

# máire ní chathasaigh solo album



## “THE NEW STRUNG HARP”

In 1985 Máire recorded the first harp album ever to concentrate on traditional Irish dance music - the culmination of many years spent developing an array of new techniques for the purpose, particularly in relation to ornamentation. Using her deep knowledge of the idiom of the living oral Irish tradition, she thus firmly re-established an authentically traditional style of harping. It has been described as "the most influential Irish harp album of the twentieth century: a single-handed reinvention of the harp".

### THE CORK EXAMINER

*"Every now and then an Irish traditional record of spirit-saving proportions is released. Máire Ní Chathasaigh's debut album is one of them... The subtle variations in each section of most pieces reflect her loving perfectionism, thoughtful perspective and individuality... An intensely passionate and intelligent record and a milestone in Irish harp music."*  
- Jack Power

### THE IRISH TIMES

*"Máire Ní Chathasaigh's 'Gander in the Pratie Hole', decorated in authentic traditional style, is a match for any piping or fiddling version of that tune.... Her simple harmonic treatment of Carolan's instrumental piece, 'Farewell to Music', is strikingly effective, and her noble arrangement of 'An Spéic Seoigheach' memorable. The dance-music is relaxed and confident, played throughout with style and precision... hornpipes effortlessly speeding into glorious reels... God bless her fingers for the new paths they find through the strings"*  
- Tomás Ó Canainn

### THE SCOTSMAN

*"Unquestionably deserves to be hailed as a classic exercise in music-making."*

### IN DUBLIN

*"A showcase for the extraordinary talents of Máire Ní Chathasaigh, the album is a labour of love and a joy to the listener."* - Finbar Boyle

### FOLK ROOTS

*"Electrifying... Máire is one of those musicians who truly deserve to be described as a virtuoso... So intricate are Máire Ní Chathasaigh's techniques, so subtle her use of tonal lights and shades, so inventive her arrangements that your attention is not so*

*much caught as captivated. She has a style all of her own but which is ideally suited to the resonances of the Irish harp. Her method of ornamentation by the nimble repetition of notes adds an exhilarating skip and vigour to jigs like 'Father Hanly' and reels like 'The Pullet'. She's not only good at rattling off dance tunes either. Her control and timing on the five minute track 'An Spéic Seoigheach' is spell-binding as is her interpretation of 'Carolan's Farewell to Music'—her sparse arrangement of which proves the old adage about the spaces between the notes being as important as the notes themselves. Every string is in sympathy with the mood of the piece, an interpretation of extraordinary maturity from one so young... a truly beautiful album."* - Lawrence Heath

### FOLK ON TAP

*"One of the loveliest albums for many a year...if you have tears to shed, prepare to shed them...The Celtic harp is not generally associated with the dancing rhythms of the reel and the hornpipe...but in Ms Ní Chathasaigh's nimble fingers the already rapid fountain of notes is further embellished by an astonishing display of decorative 'grace notes' - the sort of thing you hear in the ornate singing of the best of West of Ireland voices. The whole album is practically faultless...a glorious record."* - J P Brown

### TAPLAS

*"I must congratulate everyone connected with the making of this marvellous album...a work of art. This is the harp album I've been waiting for: it has everything, from lively jigs & reels to slow airs and some of the best Gaelic singing you are ever likely to hear... I really can't write any more about this lovely album. In the words of a friend of mine, 'What can you say about it? It's perfect!'"* - Bene Hall