

# 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

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

CHOPIN  
*Études*, Op. 10 (27')

INTERVAL

ADÈS  
*Mazurkas*, Op. 27 (8')

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

### Programme 2

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

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

INTERVAL

RAVEL  
*Sonatine* (12')

MENDELSSOHN  
*Andante and Rondo Capriccioso* (6')

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

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

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

The first programme pairs Mazurkas by Karol Szymanowski with Chopin's first set of *Études*, the ambitious and revolutionary Op. 10. In the second half we return to the Mazurka, this time with dances by British composer Thomas Adès, and finish with Medtner's intense and impassioned *Sonata Romantica*.

The second programme opens with Bach's imposing Toccata in D minor which is followed by Beethoven's uplifting and optimistic Sonata in E flat major. In the second half, Ravel's elegant and poised *Sonatine* contrasts strongly with the lively wit of Mendelssohn's *Andante and Rondo Capriccioso* and the sombre dignity of Rachmaninov's Variations. Based on a well known Baroque dance melody, 'La Folia', used by Corelli, the latter is an enduringly popular work.



# 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