

26 BYRON ROAD, ROYSTON, HERTS SG8 7DP  
EMAIL [info@clarehammond.com](mailto:info@clarehammond.com) WEB [www.clarehammond.com](http://www.clarehammond.com)  
TEL +44 (0)7890 815491

# CLARE HAMMOND

Pianist

31 December 2014

Dear Helen and Hannah,

I would like to apply to the Ralph Vaughan Williams Trust for £2,000 towards a recording of piano works by Ken Hesketh, which I am planning to make with BIS Records. As I am undertaking the financial risk of this project, I have completed the application form myself rather than asking BIS to do so. If the RVW Trust is not able to provide £2,000, but would like to support the disc, a smaller amount would also be very gratefully received.

I have collated information about the recording project itself, my work in general, and supporting documents which you can download at [www.clarehammond.com/resources/rvw\\_application.pdf](http://www.clarehammond.com/resources/rvw_application.pdf). This includes a programme for a recent recital at the 'Chopin and his Europe Festival' in Warsaw and selected reviews of my latest recording, 'Reflections', of the works of Andrzej and Roxanna Panufnik.

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

Yours sincerely,

A handwritten signature in black ink that reads "Clare Hammond". The signature is fluid and cursive, with "Clare" on the left and "Hammond" on the right, separated by a small gap.

Application for support towards a recording of the piano works by composer

# KEN HESKETH

with pianist CLARE HAMMOND  
for BIS Records

Applicant name:	Clare Hammond
Address:	26 Byron Road, Royston Herts SG8 7DP
Telephone:	07890 815491
Email:	<a href="mailto:info@clarehammond.com">info@clarehammond.com</a>

Label:	BIS Records
Recording dates:	August 2015
Recording venue:	Cardiff University Concert Hall
Release date:	September 2015
Pressing size:	2000 copies printed initially.

KEN HESKETH

*Horae (pro clara) (38')\**  
*Through magic casements (5')\**  
*Notte Oscura (6')*  
*Three Japanese Miniatures (12')*

*61 minutes in total*

\*With 2 world premiere recordings

Ken Hesketh and Clare Hammond first met five years ago and have since worked together on a number of projects. Between 2011 and 2013 they collaborated on a series of twelve pieces, *Horae (pro clara)*, which Clare premiered at the Cheltenham Festival in July 2013. Rian Evans wrote in her review of the premiere for the *Guardian* that Clare “displayed its scintillating passagework and poetic calm with great flair”.

*Horae (pro clara)* is a *tour de force* of pianistic techniques, colours and textures and forms a significant contribution to the canon. On hearing a recording of the premiere, the Artist & Repertoire Director at BIS, Rob Suff, described it as a “very impressive work [which] deserves the widest possible dissemination”. Ken’s music is beautifully crafted and extremely ambitious in its musical language. It deserves a far wider audience and Clare hopes that this disc and associated recital performances will go some way towards achieving this aim.

Clare is currently commissioning a new work for piano and film from Ken, *Hände*, which will be performed during the 2015-16 and 2016-17 concert seasons. She will also include solo pieces by Ken in her recital programmes after the release of the disc in September 2016. Ken and Clare are also considering working with PR specialist Jo Carpenter to promote the disc. Jo did some fantastic work on Clare’s recent release, ‘Reflections’, which received enthusiastic and widespread critical acclaim (see [www.clarehammond.com/reviews.html](http://www.clarehammond.com/reviews.html)).

You can listen to a streamed recording of the premiere of *Horae* on a private page of Clare’s website at:

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

## EXPENDITURE

BIS Records have agreed to record, produce and master the disc if I can secure £5,000 funding which will cover:

Production and post-production:	£4,250
Equipment transport, producer's flight, car hire and accommodation:	£750

In addition, the recording will incur the following expenses:

Piano tuning, twice per day over 3 days	£300
2 nights' B&B accommodation and travel expenses for Ken and Clare	£360
Venue hire, provided free of charge by Cardiff University	£0

The total expenditure for the project, therefore, will be £5,660.

BIS intend to press 2000 copies initially. The physical disc will be sold worldwide on every continent, bar Antarctica, and will also be available to download via the BIS-owned eClassical.com and iTunes, as well as other multinational downloading providers. BIS recordings are never deleted so the disc would be available in perpetuity.

## PROJECTED INCOME

I am planning to apply to the following trusts and foundations for support towards the recording:

- The RVW Trust
- The Fidelio Trust ([fideliocharitabletrust.org.uk](http://fideliocharitabletrust.org.uk), next application deadline 1 February 2015)  
The director of the trust, Tony Wingate, has supported me financially for a number of projects over the past six years.
- The PRSF have just started offering funding towards recordings through their 'Open Funding For Individuals' Scheme to which we are eligible to apply. Their next deadline will be in February 2015.

## 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, Linbury 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](http://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](http://www.clarehammond.com)

# 'Reflections'

the solo piano works of  
ANDRZEJ and ROXANNA PANUFNIK

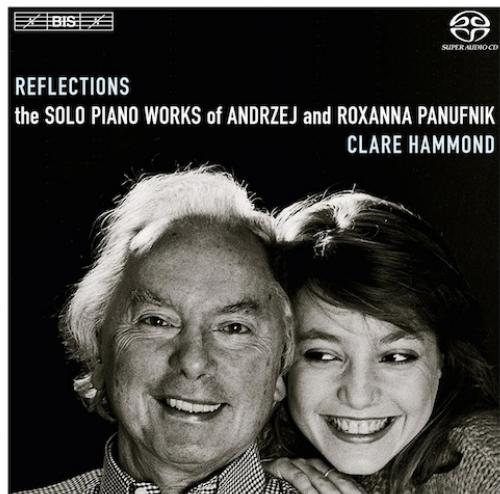
Clare Hammond for BIS Records  
Released June 2014

ANDRZEJ PANUFNIK  
*Twelve Miniature Studies* (1947, rev. 1966)  
*Reflections* (1968)  
*Pentasonata* (1984)  
*Hommage à Chopin*, ms. I, 4 & 5,  
arr. for piano solo (1949, rev. 1955, arr. 2013)\*

ROXANNA PANUFNIK  
*Second Home* (2003, rev. 2006)\*  
*Glo* (2002)\*

ANDRZEJ and ROXANNA  
*Modlitwa*, arr. for piano solo (1990)\*

\*With four world premiere recordings



Press release and links to online retailers at:  
[www.clarehammond.com/panufnik.html](http://www.clarehammond.com/panufnik.html)

For **press enquiries**, contact Jo Carpenter on  
jo@jocarpenter.com / 07771 538868

Disc Featured on BBC Radio 3's 'CD Review' and 'In Tune'



## SELECTED PRESS REVIEWS

Full texts and more reviews available at [www.clarehammond.com/reviews.html](http://www.clarehammond.com/reviews.html)

**Gramophone Magazine UK**, Ivan Moody, "stunningly performed by Clare Hammond" CRITIC'S CHOICE, Dec 2014

The BIS Recording brings together some outstanding piano music by Panufnik senior, stunningly performed by Clare Hammond, and recent work by his daughter as well as a couple of 'retrospective collaborations', including a solo piano version of the *Modlitwa* heard on the Signum disc. Andrzej's dazzling skill and imagination is immediately apparent in the wonderful *Twelve Miniature Studies* (1947, rev 1955/64) that opens the recital. Why this 20-minute set, full of invention, beauty and excitement, is not in the repertoire of more pianists is a mystery.

*Hommage à Chopin* is an arrangement by Roxanna of three of Andrzej's five vocalises of that name for solo piano, and they are truly haunting, as is the transcription of *Modlitwa*. The late *Pentasonata* is relatively well known but a performance as vivacious and, at the same time, as attentive to detail as Hammond's makes one listen to it as though for the first time - BIS's superb production also plays a part in this.

*Reflections*, from 1968, is grittier but the musical and philosophical preoccupations are essentially the same, and Hammond is as convincing in the earlier style as in the later. Between these two works come Roxanna's *Second Home* and *Glo*. The way Hammond plays the opening repeated notes of *Second Home* would alone be worth the price of the disc.

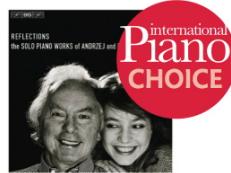
**BBC Music Magazine**, John Allison, "... a commandingly virtuosic performance"

Best known for his big orchestral works, Andrzej Panufnik had a mixed relationship with the piano. Though he failed a piano entrance exam at the Warsaw Conservatoire, Panufnik survived the war as a café pianist, and one of his first works when he was able to resume composition was written at the keyboard and eventually published as the *12 Miniature Studies*. Premiered in Kraków in 1948 and based on the circle of fifths, they already show his preoccupation with patterns and symmetry. Most last less than a minute, yet they are strongly contrasted and prove arresting in Clare Hammond's commandingly virtuosic performance.

Geometric forms also inspired Panufnik's other two works for solo piano, *Reflections* - composed in 1968 at the time of his daughter Roxanna's birth and premiered five years later by John Ogdon - and the *Pentasonata*. Roxanna is represented here as both an arranger of her father's music and as a composer in her own right. Her first piano piece, *Second Home*, weaves variations around a haunting Polish folk tune in satisfyingly scrunchy harmonies, adding variety to Hammond's imaginative performance.

**International Piano Magazine**, Cj, "A fascinating compendium, expertly executed."

Released to mark the centenary of the birth of Polish composer Andrzej Panufnik, this disc is the first recording to present the works of both Andrzej and his daughter Roxanna side by side. The Panufniks have found a worthy champion in Clare Hammond, whose intelligent performances balance emotional reserve with witty characterisation. The collection includes four world premiere recordings: *Hommage à Chopin* (written by Andrzej in 1949/55 and arranged by Roxanna in 2013); *Glo*; *Second Home* (both by Roxanna); and *Modlitwa* (penned by father and daughter as co-composers). Hammond, who has worked closely with Roxanna, captures both the brilliance and the brooding in these works. *Modlitwa* ('Prayer', 1990/99, arr 2013), was originally written for voice and keyboard; its sparse textures use mainly the middle to upper registers, creating an ethereal quality. *Second Home* is Roxanna's first piece for piano. A set of variations on a Polish folk theme, it is curiously evocative, with ample use of the pedal. A fascinating compendium, expertly executed.



**Diapason (France)**, Bertrand Boissard, "[Hammond] excels at imbuing each piece with atmosphere."

Andrzej Panufnik is best known for his orchestral works (see the substantial cycle recorded over several years by Lukasz Borowicz with CPO). He was a friend of Lutosławski, his senior by one year, with whom he gave underground concerts during the Nazi occupation of Poland. Panufnik then emigrated to London, leading a double career as a composer and conductor.



His catalogue for piano consists of three pieces. The *Twelve Miniature Studies* of 1947 (revised between 1955 and 1964) are arranged symmetrically, alternating in tempo and dynamic. A playful volatility (No. 3), asceticism (No. 4), a flawlessly communicative serenity (No. 10), a derisive violence as the treble unravels, the bass forming a flamboyant melody (No. 5), fantastic acceleration (No. 12): full of revelations, a worthy addition to the virtuoso's repertoire.

At the other end of Panufnik's creative life stands the *Pentasonata* (1984), less immediately accessible. With a palindromic structure, the composer tried to "find a balance between heart and mind, intellect and emotion". The piece ends as it began, animated with a lively impatience, which cuts through the inscrutability of its central section. The sense of contrast also enlivens the austere *Reflections* of 1968, premiered by John Ogdon, in which dissonant and explosive harmonies give way to a somewhat disembodied atmosphere.

Apart from two pieces by Roxanna Panufnik, which flow naturally from those of her father (as in the meditative introduction to *Second Home*), the disc also presents some arrangements. The attractive triptych titled *Hommage à Chopin* successively reveals glimmers of ambiguous sentiments, a puppet with broken joints, akin to a fantastical Petrouchka, then a landscape which one could call medieval, portrayed through the use of rich chords. With *Prayer* (*Modlitwa*), Panufnik concludes his pursuit of an almost religious simplicity and purity.

Clare Hammond, undeniably at home with this repertoire, excels at imbuing each piece with atmosphere.

**Gramophone Russia**, Artem Avatinian, "... skill, inspiration, clarity and an extraordinarily meticulous performance"

This disc includes piano music by the famous Polish composer Andrzej Panufnik and his daughter Roxanna Panufnik. Along with works written for the piano there are other pieces arranged by Roxanna Panufnik. Andrzej Panufnik started writing a cycle of 12 pieces, "Circle of Fifths", in 1947 after a five-year period of creative stagnation during the war. (The composer spent this time in Warsaw). Miniature studies - each lasting just over a minute - arranged as a circle of fifths (hence the name): on the tonic of C sharp, F sharp and so on. The pieces are united by one theme, in stark contrast to each other in tempo and dynamic, and leave you with the sensation of patterns, suddenly appearing at the corners of a kaleidoscope.

At the heart of a vocalise for soprano and piano, "Hommage à Chopin", lie folk melodies from Mazovia, where Chopin was born; this disc presents three of five vocalises. The "Pentasonata", in five sections, was written in the year of the composer's 70th birthday (1984), based on the pentatonic scale, framed in five sections (penta - pentatonic, five sections, five beats). In the book "Impulse and Design in my Music" Panufnik states that in this piece, as in his other compositions, he sought to achieve "a balance between mind and heart, intellect and emotion". "Modlitwa" (1991) is also based on a vocal piece: a work for voice and piano on verses by Jerzy Pietrkiewicz. Andrzej Panufnik set only one verse to music, then left another to be recited over a musical background as the second part. "Reflections" (1968) clearly demonstrates the composer's commitment to mirror forms and musico-geometric ornaments, which serve as a structural base for the majority of his works.

Finally, Roxanna Panufnik's "Second Home" is presented on the disc, which takes the form of variations on a Polish folk theme. All of this music, in the skill, inspiration, clarity and altogether extraordinarily meticulous performance of the excellent pianist Clare Hammond, gives the impression of a pure, unsullied innocence and beauty, aided by the magnificent sounds of BIS' SACD edition. It seems that Andrzej Panufnik managed to reach the summit for art in general of a "balance between mind and heart, between intellect and emotion".

**American Record Guide**, Haskins, "performs with authority and great imagination".

I believe this is all of Andrzej Panufnik's (1914-91) piano works. The two most extensive ones - *Reflections* (1968) and *Pentasonata* (1984) - have been performed previously by Raymond Clarke on Divine Arts and enthusiastically reviewed by Mr Sullivan (Mar / Apr 2003). This release also includes the *12 Miniature Studies* (1947, rev. 1955 & 1964) along with two other works, *Hommage à Chopin* (1949 & 1955, arr. 2013) and *Prayer* (1990 & 1999, arr. 2013), arranged or with newly composed additions by the composer's daughter, Roxanna.

Though Panufnik is known principally as an orchestral composer, his piano music shows a sensitive and masterly understanding of the instrument's tonal resources as well as a variety of playing styles and textures, deftly illustrated in the brief but compelling Studies. The idiom is dissonant, but with conventional phrasing and, from time to time, a suggestion of a kind of tonal hierarchy.

Clare Hammond, who was a central figure in the Panufnik centenary of 2014, performs with authority and great imagination. She includes two works by Roxanna, *Second Home* (2003, rev. 2006) and *Glo* (2002); the former, her first work for piano, is a series of arresting variations on a Polish folk song; it is by turns lyrical and richly chordal. *Glo* is a short work written in memory of a friend who died of cancer. The BIS sound is, as usual, stunning.

**Fanfare (USA)**, Scott Noriega, "energetic, emotionally moving, and full of a whole spectrum of colours".

Throughout this recital Clare Hammond proves to be a very fine advocate of this music. Her interpretations match the goal of the composer: Not only are they well thought out and intellectually stimulating, but also energetic, emotionally moving, and full of a whole spectrum of colours - in a word, bracing. Recorded in excellent SACD sound, particularly luminous, and with well written and informative program notes, this is a release that everyone should own. Buy it. You'll enjoy it for years to come.

**Clare is grateful for the support of the following organisations:**



Vernon Ellis  
Foundation

Fidelio  
Charitable  
Trust

**10.**

miedzynarodowy festiwal muzyczny

**CHOPIN  
i JEGO  
EUROPA**

**2014**

(od Chopina i Griega  
do Panufnika)

The 10th International Music Festival  
**CHOPIN AND HIS EUROPE**  
[From Chopin and Grieg to Panufnik]

**25.08****Poniedziałek, g. 17.00****Monday, 5.00 p.m.**

Sala Kameralna Filharmonii Narodowej  
Warsaw Philharmonic Chamber Hall

Recital fortepianowy Piano recital

**CLARE HAMMOND***program programme***Johann Sebastian Bach [1685–1750]***Concerto nach italiänischem Gusto*

BWV 971 (1735)

(część bez oznaczenia tempa  
movement without tempo marking)

*Andante**Presto***Jean Sibelius [1865–1957]***Cinq morceaux op. 75 (1914)**När rönnen blommar**Den ensamma furan**Aspen**Björken**Granen***Aleksander Skriabin [1872–1915]****Alexander Scriabin**

*Preludium i Nokturn na lewą rękę op. 9*  
(1894)

*Prelude and Nocturne for the Left Hand,*  
Op. 9

**Dinu Lipatti [1917–1950]***Sonatina na lewą rękę (ok. 1941)**Sonatina for the Left Hand (c.1941)**Allegro**Andante espressivo**Allegro*[przerwa *intermission*]**Fryderyk Chopin [1810–1849]***Etiudy op. 25 (przed 1837)**Etudes, Op. 25 (before 1837)*nr 1 *As-dur* No. 1 in A flat majornr 2 *f-moll* No. 2 in F minornr 3 *F-dur* No. 3 in F majornr 4 *a-moll* No. 4 in A minornr 5 *e-moll* No. 5 in E minornr 6 *gis-moll* No. 6 in G sharp minornr 7 *cis-moll* No. 7 in C sharp minornr 8 *Des-dur* Nr. 8 in D flat majornr 9 *Ges-dur* No. 9 in G flat majornr 10 *h-moll* Nr. 10 in B minornr 11 *a-moll* Nr. 11 in A minornr 12 *c-moll* Nr. 12 in C minor**Andrzej Panufnik [1914–1991]***Twelve Miniature Studies (Nr Nos. 7–12)*nr 7 *No. 7 Sempre fortissimo, senza*  
*pedale e molto secco*nr 8 *No. 8 Sempre pianissimo, con*  
*pedale e molto espressivo*nr 9 *No. 9 Sempre fortissimo e molto*  
*apassionato*nr 10 *No. 10 Sempre pianissimo*  
*e molto dolce*nr 11 *No. 11 Sempre fortissimo e molto*  
*veloce*nr 12 *No. 12 Pianissimo e crescendo*  
*poco a poco il fortissimo*

W roku 1729 Johann Sebastian Bach objął stanowisko dyrektora Collegium Musicum – stowarzyszenia profesjonalnych muzyków i studentów, założonego 20 lat wcześniej przez Georga Philippa Telemanna. Zainspirowany nowym zajęciem Bach wkrótce wydał nowe arcydzieło: 4-częściowy cykl *Clavier-Übung* ukazał się w latach 1731–1741 i zgodnie z tytułem zawierać miał wszechstronne „ćwiczenia klawiszowe”. Wśród zebranych tu kompozycji znalazły się partity, opracowania chorałowe oraz wieńczące ów monumentalny projekt *Wariacje Goldbergowskie* w tomie IV. Opublikowany w 1735 roku tom II mieścił *Koncert włoski i Uwerturę francuską*. *Koncert* od początku wzbudził zachwyt: „utwór ten jest ułożony w sposób najlepszy dla tego rodzaju kompozycji – żarliwie zapewniał w recenzji z 1739 roku

niedysiejszy oponent Bacha Johann Adolph Scheibe. – Któż nie przyznalby od razu, że ten koncert klawesynowy musi być uważany za doskonały wzór dobrze pomyślanego koncertu solowego? Obecnie bylibyśmy w stanie wymienić bardzo niewiele koncertów o tak wybornych przymiotach i opracowanych tak porządnie, albo nawet żadnego”.

Podobną genezę, jak olśniewający Bachowski *Koncert*, miewały fortepianowe kompozycje Jeana Sibeliusa, jednego z XX-wiecznych mistrzów symfonii, tworzących w wąskim przesmyku stylistycznym pomiędzy gasącym romantyzmem a wschodząącym modernizmem. Przez całe życie Sibelius pisał fortepianowe miniatury. Tworzył je mimochodem, ot, by poćwiczyć muzyczne pomysły. W takim momencie, jako wprawka do pochodzącej z 1915 roku *V Symfonii*, powstał cykl *Drzewa (Cinq morceaux)* op. 75. Lakoniczne, ujmujące urokiem i prostotą miniatury mają programowe tytuły – wsłuchujemy się w kwiaty jarzębiny, samotność sosny, osikę, brzozę i świerk. Przejmująco dziwna – tak

określił ją Witold Lutosławski – jest owa muzyka Sibeliusa, kołysząca gałęziami akordów, otwierająca pąki melodii.

Poetyckie i odurzające są *Preludium i Nokturn na lewą rękę* op. 9 Aleksandra Skriabina. Młody autor napisał je, gdy zmagał się z kontuzją prawej ręki, by ćwiczyć sprawność drugiej dłoni. Kompozycja jest tak gęsta i intensywna, że zamknawszy oczy, by nie spoglądać na pianistę, można by się nie domyślić, że przeznaczona jest tylko na jedną rękę. Zdaje się przy tym utkana z motywów to Chopinowskich, to Debussy'owskich – jakby pochwycił Skriabin przerwane wątki myśli obu arcymistrzów i poprowadził je dalej.

Na lewą ręką skomponował też w 1941 roku *Sonatinę* Dinu Lipatti, rumuński pianista, urodzony w roku 1917 i zmarły w 1950.

*Sonatinę* porównuje się z dorobkiem Béla Bartóka – nie bez racji, choć szczególnie podobieństwo łączy ją z fortepianową *Sonatą* Igora Strawińskiego z 1924 roku. Analogie są wyraźne w pierwszych częściach, w których zasadą jest jednostajny, chromatyczny ruch, powiązane wspólną myślą są także sarabandowe części drugie. W finałach obu kompozycji wybrane fragmenty zdają się wzajem w sobie przeglądać.

Tragicznie krótkie życie, ale przede wszystkim niespotykana wrażliwość muzyczna i słodycz gry uczyniły z Lipattiego legendę XX-wiecznej pianistyki. Perfekcjonista – starannie konstruował swój repertuar, w którym ważne miejsce zajęła muzyka Chopina.

W 2010 roku na targach MIDEM w Cannes przyznano nagrodę w kategorii MIDEM Chopin Award. Miano najlepszej płyty wszech czasów otrzymał album Dinu Lipattiego z lat 40., z wyborem walców Chopina, dopełnionych *Barkarolą*, *Nokturnem Des-dur* i *Mazurkiem cis-moll*. Lipatti potrafił dotknięciem ożywić Chopinowski fortepian.

Gdy młody Chopin przystąpił do pisania swego drugiego cyklu *Etiud* wydanych w 1837 roku jako op. 25, jednym z jego celów było zapewne badanie granic możliwości fortepianu. Przed Chopinem etiuda była gatunkiem edukacyjnym – jego etiudy tworzą osobny świat, a fortepian staje się bezgraniczny. „Ale, na cóż zda się opis! – wykrzykuje Robert Schumann, porzucając opowieść o Chopinowskich *Etiudach*. – Wszystkie są przecież objawem jego śmiały siły twórczej, dziełem prawdziwej poezji [...]”.

Silę przekraczania granic ma również introspektynny cykl *Dwunastu miniaturowych studiów* Andrzeja Panufnika. Kompozytor studiuje dźwięk, posuwając się po kole kwintowym, sprawdza barwy brzmień, zagłębia się w klawisze, wypróbowuje tempo i rytm – a my wyjdziemy oszołomieni, onieśmieleni przelotnym, lecz niezapomnianym kontaktem z wewnętrznym światem artysty. (ks-k)

*Napisany w roku 1947 Krąg kwintowy (12 Miniature Studies) to pierwszy utwór Andrzeja Panufnika skomponowany po zakończeniu drugiej wojny światowej (wcześniej dokonał rekonstrukcji kilku utraconych podczas wojny partytur), a zarazem pierwszy przeznaczony na fortepian solo (w całym dorobku Panufnika jest ich zaledwie trzy, fortepian odgrywa jednak często niebagatelną rolę w jego utworach orkiestrowych). Krąg kwintowy to cykl 12 etiud utrzymanych w tonacjach odległych od siebie o kwintę, według zasad koła kwintowego – stąd tytuł kompozycji. Panufnik utrzymuje tutaj nawet znaki przykłuczowe odpowiadające kolejnym tonacjom – całość otwiera Preludium cis-moll, po którym następują: Interludium fis-moll, Etiuda h-moll, Interludium e-moll etc., aż do zamykającego cykl Postludium as-moll.*

*Jednak wewnątrz poszczególnych miniatur kompozytor nie trzyma się ustalonych tonacji, traktując je w sposób ambiwalentny, durowo-molowy, i operując dość swobodnym językiem muzycznym, pełnym dysonansów i „chropawych” współbrzmień. W utworze aż roi się od znaków przynutowych, uwarunkowanych najczęściej pochodami półtonowymi kolejnych dźwięków, opłatających podstawowe tony melodii. Dodatkowo kompozytor postanowił zróżnicować utwory naprzemiennie pod względem tempa (szybkie-wolne), dynamiki (forte-piano) oraz charakteru (burzliwy-medytacyjny). Dla nadania cyklowi jednolitości Panufnik wprowadza w każdej części, w sposób mniej lub bardziej oczywisty, tę samą linię melodyczną, przetykając nią strukturę kolejnych miniatur. W efekcie powstał cykl wirtuoowskich utworów fortepianowych, będący swoistym nawiązaniem do twórczości Bacha i Chopina. Kolejne etiudy pełne są arcytrudnych, pianistycznych pomysłów technicznych oraz niebanalnych propozycji brzmieniowych w częściach wolnych. Po rewizji utworu w roku 1955 kompozytor zrezygnował z tytułowania miniatur oraz dookreślania ich tonacji, pozostawiając wyłącznie kolejny numer porządkowy. Zmienił też tytuł na angielskie Twelve Miniature Studies. Cykl może być wykonywany w całości lub dwóch częściach po sześć etiud każda (I-VI oraz VII-XII). (bb-l)*

In 1729, Johann Sebastian Bach took up the post of director of the Collegium Musicum, an association of professional musicians and students founded twenty years earlier by Georg Philipp Telemann. Inspired by his new occupation, soon afterwards Bach published his new masterwork: the four-part cycle *Clavier-Übung* (pub. 1731–1741),

which in accordance with the title contained a comprehensive range of ‘keyboard exercises’. The compositions assembled here include partitas, chorale arrangements and the *Goldberg Variations*, which crowned this monumental project, in book IV. The second book, published in 1735, contained the *Italian Concerto* and *French Overture*. From the very beginning, the Concerto was lauded: ‘this work is composed in the best possible way for this kind of composition – Bach’s erstwhile opponent Johann Adolph Scheibe asserted in a review from 1739 – Who would not admit at once that this harpsichord concerto must be considered the perfect model of a well-conceived solo concerto? At the present time, we would be able to name very few concertos with such splendid attributes, elaborated so carefully, or even none at all’.

A similar genesis to Bach’s dazzling Concerto can be ascribed to some of the piano works by Jean Sibelius, one of the twentieth-century masters of the symphony, written within a narrow stylistic isthmus between fading romanticism and nascent modernism. Sibelius composed piano miniatures throughout his life – casually, merely to practise his musical ideas. The cycle *The Trees* (*Cinq morceaux*), Op. 75, was written at just such a moment, as exercises for the Fifth Symphony, dating from 1915. These laconic miniatures, beguiling with their charm and simplicity, have programmatic titles: we hear a flowering mountain ash, a solitary pine, an aspen, birch and spruce. This music – engrossingly curious, as Witold Lutosławski termed it – rocks branches of chords, opening up buds of melody. Poetical and intoxicating are the *Prelude and Nocturne for Left Hand*, Op. 9 by Alexander Scriabin. The young composer wrote them while suffering an injury to his

right hand, in order to practise his left. This composition is so condensed and intense that if you closed your eyes so as not to see the pianist, you might not guess that it was written for one hand alone. It seems to be studded with Chopinesque or Debussian motifs, as if Scriabin had taken up unfinished strands of thought from those two past masters and carried them further.

Also composed for left hand, in 1941, was the *Sonatina* by the Romanian pianist Dinu Lipatti. Not without reason is this work compared to the output of Béla Bartók, although it shares a particular similarity with the Sonata for piano of Igor Stravinsky, from 1924. The analogies are distinct in the first movements, in which a uniform chromatic motion is the rule; also common to both works are the sarabande second movements. In the finales of the two compositions, some passages seem to be gazing at one another. His tragically short life and especially his incredible musical sensitivity and sweetness of playing made Lipatti a legend of twentieth-century pianism. A perfectionist, he constructed his repertoire meticulously, with a prominent place afforded the music of Chopin.

At the MIDEM fair in Cannes in 2010, the ‘Chopin Award’ for the best disc of all time was given to Dinu Lipatti’s 1940s’ selection of Chopin waltzes, complemented by the Barcarolle, Nocturne in D flat major and Mazurka in C sharp minor. Lipatti was capable of bringing Chopin’s piano to life with his touch.

When the young Chopin set about writing his second set of Etudes, Op. 25, in 1837, one of his aims was probably to explore the limits of the piano’s capacities. Before Chopin, the etude had been an educational genre; his etudes created a different world, and the piano became limitless. ‘But what good is

description! – exclaimed Robert Schumann, abandoning his tale of the Chopin Etudes. – For they all manifest his bold creative powers; they are works of true poetry'.

The power to transcend boundaries is also possessed by Andrzej Panufnik's introspective cycle of *Twelve Miniature Studies*. Here, the composer studies the note, moving around the circle of fifths, tests shades of sonorities, explores the keys and tries out tempos and rhythms – and we emerge dumbfounded, overawed by that fleeting, but unforgettable contact with the artist's inner world. (ks-k)

*Written in 1947, Twelve Miniature Studies is the first work that Andrzej Panufnik composed after the Second World War (he had earlier reconstructed a few scores lost during the war), and at the same time his first for solo piano (there are just three such works in the whole Panufnik oeuvre, although the piano often plays a significant role in his orchestral compositions). This is a cycle of etudes that adhere – nominally, at least – to keys a fifth apart, according to the circle of fifths, hence the earlier Polish title Krag kwintowy, which translates as 'Circle of fifths'. Panufnik even gives the key signatures for the successive pieces in the cycle, which opens with a Prelude in C sharp minor, followed by an Interlude in F sharp minor, Etude in B minor, Interlude*

*in E minor, and so on, until the Postlude in A flat minor that brings the cycle to a close. Within individual miniatures, however, the composer does not keep to the set keys, treating them in an ambivalent, major-minor, way and employing a rather free musical language full of dissonances and 'rough' chords. This work is littered with accidentals, most often conditioned by semitone progressions of notes entwining the basic notes of the melody. In addition, the composer chose to vary the pieces in alternation, according to tempo (quick-slow), dynamics (forte-piano) and character (stormy-meditative). In order to unify the cycle, Panufnik incorporates the same melodic line in every piece, in a more or less obvious way, weaving it into the structure of successive miniatures. In effect, what we have here is a cycle of virtuosic piano pieces referring in a peculiar way to the output of Bach and Chopin. Successive studies are full of incredibly difficult details of pianistic technique and interesting sonorities in the slow passages. The change of title to the English Twelve Miniature Studies accompanied the composer's revision of the work in 1955, when he also abandoned the titles of individual pieces and the designations of their keys, leaving only the consecutive ordinal numbers. This cycle can be performed integrally or in two sets of six etudes (I–VI and VII–XII). (bb-l)*

including the Mayor of Koszalin's Prize and grants from the Minister of Culture and National Heritage and the Polish Children's Fund. She has taken part in masterclasses given by Waldemar Wojtal, Monika Sikorska-Wojtacha, Andrzej Tatarski, Andrzej Jasiński, Dina Yoffe, Vera Nossina, Aquilles delle Vigne, Frank Vibaut and others.



**22.08, 24.08**

**MICHAEL GÜTTLER**, dyrygent rodzony w Dreźnie, uzyskał rozgłos dzięki sensacyjnemu zastępstwu Valery'ego Gergieva w *Pierścieniu Nibelunga* i *Parsifalu* Wagnera, wystawionych w Teatrze Maryjskim w 2003 r. Po nauce gry na skrzypcach, trąbce, fortepianie, studiach dyrygentury chóralnej, a następnie orkiestrowej w Hochschule für Musik w Dreźnie oraz udziale w licznych kursach mistrzowskich został przyjęty do programu Forum Dyrygentów Niemieckiej Rady Muzycznej. Zdobył nagrody na licznych konkursach dyrygenckich, począwszy od Konkursu im. Franca Capuany w Spoleto (Włochy, 1996), przez Bottega w Treviso (1994), Internationales Dirigentenforum w Hamm (1993) oraz Conduct for Dance w Londynie (1993). W latach 1998–2002 jako najmłodszy główny dyrygent w Austrii kierował Teatrem Miejskim w Klagenfurcie. Od 2002 r. – stał dyrygent gościnny w Teatrze Maryjskim w Petersburgu. Prowadził m.in. orkiestrę Opéra National w Paryżu, drezdeńską Sächsische Staatskapelle, Semperoper, Opery Niemieckiej w Berlinie, Teatro La Fenice w Wenecji, Teatro San Carlo w Neapolu, Filharmonii Drezdeńskiej, Filharmonii Izraelskiej, Orchestre de Paris, RAI Torino, Orkiestrę Symfoniczną RTVE w Madrycie, orkiestrę Filharmonii Moskiewskiej, Rosyjskiej Filharmonii Narodowej, Szwedzkiego Radia oraz Opery Wiedeńskiej.

The Dresden-born conductor **MICHAEL GÜTTLER** first came to prominence with his

sensational substitution at short notice of Valery Gergiev in Wagner's *Ring* and *Parsifal* at the Mariinsky Theatre in 2003. After studying violin, trumpet, piano and choir conducting, then orchestra conducting at the Hochschule für Musik in Dresden, as well as attending numerous masterclasses, he was accepted for the Förderprogramm Dirigentenforum des Deutschen. He won prizes in numerous conducting competitions, including the Franco Capuana in Spoleto, Italy (1996), Bottega in Treviso, Italy (1994), Internationales Dirigentenforum Hamm (1993) and Conduct for Dance in London (1993). From 1998 to 2002, he was Austria's youngest chief conductor at the Stadttheater Klagenfurt. Since 2002, he has been Permanent Guest Conductor of the Mariinsky Theatre in St Petersburg. He has also conducted the Opéra National de Paris, Sächsische Staatskapelle Dresden, Semperoper, Deutsche Oper Berlin, Teatro La Fenice in Venice, Teatro San Carlo in Naples, Dresdner Philharmonie, Israel Philharmonic, Orchestre de Paris, RAI Torino, RTVE Symphony Orchestra of Madrid, Moscow Philharmonic, Russian National Philharmonic, Swedish Radio Symphony Orchestra and Vienna State Opera, among others.



**25.08**

**CLARE HAMMOND** debiutowała recitalami podczas festiwali City of London, Cheltenham i Presteigne oraz serią koncertów w Purcell Room. Jest propagatorką współczesnej muzyki. W 2014 r. ma w programie prawykonania 10 nowych utworów, tournée po Polsce w związku ze stuleciem urodzin Andrzeja Panufnika (pod patronatem British Council), nagrania dla BBC 3 i występy na 7 festiwalach europejskich. Po wydaniu pierwszej płyty w firmie Prima Facie Records w 2012 r. wielokrotnie występowała na antenie radia BBC 3, dokonując nagrani dla tej radiofonii, a także publikując 2 kolejne płyty

(dla BIS Records) z wszystkimi kompozycjami fortepianowymi Andrzeja i Roxanny Panufników oraz z wyborem etiud Unsuk China, Karola Szymanowskiego, Nikolaia Kapustina i Siergieja Liapunowa. W ostatnich czasie Clare Hammond występowała w Bristolu w St. George, Queen's Hall w Edynburgu, Cheltenham Town Hall, w Barber Institute w Birmingham oraz na festiwalach w Londynie, Presteigne i Brighton. Była artystką-rezydentką na Queen's University w Belfaście w latach 2012–13. Jako kameralistka współpracowała m.in. z Andrew Kennedyem, Jennifer Pike, Philippe'em Graffinem, Lawrence'm Powerem, Ruth Palmer, Sarą Trickey oraz z kwartetami Endellion, Dante i Badke. W Kings Place programuje festiwal kameralny, związany z jubileuszem stulecia urodzin Andrzeja Panufnika w roku 2014. Aktywna na polu muzykologii – w 2012 r. w ramach rezydencji w Queen's University prowadziła wykłady i seminaria, wykładała gościennie na uniwersytetach w Oxford, York i Surrey. Autorka pracy doktorskiej na temat XX-wiecznych koncertów fortepianowych na lewą rękę. Clare Hammond jest absolwentką Cambridge University, odbyła studia podyplomowe w Guildhall School of Music & Drama oraz City University of London. Za wsparcie swojej działalności jest wdzięczna Fidelio Charitable Trust, Musicians' Benevolent Fund, RVW Trust, Vernon Ellis Foundation i Stradivari Trust. Reprezentowana jest przez Liz Webb Management.

Pianist CLARE HAMMOND has given recitals at the City of London, Cheltenham and Presteigne Festivals, and the Wigmore and Bridgewater Halls. Highlights in 2014 include 3 BBC radio broadcasts, debut performances at 7 festivals across Europe, including the 'Chopin and his Music' Festival in Warsaw, the world premieres of works by 10 composers, and a Panufnik Centenary tour of Poland under the aegis of the British Council's 'Artists' International Development Fund'. In 2012, she promoted her debut CD (Prima Facie Records) on BBC Radio 3, and the following year the BBC aired her studio and live recordings. Two further discs were also released in 2013 (BIS), one with the complete solo piano works of Andrzej and Roxanna Panufnik and the other with études by Unsuk Chin, Karol Szymanowski, Nikolai Kapustin and Sergei Lyapunov. In recent years, Hammond has

performed at St George's Bristol, the Queen's Hall in Edinburgh, Cheltenham Town Hall, the Barber Institute in Birmingham and the City of London, Presteigne and Brighton festivals. In 2012–13, she was Artist-in-Residence at Queen's University Belfast. An active chamber musician, she has worked with Andrew Kennedy, Jennifer Pike, Philippe Graffin, Lawrence Power, Ruth Palmer, Sara Trickey and the Endellion, Dante and Badke string quartets. In 2014, she is curating a chamber festival to celebrate the centenary of the birth of composer Andrzej Panufnik at Kings Place. Active in the field of musicology, in 2012 she completed a doctorate on twentieth-century left-hand piano concertos and gave lectures and seminars as part of her residency at Queen's University. This season, she has also given presentations at Oxford, York and Surrey universities. A graduate of Cambridge University, where she obtained a double first in music, she pursued postgraduate study at the Guildhall School of Music & Drama and at City University London. She is grateful for the support of the Fidelio Charitable Trust, Musicians' Benevolent Fund, RVW Trust, Vernon Ellis Foundation and Stradivari Trust. She is represented by Liz Webb Management.



30.08

EUGEN INDJIC urodził się w Belgradzie w 1947 r. w rosyjsko-serbskiej rodzinie o muzycznych tradycjach. Mając 4 lata, wraz z matką wyemigrował do Stanów Zjednoczonych. Pierwszym impulsem do nauki muzyki stało się dlań wysłuchanie *Impromptu-Fantaisie* i *Poloneza As-dur* Fryderyka Chopina. Zaczął pobierać lekcje gry na fortepianie u Liubova Stephaniego i po raz pierwszy publicznie wystąpił jako 9-latek. Kolejnym nauczycielem Indjica był uczeń Anny Jesipowej – Aleksander Borowski. Po ukończeniu studiów na Phillips Academy w Andover Indjic przyjął zaproszenie Ericha Leindsdorfa do wykonania *II Koncertu*



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