



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.
- **Two solo CDs released:** one of British contemporary piano music for Prima Facie Records and the other of **Debussy** and **Szymanowski** for Future Classics.



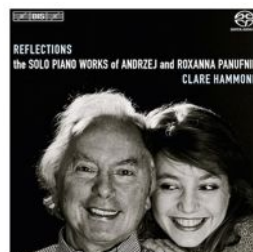
HIGHLIGHTS 2014-5

- June: release of Clare's first disc for **BIS Records** of Andrzej and Roxanna Panufnik's complete piano music.
- Autumn 2014: Panufnik centenary tour of Poland including Clare's debut recital at the **Chopin and his Europe Festival, Warsaw**, performances of Panufnik's Piano Concerto in Lublin and Kalisz, and recitals in Zakopane and Wrocław.
- November: Clare is curating a centenary chamber festival, **Panufnik 100: a family celebration** 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**.
- Clare's second disc for BIS Records, of études by **Unsuk Chin**, Nikolai Kapustin, Karol Szymanowski and Sergei Lyapunov, to be released in March 2015 with a solo launch tour and performances of Chin's double concerto with percussionist **Kuniko Kato**.



HIGHLIGHTS 2013

- Solo recitals at the **Wigmore Hall**, Bridgewater Hall, Brighton Festival, and **Presteigne Festival**.
- Four BBC radio broadcasts including appearances on **Hear and Now** and **In Tune**.
- **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**.



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

"stunningly performed by Clare Hammond", Ivan Moody, **Gramophone Magazine**

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

DEBUSSY
Estampes (12')
i. 'Pagodes', ii. 'La Soirée dans Grenade',
iii. 'Jardins sous la pluie'

MENDELSSOHN
Andante and Rondo Capriccioso (6')

BEETHOVEN
Sonata No. 8 in C minor, Op. 13 'Pathétique' (22')

INTERVAL

RAVEL
Sonatine (12')

SIMAKU
Hommage à Kurtág (6')

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

Programme 2

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

WOOLRICH
Pianobook IX (10')

RAVEL
Le Tombeau de Couperin (25')

INTERVAL

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

CHOPIN
Selection from *Études*, Op. 25 (18')

KAPUSTIN
Three Studies in Different Intervals (9')

Listen to audio demos of Lyapunov and Kapustin at:
www.clarehammond.com/etude.html

The first programme features two key works for piano by French composers: Debussy's *Estampes* and the *Sonatine* by Ravel. The luxurious exoticism of Debussy's music stands in contrast to the poise and discipline of Ravel's music. Debussy's *Estampes* and Mendelssohn's witty *Andante and Rondo Capriccioso* precede Beethoven's turbulent 'Pathétique' sonata in the first half. *Hommage à Kurtág* by Thomas Simaku, currently based in York, is a wistful and haunting piece and is followed by an enduringly popular work, the sombre *Variations on a Corelli Theme* by Rachmaninov.

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. John Woolrich's *Pianobook IX* forms an intriguing and imaginative interlude. The second half is composed entirely of études. Clare's recording of those by Lyapunov and Kapustin for BIS Records is due for release in February 2015. Their fire and élan contrasts strongly with the more refined elegance of Chopin's studies.

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

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

SAMPLE PROGRAMMES

(continued)

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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')

Programme 4

BACH

Toccatina in C minor, BWV 911 (10')

MENDELSSOHN

Andante and Rondo Capriccioso (6')

BEETHOVEN

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

INTERVAL

MENDELSSOHN

Songs Without Words, Op. 67 (15')

RACHMANINOV *Études-Tableaux*, Op. 33 (26')

The third 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.

The fourth programme opens with Bach's dramatic Toccata in C minor, followed by two works in a lighter vein: Mendelssohn's charming 'Andante and Rondo Capriccioso' and an early sonata by Beethoven. After the interval, we encounter the supreme lyricism of Mendelssohn's *Songs Without Words* and finish with the first book of Rachmaninov's *Études-Tableaux*; turbulent, passionate and utterly engrossing music.

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

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