

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

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

INTERVAL

FAURÉ  
Selection from *Nocturnes* (15')

DEBUSSY  
*Children's Corner* (16')

DUTILLEUX  
*Au gré des ondes* (11')

### Programme 2

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

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

STRAVINSKY  
*Trois mouvements de Petrouchka* (16')

*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 Bach's imposing Toccata in D minor which is followed by Beethoven's uplifting and optimistic Sonata in E flat major. The second half presents three French composers with the inexpressibly beautiful Nocturnes of Fauré, Debussy's humorous *Children's Corner*, and Dutilleux's virtuosic *Au gré des ondes*.

The second programme opens with two sets of Mazurkas by Polish composer Szymanowski and British composer Thomas Adès. Medtner's intense *Sonata Romantica* precedes the interval. Rachmaninov's variations are based on a well known Baroque dance melody, 'La Folia', also used in works by Corelli, while Shostakovich's three movements from *Petrouchka* provide an explosive and invigorating close to the programme.



# Clare Hammond

piano

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

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

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

## HIGHLIGHTS 2014-16

- **Royal Festival Hall** debut in December 2016 with the **Philharmonia**.
- Tour of Poland in spring 2016, with Mozart's concerto in D minor, K. 466 and a **newly-discovered work** by his contemporary, Josef Myslivecek.
- Recorded the soundtrack of recent Alan Bennett film adaptation, **'The Lady in the Van'**, with the **Philharmonia** and BBC Concert Orchestra, now available on **Sony Records**. Clare appeared as the younger Maggie Smith in the film itself.
- Return visits to the **Cheltenham** and **Presteigne Festivals** in 2016, with world premieres of works by Robert Saxton and Michael Berkeley.
- Five broadcasts on BBC Radio 3 in 2015, including a special invitation to perform as part of the **'In Tune' Christmas special**, alongside Joanna Lumley.
- Performed Philip Glass' etudes alongside the composer in April 2015 to a **sold-out Barbican Hall**.
- BBC Music Magazine's **'Rising Star'** in March 2015.
- Two discs with **BIS Records** and a third to be released in June 2016.
- Debut recitals for **'Chopin and his Europe'** 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', with recitals in Zakopane, Warsaw and Kalisz.
- Clare co-curated the chamber festival, **Panufnik 100**, at Kings Place with the **Brodsky Quartet** in 2014.



## 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