



## “KOSMOPTERIX”



Album: [“Kosmopterix”](#)

Author: [Dubravko Lapaine](#)

Review by: [Jack Azzarà](#)

A new god arrived on didgeridoo music's Olympus: its name is 'Kosmopterix', Croatian didgeplayer Dubravko Lapaine's second CD

'Kosmopterix' is an album perfectly able to charm you just after the first listening. Actually, it might deceive you into believing you know everything about it after that first listening. Instead, you'll soon find out you are mistaken. As a matter of fact, it is so complete, so complicated, so variegated work that it makes the listener discover something new at every subsequent listening.

Every track is a vivid, burning star, and these twelve stars have been cleverly set in order to form a perfect kosmo(pterix), made of light, energy, warmth and - above all - sound and music.

'Koridoro del Sono' magisterially represents the record's star gate. It's an excellent 'didgeridoo solo' tune, with Lapaine's overdubbed voice reciting his mantra about sound and music.

The next tune, 'The Spatialist', is another nice combination of didgeridoo and voice. This time, though, the voices are two. One is Lapaine's, the other comes courtesy of Mary Crnkovic Pilas (Blackmary).

The third tune, 'Korvo Eksaltiko' might be described as a 'matrioska tune'. Although maintaining always the same thread, at 2':32" it suddenly and dramatically changes, so much to induce the listener to believe a new track is starting.

The fourth and ninth tracks ('Arhandeo Svega Cudnog' and 'Volvitur in Rota') are two excellent examples of what can be obtained playing deep instruments containing two or even three drones of different keys.





The fifth track, 'Rescribi', is a perfect matching of didgeridoo and piano, played by Marko Ritosa. A really charming tune, albeit at times a little bit eerie - but, perhaps, this just might be one of its assets.

The sixth track, 'Putnik', is another successful example of how a didgeridoo can deservedly orbit within planet Music's gravitational radius. The melody created playing the 'singing tree' like a trumpet is simply perfect, and always inserted in the right place and moment.

At this point, a strange but pleasant feeling (bound to last until the end of the record) begins to creep into me. I mean, I'm feeling that I'm not listening to just one record, but TWO. Two perfectly blended records, one of 'didgeridoo solo' and another of 'didgeridoo-plus-other instruments'.

When poetry meets the didgeridoo, combinations like the seventh track, 'Divljak', are born. After an overture where the didgeridoo is inserted upon Dudo's vocals, the tune really begins to cook with a furious alternation of voice and horn tones played in different keys.

The next tune, 'Lake of awareness', comes just at the right time, a relaxed and relaxing moment before the 'gran finale'. As its title suggests, it's a wonderful chance to dip into a lake of awareness listening to sounds, noises and voices that gradually dissolve giving way to silence.

The tenth tune is a rearrangement of 'WhatiSIT'. The track's first 90 seconds could be described as *HardDidgeridooCore*, the next 90 seconds as *HardDidgeridooMetal*.

I admit that this new version of the tune might result less pleasant than the former one, particularly to non-didgeridoo player. For me, instead, listening to it is pure, sublime ecstasy, because I imagine what physical and mental sensations a player must feel while playing so powerful a tune.

'Kosmopterix' is closed by 'Point Of Line', didgeridoo solo alternating with Dudo's voice, and 'Misao is daleka', wher Dubravko is accompanied (or accompanies?) by Igor Ratkovic's (Yngvr) guitar.

'Kosmopterix' is more than 52' long, which is still quite unusual in the world of didgeridoo music. Nevertheless, it's never boring. Instead, it produces a double, antithetic effect. From one part it makes time run faster, from the other it expands it, giving the listener the impression of a much longer record.

Finally, I must talk about the CD's booklet, which, just like the record, reveals itself very slowly. While, at first, it didn't impress me that much, looking at it with more attention and reading every single sentence I realized it's very well done and perfectly in tune with the album.

I couldn't say what was planned and what was accidental, but every word, sign, symbol and drawing was inserted in the right place, also with purpose of creating pleasant doubts about the interpretation of some figures.

For instance, the picture at the beginning of this review is the scanning of the booklet's fully open outer part. I'm under the impression that what I'm seeing are the eyes of a fly (they remind me of





the movie 'The Fly', starring Jeff Goldblum), complete with pupils and veins. Was this effect planned or was it just accidental?

Another little gem is the insert inside the CD's booklet. There, set in a circular pattern, are twelve (one for each tune) short surrealistic stories; some of them reproduce the text recited by Dudo in the CD. At the centre of the circle is what looks like a planet but that, playing with ambivalences, could also be an eye with a planet instead of the pupil.

On the outer side of the insert, just at the centre (connected with the 'planet eye' on the inner side) is a picture of the cosmos, taken from far away. All around are the names of the best known constellations.

The booklet's only 'fault' is the fact that there is no mention of the keys and length of the didgeridoos used in the CD (Dudo's first CD reported them).

I think that knowing at least the key, if not the length, of the instruments used in a record is something very interesting, particularly if the didgeplayer at issue uses instruments of peculiar size and pitch.

This little fault notwithstanding, I deem 'Kosmopterix' a real masterpiece, a record perfectly able to define the new boundaries of didgeridoo music and to boldly go where no one has gone before.

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