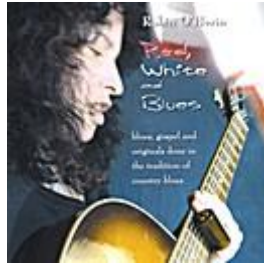


## Mp3 Robin O'herin - Red, White And Blues



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Rootsy, acoustic, bottleneck blues and gospel full of heart, and original songs done in the country blues tradition. O'Herin keeps things appealingly bluesy, due in no small part to her accomplished fingerpicking and bottleneck playing... 11 MP3 Songs

**BLUES:** Delta Style, **FOLK:** Folk Blues Details: **DISC:** "Here's the perfect CD to play on a rainy Sunday...or a sunny Saturday, or any time you need to break free from the demands of the week...year...life, take it easy and let the day develop around you. Red, White and Blues is the debut CD of Robin O'Herin. Punctuated by beautiful harmonies and intricate guitar, Red, White and Blues is a country blues and folk mix of old standards and originals that would make Mississippi John Hurt and Lead Belly proud. Highlights include the original instrumental "Everhopeful", Thomas A. Dorsey's "Precious Lord", and O'Herin's "Brian's Song", which (if I listened right, and made the correct assumption) is an ode to O'Herin's husband. So, get the coffee brewin', pull up the old rockin' chair away from the wall, grab 'hold of that Sunday paper and let Robin O'Herin's Red, White and Blues set the pace for the day. "

Don't Start Me to Talkin', by Bill McGowan, Boston Blues News, Mar-Apr 03

**Ovation,** taylor and resonator guitars; Robin O'Herin Vocals and backup vocals (except where noted): Robin O'Herin Piano: Dave Carter on The Driving Song Drums: Terry Hall on Hold On, Walkin' Blues, Old Country Rock, The Driving Song, and Ever Hopeful Harmonica: Charlie Mead on Corinna and Abilene Fender Rhodes Keyboard: Peter Schneider on Hold On Bass: Darren Todd on Hold On, Walkin' Blues, Old Country Rock, The Driving Song, and Ever Hopeful Backup vocals: Vikki True on Hold On Autumn Clark on Precious Lord Mowgli, the dog, on Precious Lord

**NOTES:** Robin O'Herin has been playing bottleneck and regular guitar, as well as the mountain dulcimer, (a traditional, Appalachian instrument) for over twenty years, performing Appalachian gospel, blues and original music in various bands and groups, as a solo performer and in duets, locally in New England in churches, coffee houses, open mics and just about

anywhere there's an audience. She has been a song leader in several churches and formed a gospel choir which performed traditional gospel music. REVIEWS: "Red, White and Blues" is an easy-going, laid-back effort, a tribute to tradition that extends that tradition forward in a personal vein. It also highlights O'Herin's deft fingerpicking and slide-guitar work on numbers like Willie Moore's "Old Country Rock" and her committed vocals on "Abilene" and a few humorous, original tunes, including "Junkfood Junkie Blues" and "The Driving Song (Commuter Blues)." Seth Rogovoy, The Beat, Berkshires Week, October 10, 2002 "O'Herin keeps things appealingly bluesy, due in no small part to her accomplished fingerpicking and bottleneck playing...It's her fine interpretation of standards like "Corinna, Corinna" and "Precious Lord" that are highlights." Tom Hyslop, Blues Bites, Blues Revue, June/July 2003 "She sings and plays with such passion and honesty; it comes through loud and clear in every song. I am firmly convinced that whatever style of music this woman decided to play, her love for her craft would be evident. The only shortcoming I could find on this album was the longevity of her instrumentals. They are so good that I was disappointed they ended so quickly...This is a fine collection of blues songs and the theme is eclectic, so if you happen to enjoy many different styles of the genre you are in for a treat. " Keith "MuzikMan" Hannaleck July 9, 2003 BIO: Growing up in the Sixties, I was probably the only kid in my neighborhood listening to such legendary blues artists as Leadbelly, Robert Johnson, Mississippi John Hurt, Bessie Smith, Blind Willie Johnson and Lightning Hopkins, among others. My father still has boxes of his old 78s stored in his garage (someday they'll be mine). My mother liked folk music, especially Joan Baez and Pete Seeger, but I liked them all; blues, folk and gospel. I wore out my mother's Odetta records. My choices in music covered a wide spectrum. Leo Kottke and John Renbourne were my heroes. I found myself listening to and learning from a diversified group of musicians: everything from Phil Okes to the Staple Singers, Emmy Lou Harris to Taj Mahal, Bonnie Raitt and Rory Block to Paul Simon and Joni Mitchell. I learned to sing by making up harmonies and singing along with the albums. Music was a refuge and answer to the pain and seeking of a youth growing up in troubled times. I especially loved the raw power and emotion of bottleneck blues. In August of 2001, I fulfilled a dream and spent a week at Blues Guitar Camp in California (International Guitar Seminars), with guitar greats Bob Brozman, Woody Mann and John Renbourne, to name just a few of the awesome guitarists who were there. We studied all day and jammed all night. It's never too late to go to camp. I was an introspective teen, with lots of time to practice, (I wish I had that kind of time now), listening to scratchy records and struggling to develop a

sound. Armed with just two chords I began writing songs. If I was happy, it would make me sing, and if I was sad, it would make me sing. Music became irrevocably entwined with my life. Being involved with the civil rights movement in the sixties had repercussions that are still echoing in my music. It was a nonviolent movement fueled by faith and music, lots of music. People wept and laughed and sang, and changed the world. As I grew up, I continued to play blues, but I also developed a taste for Appalachian mountain gospel music. In addition to playing bottleneck and regular guitar, I also play the dulcimer, a traditional American instrument. Appalachian music, like the blues, is music in one of its purest forms. I have performed Appalachian gospel music, blues and original music in various bands and groups, as a solo performer and in duets, playing guitar and dulcimer, locally in New England for over twenty years in churches, coffee houses, open mics and just about anywhere there's an audience. I have been a song leader in several churches and formed a gospel choir which performed traditional gospel music. Recent endeavors have included taking a seminar in African American song with Ysaye Barnwell and singing in a community chorus, Eclectichorus, led by jazz singer, Vikki True. In between being a full-time mother of three and a full-time art director, I have devoted the remainder of my time to my music. My Debut cd, "Red, White and Blues, is filled with original music, gospel and country blues. It was recorded at SubStation, a subsidiary of SoulTube Music in Housatonic, MA, owned and run by musician, Robby Baier. The cd is available online and locally in the Berkshires. There was a time growing up when my parents actually paid me not to sing, not that my singing wasn't great, but it was just that I would never stop. I still have not stopped singing and in the words of the great gospel song, "His Eye Is On The Sparrow" "I sing because I'm happy, I sing because I'm free." "My life flows on, in endless song, Above earth's lamentation, I hear the real, though far-off hymn, That hails a new creation. No storm can shake my inmost calm, While to that rock I'm clinging. It sounds an echo in my soul, How can I keep from singing." --Appalachian hymn

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