



Clare Hammond

piano

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

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

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

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')

ADÈS

Mazurkas, Op. 27 (8')

MEDTNER

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

INTERVAL

STRAVINSKY

Trois mouvements de Petroushka (16')

SCRIABIN

Sonata No. 5, Op. 53 (11')

KAPUSTIN

Studies in Different Intervals,
Op. 68 Nos. 3, 4 and 1 (9')

Listen to Clare's performance of Kapustin at

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

Programme 2

BACH

Toccatina in D minor, BWV 913 (14')

BEETHOVEN

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

INTERVAL

DUTILLEUX

Au gré des ondes (11')

RAVEL

Le Tombeau de Couperin (25')

The first programme is comprised entirely of Slavic, or Slavic-inspired, music. We open with two sets of Mazurkas, one by the Polish composer Szymanowski and one by British contemporary composer Thomas Adès. These are followed by Medtner's intense and impassioned *Sonata Romantica*. The second half pays tribute to the virtuosic flair of Russian music with bravura pieces by Stravinsky and Scriabin, and Kapustin's jazz-inspired studies.

The second programme opens with Bach's imposing Toccata in D minor and Beethoven's uplifting and optimistic Sonata in E flat major. In the second half we hear works by two French composers, Dutilleux's whimsical and dramatic *Au gré des ondes* and Ravel's poignant *Le Tombeau de Couperin*. The latter work was written during the First World War and each movement is dedicated to the memory of a friend who died during the conflict.

"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**