

# Abstracts

Stefan Jena: Listening along. Furrer and the music of his time – influences and appeal

Furrer's music in many ways reflects his study of the work of his contemporaries, as well as his experiences as a conductor. His use of text and language shows traces of his being influenced by the works by Luigi Nono. Furrer's use of open forms is influenced by his teacher Roman Haubenstock-Ramati. In several of his works, serial techniques are clearly present; he also borrowed ideas from spectralism. The musical differentiation of noises connects him to the works of Helmut Lachenmann; the incremental transformation of little figures and the fondness for specific gestures remind us of Morton Feldman and Salvatore Sciarrino. Yet it is difficult to demonstrate an obvious, direct connection between Furrer and those composers, since he often covers up traces of others' music, and because by the time he has completed his painstaking work on the material, those »traces« are barely noticeable.

Übersetzung: Max Grodénchik

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Daniel Ender: The Composer as Reader. Beat Furrer and the Literature

The relations of Beat Furrer's work to literary texts are as diverse as its relations to other art forms. Texts, which influenced his music, range from antiquity – with Ovid's *Metamorphoses* as the central point of reference – to modernity. This essay analyzes both the concrete processing of linguistic-phonetic material from literary sources and the more far-reaching, deeper connections. The spectrum thereby includes 1. what is usually described as »Vertonung« (musical rendering), 2. text-fragmentation and the re-composition of the fragmented, 3. intermedial transformation of literary contents and 4. literary traces on the meta level of work titles and commentaries.

Übersetzung: Jerome P. Schäfer

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Susanne Kogler: Sonorous Myth. On the Reception of Antiquity in the New Music

The paper relates Beat Furrer's pieces for music theatre to the antique myths on which they are based: Orpheus, Fama and Narcissus. The main aim is not to follow the composer's path but to transcend it by an intertextual reading, in order to come up to the complexity of the works. With the help of a closer reading of the most important sources, resonances emerge that provide a deeper

insight in the specific aura of Furrer's oeuvre, which contributes to its high impact on today's audience. As a conclusion the function of myth in contemporary music theatre is briefly discussed.

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Beat Furrer: Nakedness of the Voice. *Fama* | Theater of the Voices. *Wüstenbuch*. | The Text-Machine. *La bianca notte*

By reference to three examples Beat Furrer approaches an idea of the opera. Opera as the interaction of sound, text, décor and the moving bodies of the actors. Under which conditions those moments occur, which we call theater, is thereby a central question. The author believes it to be crucial that the audience can again and again find new ways through the story. Opera as an open art form, as an art form into the open.

Übersetzung: Jerome P. Schäfer

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Petra Dobersberger: Speaking Instruments. Synaesthetic Connections between Language and Music in Beat Furrer's *Wüstenbuch*

The article shows, how speech synthesis as part of Beat Furrer's composition in his musical theater production *Wüstenbuch* questions Theodor W. Adorno's theory about the impossibility of synaesthesia between different art forms. In *Wüstenbuch*, where he was working together with author Händl Klaus, Furrer orchestrally reproduces the speech sounds of the author's literary text by using a certain speech synthesis technique. In Furrer's composition, the vocal tone does not just serve as a musical instrument, but also as the tonal basis for the musical composition itself. The audience is thus able to experience the tonal synaesthesia of music and literature by sensory perception as both art forms begin to »speak« the same language.

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Marie Luise Maintz: »In this great time«. Historical Place, Space and Time in Beat Furrer's Opera *la bianca notte/die helle nacht*

Beat Furrer's opera *la bianca notte/die helle nacht* (2015), his sixth work for music theatre, deals with time and space on many layers. A historic person and his time – the poet Dino Campana and the era of futurism – are the subject of the work and create the ground for a specific technique. After Furrer's working with various combinations of spoken language and voice in his previous music theatres, the underlying »topic« in his latest opera is singing: surrounded by a modernistic world falling apart singing creates the utopistic space of the poetic invention of the main character.

Jörn Peter Hiekel: »Every fading away of a sound is already a drama in itself«. Postdramatic Perspectives on Beat Furrer's Music Theater Works

The music theater works of Beat Furrer reveal an influence of other contemporary art forms due to the fact that they are consistently shaped by postdramatic conceptions, that even if there is no complete dropping of plot and action, there is still a partial suspension of traditional forms of narration. What is typical for the originality of Furrer's approach to music theater is, firstly, that the multifacetedness of the voice is in particularly acted out, secondly, that there are moments of the transitory present on all levels of the composed, thirdly, that figurations of fractured linearity play a vital role. In the case of the music theater works those and similar elements, which might be interpreted as the expression of the consciously instable and open, correspond to the basic situation of the content, which is often characterized by profound uncertainty and unease.

Übersetzung: Jerome P. Schäfer

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Malte Kobel: Beat Furrer and the Visual. Composing Perspectives or Becoming-Image of the Music

Beat Furrer's music shows various opportunities of comparison and entanglement with the realm of the visual arts. Particularly the discourse about his music holds a rich visual vocabulary. This essay tries to sketch the visual in Furrer's music by deciphering some of those common visual tropes found in publications and analysing these analogous to their sounding material in Furrer's music. Following theories of the metaphor, the transformative and productive qualities of visual description of music result in an interdependent relation of music and speech: Furrer's music – in the process of verbalising it – *becomes* visual.