



## DISC PROPOSAL

# 'Phoenix'

Clare Hammond, PIANO

Acclaimed as a pianist of “amazing power and panache” (*The Telegraph*), Clare Hammond is recognised for the virtuosity and authority of her performances and is developing a “reputation for brilliantly imaginative concert programmes” (*BBC Music Magazine*, ‘Rising Star’). The Guardian described her as a “dazzling athlete” following her Barbican debut in 2015, while in 2014 she gave debut performances at 7 festivals across Europe, including the ‘Chopin and his Europe Festival’ in Warsaw, world premieres of works by 10 composers, and three broadcasts for BBC Radio.

This disc features works by French and American composers written in the immediate aftermath of the two World Wars. It is a tribute to the rebirth and resurgence of creativity in the wake of conflict and to the resilience of the human spirit.

Listen to audio and video demos at:  
**[www.clarehammond.com/  
recordings.html](http://www.clarehammond.com/recordings.html)**

See recent reviews at:  
**[www.clarehammond.com/  
reviews.html](http://www.clarehammond.com/reviews.html)**

## PROGRAMME

### RAVEL

*Le Tombeau de Couperin* (1919, 25')

- i. Prélude
- ii. Fugue
- iii. Forlane
- iv. Rigaudon
- v. Menuet
- vi. Toccata

### SATIE

*5 Nocturnes* (1919, 16')

- i. à Madame Marcelle Meyer
- ii. à André Salomon
- iii. à Madame Jean Hugo
- iv. à Madame la Comtesse Etienne de Beaumont
- v. à Madame Georges Cocteau

### BARBER

*Sonata*, Op. 26 (1949, 19')

- i. Allegro energico
- ii. Allegro vivace e leggero
- iii. Adagio mesto
- iv. Allegro con spirito

*60' in total*



# Clare Hammond

piano

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

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

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

## HIGHLIGHTS 2014-15

- Performing Philip Glass' etudes alongside the composer at a sold-out concert 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.
- Appeared as the younger Maggie Smith in the recent film adaptation **The Lady in the Van** by Alan Bennett, and performed Chopin and Schubert on the soundtrack for **Sony Classics**.
- 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**, described as the *"culmination of the centenary"* by the Telegraph.
- Two discs released with **BIS Records** and a third to be released in June 2016.
- 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.



## RECENT REVIEWS

*"This is one of the most enjoyable recordings to come my way this year"*

Harrington, **American Record Guide**

*"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**



*"... 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