

Galway shows unfailing power

Montreal Symphony Orchestra, under the direction of Charles Dutoit, in the last of the series of Du Maurier Concerts, in the Salle Wilfrid Pelletier. Guest artists, James Galway, flautist, and The Toronto Consort: Garry Crighton, Jean Edwards, David Fallis, David Klausner, and Alison MacKay.

Musica Antiqua (1975) Lothar Klein Flute Concerto No. 2 in D, K. 314

Mozart

Little Suite for String Orchestra on Canadian Folk Songs (1955) Somers

Le Basque

Marin Marais

Clair de lune

Debussy

Tambourin

Gossec

Concertino for flute in D, opus 107

(1902)

Chaminade

By ERIC McLEAN
of The Gazette

Contrary to rumors you may have heard or read in Tuesday's *Gazette*, James Galway is not a Scot, but a native of Belfast.

If there were any doubts on the matter, they were resolved last night by his comic explanation of the origin of the *Concertino for flute* by Cécile Chaminade, delivered with a brogue as thick as from here to there.

The occasion was the last of the Du Maurier series of concerts by



JAMES GALWAY

His technique is fluent

the Montreal Symphony Orchestra, and the diminutive Irishman inevitably brought the audience to its feet, cheering.

It would be impossible to begrudge him this reception. There is no one, but no one around these days who can play the flute quite like him. It goes without saying that the limpid tone, the fluent technique and control are there in

abundance, but it is the unfailing power of his communication that has almost magical qualities. He is an Hibernian faun.

There are those who might raise an eyebrow over the speed with which he took the opening movement of the Mozart *D major Flute Concerto*, but the style was always convincing, and the ideas came across with no trace of ambiguity.

This, unfortunately, was the only substantial item in his part of the program, unless we consider the Chaminade *Concertino*, an attractive work written with an admirable appreciation of the potentialities of the solo instrument.

Besides these, he offered a handful of musical bonbons that one might expect to hear as encores — Debussy's *Clair de lune* or Gossec's *Tambourin*.

What is getting into our musicians these days? Why did Galway feel it necessary to clown it up with the Chaminade? I would swear he had been watching the Canadian Brass with their dizzy explanations of a Bach fugue, pointing out things on the sheet of music that were clearly invisible at a dis-

tance of more than six feet.

Chaminade may be somewhat out of fashion, but she was a lady of exceptional talents, who deserves something better from those who use her.

Galway did not have it all to himself, however. The concert opened with an interesting work by the Canadian composer, Lothar Klein, called *Musica Antiqua*.

It was written six years ago for the Toronto Consort, a group that specializes in medieval and early renaissance music and all five members of the consort were on hand for this performance.

Their role is rather like that of the *concertino* in a *concerto grosso*, except that they are not only required to play a variety of ancient instruments, but they also sing.

The work lasts some 20 minutes, and the total impression was of a very evocative film score based on some medieval myth... Robin Hood, for instance.

Dutoit and the musicians appeared to be in fine fettle, and appeared to find great enjoyment in the program.