

Her embroideries in the final Scherzo are so wondrous that it's possible to forget that Bungarten has been handed the melody.

Bungarten makes a potent case of his own in the Villa-Lobos duet, persuading Lieberknecht to switch to bass flute to deepen the jungle mystery. While picking and strumming, Bungarten manages to add percussion by also drumming on his guitar. Now that's some dense foliage!

Every piece here should instantly start getting more play as soon as flutists and guitarists hear it. Works by Willy Burkhard and Hans Haug both show a deep appreciation of how flute and guitar can complement one another, but Eugene Bozza's *Polydiaphonie* will be of particular interest to guitarists seeking modernist fare without abandoning the Spanish tinge of most classical repertoire. Best known for his woodwind pieces, Bozza offers a fresh perspective in this rare foray into guitar writing. Bungarten plays a crucial role in the two Souple movements that open the piece, introducing I with a descending run and II on the ascent. Harmonics are liberally sprayed through the opening fantasy—along with some dense strumming—and at the end of the sequel. Even the guitar fills, as Lieberknecht goes wild in birdlike unpredictability, are worthy solo guitar works.

Bungarten, in his succinct booklet notes, looks forward to further explorations of flute-and-guitar repertoire, aiming his sights—and Lieberknecht's—at music of the 19th Century for the follow-up. Bring it on!

TANNENBAUM

### **Music of the Superpowers**

Muczynski, Denisov, Reynolds, Taktakishvili,  
Smirnova, Barber  
Brian Luce, fl; Rex Woods, p  
Albany 1059 [SACD] 68 minutes

This vividly recorded anthology gathers six flute-and-piano duos written by American and Russian composers during the height of the Cold War. Three are popular and much recorded standards—the sonatas by Robert Muczynski and Otar Taktakishvili, and Barber's Canzone (which became the basis of the slow movement of his 1962 Piano Concerto). Three are less known but just as rewarding: sonatas by Edison Denisov and Verne Reynolds, and a concise, one-movement sonatina by Galina Smirnova. Collectors should be aware that the Muczynski and Reynolds sonatas also appear on an anthology of all-American flute music played by Katherine Kemler (Centaur 2146).

All six pieces are tonal and more-or-less traditional in idiom, though they vary widely in character and mood. The clean-lined

Muczynski is neo-classical in form and spirit, most notable for its brilliant, restless, mercurial first movement pitting the darting, agile flute against a driving, syncopated piano. The nocturnal and rhapsodic Denisov avoids classical forms and instead is cast as a 9-minute slow-fast-slow arch. These two are the most chromatic works on the program, though both feel tonally anchored and avoid astringency or harsh dissonance.

The Reynolds and Taktakishvili are longer and more expansive works, more traditional in texture and harmony, and more romantic in emotion. The Reynolds is tinged by Hindemith, especially in its more dignified moments, while the delightful Taktakishvili draws on indigenous folk tunes, encouraged by the cultural doctrines of Soviet Realism. Both sonatas abound in shapely melodies and idiomatic display sure to please recital audiences.

Barber's short Canzone is elegant and graceful, richly infused with his characteristic nostalgia. Smirnova's compact, one-movement sonatina is bright, tuneful, and exuberant.

This release should be of particular interest for the less known, seldom recorded Denisov and Smirnova, though everything on it is enjoyable from beginning to end. Brian Luce plays with flair and intelligence with his alert partner, pianist Rex Woods. Luce offers interesting background on the compositions in his liner notes, though phrases like "A gifted pianist, Robert Muczynski's music" reveal a deplorable ignorance of English grammar. But he's a wonderful flutist.

LEHMAN

### **Brazilian Soundscapes**

TEJERA: *Sonata*; MEHMARI: *Sonata*;  
TACUCHIAN: *Lithograph*; PITOMBEIRA: *Brazilian Landscapes 7*; DANTAS: *Mosaic*; RIBEIRO: *Brazilian Suite*; STEUERNAGEL: *As a flower and its butterfly: Symbiosis*  
Danilo Mezzadri, fl; Elizabeth Moak, p  
Blue Griffin 199—72 minutes

The subtitle, 21st Century Music for Flute and Piano, helps to cushion the surprises that lurk here. This is a collection of Brazilian music that does not include any Villa-Lobos and bravely faces the new millennium without leaning on the signposts of the past—samba, bossa nova, and choro. Names of the seven composers included here, in works written from 2001 to 2007, will be as unfamiliar as the musicians' for nearly all listeners.

Yet despite the fact that our flutist is a Michigan State alum cozily recording for a label based in Lansing, this is music of a high

order that deserves a hearing—and a welcome—from a global audience. The works that begin and end this program, by Januibe Tejera and Marcio Steuernagel, are the most forward-looking realizations of what a Brazilian soundscape might be in this infant century.

Danilo Mezzadri attacks the opening bars of Tejera's Sonata with an intimidating gusto, his blow-dart bursts and flutter-tongued expostulations on flute evoking the Amazonian wild. The piano circles in a different orbit at first, eventually aligning in a drizzly accompaniment that crescendos thunderously in Elizabeth Moak's capable hands. Is it a frightened bird that the flute personifies or an imperiled planet? Steuernagel's *As a Flower and its Butterfly: Symbiosis* transports us to similar territory, but while the flute's flutterings may depict the untethered beauty and fragility of a butterfly, the piano's tinkling accompaniment blooms into something much larger and more terrifying than a flower—then larger and more catastrophic than a passing squall.

In the middle of the program, we get a somewhat backward-looking concept of the prevailing theme in the four brief movements of Liduino Pitombeira's *Brazilian Landscapes* 7. We begin in a minor key for 'Blessed', a lugubrious peep at Corcovado compared to the dance and song movements that follow: 'Choro', 'Modinha', and 'Xaxado'. Played on solo flute, Pitombeira's rhythmic pop moments are small patches in the overall fabric.

Listeners will struggle to find traditional Brazilian elements elsewhere, even in Mauricio Ribeiro's *Brazilian Suite*, the shortest and most ineffectual of these newly-minted works, mustering scant zest even in its closing scherzando. André Mehmani's Sonata has a pretty piano intro to its 'Song and Divertimento' that may remind jazz lovers of Bill Evans's graceful gravitas—and, later on, Claude Bolling's confections for Jean-Pierre Rampal. The next two movements, 'Imaginary Bird's Song' and 'Finale', aren't all sunshine. Lamentation, sorrow, and resignation describe the arc of the ending.

The modernistic items here are Ricardo Tacuchian's *Lithograph* and Paulo Dantas's *Mosaic*. What Tacuchian may be getting at in his puzzling title may be how the fleet flute cadenza we begin with layers so well onto the answer that comes from the piano. Or it may have something to do with the way the astringencies of the A theme mesh so well with the romantic cabaret languor of the B theme. Dantas makes the clearest case for perceiving *Brazilian Soundscapes* as music made by Brazilians rather than depicting Brazil. While the flute writing is as cold and capricious as anything by Varese, the piano accompaniment,

veering precipitously from soft delicacies to loud, dark chromaticism, forms a suggestive background. When Mezzadri emerges from this thicket for his cadenza, the ominous warmth of all that Moak has played still hangs heavily on him.

TANNENBAUM

### Dialog: East Meets West

**YAO HU:** *Fusion*; **NIELSEN:** *Stream*; **RUI LI:** *Sparkling/Collision*; **SEJLUND:** *Butterfly-Rain*; **GANG CHEN:** *Greeting from Afar*; **MONRAD:** *East/West-project 16*; **CHAOKETU:** *The Wild Goose Comes Back Home*; **ROFELT:** *Circonflexe*; **ROUMEI CHEN:** *Very Rare & Fine Jade*; **DE MURASHKIN:** *Cascades*

Chen Yue, xiao, dizi; Michala Petri, rec

OUR 6220600—68 minutes

In this flute fest, a model of attractive and informative packaging, every attention is paid to balance. Five Eastern composers are offered on the odd-numbered tracks, alternating with five Western composers in new works written in 2007. And if gender is all-female in the instrumental domain, with Chen Yue wielding the Eastern and Michala Petri sporting the Western winds, balance is discreetly restored by the composers, where men outnumber women 3 to 2 on both sides of the cross-cultural divide.

Chen and Petri have the virtuosity, charm, and chemistry to make anything they collaborate on worth hearing. So they succeed in muting the one glaring imbalance in this hybrid harvest—a talent pool that favors China over Denmark by 240:1. Yes, all of the Western composers are Danish, and four of the five are described as students at the Royal Danish Academy of Music. In this brief summit meeting, the five Chinese composers have demonstrably more experience, more to say, and a far vaster trove of folk melodies to draw on.

Best among the Danes is Pernille Louise Sejlund and her pictorial *Butterfly-Rain*. The butterfly motif is the lovelier of the two, burgeoning with mellifluous flutter-tonguing in both channels, but the simple descending rain motif, if less appealing in the butterfly's wake, makes for a pleasing accompaniment when Sejlund reprises its flight. Giving top honors among the Asians is more difficult, but Ruomei Chen with her textural, sometimes dissonant approach in *Very Rare and Fine Jade* trails her countrymen by a discernible margin.

An alternate translation of Yao Hu's *Fusion* is "bending", a meaning that comes to mind while listening to the shakuhachi-like glisses and sighs during the extended xiao solo from Chen at the start of the piece. Petri enters on the right channel for a responding solo, higher, purer, and birdlike on her alto recorder. After