



Since 1992, Lee Hunter and Arvid Smith -Tammerlin have been placing their own stamp on folk/roots music. What you'll hear is exceptional guitar work accompanying clever original songs and traditional tunes pulled from the roots of American music-a little bit folk, pop, country, old time, British Isles and blues-with some world music flavorings. Always aiming to convey their passion for these stories to the listener...this is the magic of the music of Tammerlin. In addition to their heartfelt and innovative performances, Tammerlin offers educational programming for school groups, funded in part by the Florida State Touring Program. Tammerlin has been on the artist roster for the Touring Program since 1997. They also offer a beautiful and unusual holiday program, "Wintersong". The group was chosen by the state of Florida to represent Florida artists when the Southern Arts Federation launched its Southern Artistry website.

On their fifth recording, Lee and Arvid continue their evolution. "No Small Thing" features nine of Hunter's original songs. From the introspective, hook-driven opener "Autumn Refrain" to the bittersweet title song to the hope-filled closing tune "The Last Dance", beautifully arranged by Darol Anger, her writing is stronger than ever-lyrical and intelligent, with melodies that stick in your head. Smith masterfully handles the instrumental work-fingerstyle and slide- on acoustic and electric six and twelve string, lap steel, melobar and dobro. He also contributes a mesmerizing sitar piece, "Crosscurrents". Lee and Arvid have always been known for their treatment of traditional songs and this recording is no exception. There's a richly textured reading of "I Once Loved a Lass", with Smith's electric and acoustic 12-strings and Darol Anger's violins swirling around an acoustic bass foundation created by Byron House. In contrast is "Leaves of Life", a sparse duet where Joe Craven's haunting solo violin illuminates Hunter's vocal. Rounding out the sound are inspired covers of Steve Winwood's "Can't Find My Way Home" and Coldplay's "Kingdom Come".

The collaboration began in Jacksonville, Florida in 1989 when Smith and Hunter were drawn together by a shared love for folk and world music. With that, they stepped into that stream of expression that goes back to the first campfire. The result is a style that transcends the music's origins while honoring its roots. "It's all about evolution," Hunter says. "Music has never stayed in one place and it's not going to. Lots of people are doing what we're doing, but in different ways. We're taking traditional music and writing inspired by the tradition as well, to a new place, with our own voices and vocabulary and experience, but always with respect for where it came from." In Tammerlin's music, you hear that process.

As Tammerlin takes on more and more original material, Lee Hunter is usually the one wielding the pen. She handles rhythm guitar duties and most of the vocals with a voice that one Florida music magazine called "haunting, passionate, and powerful". Whether the song recalls a tragedy, a lover's longing or a light-hearted take on everyday experience-it is the perfect instrument around which to build a sound.



"A wizard on the silver strings" is how Britain's New Musical Express described Arvid Smith's approach to the guitar. Smith is a man in love with strings with a collection of instruments to prove it. He's been categorized as a "fingerstylist", a description that is simultaneously apt and inadequate. He plays a mean slide and some pretty rockin' electric as well. Possessed of a high level of skill and a cleverness to match, he can "pick the splinters out of" a guitar or coax and cajole the gentlest of sounds.

Tammerlin's debut CD, the self-released "Roll Down Thy Window," drew critical acclaim from Folk Roots, a prominent European folk and world music magazine, and Dirty Linen, an equally prominent American-based folk and world music publication. The album was featured on the BBC World Service, and one track was chosen by Folk Roots for inclusion on its "Froots #6" compilation CD. The duo continued their trademark now-mystical, now-rootsy sound with their second CD, "Third Weeks A'Lightnin', (Binky Records)" released in December 1996.

Tammerlin's third recording, "Wind Horses" (Binky Records 2002) featured a number of Hunter's stylistically-varied original songs. They took on traditional material in several Civil War-era ballads and two medieval French folk songs. There's even a mystical soundscape inspired by the seals off the coast of Scotland. The sound prompted Dirty Linen Magazine to call Tammerlin "one of the best kept secrets in America". "Wind Horses" was followed by "One Kind Favor", released on their own label, BirdsTale Records, in 2005. On this recording, Hunter really began to emerge as a songwriter. There's pop, country, blues, even ragtime, side by side with beautiful arrangements of some traditional fare, including a resurrected ballad from Kentucky, sung by Hunter and accompanied by Darol Anger. The London-based world music magazine, fROOTS, proclaimed, "gentle shimmers of rootsy Americana", and Savannah, GA's, Connect Savannah, stated, "Lee Hunter's high, wispy vocals and Arvid Smith's captivating dobro and guitarwork reference early Richard & Linda Thompson".

Throughout, Lee and Arvid continue to tour and find their music in demand at venues across the U.S. and in Europe. They have shared the stage with such artists as The Band, Emmylou Harris, Alex De Grassi and Doc Watson.

The music of Tammerlin takes the listener on a journey-a journey through time, although it's anything but linear-constantly moving forward, always reaching back. Now joined by regular band members, Chris Kelley on mandolin and Darren Ronan on bass/drums/percussion, the sound is an enjoyable step off the well-worn path.