

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

HANDEL
Suite No. 6 in F sharp minor,
HWV 431 (10')

CASKEN
The Haunting Bough (5')

DEBUSSY
Images, Book I (12')
'Reflets dans l'eau', 'Hommage à Rameau', 'Mouvement'

TIPPETT
Sonata No. 2 (12')

INTERVAL

RAVEL
Sonatine (12')

MENDELSSOHN
Andante and Rondo Capriccioso (6')

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

Programme 2

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

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

INTERVAL

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

ADÈS
Mazurkas, Op. 27 (8')

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

The first programme comprises a dramatic first half with Handel's theatrical Suite in F sharp minor and Tippett's striking second piano sonata alongside two tributes to Jean-Philippe Rameau, Casken's *The Haunting Bough* and Debussy's *Images*. 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 combines a Germanic first half with a Slavic second half. Bach's imposing Toccata in D minor opens the programme and is followed by Beethoven's uplifting and optimistic Sonata in E flat major. After the interval we hear two sets of Mazurkas, by Polish composer Szymanowski and British composer Thomas Adès. Medtner's intense *Sonata Romantica* brings the programme to a passionate close.

"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

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