

# máire ní chathasaigh & chris newman



## “DIALOGUES/AGALLAIMH”

“A beautifully produced, tight album that runs from harper Ní Chathasaigh’s own jigs... to central American harp brightness and slick bluegrass. ‘Beeswing’ and ‘Maid at the Spinning’ have terrific articulation and ornament, and ‘Gol na mBan san Ár’ achieves immense, droned pathos... A virtuosic Latino ‘Banana Yellow’ follows. Vocal ‘Deirín Dé’ is sweetly Christmassy ... ‘Hidden Pearl’ is a rare Petrie gem, with ‘Twinkle’ & ‘Swinging’ showing Newman’s brilliance...”

★ ★ ★ ★

- THE SUNDAY TRIBUNE

### TAPLAS, Oct/Nov '01

“With each outing they make, this pair continue to amaze and stun with their sparkling virtuosity and incredible tightness. The album title perfectly sums up the way Máire’s harp and Chris’s guitar interact with each other. Perhaps the most stunning example of this is the foot-tapping ‘Twinkle Little Star’, which is guaranteed to bring some sunshine into your life.

As well as all these wonderful instrumental tracks, Máire also contributes several songs and her harp solo, ‘Gol na mBan san Ár’ - an example of Ireland’s older harp music - has a spare, stark beauty... She plays with passion and admirable restraint...

Dialogues is a rich and breathtaking album, in which the various styles and instruments discourse together with consummate ease, grace and joy.”

### TYKES NEWS Autumn 2001

“The apogee of instrumental music. It’s perfectly played and exudes warmth, passion and pleasure...

Máire’s voice is pure and light with a subtle vibrato that suits the Irish style of singing. Máire is on a one-woman crusade to update the Irish harp from the twee to its rightful place as the instrument able to take on any musical task with guts and fire. When I listen to a new CD from the Newman/Ní Chathasaigh stable I expect, and get, fireworks from the harp... Although a slow piece, ‘The Hidden Pearl’ tries to climb out of the box, as the restraint it is played with barely holds back the passion.”

### FOLK LONDON Oct/Nov 2001

“Chris and Máire have established themselves as firm favourites on the folk circuit. So it’s not surprising that this recording comes highly recommended... We are treated to the dazzling

display of arranging that has become Chris’s trademark. In fact, the whole of the album is so littered with gems that I’m having difficulty in containing the superlatives. Just take my word for it: the playing on this album is so good it should be outlawed!”

### SHREDS & PATCHES Autumn 2001

“Two of the folk scene’s most respected musicians have put together a CD of what can only be described as beautiful music: a mixture of songs and tunes, all played with wonderful control and really effective dynamics. This is quality stuff: the range of material is excellent, with a really broad appeal. Perfect.”

### FOLKER (Germany) März/April, 2002

“Wie immer mit augenzwinkernden Wendungen perfekt gespielt und glasklar gemixt.”

### DIRTY LINEN (USA) June/July '02

“A judicious mix of lively dance tunes, lovely songs, classic Irish harp music, and general purpose fun. Ní Chathasaigh, who invented the playing of Irish dance music on the harp, is in fine form on a set of Irish jigs, a set of reels, a James Hill hornpipe, and a set of Scottish pipe tunes. Her fine version of ‘Gol na mBan san Ár’ uses the silences between the notes to full effect and her singing in Irish is clear and strong as the wind. Newman is one of the most versatile and just plain fun guitarists around... A very strong recording.”

### SING OUT (USA) Spring '02

“This virtuoso guitar/harp duo test the limits of Irish music with touches of calypso, bluegrass and 40s-style swing. Newman’s hot guitar licks and Ní Chathasaigh’s bell-toned harp are delights...”