
Clare Hammond

Selected Reviews

Variations

BIS Records, February 2021

“Hammond keeps us enthralled to the last bar.” – **Ivan Hewett, *The Telegraph***

“In a relatively short time, Clare Hammond has established herself as a pianist of impressive abilities who avidly explores repertory of the past century, along with the music of her contemporaries...Hammond’s grasp of this formidable intellectual edifice is secure throughout, abetted by a beguiling colour palette, unfailing textural clarity and plenty of rhythmic vigour...Ultimately this is a richly wide-ranging, deftly chosen programme, exhibiting intellectual curiosity and probity, played by a pianist of extraordinary gifts. Hammond also supplies her own keenly intelligent annotations. Highly recommended.” – **Patrick Rucker, *Gramophone***

“A player of immense power, tightly harnessed now to the moment’s expressive need...you emerge from this album largely refreshed and enlightened by her formidable technique, lack of preening and insatiable repertoire probing. And her neatest discovery? Surely it’s Helmut Lachenmann’s unusually benign Schubert Variations of 1956, an early work that never once suggests his later amazing activities subjecting instrumental sounds to the equivalent of vivisection” – **Geoff Brown, *The Times***

“Shimmering pianism and lightly-worn virtuosity” – **Paul Riley, *BBC Music Magazine***

“The displays of invention can be dazzling, especially in the way Hammond programmes them” – **Fiona Maddocks, *The Observer***

“This is an impeccably programmed album of variations from the 20th and 21st centuries...The Birtwistle is laudably unhurried, with Hammond again finding beauty in dissonance...A questing, highly intelligent pianist... stunningly recorded at the height of her powers”
– **Colin Clarke, *International Piano***

“One of the most exploratory pianistic personalities of our time” – **Jean Lacroix, *Crescendo***

“Artistry of the highest order” – **Paul Conway, *Musical Opinion***

“Splendid interpretations from a great pianist” – **Carsten Dürer, *Piano News Germany***

“Jaw-dropping dexterity” – **Textura Canada**

“Astonishing technical refinement” – **Rémy Franck, *Pizzicato***

Myslivecek

BIS Records, March 2019

“Sprightliness abounds in the concertos and short pieces gathered here, delivered with deliciously unfussy poise and elegance on a modern Steinway, crisply supported by the Swedish Chamber Orchestra and the conductor Nicholas McGegan”
– **Geoff Brown, *The Times***

“Perfectly judged tone” – **Erica Jeal, *The Guardian***

“A more than impeccable performance” – **Sophie Bourdais, *Télérama***

“Very sincere and tastefully eloquent” – **Rémy Franck, *Pizzicato***

“Sie geht mit Feuer, Esprit eine Verkündigungseifer zu Werke” – **Rainer W. Janke, *Klassik Heute***

Kenneth Hesketh: Horae (pro clara)
BIS Records, April 2016

“A star interpreter of contemporary music” – **Fiona Maddocks, *The Observer***

“A winning combination of technical subtlety and expressive spontaneity” – **Arnold Whittall, *Gramophone***

“Flawless transparency and technique” – **Dr Hartmut Lück, *Klassik Heute***

“Magnificently interpreted by Clare Hammond” – ***Le Disquaire***

“When she gets her claws out, Clare Hammond is impressive” – **Pierre Rigaudière, *Diapason***

Selected reviews

“The young British rising star Clare Hammond was a dazzling athlete” – **Fiona Maddocks, *The Guardian***

“Appealing delicacy” – **Brian Barford, *Classical Source***

“Clare Hammond was the nimble soloist” – **Andrew Clements, *The Guardian***

“I sniff the air to see if I can smell smoke coming from the ivories” – **Thomas Hannah, *Line of Best Fit***

“Exceptional musicianship” – **Paul Conway, *Musical Opinion***