traditional Sligo fiddle tune led by Tricia. The later set "Dhu Hill/The Crooked Bandit" begins with a simple accordion line balanced against contrasting rhythmic melodies from Harp and flute and then later followed by the flute in Norah's composition, which was written after a burglar broke his leg escaping from her house! A capella vocals from the band introduce "Poor Lonesome Hen", a song inspired by the Hebridean waulking tradition. A song by Tricia "Smugglers of Strangford" is based on smuggling tales form County Down whilst the album closes with "Fishing in the Morning" from the pen of American writer Dar Williams. The band bring a freshness and originality to each of the song settings, though the sound they created did remind me of "The Poozies". On reading the sleeve notes I noticed thanks given to Karen Tweed, the Poozies accordion maestro! The Outside Track have definitely more than an outside chance of success! A busy summer of concerts and festivals proves that they are making the running and proving to be a band of great potential.

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