

# 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  
Toccatà 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')

### Programme 2

COUPERIN  
Selection from *Pièces de Clavecin*, 6e ordre (8')

SIBELIUS  
Selection of *Impromptus*, Op. 5 (9')

RAVEL  
*Le Tombeau de Couperin* (25')

INTERVAL

DEBUSSY  
*Estampes* (12')  
'Pagodes', 'La soirée dans Grenade'  
'Jardins sous la pluie'

CHOPIN  
*Études*, Op. 25 (30')

Listen to excerpts from Clare's performance of  
Ravel's 'Tombeau' at:  
[www.clarehammond.com/live-in-concert.html](http://www.clarehammond.com/live-in-concert.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. 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.

The second programme pairs movements from Couperin's *Pièces de Clavecin* with Ravel's *Le Tombeau de Couperin*, written in a neo-classical style as an eighteenth-century dance suite and dedicated to friends who were killed during the First World War. Sibelius's *Impromptus* form an intriguing and imaginative interlude. The second half combines Debussy's exotic and imaginative *Estampes* with the elegant virtuosity of Chopin's *Études*.

"In Ravel's *Tombeau de Couperin*, the pianist was likewise in full expressive command of her fingers, conveying the swirling shimmer and sweet melancholy of a work that veers between elegance and emotion."

Conrad Wilson, **Herald Scotland**

"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)

## REVIEWS of 'Etude' and 'Reflections'

Clare's two discs with  
BIS Records



*"unfaltering bravura and conviction"*  
Bryce Morrison, **Gramophone**

*"style and substance"*, Fiona Maddocks, **The Observer**

*"imagination and bravura"*  
Paul Driver, **The Sunday Times**

*"definition of bravura over barnstorming"*  
CRITIC'S CHOICE, **Classical Music Magazine**

*"a pronounced virtuoso"*,  
Hartmut Lück, **Klassik Heute**

*"a commandingly virtuosic performance"*, John Allison  
**BBC Music Magazine**

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

*"She excels at instilling each  
piece with atmosphere"*,  
Bertrand Boissard,  
**5 Diapasons**

*"stunningly performed by  
Clare Hammond"*,  
Ivan Moody  
**Gramophone**



## RECENT HIGHLIGHTS

- Performing Philip Glass' etudes alongside the composer in April 2015 at the **Barbican Hall, London**.
- Debut recitals for **Chopin i jego Europa** and the **Warsaw Autumn International Festival of Contemporary Music** in Poland in 2014.
- Panufnik centenary tour of Poland under the auspices of the British Council's 'Artists' International Development Fund', including recitals in Zakopane and Kalisz, and performances in Kalisz and Lublin of **Panufnik's Piano Concerto**.
- Recital from the Wigmore Hall broadcast live by **BBC Radio 3** in April 2012 and her performance of Ravel's *Le Tombeau de Couperin* chosen as one of their **"Classical Highlights"** for the month.
- Regular appearances on **BBC Radio 3**, including return invitations to **In Tune** and a broadcast of 6 études by **Unsuik 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, Adam Gorb and **Edwin Roxburgh**.
- Return visits to give solo recitals at the **Bridgewater Hall** in Manchester and **Wigmore Hall** in London.
- 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.

## PRESS

*"displayed its scintillating passagework and poetic calm with great flair"*  
**The Guardian**, Cheltenham Festival, Rian Evans

*"... 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