German composer. Influenced by twelve-tone music, he is best-known for his operas, such as *Elegy for Young Lovers* (1961).

He studied with Wolfgang Fortner at Heidelberg, Switzerland, and René Leibowitz in Paris, France. He was influenced by Arnold Schoenberg, though not strictly a 12-note composer, and also did much to further the ballet in Germany; from 1950 to 1952 he was ballet adviser to the Wiesbaden Opera. In 1953 he moved to Italy, where his music became more expansive, as in the opera *The Bassarids* (1966). Following the student unrest of 1968 he suddenly renounced the wealthy musical establishment in favour of a militantly socialist stance in works such as the abrasive *El Cimarrón* (1970) and *Voices* (1973), austere settings of 22 revolutionary texts in often magical sonorities.

The operas *We Come to the River* (1976) and *The English Cat* (1983) and the ballet *Orpheus* (1979) were written in collaboration with Edward Bond. In subsequent years Henze returned to the musical past, becoming increasingly lyrical and elaborate: his reconstruction of Monteverdi's *Il ritorno di Ulisse* was staged in Salzburg, Austria, in 1985. In 1988 he founded the Munich Biennale, a festival for new music theatre, of which he was artistic director.

**Works**

**Ballet** *Jack Pudding* (1951); *Maratona* (1957); *Ondine* (1958); *Orpheus* (Stuttgart, 1979),

**Opera** *Elegy for Young Lovers* (Schwetzingen and Glyndebourne, 1961); *Der junge Lord* (Berlin, 1965); *The Bassarids* (Salzburg, 1966); *The English Cat* (Schwetzingen, 1983); *Venus und Adonis* (1993–95); *L'Upupa oder Der Triumph der Sohnesliebe* (Salzburg, 2003); *Phaedra* (2007).

**Orchestral** ten symphonies (1947–2002); three violin concertos (1947, 1971, 1997); two piano concertos (1950, 1967); *Doppio Concerto* for oboe, harp, and strings (1966); *Requiem* (nine spiritual concertos) for piano, trumpet, and chamber orchestra (1992).

**Vocal** five *Neapolitan Songs* for baritone and orchestra (1956); *Nocturnes and Arias* for soprano and orchestra (1957); *Kammermusik* for tenor, guitar, and chamber orchestra (1958); *Ariosi* for soprano, violin, and orchestra after Tasso (1963); *Das Floss der Medusa*, oratorio to the memory of Ché Guevara (1963); *Versuch über Schweine/Essay on Pigs* (1969); *El Cimarrón*, for baritone and ensemble (1970); *Voices*, for mezzo, tenor, and instruments (22 revolutionary texts; 1973).

**quotations**

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