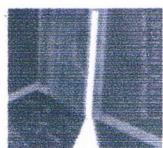


## Kristina & Quinn Bachand

Little Hinges (Independent)



From a young age, these talented, B.C.-based siblings made

a serious name for themselves in Canadian Celtic circles, racking up impressive recognition for their significant talents, at home and away. Their third release proves a progressive step forward, remaining loyal to their traditional teachings yet "opening the door" on fresh ideas to address the sounds both artists are hearing in their heads. Interestingly, the title track serves as a point of division between trad material and more progressive leanings.

The former category is well-served with stand-out entries such as *Crooked Jack*, with its jarring percussion nicely offsetting Kristina's liquid-clear vocal, and their upbeat cover of Si Kahn's *What You Do With What You've Got*, making the most of Kristina's vocal quality, masterful fiddling and Quinn's propulsive acoustic guitar. The lively *Bachand Jigs*, a loving tribute to their parents, explodes with dual fiddle, acoustic guitar, and banjo, paying homage to the roots of their beginnings. Yet, with the door to exploration kicked wide open, the shades are delightfully drawn on a more brooding second half. Songs such as *Hang Me*, with its processed



vocal and ominous samples, the other-worldly, atmospheric *Jimmy's Fiddle* and the mysterious *Saint Nothing*, a glimpse into the afterlife, merging banjo with the threatening power of a thunderstorm, all serve notice that there's more to life than dancing a jig.

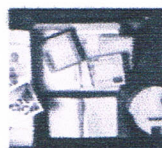
The haunting *Never Goodbye* tempers eerie sadness with shards of light, offering a glimmer of hopefulness. That said, *Little Hinges* is an exciting marriage of new to old—the expected to the unexpected—from this talented twosome. Beginning with the clarity, if not majesty, of Kristina's vocal strengths and fiddling genius, combined with Quinn's mastery

over the dozen or so instruments he champions on this release, the stage is set for what's to follow—as they shake the Celtic tree to bravely uncover what fresh fruit might fall to the ground.

—By Eric Thom

## Jayme Stone

The Alan Lomax Project (Borealis)



Alan Lomax travelled the back roads of America, Europe, the Caribbean, and Africa for 50 years, going to prisons, plantations, coal mines, and front porches, recording people with his 75-pound "portable" tape recorder. He was fearless, suave, and pushy when needed, never afraid to approach people who had never heard a recording in their lives. He was an ethnomusicologist decades before the term was invented, and made thousands of recordings of what became the core of folk music. Along the way, he discovered influential singers such as Muddy Waters, Lead Belly, Reverend Gary Davis, and Woody Guthrie.

The collection has influenced modern-day artists, either directly or indirectly, whether putting a new take on an old song or in their own creations. Who knows where

the music we call folk would be without the Lomax collection, his "global jukebox"?

Jayme Stone is one of those who acknowledges the huge influence of Lomax. Stone, a stellar Canadian banjoist who now lives in Colorado, has done his own travel in search of local music, adapting his five-string instrument to music from around the world, as well as jazz and even classical.

Stone has dived deep into the Lomax collection and assembled a fantastic gaggle of musicians, including Tim O'Brien, Bruce Molsky, Brittany Haas, and Julian Lage, to name a few.

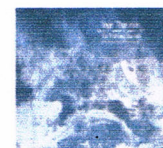
The result is a collection of fresh takes on old fiddle tunes, field hollers, and spirituals. Some you've heard, such as *Shenandoah* and *Old Paint*, but they dove well beneath the surface of the Lomax archive to find gems such as *Maid When You're Young* and *Julie and Joe*. In every track you'll hear the utter joy that came from making this record, and that joy is infectious.

Stone is travelling to festivals and universities holding workshops and presenting concerts on the Lomax archive. If it comes to your town, it'll be worth attending—and buying this disc—if you're interested in where most of your music comes from. Lomax, who died in 2003, would be proud.

—By Mike Sadava

## Inge Thomson

Da Fishing Hands (Independent)



*Da Fishing Hands* started life when singer and accordionist Inge

Thomson was commissioned to write music inspired by the fishing grounds (hands) around the remote Scottish Island of Fair Isle. She worked with her cousin, Lise Sinclair, to create songs and instrumentals highlighting the environmental changes in their local waters and the detrimental effects of overfishing. Sadly, Sinclair passed away before the project was completed but Thom-



Kristina & Quinn Bachand