

A list of reviews for Gemma Rosefield, cellist, 2011 – 1999

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2011

"The highlight of the evening was a riveting performance of Elgar's Cello Concerto from Gemma Rosefield, whose way with the solo part was intensely expressive yet never overburdened by solemnity. Her tone was beautifully consistent, combining directness with an intimately compact sense of scale. Occasionally she was overpowered by surrounding violins, though the touching re-emergence of the slow movement's theme towards the end of the finale found them supporting the solo line with a hugely impressive pianissimo. Perhaps finest of all was Rosefield's way with the introduction to that last movement; she let her sound melt into the silences that punctuate the solo part, providing a perfect example of her total command of this music."

ClassicalSource.com - Reviewer: Andrew Morris - 5 February 2011

Elgar Cello Concerto - Forest Philharmonic Orchestra / Conductor: Andrew Gourlay.

2010

"The wonderful rich tone produced by Gemma from her Gagliano cello of 1704 provided an incredible contrast to Shostakovich's bleak modernism (Cello Sonata in D minor, Opus 40), and Simon's cool mastery...completed an artistic triumph. The artists played the Strauss Cello Sonata in F, Opus 6 with great virtuosity and enjoyment, their ensemble quite brilliant, avoiding trespassing or pushing, and injecting the dynamism needed to lift this work to the composer's conceptual plane. Paganini's Variations on a theme of Rossini...was a real show stopper. We cannot wait to have them back."

30 October 2010

David Erdman, Saffron Walden & District Music Club

Friends' School, Saffron Walden

Beethoven, Shostakovich, Strauss, Paganini

with Simon Lepper (Piano)

2010

"The Wathen Hall has hosted many distinguished performers and recitals...and a notable addition was provided by the cello and piano recital from Gemma Rosefield and Katya Apeksheva. Gemma's strong musical personality and her obvious enjoyment of the music enabled her to create an immediate rapport with the audience (Beethoven)...the drive and elan of the players brilliantly capturing the edgy brio of the writing...the commitment and technical skill on display resulted in a gripping experience! Katya's warm tone provided a secure base for Gemma's intelligent exploration of Schumann's far-reaching cello lines. Both players accurately captured the spirit and structure of this intriguing and satisfying work. The understanding of the essence of the music (Mendelssohn, Second Movement) offered an enchanting interlude. The serious slow movement inspired some of the most eloquent playing of the evening, Rosefield strong and secure in the higher registers. Both players were absolutely at one in this work and the high-spirited rondo brought the evening to a brilliant conclusion. A successful concert requires the obvious basics - good music,

performers and surroundings. All met, naturally. Other factors however, less clear-cut and predictable, play their part. On this occasion it was the rapport between performers and audience that stood out the players seeming to create an almost physical bridge across the intervening space."

The Pauline Magazine, Autumn 2010

Beethoven: "Judas Maccabeus" Variations,

Schumann: Fünf Stücke im Volkston,

Mendelssohn: Sonata in D Major - with Katya Apekisheva (piano)

2009

"This recital was outstanding. It comprised works we were unlikely to hear again, live, for quite a long time – nor played anything like so well or with this degree of intensity, style and dedication...With outstanding panache and vigour, and sensitivity, they played as one. One could have danced to the Beethoven."

Classicalsource.com, December 2009

The Red Hedgehog with Tamsin Waley-Cohen

2009

"The members of this trio...successfully met the challenge of playing with perfect ensemble...Rosefield's strong and beautiful tone provided perhaps the outstanding memory of the concert."

Watford Observer, October 2009

Cepicky, Rosefield, Dussek Trio

2009

"The final concert by the Festival Orchestra...Gemma Rosefield's wonderful rendering of Haydn's C Major Cello Concerto."

The Western Mail, September 2009

Presteigne Festival

2009

"If you ever get the opportunity to hear cellist Gemma Rosefield, seize it...the Hampstead musician is making waves on the London and international concert circuit...Gemma brought fun and enjoyment to the piece, infecting the other string players with her enthusiasm."

Hampstead & Highgate Express, May 2009

Wihan Quartet

2008

"Those threads are tied together in spellbindingly evocative writing for clarinet and cello, equistely realized by Catriona Scott and Gemma Rosefield, ably accompanied by Michael Dussek at the piano"

Hampstead & Highgate Express, May 2008

Cavatina at Midnight

2008

"Another full house at the Holywell Music Room...Rosefield's performance was quite enthralling, and she was clearly immersed in the music, playing with her eyes shut almost throughout, she transmitted this love of the music to the audience...Beethoven was worried about a problem with balance...Rosefield and Dussek managed to get this about right however, and their performance of this piece was reminiscent of the Barenboim-Du Pré recording of the same work."

Cherwell, 24 February 2008

Beethoven and Chopin G Minor Cello Sonatas

2008

"Helping to make it a particularly memorable concert was young cellist Gemma Rosefield on her first appearance with the BPO. She took on Saint-Saens' passionate Cello Concerto No 1 with great gusto...Rosefield's excellent rendition is sure to give her a special place in the affections of Dome aficionados and it was easy to see why she has been invited to give this year's Jacqueline du Pre Memorial concert at the Wigmore Hall in March...Wordsworth has been a fan since he performed with her at Guildford in 2005 and Dome regulars will be hoping it does not take as long to persuade her to make a return visit to Brighton."

Littlehampton Gazette, January 2008

Saint-Saens Cello Concerto No. 1, Brighton Dome, Brighton Philharmonic Orchestra, Barry Wordsworth, Conductor.

2008

"Rosefield's dark mahogany tone brought out all the eloquence of some skilful traditional writing (Prospero's Isle - James Francis Brown)...Their performance of the Shostakovich Cello Sonata, already fine, promises greatness."

The Guardian, January 2008

PLG Young Artist with Nicola Eimer

2007

"From the very first heart-wrenching notes of the main theme it was obvious that Elgar's Cello Concerto was to be the highlight of the BBC Concert Orchestra's superb concert at Chichester Festival Theatre. Gemma Rosefield displayed all the emotional beauty of this unhappy and haunting masterpiece. She captured the majestic wistful drama and anger of this truly exceptional work. It was a tremendous challenge for her because everybody who loves this concerto will inevitably compare her interpretation with that of Jacqueline du Pre. She brought a fresh dimension to the music as she made the cello convey every intense human emotion. Together with the violent outbursts, the lyrical, sad and quiet moments stayed with me for many hours."

Chichester Observer, November 2007

Elgar Cello Concerto, Chichester Festival Theatre, BBC Concert Orchestra, Barry Wordsworth, Conductor

2007

"An unforgettable afternoon recital...Gemma Rosefield, cello, has played in Weymouth before. She was very good and now she is exceptional."

Dorset Echo , November 2007

2007

"Gemma Rosefield's performance was sensitive and restrained, technically most accomplished and effective. I shall remember her cool, yet impassioned phrasing, gratefully."

Classical Source, September 2007

Elgar Cello Concerto, Hampstead Parish Church,

New Professionals Orchestra, Rebecca Miller, Conductor

2007

"Gemma Rosefield's cello, itself a marvel of sustained lyricism, achieved an eerie otherworldliness in the plaintive Vocalise."

London Evening Standard, May 2007

Nick Kimberley, Messiaen "Quartet for the End of Time"

2007

"The jury's decision was unanimous that Gemma was the most complete young artist. This was revealed in her performance of the slow movement of the Beethoven D major Sonata, which requires great maturity and understanding as well as ability. Gemma showed all of these qualities."

The Strad, March 2007

Pierre Fournier Award, Wigmore Hall

2006

"Rosefield is a brilliant cellist, totally unable to contain her joy when playing lighter passages, and suitably dark at other times."

Watford Observer , September 2006

2006

"Prospero's Isle was proof, when placed in the context of a more mainstream programme, that there is still space for the unique voice in contemporary music. There was nothing self-consciously clever-clever about Brown's writing: his four-part, single-movement piece had a grand, elegiac quality that was perfectly suited to its Shakespearean theme. Gemma Rosefield (its dedicatee) made intelligent sense of its clear narrative in what was the most notable performance of the evening. The expansiveness of her playing and resonant tone defined the dynamic quality of the

concert's chamber music; in the Brown it was as intrinsic to the score as the notes themselves."

The Strad, July 2007

Hampstead and Highgate Festival

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2006

"Rosefield's tone was most ravishing and her dancing rhythms rounded out a joyful evening."

South Wales Evening Post, July 2006

Gower festival

2006

"J.C. Pennetier retrouvait F. Sauzeau et la jeune – remarquable – violoncelliste Gemma Rosefield pour un Trio op.114 de Brahms, ardent, d'une précieuse et subtile harmonie, d'un engagement musician sans faille."

Plumart.com, Dominique Dubreuil, February 2006

Les Musicades, Lyon

2005

"Cellist Gemma Rosefield stands out – a young cellist I look forward to hearing more of. Her lyrical, cantabile playing is truly magical. She soars, she floats, she is operatic, she makes you weep. Simple pieces such as the Jarnfelt Berceuse become great masterworks under her bow."

Stringendo (Australia), October 2005

ABRSM Cello Syllabus Recordings, Grades 4 and 6

2005

"For those who find Jacqueline Du Pre's performances of this work over-sentimental, Gemma Rosefield's playing will have been particularly pleasurable. More in the mould of Beatrice Harrison, she gave a beautifully understated and thoroughly sensitive rendition accompanied considerably by the Guildford Philharmonic Orchestra. This managed to avoid histrionics and the clichés that have become attached to one of the finest works to come from these shores. This concerto is the apotheosis of Elgar's work. To understand and interpret so insightfully such an unforgiving concerto is surely an indication that Ms Rosefield is worthy of the accolades that many have bestowed upon her."

Surrey Advertiser, October 2005

Elgar Cello Concerto, Guildford Cathedral.

Barry Wordsworth, Conductor.

2005

"The second half began with David Popper's rarely encountered Hungarian Rhapsody for Cello and Orchestra. Gemma Rosefield proved to be an assured and delightfully spontaneous soloist."

Musical Opinion, September 2005
LSCO, St. John's Smith Square, London.

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2005

"Dussek, a most accomplished accompanist and chamber musician, and Rosefield, a young musician of remarkable maturity, combined well...a partnership that displayed ample character and offered detailed and exhilarating performances. Rosefield is not a player to be overshadowed or intimidated and she took every advantage of the character of the sonatas which are dazzling showpieces and exploit the middle and high melodic registers."

Hampstead and Highgate Express, February 2005
Beethoven Cello Sonatas, Duke's Hall,
Royal Academy of Music, London.

2005

"Among the other high spots, Gemma Rosefield tapped into the full gamut of emotions underlying Judith Weir's small-scale masterpiece Unlocked in a deeply-felt rendering."

Tempo, January 2005
Presteigne Festival 2004

2004

"I felt her spellbinding performance was very much as Elgar himself would have conceived it, beautifully phrased and quite mellow."

The Sevenoaks Chronicle, December 2004

2004

"...Equally amazing was the playing of the cellist of the Fidelio Piano Quartet, Gemma Rosefield, in the Trois Strophes for Cello Solo by the distinguished living French composer Henri Dutilleux – a work that makes world class soloists blanch, but which she carried off with superb aplomb."

The Hereford Times, Roger Nichols, September 2004

2004

"A full house for this final concert of the sixth Hampstead & Highgate Festival, and rightly so. Here, for Haydn's early C major cello Concerto, 22 year old Gemma Rosefield, a pupil of Ralph Kirshbaum and member of the Fidelio Piano Quartet, played it – she's a name to watch out for. Her crisp rhythmic playing in the outer movements and her spinning of the finest of lines in the Adagio confirm she is deeply musical."

Classical Source Concert Reviews, Festival Finale, May 2004

2004

"Rosefield is turning out to be a spirited and lively artist who enjoys taking risks..."
The Basler Zeitung, March 2004 – Sommets Musicaux de Gstaad, February 2004

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2004

"Gemma's tone is beautifully rich and deep, and her technical prowess excellent...
A right royal 'cello treat'."
The Dorset Echo, February 2004

2004

"Gemma Rosefield began with Barber's early Cello Sonata...making sense of its tangled emotional character, gripping the audience from the beginning with passion and poise. Her connection with the very fabric of the music confounded any attempt to focus individually either on her complete technical command of the instrument, or her forcefully convincing musician-ship. In Bruch's Kol Nidrei she became a great storyteller of Jewish fable. Rosefield is still in her early 20s and has time on her side...and she is already developing into a mesmerising musical treasure."
The Strad, January 2004 – Wigmore Hall Debut Solo Recital, October 2003

2003

"A warm hearted cello sound is hard to beat, and when Gemma closed her eyes and launched into one long phrase after another her listeners were drawn out of themselves into another world."
Dolgellau Music Club, December 2003

2003

"...Bruch's Kol Nidrei was a deeply poignant lament, with a coda exquisitely rendered in a half-tone sigh...while Castelnuovo-Tedesco's surreal take on Rossini's Figaro aria displayed wit and virtuosity in equal measure. With artists of this calibre, Monday nights at the Wigmore Hall will never be the same again."
London Evening Standard – Barry Millington, November 2003

2003

"Gemma Rosefield's sweet, vibrant projection of the cello solos was ravishing."
Music and Vision, May 2003, Brahms Piano Quintet with Steven Kovacevich

2003

"The soloist for the Elgar Cello Concerto was Gemma Rosefield...Her playing was astonishing: she brought out all the poignancy and passion of the work in a self-effacing performance that ranked with the best."

The Bucks Herald, May 2003

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2003

"The future of music-making in Britain is pretty safe if Gemma Rosefield and Simon Lepper are anything to go by. The pair gave a dazzling recital...both are mature beyond their years...Ms Rosefield has a big cello sound which was stunning... her bow seemed hardly touch the strings... her playing was strong and refined."

The Brighton Argus, May 2003

2003

"...the cellist was a highly responsive partner coaxing some beautiful sounds from her instrument. This performance was full of life and rhythmic vitality interspersed with some tender moments...The whole concert demonstrated the considerable talents of this excellent duo and both should make names for themselves in the future".

Bristol Evening Post, April 2003

2002

"Gemma Rosefield showed that even at the tender age of twenty, she has developed into a truly remarkable chamber-music player. The security she lends to the performance, together with her innate musicality and technical excellence, means that anything she takes part in is bound to be enhanced by her presence."

Culture Kiosque, May 2002

2001

"Excellent intonation and an exquisite style, borne out of unerring technique, brought an elegiac quality to the Adagio and polished playing to the whole of Haydn's C major Cello Concerto from Gemma Rosefield. Her own Cadenzas added to a deeply felt and committed performance that captivated the audience."

Musical Opinion, December 2001

2000

"A beautiful and mature performance...Rosefield's playing is distinguished by a sensitive quality of tone, coloured by a multitude of nuances. Already endowed with a track record of successes, she must surely be destined to make her mark on the international circuit."

Culture Kiosque, February 2000

1999

"Eighteen year old Gemma Rosefield, from London, gave a heartfelt reading of Bruch's meditation on the Jewish chant 'Kol Nidrei'. Her eminent control, her fine contrast between light and shade and her broad, expressive brush strokes made this a deeply affecting performance...the sheer sophistication and depth of understanding she revealed were inspirational."

The Strad, October 1999

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