

SAMPLE PROGRAMMES

Coffee Concerts

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

Programme 1

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

BARTOK
6 Romanian Folk Dances, Sz. 56 (5')

CHOPIN
Études, Op. 25 (30')

Programme 2

BACH
Toccatà in D minor, BWV 913 (14')

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

SCHUBERT
Impromptus, D. 899, Nos. 3-4 (14')

Programme 3

COUPERIN
Selection from *Pièces de Clavecin*, 6e
ordre (8')

FAURÉ
Selection from *Nocturnes* (15')

DEBUSSY
Children's Corner (16')

RAVEL
Sonatine (12')

This programme opens with Rachmaninov's sombre 'Corelli Variations', based on a Baroque theme, *La folia*. Bartok's Romanian Folk Dances provide a rumbustious and popular interlude before Chopin's expressive and virtuosic *Études* close the programme.

Here, Bach's imposing Toccata in D minor contrasts with the buoyancy and optimism of Beethoven's Sonata in E flat major. Schubert's enigmatic and contemplative Impromptu in G flat major, and his sparkling Impromptu in A flat major bring us to the end of the programme.

This programme of French music opens with Couperin's graceful *Pièces de Clavecin*, followed by the inexpressibly beautiful *Nocturnes* of Fauré. Debussy's well known suite for children leads to Ravel's lively and elegant *Sonatine*.

"This superb British pianist is easily up to to the challenge"
Peter Burwasser, **Fanfare (USA)**

"Dazzling virtuosity"
William Dart, **New Zealand Herald**

"skill, inspiration, clarity and an extraordinarily meticulous performance"
Artem Avatinian, **Gramophone Magazine Russia**



Clare Hammond

piano

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

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

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 at the **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