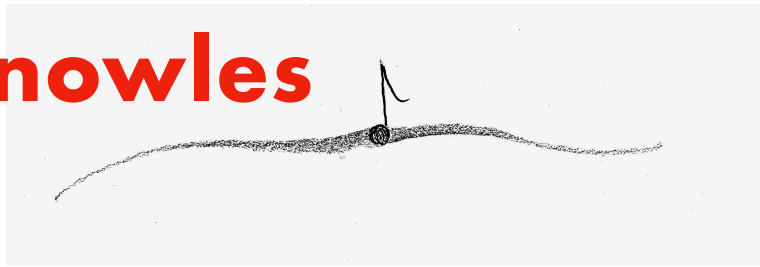


Liz Knowles



Really Short Bio:

Liz Knowles' fascination with music has always been rooted in how one can arrive, land, and leave a note. Though arriving to music through the language of classical music, it is her more than thirty year journey through Irish music that has defined her musical style. She established herself as a dynamic performer and recording artist as soloist on the soundtrack for Michael Collins, fiddler with Riverdance, Broadway's The Pirate Queen and The Green Bird, soloist with the New York Pops, the National Symphony and other orchestras and as featured artist for the Ireland 100 Festival at the Kennedy Center. She was music director and producer for several large scale stage shows and recording projects that toured Europe, Asia and South America. Her compositions and arrangements of tunes and songs have been recorded by John Whelan, Flook, Chicago's Metropolis Symphony Orchestra, Liz Carroll, Beolach, Bachue, J.P. Cormier, Michael Black, John Doyle, and Ensemble Galilei. Liz is well-known as an active and engaging teacher at camps in the US and abroad and is on faculty at the New England Conservatory in Boston. Liz has composed and produced music for two exhibits featuring Irish art at the Art Institute in Chicago and at Notre Dame's Snite Museum. She is currently a member of Open the Door for Three, The String Sisters, The Martin Hayes Quartet, and a new trio with Niall Vallely and Niwel Tsumbu and produces an ongoing podcast with fiddler Liz Carroll called "The Lizzes".

Short bio:

Liz Knowles' fascination with music has always been rooted in how one can arrive, land, and leave a note. Her early foundations were in classical music but her discovery of Irish music connected the dots between memories of her grandfather's singing, a lifelong exploration of modal melodies in Early music, and the "In-Between", a life theme for Liz that illuminates the challenge and vitality of the liminal places in life and music.

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Asia and South America. Her compositions and arrangements of tunes and songs have been recorded by John Whelan, Flook, Chicago's Metropolis Symphony Orchestra, Liz Carroll, Beolach, Bachue, J.P. Cormier, Michael Black, John Doyle, and Ensemble Galilei. In addition to serving on the faculty at the New England Conservatory, she has an active online teaching schedule of lessons, seminars, and presentations on various topics, some of which have been presented by organizations such as New York's Irish Arts Center, and Music Network Ireland and is a highly sought after teacher in the Irish music world both here in the United States and abroad.

Liz has composed and produced music for two exhibits featuring Irish art first at the Art Institute in Chicago as well as two commissioned pieces for Notre Dame's Snite Museum and for a book release later this year. She and Liz Carroll produce a podcast called "The Lizzes Podcast" and Season 2 is due out in the spring of 2024. She currently tours with her trio Open the Door for Three, The String Sisters, The Martin Hayes Quartet, and a new trio with Niall Vallely and Niwel Tsumbu.

Long Bio:

Liz's fascination with music lies in the many ways one can **arrive**, **land**, and **leave** a note. For her, the most interesting stuff in music happens in the liminal space between the notes, suggesting an interesting parallel to life as well. It is not the 'landings' but the in-betweens, the seemingly incongruous details of her life, that intertwine and overlap to make her the player and person she is today.

Landings

She has brought her distinctive sound—the fire and finesse of Irish fiddle music combined with the tonal richness of the classical violin—to concert stages and festivals across the world. Her auspicious beginnings as the fiddler for **Riverdance** and as soloist on the soundtrack for the film **Michael Collins** established her as a virtuosic and versatile performer, and she has since performed as soloist with such orchestras as the **New York Pops** and the **National Symphony Orchestra**, played on **Broadway** with The Pirate Queen and The Green Bird, and traveled the world for over four years as music director, composer and performer with **Celtic Legends** and **Celtic Dances**. She has played in some remarkable and magical locations around the world including an island festival off the coast of France where the concert had to be timed with the tides and a Malaysian festival at the foot of a rainforest—both tours were with the **String Sisters**. Her trio, **Open the Door for Three** has played in a bullring and at the Kennedy Center and the newly formed **Martin Hayes Quartet** recorded their first album, *Blue*, at the stately Bantry House on the west coast of Ireland

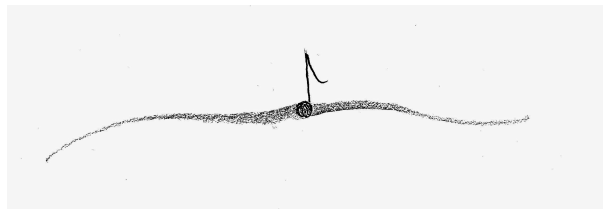
Arrivals

She was born and raised in Kentucky, she played baroque music, learned Irish music by accident on Long Island, and went to design school. Liz first distinguished herself as a violinist in New York City, performing in such prestigious venues as Carnegie Hall, the Kennedy Center and Broadway, with artists such as Marcus Roberts, the Bang-on-a-Can Orchestra, Bobby McFerrin, Paula Cole, Steve Reich, Eliot Goldenthal, Rachel Barton, Don Henley, and Tim O'Brien. It was also in New York that she discovered her true passion for Irish music, becoming a member of the John Whelan Band, the renowned Cherish the Ladies, and Ensemble Galilei. Today, she is well respected on both sides of the Atlantic as a performer and as a well-known and sought-after teacher of Irish music. Her compositions and arrangements of tunes and songs have been recorded and performed by John Whelan, Flook, Chicago's Metropolis Symphony Orchestra, Liz Carroll, Beolach, Bachue, J.P. Cormier, Michael Black, John Doyle, and Ensemble Galilei. It has been a natural progression to assume a producer role for cd, concert and theatrical productions over the years.

Leavings

Liz is a perpetual student and sought-after teacher, actively seeking elevated conversation through music, practice, design, art, writing, reading, and walking. She is currently working on a podcast, finishing a book about Irish fiddling and the art of practice and is exploring the concept of the in-between and liminal spaces in her music, art, writing, and teaching. Stay tuned- she will let you know when she lands again!

www.lizknowles.com



Instruments:

Violin by Peter Seman, Skokie, IL
Hardanger (viola d'amore, 5+5) by Salve Hakedal, Oslo, Norway

Press quotes:

'Fiddler Liz Knowles is one of North America's finest exponents of Irish music'
--Alex Monaghan, *Living Tradition*

"Liz is an acknowledged fiddle maestro..."
Mark Lysaght, *Irish Music Magazine*

*"Every time Knowles laid into one of her foot-stomping reels,
she'd set the auditorium ablaze."*
– Channing Gray, *Providence
Journal-Bulletin Arts*

*"The Riverdance band is "a nine-piece band which marvelously performs a wide
array of music for the various dance forms. Most impressive was hell-for-leather
fiddler Liz Knowles."*
– Rick Pender, *City Beat*