

# April Verch

Fiddler, singer, and stepdancer April Verch knows how relevant an old tune can be. She was raised surrounded by living, breathing roots music—her father’s country band rehearsing; the lively music at church and at community dances; the tunes she rocked out to win fiddle competitions. She thought every little girl learned to stepdance at the age of three and fiddle at the age of six. She knew nothing else and decided early on that she wanted to be a professional musician.

She took that leap, and for over two decades has been recording and captivating audiences worldwide, exploring new and nuanced places each step of the way. On April 12, 2019, Verch released her twelfth recording, ***Once A Day***, via Slab Town Records. A followup to her 2017 career-- spanning release ***The April Verch Anthology***, this new album is a heartfelt homage to 1950s and 60s classic country.

Recorded in Nashville by Bil VornDick and produced by Doug Cox, ***Once A Day*** features the talents of country veterans including steel guitarist Al Perkins (Dolly Parton, Emmylou Harris), guitarist Redd Volkaert (Merle Haggard) and fiddler Kenny Sears (Mel Tillis, Grand Ole Opry). From the title track, a hit debut single for Connie Smith, to Loretta Lynn’s “You Ain’t Woman Enough,” and Webb Pierce’s “You’re Not Mine Anymore,” the album is a dynamic crash course in one of Country Music’s most influential time periods. Her admiration for these musicians and this iconic era is evident from start to finish. Void of contemporary gimmicks and over--production, Verch revels in the history and lets the music speak for itself.

“In many ways, making this album was not a choice. It was something I felt I had to do. It has been more daunting than any other project I’ve embarked on, because these songs, these artists, the history of this music matters to me on the deepest level. It is a love letter and a thank you letter in one, to the artists, songwriters, musicians, and industry professionals who created, perhaps in some cases without even realizing it, an era of music that speaks to me in a way that no other music does. If someone hears a song on this album and that prompts them to look up and love the original that will be the highest compliment I could receive,” explains Verch.

While Verch is perhaps best known for playing traditional fiddle styles from her native Ottawa Valley, Canada, her performances extend into old--time American and Appalachian styles and far beyond, for a well--rounded tour--de--force of North Americana sounds. Verch and her fellow trio members pare down their arrangements, highlighting the simple pleasures of upright bass, guitar, clawhammer banjo, voices, fiddle, and stepping in intimate conversation. At the heart lie Verch’s delicate voice, energetic footwork, and stunning playing. Sometimes she sings, steps and fiddles all at once, with apparent ease and precision. Verch is – as they say – a triple threat in performance, her live show a beautiful companion to her music: versatile, robust, and masterfully executed.

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In early 2020, during months of self isolation Verch wrote and recorded *Top of the Hill* an album for children and the young at heart. It features seven (of ten) original songs and offers important, heart felt messages and stories with an old-timey vibe.

Verch began her full time touring career in 2000 and has performed around the world, including festival, theatre and performing arts centre appearances in Canada, USA, China, Australia, United Kingdom, Belgium, Sweden, Denmark, Finland, Norway, Germany, Switzerland, Austria, France, Spain, Czech Republic and the United Arab Emirates. She also presents workshops, master classes, and lectures as part of her tours and at selected music camps.

Verch won't be the one to tell you about her championship titles, nominations, and awards, or the fact that she was one of 6 fiddlers who represented the Canadian fiddle tradition to the world at the 2010 Olympic Winter Games in Vancouver, as part of a segment called "Fiddle Nation".

Instead, in speaking with her, you'll hear about how passionate she is about sharing her music; in small gatherings in remote communities in Iqaluit, to large prestigious concert halls like Mozartsal in Vienna.

Even as she plays with the tradition she inherited, Verch keeps the community--fired celebratory side of her music at the forefront, honing a keen awareness of how to engage contemporary listeners. It's why *Rolling Stone* cited her "One of the 12 best things we saw at MerleFest in 2016."

"Just as contemporary bluegrass has Alison Krauss as an ambassador, the Ottawa Valley has April Verch," said *NPR*'s Marco Werman on "The World." And Verch never forgets the roots of her music, that connection to the people out there in the audience, on the dance floor, to the community sparked by a good song. "It's about joining together to celebrate everyday life, through music. We're all in this together." Verch's ability to preserve the authentic folk traditions of the past and reintroduce them into the musical landscape of the present is a testament to her masterful musicianship and widespread appeal.