

# SAMPLE PROGRAMME

## 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

SCHUBERT  
4 Impromptus, D. 899 (28')

CHIN, UNSUK  
*Études*, Nos. 3-6 (12')

INTERVAL

DEBUSSY  
Mazurka (2'30)

FAURÉ  
Mazurka Op. 32 (8')

DEBUSSY  
Selection of *Préludes* (30')  
(*Voiles*, *Les collines d'Anacapri*, *La sérénade interrompue*, *La Cathédral engloutie*, *La Puerta del Vino*, *Bruyères*, *Général Lavine - eccentric*, *Feux d'artifice*)

### Programme 2

HAYDN  
Fantasia in C major, Hob XVII: 4 (5'30)

DAVIES, TANSY  
*Loopholes and Lynchpins* (10')

BEETHOVEN  
Sonata No. 30 in E major, Op. 109 (18')

INTERVAL

STRAVINSKY  
*Trois mouvements de Petrouchka* (16')

BARTOK  
6 Romanian Folk Dances, Sz. 56 (5')

SCRIABIN  
*Sonate-Fantasie* No. 2, Op. 19 (11')

PROKOFIEV  
Sonata No. 3 in A minor, Op. 28 (8')

*Listen to live concert recordings and view video demos at:*

**[www.clarehammond.com/recordings.html](http://www.clarehammond.com/recordings.html)**

Programme 1 pairs two major classics in the first half - Schubert's remarkable set of Impromptus and Unsuk Chin's scintillating and vibrant etudes. Clare's recording of the latter has received extensive international critical praise and the études themselves are always popular with audiences. The second half of the programme presents two Mazurkas, by Debussy and Fauré respectively, before embarking upon an exploration of Debussy's *Préludes*.

Programme 2 opens with Haydn's vivacious Fantasia, whose wit is complemented perfectly by Tansy Davies' sharply etched *Loopholes and Lynchpins*. Beethoven's serene and ethereal Sonata in E major Op. 109 closes the first half. The second half comprises works by Slavic composers, with Stravinsky's virtuosic Petroushka Suite, Bartok's well loved Romanian folk dances, Scriabin's other-worldly second sonata, and Prokofiev's rumbustious and rousing third sonata.

*"This superb British pianist is easily up to the challenge"*  
Peter Burwasser, **Fanfare (USA)**

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



# Clare Hammond

piano

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

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

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

## HIGHLIGHTS 2014-16

- Winner of the **Royal Philharmonic Society's 'Young Artist' Award**, which celebrates outstanding achievement in 2015.
- **Royal Festival Hall** debut in December 2016 with the **Philharmonia**.
- Curating a series of three concerts at the Belfast International Arts Festival for **BBC Radio 3's Lunchtime Concert Series** in October 2016.
- Tour of Poland in spring 2016, with Mozart's concerto in D minor, K. 466 and a **newly-discovered work** by his contemporary, Josef Myslivecek.
- Recorded the soundtrack of recent Alan Bennett film adaptation, **'The Lady in the Van'**, with the **Philharmonia** and BBC Concert Orchestra, now available on **Sony Records**. Clare appeared as the younger Maggie Smith in the film itself.
- Return visits to the **Cheltenham** and **Presteigne Festivals** in 2016, with world premieres of works by Robert Saxton and Michael Berkeley.
- Five broadcasts on BBC Radio 3 in 2015, including a special invitation to perform as part of the **'In Tune' Christmas special**, alongside Joanna Lumley.
- Performed Philip Glass' etudes alongside the composer in April 2015 at the **Barbican Hall**.
- BBC Music Magazine's **'Rising Star'** in March 2015.
- Three discs released with **BIS Records** to international critical acclaim.
- Debut recitals for **'Chopin and his Europe'** and the **Warsaw Autumn International Festival of Contemporary Music** in Poland in 2014.

## 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