

# SAMPLE PROGRAMME

## Full-length Evening Recital

Clare is happy to discuss programmes and to offer other suggestions if of interest.

### Programme I

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

ASHTON  
*Ornithology* (15' - WORLD PREMIERE)

#### INTERVAL

FAURÉ  
Selection from *Nocturnes* (10')

BOULANGER, L.  
*D'un vieux jardin* and *D'un jardin clair* (5')

DEBUSSY  
*Children's Corner* (16')

DUTILLEUX  
*Au gré des ondes* (11')

### Alternative works

HESKETH, KEN  
*Hände* (14' - for piano and film)

HUGHES, ED  
*The Nose* (11' - for piano and film)

*Listen to live concert recordings and view video demos at:*

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

The first programme opens with Beethoven's uplifting and optimistic Sonata in E flat major followed by the world premiere of British composer Kim Ashton's *Ornithology*. The second half presents works by four French composers with the inexpressibly beautiful Nocturnes of Fauré, Boulanger's other-worldly miniatures, Debussy's humorous *Children's Corner*, and Dutilleux's virtuosic *Au gré des ondes*.

Read more about Kim Ashton's *Ornithology* at:

**[www.clarehammond.com/resources/ornithology.pdf](http://www.clarehammond.com/resources/ornithology.pdf)**

Alternative works include two pieces for piano and film, composed by composers Ken Hesketh and Ed Hughes. Hesketh's *Hände* takes a silent movie from 1928 as a backdrop, which uses human hands as "characters in a dance-inspired narrative" to create a surreal masterpiece. Ed Hughes' work is based on a short story by Nikolai Gogol, *The Nose*, brought to life in a film from 1963 by Alexander Alexeiff and Claire Parker. Hughes uses transparent harmonies to match the meditative and shimmering patterns of light in the film and to capture its frequent absurdist and humorous moments. Find more information online at:

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



# Clare Hammond

piano

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

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

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