

# SAMPLE PROGRAMMES

## Full-length Evening Recitals

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

These programmes can be modified to fit a lunch-time slot and works can be exchanged between the two.

### Programme 1

BACH  
Toccata in D minor, BWV 913 (14')

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

INTERVAL

RAVEL  
*Sonatine* (12')

MENDELSSOHN  
*Andante and Rondo Capriccioso* (6')

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

### Programme 2

COUPERIN  
Selection from *Pièces de Clavecin*, 6e ordre (8')

SIBELIUS  
Selection of *Impromptus*, Op. 5 (9')

RAVEL  
*Le Tombeau de Couperin* (25')

INTERVAL

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

ADÈS  
*Mazurkas*, Op. 27 (8')

MEDTNER  
*Sonata Romantica*, Op. 53 No. 1 (27')

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**[www.clarehammond.com/recordings.html](http://www.clarehammond.com/recordings.html)**

The first programme opens with Bach's imposing Toccata in D minor which is followed by Beethoven's uplifting and optimistic Sonata in E flat major. In the second half, Ravel's elegant and poised *Sonatine* contrasts strongly with the lively wit of Mendelssohn's *Andante and Rondo Capriccioso* and the sombre dignity of Rachmaninov's Variations. Based on a well known Baroque dance melody, 'La Folia', used by Corelli, the latter is an enduringly popular work.

The second programme pairs movements from Couperin's *Pièces de Clavecin* with Ravel's *Le Tombeau de Couperin*, written in a neo-classical style as an eighteenth-century dance suite and dedicated to friends who were killed during the First World War. Sibelius's *Impromptus* form an intriguing and imaginative interlude. The second half opens with two sets of Mazurkas, by Polish composer Szymanowski and British composer Thomas Adès. Medtner's intense *Sonata Romantica* brings the programme to a passionate close.

### **Programme 3**

COUPERIN

Selection from *6e ordre des pièces de clavecin* (12')

LISZT

Les jeux d'eaux à la Villa d'Este (7')

DUKAS, ROUSSEL and SCHMITT

Three movements from *Le Tombeau de Debussy*,  
published after Debussy's death in the  
*Revue Musicale*, 1920 (13')

i) La plainte, au loin, du faune...

ii) L'accueil des muses

iii) Mirages, Op. 70 No. 1

RAVEL *Sonatine* (11')

INTERVAL

DEBUSSY

*Estampes* (12')

*Pagodes, La soirée dans Grenade, Jardins sous la pluie*

RAVEL

*Jeux d'eau* (5')

*Le Tombeau de Couperin* (25')

*Listen to Liszt and Ravel at:*

**[www.clarehammond.com/guildhall.html](http://www.clarehammond.com/guildhall.html)**

**[www.clarehammond.com/live-in-concert.html](http://www.clarehammond.com/live-in-concert.html)**

This programme is comprised primarily of French music, opening with a selection of pieces from Couperin's *Pièces de Clavecin* and closing with Ravel's tribute to his predecessor, *Le Tombeau de Couperin*. Liszt's 'Les jeux d'eaux à la Villa d'Este' portrays the fountains at the Villa d'Este, just outside Rome, and was the direct inspiration for Ravel's *Jeux d'eau*, featured in the second half. In 1920, just after Debussy's death, a series of pieces by his contemporaries were written in tribute to the composer and published in the *Revue Musicale*. This programme includes contributions from Paul Dukas, Albert Roussel and Florent Schmitt. Ravel's *Sonatine* provides an elegant close to the first half whereas Debussy's *Estampes* takes us to more exotic climes.



# Clare Hammond

piano

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

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

[www.clarehammond.com](http://www.clarehammond.com)

## RECITAL HIGHLIGHTS 2014-15

- Performing Philip Glass' etudes alongside the composer in April 2015 at the **Barbican Hall, London**.
- Regular recitals at the **Wigmore Hall** in London including a performance in 2012, broadcast live by **BBC Radio 3** in April 2012 and chosen as one of their **'Classical Highlights'** for the month.
- BBC Music Magazine's **'Rising Star'** in March 2015.
- Debut recitals for **'Chopin and his Europe'** and the **Warsaw Autumn International Festival of Contemporary Music** in Poland.
- Panufnik **centenary tour of Poland** under the auspices of the British Council's 'Artists' International Development Fund', with recitals in Zakopane, Warsaw and Kalisz.
- Regular appearances on **BBC Radio 3**, including performances of Sibelius and Rangström in a **BBC Symphony Orchestra** studio concert.
- Clare co-curated the chamber festival, **Panufnik 100**, at Kings Place with the **Brodsky Quartet**.
- Debut recitals for the **Cheltenham Music Festival** and the **City of London Festival** with premieres of works written specially for Clare by Ken Hesketh and Robert Saxton.
- Completed a **Doctorate** with a thesis on left-hand piano music and now lectures widely on **left-hand piano concertos** by Ravel and Britten.
- Two discs released with **BIS Records** and a third to be recorded in August 2015.
- World premieres** of works by **John McCabe**, Arlene Sierra, Adam Gorb and **Edwin Roxburgh**.



## 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