

PROPOSAL

PIANO RECITAL, WORKSHOP and/or LECTURE

CLARE HAMMOND, piano

SAMPLE PROGRAMME 1

DEBUSSY
Estampes (12')

MENDELSSOHN
Andante and Rondo Capriccioso (6')

BEETHOVEN
Sonata No. 8 in C minor, Op. 13 'Pathétique' (22')

INTERVAL

RAVEL
Sonatine (12')

SIMAKU
Hommage à Kurtág (6')

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

SAMPLE PROGRAMME 2

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

WOOLRICH
Pianobook IX (10')

RAVEL
Le Tombeau de Couperin (25')

INTERVAL

LYAPUNOV
Three *Études d'Exécution Transcendante* (16')

CHOPIN
Selection from *Études*, Op. 25 (18')

KAPUSTIN
Three Studies in Different Intervals (9')

Listen to audio demos of Lyapunov and Kapustin at:
www.clarehammond.com/etude.html

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.

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.

More information available online:

www.clarehammond.com/academia.html

www.clarehammond.com/recordings.html



Clare Hammond

piano

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

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

www.clarehammond.com

HIGHLIGHTS 2014-16

- Winner of the **Royal Philharmonic Society's 'Young Artist' Award**, which celebrates outstanding achievement in 2015.
- **Royal Festival Hall** debut in December 2016 with the **Philharmonia**.
- Curating a series of three concerts at the Belfast International Arts Festival for **BBC Radio 3's Lunchtime Concert Series** in October 2016.
- 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.
- Three discs released with **BIS Records** to international critical acclaim.
- Debut recitals for **'Chopin and his Europe'** and the **Warsaw Autumn International Festival of Contemporary Music** in Poland in 2014.

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.

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