

A photograph of Clare Hammond, a woman with short brown hair, wearing a dark jacket and blue jeans, sitting on a concrete ledge and looking off to the side.

CLARE HAMMOND PIANO

PROPOSAL

Double Concerto, for piano, percussion and
ensemble (2002, 20') by Unsuk Chin

Published by Boosey & Hawkes

CLARE HAMMOND, piano | KUNIKO KATO, percussion

Acclaimed by the Telegraph as a pianist of 'amazing power and panache', Clare Hammond is rapidly establishing herself as one of the foremost interpreters of contemporary piano music on the international stage. She performs regularly at the Wigmore and Bridgewater Halls in the UK and gives frequent broadcasts for BBC Radio. Her recital at the Wigmore Hall in 2012 was broadcast live on BBC Radio 3 while her BBC recording of the 6 Études by Unsuk Chin was broadcast in January 2013 for 'Hear and Now'.

Clare's debut at the Southbank Centre was praised by the Guardian for its 'crisp precision and unflashy intelligence' and she was invited to record a disc of British contemporary music, released in 2012 as 'Piano Polyptych'.

Future recording projects include two discs for BIS: one of études by Unsuk Chin, and the other of the complete piano works of Andrzej and Roxanna Panufnik. Highlights in 2013 include premieres of works written for her by composers Robert Saxton and Kenneth Hesketh at the City of London and Cheltenham Festivals, a performance of Gabriel Jackson's piano concerto at the Presteigne Festival, and a Britten centenary concert at the Bridgewater Hall.

Kuniko is one of the most gifted and significant percussionists of her generation. Her astonishing virtuosity, exquisite musical insight and expressive yet elegant performance style continues to attract not only audiences, but established conductors and composers too. She is renowned for her flawless technique when playing both keyboard and percussion instruments, which blends seamlessly with her profound musical intelligence.

Kuniko's critically acclaimed CD 'kuniko plays reich' was released on Linn Records in 2011 and was their top-selling album of the year. 'kuniko plays reich' features unique multi-tracked arrangements of classic 1980s minimalist works by Steve Reich, personally endorsed by the composer. Kuniko performed her Reich arrangements live in Tokyo, New York, Modena, Reims and at the Cheltenham Festival in 2011. Her 2012 concert schedule included performances in Japan, Paris, Madrid, Barcelona and Köln, and major residencies in Armenia and Australia. Kuniko has worked with internationally renowned composers and conductors including Franco Donatoni, James Wood, Toru Takemitsu, Iannis Xenakis, Seiji Ozawa, Steve Reich and Unsuk Chin.

For more information visit:

www.kuniko-kato.net

www.clarehammond.com

www.clarehammond.com/chin_etudes.html

LizWebb
management

A photograph of Kuniko Kato, a woman with long dark hair, wearing a dark top, playing a mallet percussion instrument.

KUNIKO KATO PERCUSSION

UNSUK CHIN

Double concerto for piano, percussion and ensemble

2002, 20'

Published by Boosey & Hawkes

with Clare Hammond (piano) and Kuniko Kato (percussion)

SCORING

Prepared Piano (solo)

Solo percussion: vibraphone, xylophone, marimba
6 cowbells, cencerros, tubular bells
Japanese temple bells, handbells
Tenor drum, 3 tom-toms, timpani

Ensemble: 2 flutes (II = piccolo, alto flute), 1 oboe (= cor anglais)
1 clarinet (= E flat clarinet), 1 bassoon (= contra bassoon)
2 horns, 1 trumpet, 1 trombone, 1 tuba
Harp
2 violins, 2 violas, 2 cellos, 1 double bass

Percussion (1): Glockenspiel, lithophone, antique cymbal
5 Javanese gongs, Bouteillophone
4 metal blocks, hand bells, triangle
3 clash cymbals, 3 tam-tams, 2 timbali, tambourine
Side drum, bass drum
2 temple blocks, claves

More information online at:

www.boosey.com/cr/music/Unsu-Chin-Double-Concerto/15185

PROGRAMME NOTE

This double concerto for piano, percussion and ensemble is my third commission for the Ensemble Intercontemporain. The idea came to me after a series of experiences in my previous works for piano and percussion: the *Études* for piano, the two concertos (for piano and for violin), *Fantaisie mécanique*, *Allegro ma non troppo*. In this new piece I try to bring about a fusion of the two instrumental parts (soloists and ensemble) in a homogeneous entity, so that a distinct and novel sonority results.

The piano is 'prepared' with small metal tabs which create a slightly muffled and metallic sound in the mid-range and a percussive sound in the bass. The sonority of the prepared strings creates a contrast with those which are unprepared. The ensemble is comprised of 19 musicians who represent, in some sense, the shadow of the solo parts. The solo parts transmit impulses to the musicians who develop the 'motifs' of the musical material. These impulses may, however, also prompt each of the 19 instruments to recount their own story.

The ensemble is reinforced by a percussionist who provides a supplementary coloration to the solo parts through the use of very specific effects. Thus a sound-world is created whose landmarks lie both in music from the West and from beyond Europe. Besides this, I have tried to write free and agile music, with highly coloured appeal and expression, which proceeds from time to time in an utterly unpredictable way.

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