John H. Clarke

Coloring outside the lines of conventional Spanish guitar music, John H. Clarke combines the flare of flamenco, the sharp edges of classic rock, the down-to-earth sincerity of folk, and the spice of traditional music from around the world. His unique sound is a result of years of performing in public and an insatiable drive to absorb all he can about music. Having taught himself to play on an old six-string when he was 11 years old, John expresses himself best with a guitar and makes every note he plays count. Whether laying down a track in the studio or busking in the city streets of San Francisco, John H. Clarke captivates audiences.

Strings and Wood, Johns latest CD, is a perfect example of his earnest, energetic artistry. On the CD, John's charismatic presence is complimented with the added depth of electronic looping and the smooth, sensual sounds of a string quartet. *Strings and Wood* showcases John's diversity and innate ability to adapt styles and methods to his own distinctive sound. The new CD is a collection of original compositions that have germinated while playing in the subway and on the street during the last ten years and features upbeat tempos ("Fuerte," "No Pretense"), relaxed rhythms ("To Live," "A Walk to the Lake"), and exotic scores ("Aurora Borealis," "Mosaic for Shadows").

John calls himself a musician in the shadows, but in reality, he has a quickly growing fan base that spans the globe. John's devoted followers seek out and soak up his online presence. YouTube hits for his original finger-style composition "The Most Evolved" have exploded to over 5 million views to date. People all over the world want to play the "John H. Clarke" style and are buying up his sheet music and CDs to learn how to do it.

John remains true to himself, no matter where he plays or to whom. His allure is his genuineness. His guitar, a means to self-expression. John uses only the rules that work for him, and even makes up his own, to keep his music fresh, innovative, and on his fan's playlists.

By Andrea Redd, 2011