Chamber group in performance
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Govern placed the piano, Cynthia Woolsey the flute and Stephanie Winkfield the cello. They used no unusual instruments. This set them at a definite disadvantage, but they overcame it remarkably well.

The program opened with "Vocalise for the Beginning of time," for solo flute. The marking for the Vocalise is "wholly fantastic, grotesque." The listener was/playing. The slow, voice-instrument lamento/novely, one of the composer's black-masked faces, the blue light bathing the scene, all transported the listener into the compo/nמרק's mind "On the beginning of time."

Towards the end of the Vocalise the p/iano introduced a brief motif recalling the opening of Aho Sprach Zarathustra.
The body of the Gaspereau is a set of five variations on a haunting sea-theme, intro/duced by the cello. The variations take the listener from the Archoenix (marked "inesilence, incomhent") through the Mesio/n ("intumbrant"), up to the Cono/nico era. In this era, the motif from Aho Sprach Zarathustra returns to mark the dramatic and somber aspects associated with the appearance of man.

Unfortunately, this theme was not prominent enough and the mes/sage failed to get through. One was left wishing to hear more of it.

From the Cono/ico, we passed to the end of time. This was de/scribed as a "sea nocturne (for the end of time)" marked "aegio, pure, trans-fured". The piece ends with sev/en repetitions of a simple ten/...