

NEW WORKS FOR PIANO AND FILM

Clare Hammond, piano
www.clarehammond.com

HÄNDE

for piano and film (2015, 18')
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

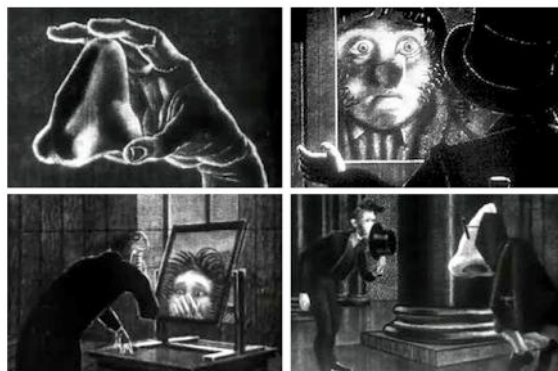
Watch film at:

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

REPERTOIRE SUGGESTIONS

The following works could be programmed alongside the new pieces by Ken Hesketh and Ed Hughes:

WORKS FOR PIANO AND FILM

MICHEL VAN DER AA
Transit (2009, 14')

DAI FUJIKURA
moromoro (2003, 8')

THOMAS LARCHER
What Becomes (2009, 20')

WORKS FOR SOLO PIANO

KEN HESKETH
Horae (pro clara) (2013, 38')

THOMAS ADÈS
Mazurkas, Op. 27 (2009, 8')

GEORGE BENJAMIN
Shadowlines (2001, 15')

FRANCESCO COLL
Vestiges (2012, 9')*

ALEXANDER GOEHR
Symmetry, Disorders, Reach Op. 73 (45')

GYÖRGY LIGETI
Selection from *Études*, Books 1 and 2 (1985-94, 20')

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

www.clarehammond.com/horae.html

*Yet to be premiered

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 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.

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FOR MORE INFORMATION ON THE PROJECT CONTACT CLARE ON:

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