



Verch's recent featured performance in the Opening Ceremonies at the Vancouver 2010 Olympic Winter Games confirms her status as one of the top female virtuoso fiddlers in the roots music genre

When you see April Verch perform, the first thing that strikes you is the pure energy that infuses her fiddle playing and stepdancing. When you listen to her though, what draws you in are more subtle things—her pure voice, the finely detailed elegance of her fiddle phrasing and the depth of a repertoire that ranges through material from bluegrass to Brazilian to Celtic, from a jaunty Canadian folk-song to a poignant contemporary ballad. April is world-class fiddler, a champion Ottawa Valley stepdancer, an acclaimed composer, and a vocalist whose voice has been hailed as “absolutely captivating” by the Toronto Star. In addition to April’s talents, the April Verch Band features world-class musicians Clay Ross on guitar and Cody Walters on upright-electric bass and banjo. The April Verch Band tours tirelessly across Canada, the United States, the U.K. and Europe. They have established a reputation as consummate performers, winning over audiences not only with sheer virtuosity on their respective instruments, but also with charm, humor and boundless energy on stage.

It was April’s time spent studying music at Berklee College of Music in Boston (under Matt Glaser and Darol Anger) that first lead her to blend together different forms of traditional music to form her own distinct sound. She then launched her professional career by winning the Canadian Grand Masters Fiddle Champion and the Canadian Open Fiddle Champion titles (the first and only woman to win both). In addition to her vigorous touring schedule, she is in great demand for her teaching skills at workshops, master classes and music camps.

April has released seven recordings to date, her 2001 Rounder Records release earned a JUNO nomination (the Canadian equivalent to a Grammy) for “Best Roots/Traditional Album”. Her most recent release, *Steal The Blue* (2008), was co-produced by Stephen Mougín of the Sam Bush Band and Jon Weisberger. It is both a compelling collection of vocal and instrumental selections and the best portrait yet of April as a performing artist, while testifying to the esteem in which she’s held by Nashville’s bluegrass and roots musicians. The album features harmony vocals from Patty Mitchell, Melonie Cannon, Stephen Mougín, Jana Mougín, and includes songs from some familiar names: Tim Stafford, Steve Gulley, Craig Market, Sarah Siskind, Sarah Pirkle, Larry Cordle and John Hartford, as well as Mark Simos and Jon Weisberger.

April is an utterly unique performer, whose high energy brand of musicianship inevitably brings audiences to their feet, whether at a folk festival in Finland, a concert hall like the Ryman Auditorium, a bluegrass festival in Oklahoma, or a Celtic festival in California.

Selected Appearances

National Folk Festival, *Canberra, ACT, Australia*
Philadelphia Folk Festival, *Philadelphia, Pennsylvania*
The Kennedy Center, *Washington, D.C.*
Delaware Valley Bluegrass Festival, *Woodstown, New Jersey*
Oklahoma International Bluegrass Festival, *Guthrie, Oklahoma*
National Arts Centre, *Ottawa, Ontario*
Prairie Home Companion, *Buffalo, New York*
Edmonton Folk Festival, *Edmonton, Alberta*
Vancouver Folk Festival, *Vancouver, British Columbia*
Tønder Festival, *Tønder, Denmark*
Shetland Island Folk Festival, *Shetland Islands, Scotland*
Kaustinen Folk Music Festival, *Kaustinen, Finland*
Tanz and Folk Fest, *Rudolstadt, Germany*

Boston Globe - “Among the most promising new fiddlers in roots music today...Verch is never afraid to lace her playing with clever twists of bluegrass, blues, and pop.”

All Music.com - “She jumps from one style to another, skirling out a vigorous set of jigs or crooked French reels one minute, then delivering a jazzy original tune or a straight-up country weeper the next.”

Vintage Guitar Magazine - “Her style, technique and sheer virtuosity rivals anyone who’s ever held a bow.”

Buffalo News - “Her voice is lovably high and lilting, like that of Emmylou Harris or Dolly Parton. It’s almost as musical and delectable in their way too.”

No Depression - “...she takes a deep, refreshing look at old-time songs and sounds...and finds the right balance between parlor and stage, between contest improvisation and studio professionalism.”

Charlotte Observer - “Given the sweet ring of her voice, the energy and uniqueness of her dancing and live performance...Verch could be headed for the mainstream.”

Booking:

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