

# 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 lunchtime slot and works can be exchanged between the two.

### Programme 1

BACH-BRAHMS  
Chaconne in D minor for left hand (15')

GINASTERA  
*Danzas Argentinas*, Op. 2 (8')

SAINT-SAËNS  
*Six Etudes* for left hand (19')

INTERVAL

SZYMANOWSKI  
*Métopes*, Op. 29  
(*L'île des Sirènes*, *Calypsos*, *Nausicaa*) (16')

RAVEL  
*Le Tombeau de Couperin* (25')

### Programme 2

BACH  
*Italian Concerto*, BWV 971 (10')

LIPATTI  
*Sonatine* for left hand alone (9')

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

INTERVAL

CHOPIN  
*Etudes*, Op. 25 Nos. 1-2, 4-7 and 11 (22')

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

ALBENIZ  
'Evocación' and 'Triana' from  
*Iberia* (10')

Listen at:  
**[www.clarehammond.com/recording.html](http://www.clarehammond.com/recording.html)**

In the first programme Ginastera's lively and ebullient *Danzas Argentinas* are framed by two works for left hand alone, Bach's *Chaconne* in D minor, transcribed for left hand by Brahms, and Saint-Saëns' *Six Etudes*. Brahms was captivated by Bach's *Chaconne* in D minor and transcribed it for left-hand piano, rather than for two hands, as he felt that this better preserved the emotional tension of the original. Saint-Saëns' etudes are written in a neoclassical style, structured in six short movements reminiscent of the eighteenth-century dance suite. After the interval, we turn from musical neoclassicism to classical mythology with Szymanowski's *Métopes*, in which he recounts tales from Homer's *Odyssey*. The final piece, Ravel's *Le Tombeau de Couperin*, pays homage both to French musical styles of the eighteenth century and to soldiers who fell in the Great War. Ravel dedicated each movement to the memory of a friend who had died in battle.

The second programme features Bach's *Italian Concerto* and *Etudes* by Chopin, both of which use polyphonic textures to strikingly different effect. The centrepiece of the recital, Schubert's serene and understated *Sonata* in A major, provides a wonderful contrast. Lipatti's *Sonatine* and Scriabin's *Prelude* and *Nocturne* are charming and appealing examples of works for the left hand alone, whereas Albeniz's 'Evocación' and 'Triana' transport us to his Spanish homeland, with deep-throated gypsy melodies and the rhythms of the flamenco.

"... 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

"... Clare's virtuosity, strength, and sensitivity to the acoustic of piano and venue made for a performance of the highest artistic quality. This was probably the best SW&DMC concert I have ever attended."

SAFFRON WALDEN & DISTRICT MUSIC CLUB, Secretary

"... You gave us a really memorable recital which we won't forget for a very long time. Our members and audience were absolutely delighted and are already saying that they hope we can have you back sometime in the not too distant future."

WHITSTABLE MUSIC SOCIETY, Chairman

# Clare Hammond

piano



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

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

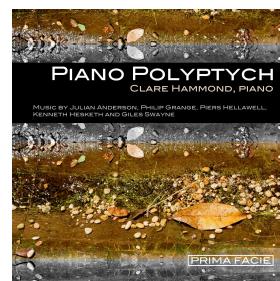
[www.clarehammond.com](http://www.clarehammond.com)

## WHY CLARE HAMMOND?

- Dedicated exponent of **core romantic works** and contemporary repertoire, Clare combines a formidable technique and virtuosic flair onstage with stylistic integrity and attention to detail.
- Recent appearance on **BBC Radio 3**'s 'In Tune' playing Hesketh, Szymanowski and Liszt, with a forthcoming broadcast of etudes by **Unsuk Chin**.
- Wide range of **educational experience**, running workshops, coaching undergraduates in performance and composition, private tuition and **lecturing** on numerous topics in academic and less formal contexts.
- Recently completed a **Doctorate** in Musical Arts at the GSMD and City University London, with a thesis on **left-hand piano music**. Completed undergraduate studies at Cambridge University where she won the **Nigel W Brown Prize**.
- **Chamber collaborations** with Jennifer Pike, Andrew Kennedy and Lawrence Power, as well as the Dante and Endellion String Quartets.
- Advocate of **contemporary music** with premieres of works by Kenneth Hesketh, David Matthews, Alan Mills, James Francis Brown, Peter Fribbins and Robin Walker in the current concert season.
- A committed **communicator**, Clare introduces recitals, enjoys pre and post concert talks and presents lecture recitals on diverse subjects to audiences of all levels. Her easy rapport with audiences makes her a natural for **media work**.

## HIGHLIGHTS 2011-12

- Recital at 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**".
- Performances at the **Queen's Hall Edinburgh**, St George's Bristol, St James's Piccadilly in London, **Bridgewater Hall Manchester**, and at festivals in Belgium and Hamburg.
- Kenneth Hesketh's ***Horae (pro clara)***, a series of twelve miniatures, written especially for Clare, as is a forthcoming piano cycle by **Robert Saxton**.
- **Two CDs released**: one of British contemporary piano music for Prima Facie Records and the other of **Debussy** and **Szymanowski** for Future Classics.



**Classical Source** Wigmore Hall, Richard Whitehouse

"... the precipitous drive through to a hair-raising close fairly brought the house down".

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