

## Mp3 Tommy Byrnes - Alehouse Insurrections



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On his album Alehouse Insurrections, Tommy Byrnes weaves a tapestry of highly accomplished traditional technique with the complex styles of the 70s progressive rock movement and intricate arrangements of the Celtic revival. 9 MP3 Songs WORLD: Celtic, FOLK: Power-folk Details: What reviewers are saying about Alehouse Insurrections: "Alehouse Insurrections is a rebellious good time, forged like an iron sword and pulled from a fiery furnace. From the patriotic tin whistle opening of "First Born Son"(think a rock revived Braveheart) Irish/New Englander Tommy Byrnes-coddled and fluent in Highland bagpipes, chanters, mandolin, whistles, harmonica, Bodhran, keyboards, tambourine, bass, acoustic, and electric guitar-jams with some major Celtic rhythm with mishmashes of folk, progressive rock, and rowdy pub music. In fact, by the time you reach the end of the guitar-distorted revolutionary dirge, "First Light," and soldier returning "Open Your Eyes," you'll no doubt be holding a frothy Guinness (the real Irish kind) stout standing firm on a whiskey stained table empowered by bravado for freedom, victory, and love you never knew you had. Cheers to you Tommy, cheers."-Cory Graham CD Reviews.Com "Continuing his foray through traditional stylings, folk, and progressive rock, Tommy takes you on a journey you are sure to enjoy." - Music Morsels "Alehouse Insurrections" is a good debut album, with loads of oomph. I'd definitely be curious to hear what the next album sounds like! Keep up the good work, Tommy!" - Kathy-Ann Tan, FolkWorld CD Reviews "This CD is really amazing and one of those rare gems!" Angela Monger-RockNet Tommy Byrnes is a multi-instrumentalist and composer whose muse has led him down some remarkable and varied musical paths. And he has his mother to thank for it. When he was asked what he wanted for his tenth birthday, he said he wanted a guitar. After some strong lobbying by the persistent youngster she capitulated. Tommy worked hard to master his new hobby. But he soon realized that music was more than a pastime; it was a passion. Within a short period of time he

understood that the plywood instrument he had would govern the rest of his life. He constantly practiced to learn the fundamentals, taking instruction from a 6 record home guitar course. His sisters would get a chuckle every time he played those lessons on the stereo. It usually went like this: "Now quickly strum the G chord," the record would say. "Slow down you stupid record, I dropped my pick," Tommy would say. "Ugggh," his family would say. One of his classmates turned him on to the blues and he voraciously ate it up, listening to the likes of Big Bill Broonzy, Lightning Hopkins, Blind Lemon Jefferson, B.B. King and other players. It wasn't long before the sounds of a certain fellow southpaw became the touchstone of his youthful musical endeavors; Jimi Hendrix. It was a short jump from the master's music to the greats of the scene in the 70's. Jimmy Page (he really liked Jimmys), Robin Trower, Steve Howe of Yes, Martin Barre of Jethro Tull and Eric Clapton were constantly showing off their 6-string prowess from his bedroom stereo. By the time he reached high school his chops were evolving and so were his ambitions. Finding other musicians in those days was easy. It seemed that nearly everyone played. Bands were formed, unending jams were the norm and soon playing was the only thing that really mattered. But the sensibilities of rock and roll were about to be knocked for a loop. One summer Saturday night some friends called and asked if Tommy wanted to go to an outdoor concert by a band with the rather odd name, How To Change A Flat Tire. They played Celtic music, whatever that was. It was to be a turning point. During the show he had an epiphany. This was the music that he was meant to play all along. The next day he gave his best friend his Stratocaster and amp. He also gave his girlfriend his entire record collection, feeling he would never listen to those disks again. (Ahh, the exuberance of youth!) The next morning he headed down to his local music store and bought a Chieftains record and a tin whistle. After graduation Tommy was off to Ireland, choosing not to go to music school. He felt that playing in sessions at pubs in Dublin was the only way to really learn the complexities and nuances of traditional music. The Guinness didn't hurt either. He made his living as a busker (street musician), playing on the street every day and in sessions every night. It was a fairy tale existence that honed his chops and put him in contact with some of the finest musicians in all of Ireland. When he returned to the States Tommy formed the critically acclaimed band Ockham's Razor in 1989, with his buddy Sean Cowhig on bass, Brad Hurley on flute and tin whistle and Fraser Stowe on drums. The Razors incorporated Celtic, rock and folk musical influences into original compositions and highly original arrangements to traditional tunes. The Razors played everywhere for the next decade and released three recordings. But after twelve years of being

with the group he felt it was time to pursue a different dream. In 2001 he left the band to build a recording studio and release his own albums. After a long and circuitous route, he realized that goal, releasing his first solo album, Alehouse Insurrections in 2004. His music by now had become an amalgam of all the styles he has played over the years. The progressive rock movement of the 70s sits side by side with pure Celtic music. Loud, distorted guitars have conversations with bagpipes and tin whistles. And after all these years, Tommy wouldn't have it any other way!

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