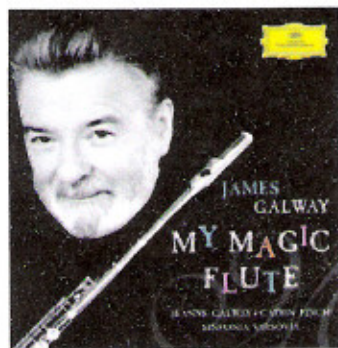


CDs



My Magic Flute Sir James Galway, Jeanne Galway © 2006 Deutsche Grammophon

The first 30 minutes of this 74-minute, jam-packed CD is devoted to a standard work of the flute repertoire (the Mozart Concerto in C Major for flute and harp). The rest offers arrangements of other Mozart works. This is a highly polished recording, as we would expect from such a well-known performer on a major recording label, full of wonderful sounds and beautiful phrasing.

Do not expect an authentic classical era performance. That is not what this CD is about. It is about James Galway giving his own distinct interpretation to some wonderful Mozart melodies, giving the listener the opportunity to just sit back and let the music happen.

The Concerto in C for flute and harp adds greatly to the numerous recordings of this work on the market. Sir James is joined by the excellent young harpist Catrin Finch. Her flawless technique and musicianship match Galway's perfectly. They reign in a common tendency to gravitate to a romantic interpretation. The Carl Reinecke cadenzas grace the first and

third movements; John Thomas supplies the second movement's cadenza. For me, the Reinecke cadenza in the first movement does not fit. It is quite romantic, and so long that it tends to overbalance the movement, although the movement is quite long. The cadenza in the third movement is excellent in style and length. This is the first time that I have heard the Thomas cadenza for the second movement. It is very traditional, not innovative, but beautiful and beautifully played. It is also quite long and also tends to overbalance the movement. Overall, performance of the concerto is charming.

The arrangements of Mozart's more popular movements and melodies on the remainder of the CD include the Andante from the piano Concerto in C Major, K. 467 for flute, harp, and orchestra, and the Rondo alla turca from the Piano Sonata in A Major, K. 331 for two flutes and orchestra. A highlight is "The Magic Flutes," arranged for the Galways by David Overton. This three-movement work consists of many bits and pieces of "Mozart's Greatest Hits." Many great tunes here often combine in interesting ways. An outstanding section of this piece is the extensive cadenza for two flutes based on Papageno's opening aria from *The Magic Flute* that comes at the end of the third movement.

This album is a "must-have" for fans of James Galway. A Mozart purist may be put off by some of the arrangements, but most listeners will enjoy a fresh slant on these well-known melodies.

—Keith Pettway

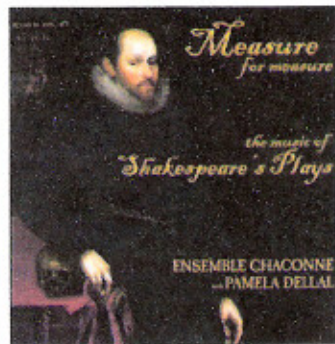


Dedicated to Barrère, Vol. 2 Leone Buyse © 2006 Crystal Records

I knew it already, but now I am sure: I am a big fan of the American flute player Leone Buyse. Such elegant and tasteful flute playing is rarely heard. For the second time, she has recorded repertoire dedicated to and played by Georges Barrère (1876–1944). For most of us, at least six of the 11 works will be completely unknown pieces; they appear

for the first time on CD. But they are played as if you have known them for years, and at the same time they are surprisingly new. The more familiar works are Poem by Griffes, Andante et Scherzo by Roussel, Invocation (Danse des prêtresses) and Sonatine quasi Fantasia by Gaubert, and Density by Varèse. The less well known are Sogno Futuristico by Leonardo De Lorenzo (flute solo, etude op. 34 nr. 17), La Nymphe Bocagère for flute and piano by Christiaan Kriens, Nocturne for flute and harp by H. Maurice Jacquet, the Suite for flute alone by Wallingford Riegger, Forgotten Modes for flute solo by Marion Bauer, and Two Monochromes for flute solo by Richard Franko Goldman. This series, by Nancy Toff and Leone Buyse, is a great initiative.

—Mia Dreese



Measure for Measure: The music of Shakespeare's Plays Ensemble Chaconne, Peter H. Bloom, Renaissance flutes © 2005 Americas MusicWorks

The trio Ensemble Chaconne was formed in 1985 and is dedicated to the performance of Renaissance and baroque

music on period instruments. This CD is based on a featured performance at the 2002 national meeting of the American Musicological Society. The *Portland Press Herald* wrote that the concert was "the perfect Elizabethan evening." I agree. Not only is the choice of the material interesting and scholarly, but the performances are excellent. Flutes featured on the CD are the flute in C by Boaz Berney after Bassano, flute in G by Friedrich von Huene after 16th century models, and flute in C by R. Owen Shaw after 16th century models. This CD will be of interest to both historic flute performance lovers and to anyone interested in learning more about the use of music in Shakespeare's plays.

—Pat George