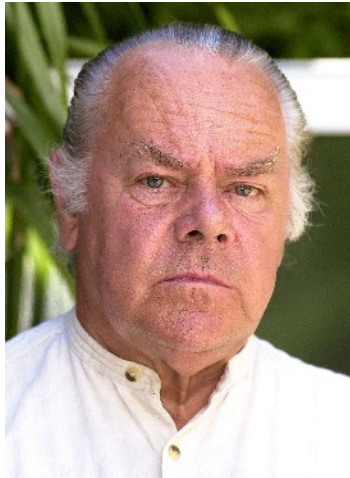


Hans-Joachim Hespos



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Hans-Joachim Hespos

Born in 1938 in Emden/East Frisia. Lives in Ganderkesee, Germany. Free lance composer and auto-editor. Since 1964 he has composed a huge number of works that are usually extreme even by the standards of the German New Music. Perhaps one of the most remarkable features of Hespos´ music is that there would seem to have been no discernible process of development of technique or alteration in concerns during the last thirty years. Hespos writes as uncompromisingly today as he has always done and the unmediated forcefulness of his work remains almost without parallel even today.

Since 1967 numerous commissions in Germany and abroad, numerous prizes and awards for composition, including Stichting Gaudeamus Bilthoven, Fondation Royaumont Paris, Villa Massimo Rome.

Master classes in Israel (Rubin Academy Jerushalayim), USA (Indiana University, School of Music, Bloomington), Brazil, Japan, Canada. Lecturer at the Internationale Ferienkurse für Neue Musik in Darmstadt, courses at the Instituto des Estudos Avancados at University of São Paulo, visiting professor at the Academy of Arts and Music in Bremen, master class at the Hochschule für Musik und Theater Rostock. Member of the Free Academy of Arts in Hamburg. Composer in residence of the Staatsoper Hannover. Since 2005 Hespos´ archive is with the Akademie der Künste Berlin. In 2008 he received the newly created Praetorius composers´ prize of Lower Saxony.

Performances and portrait concerts (selection):

Biennale di Venezia / Musikverein Wien / Muzicki Biennale Zagreb / Warschauer Herbst / Donaueschinger Musiktage / Queen Elizabeth Hall London / Berliner Festwochen / Internationale Ferienkurse für Neue Musik Darmstadt / Royan Festival / Pan Music Festival Tokyo / Testimonium Jerushalayim / Oper Frankfurt / Metz Festival / Steirischer Herbst Graz / Nutida Musik Stockholm / Festival d´automne Paris / Holland Festival Amsterdam / Fundacio Joan Miró Barcelona / Nuova Consonanza Roma / Bayerische Staatsoper München / Gaudeamus Foundation Amsterdam / Centre Pompidou Paris / New Music Concerts Toronto / Music Weeks Sofia / European Capital Luxembourg / Passages Européens Luzern / Wiener tage für zeitgenössische Klaviermusik / Bremer Musikfest / Expo 2000 Hannover / Total Music Meeting Berlin / Festival utopales Nantes / Osterfestspiele Salzburg / Ultima Festival Oslo / Galway Festival Irland / IGNM Festivals Hamburg, Graz, Paris, Jerusalem, Budapest / Staatsoper Hannover, etc.



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Hans-Joachim Hesos

Hesos has since 1964 composed a huge number of works that are usually extreme even by the standards of the German New Music. Perhaps one of the most remarkable features of Hesos' music is that there would seem to have been no discernible process of development of technique or alteration in concerns during the last thirty years. Hesos writes as uncompromisingly today as he has always done and the unmediated forcefulness of his work remains almost without parallel even today.

The work catalogue contains more than 200 compositions for solos, chamber musics, ensemble, orchestra, choir, radio, electroAcoustics, film, electronics and stage ('Das triadische Ballett', based on Oskar Schlemmer) and eight operas.

i O P A L, a provocative opera commissioned by the Staatsoper Hannover, became an outstanding event and was elected by the journal 'Opernwelt' as best opera of the year 2005.

His scores, be they verbal, graphic, more conventionally notated or some combination thereof, always constitute incitements to action rather than instructions to be executed neutrally. Inspired by Theodor W. Adorno and Antonin Artaud, each composition forms itself unfettered during the act of composition.

Thus each work of any length would hardly be analysable as an artistic object. In Hesos' own words, he composes without knowing „whither it goes in the next moment, where it ends“.

This radical subjectivity should communicate itself to any audience of Hesos' work, his aim being, to quote Artaud, „to reach a point at which things must burst if there would be a new departure/beginning ... to lead the spirit to a frenzy, to a rising of its energies“.

Such a radical perspective would hardly lead to confinement within accepted artistic genres and notable within many of Hesos' works are the often unusual or extreme demands on performance resources. Folk instruments from Eastern Europe often find their way into his ensembles and, in the music-theatre piece 'Seiltanz' (1982), one of the performers has to extricate himself from imprisonment in a metal cage by use of an oxyacetylene welding torch.

The demands placed by Hesos on musicians are also extreme and unconventional, not only in terms of the actions required to produce sounds (although in some of his works these obligations are almost impossible to fulfil) but also in that musicians are called upon to co-ordinate their actions mutually and in relation to the full score of the work without the use of a conductor. This stringent reliance on individual responsibility and commitment is extended by Hesos even to orchestral scores, the results from which have often been unsatisfying. Indeed, some critics have described Hesos' reliance on the good will of performers in realisation of his conceptions as ridiculously Utopian. In a world in which there are perhaps barely a dozen orchestras (all of them being in Germany) that play enough New Music for the musicians not to regard any New Music as somehow alien, whilst political and economic structures encourage if they do not enforce the abdication of individual responsibility for one's actions, it is a brave composer indeed who would subject these social constrictions to an immanent critique by rendering his works vulnerable to them.

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<http://www.hesos.info>

His composition ANJOL, written in 2000 for conductor, noise bar and improvising baritonsaxophonist, was premiered in December 2001 in Delmenhorst by Stefan Eder and Sabine Diepenbruck.

The performance of ANJOL within the framework of WHAT MAKES MUSIC LAUGH? on 25 June 2009 by Stefan Eder will take place in the presence of Hans-Joachim Hesos.



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