

Curriculum

Hans-Jürgen Gerung, studied physics from 1983 to 1984 at the University of Technology of Munich, changed in 1984 to the Leopold Mozart Conservatorium in Augsburg and studied guitar with Franz Mayr-Musiol and trumpet with Wolfgang Siegert. The study ended in 1988 followed by an even longer, more intense period of study focused on the lute music of Johann Sebastian Bach; aim was the development of a suitable guitar instrument for the faithful representation of these works on a modern sound-tool.

After numerous attempts a complete edition of Bach's works BWV 995 till BWV 1000 and BWV 1006a arranged for 10-string guitar of the novel bass register tuning: G; F; C; D; E, A; d, g, b, e' for which the Johann-Sebastian-Bach-Institut-Göttingen pronounced their respect.

In the years from 1994 to 1998 his studies followed the interpretation of contemporary music with Prof. Christoph Jäggin (Switzerland). Through his mediation Gerung began studying composition as a student of Hans Ulrich Lehmann (Switzerland)

In 1999 he presented himself to M° Sylvano Bussotti and remained his student until 2005. Bussotti recommended him among other things to Mary de Rachewiltz and Fabio Boccagni as a scholarship holder of Tempo Reale di Merano at the Brunnenburg-castle of Merano. During his stay Gerung wrote among other things the micro teatro **Orfeo** for the flautist Prof. Luisa Sello, the music to the sculpture park Faenza of the sculptor Alessandra Bonoli **Al di fuori delle Mappe** for diverse speakers and various guitars. He also wrote the work for solo flute and speaker ensembles **Tre Haiku** after the poetry of Mary de Rachewiltz. Finally the cycle for mixed chamber choir, solo guitar and speaker's ensemble **amoremorte-gesualdo** which became the basis of the film of the same name by Marco Agostinelli. Moreover, Agostinelli used in his film **Diario Novecento** soundtracks from Gerung's work **La Commedia dell'arte**.

In the summer of 1999, Sylvano Bussotti wrote for Gerung, the piece **Ermafrodito** for guitar solo and in that same year it came within the scope of an advance presentation on the occasion of a conference in the Conservatorio Luigi Cherubini in Florence. In 2002 Luca Veggetti choreographed the score and together with the Balletto Teatro di Torino it premiered in the Teatro Carignano on the 10th of May, in Turin.

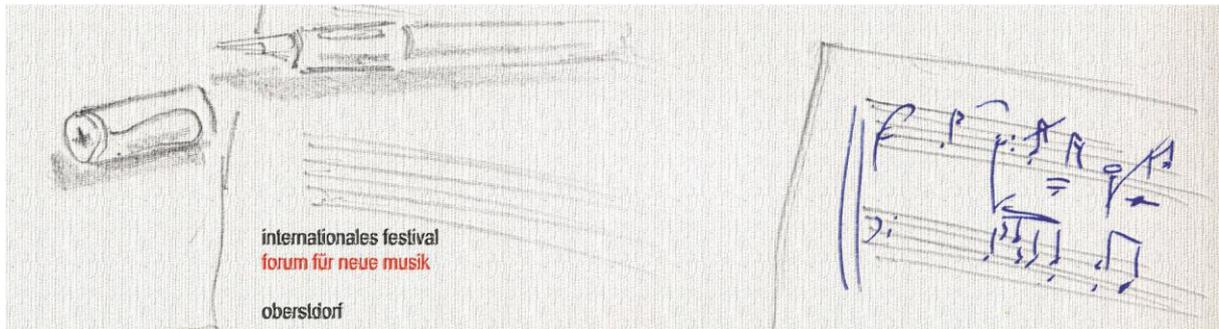
An international concert activity led among other things to cooperation with artists like Arturo Tamayo and the Orchestre Philharmonique de Luxembourg, with the singers Sarah Leonhard, Ian Caley and Daniel Gloger, with the ensemble cantissimo under Markus Utz, the Schola Romana Ensemble and the Stadler Quartett. Premieres of his works were to be heard among others at the Contemporanea di Udine, at the ECLAT Festival Stuttgart or at the Festival Internacional de Música Clássica Contemporánea de Lima.

Composers like the Finnish author Harri Sulamo, the Japanese composer Mai Fukasawa and the German Helmut Oehring wrote for Gerung and his works were broadcasted by various European radio transmitters like BR, SWR, RAI, Ö2, Radio France.

In the desire to bring together individual disciplines like painting, graphics, sculptural creating, dance and literature in new works Gerung works together as a freelance composer internationally with young artists and with the international Glas Trösch Group (Switzerland)

In 2006 Gerung founded the

international festival **forum für neue musik** – oberstdorf



The mediation of contemporary chamber music works to young students is the focus of this yearly work taking place in March.