



MY THIRD STAY AT WIKO
TOSHIO HOSOKAWA

Toshio Hosokawa was born in Hiroshima, Japan in 1955. After initial studies in Tokyo, he came to Berlin in 1976 to study Composition at the Hochschule der Künste under Isang Yun. From 1983 to 1986, he continued his studies at the Hochschule für Musik in Freiburg under Klaus Huber. He has received numerous awards and prizes, including the Irino Prize for Young Composers (1982), the First Prize in the composition competition for the 100th anniversary of the Berliner Philharmonisches Orchester (1982), the Arion Music Prize (1984), the Composition Prize of the Young Generation in Europe (1985), the Kyoto Music Prize (1988), the Rheingau Music Prize and Duisburger Music Prize (both 1998), and the Roche Commissions Award (2007). In 2001, Hosokawa was elected a Member of the Berlin Academy of the Arts. Since 2004 he has been Permanent Visiting Professor at Tokyo College of Music. His compositions include operas: “Hanjo”, “Matsukaze”; oratorios: “Voiceless Voice in Hiroshima”, “Sternlose Nacht”; orchestral work: “Circulating Ocean”. – Address: 5-18-33, 203 Shimo-shakujji, Nerima-ku, Tokyo, 177-0052, Japan. E-mail: toshiohosokawa@gmail.com

This stay at Wiko was the third one for me. The first one was for one year in 2006/07, the second for six months in 2008/09 and this time for three months. I have been keeping close communication with the Wiko people and their spirit for five years since 2006 and my musical works were created through this communication. I think the three-month stay at Wiko this time was the harvest of my creation for the last five years.

I visited Wiko at the end of January 2011, but I had to fly to New York from Berlin very soon to attend the US premiere of my orchestral work “Woven Dreams”. The work

was performed by the Cleveland Orchestra with Franz Welser-Moest, and many of my acquaintances, such as Prof. Dieter Grimm who happened to be staying in New York, the wife of Helmut Lachenmann, Yukiko and her daughter Akiko and some of Wiko's ex-Fellows who lived in New York, came to the concert. "Woven Dreams" was composed on a commission from the Lucerne Festival, and a dream I had during my stay at Wiko inspired me to write the work.

Soon after I came back to Berlin from New York, my new work Horn Concerto "Moment of Blossoming" was performed in its world premiere by the Berliner Philharmoniker. The orchestra had asked me to write the work during my stay at Wiko, and it was first performed by Stefan Dohr, the orchestra's horn player, and Simon Rattle at the Philharmonie on February 10, 2011. Many Wiko colleagues – one of them was Alfred Brendel – came to the rehearsal. This work was performed three times in Berlin and after that it was performed in London and Amsterdam during the Berliner Philharmoniker's European tour. In November 2011, the orchestra will perform the piece in Beijing, Shanghai, Taipei, Seoul and Tokyo, where I live.

In March 2011, rehearsals for the opera "Matsukaze" started at Radialsystem. The opera was supposed to premiere at La Monnaie in Brussels in May. This opera was also commissioned during my stay at Wiko. Sasha Waltz, whom I met there, undertook to direct the opera and she often came to my lecture concerts held at Wiko. Hannah Dübgen, with whom I was acquainted at Wiko through Reinhart Meyer-Kalkus, wrote the libretto of the opera.

In March, I went from Wiko to some rehearsals at Radialsystem; the horrible earthquake and tsunami hit northeastern Japan in March 11 and the accident at the nuclear power plant in Fukushima occurred thereafter. "Matsukaze" is an opera about two women living at the seashore who have lost their beloved men. I recorded some actual sounds of the sea in Japan and I composed the opera using the recorded sounds as if those sounds accompanied musical notes. We had just started rehearsal of the opera using the recorded sea sounds when we were terribly shocked that the sounds reminded us of the awful tsunami. The news of the quake frightened the Wiko people too.

At the end of March, my wife Noriko and my friend's daughter Wakana Ono, who is a 17-year-old viola player, came to Berlin. Wakana Ono's father is the Tokyo Symphony Orchestra's Managing Director. I had served as Composer in Residence of the orchestra for many years and it performed the Japanese premiere of Lachenmann's "Das Mädchen mit den Schwefelhölzern" and "Schreiben". The orchestra's concert hall collapsed in the

earthquake, causing the orchestra serious financial problems. When Wakana had a small concert at Wiko, I talked about the crisis in the orchestra and soon after that Wiko's Fellows suggested that they would hold a charity concert to donate to the orchestra. Christine von Arnim planned the concert and it was successfully held with a large audience on April 19, enabling us to send a substantial donation to the orchestra. I'm most grateful to the Fellows and all the people associated with Wiko. The orchestra still has difficulties, but they have resumed wonderful performances.

There is one piece of great news. Her stay at Wiko has been Wakana Ono's first experience of Europe, but she won the first prize at the International Brahms Competition held at Pörtlach, Austria this September. This was her first challenge in international competition and she was also the youngest winner in the competition. She is learning German in Tokyo now to study in Berlin beginning in 2012.

My opera "Matsukaze" premiered in Brussels on May 3, 2011 under the wonderful direction of Sasha Waltz and with the excellent conductor and singers, and the performance was highly acclaimed. After the premiere, the production toured in Luxembourg and Warsaw and finally played at the Staatsoper Berlin in July, a performance attended by many Fellows.

Wiko and I are still deeply linked and I hope that I will continue my creative activities without losing the spirit, intellectual stimulus, imagination and courage that Wiko gave to me.