

Reviews | August 2020

Listen to her ravishing vibrato, changing with the finest nuance and tempo gradations, as she sustains a pitch... There are now many recordings of these sonatas, but this one has the feel of an event... and... Schmitt's Biber must be one of the crown jewels in Aeolus' excellent catalog.

Fanfare | CD Biber | Marc Medwin | May 2017

She plays her own suite selections with flair and musicality, her versatility ranging from a passionate 'Sarabanda amorosa' through quasi-improvisatory preludes to energetic jigs, clearly articulated fugues, incisively rhythmic dances, deftly ornamented adagios, sharply characterized divisions and quasi pantomime bizarreries over a ground bass. She is appropriately extrovert in realising her vision, incorporating occasional portamentos and fairly extreme vibrato breadth and speed into her expressive vocabulary. Especially outstanding is her technically assured and thoughtfully shaped reading of Matteis' 'Passaggio rotto, Andamento veloce e Fantasia' for solo violin.

The Strad | CD Matteis

Hélène Schmitt has a well established reputation as a fine violinist in the Early Music scene, and she shines in this immaculately recorded production. This version is relatively intimate, with plenty of detail on the soloist and basso continuo accompaniment in its various colourful guises... I have greatly enjoyed Hélène Schmitt's recording and with its bright, airy sound and honest musicianship this is a recording which should attract a wide following... Where Hélène Schmitt has the advantage is in the kind of pure musicality which keeps its affect in proportion, offering up and revealing its secrets over the entire span of the cycle of sonatas and in repeated listening. Right down to the final Passacaglia this is a performance which has its own atmosphere, and I've found it exerts an increasing magnetism over time, and you need to allow it the space to take effect.

MusicWeb International | CD Biber | Dominy Clements