


Gulyás interprets Henze: About the artists

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Georg Gulyás, born in 1968 in Säffle, is a Swedish guitarist and senior professor of classical guitar at *Ingesund School of Music*, Karlstad University, and *Royal College of Music* in Stockholm. He was educated at Malmö Academy of Music and Juilliard School of Music, and holds a Soloist Diploma from *École Normale de Musique* in Paris, and *Royal College of Music* in Stockholm. He has given concerts in Russia, Japan, the USA, and Latin America, and has performed as a soloist with several Swedish orchestras, including *the Royal Stockholm Philharmonic Orchestra*. He has also recorded several albums on the Proprius/Naxos label, such as Johan Sebastian Bach's complete works for lute¹, Heitor Villa-Lobos's *Complete Works for Solo Guitar*², and *Georg Gulyás plays Barrios*³. The CD *Albèñiz, Ponce, Tárrega*⁴ received the 'Best Instrumental Music' award at *The 2006 Audiophile Recordings Awards*, Hong Kong.

Gulyás is currently a doctoral student at *Piteå School of Music*, Luleå University of Technology. His interpretations of Henze's *Royal Winter Music* are part of the artistic research he conducts there.⁵

Hans Werner Henze, born in 1926 in Gütersloh, Nordrhein-Westfalen, dead in 2012 in Dresden, Sachsen, was a German composer.

Henze was born during the turbulent interwar period. His father became an early member of the NSDAP, which influenced his upbringing. Henze grew up as a member of the Hitler Jugend but became interested early in life in ideas characterized by a socialist value system. He was also homosexual, which created conflicts with both his father and the surrounding society.

Henze studied piano and percussion at the state music school in Braunschweig, studies that were interrupted when he was drafted and served in the army as a radio operator. After the war, he studied composition with Wolfgang Fortner at *Hochschule für Kirchenmusik*, and twelve-tone technique with René Leibowitz in Darmstadt and Paris. The early works are also characterized by the twelve-tone technique.

In 1953, Henze moved to Italy as he found the political climate in West Germany stressful. In his production during the fifties, Henze abandoned the twelve-tone technique for a more singable and melodic expression, often based on a poetic idea. An example is *Ode to the West Wind* (1954) for cello and orchestra, which is based on a poem by Percy Bysshe Shelley. The four-hour-long opera *König Hirsch* with text based on a fairy tale by Carlo Gozzi has a late-romantic expression

¹ Georg Gulyás Plays Bach I (Proprius/Naxos 2011); Georg Gulyás Plays Bach II ((Proprius/Naxos 2012).

² Georg Gulyás Plays Heitor Villa-Lobos, (PRCD2094 Proprius/Naxos 2022).

³ Georg Gulyás Plays Barrios (Proprius/Naxos 2021).

⁴ Albèñiz, Ponce, Tárrega (Proprius/Naxos 2006).

⁵ Read more about Gulyás at Karlstad University's home page and gulyas.se.

that can be associated with composers such as Richard Strauss, Claude Debussy, and Giacomo Puccini.

It was also during the fifties that Henze began writing for guitar. The piece *Kammermusik 1958* for octet, guitar, and tenor was dedicated to Benjamin Britten and first performed by Julian Bream (guitar) and Peter Pears (tenor). The work is based on Friedrich Hölderin's poem *In lieblicher Bläue* (1882). Six of the movements were recorded separately by Bream: three movements for guitar and tenor, and three for solo guitar, which led to Henze becoming part of the standard repertoire of the guitar world and inspired him to write additional works for solo guitar, such as *Royal Winter Music* (1976-1979), in which *Mad Lady Macbeth* is the concluding movement.

During the sixties, Henze taught composition at the Mozarteum in Salzburg, and in 1967 he became a guest professor at Dartmouth College in New Hampshire. The opera *Die Bassariden* was a great success at its premiere at the Salzburg Festival in 1964.

1979 Henze founded *Cantiere Internazionale d'Arte* in Montepulciano, Italy, which was the first festival entirely focused on contemporary music where his children's opera *Pollicino* premiered.

The works Henze wrote during the nineties are also characterized by his political engagement and interest in the human condition and vulnerability. Significant works include *Requiem*, which consists of nine sacred concerts for piano, trumpet, and chamber orchestra (1992), and the ninth symphony for mixed choir and orchestra (1995-1997) with text by Hans-Ulrich Treichel based on the novel *The Seventh Cross* by Anna Seghers.

In 2004, Henze was awarded an honorary doctorate in musicology in Munich, and in 1975 he became an honorary member of the Royal Academy of Music in London. In 2010, the opera *Gisela!* premiered at the *Semperoper* in Dresden, a story with parallels to his own life, as it is about a person from Germany who falls in love with Italy.

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