

Kate Green has a voice to move you out of your seat, and she uses it to great effect here. What's really important though is HOW she uses it—now powerful and commanding, now gentle and enveloping. There are plenty of people with good voices who are not good singers, just as there are people with not very good voices who are great singers. Kate has a great voice AND she can sing.— *Roy Bailey*

After fifteen years presenting the best of folk music on BBC Radio 2 and eight years presenting my own podcast show, I still get that little tingle in my inner core when I hear what the Irish call “The Pure Drop”. From the first notes of the first tracks [of *A Dark Carnival*], I knew that here was another of those moments. Kate is a great singer, working with the best musicians in tune to her every inflexion and a superb choice of songs—when that happens a rare magic is conjured up. This is rare magic indeed.— *Mike Harding*

Can switch with apparently consummate ease from a bluesy rendition of Clive Palmer's Empty Pocket Blues to a big Child ballad like The Cruel Mother, to a Hedy West-type approach to the old railroad song Reuben's Train.

A measure of the success of her putting her OWN stamp on the songs...is the fact she made the songs come up newly minted, and never made me think of the versions that I had long had in my mind from yesteryear.— *Dai Woosnam, Living Tradition*

Wow, what a treat! I got a preview of four tracks from a soon-to-be CD of Kate Green and her band. I've always really liked Kate's singing and often wished we could hear more of her. This will be your opportunity, from the traditional ballad Lady Diamond to a Latin-flavoured Renegades, through the self-penned Mi Amigo to Memphis Minnie's When The Levee Breaks. The arrangements are superb and totally in keeping with the subject matter. It would be churlish not to mention the production by Jed Grimes: it's immaculate, and the musicians too. Something to look forward to in these dark and dismal days. It's the business.
— *Dave Burland*

A very special singer...one of those select few voices that capture and hold an audience in a permanent state of pin-drop attentiveness...
Her control of line, dynamics and selective ornamentation was impeccable...
The power of her voice...its sublime strength — *David Kidman, Stirrings*

My first thought on hearing Kate Green was ‘Where has she been hiding?’. You'd think a singer this good would have established a presence on the circuit by now. — *Brian Peters, Folk Buzz*

Wonderfully warm and expressive voice... She sings so you can hear what the song is about rather than what a clever singer she is. I really like that and consider it to be one of the hallmarks of a truly great singer... Very highly recommended.
- *Chris ‘Yorkie’ Bartram, Shreds & Patches*

An exceptionally fine singer, one of the finest I know (and I've heard some brilliant singers)... An exquisite, gorgeously full tone in higher and lower registers alike. — *David Kidman, Folk Roundabout*

A strikingly ear-grabbing voice — *Roy Harris, Taplas*

Full of passionate commitment — *Ian Spafford, Stirrings*

While we've got performers like her around, there's no danger of our music failing to get noticed — *Doug Porter, FOLK ON!*

Review of *An Unkindness Of Ravens* (2007)

Kate, born in Strathclyde into a family with strong Irish roots, moved to Sheffield in the '80s, and originally recorded this album in 1994, backed by Taproot String Band colleagues (Raymond Greenoaken, Mike Coleman, Patrick Walker) and Steafan Hannigan. Though released only as a cassette, it swiftly attained the status of treasured possession for me; 12 years on, in this freshly remastered CD edition, it sounds even more fabulous. Kate was (indeed, still is) an exceptionally fine singer (words I don't use lightly); she commands your attention right from the outset, for she's blessed with a full, rounded tone, equally sonorous in higher and lower registers, and through the difficult crossover point too—an enviable quality found in few other singers... Kate has tremendous control of dynamics, and an innate feel for both pacing and decoration. She knows intuitively when to ornament expressively and when to sing the line straight, and 'goes for it' afresh each time without ever a hint of 'party-piece' mannerism. Kate's response to each chosen song is born of really inhabiting, living and breathing the tale she's telling. She clearly has a deep and healthy respect for the tradition (notably *séan nos*), and her sources, but is completely unafraid to present her own take, which she does compellingly, persuasively, and with supreme determination and conviction.

Here Kate demonstrates her aptitude for the modes of traditional song by tackling two big ballads, delivering a spellbinding rendition of *The Cruel Mother* and a virtually unsurpassable unaccompanied *Reynardine*. Kate also displays considerable flair for bluesier or gospel inflections, as on *Titanic*, *Empty Pocket Blues*, and—best of all—a spine-chilling rendition of *Lazarus* (the prison work-gang song collected by Alan Lomax), where her technique is at its most formidable. The inspiration derives from Robin Williamson shows in well-observed covers of *The Circle Is Unbroken* and *By Weary Well*. Elsewhere there's a fine version of *She Moved Through The Fair* and a suitably desolate *I Am Stretched On Your Grave*, with a deliciously turned *Stitch In Time* providing wicked contrast.

Finally, Kate gets to rest her larynx and exercises her compositional skills on a 'wee tune', *Jack Hare*. Throughout, the band instrumental support shouldn't be undersold: it's well-conceived and sympathetic—and entirely believably recorded too, being perfectly balanced with Kate's voice. A stunning disc which really shouldn't be ignored.

David Kidman, fROOTS