

Music



REVIEW: Rebekka Hartmann and Caroline Bergius

17th September 2011

There could hardly have been a more ideal setting than this delightful village church for a programme of essentially Baroque music.

Opening with Corelli's Sonata in B flat, violinist, Rebekka Hartmann, played with great command and sure intonation, and with just sufficient vibrato to ensure a glorious singing tone in the slower sections, but one which was never felt out of context, historically.

Caroline Bergius's harpsichord accompaniment created a flawless ensemble, managing the often difficult question of dynamic balance with a well-studied ear.

Handel's G minor Harpsichord Suite suited the instrument's timbre perfectly, where the considered use of registration, especially the lute stop in the Sarabande, and a sparkling finish in the final Passacaglia added to the overall impact of the performance.

Technical mastery and bravura were the order of the day in Vivaldi's challenging Chaconne in G minor, which both players despatched with great panache.

In terms of programme planning alone, Ysaye's Sonata in E proved an absolute winner. The phenomenally difficult piece for solo violin gave Rebekka the perfect opportunity to shine in this full-blooded Romantic writing, attesting to her impressive all-round talent.

Bach's C minor Sonata and a Geminiani encore closed what was not only a first-class recital, but one where the obvious deep-rooted empathy between the performers was so evident, and something that the packed audience could not fail to have appreciated.

PHILIP R BUTTALL

