

**Arlene Faith Kortright**  
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## BIOGRAPHY



**A**rlene began her studies on the violin at the age of seven. Her first opportunity was given through the public school system, in Cleveland, Ohio. Re-enforced with private teaching, she continued her studies on through grade school, and Junior and Senior high school.

**A**fter a family move to Denver, Colorado, at thirteen, Arlene studied with Mr. Samuel Chernyk, a renowned violinist, who had worked in various symphony orchestras around the country.

**M**r. Chernyk was (and is), a major influence in Arlene's musical life, having developed and honed her skills under his strict and disciplined ear, his faithful instruction, and careful direction. He sponsored Arlene in many recitals and, and helped her work her way into City-Wide Orchestras, and on to State-Wide Orchestras, where more often than not, Arlene held first chair position, as concert mistress.

**T**hese collaborations were conducted by various guest symphony conductors, one being Mr. Brian Priestman, the Denver Symphony conductor.

**M**r. Priestman, Mr. Chernyk, and the Denver Public School System lobbied to get Arlene a music scholarship for C.U. in Boulder, Colorado. Arlene, however, chose another route to fulfill her musical ambitions and dreams, by way of Nashville, Tennessee, but only after a move to Telluride, Colorado, a cozy little ski town in 1975. She attended the famous Bluegrass Festivals held there, and was exposed to the fantastic talents of Bluegrass fiddlers such as Vasser Clements, Byron Berline, Darrel Anger, and Tim O'Brian. Determined to learn some of the more popular fiddle tunes, she studied by ear as well as from sheet music.



**W**ith a handful of fiddle tunes, and a new found fascination for the fiddle, she returned to Denver in 1980 prepared to get involved in the Denver music scene. There, she made a living for herself, and her daughter, by playing fiddle in country bands. Soon after, she started her own bands, and recorded her first album. She found herself incorporating her vocals with her fiddling. This finally led to a move to Nashville, in late 1984.

**I**n Nashville, she landed many opportunities for herself. She began doing sessions, singing and playing country fiddle for many songwriters that encouraged her to write her own songs. The best of the best helped her hone her writing skills. Bobby Braddock, in particular, became her friend and mentor almost immediately. She sang her way into the best Nashville studios.



**F**or a time, her violin talent as a songwriter. Her unique writing skills were soon to be by Mr. Byron Gallimore, one of Nashville's finest and most respected producers. He hired her as a staff writer at Charley Prides publishing company. There she collaborated with many songwriters of our time, and sang her demos under

Byron's direction. This experience, led to much attention from record labels, such as RCA, and Capital Records, where Arlene landed a recording contract, with producer, Mr. James Stroud. Some of the world's finest musicians joined in with Arlene in the studio. Among these are Paul Franklin, Buddy Emmons, Doug Jernigan, Mark O'Connor, Rob Hajacus, Jerry Kroon, Junior Husky, Matt Rollins, Brent Rowan, and Brent Mason, just to name a few.

**H**er songs have been recorded by Janie Fricke, Charley Pride, George Jones, Roy Rogers, Kathy Mattea, Ronna Reeves, Lisa Stewart, and many aspiring young artists trying to land their first record deal. Her own songwriting demo's were sung by the likes of Kix Brooks (of Brooks and Dunn), Joe Diffie, David Ball, Rebecca Lynn Howard, Deborah Allen, and Buddy Jewel. Arlene recorded a duet with Garth Brooks in his early Nashville days.

**A**rlene's love for classical music never dwindled, though she was knee-deep in the Country music business. She started up with the Trevecca Symphony Orchestra, and remained with them for ten seasons.

**A**rlene Faith was formerly known as "Gidget Baird" both in Denver and Nashville. She started using her real name after leaving Charley Pride's company, and after her marriage to Russell Kortright.

**B**efore Charley Pride sold his publishing company to Warner/Chappell, Inc., Arlene started up her own publishing company, Wooden Stone Music. She now enjoys writing everything from Celtic to Country to Classical, and recording out of her home with her husband, Russell Kortright. Russell, a fine musician and producer, is producing Arlene's music. Together alone, they have created some of their best works.



**A**rlene Faith has had one of her Celtic music compositions used as the Title Theme for “The Appalachians”, an Evening Star Production, which was released by PBS as a series in April, 2005. The song, “East of River Shannon,” is from her first Celtic CD “Spirit of the Celtic Violin” included in her New Age Celtic Trilogy. The song also appears on the soundtrack CD for “The Appalachians”, released by Dualtone Records.

**A**rlene's love for classical violin, combined with her love for fiddle music, took a turn towards Celtic music. "Spirit of the Celtic Violin", "River of Dreams" and "Luna Wings" is a fantastic New Celtic Trilogy blending these two worlds. She will take your spirit on an unforgettable journey through an ancient realm, and bring you into new age territory...

**A**rlene herself is a blending of cultures and customs. Her father, being Swiss born, gave her a natural love for Classical music, and her American Indian mother, blessed her with a love for Country and Mountain music. By some unseen magic, her musical path is covering the ground of both worlds...

**T**his New Celtic Violin Trilogy is a Masterpiece to be treasured.



**F**or the fiddler and violinist alike, Arlene offers the sheet music to accompany her Celtic Violin Trilogy CD's. The sheet music is easy to read, with chord markings above each phrase. The books are a great learning tool for the intermediate player that wants to play along with the fully orchestrated CD. It is also relaxing fun for the accomplished player that may want to embellish with their own playing styles.

**A**rlene has carefully blended the classical violin with the fiddle style of the more traditional player, in her Celtic collection of music. She has a way of making the violin sing and the fiddle dance...