

## 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-BRAHMS  
Chaconne in D minor for left hand (15')

MENDELSSOHN  
Selection from *Songs Without Words*,  
Op. 67 Nos. 2, 5 and 4 (8')

SCHUBERT  
Sonata in A major, D. 664 (20')

INTERVAL

MOZART

12 Variations in C major on C. Fischer's Minuet,  
K. 179 (16')

SATIE  
*Gnossiennes*, Nos. 1-6 (16')

GINASTERA  
*Danzas Argentinas*, Op. 2 (8')

#### Programme 2

BACH  
*Italian Concerto*, BWV 971 (10')

SIBELIUS  
*The Trees*, Op. 75 (15')

SCRIABIN  
Prelude and Nocturne for the  
left hand alone, Op. 9 (9')

LIPATTI  
*Sonatine* for left hand alone (9')

INTERVAL

CHOPIN  
Selection from *Études*, Op. 25 (18')

BEETHOVEN  
Sonata No. 3 in C major, Op. 2 No. 3 (26')

The first programme opens with Bach's stately 'Chaconne', transcribed by Brahms from the violin original to be played at the piano by the left hand alone. This is followed by the incomparable lyricism of Mendelssohn's *Songs Without Words* and Schubert's serene and understated Sonata in A major. The second half is composed of dances. Firstly we hear Mozart's set of variations on C. Fischer's graceful Minuet, which is followed by the mystical and ritualistic *Gnossiennes* by Satie (named after Knossos on Crete, home of the Minotaur). We then move from Ancient Greece to Argentina with Ginastera's vigorous and ebullient dances, based on the folk music of his homeland.

The second programme is framed by Bach's *Italian Concerto* and Beethoven's third piano sonata, both of which use polyphonic textures to strikingly different effect. Lipatti's *Sonatine* and Scriabin's Prelude and Nocturne are charming and appealing examples of works for the left hand alone, whereas *The Trees* by Sibelius portrays Scandinavian landscapes in a melancholy light. A selection of Chopin's *Études* in the second half present an alternative, though equally inspired, approach to the pianistic virtuosity exploited with such *élan* in the Beethoven.

"... 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. Two pieces of Satie and two of Albéniz were exquisitely played..."

HERALD SCOTLAND, Conrad Wilson

## 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

*Estdampes* (12')

*Pagodes, La soirée dans Grenade, Jardins sous la pluie*

RAVEL

*Jeux d'eau* (5')

*Le Tombeau de Couperin* (25')

### Programme 4

BACH

Toccata in C minor, BWV 911 (10')

MENDELSSOHN

Andante and Rondo Capriccioso (6')

BEETHOVEN

Sonata No. 3 in C major, Op. 2 No. 3 (26')

INTERVAL

MENDELSSOHN

*Songs Without Words*, Op. 67 (15')

RACHMANINOV

*Études-Tableaux*, Op. 33 (26')

The third 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 *Estdampes* takes us to more exotic climes.

The fourth programme opens with Bach's dramatic Toccata in C minor, followed by two works in a lighter vein: Mendelssohn's charming 'Andante and Rondo Capriccioso' and an early sonata by Beethoven. After the interval, we encounter the supreme lyricism of Mendelssohn's *Songs Without Words* and finish with the first book of Rachmaninov's *Études-Tableaux*; turbulent, passionate and utterly engrossing music.

"Hammond displayed its scintillating passagework and poetic calm with great flair."

THE GUARDIAN, Rian Evans



# Clare Hammond

piano

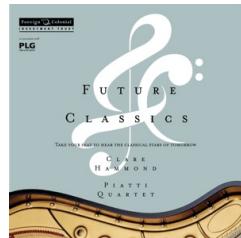
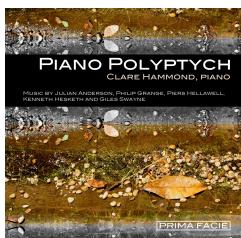
"Amazing power and panache" **Daily Telegraph**

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

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

## HIGHLIGHTS 2012

- 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.
- Recitals at **Queen's Hall Edinburgh**, St George's Bristol, St James's Piccadilly in London, **Bridgewater Hall Manchester**, and at festivals in Belgium and Hamburg.
- Premieres of new works by **David Matthews**, Kenneth Hesketh, and of recently discovered pieces by **Hamilton Harty**.
- Live broadcast of Liszt, Szymanowski and Hesketh on 'In Tune', **BBC Radio 3**, and an interview on her residency at Queen's University Belfast for 'Arts Extra', **BBC Radio Ulster**.
- Duo collaborations with violinists **Ruth Palmer** and **Thomas Gould**.
- **Two solo CDs released:** one of British contemporary piano music for Prima Facie Records and the other of **Debussy** and **Szymanowski** for Future Classics.



## HIGHLIGHTS 2013

- **Two discs for BIS Records:** one of the complete piano works of Roxanna and **Andrzej Panufnik** for release in Autumn 2014, and another of études by **Unsuk Chin**, Karol Szymanowski, Sergei Lyapunov and Nikolai Kapustin for release in Spring 2015.
- Solo recitals at the **Wigmore Hall**, Bridgewater Hall, Brighton Festival, and **Presteigne Festival** as pianist-in-residence.
- Three broadcasts on BBC Radio with études by Unsuk Chin for **Hear and Now** in January, left-hand piano music for **In Tune** in March and Liszt for Radio Ulster in April.
- **Two new commissions** with Kenneth Hesketh's *Horae (pro clara)*, a series of twelve miniatures, written specially for Clare, premiered at **Cheltenham Festival** and a piano cycle by Robert Saxton, for the **City of London Festival**.

HORAE (pro Clara)  
(Breviary for Clare)

I: Auge [Avyn]  
Kenneth Hesketh

Trasparente (diaphanous)  $\text{♩} = 80$   $\text{♩} = 120$

- Recently completed a **Doctorate** in Musical Arts at the GSMD and City University London, with a thesis on **left-hand piano music**.
- Wide range of **educational experience**, running solo and ensemble workshops at universities across the UK, academic supervisions at **Cambridge University**, and **lecturing**, most recently for the Research Colloquia at **Oxford University**.
- A committed communicator, Clare's easy rapport with audiences makes her a natural for **media work**.

"...finely honed musicality of approach... Hammond recalls both Myra Hess and Annie Fischer, great Beethoven pianists of bygone generations... thoughtful and discerning, focused constantly on the music itself, searching out its deeper significances and inner verities."

**Culture Northern Ireland** Queen's University Belfast, Terry Blain