

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

FAURÉ
Selection from *Nocturnes* (15')

DEBUSSY
Children's Corner (16')

DUTILLEUX
Au gré des ondes (11')

Programme 2

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

ADÈS
Mazurkas, Op. 27 (8')

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

INTERVAL

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

STRAVINSKY
Trois mouvements de Petroushka (16')

Listen to live concert recordings and view video demos at:

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. The second half presents three French composers with the inexpressibly beautiful Nocturnes of Fauré, Debussy's humorous *Children's Corner*, and Dutilleux's virtuosic *Au gré des ondes*.

The second programme opens with two sets of Mazurkas by Polish composer Szymanowski and British composer Thomas Adès. Medtner's intense *Sonata Romantica* precedes 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.

"This superb British pianist is easily up to the challenge"
Peter Burwasser, **Fanfare (USA)**

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



Clare Hammond

piano

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

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

www.clarehammond.com

HIGHLIGHTS 2014-16

- Winner of the **Royal Philharmonic Society's 'Young Artist' Award**, which celebrates outstanding achievement in 2015.
- **Royal Festival Hall** debut in December 2016 with the **Philharmonia**.
- Curating a series of three concerts at the Belfast International Arts Festival for **BBC Radio 3's Lunchtime Concert Series** in October 2016.
- 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.
- Three discs released with **BIS Records** to international critical acclaim.
- Debut recitals for **'Chopin and his Europe'** and the **Warsaw Autumn International Festival of Contemporary Music** in Poland 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