

Carlos Montoya In Concert

Carlos Montoya, a short, bald, well-rounded man, hurried out to his chair on stage, carrying his Flamenco guitar with him, and was greeted with the loud and warm reception characteristic of U. N. B. students. This seemingly ordinary and shy man soon warmed to his audience and by the end of the evening had displayed in his personality and music the vitality, gaiety and humour characteristic of a Spanish gypsy. His shyness, due partly, no doubt, to his difficulty in speaking English was apparent early in the evening as he hurriedly began without introduction or comment. The students continued applause as the evening progressed apparently relaxed him and he was soon smiling, and gesturing and by the end of the evening even joking over his trouble with English. I even heard one criticism that the concert was not serious enough — no doubt some culture seeking student who mistakingly assumed that genius and humour can't go hand in hand!

Montoya's music was striking in its variety. He seemed to be able to imitate almost any instrument and was equally good at interpreting a wild Spanish dance or a tragic love story. Some of the selections were incredibly fast his fingers flying across the strings; in others the pace was slower and more peaceful. The tremendous variation in tone and rhythm gave different moods to the various pieces. Although the selections were varied, each piece portraying Flamenco music as played in the different areas of Spain, students not at all familiar with Flamenco music found it to be tedious in its sameness. They remarked that it would have been more interesting had there been dancers. However, I think the very fact that the dancers were missed indicates Montoya's success at creating the atmosphere of Spain with its gaiety and dancing.

The selections were all Montoya's own arrangements and many of the numbers were unfamiliar to most of us.

However, his rendition of the well-known "Alegrias" entitled "La Rosa" revealed to all, his genius at arranging an intricate chord pattern from a simple theme.

Even students who found earlier numbers monotonous were enthusiastic over the encore, for the gypsy played familiar songs with familiar skill. The first of the encores, "Saeta", in which he imitated marching drums was particularly impressive. With exhausted fingers from playing three encores Montoya left the stage, no longer hurrying but bowing and waving.

—Mary Anne Pacey

still life

four dead dry moths and black specks of sticks of dirt on the bleachers of the lampshade

dry smell of hot sweat on the tarnished coppersings
four dead dry moths

four dry dead moths
straight jet winged rusty
fragments of darkened pages
of dead books

Virulent violent terrifying
torrents of swarming shadows
circled a spell of fear.

NOW

four dry dead moths

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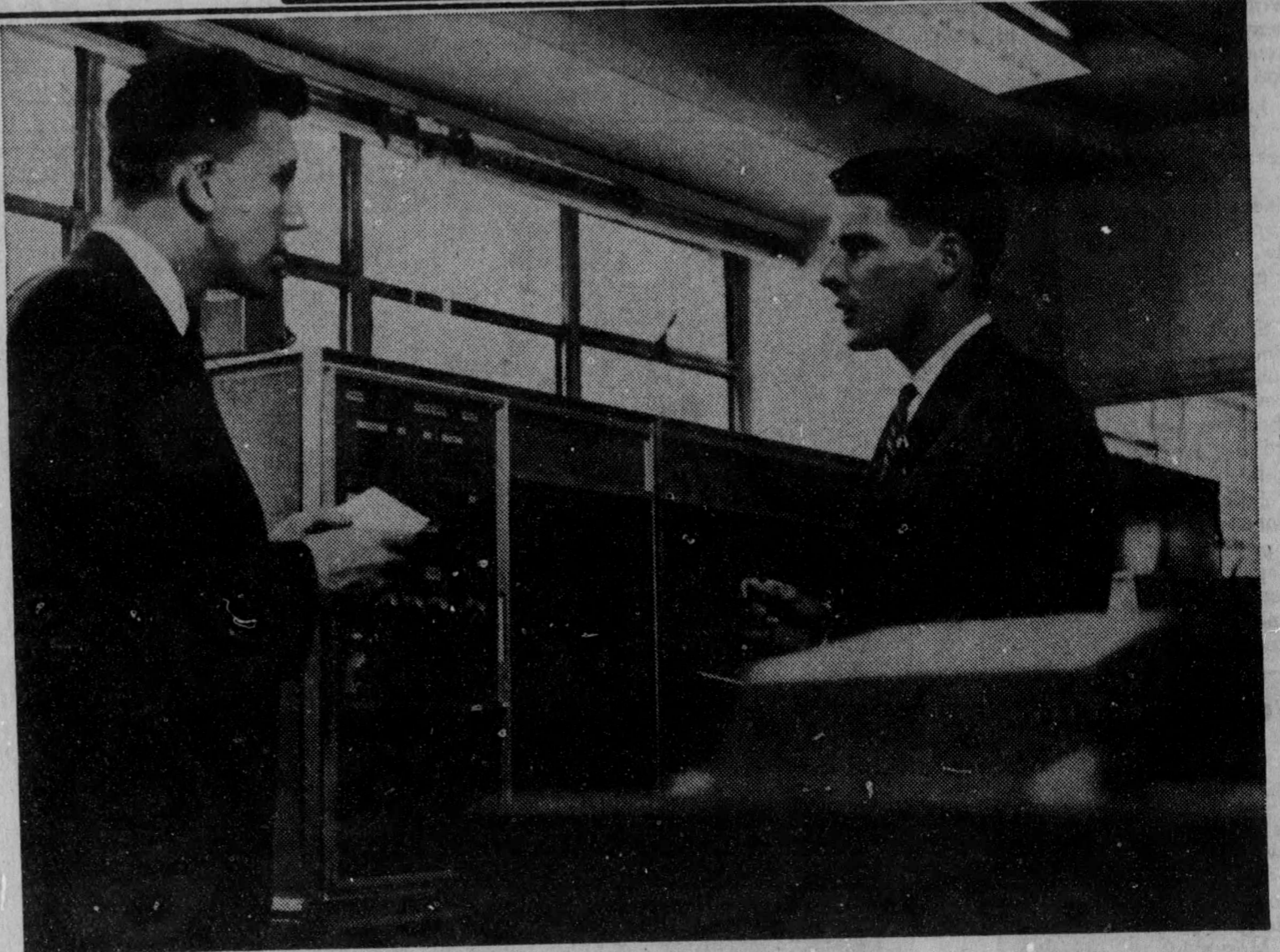
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