

[|Print Story|](#)[|Close Window|](#)**REVIEW: CLARE HAMMOND, NOTTM GIRLS HIGH SCHOOL****Date : 11.04.08**

So strongly does Clare Hammond identify herself with her composers that the music seemed to come from within her, rather than from the piano. This performer unites unflawed elegance with the ability to gauge every work's emotional measure.

She opened with a selection of Schubert impromptus, miniatures full of charm but not all sweetness and light.

Writing a century later, Olivier Messiaen liberally supplied those qualities in a piece like La Colombe (The Dove). It was effectively contrasted with Nombre l?ger (Light Number) and a dramatically conceived Reflet dans le Vent (Reflection in the Wind).

And Alexander Scriabin's Fantasy Sonata in G sharp minor lifted the poetry of a Chopin into mystical realms ? realms which were charted with energetic conviction.

The second half of the recital showed imaginative powers of a similar order. After an al fresco Bartok suite, Brahms' Two Rhapsodies (opus 79) returned us to the Romantic mainstream.

Vall?e d'Obermann, from the ?Swiss? volume of Liszt's Years of Pilgrimage, yielded an epic climax. The pianist's encore underlined the sheer agility of her mind and fingers.

PETER PALMER

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