

PROPOSAL

PIANO RECITAL, WORKSHOP and/or LECTURE

CLARE HAMMOND, piano

SAMPLE PROGRAMME 1

BACH
Italian Concerto, BWV 971 (10')

HESKETH
Horae (pro clara), Nos. 5-8 (12')

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

INTERVAL

BACH-BRAHMS
Chaconne in D minor, transcribed for left hand (13')

SAINT-SAËNS
Selection from *Études* for left hand (5')

DUTILLEUX
Piano Sonata (25')

SAMPLE PROGRAMME 2

Études

SZYMANOWSKI
Études, op. 33 (13')

CHIN
Études, Nos. 1-6 (18')

LYAPUNOV
Nuit d'été and Terek' from
12 *Études d'Exécution Transcendante* (11')

INTERVAL

CHOPIN
Selection from *Études*, Op. 25 (24')

KAPUSTIN
Five Studies in Different Intervals (16')

SAMPLE WORKSHOPS

Performance classes with instrumentalists
and vocalists

Individual coaching for pianists

Composition workshops on writing for the
piano, with undergraduate and postgraduate
students

Chamber coaching for ensembles

Individual academic supervisions with
students working within Performance
Studies, on nineteenth- and twentieth-
century pianism, on virtuosity, or on the
relationship between performer and
composer.

More information available online:

www.clarehammond.com/academia.html

www.clarehammond.com/recordings.html

ACADEMIC LECTURE

as an example of practice-based research
(Includes demonstrations at the piano)

Creative responses to disability and the performer's prerogative in Benjamin Britten's *Diversions*, op. 21

The pianist Paul Wittgenstein lost his right arm during the First World War and subsequently commissioned a large number of piano works, solo, chamber and concerto, for the left hand. In 1940 he asked Benjamin Britten to compose a left-hand piano concerto, *Diversions*, op. 21. Britten was initially enthusiastic but the genesis of the work was marred by disagreements between composer and performer concerning scoring and structure. Wittgenstein's score of *Diversions* is littered with embellishments, modifications and recomposed passages and reveals great confidence, both in his technical prowess as performer and in his creative prerogative as improviser or composer. In this paper I examine how 'left-handedness' is manifested in the work, how Wittgenstein appropriates the role of co-creator with Britten and how the pianist's one-handedness might affect the performance of the concerto.

*Research undertaken as part of a Doctorate of Musical Arts
at City University London and the GSMD.*



Clare Hammond

piano

“Amazing power and panache” **Daily Telegraph**

“Crisp precision and unflashy intelligence” **The Guardian**

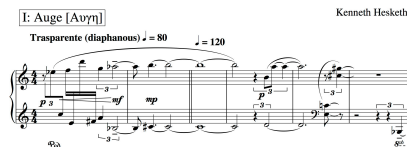
www.clarehammond.com

PERFORMANCE HIGHLIGHTS, 2012-13

- 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 in 2012 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.
- Three broadcasts on BBC Radio 3 in 2013 with études by Unsuk Chin for **Hear and Now** in January, left-hand piano music for **In Tune** in March, and a broadcast from the Presteigne Festival in August.
- Forthcoming solo recitals in 2013 at the **Wigmore Hall**, Bridgewater Hall, Brighton Festival, and **Presteigne Festival** as pianist-in-residence.
- **Two new commissions** with Kenneth Hesketh's *Horae (pro clara)*, a series of twelve miniatures, written specially for Clare, to be premiered at **Cheltenham Festival** and a piano cycle by Robert Saxton, for the **City of London Festival** in 2013.

HORAE (pro Clara)
(Breviary for Clara)

Kenneth Hesketh



- **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.

EDUCATIONAL WORK, 2012-13

Artist-in-Residence at Queen's University Belfast in 2012-13: Clare has made three extended visits over the academic year. Each of these comprises:

- a solo piano recital featuring a work by a composer associated with the university.
- masterclasses with UG singers and instrumentalists
- workshops with PG composition students
- individual tuition for UG and PG pianists
- ongoing discussions with a third-year dissertation student researching 19th-century pianism.
- group classes with children aged 4-13 at the Junior Academy of Music.

Lectures on her recently completed doctoral research on twentieth-century left-hand piano concertos at Oxford, Manchester and Surrey Universities.

Recitals and performance workshops at City University London and Nottingham University, and a recital with **composition workshop** at Cardiff University.

Small-group academic supervisions for Nicholas Cook's "Studying Music as Performance" course with third-year undergraduate students at Cambridge University.

TESTIMONIAL

“Clare Hammond is an immense asset; she combines fearless capability with apparently unlimited diplomacy. Her versatility has embraced sight-reading student compositions from undergraduate to PhD level (often recorded), coaching pianists, discussing historical research and enchanting small children with an introduction to the piano. At the heart of her comprehensive package, though, is her transcendental insight and technique as a pianist.”

Professor Piers Hellawell, Queen's University Belfast

“...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