

Abstracts

Jörn Peter Hiekel: Multidimensional Echo Spaces. World References in Heiner Goebbels' Musical Theatre Works *Schwarz auf Weiß* and *Eislermaterial*

By examining two exemplary music theatre works, this text describes how Heiner Goebbels creates thematic focus in his compositions. In both works, this occurs by integrating at least partial portraits of important figures who have shaped his own aesthetic – here Heiner Müller and Hanns Eisler respectively. The relationships to these figures are mixed with arrangements and accentuations converging on the aesthetic fundamentals for which these two authors stand as crystallization points. This is particularly the case in moments where Goebbels explicitly employs alternatives to the classical strategies of European concert music, and specifically to conventional forms of setting texts.

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Dieter Mersch: Heiner Goebbels' »Music/Theatre« as an Aesthetic of Absence

This essay deals with the philosophical background of Heiner Goebbels' understanding of »Music/Theatre« in deconstructivist and poststructuralist theories, namely through Derrida's critique of Western philosophy and the notion of presence as a metaphysical concept. Instead of adhering to traditional ideas such as a transcendental significance, truth, or the representation of the real, Goebbels sticks to open concepts of play, collective processes of creation, and composition as sampling, in order to find new forms of aesthetic experience. These new experiences are discussed under the umbrella-term »Music/Theatre,« with the slash indicating undecidability, a constant vexation between both terms as a sign for what can be called – with Derrida – a »compositional *différance*.«

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Rasmus Nordholt-Frieling: The Musicality of Scenic Assemblages. *Stifters Dinge*, a Composition for Theatrical Forces

In this paper, the theatrical installation *Stifters Dinge* by Heiner Goebbels is conceived as a »musical assemblage« unfolding between sonic as well as non-sonic theatrical forces. Within this movement, musicality is used as a descriptive category which expands beyond music in order to listen to the potentials of the musical even in non- or not-exclusively sonic constellations. Polyphony

as a relation of heterogeneous forces plays a key role in the discussion of *Stifters Dinge*. The concept of polyphony is inspired by its application in the works of Paul Klee, Mikhail Bakhtin, Jacob von Uexküll, and Félix Guattari. The reading aims at developing a strictly musical form of sense production which is not hermeneutic but puts the perceiver in the position of participating in the interplay of musical and non-musical elements.

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Achim Heidenreich: VERGESSEN UND VERGESSEN UND VERGESSEN. Heiner Goebbels' Radio Plays on Texts by Heiner Müller as a Social Sculpture

Heiner Goebbels' artistic processing of texts by Heiner Müller is entirely outside the realm of contemporary New Music. With his works mentioned in his radio plays, in the 1980s he presented to Heiner Müller all the texts of jazz, pop and rock music and of the new radio play across all disciplines and to a broader audience. Goebbels was able to develop his experience as a theater composer, especially for the director Claus Peymann in Stuttgart and in Vienna, to a new form of concert or radio play. It is important that he avoids illusionistic forms and often creates a space to be filled by the imagination of the listener instead of an action. He himself does not see himself as an interpreter or an explorer of a literary, musical or historical context. Instead, by incorporating, layering, and assembling heterogeneous means and voices, he seeks to build a social sculpture that occurs in time. In doing so, he also refers back to his artistic beginnings and the examination of Hanns Eisler's concept of material, which always dealt with the connection and connection with the listeners' experiences, and updates this aesthetics and attitude outside modern and postmodern historical dynamics.

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Amila Ramović: The Po/ethics of Heiner Goebbels' Things (Notes on the Role of Arts and Politics Today)

The paper discusses the work of Heiner Goebbels from a point of view of art as an ethical and political practice. It examines the political background of his artistic vision, how those views affect the ways how content, form and time are treated in his works, but also what are the goals and what are the means by which such a vision becomes an experience for the audience.