

SAMPLE PROGRAMMES

for lunchtime concerts

PROGRAMME 1

*with a Russian slant,
focussing on the surreal and grotesque*

ED HUGHES

The Nose (11') [with film]*

KEN HESKETH

Through magic casements (5')

KEN HESKETH

Hände (13') [with film]*

ALEXANDER Scriabin

Sonata No. 5, Op. 53 (11')

NIKOLAI Kapustin

*Selection from 5 Studies in Different Intervals,
Op. 68* (9')

*if programmed in November 2015, it is likely that
these would both be world premieres.

Listen to Kapustin's study in minor seconds at:

www.clarehammond.com/etude.html

PROGRAMME 2

*British contemporary music,
focussing on Liverpudlian composer Ken Hesketh*

KEN HESKETH

Hände (13') [with film]

KEN HESKETH

Horae (pro clara) (2013, 38')

ED HUGHES

The Nose (11') [with film]

Listen to Clare's performance of Hesketh's *Horae* at
the Cheltenham Festival in 2013 at:

www.clarehammond.com/horae.html

FOR MORE INFORMATION ON THE PROJECT CONTACT CLARE ON:

info@clarehammond.com

07890 815491

NEW WORKS FOR PIANO AND FILM

Clare Hammond, piano
www.clarehammond.com

HÄNDE

for piano and film (2015, 13')
Composer, Ken Hesketh



Hände is a new 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 plot uses humans' hands as "characters in a dance-inspired narrative exploring female experience and representation" (Jennifer Wild). As hands are used to communicate meaning and context, their shapes, groupings and physicality can be interpreted as a form of gestural hand / sign language. It is this interpretation that informs the musical score and role of the pianist in this work.

Gestural hand shapes and signs, filmed live from the hands of the pianist and inserted into the film, will allow the pianist to 'ask' questions through sign language as to what is happening on screen or to pass comment. A misplaced or misunderstood gesture may lead to confusion, anxiety, isolation and even violence. This musico-dramatic work is an exploration of this concept and reflects Ken's attraction to the bizarre and eerie on celluloid!

Hände could be performed alongside other works for piano and film, or with contemporary works for solo piano.

"As the tongue speaketh to the ear, so the gesture speaketh to the eye." Francis Bacon

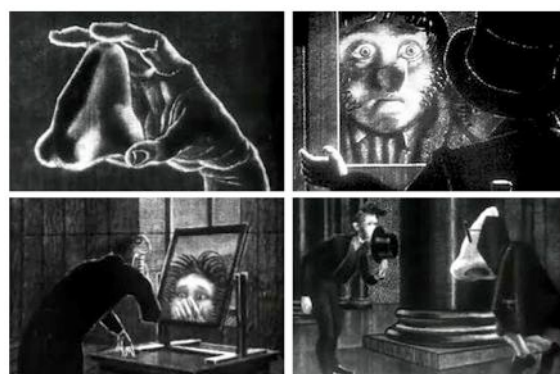
Watch film at:

www.youtube.com/watch?v=izEKZ20-UWA

or type 'Hände Stella Simon' into YouTube

THE NOSE

for piano and film (2015, 11')
Composer, Ed Hughes



The Nose (1963, 11 minutes) is a short film based on Nikolai Gogol's dream-like story of a government official whose nose goes missing; he discovers it has grown a body and a career of its own. The film was made by Alexander Alexeieff and Claire Parker who devoted themselves to animating using the 'pinscreen'. This method of animation uses a 3 by 4 foot perforated board, into which a million headless steel pins are inserted. With oblique lighting, a complete black and white tonal range can be achieved, including many shades of grey. Alexeieff and Parker were interested in silent visual poetry, and were frequently stimulated by musical compositions as starting points for their work.

In this new musical response for solo piano, specially written for Clare Hammond, Ed Hughes uses transparent harmonies to match the meditative and shimmering patterns of light in Alexeieff and Parker's film; but also takes full advantage of the solo piano's percussive qualities to capture the frequent absurdist and rhythmic moments in the film, which contribute strongly to its poignancy and humour. Ed has previously written scores for silent films by Ivens, Ozu and Eisenstein.

Watch film at:

[www.youtube.com/watch?](http://www.youtube.com/watch?v=rFmCLVow0ts#t=447)

[v=rFmCLVow0ts#t=447](http://www.youtube.com/watch?v=rFmCLVow0ts#t=447)

or type 'Alexeieff Parker Nez' into YouTube

BIOGRAPHIES

KEN HESKETH

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.

www.kennethhesketh.co.uk

ED HUGHES

Ed Hughes studied composition with Michael Finnissy, Robin Holloway and Alexander Goehr. His work, described as 'polyphonic, clear and unique' (Richard Casey, pianist), ranges from solo works to large-scale compositions including works for orchestra, opera and film. Ed completed a chamber opera in 2012 for five voices, ensemble and electronics, *When the Flame Dies*, which responded to Jean Cocteau's 1950 film *Orphée*; it was released by Metier/Divine Art on DVD in 2013, was the subject of essays by scholars Prof James Williams and Prof Michal Grover-Friedlander, and was subsequently reviewed in Gramophone, International Record Review and Tempo.

Ed's scores to the classic silent films by Soviet director Sergei Eisenstein, *Battleship Potemkin* (1925) and *Strike* (1924), were released in 5.1 DTS and Dolby Digital on a DVD set by Tartan (2007). Extracts from his score to *Battleship Potemkin* were included in the TV series 'The Story of Film' by Mark Cousins (More 4, 2011). A CD profiling his chamber music, *Dark Formations*, was released in 2012, also on the Metier label. His song cycle *Against that time...* was premiered by mezzo-soprano Kathryn Rudge at Lake District Summer Music Festival 2014. His solo organ composition *Chaconne for Jonathan Harvey* won the liturgical category in the 2014 British Composer Awards. His music is published by University of York Music Press.

www.edhughes.org.uk

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, and world premieres of works by 10 composers.

Hammond's latest disc release, 'Etude', 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'. In 2014 Hammond recorded Sibelius and Rangström as part of a BBC Symphony Orchestra studio concert for 'Afternoon on 3' while in 2012 her live recital broadcast of Ravel's *Tombeau* from the Wigmore Hall was chosen as one of Radio 3's highlights of the month. Hammond obtained a double first in music from Cambridge University and undertook postgraduate study with Ronan O'Hora at the GSMD.

www.clarehammond.com