

# Patricia Spencer shows her talent at Flute Fair

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The Raleigh Area Flute Association's Flute Fair, at Meredith College, culminated in a recital by the noted visiting flutist, Patricia Spencer.

Her program could scarcely have included a more suitable range of selections for those interested in the wide potential of the instrument.

The Sonata in A Minor of C.P.E. Bach opened, with the flutist negotiating its three demanding movements without the benefit of accompaniment and its harmonic assistance. She performed the piece from memory.

The almost contemporary sound of the opening slow movement showed that ancient composer at his most prescient.

The silky lines of "Incantation" by Jolivet, also unaccompanied, affirmed the composer's early association with the likes of Varese and Messiaen.

Ms. Spencer is scheduled to perform the New York premiere of Eric Chasalow's "Over the Edge" early next year. In this work she accompanied an electronic tape constituting an "orchestra" of otherworldly sounding instruments.

This effort required enormous skill and intricacy on the part of the soloist. Whether the results justified all the effort would be a proposition upon which reasonable people could disagree.

The other piece employing elec-

## Music review

tronic gimmickry, "Narcissus" by Thea Musgrave, was quite warmly received. Here the flute was amplified and then "accompanied" by varying amounts of digital delay, all under control of the soloist.

The title of the work was derived from the "reflections" created by the delayed echoes. That the piece was commissioned by Ms. Spencer also suggested a particular irony: This artist's self-effacing dedication to the music betrayed no trace of the narcissism that seems to afflict certain others of the world's leading flutists, best exemplified on a recent visit to the area by James Galway.

The remainder of the program consisted of substantial fare, employing the considerable talents of pianist Linda Hall. Stephen Jaffe, a faculty member at Duke, contributed "Three Figures and a Ground."

Required here was complex synchronism between piano and flute, especially in the fast movements. The composer described the slow section as a pavane with variations. Piano and flute collaborated as equals in the magnificent Sonata in D Major of Prokofiev.

No weakness was evident in this masterly performance as the spirit of the composer's great Fifth Symphony was evoked again and again.