

‘Reflections’

the solo piano works of
ANDRZEJ and ROXANNA PANUFNIK

Clare Hammond for BIS Records

Released June 2014

ANDRZEJ PANUFNIK

Twelve Miniature Studies (1947, rev. 1966)

Reflections (1968)

Pentasonata (1984)

Hommage à Chopin, ms. 1, 4 & 5,

arr. for piano solo (1949, rev. 1955, arr. 2013)*

ROXANNA PANUFNIK

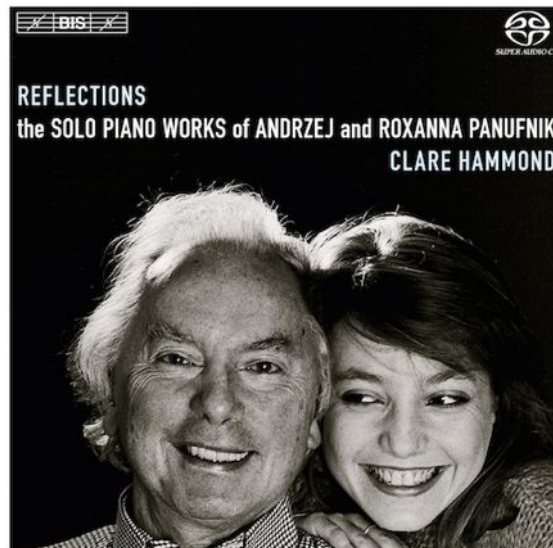
Second Home (2003, rev. 2006)*

Glo (2002)*

ANDRZEJ and ROXANNA

Modlitwa, arr. for piano solo (1990)*

*With four world premiere recordings



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Review' and 'In Tune'



PRESS REVIEWS

Gramophone Magazine, Ivan Moody, “*stunningly performed by Clare Hammond*”

The BIS Recording brings together some outstanding piano music by Panufnik senior, stunningly performed by Clare Hammond, and recent work by his daughter as well as a couple of ‘retrospective collaborations’, including a solo piano version of the *Modlitwa* heard on the Signum disc. Andrzej’s dazzling skill and imagination is immediately apparent in the wonderful *Twelve Miniature Studies* (1947, rev 1955/64) that opens the recital. Why this 20-minute set, full of invention, beauty and excitement, is not in the repertoire of more pianists is a mystery.

Hommage à Chopin is an arrangement by Roxanna of three of Andrzej’s five vocalises of that name for solo piano, and they are truly haunting, as is the transcription of *Modlitwa*. The late *Pentasonata* is relatively well known but a performance as vivacious and, at the same time, as attentive to detail as Hammond’s makes one listen to it as though for the first time - BIS’s superb production also plays a part in this.

Reflections, from 1968, is grittier but the musical and philosophical preoccupations are essentially the same, and Hammond is as convincing in the earlier style as in the later. Between these two works come Roxanna’s *Second Home* and *Glo*. The way Hammond plays the opening repeated notes of *Second Home* would alone be worth the price of the disc.

BBC Music Magazine, John Allison, “... *a commandingly virtuosic performance*”

Best known for his big orchestral works, Andrzej Panufnik had a mixed relationship with the piano. Though he failed a piano entrance exam at the Warsaw Conservatoire, Panufnik survived the war as a café pianist, and one of his first works when he was able to resume composition was written at the keyboard and eventually published as the *12 Miniature Studies*. Premiered in Kraków in 1948 and based on the circle of fifths, they already show his preoccupation with patterns and symmetry. Most last less than a minute, yet they are strongly contrasted and prove arresting in Clare Hammond’s commandingly virtuosic performance.

Geometric forms also inspired Panufnik's other two works for solo piano, *Reflections* - composed in 1968 at the time of his daughter Roxanna's birth and premiered five years later by John Ogdon - and the *Pentasonata*. Roxanna is represented here as both an arranger of her father's music and as a composer in her own right. Her first piano piece, *Second Homa*, weaves variations around a haunting Polish folk tune in satisfyingly scrunchy harmonies, adding variety to Hammond's imaginative performance.

International Piano Magazine, CJ, "A fascinating compendium, expertly executed."

Released to mark the centenary of the birth of Polish composer Andrzej Panufnik, this disc is the first recording to present the works of both Andrzej and his daughter Roxanna side by side. The Panufniks have found a worthy champion in Clare Hammond, whose intelligent performances balance emotional reserve with witty characterisation. The collection includes four world premiere recordings: *Hommage à Chopin* (written by Andrzej in 1949/55 and arranged by Roxanna in 2013); *Glo*; *Second Home* (both by Roxanna); and *Modlitwa* (penned by father and daughter as co-composers). Hammond, who has worked closely with Roxanna, captures both the brilliance and the brooding in these works. *Modlitwa* ('Prayer', 1990/99, arr 2013), was originally written for voice and keyboard; its sparse textures use mainly the middle to upper registers, creating an ethereal quality. *Second Home* is Roxanna's first piece for piano. A set of variations on a Polish folk theme, it is curiously evocative, with ample use of the pedal. A fascinating compendium, expertly executed.



Diapason, Bertrand Boissard, "[Hammond] excelle à installer dans chaque pièce une ambiance"

On connaît Andrzej Panufnik pour ses oeuvres orchestrales (cf. le vaste cycle entrepris depuis plusieurs années par Lukasz Borowicz chez CPO, cf. infra). Il fut l'ami de Lutoslawski, son aîné d'un an, avec qui il donna des concerts clandestins durant l'occupation nazie de la Pologne, puis s'exila à Londres, menant une double carrière de compositeur et de chef.



Son catalogue pour piano tient en trois oeuvres. Les *Douze études miniature* de 1947 (révisées entre 1955 et 1964) s'organisent en miroir, faisant alterner tempos et dynamiques. Nervosité ludique (no. 3), dépouillement (no. 4), sérénité parfaitement communicative (no. 10), violence sardonique d'aigus effilés, basses traitées en mélodie flamboyante (no. 5), accélération fantastique (no. 12): autant de révélations, dignes d'enrichir le répertoire des virtuoses.

A l'autre bout de la vie créatrice de Panufnik trône la *Pentasonata* (1984), d'un accès moins immédiat. A partir d'une construction en palindrome, le compositeur a essayé de "parvenir à un équilibre entre coeur et esprit, intellect et émotion". Elle se clôt comme elle avait commencé, animée d'une vive impatience, tranchant ainsi avec l'hermétisme de sa partie centrale. Le sens du contraste innervé également les austères *Reflections* de 1968, créées par John Ogdon, dont les accords dissonants et éruptifs font suite à une atmosphère quelque peu désincarnée.

Hormis deux pages de Roxanna Panufnik, dans la continuité de celles de son père (telle l'introduction méditative de *Second Home*), le disque propose des arrangements de mélodies. Le beau triptyque intitulé *Hommage à Chopin* dévoile successivement un faisceau de sentiments ambigus, un pantin désarticulé, sorte de Pétrouchka de fantaisie, puis un paysage qu'on dirait moyenâgeux, dessiné au moyen de riches accords. Avec *Prière (Modlitwa)*, Panufnik achevait sa quête d'une simplicité et d'une pureté quasi religieuses.

Clare Hammond, indéniablement habitée par son sujet, excelle à installer dans chaque pièce une ambiance.

Klassik Heute, Peter Cossé, "... mit klug und spontan wirkendem"

Der polnische Komponist Andrzej Panufnik (1914 – 1991) ist kein Unbekannter; er ist aber auch nicht wirklich bekannt. In diesem einerseits positiven, im Allgemeinen aber für den Betroffenen und sein Schaffen unliebsamen Spannungsverhältnis steht auch der aus Warschau stammende Sohn eines Saiteninstrumentenbauers und einer „talentierten Geigerin, Pianistin und Komponistin englischer Abstammung“. Panufnik überlebte die furchtbare Zeit der deutschen Besatzung, engagierte sich mit seinem Freund Witold Lutoslawski im Widerstand. Mit Untergrundkonzerten sammelten sie Geld für die Kämpfer und natürlich auch für jüdische Künstler. Vier Widerstandslieder aus dem Untergrund zeugen von diesen lebensgefährlichen Initiativen auch in kompositorischer Hinsicht.

Der englischen Pianistin Clare Hammond ist es zu danken, sich um die Klavierwerke Panufniks nicht nur im Umkreis seines 100. Geburtstags angemessen zu kümmern, sondern mit klug und spontan wirkendem, technisch wendigen Einsatz auch dessen Ausdrucksradius überzeugend abbilden zu können. Die *Zwölf Miniatur-Etuden* von 1947, die 1955 und 1964 überarbeitet wurden, stehen nicht nur am Anfang der gewählten Werkfolge, sie sind aus meiner Sicht – zumindest im Bereich dieser Zusammenstellung – von zentraler Bedeutung. Dieses Miniaturen-Dutzend entwarf Panufnik nach einer fünfjährigen Schaffenspause unter traditionellen Gesichtspunkten der Tonartenbeziehungen. Die erste Etüde steht in Cis (Dur/moll), die zweite in der Unterquinte Fis, die dritte in H und so fort. Folglich sollte diese Sammlung auch „Quintenzirkel“ heißen, Panufnik entschied sich aber für die Etüden-Bezeichnung. Die kleinen, sich allenfalls nach der 3 Minuten-Decke reckenden Stücke sind – soweit ich das ohne Kenntnis der Noten zu beurteilen

wage – von einem durchschnittlichen Schwierigkeitsgrad, der dem versierten Dilettanten reichlich Probleme bringt, einem im Umgang mit „heutiger“ Musik geübten professionellen Spieler aber kaum den Schweiß auf die Finger treibt.

Originell ist nicht nur die tonartliche Anordnung der 12 Bonsai-Übungen, sondern ihr dynamisches Kontrastprogramm. Einem „Sempre fortissimo...“ folgt jeweils ein „Sempre pianissimo...“, wobei die geforderten Dauerlaut- und leiserstärken durch eine weitere Vortragsbezeichnung ergänzt werden. Die vollständige Durchführungsanweisung lautet so zum Beispiel: für die Etüde Nummer 5: „Sempre fortissimo e molto agitato“. Allein die Finaletüde Nr. 12 gibt sich etwas biegsamer und damit weniger stabil im Ausdruck. In diesem Fall wird an die Vortragende appelliert, „Pianissimo e crescendo poco a poco il fortissimo“ vorzugehen, wobei dem Hörer wohl klar werden sollte, dass Panufnik hier die Summe aus all dem Geübten und Gelernten zu ziehen wünscht.

Diese Miniaturen sind mit Gewinn zu hören, sind abwechslungsreich nicht nur wegen ihrer konträren Ausgangsstellung, sondern auch von der technischen wie motivischen Erfindung her. Wer sich mit ihnen beschäftigt, so meine ich, der vergeudet keine Zeit. Problematischer verhält es sich mit den anderen hier eingespielten Stücken der Jahre 1968 (*Reflections*) und 1984, einer *Pentasonata* von 13 Minuten sich etwas lauwarm anfühlender Spieldauer. Hier wird deutlich, wie viel prägender und damit einprägsamer die Werke Lutoslawskis oder auch Pendereckis waren und bis zum heutigen Tag auch geblieben sind.

Mit von der CD-Partie ist auch Andrzej Panufniks Tochter Roxanna, die sich hier auf milde Weise schöpferisch, in handwerklicher Diskretion auch nachschöpferisch in Stellung bringt. Von den fünf Vocalises für Sopran und Klavier hat sie die Nummern 1, 4 und 5 als nun rein klavieristische „Hommage à Chopin“ arrangiert. Ein spätes Liedgebet ihres Vaters (*Modlitwa*) hat sie vollendet und 2013 für Klavier solo umgestaltet. Und schließlich spielt Clare Hammond auch noch zwei Originalkompositionen der Panufnik-Tochter – eine artige Zu- und Beigabe zur Vervollständigung eines Familienporträts, nicht mehr, aber auch nicht weniger...

Wer sich etwas eingehender mit der Persönlichkeit Andrzej Panufniks befassen möchte, dem sei eine bei Naxos erschienene Zusammenstellung mit dem Polnischen Kammerorchester unter der Leitung von Smolij Mariusz empfohlen (8.570032). Sie enthält u.a. eine Altpolnische Suite für Streicher, ein Concerto in Modo antico und Fünf Stücke für Flöte und Streicher erneut mit dem Titel „Hommage à Chopin“.

Pizzicato, Remy Franck, „Clare Hammond's playing is superb...“

Während auf Schallplatte in letzter Zeit vor allem die Orchestermusik Andrzej Panufniks veröffentlicht wurde, widmet sich diese Produktion ausschließlich der Klaviermusik und bringt auch zwei Stücke der Tochter Roxanna Panufnik, ein von Vater und Tochter gemeinsam komponiertes Stück sowie ein Arrangement eines Ensemblestücks zu Gehör. Die Interpretin ist die junge britische Pianistin Clare Hammond, die damit eine wichtige Publikation in dem Jahr veröffentlicht, in dem die Musikwelt Panufniks 100. Geburtstag feiert.

Dass neben den 12 Miniaturen, der 'Pentasonata' und 'Reflections' noch andere Musik auf dem Programm steht, ist normal, denn Panufnik hat wirklich nur drei Werke für Soloklavier geschrieben. Die 12 Miniaturen entstanden 1947 und waren eines der ersten Werke nach dem Krieg. Es entstand noch in Polen, wo Panufnik wegen seiner Musik gemäßregelt wurde und einer strikten Kontrolle unterlag, die er schließlich nicht mehr ertrug. Er unternahm einen geglückten Fluchtversuch und ging nach England ins Exil, wo er bis zu seinem Tode im Jahre 1991 lebte.

Die Miniaturen sind, wie so viele von Panufniks Werken, nach geometrischen Mustern konstruiert, aber die Musik zeigt dieses Konstruierte nicht. Der Hörer erlebt sie vor allem als eine ungeheuer abwechslungsreiche, farblich sehr vielfältige Serie von kleinen Stücken, deren Kontraste Clare Hammond sehr gut zum Ausdruck bringt.

'Hommage à Chopin' ist ein Arrangement von Roxanna Panufnik einer Suite für Gesang und Klavier, die sich auf Volksmusik aus der Gegend stützt, wo Chopin geboren wurde.

Die 'Pentasonata' wurde 1984 komponiert. Das Werk ist bei aller intellektueller Kraft im Konzept immer aussagekräftig und streckenweise tief emotional.

'Modlitwa' ist ein zweistrophiges Gebet, von dem Andrzej Panufnik nur eine Strophe vertont hat. Die zweite wurde von seiner Tochter vertont, die das ganze Werk danach auch noch für Soloklavier arrangierte. Es ist eine schlichte, aber sehr reflektive Melodie, die gerade mit dem alleinigen Klavierklang sehr eloquent wird.

'Reflections', Panufniks zweites Klavierstück, entstand wenige Tage nach der Geburt Roxannas, technisch auf Reflexionen eines Dreiklangs aufgebaut, darüber hinaus aber auch eine Art Kontemplation.

'Second Home' von Roxanna Panufnik ist eine Variationsfolge über ein polnisches Volkslied, das kurze Stück 'Glo' ein 'In memoriam' für einen an Krebs verstorbenen Freund der Familie.

Der klangvolle Anschlag von Clare Hammond wird auch diesen Stücken bestens gerecht, und da die Tontechniker von BIS einmal mehr eine sehr gute Arbeit geleistet haben, hinterlässt die CD ein ganz positiven Eindruck.

In this mixed program with works by Andrzej Panufnik and his daughter Roxanna, Clare Hammonds playing is superb. The pianist has obviously assimilated this music so well that she can fully concentrate on the rhetoric and expressive elements and give the music a full-bodied sound.

Europadisc, “a deft performance... the playing throughout the disc is a joy” [Selected as disc of the week, June 2014]

2014 marks the centenary of the birth of Polish composer Andrzej Panufnik. Born in Warsaw on 24 September 1914 to musical parents, Panufnik died in 1991 at the age of 77, by which time he was recognised as one of the most important Polish composers of his generation. Today he is remembered chiefly for his orchestral works (he was also an accomplished conductor, heading the City of Birmingham Symphony Orchestra from 1957 to 1959), but this new disc from BIS concentrates on a smaller and lesser-known corner of his output: his piano music.

As pianist Clare Hammond points out in her illuminating booklet notes, Panufnik's three surviving works for piano intersect key moments of his life and musical development. Panufnik originally studied in Warsaw, then with the conductor Felix Weingartner in Vienna, Paris and London. At the outbreak of war, and against Weingartner's advice, he returned to Poland, where he took part in resistance activities and gave underground concerts. Immediately after the war, Panufnik played a key part in the rebuilding of musical life in Warsaw, re-establishing the Warsaw Philharmonic, conducting, and composing film music to support his family.

His *Twelve Miniature Studies* date from 1947: they are engaging but technically demanding works, all based on the same melodic line, each contrasting starkly with its predecessor in tempo and dynamics, and following the Circle of Fifths (their original title) from C sharp, through F sharp, all the way round to G sharp. Here they receive a deft performance from Clare Hammond, who charts their contrasting characters with great skill.

From 1948, life in Communist Poland became increasingly difficult for Panufnik, and in 1954, while conducting in Zurich, he managed to give his 'minders' the slip and flew to England, where he remained based for the rest of his life (he was knighted in 1991). While his music had been deemed too progressive in his homeland, in England it was felt by the musical establishment to be too conservative. Nevertheless, following his marriage to Camilla Jessel in 1963 he became increasingly productive. His next piano work, *Reflections*, was completed in spring 1968, just days after the birth of his daughter Roxanna. It is a contemplative work, whose gaunt mysticism seems to evoke the world of Messiaen's piano music, and it is performed here with great sensitivity and a hushed intensity.

Like *Reflections*, the music of the *Pentasonata* of 1984 bears witness to Panufnik's fascination with symmetrical patterns, 'seeking to achieve a balance between heart and mind, intellect and emotion'. It's a powerful piece from his 'late' period, and the title is an apt one, for the work is arranged palindromically in five sections, is based on the pentatonic scale, and its outer sections are cast in quintuple metre. Again, there are moments which come close to Messiaen, and this most ambitious of Panufnik's solo piano works receives a highly persuasive and commanding performance.

Roxanna Panufnik has also become a successful composer in her own right, and the two piano pieces included here are, like her father's, reflective and accessible while setting formidable technical challenges. *Second Home* (2003) is a set of variations on a Polish folk tune, but also has its jazzy moments, while *Glo* (2002) is more intimate, a memorial to a family friend.

The programme is completed by two arrangements by Roxanna of her father's music: *Hommage à Chopin* is a recent adaptation of three evocative vocalises dating from 1949, while *Modlitwa* ('Prayer') is a beautiful completion and arrangement of a song from 1990. The playing throughout the disc is a joy, and Hammond clearly knows her way around this music in intimate detail. This is an ideal opportunity to celebrate the Panufnik Centenary while exploring some of his less well known repertoire. Strongly recommended!

Classical Ear, Colin Anderson, “... a very welcome recital, played with the utmost dedication.”

This is a father-and-daughter release of engaging piano music by Andrzej Panufnik (1914-91) and Roxanna Panufnik (born 1968). His *Twelve Miniature Studies* are superbly crafted and full of interest; Clare Hammond brings amazing dexterity and sensitivity to them. As she does to his 13-minute *Pentasonata* (1984) and the lightly shorter *Reflections* (1968); both make for intriguing listening whether the textures are complex or spare: here is a musical mind of individuality, one who left us something to search for beyond the notes while also ensuring outgoing and meaningful communication. Of Roxanna's pieces, *Second Home* is a slow folksong-inspired piece with crunchy harmonies, and *Glo* is a touching memorial to a deceased friend. Other short pieces are included by Andrzej and remind of his Polish heritage, and are arranged or completed by Roxanna. This is a very welcome recital, played with the utmost dedication, and very well recorded.

Quarterly Review, Stuart Millson, "... enormous technical panache and total concentration"

New from the Swedish BIS label is a collection of Panufnik's piano music, from the *Twelve Miniature Studies* of 1947 (revised in the 1950s and '60s), the *Hommage à Chopin* (arranged by the composer's daughter, Roxanna, whose work also appears on this CD - her piece of 2003, *Second Home*), and a collaboration between father and daughter, *Modlitwa* or 'Prayer'. The pianist, Clare Hammond, executes this repertoire with enormous technical panache and total concentration - as this emphatically 20th century music (sometimes, to my ears, in the manner of Bela Bartok) makes clear demands of both performer and listener, although a softer lyricism enters into the composer's Chopin homage. Clare Hammond was acclaimed by The Daily Telegraph as a soloist of "amazing power", and her name is well known to visitors to the Wigmore Hall and Kings Place in London. Panufnik's *Twelve Miniatures* must be close to her heart, for it seems as though this succession of short, instantaneous pieces becomes a much "greater" work in her hands. A fascinating and rewarding disc - BIS capturing the depths and detail of the Steinway Grand Piano with complete mastery.

Planet Hugill, Robert Hugill, "a gem of a disc"

This year's centenary of the birth of Andrzej Panufnik has started to throw up some interesting disc of his music. For BIS Records, pianist Clare Hammond has recorded Panufnik's three major works for solo piano, *Twelve Miniature Studies*, *Pentasonata* and *Reflections* along with his daughter Roxanna Panufnik's arrangement of Andrzej Panufnik's *Hommage à Chopin*, Roxanna's completion of her father's *Modlitwa* and Roxanna's own *Second Home* and *Glo*. The results providing a satisfying compendium of Panufnik on piano.

Andrzej Panufnik's *Twelve Miniature Studies* were written in 1947 after Panufnik had had a five year break from serious creative work. Each of the twelve studies is based on the same melodic line, but contrasting with its predecessor in dynamic and tempo. So that the work opens with *Sempre fortissimo e moto veloce*, followed by *Sempre pianissimo e molto legato*. Additionally each study is a step further along the circle of fifths, so the first one is in C sharp, the second in F sharp, the third in B, and so on until the final one is in G sharp. The faster movements are all brilliant runs, vigorous toccatas and nervous energy, whilst the softer ones are spare and more lyric. The result is a fascinating series of tiny character studies.

Written in 1949, Andrzej Panufnik's *Hommage à Chopin* was originally five vocalises for soprano and piano, with the material coming from folk-music from Mazowia, the central region of Poland where Chopin was born. Roxanna Panufnik has arranged three, nos. 1, 4 and 5 for piano solo. They are short pieces and, like the *Twelve Miniature Studies*, have the feeling of character studies; the first slow, steady and passacaglia-like, the second perky and sprightly with slower lyric moments, and the third gentle and lyric.

Andrzej Panufnik's *Pentasonata* was written in 1984, the year he was 70. It is based on the number five, there are five sections arranged palindromically, the material is based on the pentatonic scale, the outer sections are in quintuple time (one in 5/8 the other in 5/4). That said, the work flows naturally and emotionally with any feeling of contrivance that this design might imply. A dramatic, fast and rather expressionist opening leads to a quietly expressive section where Panufnik combines lyricism with a dissonant element in a typical way. The central section is full of dramatic rhetoric, almost like a dialogue, supported by astringent harmony. Sparser textures develop in intensity before something like the opening material returns.

Modlitwa was a setting by Andrzej Panufnik of a prayer by Jerzy Pietrikiewicz, but Andrzej Panufnik set only one verse leaving the second to be narrated. Roxanna has written a setting of the second verse and created a piano solo version of the work. The resulting combined effort is magically haunting with both father and daughter clearly fascinated by the combination of major and minor modes.

Roxanna Panufnik's *Second Home* was written in 2003 and is a series of variations on a Polish folk-theme, expressing Roxanna's feelings about her father's homeland. The theme starts simple and evocatively, and the variations explore the theme in a variety of textures and complexities before the simplicity of the opening returns. Roxanna Panufnik's *Glo* was written in memory of a family friend who died. It is a tiny, austere and spare textured piece.

Andrzej Panufnik's *Reflections*, was his second piano piece written in 1968 within days of the birth of his daughter Roxanna. As the title suggests, the piece is based around Andrzej Panufnik's fascination for mirror forms and geometric patterns; Spare and austere textures, astringent harmonies and a lovely clarity of thought and texture.

The performances from pianist Clare Hammond are all exemplary, and she shows profound sympathy with both Andrzej Panufnik and Roxanna Panufnik's sound worlds. Hammond brings exemplary clarity and lyricism to the music, without neglecting the moments of drama. Hammond's own programme note introduces both composers and their work. A gem of a disc.

Yorkshire Post, RC, “... deftly characterises the *Miniature Studies*”

This year marks the centenary of the birth of Sir Andrzej Panufnik, the Polish composer who defected to England in 1954. He was known principally for orchestral works, so it's pleasing to have this recording of his finely constructed piano pieces. Clare Hammond deftly characterises the *Miniature Studies*, from the glittering first to the elegiac 10th, and brings subtle colouring to the three-movement *Hommage à Chopin*. Panufnik's daughter, Roxanna is also represented as composer and arranger in this attractive release.

The Arts Desk, Graham Rickson, “exude warmth and authority”

Andrzej Panufnik managed to settle in Western Europe in the late 1930s but returned to his native Poland when war broke out, giving underground concerts with Lutosławski to raise funds for resistance workers. After a break of several years, he eased himself back into composition with a 1947 cycle of *Twelve Miniature Studies* for solo piano. They're fabulous, assured music, each study based on the same thematic material, descending in fifths until all the keys are covered. Panufnik can do thumping virtuosity, but the most affecting studies are the quieter, nocturnal ones – no 4 a rapt slice of Bartókian night music, the eighth a wistful folk-tinged elegy. Folk influences are more overt in piano transcriptions of three vocalises for soprano and piano, Panufnik's 1949 *Hommage à Chopin*, neatly arranged here by the composer's daughter Roxanna. The compositional processes are invariably sophisticated, but never intrude – *Reflections*, completed within days of Roxanna's birth in 1968, is built upon transpositions and reflections of a simple triad, and 1984's *Pentasonata* is built around five beat rhythms and the pentatonic scale.

Roxanna's own piano output complements that of her father. Second Home's elegant, sophisticated variations on a Polish folk theme are followed by a tiny miniature composed in memory of a family friend. *Modlitwa* brings father and daughter together; Andrzej's prayer setting left unfinished, the text's second verse elaborated posthumously by Roxanna. This is a fascinating, rewarding recital; both composers' pieces recall and suggest the music of others – Bartók and Lutosławski the strongest influences – but they've very distinct, personal identities. Clare Hammond's performances exude warmth and authority, and her Steinway is impeccably recorded.

Musicweb International, Rob Barnett, “thoughtfully and powerfully put across by Clare Hammond”

This (2014) is Andrzej Panufnik's centenary year. The celebrations are set out in a well detailed website and reflected in the magnificent CPO orchestral series conducted by Lukasz Borowicz. I should add that the Saffron Walden Symphony Orchestra conducted by Richard Hull will be playing the *Sinfonia Sacra* at Saffron Hall on 22 November 2014 (0845 548 7650).

The contrast between Old Testament fury and New Testament whispered prayer is often a feature of Panufnik's orchestral works. Examples can be found in his glorious *Sinfonia Elegiaca* and the slightly more oblique *Piano Concerto*, both of which are being played at Symphony Hall by the City of Birmingham Symphony Orchestra with Peter Donohoe on Panufnik's birthday on 24 September 2014 (0121 345 0600). Those two works formed a large part of my initiation into Panufnik's world from a Radio 3 studio broadcast circa 1975 by Malcolm Binns with the composer conducting the BBC Scottish to mark the composer's 60th birthday. The *Elegiaca* still strikes me as one of his most unshakably potent works.

Those polar opposites of violent desperation and still calm are also at play — if that is the word — in the composer's piano music. The *Twelve Miniature Studies* could easily have been academic. They turn out to be miniature and contrasted facets of the composer's personality. Taking a few examples: I: a breathless crystalline cascade of notes of such motoric drive you might almost imagine them as one of Conlon Nancarrow's pianola studies. II: a confiding introspection of the type by which the composer is known from his *Sinfonia Sacra*. IV: a hypnotically bluesy quiet tolling. V: a galloping angular 'blocky' rush. VIII: a dewy dream. XII: excitement released yet barely contained in a distorted reflection of the first of the studies.

Roxanna Panufnik - herself a composer of some eminence - first appears here as the arranger of three movements from her father's *Hommage à Chopin*. This work we may know from its version for flute and strings (1949, rev. 1955) a recording of which has been reviewed here. This in turn began life as *Five Vocalises* for soprano and piano; I would like to hear that. These are no Chopin facsimiles – nothing like Silvestrov's composer pastiches - but a genuine personal homage and of some moment. The final Andante for example is distinctively Panufnik: accessible but not facile.

The 12 minute *Pentasonata* is governed by the number five; indeed number and geometrical schemes are to be found at the heart of several of his works. It was the composer's stated aim in this work: 'to achieve a balance between heart and mind, intellect and emotion'. Along the way in this his single largest continuously playing piece we encounter plangent Tippett-like bluesy pages, the fragmented shards of what feels like a nightmare, descends into taciturn silence and trailing strands. This is one of the composer's most overtly angular and modernistic works: a dark pilgrimage indeed. Like everything here it is thoughtfully and powerfully put across by Clare Hammond. Her engineer collaborators at Bis have done their usual handsome service at every professional, technical and presentational turn.

The joint father-daughter piece *Modlitwa* (Prayer) began as a work for voice and keyboard. It was arranged and completed by the daughter after her father's death. It is a touching and unhurried piece – almost sentimental. It would play well in the company of PMD's *Farewell to Stromness*. It is redolent of similar passages in the *Heroic Overture* and *Sinfonia Sacra*. A similar tolling, both imposing and smiling, runs at first through Roxanna Panufnik's *Second Home* – a set of variations on the polish folk-theme *Hejze ino, fijolectko lesny*. This soon picks up a jazzy impulse which in turn fades quite magically into a slowly progressed reflection. Her very brief and slowly self-focused *Glo* was written in memory of a family friend who died of cancer.

We are told that Andrzej Panufnik's *Reflections*, which was written shortly after the birth of Roxanna is testimony to the composer's life-long fascination with mirror forms and geometric patterns. It's typically calm, self-absorbed and mesmeric with its dark waters stirred from time to time. Its language is not far removed from that of the *Miniature Studies* but looks forward to the at times unforgivingly jagged contouring of the *Pentasonata*.

Clare Hammond provides the programme note complete with a diagrammatic representation of the *Miniature Studies* which began life as *Circle of Fifths*.

We should note that there is a Divine Art disc of the *Miniature Studies*, *Pentasonata* and *Reflections* by Raymond Clarke. It couples these three works with some Shostakovich and include neither the Chopin Homage nor the Roxanna Panufnik works.

A strong disc from Clare Hammond with genuine music that ranges from instantly gratifying to something more iron-clad requiring time and repetition.

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