



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 etudes by Philip Glass 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

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

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

ADÈS
Mazurkas, Op. 27 (8')

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

*Listen to excerpts from Clare's performance of
Ravel's 'Tombeau' at:*

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 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 opens with 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**

SAMPLE PROGRAMMES

(continued)

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Programme 3

COUPERIN

Selection from *6e ordre des pièces de clavecin* (12')

LISZT

Les jeux d'eaux à la Villa d'Este (7')

DUKAS, ROUSSEL and SCHMITT

Three movements from *Le Tombeau de Debussy*,
published after Debussy's death in the
Revue Musicale, 1920 (13')

i) *La plainte, au loin, du faune...*

ii) *L'accueil des muses*

iii) *Mirages*, Op. 70 No. 1

RAVEL *Sonatine* (11')

INTERVAL

DEBUSSY

Estampes (12')

Pagodes, La soirée dans Grenade, Jardins sous la pluie

RAVEL

Jeux d'eau (5')

Le Tombeau de Couperin (25')

Listen to Liszt and Ravel at:

www.clarehammond.com/guildhall.html

www.clarehammond.com/live-in-concert.html

This programme is comprised primarily of French music, opening with a selection of pieces from Couperin's *Pièces de Clavecin* and closing with Ravel's tribute to his predecessor, *Le Tombeau de Couperin*. Liszt's '*Les jeux d'eaux à la Villa d'Este*' portrays the fountains at the Villa d'Este, just outside Rome, and was the direct inspiration for Ravel's *Jeux d'eau*, featured in the second half. In 1920, just after Debussy's death, a series of pieces by his contemporaries were written in tribute to the composer and published in the *Revue Musicale*. This programme includes contributions from Paul Dukas, Albert Roussel and Florent Schmitt. Ravel's *Sonatine* provides an elegant close to the first half whereas Debussy's *Estampes* takes us to more exotic climes.

"Stunningly performed by Clare Hammond"
Ivan Moody, **Gramophone Magazine UK**

"a commandingly virtuosic performance"
BBC Music Magazine

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