

SAMPLE PROGRAMMES

Full-length Recitals

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

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

Programme 1

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

HAMILTON HARTY
Portrait and Spring Fancy (5')

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

INTERVAL

ELAINE AGNEW
The Big Sky (2001, 12')

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

Listen to Hamilton Harty at:
www.clarehammond.com/radio-ulster.html

This programme features music by two Irish composers alongside major works by Bach, Beethoven and Medtner. Opening with Bach's imposing Toccata in D minor, we move onto two salon pieces by Hamilton Harty, recently rediscovered and premiered by Clare in 2012 in Belfast. Beethoven's Sonata No. 4 provides a buoyant close to the first half.

Elaine Agnew's *The Big Sky* was composed in Alberta, Canada, and depicts the expansive sky and large landscapes of the region. Its scope is matched in Medtner's passionate and exhilarating *Sonata Romantica*.

Programme 2

MENDELSSOHN
Andante and Rondo Capriccioso (6')

DEIRDRE GRIBBIN
Celtic o Salsa (2004, 8')

DEBUSSY
Estampes (12')

LYAPUNOV
Three *Études d'Exécution Transcendante* (16')

INTERVAL

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

JOHN FIELD
Nocturnes, Nos. 2, 4 and 6 (14')

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

Listen to Clare perform Lyapunov at:
www.clarehammond.com/etude.html

This programme opens with Mendelssohn's lively and witty *Rondo Capriccioso*, followed by Deirdre Gribbin's folk-inspired *Celtic o salsa*. Debussy's *Estampes* takes us to the Orient and Spain, while Lyapunov's fervent études are thoroughly Russian in character and feature a number of folk melodies from regions surrounding Moscow.

Szymanowski's *Mazurkas* provide an energetic opening to the second half while John Field's *Nocturnes* form a meditative interlude. The programme ends with Rachmaninov's solemn and majestic *Variations* based on a popular Baroque dance melody by Corelli.

"In Ravel's *Tombeau de Couperin*, the pianist was likewise in full expressive command of her fingers, conveying the swirling shimmer and sweet melancholy of a work that veers between elegance and emotion."

Conrad Wilson, **Herald Scotland**

"Hammond recalled both Myra Hess and Annie Fischer, great Beethoven pianists of bygone generations."

Terry Blain, **Culture Northern Ireland**

JOHN FIELD AND HIS LEGACY



HAYDN
Sonata Hob XVI: 50 in C major (17')

FIELD
Nocturnes, Nos. 2, 4 and 6 (14')

SCRIABIN
Prelude and Nocturne for the left hand,
Op. 9 (9')

INTERVAL

CHOPIN
Nocturnes Op. 9 (16')

MENDELSSOHN
Songs Without Words, Op. 67 (12')

LISZT
'Vallée d'Obermann' from *Les Années de
Pèlerinage*, Book I (14')

Encore:
HAMILTON HARTY
'Spring Fancy' (3')

*"It seemed that he did not strike the keys but his
fingers fell on them as large raindrops and
scattered like pearls on velvet"*

Glinka, describing John Field's playing

This programme explores the life of Irish composer John Field and his musical legacy.

Born in Dublin in 1782, Field showed early promise and secured an apprenticeship in London with Muzio Clementi at the age of eleven. Two years later, in 1795, Haydn heard him perform a concerto by Dussek and recorded the event in his London Notebook, stating that Field "plays the piano extremely well".

Field traveled to Paris and to St Petersburg with Clementi and, in 1803, decided to stay in Russia for some time. He was received enthusiastically, toured the Baltic States, and performed in Moscow. In 1812 he published the first three of his Nocturnes in St Petersburg, the works for which he was to become most famous. These signaled a new development in writing for the piano and ushered in the characteristically Romantic texture of a chromatically decorated, ornamental melodic line accompanied by a resonant left hand and pedal.

The Nocturnes were to become tremendously influential and were the primary models for Chopin's celebrated volumes. Their influence can also be seen in the short, melodic pieces that proliferated during the nineteenth century, including Mendelssohn's *Songs Without Words* and salon pieces by Scriabin. Liszt was another composer who was strongly influenced by Field. He prepared an edition of the nocturnes, and wrote an extensive eulogy to them in the 'Preface'.

The encore, 'Spring Fancy', by Irish composer Hamilton Harty, is in this tradition of a short, melodic, salon piece. Only discovered in 2011, it was premiered by Clare Hammond in the Hamilton Harty room at Queen's University Belfast.

"'Spring Fancy' has a Schumann-like turn of phrase and sentiment, with twirls of Chopin filigree in the piano writing. Hammond's account of both pieces are charming."

Terry Blain, **Culture Northern Ireland**

"In Ravel's Tombeau de Couperin, the pianist was likewise in full expressive command of her fingers, conveying the swirling shimmer and sweet melancholy of a work that veers between elegance and emotion."

Conrad Wilson, **Herald Scotland**



Clare Hammond

piano

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

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

www.clarehammond.com

REVIEWS OF 'REFLECTIONS'

Clare's debut CD for BIS
Records of works by Andrzej
and Roxanna Panufnik



"A fascinating compendium, expertly executed", Cj
International Piano Magazine Choice

"stunningly performed by Clare Hammond", Ivan Moody
Gramophone UK

"a commandingly virtuosic performance", John Allison
BBC Music Magazine

"mit klug und spontan wirkendem", Peter Cossé
Klassik Heute

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

*"Elle excelle à installer dans chaque
pièce une ambiance"*,
Bertrand Boissard, **5 Diapasons**



Clare's second disc for BIS,
of études by **UnsuK
Chin**, Karol Szymanowski,
Sergei Lypaunov and
Nikolai Kapustin is due
for international release in
February 2015.

HIGHLIGHTS 2012-14

- Recital from the Wigmore Hall broadcast live by **BBC Radio 3** in April 2012 and her performance of Ravel's *Le Tombeau de Couperin* chosen as one of their **"Classical Highlights"** for the month.
- Debut recitals for **Chopin i jego Europa** 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', including recitals in Zakopane and Kalisz, and performances in Kalisz and Lublin of **Panufnik's Piano Concerto**.
- Regular appearances on **BBC Radio 3**, including return invitations to **In Tune** and a broadcast of 6 études by **UnsuK Chin** for 'Hear and Now'.
- Clare is curating a chamber festival, **Panufnik 100: a family celebration** at Kings Place, London where she will perform with mezzo Heather Shipp, jazz singer Jacqui Dankworth and the **Brodsky Quartet**.
- **World premieres** of works by **John McCabe**, Arlene Sierra, Deborah Pritchard, Adam Gorb, Andrew Keeling, Robin Walker and **Edwin Roxburgh**.
- Return visits to give solo recitals at the **Bridgewater Hall** in Manchester and **Wigmore Hall** in London.
- Debut recitals in 2013 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.



PRESS

"displayed its scintillating passagework and poetic calm with great flair"
The Guardian, Cheltenham Festival, Rian Evans

"... 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