

Aya Hamada, harpsichordist

"...throughout, Aya Hamada played with grace, mastery, and le bon gout."

Capriccio Baroque

"...her virtuosity highlighted Scarlatti's artistic determination to push the jewel-sound limits of the instrument without changing its actual character; Hamada's performance was elegant." *TheaterScene.net*



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Praised for her "graceful" (*The New York Times*) performance, harpsichordist **Aya Hamada** is an active recitalist, concerto soloist and continuo player. She has given recitals in major venues throughout Japan as well as in the US, Canada, Mexico, Argentina, Brazil, England, France, Italy, Spain, Portugal and Switzerland, including recitals for the Peñíscola International Festival of Medieval and Baroque Music (Spain), Music Before 1800 (New York), Da Camera Society (Los Angeles), Harpsichord Heaven at Flint Collection (Wilmington) and at the Quebec Government Office (Canada).

She has made over four dozen appearances as concerto soloist on four continents, and has performed under conductors William Christie, Jordi Savall, Harry Bicket, Nicholas McGegan and Masaaki Suzuki. *The New York Times* proclaimed "Ms. Hamada gave a deft account of Handel's Concerto" about her performance with Christie at Lincoln Center. In the *Brandenburg Fifth*, she "defined the torrent of notes beautifully for the ear, while never sacrificing virtuosity; her illuminating playing drew well-deserved cheers" (*The Columbus Dispatch*). Others have praised her "flawless technique" (*The Boston Globe*), and "superb command of the harpsichord" (*The Springfield Republican*). She premiered "Virginal" by Harold Meltzer with the New Juilliard Ensemble in 2010.

Her debut album "Jacques Duphy: *Pièces de clavecin*" was chosen as "Recording of the Month" in *The Music Web International* (July 2015), *The Record Geijutsu Magazine* (June 2015) and the Tokyo FM *Music Bird* (June 2016). *The American Record Guide* wrote "This is a terrific solo debut... Her control of touch and dramatic delivery are both extraordinary. Her expressiveness is especially noteworthy." Other publications have acclaimed her "acrobatic finesse" (*The Early Music America Magazine*), "subtly daring rhythmic flexibility and convincing phrasing" (*Keyboard Perspectives*) as well as "sensitive and dramatic interpretations" (*The Fanfare Magazine*). Her second album "J.S.Bach: Clavier-Übung II & Chaconne" (recorded on the historic 1632/1745 Ruckers harpsichord at the Musée d'Art et d'Histoire de Neuchâtel, Switzerland) will be released from Evidence Classics in fall 2021.

She won first prize in the London Music Festival Competition, second prize in the Josef Hofmann Piano Competition, and is a laureate of the Royaumont Foundation (France). She earned her Master of Music degree in the inaugural class of Historical Performance from The Juilliard School where she was awarded the **Irene Diamond Fellowship and the Heward Memorial Scholarship**. She studied under Kenneth Weiss in New York and Skip Sempé in Paris, and has received additional coaching from Pierre Hantaï and Christophe Rousset.

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