



# Vibes and keys entirely in tune

**Nick Parnell**

Wednesday, Adelaide Town Hall

NOT just Classical Vibes, as advertised. Baroque, Romantic, impressionist and modern composers and some of their best known music surrendered their hold on specific period labels to the onslaught of Nick Parnell and Leigh Harrold, two of the most luminous graduates of the Elder Conservatorium. The dazzling dexterity of Parnell's four flying mallets was complemented by the fluent grace of Harrold at the keyboard.

Both were fully aware of the

stylistic niceties of their material and joined at the hip in their sensitivity to the needs of the music.

They got rhythm, both these guys. Gershwin was a fitting starter, Preludes Nos 1,2 and 3 adding vibraphone sparkle to the piano's languor. For Chopin Nocturnes in E flat major, B flat minor and C sharp minor, the duo reached total unanimity on their rubato. The busy triplets of the Bach Gigue from the English Suite in A minor flashed by – any faster would have risked accusations of showing off – and his Sonata

in C major BWV 1033 paid faithful tribute to the original concept for flute. Steve Reich's palm-tickling *Clapping Music* brought both players to front stage, shepherding the willing, mainly be-jeaned audience in a moderato run-through before dashing off their own prestissimo demo.

All three movements of the Beethoven Sonata in C sharp minor, known and loved as *Moonlight Sonata*, was balanced with supreme delicacy to ensure the message of the music was always clear.

**Elizabeth Silsbury**