



## CD-recensie

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**Xenakis:** Dhipli Zyia

**Kodály:** Duo op. 7

**Vasks:** Castillo Interior

**Ravel:** Sonate voor viool en cello

**Bartók** (arr. Paquin/Vega): Roemeense volksdansen Sz 56

Mark Paquin (viool), Orfilia Saiz Vega (cello)

IBS Classical IBS92020 • 73' •

Opname nov. 2019, Agostinos-kerk, Monachil (Spanje)

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One does not have to dedicate so many words to some albums because they're just plain good. But an album that you want to call excessive stoneware – if it is already a correct combination of words – might want a little more interpretation. In any case, the duo Paquin-Saiz Vega did not need a special title for this album, in order to sell it better: the names of the composers on the front are sufficient. With a little knowledge, it can be established that the presented works for violin and cello are largely inspired by folk music. The duo starts with the work Dhipli Zyia by Iannis Xenakis, who took analysis lessons with Messiaen but in the meantime made a name as an architect employed by Le Corbusier. It is a short work full of ferocity and with an already present maniacism that would grow to hurricane strength in his later ripe works. It forms a beautiful opening and a strong calling card of this duo: few make such a unified and inspired impression

on two quite different string instruments at the same time, with a completely natural and seamless distribution of roles, which can change every bar.

The duo also has a strong grip on Kodály's three-part work, which is carried out so fully and naturally that the usually emerging questions about the decent length of the piece or the solo abilities of the players suddenly no longer matter: this pair breathes together and inspires each other. Yes, of course it helps that the duo is also a couple in private, but while music-making it is not only kindness to each other: they challenge each other well.

Is Kodály's duo already a litmus test of size, what about Ravel's extremely difficult Sonata for violin and cello, which in his musical tribute 'À la mémoire de Claude Debussy' pushes virtuosity to the limit, but at the same time demands that the sophisticated long lines – the clear melodies that are such an obvious feature of Debussy's music – and the refined rhythms get bogged down nowhere, apart from the pile of pizzicato notes that should all sound clear. The performance of the duo Paquin-Saiz Vega fulfills these requirements in such a way that it is difficult to imagine that others would not do so. Comparison with recent recordings of the duo Philippens-Blijdorp at Rubicon Classics and of the duo Rowland-Bogdanovic at Challenge Classics prove that it is not nearly as obvious! In several areas, the aforementioned recording takes first place.

Even more comparison offers the penetrating work Castillo Interior by the Latvian composer Peteris Vasks, which is on both this album and that of the duo Rowland-Bogdanovic. Both musical approaches are very convincing, but a considerably better story is brought by the duo Paquin-Saiz Vega, who with a strong phrasing and tension arcs over groups of bars manage to sing a deep sense of religiosity, in which the church acoustics seem to play a third part. The dramatic transitions also come to life better prepared and more exciting by this duo. The closing passage with lovely harmonic sounds brings a magical ray of light over the whole piece in this performance.

The great interplay of violinist Paquin and cellist Saiz Vega is clear, the instruments of the two also fit together perfectly in tone and color. Not surprising, because they are from the same maker: Marc Paquin himself! For fifteen years he has been a professional luthier, with a studio in Granada in Spain. Many well-known musicians have acclaimed his instruments and the Dutch violinist Merel Vercammen also plays a Paquin. Such a combination of gifts as with Paquin can be called unique, but let's put the wonderful result of the musical performance of the duo first now.

