

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, Hansjorg 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 is a co-director of the composition course at the Aberystwyth MusicFest in Wales.

In 2017 he was awarded a British Composer Award for his work, *In Ictu Oculi* and shortlisted for an Ivor Academy award with his work *Uncoiling the River* in 2019.

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. 2017 erhielt er den British Composer Award für sein Stück *In Ictu Oculi* und 2019 wurde er für sein Stück *Uncoiling the River* für einen Ivor Academy Award nominiert.

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

Co commissioned by BBC Radio 1 for the BBC National Orchestra of Wales
 and by the Royal Liverpool Philharmonic Orchestra,
 with support from the RYW Trust.
 for Clara Hammond

"Uncoiling the river"
 for Piano and Orchestra

Kenneth Hensket (2018)

Incrementamento \downarrow in 9/8

Flute 1
 Flute 2
 Clarinet in Bb 1
 Clarinet in Bb 2
 Bassoon 1
 Bassoon 2
 Trumpet 1
 Trumpet 2
 Trombone 1
 Trombone 2
 Percussion 1
 Percussion 2
 Percussion 3
 Violin I
 Violin II
 Viola
 Double Bass

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Uncoiling the River (2018)

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: 26 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
For the Britten Sinfonia Academy

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: 30 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: 29 January 2016
Göttingen, Stadthalle,
Germany · Violin: Janet Sung ·
Conductor: Christoph Mueller ·
Göttinger Symphonie Orchester

Study score for sale
Material on hire

'Uncoiling the river'

for Piano and Orchestra (2018) 24'

Co-commissioned by BBC Radio 3 and the
Royal Liverpool Philharmonic Orchestra

Picc. (=ft). 2. 2. Cor Ang. 2. Bs Clt. 2 Cbsn/
4. 3. 3. 1/ Timp.;
3 Perc/ Harp/ Strings
(10.8.6.5.3. NB. DBs must have C extension,
half tuned to low B)

Solo piano required to play desk bells
(available on hire from the publisher)

Premiere: 25 January 2019

Hoddinott Hall, Cardiff.

Piano: Clare Hammond

Conductor: Martyn Brabbins

BBC National Orchestra of Wales

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: 9 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

Horae (pro Clara) Breviary for Clare (2011-12) c.38'
for Solo Piano

Commissioned by Clare Hammond with
assistance from the RVW Trust

Dedication: For Clare Hammond

Premiere of complete version: 6 July 2013
Cheltenham Music Festival, Cheltenham, UK ·

Score for sale

**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 2015
Cornerstone Festival, Liverpool, UK ·
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

The Lullaby of the Land Beyond (2018) c.2.30'
Dedication: In memory of Oliver Knussen (1952-2018)

Premiere: 27 April 2019

Clare Hammond, piano
Hebden Bridge Piano Festival 2019
UK

Recorded by composer on the Prima Facie disc
DIATOMS, released February 2019

Score for sale

Chorales and Kolam (derivata) (2019) c.5.45'

Premiere: 30 March 2019

Atelier Stephen Paulello, Villethierry, France

· Piano: Clare Hammond

Dedication: for Clare

Score for sale

Quattro Derivati for Piano (2004/2020) 13'

Dedication: for Clare Hammond

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: 17 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: 16 February 2014, Kettle's Yard, Cambridge
· Cello: Anton Lukoszevieze
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

Nox ruit... Hic locus est (derivata) for solo oboe (2021) 7'

Score for sale

BASS CLARINET

Barbiglio (derivato) for Solo Bass Clarinet (2014/rev. 2020) 6'
Dedication: to Heather Roche, in gratitude

Score for sale

DUO

Interludio e Nube Lontana (Derivato) (2019) 6'
Version for Oboe and Harp

Dedication: for James Turnbull

Score and parts for sale

Interludio e Nube Lontana (Derivato) (2019) 6'
Version for Flute and Harp

Dedication: for the Aquilae Duo,
Lisa Nelsen & Eleanor Turner

Score and parts for sale

STRING AND WIND INSTRUMENTS WITH PIANO

VIOLIN AND PIANO

Inscrizione (derivata) (A lie to the Dying) (2018) 6.30'
Commissioned by the Foyle-Štšura Duo
Premiere: 27 June 2018
Michael Foyle, violin, Maksim Štšura, piano
2018 St Magnus Festival,
Orkney, Scotland ·

Score and parts for sale
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 Traill · 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

CHOIR WITH INSTRUMENT(S)

Carmina Tempore Viri (Songs in Time of Virus) (2021) 22'
for Upper voices, Harp, Organ and Desk bells

Commissioned by Temple Church with text by Thomas Guthrie,
devised with the help of the boys and their parents,
for Roger Sayer and The Boy Choristers of Temple Church Choir.

Parados I
1.Co-migration
2.Osmosis
3.Vicissitude/Violence
Interiacio
4.Impasse
5.Determination
Parados II

Premiere: 11 June 2021, Temple Church, London
Roger Sayer, conductor, Anne Denholm, Harp,
Charles Andrews, Organ,
The Boy Choristers of Temple Church Choir.

Full Score and parts/vocal score for sale

All ye that pass by (2019) 6'
for SATB (with divisions) & Organ

4 November 2019, Worcester College Chapel,
Thomas Allery, conductor
Worcester College Chapel Choir, Oxford.

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

Kleines Harmonisches Labyrinth

for Recorder, Violin, Violoncello, Harpsichord (2021) 4.30'

attr. Johann Sebastian Bach (BWV 591)

OR Johann David Heinichen (1683-1729)

Dedication: for Thomas Allery and Ensemble Hesperii

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

The deeper the blue...

Janet Sung/Britten Sinfonia/
Jac van Steen

SOMM Recordings

SOMMCD 275

In Ictu Oculi: Orchestral Works

BBC National Orchestra of Wales/
Christoph-Mathias Mueller

Paladino Music

Prima Facie

PMR0092

A Land so Luminous

The Continuum Ensemble
& Philip Headlam.

Prima Facie

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

London Sinfonietta
Warp Works & Twentieth
Century Masters (2006) Aphex Twin
arr. Kenneth Hesketh
Warp Records
WARPCD144



**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.

Guy Rickards: 'A New Acceptance of Time'
50th Birthday Tribute
Musical Opinion
Issue number 1517; 20-23
(October-December 2018)

Thomas Metcalf: Labyrinths, Liminality And Ekphrasis:
The Graphical Impetus in
the music of Kenneth Hesketh
Tempo 75 (295) 45–71
Cambridge University Press



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