

followed by the *Plaint* and *Tambourin* from Stephen Dodgson's Suite No. 1, written in 1967; again this was highly idiomatic music.

Returning to the clavichord Marie gave us two Scarlatti sonatas, in C major, K356, and in F major, K205, played with great taste and sensitivity. She explained that she had chosen to play these on the clavichord as they were written for 'Cembalo Espressivo', and the expressive capabilities of the clavichord proved to be ideal for this music which we usually hear played on the harpsichord.

For the final pieces on the harpsichord, Marie started with the *Passacaglia Ungherese* by György Ligeti. The clarity and brightness of the Kirckman sound was ideal for this complex music, which mixes twentieth-century dissonance with baroque form, along with the feeling of ever-growing complexity that one sometimes comes across in pieces by the English virginalists. For me this was an unexpected pleasure. After this we heard two more Scarlatti sonatas, in F minor, K187, and in D major, K96, and, as Marie explained, the Kirckman is an appropriate instrument for this music since it was first published and popularized in London. The first of these is one of the virtuosic sonatas, full of dissonances, and the second a jolly piece with hunting motifs, ideal for the end of a recital.

The audience's enthusiastic response to her playing prompted Marie to give us two encores, first the dreamy Scarlatti sonata in A major, K208, played on the clavichord, followed by a *Polonaise* transcribed from the opera *Alcide*, by Marin Marais and Louis de Lully, played on the harpsichord.

This was a most enjoyable recital, and a welcome high point in a gloomy week in January. Marie seems to be getting increasingly busy with teaching, chamber music, continuo playing (including with Les Arts Florissants), and solo work, so we must hope that she won't be too busy to come to this country in future.

Our thanks to the British Harpsichord Society, the staff at Handel and Hendrix in London, and the Stephen Dodgson Charitable Trust (www.stephendodgson.com). See p. 13 above for Marie's thoughts about performing the Dodgson Clavichord Suites.