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**FACT SHEET**

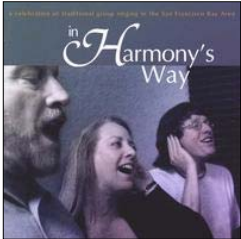
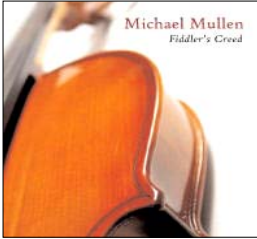



**Musical Style/Genre:** Greenbridge is a California-based band that unites the energies of three dynamic Celtic performers in a new, shared musical vision. The band blends the sounds of fiddle, viola, Irish whistles, guitar, vocals and percussion in a versatile combination that can be both driving and tender, sporting rich arrangements and innovative style. Greenbridge is: Michael Mullen (Tempest, Caliban), Tim Hart (Tinker's Damn, Kilmor) and Tom Wagner (Oak, Ash & Thorn).

**Background:** Michael Mullen, Tim Hart and Tom Wagner have played music together for years as friends while each also pursuing successful musical enterprises. In 2005 the trio decided to formally get together and focus their energy on this new band. Audiences give the trio high marks for innovation, style and a palpable musical chemistry.

**More About the Members:** One of the West Coast's most talented fiddlers, **Michael Mullen** brings both hard driving rhythm and apparent passion to each tune he plays, and is as comfortable in front of a rock audience as he is delivering a soulful solo air or song. He's brought his unique brand of performance to audiences across the U.S. and Europe. **Tom Wagner**, known for over three decades to loyal U.S. and U.K. audiences as a member of the celebrated *a capella* singing group Oak, Ash & Thorn, brings masterful vocals and thoughtful guitar work to Greenbridge. **Tim Hart**, a self-taught musician, is rapidly gaining a reputation as a unique talent on the Irish whistle, combining time-honored sounds & structure with modern sensibilities, at times taking phrasing cues from jazz & swing.

**Recent Recordings** (An extended list of recordings is available upon request or at [www.greenbridge.us](http://www.greenbridge.us).)

<p><b>Tom Wagner</b></p>  <p><b>In Harmony's Way</b> (2005, Steve Baughman)        Chorus songs from the American and British Isles traditions featuring 18 Bay Area performers, including Oak, Ash &amp; Thorn.</p>	<p><b>Michael Mullen</b></p>  <p><b>Fiddler's Creed</b> (2004, Wise Cat Records)        Traditional Irish and Scottish tunes, along with original compositions. Fiddle with guitar, fretless bass, mandolins, Irish whistles, vocals and percussion.</p>	<p><b>Tim Hart</b></p>  <p><b>Five After Four</b> (2005, independent)        Irish Whistle tunes (traditional &amp; original) with fiddle, viola, accordions, guitar and percussion.</p>
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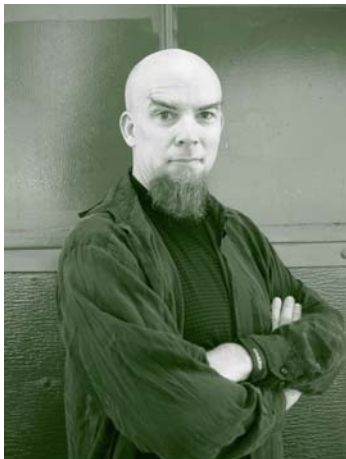
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## **BIOGRAPHY: MICHAEL MULLEN**

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Michael loves fiddling, whether it's playing Celtic rock in front of thousands, or just enjoying some quiet tunes with a few friends. He has drawn the bow across the strings all his life, and continues to explore new horizons and delve deeper into well-known territories as well.

As a California native (born in Fresno, grew up in Reedley) he was lucky to grow up in a town with very strong local support for music in the schools, where he played in school and youth orchestras (and every other musical group at Reedley High). He did not truly learn the simple joy of playing his instrument, though, until he began exploring "alternative" musical styles such as folk fiddling, country, swing-jazz, old time, etc. It's in Scottish and Irish music that Michael has found his true heart's home: no other kind of music both speaks to his soul and satisfies his musical mind like the power and plaint of Scots-Irish reels, jigs, airs, and songs.

In January 1992 Michael moved to Oakland and joined Tempest, forging the foundations of the fiddle-voice that has become signature to the sound of the band. Over the years, Michael has toured and recorded on and off with Tempest, delighting crowds throughout the U.S., Canada and Europe. He has taken hiatus from the band periodically in order to pursue other musical and personal interests, but he and Tempest recently re-joined forces and Michael plans to explore various side projects while recording and performing with the band.

Michael has performed many different styles of music with many different bands and ensembles over the years. A short list might include Tempest, Caliban, The Cadillac Cowboys, The Sons of the San Joaquin, Melanie O'Reilly, Shay Black, and his own bands Pangur Ban, Greenmangruvin, Sgian Dhu, and The Wild Hunt. Michael has been known as a high-energy performer for years, receiving much praise from critics, the audience, and the press for his studio and live performances. He has attracted a following in his own right as a dynamic performer in both the acoustic traditional scene and as a rock violinist, and although both his performance style and his fiddling ability have matured over time, Michael still receives rave reviews from press and fans alike.

He has been described as "frenzied" (*Chicago Pioneer Press*) and a "fiddle demon" (*Progression*), his playing and performance as "energetic" (*Yakima Herald-Republic*), "virtuoso" (*Dayton Voice*) "hyper" (*Progression*), and "manic" (*Dirty Linen*).

"...hard-pressed to find anyone to play the violin with as much piss & vinegar as Michael Mullen." *Mark Tinta – Glass Eye: June Review, Toledo Ohio*

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**BIOGRAPHY: TIM HART**

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Tim Hart first took the plunge into Celtic traditional music one day while walking down San Francisco's Market Street. There, each Friday afternoon, was a Scottish Highland piper, honking out sweet tunes to the passing throngs of work-weary dot-com employees and lazing bike messengers. Hart stopped and asked which instrument would be good for a rank beginner and the piper said, "the whistle. It's only six bucks. How can you go wrong?"

From there, he taught himself to play the traditional, high-pitched Irish whistle, eventually moving into the low and midrange whistles and the bodhrán (traditional frame drum). Like many in the tradition, he learned tunes one at a time from friends and in pub sessions in San Francisco, Chicago, Dublin and other towns. Later, Hart began to pen his own compositions in the traditional style.

Hart's first band was Kilmor, a trio based in San Jose, Calif.; he later played with Tinker's Damn in Oakland, Calif., quickly becoming a regular performer and workshop leader at Scottish games and local folk festivals. In 2005 Hart formed Greenbridge, a trio with longtime musical partners Tom Wagner (Oak, Ash & Thorn) and Michael Mullen (Tempest, Caliban). Hart also occasionally performs or records with other artists including Ireland's Celtic jazz pioneer Melanie O'Reilly, with whom he played at Berkeley's venerable Freight & Salvage Coffee House.

Hart released his debut solo CD, *Five After Four*, in June 2005, a collection of traditional and original tunes that explores the whistle from several musical perspectives. Joining Hart on the recording are some gifted and well-known California artists including Richard Mandel (Topsy House), Ann McChesney Young (Tinker's Damn), Mullen and Wagner. The self-produced CD was recorded and mastered at MuscleTone Studios in Berkeley, home to other artists including Wake the Dead, Shira Kammen, Kammen & Swan, Radim Zenkl, Steve Baughman and Sylvia Herold.

In addition to performing and recording, Hart can also be found teaching workshops on the whistle and bodhrán at such venues as The Berkeley Free Folk Festival, the San Francisco Free Folk Festival and the Lark in the Morning Summer Music Celebration (camp).

Hart plays Michael Burke and Chieftain whistles and Albert Alfonso and Del Eckels bodhráns, along with "the birthday goat," a small, dubiously dyed drum with a big voice modeled on the African djembe (and given to him on his last birthday by his musical friends).

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## **BIOGRAPHY: TOM WAGNER**

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Tom Wagner has always loved Irish and Scottish music, though he didn't hear a lot of it until he moved to the Bay Area in 1972. Prior to that, he'd been in several folk and old-time music groups: singing and playing guitar and banjo in the '60s Folk revival and Folk-Rock veins.

In 1973, he joined two other performers to form a group called **Oak Ash & Thorn** (OAT), focusing on a *capella* renditions in the English traditional vein. Over the next 30-odd (and we do mean odd) years, his emphasis was mostly on vocal a capella music as he worked primarily with OAT, but also with the Berkeley Chamber Chorus and the Baroque Philharmonia, Oakland Symphony Chorus, the Midsummer Mozart Festival Chorus - to name a few. OAT is still very active locally, and is the other musical center of Tom's life. You can check them out at [www.oakasththorn.com](http://www.oakasththorn.com).

Lately, in the throes of semi-retirement, Tom has been re-discovering his instrumental side in the Celtic context. He's brought childhood instruments like fiddle, accordion and guitar back out of the closet and begun to work seriously at them, most recently with traditional group Tinker's Damn and in a trio with whistle player **Tim Hart** and fiddler **Michael Mullen**. On the guitar, he plays in DAGGAD tuning mostly, though he's begun exploring swing and jazz chording in EADGBE as well.

### **Partial Discography:**

- *A Dickens Christmas*, Living History Productions, 1976
- *Mozart: Coronation Mass*, George Cleve, SJ Symphony Chorus, EMI, 1978
- *Sowing Wild OATs*, Tossport Records, 1980
- *Out On A Limb*, Tossport Records, 1984
- *Always Coming Home (Musical Accompaniment to the Novel: by Tod Barton & Ursula LeGuin)*, Harper & Row, 1985
- *Old Enough To Drink*, Tossport Records, 2003
- *Fiddler's Creed*, Wise Cat Records, 2004
- *Five After Four*, Tim Hart, 2005
- *In Harmony's Way*, 2005

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## SPECIAL GUEST

### BIOGRAPHY: AMI MOLINELLI

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Ami Molinelli holds an MFA degree in World Music from the California Institute of the Arts and holds a B.S. from the University of California at Berkeley.

She has studied Brazilian dance and percussion at the Universidade Federal da Bahia in Salvador, Brazil performing with a local bloco "Kalundu" in Pelourinho which included the sacred Lavagem do Bonfim and Carnaval; studied Ghanaian drumming with Kobla Ladzekpo and CK, Ghanaian dance with Beatrice K.Lawluvi, Northern Ghanaian Dagomba drumming and dance with Sully Amoro, Pandeiro and hand percussion with Randy Gloss, Pandeiro with Guello, hand drumming and world percussion with South Indian influences with John Bergamo, Cuban percussion and Repenique with Aaron Serfaty, Cuban percussion with Michael Spiro, Latin jazz with David Roitstein, Brazilian contemporary music with Jovino Santos Neto, and jazz and Brazilian music at the Berkeley jazz school.

Ami is a freelance musician, dancer and educator. She resides in San Francisco and Los Angeles participating in a wide variety of musical situations from Brazilian music to dance performance.

She has performed at the prestigious World Arts West Ethnic Dance Festival at the Palace of Fine Arts, Universal Studios, Shoreline Amphitheater, and other venues around the country. She is currently a percussionist with LA's "BatucaSamba!", the San Francisco based jazz ensemble "Misturada," the "Rio Brasil Band," and the salsa group "Ritmo de Cascabel."

She continues to perform and teach dance and percussion in San Francisco and Los Angeles with the Los Angeles Music Center. Her new production company "AMIMO" travels throughout California providing workshops, assemblies, and performances for K-12 education programs, schools, and musical events.

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