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CLARE HAMMOND

Pianist

30 April 2015

Dear Hannah,

I would like to apply to the Ralph Vaughan Williams Trust for £1,000 towards the commission fee of a new work for piano and film, *Hände*, by British composer Ken Hesketh.

I have enclosed an application with information about the project, my work, the budget, and the four planned performances. You can also download a pdf of my application at www.clarehammond.com/resources/rvw_application_hande.pdf.

Please let me know if you require any further information and thank you for your help.

Yours sincerely,

A handwritten signature in dark ink, reading 'Clare Hammond' in a cursive script.

Application for support towards the commission fee for

Hände

a work for piano and film by KEN HESKETH
to be premiered by pianist CLARE HAMMOND



Applicant name: Clare Hammond
Address: 26 Byron Road, Royston
Herts SG8 7DP
Telephone: 07890 815491
Email: info@clarehammond.com

BUDGET

Total commission fee: £6,000

Britten-Pears Foundation: pending application for £5,000

Requesting **£1,000** from the RVW Trust

HÄNDE

for piano and film (2015, 15 minutes)

Composer, Ken Hesketh

Planned performance dates:

Cornerstone Festival Liverpool, 23 November 2015
Cardiff University Concert Series, spring 2016
Sound Festival Aberdeen (external promotion) spring 2016
Cheltenham Festival, July 2016

with pianist, Clare Hammond

Hände is a work for piano and film by composer Ken Hesketh, commissioned by pianist Clare Hammond. Ken has chosen *Hände: Das Leben und die Liebe eines Zärtlichen Geschlechts* (1927-8), a visually arresting and surreal masterpiece by Stella F. Simon and Miklos Blandy, as the backdrop for the work. The music will reflect Ken's attraction to the bizarre and eerie on celluloid and will be written specifically with Clare's pianism in mind. You can watch the film at www.youtube.com/watch?v=izEKZ20-UWA or just type 'Hände Stella Simon' into YouTube.

Ken is a superb composer with a genuine gift for his craft and a unique approach to writing for piano. Clare and Ken have developed a strong collaborative relationship over the past 5 years and have worked together on a number of projects. Clare recorded his *Three Japanese Miniatures* for Prima Facie in 2012, premiered his 12-movement work *Horae (pro clara)* in 2013 at Cheltenham Festival (written specifically for her), and is to record a disc of his solo piano works with BIS Records in August 2015. The Guardian stated of the premiere of *Horae* that Clare "displayed its scintillating passagework and poetic calm with great flair".

Hände will be premiered at the Cornerstone Festival in Liverpool and receive at least three subsequent performances at Cheltenham Festival, for the Cardiff University concert series and as part of Sound Festival Aberdeen's round-the-year series. The technical requirements for the piece are minimal and only require that a venue has a projector. Clare will be able to operate the equipment herself and so programme the work as part of her regular recital programmes, enabling her to bring it to audiences that would not usually be exposed to music of this kind. Clare is planning to make an archival film of *Hände* to be distributed online which will enable her to bring the piece to an even wider audience.

KEN HESKETH, composer

Kenneth Hesketh (b. 1968) began composing whilst a chorister at Liverpool Cathedral, later studying at the Royal College of Music. He attended Tanglewood in 1995 where he studied with Henri Dutilleux and was subsequently awarded a scholarship from the Toepfer Foundation at the behest of Sir Simon Rattle. He is now a professor at the Royal College of Music and honorary professor at Liverpool University. He was New Music Fellow at Kettle's Yard, Cambridge from 2003-2005.



He has received numerous national and international commissions from, amongst others, the Fromm Foundation at Harvard University, a Faber Millennium Commission for Birmingham Contemporary Music Group premiered under Sir Simon Rattle, the Royal Liverpool Philharmonic orchestra conducted by Vasily Petrenko, the BBC Philharmonic conducted by Vasily Sinaisky, Hans Werner Henze and the Endymion Ensemble (in honour of Henze's 75th birthday), the Munich Biennale, the Seattle Symphony Orchestra, the Michael Vyner Trust for the London Sinfonietta, The Opera Group, ensemble Psappha and Kissinger Sommer Internationales Musikfestival. Hesketh's transcription of Aphex Twin's *Polygon Window* was part of the hugely successful London Sinfonietta and WARP records collaboration which toured Europe and was released on CD. In 2007 Hesketh was made Composer in the House (Royal Philharmonic Society/ PRS Foundation scheme) with the RLPO.

Recent performances include a 40-minute cycle of pieces for piano titled *Horae (pro Clara)* for the British pianist Clare Hammond which were premiered in its complete form at the Cheltenham Festival in 2013. Hesketh was a visiting guest composer at the Bowdoin Festival in the USA, and lectured on his works in Seoul, Korea at Yonsei and Ewha Universities. The first NMC recording devoted to large ensemble and orchestral works by the composer, titled "Wunderkammer(konzert)", was released in 2013. Hesketh's recent work for dance, *Forms entangled, shapes collided*, commissioned by ensemble Psappha and Phoenix Dance Theatre, through the support of The Royal Philharmonic Society Drummond Fund, toured nationally throughout 2013 with final performances in the Royal Opera House, Lindbury Theatre. The world premiere of Hesketh's work for string quartet, *Sisyphus' Punishment*, and a performance of his orchestral work *Knotted Tongues*, took place at the 2014 Beijing Modern Music Festival, China, where he was a featured composer. He also taught at the Central Conservatory of Music in Beijing. Later the same year Hesketh taught at the Summer Academy of the Ionian University where he lectured on his works for film and dance.

www.kennethhesketh.co.uk



CLARE HAMMOND, pianist

Acclaimed as a pianist of "amazing power and panache" (*The Telegraph*), Clare Hammond is recognised for the virtuosity and authority of her performances and is forging an international career as a advocate of new and unfamiliar repertoire. In 2014 she gave debut performances at 7 festivals across Europe, including the 'Chopin and his Europe Festival' in Warsaw, the world premieres of works by 10 composers, and made her concerto debuts with the Kalisz and Lublin Philharmonic Orchestras.

Hammond's involvement in centenary celebrations for composer Andrzej Panufnik in 2014 saw the release of her first disc for BIS Records, *Reflections*, described as "commandingly virtuosic" in BBC Music Magazine and praised for its "skill, inspiration and clarity" in Gramophone Russia. International Piano Magazine recommended the disc as a "fascinating compendium, expertly executed" and it was awarded 5 stars in Diapason France who stated that "Hammond excels at instilling each piece with atmosphere". Clare undertook a recital and concerto tour of Poland under the auspices of the British Council's 'Artists' International Development Fund' while her debut recital at the 'Chopin and his Europe Festival' was recorded for broadcast on Polish Radio. She co-curated and managed the festival 'Panufnik 100: a family celebration' with the Brodsky Quartet at Kings Place in London, hailed as the "culmination of this year's Andrzej Panufnik centenary" by the *Telegraph*.

Contemporary music forms an important part of Hammond's work. In recent years she has given premieres of major works by composers Robert Saxton, Edwin Roxburgh, John McCabe and Arlene Sierra. The Guardian wrote of her performance of Ken Hesketh's *Horae* at the Cheltenham Festival in 2013 that she "displayed its scintillating passagework and poetic calm with great flair". In 2015, she will premiere a concerto for trumpet and piano by Geoffrey Gordon with Simon Desbruslais and the English Symphony Orchestra, release a disc of études by Unsuk Chin, Nikolai Kapustin, Sergei Lyapunov and Karol Szymanowski, and record another of works by Ken Hesketh, both for BIS.

www.clarehammond.com

Philip Glass *The Études*

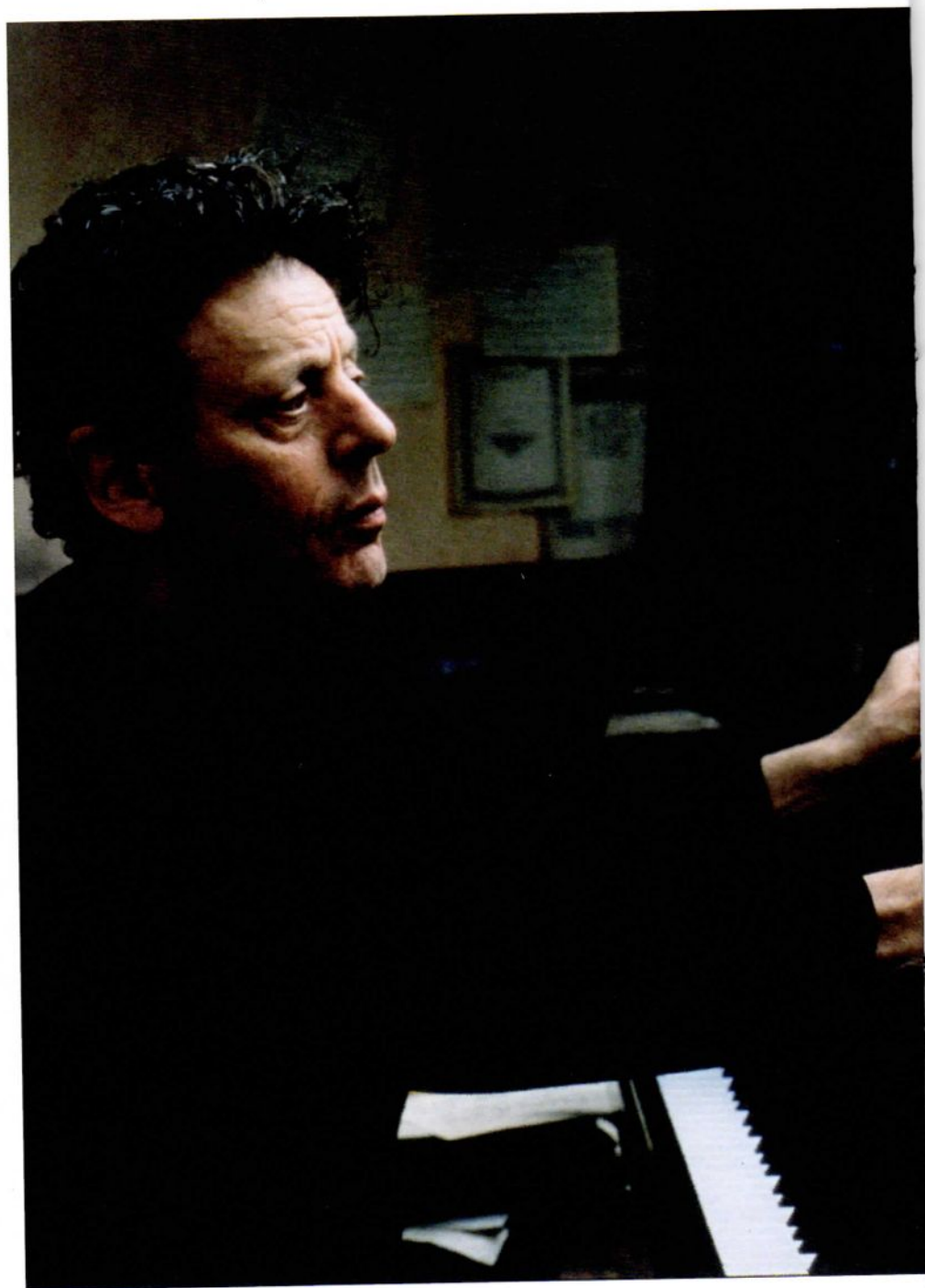
Wed 29 Apr, 7.30pm

Performed by
Philip Glass
Timo Andres
Claire Hammond
Maki Namekawa
Víkingur Ólafsson

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The *Études* (1994–2013)

Philip Glass

Étude 1

Étude 2

Claire Hammond

Étude 3

Étude 4

Víkingur Ólafsson

Étude 5

Étude 6

Maki Namekawa

Étude 7

Étude 8

Timo Andres

Étude 9

Étude 10

Intermission

Claire Hammond

Étude 11

Étude 12

Víkingur Ólafsson

Étude 13

Étude 14

Timo Andres

Étude 15

Étude 18

Philip Glass

Étude 16

Étude 17

Maki Namekawa

Étude 19

Étude 20

There were a number of special events and commissions that facilitated the composition of *The Études* by Philip Glass.

The original set of six were composed for Dennis Russell Davies on the occasion of his 50th birthday in 1994. These *Études* were later renumbered as Nos 2, 3, 4, 5, 9 and 10.

Étude 6 was commissioned in 1994 by WNYC for John Schaefer's new music program under the original title 'Now So Long After That Time'. *Étude* 7 was commissioned by the

Sydney Festival in 1996. *Études* 12 and 13 were commissioned by Bruce Levingston in 2007 and premiered in New York at Lincoln Center's Alice Tully Hall.

Étude 17 was commissioned for the 25th anniversary of the Menil Collection in Houston, TX, and premiered in 2012.

The final three works, *Études* 18, 19 and 20, were commissioned by the Perth Festival in 2012 in honor of Glass's 75th birthday, and premiered on 16 February 2013.

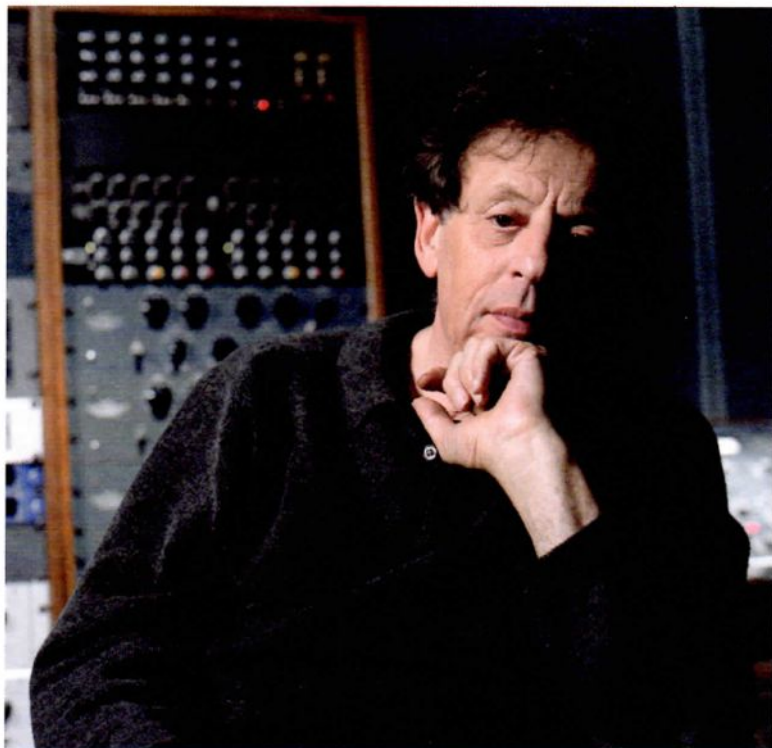


Image © Stuart Cohen

Philip Glass

Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and while there, earned money by transcribing Ravi Shankar's Indian music into Western notation. By 1974, Glass had developed a number of innovative projects, creating a large collection of new music for The Philip Glass Ensemble, and for the Mabou Mines Theater Company. This period culminated in *Music in Twelve Parts*, and the landmark opera, *Einstein on the Beach* for which he collaborated with Robert Wilson. Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). *Symphony No 7* and *Symphony No 8*—Glass's latest symphonies—along with *Waiting for the Barbarians*, an opera based on

the book by JM Coetzee, premiered in 2005. In the past few years several new works were unveiled, including *Book of Longing* (Luminato Festival) and an opera about the end of the Civil War entitled *Appomattox* (San Francisco Opera). Glass's opera *Kepler* premiered with the Landestheater Linz, Austria in 2009 and his recent opera, *The Perfect American* about the death of Walt Disney premiered at the Teatro Real, Madrid in 2013 with additional performances by the English National Opera. His *Symphony No 9* was completed in 2011 and was premiered by the Bruckner Orchestra in Linz, Austria in 2012 and his *Symphony No 10* received its European premiere in France that same year. Glass's most recent opera *Spuren de Verirrten*, 'The Lost', premiered at the Landestheater Linz, Austria in 2013. In August of 2011, Glass launched the inaugural season of The Days And Nights Festival, a multi-disciplinary arts festival in Carmel / Big Sur, California. In 2015, he published an autobiography, *Words Without Music* with Liveright Books.

Timo Andres

Timo Andres is a composer/pianist who grew up in Connecticut and lives in Brooklyn, New York. His debut album, *Shy and Mighty* was released by Nonesuch Records in May 2010. Recent highlights include performances of *Shy and Mighty* movements with Brad Mehldau at Carnegie Hall, commissions from the Los Angeles Philharmonic and the Los Angeles Chamber Orchestra, and performances of his re-composition of the Mozart 'Coronation' Concerto in New York and LA.

Upcoming items include a Nonesuch album of Timo's orchestral compositions, a Gilmore Foundation commission for pianist Kirill Gerstein, and a new piano quartet for Jonathan Biss and the Elias String Quartet, commissioned by Wigmore Hall, Carnegie Hall, San Francisco Performances and the Concertgebouw.

Clare Hammond

Acclaimed as a pianist of 'amazing power and panache', – *The Telegraph*, Clare Hammond is recognised for the virtuosity and authority of her performances and is developing a 'reputation for brilliantly imaginative concert programmes' – *BBC Music Magazine*, 'Rising Star'. In 2014 she gave debut performances at 7 festivals across Europe, including the Chopin and his Europe Festival in Warsaw, world premieres of works by 10 composers, and three broadcasts for BBC Radio.

Hammond completed a BA at Cambridge University, where she obtained a double first in music, and undertook postgraduate study with Ronan O'Hara at the Guildhall School of Music & Drama and with Professor Rhian Samuel at City University London. She completed a doctorate on 20th-century left-hand piano concertos in 2012 and is in demand as a speaker, regularly giving presentations for research series at universities across the UK. Hammond is grateful for the support of the Fidelio Charitable Trust, Help Musicians UK, Stradivari Trust, Ambache Charitable Trust, British Korean Society, Chandos Memorial Trust, Vernon Ellis Foundation, Polish Cultural Institute, RVW Trust, British Council, Arts Council England, John S Cohen Foundation, and the Hinrichsen Foundation.

Hammond's latest disc release, *Etude*, has received unanimous critical praise for its 'unfaltering bravura and conviction' – *Gramophone*, was selected as Critic's Choice by *Classical Music Magazine*, and the *BBC Music Magazine* stated that 'this array of wizardry is not for the faint hearted'. Both *Etude*, and Hammond's previous disc of music by Andrzej and Roxanna Panufnik, *Reflections*, were featured on BBC Radio 3's *In Tune* and *CD Review*.

Maki Namekawa

As a soloist and a chamber musician equally at home in classical and contemporary repertoire, Maki Namekawa performs regularly at international venues such as Suntory Hall in Tokyo, the Ruhr Piano Festival, the Musik-Biennale Berlin, the Festival Eclat in Stuttgart, Ars Electronica Linz, at the ZKM Karlsruhe and the Rheingau Music Festival. She performs and records frequently for the major German radio networks in München, Stuttgart, Karlsruhe, Köln, Saarbrücken, and Frankfurt, and has appeared in concerts for the Dutch Radio, Swiss Radio and Radio France. In 2014 she performed Glass's piano *Études* in Iceland, Sweden and the US.

Víkingur Ólafsson

'Iceland's rising star of a pianist', – *London Times*, Víkingur Ólafsson is quickly establishing his reputation as an exceptional young artist.

Described by *The New York Sun* as 'born to play the piano', Ólafsson has given numerous performances in Europe, Asia and America, in concert halls including Avery Fisher Hall and Alice Tully Hall (New York), Kennedy Center (Washington) Palais des Beaux-Arts (Brussels), Royal Festival Hall (London), Philharmonic Hall (Cologne) and Oriental Art Center (Shanghai). He has given recitals at festivals including Busoni Piano Festival and MITO in Italy, Vinterfest in Sweden and Transit in Belgium. As soloist with orchestra, Ólafsson has played with conductors including Vladimir Ashkenazy, Rumon Gamba, Ilan Volkov, Pietari Inkinen and Roberto Abbado, orchestras such as Iceland Symphony, Ulster Orchestra, Norwegian Radio Orchestra, Juilliard Orchestra, Turku Philharmonic, New Juilliard Ensemble and CAPUT Ensemble. To date he has premiered 4 piano concertos written for him.

Ólafsson holds Bachelor and Master's degrees from the Juilliard School. His teachers have included Jerome Lowenthal and Robert McDonald, Ann Schein and Peter Máté. His awards and recognitions include seven Icelandic Music awards, The American-Scandinavian Society Cultural Prize, The Vladimir Horowitz scholarship at The Juilliard School, Rotary Foundation Cultural Grant and Icelandic Optimism Prize 2009, awarded by the presidential office to an outstanding artist in any field. He was the youngest nominee for the Nordic Council Music Prize in 2009.

Jim Woodard Road Manager

Jim Woodard has been coordinating the touring logistics for Philip Glass and his ensemble since 1999. Prior to working with the PGE Jim has served as a Company Manager for American regional theatres such as La Jolla Playhouse in San Diego, CA, the Alliance Theatre in Atlanta, GA and the Alaska Repertory Theatre in Anchorage, AK. For most of the 90s Jim owned and operated a theatre in Branson, MO before coming to work for Glass's producer, Pomegranate Arts. Starting in 2011, Jim is very proud to serve as General Manager of Philip Glass's new Arts Festival in Big Sur, CA, The Days And Nights Festival.

Pomegranate Arts (Touring Producer)

Pomegranate Arts is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London's Improbable Theatre, Sankai Juku, Dan Zanes, Lucinda Childs and Goran Bregovic.

Special projects include *Dracula: The Music And Film* with Philip Glass and the Kronos Quartet; the music theatre work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; Drama Desk Award winning Charlie Victor Romeo; *Healing The Divide*, A Concert for Peace and Reconciliation, presented by Philip Glass and Richard Gere; and Hal Willner's *Came So Far For Beauty, An Evening Of Leonard Cohen Songs*.

Upcoming projects include the remount of *Available Light* by John Adams, Lucinda Childs and Frank Gehry, the North American tour of Sankai Juku's newest work *Umusuna*, Taylor Mac's *24-Hour History of Popular Music*, and a new work in development by Lucinda Childs, Philip Glass and James Turrell.

Management

Road Manager **Jim Woodard**

Philip Glass's *The Études* is produced and represented by Pomegranate Arts
pomegranatearts.com

Founder and President **Linda Brumbach**
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For more information on Philip Glass
philipglass.com

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Mountains and Waves: Bryce Dessner and New American Music

A weekend of music featuring performances of minimalist classics by alongside incredible new works by an emerging generation of American composers.

Sat 9 May

Session Three:

Terry Riley: *In C*
+ Bryce Dessner and
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A stunning new performance of Riley's pioneering piece, alongside the UK premiere of a major new choral and visual work exploring a tumultuous moment in American history.

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Sat 9 & Sun 10 May

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