

REPORTS

MARIE VAN RHIJN AT HANDEL AND HENDRIX IN LONDON

The Time Machine: Harpsichord and clavichord recital, 10 January 2017

Huw Saunders, London

In the seventh of the continuing series of joint harpsichord and clavichord recitals organized by the BCS with the British Harpsichord Society at Handel's former London home, we heard the young French player Marie van Rhijn playing an interesting and varied programme of old and newish music on the museum's double-manual harpsichord by Jacob Kirckman (1754) and Peter Bavington's unfretted Silbermann-inspired clavichord. Marie's travel to London was partly funded by the Stephen Dodgson Charitable Trust.

Marie was born in Calais and first became known to some of us when she visited this country whilst finishing a school project on the harpsichord. We have followed her career with interest since then whilst she has completed her studies at the Paris Conservatoire, and later at the Royal College of Music. In Paris she studied the clavichord with Ilton Wjuniski and harpsichord with Olivier Baumont, and in London the clavichord with Terence Charlston and the harpsichord with Jane Chapman. This excellent grounding has clearly prepared her very well for the challenge of switching instruments more than once during a recital.

After a short introduction she began her recital on the clavichord with four movements from Stephen Dodgson's Suite No. 2 for Clavichord: *Overture, First Fanfare, A Dream, and A Fancy*. They are characterful pieces, well suited to the clavichord, and combine the feeling of a baroque suite with some fairly modern, quirky harmonies and syncopations which Marie played with panache and humour. This was followed by three movements, *Courante, Sarabande* and *Gigue*, from the Suite No. 4 in E minor by Charles Dieupart, and it was a pleasure to hear French harpsichord music on the clavichord for a change.

Switching to the harpsichord Marie continued with Dieupart's Suite No. 1 in A major (*Overture, Allemande, Courante, Gavotte* and *Gigue*), and again there was something unusual to enjoy. Instead of the dark and sumptuous tone of the typical French harpsichord on which we usually hear this kind of music played, we had the bright and bracing 'full English', with its different variations of tone colour, including the lute stop. This was