

## SAMPLE PROGRAMMES

Clare is happy to perform new commissions, discuss programmes, and to offer other suggestions if of interest.

### ÉTUDE

*Featuring music from Clare's disc of 20th and 21st-century études for BIS.*

JULIAN ANDERSON  
*Études*, Nos. 1-4 (1995-8, 15')

UNSUKE CHIN  
*Études*, Nos. 1-6, (1995-2003, 18')

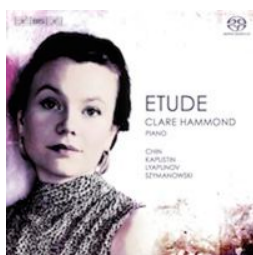
GYÖRGY LIGETI  
*Études*, Nos. 10-12 Book 2 (1994, 9')

Interval

SERGEI LYAPUNOV  
*Études d'Exécution Transcendante*,  
Nos. 4-6, (1897-1900, 16')

KAROL SZYMANOWSKI  
*Études*, Op. 33, (1916, 13')

NIKOLAI KAPUSTIN  
*5 Études in Different Intervals*, (1992, 16')



Audio demos at:  
[www.clarehammond.com/etude.html](http://www.clarehammond.com/etude.html)

### BRITISH CONTEMPORARY MUSIC

OLIVER KNUSSSEN  
*Prayer Bell Sketch* (1997, 6')

KEN HESKETH  
*Horae (pro clara)* (2013, 38')

Interval

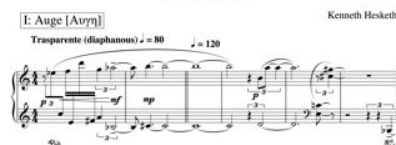
ROBERT SAXTON  
*Hortus Musicae*, Book I (2013, 18')

JOHN WOOLRICH  
*Pianobook XI* (2010, 8')

PIERS HELLAWELL  
*Piani, Latebre* (2010, 14')

ROBERT SAXTON  
*Chacony for left hand* (1988, 6')

HORAE (pro Clara)  
(Breviary for Clara)



Listen at to Hesketh's *Horae* at:  
[www.clarehammond.com/horae.html](http://www.clarehammond.com/horae.html)

and to Knussen's *Prayer Bell Sketch* at:  
[www.clarehammond.com/guildhall.html](http://www.clarehammond.com/guildhall.html)

## CONCERTO and ENSEMBLE WORKS

ELLIOTT CARTER  
*Dialogues* (2003, 13'30)  
*Dialogues II* (2012, 5')

UNSUKE CHIN  
Double Concerto for Piano and Percussion (2002, 20')  
Piano Concerto (1996-7, 25')

GYÖRGY LIGETI  
Piano Concerto (1985-88, 23'30)

OLIVIER MESSIAEN  
*Oiseaux Exotiques* (1955-6, 15'30)



# Clare Hammond

piano

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

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

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

## RECENT HIGHLIGHTS

- Performing Philip Glass' etudes alongside the composer in April 2015 at the **Barbican Hall, London**.
- Regular recitals at the **Wigmore Hall** in London including a performance in 2012, broadcast live by **BBC Radio 3** in April 2012 and chosen as one of their **'Classical Highlights'** for the month.
- BBC Music Magazine's **'Rising Star'** in March 2015.
- Debut recitals for **'Chopin and his Europe'** 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', with recitals in Zakopane, Warsaw and Kalisz.
- Regular appearances on **BBC Radio 3**, including a broadcast of **Unsuk Chin** for 'Hear and Now'.
- Clare co-curated the chamber festival, **Panufnik 100**, at Kings Place with the **Brodsky Quartet**.
- **World premieres** of works by **John McCabe**, Arlene Sierra, Deborah Pritchard, Adam Gorb, Andrew Keeling, Robin Walker and **Edwin Roxburgh**.
- 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.
- Completed a **Doctorate** with a thesis on left-hand piano music and now lectures widely on **left-hand piano concertos** by Ravel and Britten.
- Two discs released with **BIS Records** and a third to be recorded in August 2015.



## 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