

# ‘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

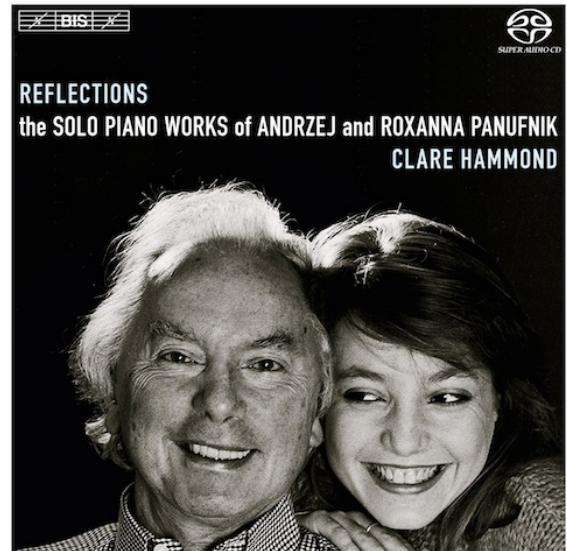
*Second Home* (2003, rev. 2006)\*

*Glo* (2002)\*

ANDRZEJ and ROXANNA

*Modlitwa*, arr. for piano solo (1990)\*

\*With four world premiere recordings



Press release and links to online retailers at:  
[www.clarehammond.com/panufnik.html](http://www.clarehammond.com/panufnik.html)

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## PRESS REVIEWS

**Gramophone Magazine UK**, Ivan Moody, “*stunningly performed by Clare Hammond*” CRITIC’S CHOICE, Dec 2014

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 (France)**, Bertrand Boissard, "[Hammond] excels at imbuing each piece with atmosphere."



Andrzej Panufnik is best known for his orchestral works (see the substantial cycle recorded over several years by Lukasz Borowicz with CPO). He was a friend of Lutosławski, his senior by one year, with whom he gave underground concerts during the Nazi occupation of Poland. Panufnik then emigrated to London, leading a double career as a composer and conductor.

His catalogue for piano consists of three pieces. The *Twelve Miniature Studies* of 1947 (revised between 1955 and 1964) are arranged symmetrically, alternating in tempo and dynamic. A playful volatility (No. 3), asceticism (No. 4), a flawlessly communicative serenity (No. 10), a derisive violence as the treble unravels, the bass forming a flamboyant melody (No. 5), fantastic acceleration (No. 12): full of revelations, a worthy addition to the virtuoso's repertoire.

At the other end of Panufnik's creative life stands the *Pentasonata* (1984), less immediately accessible. With a palindromic structure, the composer tried to "find a balance between heart and mind, intellect and emotion". The piece ends as it began, animated with a lively impatience, which cuts through the inscrutability of its central section. The sense of contrast also enlivens the austere *Reflections* of 1968, premiered by John Ogdon, in which dissonant and explosive harmonies give way to a somewhat disembodied atmosphere.

Apart from two pieces by Roxanna Panufnik, which flow naturally from those of her father (as in the meditative introduction to *Second Home*), the disc also presents some arrangements. The attractive triptych titled *Hommage à Chopin* successively reveals glimmers of ambiguous sentiments, a puppet with broken joints, akin to a fantastical Petrouchka, then a landscape which one could call medieval, portrayed through the use of rich chords. With *Prayer* (*Modlitwa*), Panufnik concludes his pursuit of an almost religious simplicity and purity.

Clare Hammond, undeniably at home with this repertoire, excels at imbuing each piece with atmosphere.

**Gramophone Russia**, Artem Avatinian, "... skill, inspiration, clarity and an extraordinarily meticulous performance"

This disc includes piano music by the famous Polish composer Andrzej Panufnik and his daughter Roxanna Panufnik. Along with works written for the piano there are other pieces arranged by Roxanna Panufnik. Andrzej Panufnik started writing a cycle of 12 pieces, "Circle of Fifths", in 1947 after a five-year period of creative stagnation during the war. (The composer spent this time in Warsaw). Miniature studies - each lasting just over a minute - arranged as a circle of fifths (hence the name): on the tonic of C sharp, F sharp and so on. The pieces are united by one theme, in stark contrast to each other in tempo and dynamic, and leave you with the sensation of patterns, suddenly appearing at the corners of a kaleidoscope.

At the heart of a vocalise for soprano and piano, "Hommage à Chopin", lie folk melodies from Mazovia, where Chopin was born; this disc presents three of five vocalises. The "Pentasonata", in five sections, was written in the year of the composer's 70th birthday (1984), based on the pentatonic scale, framed in five sections (penta - pentatonic, five sections, five beats). In the book "Impulse and Design in my Music" Panufnik states that in this piece, as in his other compositions, he sought to achieve "a balance between mind and heart, intellect and emotion". "Modlitwa" (1991) is also based on a vocal piece: a work for voice and piano on verses by Jerzy Pietrkiewicz. Andrzej Panufnik set only one verse to music, then left another to be recited over a musical background as the second part. "Reflections" (1968) clearly demonstrates the composer's commitment to mirror forms and musico-geometric ornaments, which serve as a structural base for the majority of his works.

Finally, Roxanna Panufnik's "Second Home" is presented on the disc, which takes the form of variations on a Polish folk theme. All of this music, in the skill, inspiration, clarity and altogether extraordinarily meticulous performance of the excellent pianist Clare Hammond, gives the impression of a pure, unsullied innocence and beauty, aided by the magnificent sounds of BIS' SACD edition. It seems that Andrzej Panufnik managed to reach the summit for art in general of a "balance between mind and heart, between intellect and emotion".

**American Record Guide**, Haskins, "performs with authority and great imagination".

I believe this is all of Andrzej Panufnik's (1914-91) piano works. The two most extensive ones - *Reflections* (1968) and *Pentasonata* (1984) - have been performed previously by Raymond Clarke on Divine Arts and enthusiastically reviewed by Mr Sullivan (Mar / Apr 2003). This release also includes the *12 Miniature Studies* (1947, rev. 1955 & 1964) along with two other works, *Hommage à Chopin* (1949 & 1955, arr. 2013) and *Prayer* (1990 & 1999, arr. 2013), arranged or with newly composed additions by the composer's daughter, Roxanna.

Though Panufnik is known principally as an orchestral composer, his piano music shows a sensitive and masterly understanding of the instrument's tonal resources as well as a variety of playing styles and textures, deftly illustrated in the brief but compelling *Studies*. The idiom is dissonant, but with conventional phrasing and, from time to time, a suggestion of a kind of tonal hierarchy.

Clare Hammond, who was a central figure in the Panufnik centenary of 2014, performs with authority and great imagination. She includes two works by Roxanna, *Second Home* (2003, rev. 2006) and *Glo* (2002): the former, her first work for piano, is a series of arresting variations on a Polish folk song; it is by turns lyrical and richly chordal. *Glo* is a short work written in memory of a friend who died of cancer. The BIS sound is, as usual, stunning.

**Fanfare (USA)**, Scott Noriega, "energetic, emotionally moving, and full of a whole spectrum of colours".

Andrzej Panufnik (1914-1991) was a Polish composer and conductor born in Warsaw. His father, Tomasz Panufnik, a violinmaker, and mother, Matylda Thonnes Panufnik, a noted violinist, pianist and composer, exposed him to music from an early age. In 1932, at the age of 17, he entered the Warsaw Conservatory to study at first percussion, later majoring in both theory and composition. After the completion of his degree, he travelled to Vienna to study conducting with Felix Weingartner, eventually following him, after the Anschluss, first to Paris, then London. But he returned to Warsaw during the war years, participating in the highly restricted musical life of the city, most notably performing with Lutosławski in duo-piano concerts. Many of his early works were destroyed, not due to the war, but rather to a female tenant that had moved into his apartment when he left to care for his ailing mother - she saw the papers and assumed that they were all trash. His interest in various Modernist techniques caused him strife in the then Stalinist controlled Poland. In the mid-1950s, while on tour in Zurich, he made his move to escape his homeland, eventually settling in England and becoming a British citizen in 1961. It was not until 1990 that he returned to Poland, now a country with a democratically elected government. He was knighted in 1991.

But this release features not only that composer's music, but also the music of Roxanna Panufnik, the composer's daughter. Born in London in 1968, Roxanna, too, had musical exposure from an early age, later studying at London's Royal Academy of Music. She has gone on to compose a wide range of compositions - opera, ballet, choral works, chamber music, music for film and television, and solo piano works - which are performed the world over. The current release features her original compositions, but also reworkings or arrangements of her father's works, originally for voice and piano, for solo piano.

Andrzej Panufnik has three major works for solo piano. The *12 Miniature Studies* (1947, rev. 1955/1964), which were initially called *Circle of Fifths*, is comprised of a series of études beginning in C sharp (Major / Minor) and successively moving down a fifth at a time, until finally reaching the key of G sharp, a fifth above the first; each étude shares a similar melodic line, so that interest is maintained through the contrast of tempo, dynamics, meter, and other musical aspects. *Reflections* (1968) was completed within days of the birth of Roxanna. It is, in the composer's own words, representative of "contemplation... and reflections in the tangible sense... based on constant reflections of a single triad with its perpetual transpositions used both vertically and horizontally." It is a sparse-sounding work, with an angular melodic line, and harmonic clusters reminiscent in sound of Bartók's night music. The *Pentasonata* (1984) is the composer's last work for piano, written in the composer's 70th year, and dedicated to his wife. The work predominantly uses a pentatonic scale, and is composed of five sections, the first and last of which use a meter of 5/8 or 5/4. The beginning and ending play with the meter creating fascinating rhythmic features, while the middle of the work is more slow and contemplative. It is a perfect example of the composer's will to "achieve a balance between heart and mind, intellect and emotion."

The transcriptions of *Modlitwa* (1990/1999, arr. 2013), based on an unfinished song, and the three (of five) songs, set as a miniature suite here entitled *Hommage à Chopin* (1949/1955, arr. 2013), are both lyrical compositions, similar in feeling, and - besides the playfully quirky second of the Chopin settings - all meditative in nature. The original compositions of Roxanna Panufnik are comprised of two works here. *Second Home* (2003, rev. 2006) is, according to the pianist and booklet writer, "a series of variations on the Polish folk theme *Hejne ino, fijołeczki leśny!* and expresses

her sentiments for her father's Polish homeland." The second work, *Glo*, is short, a minute-and-a-half in length, and was written to commemorate the death of a family friend.

Throughout this recital Clare Hammond proves to be a very fine advocate of this music. Her interpretations match the goal of the composer: Not only are they well thought out and intellectually stimulating, but also energetic, emotionally moving, and full of a whole spectrum of colours - in a word, bracing. Recorded in excellent SACD sound, particularly luminous, and with well written and informative program notes, this is a release that everyone should own. Buy it. You'll enjoy it for years to come.

**Klassik Heute (Germany)**, Peter Cossé, "... with wit and spontaneity"

The Polish composer Andrzej Panufnik (1914-1991) is not unknown but neither is he well-known. For the Warsaw-born son of a string instrument maker and of a "talented violinist, pianist and composer of English extraction" this dichotomy is on the one hand positive but for him and his work it is not exactly pleasant. Panufnik survived the terrible period of German occupation, and took part in the resistance, together with his friend Lutoslawski. They gave underground concerts to raise money for the fighters and of course also for Jewish artists. Four Underground Resistance Songs are evidence of these hazardous activities as well as of the composer's skills.

The English pianist Clare Hammond is to be thanked for devoting herself to Panufnik's piano works, not only in the context of his 100th birthday but also by convincingly portraying the radius of his expression with her clever and spontaneously effective, technically agile approach. The *Twelve Miniature Studies* of 1947, which were revised in 1955 and 1964, are not only played at the beginning of this selection of works, but they are in my opinion - at least within the framework of this collection - of central importance. These twelve miniatures were drafted after a 5-year break spent composing within traditional tonality. The first study is in C sharp (major-minor), the second a fifth below in F sharp, the third in B and so on. Consequently this collection was to be called *Circle of Fifths*, but Panufnik decided on the name *Studies*. These small pieces, sometimes just about approaching 3 minutes, are averagely difficult - as far as I dare judge without the music - and would give a skilled amateur considerable problems but would hardly cause the fingers of a professional player, practised in dealing with "today's" music, to break sweat.

Not only is the arrangement of keys in these *Bonsai* studies novel, but also the scheme of dynamic contrasts. A *sempre fortissimo* is always followed by a *sempre pianissimo* whereby the required loud and soft volumes are supplemented by a further instruction. The full instruction for Study no. 5 for example, is: "*sempre fortissimo e molto agitato*". Only the final Study no. 12 appears more flexible and thus less stable of expression. In this instance the pianist is requested to proceed "*Pianissimo e crescendo poco a poco il fortissimo*", whereby it is presumably clear to the listener that Panufnik wishes to pull together the sum of everything which has been practised and learnt.

These miniatures can be rewarding to listen to, they are varied, not only in their differing structures but also from the point of view of their technical and melodic inventiveness. It would not be a waste of time to occupy oneself with them. But the other pieces played here - *Reflections* (1968) and *Pentasonata* (1984) are more of a problem, the latter lasts 13 minutes and feels lukewarm. Here it becomes clear how much more formative and thus more memorable the works of Lutoslawski and even Penderecki were, and have remained so to this day.

Also on the CD is Andrzej Panufnik's daughter Roxanna, who gently takes part, creatively and discreetly as a craftswoman completing another's work. She arranged numbers 1, 4 and 5 of the five *Vocalises* for soprano and piano, as *Hommage to Chopin* for piano alone. And she completed a late song-prayer of her father's (*Modlitwa*) and arranged it in 2013 for piano.

Finally Clare Hammond plays 2 original compositions by the Panufnik daughter - a nice encore and addition to complete a family portrait, no more, but also no less...

If one would like to become better acquainted with Andrzej Panufnik's personality, a collection by Naxos with the Polnisches Kammerorchester conducted by Smolij Mariusz can be recommended (8.570032). It contains amongst other things the *Old Polish Suite* for strings, a *Concerto in Modo antico* and Five Pieces for Flute and Strings, also entitled *Hommage à Chopin*.

**Pizzicato (Luxembourg)**, Remy Franck, "*Clare Hammond's playing is superb...*"

Whereas recently it has mainly been Panufnik's orchestral music which has been recorded, this disc is entirely devoted to piano music and includes two pieces by his daughter Roxanna Panufnik, a piece composed by them jointly, and an arrangement of an ensemble piece. These are interpreted by a young British pianist Clare Hammond, who thus offers an important release in the year in which the musical world is celebrating Panufnik's 100th birthday.

It is quite normal for some other music to be included in the programme, in addition to the *12 Miniatures*, the *Pentasonata* and the *Reflections*, since Panufnik only really wrote 3 works for piano. The 12 miniatures were written in 1947 and comprised one of the first works after the war. These were written while Panufnik was still in Poland where

he was reprimanded because of his music which was strictly controlled. He could no longer tolerate this situation and managed to flee into exile in England, where he lived until his death in 1991.

The miniatures, like so many of Panufnik's works, are based on geometric models but the music does not reveal this construction. The listener experiences them mainly as an enormously varied, colorful, very diverse series of small pieces, the contrasts of which Clare Hammond brings out very well.

*Hommage à Chopin* is an arrangement by Roxanna Panufnik of a Suite for voice and piano which is based on folk music from the area where Chopin was born.

The *Pentasonata* was composed in 1984. Aside from the intellectual strength of its construction it is always meaningful and at times deeply emotional.

*Modlitwa* is a prayer with two verses, of which Panufnik only set the first to music. The second was composed by his daughter, who then arranged the whole piece for piano. It is a simple but very reflective melody, which acquires a special eloquence when played on the piano.

*Reflections*, Panufnik's second piece for piano, was written a few days after Roxanna's birth. Technically built on inversions on a triad, in addition it is a kind of contemplation.

*Second Home* by Roxanna Panufnik is a series of variations on a Polish folk song. The short piece *Glo* is in memory of a family friend who died of cancer.

The sonorous touch of Clare Hammond does full justice to these pieces and the BIS technicians have again done their job well, so that the CD makes a very positive impression.

In this mixed program with works by Andrzej Panufnik and his daughter Roxanna, Clare Hammond's 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!

**Piano News (Germany)**, Anja Renczikowski, "*the rich contrasts of this music are expressed very beautifully.*"

A little known centenary this year is that of the Polish composer Andrzej Panufnik. In August the musical world will celebrate his 100th birthday. Ewa Kupiec, for example, has recorded his almost forgotten Piano Concerto. The young British pianist Clare Hammond has dedicated herself to the solo piano repertoire. On this CD one can also find two pieces by his daughter Roxanna Panufnik, one piece which was composed by both father and daughter, and also arrangements of ensemble works. The "12 Miniature Studies" were written in 1947, during the period when Panufnik was still working in Poland. Later he emigrated to England in response to strong cultural constraints and sanctions, where he lived until his death in 1991. Panufnik stated "in my music I seek to achieve a balance between heart and mind, intellect and emotion". His "Reflections" was written in 1968, shortly after the birth of his daughter. The two-versed prayer "Modlitwa" was composed by Andrzej Panufnik and his daughter together. In particular, "Second Home" and the short piece "Glo" show how Roxanna combines simple melodies and emotional content with well through-structures. Many of Andrzej Panufnik's works, among them his "Pentasonata", were structured according to geometrical patterns, which are not, however, audible. The colourful diversity and particularly the rich contrasts of this music are expressed very beautifully by Clare Hammond. An effective homage to a composer who is still too little known in this country.

**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 molto veloce*, followed by *Sempre pianissimo e molto legato*. Additionally each study is a step further along the circle of fifths, so the 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 Pietrzkiewicz, 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 compliments 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, descents 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, fijołeczko 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.

**Classical CD Review**, REB, “superbly played by British pianist Clare Hammond”

"REFLECTIONS" is the title of a BIS SACD devoted to piano music of Andrzej Panufnik and his daughter Roxanna played by Clare Hammond. Panufnik (1914-1990), a leading Polish composer of the century, also was important as a conductor (he studied with Felix Weingartner), and played an important part in development of the Warsaw Philharmonic. He composed profusely, his works including 10 symphonies, chamber music, vocal music and for piano



some of which is featured on this fine new disk, an appropriate tribute to the centenary of Panufnik's birth. We have his Twelve Miniature Studies, three of his five *Hommage à Chopin* originally written for soprano and piano here arranged by Roxanna for solo piano (none of them are Chopinesque), the *Pentasonata* composed in 1984, and *Reflections* written in 1968, that shows the composer's fascination with mirrors and reflections. Also included are two works by Roxanna, a major composer in her own right: *Second Home* and *Glo*, and *Modlitwa* (Prayer), another song and one of his last works, completed by Roxanna. All of this is intriguing listening, music not heard very often, superbly played by British pianist Clare Hammond, who specializes in contemporary music, and the audio is another example of BIS's superb engineering.

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