



SUPPLIED

Maria Camahort and Carles Marigó said they'd deliver imaginative recreations of old works and they definitely delivered.

What: Poema Armónico

Who: Carles Marigó, piano and percussion, and Maria Camahort, guitar

When: Thursday night

Where: Hamilton Gardens Pavillion, aka Harkness Henry's Emporium of Scintillating Wonders

Reviewed by: Libby Wilson

I've never seen the piano played like this before.

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I wasn't expecting it to have a starring role in this duo, as the programme described imaginative recreations of works originally for vihuela (Spanish lute) and baroque guitar. Imaginative was right.

Carles Marigó went reaching inside the grand piano lid to pluck or scrape strings, sat a tambourine on top for passive percussion, and muted an octave with what I later heard

And Marigó wasn't the only one who clearly loved playing this music - he and guitarist Maria Camahort shared many a grin at the end of songs. The audience was held until those smiles broke out, waiting in silence to be sure the piece was finished, not wanting to break the spell.

Camahort was also impressive, pouring herself into giving a flamenco, contemporary, or classical twist to music originally from the sixteenth and seventeenth centuries. Just moments into the concert, the first piece required her to twist a tuning peg as she played.

The rest of the evening saw her deliver fast finger work, a bit of slide, harmonics, and at times some percussion on the guitar body. Camahort also had stints using singing bowls and flamenco-style clapping.

Three songs featured spoken passages - in Spanish from Marigó then English by Camahort - and some singing, with tales of keeping cows for the price of a kiss, a thousand regrets for leaving someone, and a priest's daughter's rendez-vous with her love.

There were sprinklings of humour in the night too, including Camahort's head-shaking when Marigó went overboard flourishing his way up the keyboard and finished with a sly smile. But there's no doubt the pair are serious musicians who, over the evening, proved their ability to completely change the mood from one moment to the next.

The audience wasn't ready to let them go after their final song, so they delivered a very personal encore: the emotive Papá, which Marigó wrote for his late father.

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