

# 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

BACH  
Toccata in D minor, BWV 913 (14')

BEETHOVEN  
Sonata No. 4 in E flat major, Op. 7 (27')

INTERVAL

FAURÉ  
Selection from *Nocturnes* (15')

DEBUSSY  
*Children's Corner* (16')

DUTILLEUX  
*Au gré des ondes* (11')

### Programme 2

SZYMANOWSKI  
Three Mazurkas, Op. 50 Nos. 2, 9 and 6 (8')

ADÈS  
*Mazurkas*, Op. 27 (8')

MEDTNER  
*Sonata Romantica*, Op. 53 No. 1 (27')

INTERVAL

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

STRAVINSKY  
*Trois mouvements de Petroushka* (16')

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

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

The first programme opens with Bach's imposing Toccata in D minor which is followed by Beethoven's uplifting and optimistic Sonata in E flat major. The second half presents three French composers with the inexpressibly beautiful Nocturnes of Fauré, Debussy's humorous *Children's Corner*, and Dutilleux's virtuosic *Au gré des ondes*.

The second programme opens with two sets of Mazurkas by Polish composer Szymanowski and British composer Thomas Adès. Medtner's intense *Sonata Romantica* precedes the interval. Rachmaninov's variations are based on a well known Baroque dance melody, 'La Folia', also used in works by Corelli, while Shostakovich's three movements from *Petroushka* provide an explosive and invigorating close to the programme.



# Clare Hammond

piano

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

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

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

## RECITAL HIGHLIGHTS 2014-15

- 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 performances of Sibelius and Rangström in a **BBC Symphony Orchestra** studio concert.
- Clare co-curated the chamber festival, **Panufnik 100**, at Kings Place with the **Brodsky Quartet**.
- Debut recitals 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.
- World premieres** of works by **John McCabe**, Arlene Sierra, Adam Gorb and **Edwin Roxburgh**.



## 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