



COMPOSER

film • concert • radio

MARK ORTON

www.markortonmusic.com

"In a just world, Willie Nelson's tenderly plangent vocal and the tune's ("Willow Weep for Me") pitch-perfect, tumbleweeds-tumbling-in-the-breeze arrangement by Tin Hat guitarist Mark Orton would resonate from radios across the country."

— **Billboard Magazine**

"...integrates all manner of music, tango to rural Americana to European chamber--by now a too-familiar move. But what makes them so appealing is the way they find deeper connections in all the sounds, rather than opting for the usual post-mod avoidance of meaning; their eclecticism draws you in instead of pushing you away." ~ **Seattle Weekly**

"A refreshingly original take on modern instrumental music, consistently crossing stylistic lines to create something forward-looking, yet solidly rooted." — **Austin American Statesman**

"Forget the definitions, and simply think of the music of the Tin Hat Trio as compelling entertainment, rich with whimsy, imagination and intelligence." — **The Los Angeles Times**

"...they offer a kind of Esperanto of expression, using honky-tonk waltzes, improvisatory solos, thoughtful rasping held notes and accordion oom-pahs to get across what they want to say. It's solid, appealing and fresh." — **NY Times**

"...blends elements of jazz, folk and classical chamber music to create unique, yet often eerie compositions that seem like the perfect movie score." — **Billboard Magazine**

"Their haunting and strangely familiar music...is a soundtrack for the kind of puzzling dream which leaves you sitting awake in the middle of the night..." — **The New Yorker**

"Genre is a loose but logical issue for guitarist Mark Orton, accordionist Rob Burger, and violinist Carla Kihlstedt, who stir up folk, jazz, Euro-kitsch, and sonic tinkering into a fresh and poetic stew... (they) cook up drama, irony, and fragile warmth, sans words." — **Entertainment Weekly**

"The delicate simplicity of their music is as lovely to listen to as it is irrelevant to classify..." — **Time Out, New York**

"It's an all-encompassing American tableau with melodies both strange and beautiful." – **Associated Press**

"Starewicz's shorts, created in the early years of the 20th century, are charming in their dotty, sweetly surreal old-worldliness, a sensation matched by the wonderfully mercurial scores written for five of them by the Tin Hat Quartet. Dreamily eclectic, the music is a deft soup of American folk melodies with middle-European hamishness, the high modernism of Stravinsky and Schoenberg with the brash, wise-guy jazz of Looney Tunes composer Carl Stalling and Raymond Scott. Familiar sounds bubble up and tickle the ear, then transmute into something witty, rich and strange. – **Variety**

"... strikes a perfect balance between antiquated and avant-garde. It defies classification on literally every level, sounding at once like the lost music of the late 1800s and like the pending music of the next millennium. It is erudite and timeless, inviting and elusive, unsettling and comforting, challenging and familiar." – **JAMBANDS.COM**

"...makes challenging music that is uncommonly seductive - and in so doing gives the avant-garde a good name" – **Boston Herald**

"If you've never been swept off your feet by a record, or felt like you were falling in love with music-- literally falling in love with it-- you've never heard Tin Hat Trio." – **Tastes Like Chicken**

"...leading the post-jazz exodus into the ethnic warrens of the rest of the world... they have pulled off an elegant trick, taking a bunch of musics now in fashionable circulation - Balkan gypsy, Piazzollan New Tango, Frisellian bluegrass - and melding an original voice. This music is more about texture and mood (often melancholy) than the rhythmic drive and solo virtuosity that have traditionally defined jazz. In fact, in a college lit mood, I'd say Tin Hat represents the loss of American musical innocence, the embrace of a gorgeous Old World ennui. This is summer music for the end of your summer romance." – **The New York Observer**

"Tin Hat Trio seem to exist on a plane far removed from the rest of modern music. Heedless of genre, era, and trend, the Trio have patiently spun their creaking, cinematic yarns over the course of four enigmatic albums... Book of Silk is perhaps their most evocative work, a sepia-toned, still-life dream that whispers with secretive, mournful passion." – **Pitchfork Media**

"Mark Orton and his lap steel guitar played the stars out of heaven." – **Dutch Press**