

Laura Risk

Laura Risk's fiddle is a revelation and achingly beautiful.
Ken Burns, Grammy-winning filmmaker

A rare level of grace, vivacity, and emotional depth.
The Boston Herald (live review)

Brilliant... Risk's fiddle dances through the music like a live thing, and you can't help but wonder if her nimble fingers have ever missed a note. Her playing is emotional, sincere, gorgeous.
Rambles Magazine

[Laura Risk's] inflections of pitch, explosive ornamentation, firm phrasing and robust tone charged her playing with both nuance and muscle.
Milwaukee Journal Sentinel (live review)

A formidable player with a clear stylistic vision.
The East Bay Express, California

It was thrilling to hear [Risk's] expressive treatment of reels, jigs and country dances. She led off the second act of the program with a Scottish tune that had the elegance of a sonata, as if Mozart had come from the Isle of Skye.
The St. Petersburg Times, Florida (live review)

A virtuoso fiddler. Her fluency in fiddle styles from Cape Breton to Appalachia is remarkable.
The Boston Globe (live review)

[Laura Risk] has that absolutely uncanny knack, not of knowing how much to put into a tune, but rather how little. She wrings every drop of passion, heartache or melancholy from most every note she plays... Just magic.
Paul Brandon, Green Man Review

A new crop of young American fiddlers, all strongly influenced by Alasdair Fraser's annual Valley of the Moon Scottish Fiddlers camp in the Californian Redwood Forest, is now nearing its prime. Names like Hanneke Cassel, Lissa Schneckenberger and Laura Risk are not household names here, and don't sound very Celtic, but they have been producing great music and CDs in just one city, Boston, and will make their names here soon. Laura Risk has now discovered her own niche of Scottish, Cape Breton, and Quebecois fiddle, has moved to Montreal, and her new CD [2000 Miles] has bilingual, English/French sleeve notes.

It's a fine CD with a wide mix of tunes, all played with a delicious touch, reflecting hours of experimentation and judgment. "The Sound of War from the Glen" is an aching slow air from the Simon Fraser Collection, a tune to build a career on. Scottish reels like the "Nine Pint Coggie" and "My Kindly Sweetheart" swing like the clappers and have a modern syncopated style related to that of many young fiddlers in the USA and in these Islands. Strongly recommended.

Trevor Buck, Fiddle On! (UK)



A great album [2000 Miles]... Teaming up with some of Quebec's finest, [Laura Risk] has produced an album of Scottish music that has a decidedly different feel to it. A very individual fiddler, she wrings every last drop of emotion from the tunes.

Bob Walton, fRoots, (UK)

A benchmark... This album [2000 Miles] has established Montreal – and Quebec – as the new leading edge of acoustic Celtic music.

Pat Simmonds, 'Atlantic Ceilidh', CIUT (Toronto)

Made in Quebec, *2000 Miles* is an excellent, imaginative new album of Scottish music, led by fiddler Laura Risk. Now living in Montreal, Laura herself was made in California & used to be part of San Francisco's vibrant Scottish fiddle scene. Her new CD's supporting Canadians include guitarist Eric Beaudry (of La Bottine Souriante), bassist Michel Donato (best known as stalwart of Canadian jazz) & multi-percussionist Eric Breton. Verve & lyricism are both abundantly evident.

Doug Spencer, ABC Radio National, "The Planet" (Australia)

Incredible... Laura's music is truly from the heart, with a passion too deep for words.

Roz and Howard Larman, "FolkScene", KPFK (Los Angeles)

Laura plays in a powerful, percussive style, with tight control and beautiful tone but bursting with energy and passion, turning reels into romps and slow airs into soul-searches. Her debut duet recording with Athena Tergis in 1995 was promising: now, ten years later and two thousand miles from home, Laura Risk has fulfilled that promise with a solo CD [2000 Miles] worthy of any master fiddler.

Alex Monaghan, Living Tradition (UK)

Scottish fiddler Laura Risk has a remarkable ability to simultaneously display both the prim grace and muscular fun of Scottish traditional music. On her warmly exuberant CD *The Merry Making*, she displays a sweet classical technique, but also a primal affection for the wildness rippling beneath the surface of ancient Scottish dance music.

The Boston Globe

Capturing a glimpse of emotions seldom expressed on any instrument, Risk bows the strings with a delicate grace, yet draws unbridled passion from them... Startlingly beautiful and deftly executed.

Folktales

Top 10 CDs of 1999 [Celtic Dialogue]... At once pastoral and sweeping.

The Boston Globe

[Celtic Dialogue is] Beautifully performed... Fiddler Laura Risk and pianist Jacqueline Schwab give a refined chamber music treatment to some exquisite 18th-century melodies.

The Washington Post

The first notes [of Celtic Dialogue] sound classical, with lush and proper piano chords meeting the high sweet arc of a violin. As the rhythmic pulse thickens, you're sure it's traditional music, some dark, ancient Celtic air. Then, Laura Risk's fiddle pushes the melody's pedal to the floor, and you don't care what it is. It's just beautiful...

The Boston Globe