

## Nevermind The Triangles (mp3 Album)



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Acoustic world transgenre or Middle Eastern old-time Celtic Klezmer ragass, Jeremy's new CD could just as easily be nevermind the genres as tracks drift effortlessly through surprising (and delightful.) changes of mood and style. 10 MP3 Songs in this album (51:41) ! Related styles: WORLD: World Fusion, FOLK: Celtic Fusion People who are interested in Jorma Kaukonen Norman Blake David Grisman should consider this download. Details: Seems to me the title of Jeremy's new CD could just as easily be nevermind the genres as tracks drift effortlessly through surprising (and delightful!) changes of mood and style. It's a raga, wait now it's a jig, but now it sounds like a klezmer tune. Oh, and here's the all out country hoedown! Here's a song to meditate upon, and here's one to dance to this music is never boring. How could it be when Bengali Misfortune is followed by Tofu Up A Tree Stump and then Pistachio? The players are all accomplished accomplices on all sorts of stringed instruments and percussion, each getting their chance to play their hearts out and shine in turn. After all the swirling instrumental thoughtfulness and exuberance, I love ending the journey with Jeremy's voice singing a simple, sincere version of Pete Seeger's Adam the Inventor. Thanks for the sweet ride, Jeremy friends! Jeremy Wegner plays what he calls Acoustic World Transgenre, which he matter-of-factly describes as Middle-Eastern Old-Time Celtic Klezmer Ragass or Mediterranean Irish Indian Old-Time Jewgrass. Confused? Don't be. Though various critics will attempt to slot Nevermind the Triangles by genre, most will surrender after being dragged through more musical styles than their capacities as reviewers will allow. The others will get the music and descriptions will simply not matter. Case in point: Pandora's Sarod. The dual-lead intro, Wegner on sarod and David Jacobs-Strain on acoustic guitar, gives way to a light and airy jam of late 60s Fillmore West proportions sans light show. The sitar at the start of The Pistachio Set sets up a tabla solo, which bows to mandolin, guitar fiddle and dobro in a mishmash of Celtic, barn dance and either

Middle-Eastern or Indian music. It sounds like it would make you dizzy, but amazingly, it works and works well. It's a toe-tapper, too. Cello and guitar float their way through Stepladder, a short and emotional ride. And then there is The Shoshi's Set, a three part dance through Arabia (the first part helped along by the three-instrument melodies of sitar, mandolin and fiddle, the second leaning toward gypsy music, and the third stepping into the barn, or synagogue perhaps, for another dance. Hard to keep them straight). It took Jeremy awhile to get here, actually. Working in a science lab by day, he began performing and recording in the early 90s, joining Eugene's beloved The Sugar Beets in 1995, on whose albums he has provided his support via the mandolin, banjo, sitar, sarod , saz and zheng (oh, and guitar too). Over the years he has accumulated a number of compositions which have been compiled on Nevermind the Triangles. He has also recorded and plays with several other Eugene bands, including Bindaas and The Klezmonauts. No moss growing under his wheels.

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