

**HAUKE JASPER BERHEIDE** is a freelance composer (\*1980) who lives between Germany and the USA. Recent performances include: *verschachtelt grün* performed by Trio Comet at the Oper Frankfurt and *Mauerschau* (libretto Amy Stebbins) commissioned by the Bavarian State Opera, and for which he received the “Munich Opera Festival Prize”. Other performances include: the Düsseldorf Symphony, the Hamburg Philharmonic, the Duisburg Philharmonic, the Freiburg Philharmonic, the NDR Symphony Orchestra, Ensemble Modern, the Saarbrücken State Opera, Theater Aachen, Theater Oberhausen, Ensemble Reconsil Vienna, the Auryn Quartet, the Sonarquartett, the Dresden Chamber Choir at the Semper Opera House, the Young Euro Classic Festival, the Schoenberg House in Vienna, the Kassel Music Festival, and the Hamburg Symphony Liederreihe. Berheide has collaborated with renowned musicians such as Oksana Lyniv, Wenzel Fuchs, Alexander Schmalcz, André de Ridder, Michael Boder, Hans-Christoph Rademann, Christoph Mathias Mueller, Mark-Andreas Schlingensiepen, and many others.

Berheide was awarded the Opera Festival Prize München for his opera *Mauerschau*. From 2012 to 2013, he was a resident fellow at the German Academy Villa Massimo in Rome ("Rome Prize"). He has won multiple composition competitions, and is an alumnus of the Deutsche Bank Foundation's *Akademie Musiktheater heute*. His children's concert "Der kleine Häwelmann" was nominated for the Young-Ears Prize in 2012, and his children's opera "Bad End" was nominated for the international "Music Theater NOW" Award in 2013. Together with psychoanalyst Dr. Dietmut Niedecken, Berheide received The Missing Link prize of the Psychoanalytic Seminar in Zurich. In 2008, he was awarded the North Rhine-Westphalia Prize.

Berheide's music reflects his general interest in literature and theory. Opera represents his central artistic focus, though he also writes regularly for orchestra, chamber ensemble, and solo voice.

Current projects include “Einar hat ‘nen Vogel” a children's concert for symphony orchestra, soprano, old man, and puppet, commissioned by the Theater Augsburg, commissions for a new full-length opera, a string quartet and a cello concerto.

Berheide studied from 2001 to 2009 with Manfred Trojahn, and later with José Maria Sanchez Verdú.

#### RECENT PRESS EXCERPTS

“This topical crisis [of war and its mediation] is then linked to the struggle for love and death between Penthesilea and Achilles. Here, the question of truth –“Who whom?”— becomes a dramatically enthralling conflict, and at this point the music intervenes with a secure instinct. The composer [Berheide] shows a penchant for vocal lyricism that looks back to Hans Werner Henze and Richard Strauss, yet with a turn of the hand he takes dramatic plunges into darkness, primed by percussive and metallic regions. The score's richness of color is remarkable, and the breadth of the instrumental expression supports the emotions colliding on stage, which find their forceful expression in the short phrase, “Kisses...Bites...”. What's more, the solo ensemble comprised of musicians from the Bavarian State Orchestra contributed excellent work under the energetic leadership of the Ukrainian Oksana Lyniv. “

Max Nyffler, *Frankfurter Allgemeine Zeitung*, July 1, 2016

“Heinrich von Kleist's “Penthesilea” is often pure (speech) music in the density of its poetic metaphors. Nevertheless in 1925 Othmar Schoeck was able to compose an 80-minute, concentrated opera whose text remained close to Kleist and which was boldly composed, though the singers often spoke. Now, Hauke Berheide has also succeeded with a thrilling version, in which he has found his own musically suggestive language for each of the 12 scenes.“

Klaus Kalchschmid, *Deutsche Bühne*, June 30, 2016

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