



CD Review: The Flutist Quarterly Fall 2012

## **Imaginary Landscapes:**

### **Duo Rubicund**

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This CD certainly demonstrates that Duo Rubicund lives up to its name; the performances and pieces are “rosy, bright, optimistic, and promising.” The CD opens with Jerry Owen’s “Hidden Tango,” a work inspired by a 1947 print by Mauricia Lasansky. The bold, sudden changes in music texture are reminiscent of the dance. Gary Schocker’s “Once Upon A...” is based on the traditional Rapunzel fairytale in three movements. The warm sound created by this duo is beautifully suited for Schocker’s dramatic story setting. I especially enjoyed the violent flute/guitar outburst at the very end as a suggestion that maybe all did not end “happily ever after.”

“Dances in the Madhouse” by David Leisner is a fascinating piece inspired by a lithograph of asylum inmates. Although originally written for violin and guitar, the flute adds its own brand of intensity and excitement. Three of the movements use dance-styles (tango, waltz, and samba) to describe the mental or visual state of the inmates portrayed. The third movement, Ballad for the Lonely, uses the piccolo to create a haunting effect and captures the essence of what it is to feel or appear lonely. The colors and moods generated by all movements in this piece are palpable.

“Stolen Moments” by Meredith Connie, the guitarist on this CD, presents a double meaning. Not only does Connie, like many of us in creative fields, feel that she is “stealing” time from other things in her life in order to create, but as a composer she often “steals” ideas (in this case 3-4 note motives) from other compositions for inspiration. Although the time and ideas may have been stolen, the pieces generated as a result are novel, fresh, and exciting.

Dusan Bodganovic’s “Deep Voices” demonstrates how influences and backgrounds in a variety of musical styles can influence composition. Elements of jazz, classical, and various ethnic styles are present in both movements of this piece. I especially enjoyed the “additive rhythms” and the impeccable interplay between the flute and guitar.

Andrew Earle Simpson was asked to compose a duo inspired by folk idioms, and “Fireflies” was the result. This CD presents four out of his six movements. The folk-element is especially heard in the guitar licks and in the way the flute slides from one note to the next to emulate a folk singer. —Tess A. Miller