

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

MOZART
Piano Sonata No. 9 in D major, K. 311 (16')

TCHAIKOVSKY
Album for the Young (27')

INTERVAL

DEBUSSY
Children's Corner (16')

BOULANGER, Lili
Trois morceaux pour piano (8')

RACHMANINOV
Etudes-tableaux, Op. 33 (21')

Programme 2

HAYDN
Keyboard Sonata No. 60 in C major, Hob XVI:50 (16')

SCHUMANN, R.
Humoreske in B flat major, Op. 20 (27')

INTERVAL

BRAHMS
6 Piano Pieces, Op. 118 (24')

GUBAIDULINA
Chaconne (8')

KAPUSTIN
3 Concert Etudes, Op. 40, Nos. 1, 6 and 8 (9')

Listen to live concert recordings and view video demos at:

www.clarehammond.com/recordings.html

Programme 1 opens with Mozart's lively and charming Sonata in D major. Two pieces on childhood frame the interval: Tchaikovsky's *Album for the Young* and Debussy's *Children's Corner*. An intimate interlude by Lili Boulanger provides some repose before Rachmaninov's turbulent and exhilarating *Etudes-tableaux* close the programme.

In Programme 2, Haydn's Sonata in C major is profound and witty by turns while Schumann's *Humoreske* is an ambiguous work of rare beauty. Brahms' passionate piano pieces precede Gubaidulina's imposing and stirring *Chaconne*. Kapustin's jazzy etudes provide a scintillating end to the programme.

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

"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

- The BBC and **RLPO** have commissioned a new concerto from Kenneth Hesketh to be premiered with **BBC NOW** in 2019.
- **World premiere recordings** of two concertos by Josef Myslivecek with the **Swedish Chamber Orchestra** and Nicholas McGegan for BIS in March 2018.
- Performed Edwin Roxburgh’s *Concerto for Piano and Winds* with the **BBC Symphony Orchestra** in 2017.
- Winner of the **Royal Philharmonic Society’s ‘Young Artist’ Award**, celebrating outstanding achievement, in 2016.
- Performance with the **Philharmonia** at the **Royal Festival Hall** in December 2016.
- Curating a series of three concerts at the Belfast International Arts Festival for **BBC Radio 3’s Lunchtime Concert Series** in October 2016.
- 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.
- Performed Philip Glass’ etudes alongside the composer in April 2015 at the **Barbican Hall**.
- Debut recitals for ‘**Chopin and his Europe**’ and the **Warsaw Autumn International Festival of Contemporary Music** in Poland in 2014.

REVIEWS

“This array of wizardry is not for the faint-hearted”
Jessica Duchon, **BBC Music Magazine**

“unfaltering bravura and conviction”
Bryce Morrison, **Gramophone**

“a star interpreter of contemporary music”
Fiona Maddocks, **The Observer**

“vitalité éloquente et force de conviction”
Bertrand Boissard, **Diapason**

“definition of bravura over barnstorming”
CRITIC’S CHOICE, **Classical Music Magazine**

“flawless transparency and technique”
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