

## Ronnie Taheny

"Renaissance Point" CD Launch. Sat Feb 6, 2010.  
Governor Hindmarsh Hotel. Adelaide, South Australia.

European-based ball of energy Ronnie Taheny returned to Adelaide to present a selection of songs from her latest album, 'Renaissance Point', at the Governor Hindmarsh on February 6. It's her first studio album for four years and, as such, it's big. It spans two discs and I was looking forward to hearing the bulk of it live. I took my seat amongst the good-sized crowd that comprised Taheny's fans, family and friends, waited for the lights to dim and the show to begin.

Taheny was given a warm welcome to the stage, and appeared immediately at home. Picking up her 11-string guitar she began with the controlled commotion of 'Tell Your Story Walking', a track that dates back to 1996's 'Valentine's Prey' CD. I was thinking we might be given a retrospective first bracket, but as soon as the opener finished we were treated to the first of the 'Renaissance Point' numbers, the impressive 'Letter to the Muses'. The set went on to showcase many of the tracks from the first disc of the new album, with the multi-talented Taheny moving from guitar to keys to grand piano and back again. 'Artemisia', 'Surface', and 'Photograph' were all delivered to an appreciative audience, before the performance changed gear and Taheny gave us the spoken word 'A Darcy Before I Die', which also appears on the new album. The first stanza concluded with the powerful vocal performance that is the making of 'This Lifetime', from the 'Dodgy Vita' album.

It was only to be expected that Taheny would need a break after the powerhouse opening session. The audience was left to reacquaint themselves with friends and bar staff for 40 minutes, which only served to raise the level of expectation about what was to come.

The second set started with the Outhouse Orchestra, resplendent in familiar black garb, performing 'Trade' - a brilliant song that deserves both of its appearances on the new double CD. Amanda Goodfellow (cello, bass and vocals) and Marie de Lint (flute, keys, harmonica and vocals) provided perfect accompaniment for Taheny through the set as she once again cycled through her instruments. The rather beautiful 'Mal di Mare' and 'Latitude Age' benefited from recorded backing, obviously a necessary evil if these songs were to be aired. The latter featured a breathtaking vocal performance from the whole band, Jarrad Payne (drums, vocals and occasional bass) having completed the line-up earlier in the set. Taheny was comfortable and assured throughout; even the occasional intermittent problems with the guitar sound were managed with aplomb. The band concluded with 'The Thinker', another song from 'Renaissance Point'.

The crowd were given plenty of reasons to buy the new album but the performance also featured many songs from Taheny's back catalogue of CDs. 'The List', from 2003's 'Happathy' album, was a personal high point of the night.

Taheny and band, including guest Michael Bahlij on grand piano, were called back for an encore that comprised 'Wasting Away', 'That's Jesus' and 'Guardian Angel', before the curtain fell on another memorable performance with 'Moving Door'.

The whole evening was an exercise in variety, virtuosity and versatility. The audience was presented with 21 examples of why Ronnie Taheny is worth seeing. The gig careered, bounced and soared in a range of directions, but never managed to shake itself loose from Taheny's control. Which is exactly how it ought to be.

David Robinson  
"Rip It Up" Magazine  
Adelaide, South Australia