

Clare Hammond

Academic Curriculum Vitae
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Education and Prizes

CITY UNIVERSITY/ GSMD with Professor Rhian Samuel/ Ronan O'Hora

2008-11 Doctorate of Musical Arts (Alumni Prize, City University London 2011)

2008-11 Full award from the Arts and Humanities Research Council for doctoral study.

GSMD (Guildhall School of Music and Drama) with Ronan O'Hora

June 2008 M.Mus. with Distinction (average mark 81.03)

2007-11 Scholarship to the Guildhall School of Music and Drama, renewed annually.

2007-8 Full award from the Arts and Humanities Research Council under the Professional Preparation Research Master's Scheme.

CAMBRIDGE UNIVERSITY, Emmanuel College

June 2007 Mus.B. (average mark 76), supervised by Dr Martin Ennis.

A one-year degree balanced 50/50 between performance and musicology.

June 2006 B.A. Hons in Music: Double First

2004-6 Langley Senior Scholarship, Bachelor Scholarship, Martinez Prize and the Greenwood Prize.

Conference Papers/ Presentations (highlights)

Jul 2011 Conference paper, 'Rehabilitating the Sinister: left-handedness in Ravel's *Concerto pour la main gauche*, 7th International Conference on Music Since 1900, Lancaster University.

Jul 2011 Conference paper, 'Creative Responses to Disability and the Performer's Prerogative in Benjamin Britten's *Diversions*, op. 21', CMPCP Performance Studies Network, Cambridge.

Mar 2011 Lecture recital, 'Interpretations of disability in the left-hand piano concerto: Ravel's *Concerto pour la main gauche* and Britten's *Diversions*, op. 21', Grove Forum, Royal College of Music, London.

Oct 2010 Lecture recital, 'Conflicting concepts of Virtuosity: Benjamin Britten and Paul Wittgenstein in *Diversions*, op. 21, 1940', GSMD Research Works Series.

June 2010 Conference paper, 'Paul Wittgenstein and Benjamin Britten: physical limitation as creative force in *Diversions*, op. 21, 1940', 'Britten in Context' conference, Liverpool Hope University.

Feb 2010 Lecture recital, 'Piano Concertos for the Left Hand Alone: disability as creative stimulus in Ravel's *Concerto pour la main gauche*, GSMD Research Works Series.

Committee work

2010-11: Convenor for RMA Study Day, in collaboration with City University London and GSMD, 'Performing Musicology' (www.performingmusicology.org.uk).

2008-11: Student representative for the DMA at City University and GSMD.

Publications

Oct 2011	Recording of Unsuk Chin's Etudes for BBC Radio 3
May 2011	'Piano Polyptych', a CD of British contemporary piano music, Prima Facie Records
May 2011	Solo Recital at Wigmore Hall, recorded to DVD
May 2006	'An analysis of the relevance of Said's Theory of Orientalism to Mozart's <i>Die Entführung aus dem Serail</i> (1782), <i>British Postgraduate Musicology</i> , vol. 8.

Doctoral thesis

2008-	<i>To Conceal or Reveal: left-hand pianism with particular reference to Ravel, Concerto pour la main gauche and Britten, Diversions.</i> Chapter 1. Transcending Limitation: Godowsky's transcriptions of Chopin's <i>Etudes</i> Chapter 2. Concealing 'One-handedness': Ravel's <i>Concerto pour la main gauche</i> Chapter 3. Celebrating Difference: Britten's <i>Diversions</i> , op. 21 Chapter 4. Acknowledging Wittgenstein's Voice: the left-hand piano concerto in practice
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This thesis aims to explore both compositional and performance techniques associated with music for the left hand and the circumstances of its performance, thereby allowing a much clearer appraisal than has previously been available of canonic works for the medium.

Leopold Godowsky's transcriptions of Chopin's *Etudes*, op. 10 and op. 25, in which the left hand alone persuasively executes music originally written for two hands, offer a starting point for such exploration. Maurice Ravel's *Concerto pour la main gauche* and Benjamin Britten's *Diversions*, op. 21 are two major works written specifically for the left-handed pianist; using both received and recontextualised techniques, they reveal quite different approaches to the medium. The commissioner of both was Paul Wittgenstein. His alterations to the pieces reveal both his priorities as a left-handed pianist and his creative and expressive impact on the works.

As the artistic identity of the solo performer is so strikingly defined in these works, such a study invites us not only to consider issues related to left-hand pianism but also the contrasting claims of performer and composer; the possible manipulation of works in the formation of a performer's persona and, ultimately, the relationship between the score and performance itself.

Teaching

Sep 2011 -	Supervising Part IB 'Analysis' and Part II 'Studying Music as Performance' at Cambridge University.
Mar 2011	Directed seminar on Performance Studies for 'Approaches to Music Studies' module, Master of Arts, City University.
2010 -	Direct performance workshops for undergraduates at universities across the UK.

Languages

French	Fluent. Can lecture in French in an academic context.
Russian	Advanced. Can discuss all non-specialist topics with native speakers, and some specialist topics in detail. Can understand Russian spoken at native-speaker speed if topic is familiar. Able to read academic texts with confidence.

Performance (piano)

See www.clarehammond.com for further details.