



Clare Hammond

piano

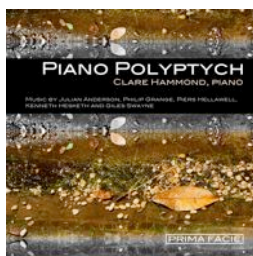
“Amazing power and panache” **Daily Telegraph**

“Crisp precision and unflashy intelligence” **The Guardian**

www.clarehammond.com

HIGHLIGHTS 2012

- 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.
- Recitals at **Queen's Hall Edinburgh**, St George's Bristol, St James's Piccadilly in London, **Bridgewater Hall Manchester**, and at festivals in Belgium and Hamburg.
- Premieres of new works by **David Matthews**, Kenneth Hesketh, and of recently discovered pieces by **Hamilton Harty**.
- Live broadcast of Liszt, Szymanowski and Hesketh on 'In Tune', **BBC Radio 3**, and an interview on her residency at Queen's University Belfast for 'Arts Extra', **BBC Radio Ulster**.
- Duo collaborations with violinists **Ruth Palmer** and **Thomas Gould**.
- **Two solo CDs released**: one of British contemporary piano music for Prima Facie Records and the other of **Debussy** and **Szymanowski** for Future Classics.



HIGHLIGHTS 2013

- **Two discs for BIS Records**: one of the complete piano works of Roxanna and **Andrzej Panufnik** for release in Autumn 2014, and another of études by **Unsu Chin**, Karol Szymanowski, Sergei Lyapunov and Nikolai Kapustin for release in Spring 2015.
- Solo recitals at the **Wigmore Hall**, Bridgewater Hall, Brighton Festival, and **Presteigne Festival** as pianist-in-residence.
- Three broadcasts on BBC Radio with études by Unsu Chin for **Hear and Now** in January, left-hand piano music for **In Tune** in March and Liszt for Radio Ulster in April.
- **Two new commissions** with Kenneth Hesketh's *Horae (pro clara)*, a series of twelve miniatures, written specially for Clare, premiered at **Cheltenham Festival** and a piano cycle by Robert Saxton, for the **City of London Festival**.

HORAE (pro Clara)
(Breviary for Clara)



- Recently completed a **Doctorate** in Musical Arts at the GSMD and City University London, with a thesis on **left-hand piano music**.
- Wide range of **educational experience**, running solo and ensemble workshops at universities across the UK, academic supervisions at **Cambridge University**, and **lecturing**, most recently for the Research Colloquia at **Oxford University**.
- A committed communicator; Clare's easy rapport with audiences makes her a natural for **media work**.

“...finely honed musicality of approach... Hammond recalls both Myra Hess and Annie Fischer, great Beethoven pianists of bygone generations... thoughtful and discerning, focused constantly on the music itself, searching out its deeper significances and inner verities.”

Culture Northern Ireland Queen's University Belfast, Terry Blain

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

SAXTON / BACH-BRAHMS
Chacony for left hand, followed attacca by
Bach's Chaconne in D minor for left hand (21')

SCHUBERT
Sonata in A major, D. 664 (20')

INTERVAL

MOZART
12 Variations in C major on C. Fischer's Minuet,
K. 179 (16')

HESKETH
Selection from *Horae (pro clara)* (20')

GINASTERA
Danzas Argentinas, Op. 2 (8')

Programme 2

BACH
Italian Concerto, BWV 971 (10')

SIBELIUS
The Trees, Op. 75 (15')

SAXTON
Hortus Musicae (20')

INTERVAL

WIEGOLD
Honfleur - homage to Eric Satie (9')

SATIE
Gnossiennes Nos. 1-3 (8')

BEETHOVEN
Sonata No. 3 in C major, Op. 2 No. 3 (26')

The first programme opens with Saxton's *Chacony*, written specifically to precede the Bach-Brahms Chaconne in D minor for left hand alone. This is followed by Schubert's serene and understated Sonata in A major. In the second half, Mozart's Variations on a Minuet by C. Fischer provide a graceful prelude to a selection of movements from Ken Hesketh's *Horae (pro clara)*. The programme ends with Ginastera's vigorous and ebullient dances, based on the folk music of his homeland.

The second programme is framed by Bach's *Italian Concerto* and Beethoven's third piano sonata, both of which use polyphonic textures to strikingly different effect. *The Trees* by Sibelius portrays Scandinavian landscapes in a melancholy light while Saxton's *Hortus Musicae* explores a series of metaphysical gardens. Peter Wiegold's homage to Eric Satie, *Honfleur*, precedes a selection of *Gnossiennes* in the second half.

"... 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. Two pieces of Satie and two of Albéniz were exquisitely played..."

HERALD SCOTLAND, Conrad Wilson