

Kenneth Hesketh



Cecilian Music

London & New York

The background of the entire page is a dense, handwritten musical score. It consists of approximately 25 horizontal staves, each filled with intricate musical notation including notes, rests, and clefs. The handwriting is in dark ink on aged, slightly yellowed paper. The score is partially obscured by the central text.

Kenneth Hesketh

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Kenneth
HESKETH

Kenneth Hesketh has been described as “one of the UK’s most vibrant voices, having a brand of modernism that reveals true love for sound itself” (International Piano) and as “a composer who both has something to say and the means to say it” (Tempo magazine).

He has received numerous national and international commissions, including the Fromm Foundation, the 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 Göttinger Symphonie Orchester, the Asko ensemble, ensemble Psappha, The Continuum Ensemble, The Opera Group, Britten Sinfonia, Ensemble Contemporain de Montréal, and Kissinger Sommer Internationales Musikfestival. Notable soloists include Nicholas Daniel, Hansjörg Schellenberger, Hans Christoph Begeman, Jan Philip Schulze, Sarah Leonard, Rodney Clarke, Sarah Nichols, Christopher Redgate, Daragh Morgan, Janet Sung, Mary Dullea and Clare Hammond. Between 2007 to 2009 Hesketh was Composer in the House (Royal Philharmonic Society/ PRS Foundation scheme) with the RLPO. He has been represented at festivals from London (Proms) to the USA (Tanglewood/Bowdoin) to China (Beijing Modern Music Festival).

Hesketh’s early interest in other artforms, be they classical architecture, medieval iconography, poetry or Bauhaus constructivism, have more recently included a fascination with entropy, mutation and existentialism. His work has been described as “pure music, in possessing – because the notes seem to be creating their own harmonic and rhythmic forces and processes – a great freshness.” (Paul Griffiths). Intrigued by sinister or melancholy children’s literature (in works such as *Small Tales*, *tall tales* and *Netsuke*), the concept of ‘unreliable machines’ also proliferates throughout Hesketh’s work: short bursts of mechanistic material that attempt metamorphosis but achieve only a more rapid burn-out are principle concerns in works including *Theatre of Attractions* and *Wunderkammer[konzert]*. A strong compositional determinate for many of Hesketh’s works is a formal design through the use of transient and fixed group materials. “The considerable surface complexity of his elaborate rhythmic invention is unfailingly refracted through a remarkably acute ear for sonority and colour allied with an obsessive preoccupation with textural transparency.” (Christopher Thomas)

Hesketh has worked with an array of important conductors including Sir Simon Rattle, Vasily Sinaisky, Vasily Petrenko, Susanna Malkki, Martyn Brabbins, Ludovic Morlot and Pascal Rophé. Oliver Knussen was an important early champion of Hesketh’s music, conducting works with the Birmingham Contemporary Music

Group and the London Sinfonietta. Susanna Malkki featured Hesketh's work in her opening concert as Music Director of Ensemble intercontemporain in Paris. Christoph-Mathias Mueller and Clark Rundell have also championed Hesketh's music in Britain and Europe with orchestras including the Orchestra della Svizzera Italiana, SWR Sinfonie Orchester Baden-Baden and Ensemble 10/10.

A professor of composition and orchestration at the Royal College of Music, honorary professor at Liverpool University and active as a guest lecturer and visiting professor, Hesketh has taught at the Summer Academy of the Ionian University, the Central Conservatory of Music in Beijing, Bowdoin International Music Festival USA, and Cheltenham Composer Academy, England. He co-directs a composition course at the Aberystwyth MusicFest in Wales.

American Record Guide called Hesketh's music "beautiful, complex and restless ... His response to musical form is particularly remarkable ... The colorful orchestration and palpable verve in the individual gestures and large-scale construction make me want to return to them again and again".



Kenneth HESKETH

Kenneth Hesketh wurde als "eine der aufregendsten kompositorischen Stimmen Großbritanniens" bezeichnet, "die einen Typus von Moderne vertritt, der die wahre Liebe zum Klang selbst offenbart" (International Piano). Tempo-Magazin beschrieb ihn als "Komponisten, der sowohl etwas zu sagen hat als auch die Mittel hat es zu sagen" (Tempo-Magazin).

Er erhielt zahlreiche nationale und internationale Aufträge, darunter von der Fromm Foundation, der Birmingham Contemporary Music Group unter der Leitung von Sir Simon Rattle, dem Royal Liverpool Philharmonic Orchester dirigiert von Vasily Petrenko, der BBC Philharmonic unter Vasily Sinaisky, Hans Werner Henze und dem Endymion Ensemble (zu Ehren von Henzes 75. Geburtstag), der Münchner Biennale, dem Seattle Symphony Orchestra, dem Michael Vyrer Trust für die London Sinfonietta, dem Göttinger Symphonie Orchester, dem Asko Ensemble, Ensemble Psappha, Continuum Ensemble, der Opera Group, Britten Sinfonia, dem Ensemble Contemporain de Montréal und dem Internationalen Musikfestival Kissinger Sommer. Darüber hinaus wurde seine Musik von herausragenden Solisten wie Nicholas Daniel, Hansjörg Schellenberger, Hans Christoph Begeman, Jan Philip Schulze, Sarah Leonard, Sarah Nichols, Christopher Redgate, Daragh Morgan, Janet Sung, Mary Dullea und Clare Hammond zur Aufführung gebracht. Zwischen 2007 und 2009 war Hesketh Composer-in-the-House (Royal Philharmonic Society / PRS Foundation Scheme) mit

dem RLPO. Er war bei diversen Festivals vertreten: von London (Proms) über die USA (Tanglewood / Bowdoin) bis nach China (Beijing Modern Music Festival).

Heskeths frühes Interesse an anderen Kunstformen, seien es klassische Architektur, mittelalterliche Ikonographie, Poesie oder Bauhaus-Konstruktivismus, haben in jüngster Zeit auch eine Faszination für Entropie, Mutation und Existenzialismus eingeschlossen. Sein Werk wurde als "reine Musik, im Besitz von großer Frische" beschrieben: "Die Töne scheinen ihre eigenen harmonischen und rhythmischen Kräfte und Prozesse zu entfalten." (Paul Griffiths) Neben einer Faszination an finsterner und melancholischer Kinderliteratur (in Werken wie "Small Tales, tall tales" und "Netsuke"), nimmt auch das Konzept der "unzuverlässigen Maschinen" großen Raum in Heskeths Arbeit ein: Kurze Ausbrüche von mechanischem Material, das sich an Entwicklungsprozessen versucht, aber nur noch schneller ausbrennt, sind grundsätzliche Ansätze in Werken wie "Theater of Attractions" und "Wunderkammer[konzert]". Eine weitere ausschlaggebende kompositorische Größe in Heskeths Werken ist eine formale Konzeption, die durch den Einsatz von flüchtigen und fixierten Materialgruppen bestimmt wird. "Die beträchtliche Oberflächenkomplexität seiner aufwändigen rhythmischen Erfindung ist unfehlbar durch ein bemerkenswert akutes Ohr für Klang und Farbe verbunden, die mit einer obsessiven Beschäftigung mit struktureller Transparenz verbunden ist." (Christopher Thomas)

Hesketh hat mit einer Reihe wichtiger Dirigenten wie Sir Simon Rattle, Vasily Sinaisky, Vasily Petrenko, Susanna Malkki, Martyn Brabbins, Ludovic Morlot und Pascal Rophé zusammengearbeitet. Oliver Knussen war ein wichtiger früher Unterstützer von Heskeths Musik und führte sie mit der Birmingham Contemporary Music Group und der London Sinfonietta auf. Susanna Malkki präsentierte Heskeths Werk in ihrem Eröffnungskonzert als Musikdirektor des Ensemble intercontemporain in Paris. Darüber hinaus führten Christoph-Mathias Mueller und Clark Rundell Heskeths Musik in Großbritannien und Europa mit Klangkörpern wie dem Orchester della Svizzera Italiana, dem SWR Symphonieorchester Baden-Baden und Freiburg sowie dem Ensemble 10/10 auf.

Hesketh ist Professor für Komposition und Orchestration am Royal College of Music sowie Honorarprofessor an der Liverpool University. Als Gastdozent und Gastprofessor war Hesketh im Rahmen der Sommerakademie der Ionischen Universität, am Zentralen Konservatorium für Musik in Peking, für das Bowdoin International Music Festival USA und der Cheltenham Composer Academy, England, tätig. Er ist einer der Leiter des Aberystwyth MusicFests in Wales.

D Der American Record Guide beschrieb Heskeths Musik als "schön, komplex und ruhelos. [...] Seine Antwort auf musikalische Form ist besonders bemerkenswert. [...] Die farbenfrohe Orchestrierung und der greifbare Verve der individuellen Gesten und die großflächigen Konstruktionen lassen mich immer wieder zu ihr zurückkehren".

Übersetzung: Arne Gieshoff

CATALOGUE
OF WORKS

ERSCHIENENE
WERKE

Scores and digital media are provided on hire by Cecilian Music • Scores on sale are available via our website. For our works without sale or for hire indications, please contact Cecilian Music.

ORCHESTRA

Knotted Tongues (2012 rev. 2014) 14'
Commissioned by the Seattle Symphony
as part of its Sonic Evolution project.

3(2 = pic., 3 = Alto Flt). 2. Cor Ang. 2 (2 = Bs Clt in)
Bs Clt (= Clt in A). 2 Cbsn (= Bassoon)/ 4. 3. 3.1/ Timp.;
3 Perc./ Piano (=celesta); Harp/ Strings (12.10.8.6.4
preferable. NB. DBs should have 5th string or C
extension)

Premiere: 26th October, 2012
Seattle Symphony Orchestra,
Ludovic Morlot, conductor,
Benaroya Hall, Seattle, USA

Study score for sale
Material on hire

Of Time and Disillusionment
for Chamber Orchestra (2016) 19'
3 (2 = pic.) 2. 2. 2. / 2. 2. 0. 0. /
Timp. (= Tub. Bells)/ Cel./ Harp/ Strings
Recorded by the BBC
National Orchestra of Wales,
conducted by
Christoph Mathias Mueller,
September 2017

Study score for sale
Material on hire

In Ictu Oculi - Three Meditations
for Orchestra (2017) 17'
pic. 3. 2. Cor Ang. 3. Bs Clt. 2. Cbsn/
Sop. Sax, Alto Sax, Ten. Sax, Bari. Sax/ 4. 3. 3.1/ Timp.; 3 Perc./ Piano (=celesta);
Harp/ Strings (12.10.8.6.4 preferable. NB. DBs should have 5th string tuned to B)
Recorded by the BBC National Orchestra of Wales,
conducted by Christoph Mathias Mueller, September 2017

Study score for sale
Material on hire

Concerto Salmigondis
for Chamber Orchestra (2015) 15'
Commissioned by the Britten Sinfonia

1. Intrada
 2. Lento
 3. Leggiero – The Charming Brute
 4. Musette
 5. Hop Jig
2. (2 = picc). 2. 2. 2/ 2. 2. 0. 0/Timps;
Harpsichord; Harp/ Strings
Premiere: 30th June, 2016
St Andrew's Hall, Norwich ·
Britten Sinfonia Academy
and members of the Britten Sinfonia

Study score for sale
Material on hire

SOLOIST AND ORCHESTRA

Inscription-Transformation
for Violin and Orchestra (2015) 13'30"
Commissioned by the Göttinger Symphonie Orchester

Picc. (=flt). 2. 2. 2. Bs Clt. 2 (2=Cbsn)/
2. 2. 2 (1 Tenor, 1 Bass). 0/ Timp.;
3 Perc/ Celesta; Harp/ Strings
(10.8.6.5.3. NB. DBs should have
5th string or C extension)
Premiere: 29th January 2016
Göttingen, Stadthalle,
Germany · Violin: Janet Sung ·
Conductor: Christoph Mueller ·
Göttinger Symphonie Orchester

Study score for sale
Material on hire

WIND ORCHESTRA – WIND ENSEMBLE

In Ictu Oculi - Three Meditations
for Wind Ensemble (2015) 17'

Commissioned by Phillip Scott for the
National Youth Wind Ensemble of Great Britain

3.3.Eb Clt,3, Bs Clt. 2, Cbsn/4.4.3.Euph.2/
Harp; Piano (=Celesta) Timp. 3 Perc./ String Bass

Premiere: 9th April, 2016

Royal College of Music, London · Conductor: Phillip Scott ·
National Youth Wind Ensemble of Great Britain

Full score and materials for sale

KEYBOARD INSTRUMENTS

PIANO SOLO

**Hände: Das Leben und die Liebe
eines Zärtlichen Geschlechts**

for Solo Piano (and hand percussion) & Film (2015) 14'30"

Commissioned by Clare Hammond with
assistance from the Britten-Pears Foundation,
the Hinrichsen Foundation and the RVW Trust

Dedication: For Clare Hammond

Premiere: 23 November, 2

015 Cornerstone Festival, Liverpool ·

Piano: Clare Hammond

Score for sale

Hand percussion and film available for hire

Pour Henri (2011) 1'

Written for Henri Dutilleux
on the occasion of his 95th birthday.

Score for sale

TWO PIANOS

DIATOMS (I - IV) The Four Horsemen for Two Pianos (2011) 16'

1. Diatom I (to RD)
 2. Diatom II (to SH)
 3. Diatom III (to DD) - (skyhooks and cranes)
 4. Diatom IV (to CH in memoriam)
- Commissioned by the Francoise-Green piano duo

Premiere: 14 September,
2012 Biennale Bern Festival,
Konservatorium Bern,
Switzerland ·
Francoise-Green piano duo

Score for sale

CHAMBER MUSIC

STRING QUARTET

Sisyphus' Punishment

Die Bestrafung des Sisyphos
for String Quartet (2011) 7'
Commissioned with funding from
the Britten-Pears Foundation
Premiere: 17th May 2014
Concert Hall of Central
Conservatory of Music (CCOM) ·
The Haba Quartet ·
2014 Beijing Modern Music Festival, Beijing, China.

Score and parts for sale

CELLO

IMMH for Solo Cello (2013) 6'

Premiere: 16th February, 2014 Kettle's Yard, Cambridge
· Cello: Anton Lukoszevievie
This work is recorded on the Prima
Facie label by the cellist Joseph Spooner.

Score for sale

WIND INSTRUMENTS

FLUTE

Entanglements (Dance scenes) for Alto Flute 10'
Premiere: 14 February, 2014 Royal Northern College of Music ·
Flute: Helen Wilson

Score for sale

Oracles and Chimeras for Flute and Piano (2014) 15'
Dedication: for Helen Wilson
Premiere: 16th May 2016,
St. Margarets, Westminster, London ·
Flute: Helen Wilson · Piano: Gamal Khamis

Score and parts for sale

BASS CLARINET

Barbiglio (derivato) for Solo Bass Clarinet (2014) 6'

Score for sale

STRING AND WIND INSTRUMENTS WITH PIANO

TRIO

SPIKE (I&II) for Violin, Bass Clarinet & Piano (2015) 12'
Score and parts for sale
Violin, Cello and Piano Version available

MIXED QUARTET

What if...? (op[f]er)
for flute, clarinet, violoncello and piano (2009) 3'
For the London Contemporary Music Group
Premiere: 5th November, 2008 Oxford · Conductor: John Truill · London
Contemporary Music Group

Score and parts for sale

VOCAL MUSIC - VOICE AND KEYBOARD INSTRUMENT

La Morte Meditate (Death meditated upon)

Four settings of Giuseppe Ungaretti
for Baritone and Piano (2009) 16'

Commissioned by Jeremy Huw Williams
with the assistance of the Britten-Pears Foundation

1. Sirene (Sirens)
2. Variazioni sulla nulla (Variations on nothing)
3. Non gridate più (Shout no more)
4. Per sempre (Forever)

Premiere: 11 January, 2011

St David's Hall, Cardiff ·

Baritone: Jeremy Huw Williams ·

Piano: Nigel Foster

Score for sale

UNACCOMPANIED CHOIR

Because I could not stop for Death

for Unaccompanied Chorus
(with divisi) (2015) 5.30'

Score for sale

CHILDREN'S CHOIR

Head in the Clouds

3 Songs of Nature

for Children's voices and piano (2009) 6'

Dedication: To my son Elliott

1. On A Fly Drinking Out Of His Cup (William Oldys)
2. A Swing Song (William Allingham)
3. Who has seen the wind? (After Christina Rossetti)

Premiere: New London Children's Choir,
Conductor: Ronald Corp

Score for sale

SOLO VOICE WITH ORCHESTRA OR INSTRUMENTS

Ungaretti Settings for Baritone and Chamber Orchestra (2010) 18'
Commissioned by the Welsh Chamber Orchestra
with the assistance of the Arts Council of Wales

1. Sirene (Sirens)
2. Variazioni sulla nulla (Variations on nothing)
3. Non gridate più (Shout no more)
4. Per sempre (Forever)

2 (2= Picc.). 2. Clt in Bb, Bs Clt in Bb. 1, Cbsn/
2. 2. 0. 0 / Harp Piano (= celesta) 2 Perc./ Strings 6.4.3.2.1
(DB with C extension)

Premiere: 8th October, 2010 William Aston Hall
Glyndwr University Wrexham · Baritone: Jeremy Huw Williams ·
Conductor: Anthony Hose · Welsh Chamber Orchestra

Study score for sale
Material on hire

ORCHESTRATIONS – ARRANGEMENTS

Mini-prélude en éventail

(1987 arr. 2016) Henri Dutilleux (arr. Kenneth Hesketh) 2'
pour le 100ème numéro du Monde de la Musique

Dedication: In memory of Henri Dutilleux

Orchestra instrumentation: Oboe, Harpsichord, Doublebass, Percussion
For materials contact Cecilian Music

CAROL ARRANGEMENTS

God rest ye, merry gentlemen

for Chorus and Orchestra (2011) c.3'30"

SATB Chorus

2. 2. 2. 2/ 4. 3. 3. 1/ Timp.; 2 Perc./Organ (optional)/ Harp/ Strings

Premiere: 18 December 2011, Symphony Hall, Birmingham ·

City of Birmingham Symphony Orchestra
and Chorus · Simon Halsey, conductor

Study score for sale
Material on hire

Gabriel's Message

for Chorus and Orchestra (2011) c.3'30"

SATB Chorus

2. 1. 2. 2/ 2. 1. 0. 0/ Harp Celesta/ 2 Perc./ Strings

Study score for sale

Material on hire

Away in a manger

for Chorus and Orchestra (2011) c.3'30"

SATB Chorus

2. 1. 2. 2/ 1. 0. 0. 0/ Harp Celesta/ Strings

Study score for sale

Material on hire

DISCOGRAPHY

DISKOGRAPHIE

A Land so Luminous

The Continuum Ensemble

& Philip Headlam.

Prima Facie

B01JHNT33K

Horae (pro Clara)

Works for solo piano

Clare Hammond.

BIS

BIS 2913

Wunderkammer(konzert)

Works for large ensemble & orchestra

Royal Liverpool Philharmonic Orchestra,

Christoph-Mathias Mueller (conductor),

Ensemble 10/10, Clark Rundell (conductor)

NMC Recordings

B00AQZU9SC

Theatre of Attractions

Works for chamber ensemble

Psappa, Nicholas Kok (conductor)

Psappa

B00AUKGH0M

Three Japanese Miniatures

Clare Hammond
Prima Facie
B006JFZU3W

Notte Oscura

Peter O'Hagan.
UHR
020011021

Point Forms (after Kandinsky)

Mark Simpson/ Ian Buckle.
NMC
NMC D139

Detail from the Record

London Sinfonietta/ Knussen.
London Sinfonietta
SINF CD2-2009

Polygon Window

Warp Works & Twentieth
Century Masters (2006) Apex Twin
arr. Kenneth Hesketh.
WARP RECORDS



**SELECTED
WRITINGS**

**AUSGEWÄHLTE
SCHRIFTEN**

Caroline Potter: 'Unreliable machines:
an interview with Kenneth Hesketh',
The Musical Times,
vol.149 no.1905 (Winter 2008), pp.15–24.

Philip Davis: 'On the nature of things'
Philip Davis talks to Kenneth Hesketh
The Reader, pp.33–41.



CONTACT

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