

SAMPLE PROGRAMMES

Full-length Evening Recitals

Clare is happy to discuss programmes and to offer other suggestions if of interest.

Programme 1

JACQUET DE LA GUERRE
Suite No. 6 in G major (15')

BEETHOVEN
Sonata No. 4 in E flat major, Op. 7 (27')

INTERVAL

FAURÉ
2 Nocturnes, Op. 37 and Op. 107 (10')

BOULANGER, L.
D'un vieux jardin and D'un jardin clair (5')

DEBUSSY
Children's Corner (16')

DUTILLEUX
Au gré des ondes (11')

Alternative work

DEBUSSY
L'Isle joyeuse (6')

Programme 2

SZYMANOWSKI
Three Mazurkas, Op. 50 Nos. 2, 9 and 6 (8')

ADÈS
Mazurkas, Op. 27 (8')

CHOPIN
Études, Op. 25 (30')

INTERVAL

RACHMANINOV
Variations on a Corelli Theme, Op. 42 (20')

STRAVINSKY
Trois mouvements de Petroushka (16')

Alternative work

MEDTNER
Sonata Romantica, Op. 53 (27')

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www.clarehammond.com/recordings.html

The first programme opens with Elisabeth Jacquet de la Guerre's imposing Suite in G major which is followed by Beethoven's uplifting and optimistic Sonata in E flat major. The second half presents four French composers with the inexpressibly beautiful Nocturnes of Fauré, Lili Boulanger's other-worldly miniatures, Debussy's humorous *Children's Corner*, and Dutilleux's virtuosic *Au gré des ondes*. Debussy's ebullient and well-loved *L'Isle Joyeuse* could provide an alternative close to the programme.

The second programme opens with a Polish-inspired first half with two sets of Mazurkas by Karol Szymanowski and British composer Thomas Adès. Chopin's expressive and virtuosic *Études* precede the interval. Rachmaninov's variations are based on a well known Baroque dance melody, 'La Folia', also used in works by Corelli, while Shostakovich's three movements from *Petroushka* provide an explosive and invigorating close to the programme. Medtner's passionate *Sonata Romantica* could also work within this programme. While little known, it is invariably popular with audiences who often describe it as the highlight of a recital.



Clare Hammond

piano

"Amazing power and panache" **Daily Telegraph**

"Crisp precision and unflashy intelligence" **The Guardian**

www.clarehammond.com

HIGHLIGHTS 2014-16

- **Royal Festival Hall** debut in December 2016 with the **Philharmonia**.
- Tour of Poland in spring 2016, with Mozart's concerto in D minor, K. 466 and a **newly-discovered work** by his contemporary, Josef Myslivecek.
- Recorded the soundtrack of recent Alan Bennett film adaptation, **'The Lady in the Van'**, with the **Philharmonia** and BBC Concert Orchestra, now available on **Sony Records**. Clare appeared as the younger Maggie Smith in the film itself.
- Return visits to the **Cheltenham** and **Presteigne Festivals** in 2016, with world premieres of works by Robert Saxton and Michael Berkeley.
- Five broadcasts on BBC Radio 3 in 2015, including a special invitation to perform as part of the **'In Tune' Christmas special**, alongside Joanna Lumley.
- Performed Philip Glass' etudes alongside the composer in April 2015 at the **Barbican Hall**.
- BBC Music Magazine's **'Rising Star'** in March 2015.
- Two discs with **BIS Records** and a third to be released in June 2016.
- Debut recitals for **'Chopin and his Europe'** and the **Warsaw Autumn International Festival of Contemporary Music** in Poland in 2014.
- Panufnik **centenary tour of Poland** under the auspices of the British Council's 'Artists' International Development Fund', with recitals in Zakopane, Warsaw and Kalisz.
- Clare co-curated the chamber festival, **Panufnik 100**, at Kings Place with the **Brodsky Quartet** in 2014.



RECENT REVIEWS

"young British rising star Clare Hammond was a dazzling athlete"

Fiona Maddocks, **Guardian**
Barbican Hall, London

"This array of wizardry is not for the faint-hearted"
Jessica Duchon, **BBC Music Magazine**

"unfaltering bravura and conviction"
Bryce Morrison, **Gramophone**

"vitalité éloquente et force de conviction"
Bertrand Boissard, **Diapason**

"definition of bravura over barnstorming"
CRITIC'S CHOICE, Classical Music Magazine

"a pronounced virtuoso"
Hartmut Lück, **Klassik Heute**

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

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



"... Most impressive, though, was her natural sense of pacing, allowing the hollowed-out climax of Pour les Arpèges Composées to gather like a wisp of smoke in sunlight before dissipating in a passing breeze."

The Guardian, Purcell Room, Guy Dammann