

**Zeitschrift:** Dissonanz = Dissonance  
**Herausgeber:** Schweizerischer Tonkünstlerverein  
**Band:** - (2014)  
**Heft:** 127

**Rubrik:** Abstracts

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**May we go home?**

**A collection of lieder scenes**

Thomas Meyer

→ 4

When do lieder appear in films? Why do they occur in instrumental works often towards the end? What does it mean to sing a lied in various situations? Is there a salvation through lied singing? The essay presents a collection of selected "lieder scenes" and attempts an interpretative taxonomy.

**Byron-Jabès-Byron**

**Luigi Nono's *Manfred***

Charlotte Ginot-Slacik

→ 13

Charlotte Ginot-Slacik presents Nono's unfinished project to write an opera based on Byron's *Manfred*. The exploration of the sketches and various intertextual sources (as much in music as in literature and philosophy) gradually leads us into the composer's favourite themes, such as Judeity, Kabbalah, political engagement, listening and silence.

**«If something else works – do it!»**

**Peter Maxwell Davies' and Roy Hart's *Eight Songs for a Mad King***

Anne-May Krüger

→ 22

Knowledge about the narrow cooperation between composers and irreplaceable interpreters in the creation of groundbreaking works is greater than before. However how can informations about historical models serve contemporary interpretations instead of paralysing the artistic process? In the light of the *Eight Songs* one will discuss how yet unpublished audio documents with the original

performer Roy Hart can be linked with the written sources and made productive for the practice of interpretation.

**A sort of "refined variety show"**

**The legacy of the diseases in contemporary musical theatre**

Leo Dick

→ 31

The stage and voice practice of the diseases in the early Parisian "Cabaret artistique" has left unmistakable traces in today's composed theatre. The essay adumbrates a few lines of historical development and illuminates particular consequences of the transfer of cabaret practices between France and Germany: Mauricio Kagel and Georges Aperghis, but also contemporary students' works prove that the bond between the radical and oppositional spirit of the Parisian cabaret and the aestheticizing procedures in the literary cabaret of German stem still strongly influences the music-theatrical production of our time. As a conclusion the paper deals with the question of further potential applications of this engagement with performance practice into classical vocal arts.

**Voices**

**A few secretive moments in music theatre**

Benjamin van Bebbler

→ 40

How to prepare a discursive ground for music theatre practice open to the future? Works, performance and interpretation are up till now the conceptually and institutionally vindicated ramparts to which one is constantly confronted both in the practice and the critique of

music theatre. Where however can a music theatre be found, that, beyond hermeneutical exegeses of works, searches for an unbiased grappling with the manifold possibilities liberating the song of the here and now of a performance? How can opera be taken seriously again as a theatrical form? The fascination revolves around voice: the ever singular voice, the singing voice, that can also – and precisely – appear in theatre as this possibility to encounter the other openly.

**Start from total noise**

**An interview with Benoît Moreau**

Marc Haas

→ 45

Marc Haas converses with Benoît Moreau about his training, his past and present influences, his relationship with improvised music and his involvement with the Lausanne-based musical collective Rue du Nord.

For abstracts in German, French and Italian: [www.dissonance.ch](http://www.dissonance.ch)