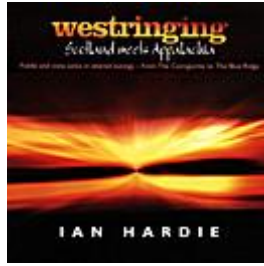


Mp3 Ian Hardie - Westringing



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Scotland meets Appalachia: a Caledonian/old-time crossover featuring fiddle viola solos in altered tunings from one of Scotland's leading fiddle players 14 MP3 Songs FOLK: Scottish Traditional, FOLK: Appalachian Folk Show all album songs: Westringing Songs Details: 1.ALBUM PRESS RELEASE

WESTRINGING Scotland meets Appalachia Fiddle viola solos from The Cairngorms to The Blue Ridge Scottish fiddle player IAN HARDIE releases a new CD recording December 2007 which chalks up several firsts His first totally solo recording His first album entirely in altered tunings His first CD featuring compositions influenced by Appalachian old-time fiddle music His first own-label release (after numerous albums on Greentrax over 20 years from TRAX001 onwards) Inspired by his exposure to Appalachian music and dance whilst performing at the 2003 Smithsonian Folklife Festival, Ian travelled extensively to The Blue Ridge Mountains in 2005 2006 to immerse himself in the music and culture of the old-time community. WESTRINGING resounds with that influence, on many newly composed melodies as well as tunes from Shetland, the Highland bagpipe repertoire and his own fiddle pibroch. WESTRINGING is a significant, new direction for Ian after over 35 years involvement in the Scottish Folk scene (solo, with Andy Thorburn and in bands such as Jock Tamsons Bairns Highland Connection) as well as current Dance playing with The Occasionals The Ghillies. You probably wont have heard anything quite like this from a Scot before! WESTRINGING will be on general release from December 2007 and is also available from Ians new website [ian-hardie](http://ian-hardie.com) ----- 2. REVIEWS

greenmanreviewUSA February 2008 Ian Hardie, westringing (Ian Hardie, 2007) Ian Hardie is a well-known Scottish fiddler as a solo act, as a duo with Andy Thorburn and in bands that include Jock Tamson's Bairns and Highland Connection. He's been active in the Scottish folk scene for 35 years and recorded on Greentrax for 20 years. westringing represents a number of firsts for Ian: his first totally solo

recording, the first on his own label, and his first done entirely in altered tunings. He was inspired to record in altered tunings -- mostly "open" tunings -- by a stint in Appalachia in 2005 and 2006. He rubbed elbows with many an old-time fiddler in North Carolina, Virginia and elsewhere, after being exposed to Appalachian music while playing at a Smithsonian Folklife Festival in Washington, D.C. This album, subtitled "Scotland meets Appalachia," was the result. The 14 tracks consist mostly of Hardie's original compositions, except for some traditional tunes in a couple of sets of reels. He plays violin and viola, mostly in common open tunings such as AEAE and GCGD, with an occasional excursion into more exotic territory -- one lovely pibroch titled "Cape Fear" he plays on the viola in C#F#C#F#. That one, the fourth track, was inspired by the landing point on the North Carolina coast where many Scots entered America, settling in the area of what's now Fayetteville. But before we get there, Hardie kicks off in high energy on the fiddle with "Carn Gorm to Blue Ridge," which neatly encapsulates the whole project in title and execution. It's a tidy blending of Scottish and Appalachian fiddle styles; the melody is obviously Appalachian inspired, but he uses techniques like octave-drops that impart a Scottish feel -- and it has a hint of syncopation such as the Scots immigrants would've picked up from the African Americans. From there to the end, he puts on an impressive display of fiddling with roots of varying depth from both traditions. "Karen's Waltz" is a lovely, lilting and playful dance tune with a contemporary sound that kicks into a spirited fast reel. "Burnsville Loop" is a slip jig (I think) with lots of ornamentation. The tune sets include one of all traditional Shetland reels, the other of Highland pipe tunes -- three traditional and one Hardie composition, "The Arthritic Reel," which he claims is part of a suite composed for an international conference of arthritis doctors in Glasgow. Hard to know when a Scot is pulling your leg, no? Some tunes are pretty exclusively Scottish. These include "Pass Of The Sword," named for a location in Scotland, and "The Highlands Of Nairnshire," composed on commission for the Millennium Highland Festival. And others, like "The Lone Ash Waltz," "Banjo Branch Fiddle" and "Dip The Hood / French Broad Lightning" draw almost entirely from Appalachia. Hardie is a lovely player, with excellent control and expression in his playing. My only wee criticism of the album is that it's a long set of nothing but solo fiddling; an occasional guitar or mandolin accompaniment would do much to keep things interesting for those of short attention span. (The viola, with its deeper tone, provides some variety.) But westringing is a superb example of a "concept" album that hews closely to its stated theme and delivers in spades. Lovers of good fiddle music will find a lot to like here. (Good notes, art and design, especially for an independent

release, too.) [Gary Whitehouse] ----- Irish Music Magazine
March 2008 edition The sub title and the sub-sub titles on this album say it all. First it is Scotland meets
Appalachia and this is further explained as fiddle and viola solos in altered tunings from The Cairngorms
to The Blue Ridge. We are all familiar with the tales of the migration of the folk tradition across the
Western Ocean. Hardie, a fantastic Scottish fiddle player followed the trail and learned and re-learned his
craft in the old time communities of the Blue Ridge Mountains in recent years and from that rebirth he has
produced a wonderful album of fourteen instrumental tracks. It opens with the self explanatory Carn Gorm
to Blue Ridge, which is not only a great piece of music but it reminds us of the origin of the Cairngorms
title. These are not re-hashed traditional tunes. Hardie has composed new works based on his travels
and his education in styles of playing. The work will be new and that is always hard to sell, we are
addicted to the familiar, but this album is worth the effort and will delight anyone who loves good music
well played. It may be Karens Waltz or The Grey One Goes West or even Banjo Branch Fiddle that hooks
you but hooked you will be if you are willing to invest some time in new old music or is that old new
music? Either way the unusually titled Westringing will repay your effort. Nicky Rossiter

----- Published Date: 14 December 2007 Source: The
Scotsman Location: Scotland IAN HARDIE: WESTRINGING **** IAN Hardie is best known as a member
of Jock Tamson's Bairns, The Occasionals and The Ghillies, but this solo album features the excellent
Nairn-based fiddler in a much less familiar setting. The tongue-twisting title is explained more clearly in
the album's subtitle, Scotland meets Appalachia. He has chosen to explore the musical ideas inspired by
performing at the Smithsonian Folklife Festival in Washington DC, in 2003, and subsequent research trips
to Appalachia to study the music of the region and its historic Scots-Irish connections. It is his first entirely
solo album, and he employs a range of altered tunings to splendid effect on both fiddle and viola. Other
than a smattering of arrangements of traditional material, the compositions are all his own, and include a
Pibroch for fiddle, The Highlands of Nairnshire, as well as a range of tunes inspired by old-time
Appalachian, Scottish and Shetland fiddle styles KENNY MATHIESON

----- Published Date: 05 January 2008 Source: The Herald
Location: Scotland CD reviews WESTRINGING - Ian Hardie IJH **** The former Jock Tamsons Bairns
fiddler goes solo on an album that vividly captures the connection between the music that blossomed in
Appalachia with the Scots diaspora and its Highland fiddling and bagpiping roots. Nairn-based Hardie,

already a prolific tunesmith, has immersed himself in the old-time culture of the Blue Ridge Mountains. Using altered fiddle tunings and self-accompaniment techniques, he becomes a one-person dance band on sweetly turned waltzes and the more vigorous numbers, while Tollaidh, celebrating a Gairloch farm, conveys thousands of miles of longing and The Grey One Goes West presents a bluesy Appalachian ballad just waiting for Bruce Molsky to give it words. ROB ADAMS

----- Published Date: 13 January 2008 Source: Scotland On Sunday Location: Scotland CD reviews FOLK IAN HARDIE Westringing **** IJH Records IJHCD001 Recorded live with no overdubs, backing instruments or studio trickery, this is a solo fiddle album with a difference from the well-respected Scots performer and composer. Subtitled 'Scotland meets Appalachia', it's the fruit of trips to the States to research the old-time fiddle stylists, and especially the unusual tunings of musicians in the Blue Ridge Mountains and beyond. Hardie's own strong compositions join a few old Shetland and Scottish reels, with witty sleeve notes. A must for those interested in our great evolving fiddle tradition. ----- Published Date: 14 December 2007

Source: The Scotsman Location: Scotland "a striking new solo album from the Nairn-based player and prolific tune composer Ian Hardie... The ringing, double-stopped sound is both familiar to anyone acquainted with American music, yet can also give an intriguing new feel to established Scottish material ... listen to him play a set of Highland pipe tunes, using the same "crosskey" tuning, giving them a new vigour... Opening with the skittish drive of Carn Gorm to Blue Ridge, the album is by no means all hell-for-leather. It includes a beautiful version of his air, Tollaidh, and ends with a stately "fiddle pibroch", The Highlands of Nairnshire, its resonant, droning strings mimicking some bagpipe pibroch fingerings, and bringing this wandering music securely back home." Jim Gilchrist, 'FOLK, JAZZ, ETC' The Scotsman

----- 3.WEBSITE BIO [ian-hardie](http://ian-hardie.com) Born in Edinburgh in 1952, Ian Hardie has been playing the fiddle since the age of six. Trained classically until his early teens, he has been at the forefront of Scottish fiddling since the early 1970s and has always played in his own very Scottish style but with an eclecticism which is reflected in much of his performance and new compositions over the years. This eclecticism is now taking on another complexion with the late 2007 release of WESTRINGING, an own-label CD recording of tunes (many newly composed), in various altered tunings, drawing on the old-time fiddle tradition of Appalachia. As a founder member of the seminal Scots folk band Jock Tamson's Bairsns, Ian Hardie has been deeply involved in the Scottish instrumental and song

revival from the 1970s with the body of work produced by The Bairns over the years being acknowledged as "a benchmark for others who aspire to understand and convey Scottish traditional music in its finest guise. Ian Hardie has performed and recorded extensively over the years as a soloist, with pianist Andy Thorburn and folk bands (other than JTB), The Ghillies and Highland Connection. He is mostly involved nowadays in playing for dance with top Edinburgh ceilidh band The Occasionals and Highland reels and ceilidh trio The Ghillies - with Duncan MacGillivray and Andy Thorburn - plus some duo work with Duncan. Ian is also well-known as a composer with four albums and three tune books of own composition since 1986. Numerous other artists play and have recorded his tunes. WESTRINGING brings another dimension to this output and the CD includes his fiddle pibroch commissioned for The Millennium Highland Festival. Ian Hardie was editor of The Nineties Collection, a signature volume of new traditional-style composition in Scotland in the 1990s, Ian Hardie was also integral to the two recordings featuring tunes from the Collection as well as touring the music with the five-piece version of The Ghillies. For many years, Ian Hardie combined music with full then part time practice as a lawyer but since 2001 has been exclusively involved in music and enjoyment of the many benefits of life in the Scottish Highlands from his seaside home in Nairn.

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