



# Clare Hammond

piano

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

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

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

## EDUCATIONAL WORK, 2012-15:

**Recitals and performance workshops** at Oxford, Cambridge, Nottingham and Bangor Universities, and **composition workshops** at the RNCM in Manchester and Cardiff University.

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

**Small-group academic supervisions** for Nicholas Cook’s “Studying Music as Performance” course with third-year undergraduate students at Cambridge University.

**Artist-in-Residence** at Queen’s University Belfast in 2012-13: Clare 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 undergraduate singers and instrumentalists.
- workshops with postgraduate composers.
- 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.

## 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

## 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.*

## 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*

“... 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