

# 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](http://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](http://www.clarehammond.com/academia.html)

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



# Clare Hammond

piano

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

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

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

## PERFORMANCE HIGHLIGHTS, 2014

- June: release of Clare’s first disc for **BIS Records** of Andrzej and Roxanna Panufnik’s complete piano music.
- Autumn 2014: Panufnik centenary tour of Poland including Clare’s debut recital at the **Chopin and his Europe Festival, Warsaw**, performances of Panufnik’s Piano Concerto in Lublin and Kalisz, and recitals in Zakopane and Wrocław.
- November: Clare is curating a centenary chamber festival, **Panufnik 100: a family celebration** where she will perform with mezzo Heather Shipp, jazz singer Jacqui Dankworth and the **Brodsky Quartet**.
- **World premieres** of works by **John McCabe**, Arlene Sierra, Deborah Pritchard, Adam Gorb, Andrew Keeling, Robin Walker and **Edwin Roxburgh**.
- Clare’s second disc for BIS Records, of études by **Unsuik Chin**, Nikolai Kapustin, Karol Szymanowski and Sergei Lyapunov, to be released in March 2015.



## PERFORMANCE HIGHLIGHTS, 2013

- Solo recitals at the **Wigmore Hall**, Bridgewater Hall, Brighton Festival, and **Presteigne Festival**.
- Four BBC radio broadcasts including appearances on **Hear and Now** and **In Tune**.
- **World premieres** of works by Ken Hesketh and Robert Saxton, specially written for Clare, at the **Cheltenham** and **City of London Festivals**.

## EDUCATIONAL WORK, 2012-14

**Recitals and performance workshops** at Oxford, Nottingham and Bangor Universities, and a recital with **composition workshop** at 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 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 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