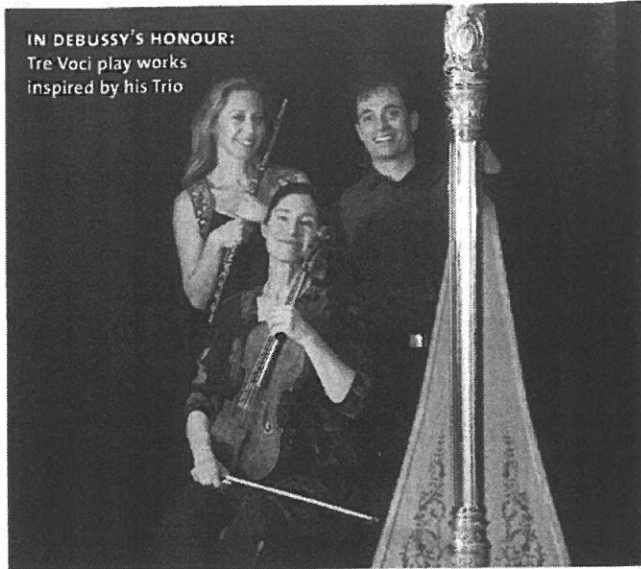


2345 @?



IN DEBUSSY'S HONOUR:
Tre Voci play works
inspired by his Trio

His extraordinary Sonata of 1915 written for these instruments is one of a handful of works that define an instrumental grouping. This makes it an obvious centrepiece for the first release from Tre Voci, a new ensemble that sees viola player Kim Kashkashian joined by harpist Sivan Magen and the mellifluous flautist Marina Piccinini. Placing the Debussy between Takemitsu's *And then I knew 'twas Wind* and Gubaidulina's *Garten von Freuden und Traurigkeiten* (Garden of Joys and Sorrows), they underline the quietly progressive soul of a work sometimes taken for a nostalgic harkening back.

Tre Voci's exceptional musicianship makes apparent the creative kinship between these three beautiful works. The Debussy Sonata inhabits an enchanted world full of radical textures and figurations in which the musical line is not merely passed among the instruments, but each seems to be in a constant of mutation within the beguiling whole. Tre Voci brave the potentially harsh light of a close recording so that every nuance is captured, and Debussy's work emerges sounding contemporaneous with the more recent works.

While both Takemitsu and Gubaidulina persistently use unusual instrumental techniques, Tre Voci ensure these often delicate inflections are a natural, effortless part of the texture and musical line. They are not attention-seeking quirks, but a continuation of Debussy's love of playing with subtle colours.

Christopher Dingle
PERFORMANCE ★★★★★
RECORDING ★★★★★



DEBUSSY • TAKEMITSU
GUBAIDULINA

Debussy: *Sonata for flute, viola and harp*; Gubaidulina: *Garden of Joys and Sorrows*; Takemitsu: *And then I knew 'twas Wind*

Tre Voci: Marina Piccinini (flute), Kim Kashkashian (viola), Sivan Magen (harp)
ECM 481 0880 51 mins

BBC Music Direct £14.99
The combination of flute, viola and harp is synonymous with Debussy.

HANNAH SHIELDS