

Katelyn Rose King

## Finding a Post-Human *Communitas* in Traditional Structures.

### Ulrich Rasche's Trilogy at Deutsches Theater Berlin

“‘National Treasure’ is what they would call a director like Ulrich Rasche in the USA. In Germany, people like to complain about the military-looking lockstep (which transposes language into rhythmic patterns and thus allows it to be experienced in a completely different way), the cult of the body, the dark clothing, or the choreographed nature of the evenings, which prevents the art of acting. I think this is simply wrong. Limitation is a condensate for greatness within the performance. In Rasche's work, austerity is an eyepiece for virtuosity.”<sup>1</sup>

Guest-starring in every major theatre house and festival in German-speaking Europe for more than a decade, theatre director Ulrich Rasche has become known for shaking up classical theatre stages, working structures and literature. His singular aesthetic has garnered a cult following in contemporary theatre circles and has been labelled “machine theatre”, “techno opera”, “treadmill theatre” and “choir theatre”. Philosopher Harry Lehmann attests that “Rasche's theatre fuses post-dramatic text, art music, a minimalist stage set and a hyper-expressive language into one context of meaning. In doing so he creates the greatest counter-world imaginable to the post-modern contingent play with content and form.”<sup>2</sup> This counter-world – made up of mechanical stage structures, slow and rhythmic textual performance, newly composed, live, continuous music and minimal dramaturgy – is not only a cosmos that hosts a sound-immersive theatre but a world that disrupts political structures and builds unique communities.

From 2020 to 2023, Rasche and composer Nico van Wersch were hosted by the Deutsches Theater Berlin to create three new productions over three performance

- 1 “‘National Treasure’ würde man einen Regisseur wie Ulrich Rasche in den USA nennen. In Deutschland wird gerne über den militärisch wirkenden Gleichschritt geklagt (der Sprache in rhythmische Muster transponiert und sie so ganz anders erfahrbar macht), Körperkult, die dunkle Kleidung oder das Durchchoreografierte der Abende, das Schauspielkunst verhindere. Das halte ich für schlicht falsch. Begrenzung ist ein Kondensat für Größe. Auch der Darbietung. Die Strenge ist bei Rasche ein Okular für Virtuosität.” Nis-Momme Stockmann: *Flitter zu Gold*, December 2022, once online in the Deutsches Theater Berlin archive under: [www.deutschestheater.de/digital/leonce-und-lena-bonus-material/](http://www.deutschestheater.de/digital/leonce-und-lena-bonus-material/) [now only available via Internet Archive Wayback Machine, see <https://web.archive.org/>]. All weblinks in this article last accessed 22 July 2024. Translations by the author if not otherwise stated.
- 2 “Rasches Theater integriert einen postdramatischen Text, Kunstmusik, ein minimalistisches Bühnenbild und eine hyperexpressive Sprache zu einem Sinnzusammenhang und schafft damit die denkbar größte Gegenwelt zum postmodernen kontingenten Spiel mit Inhalten und Formen.” Harry Lehmann: *Musik im Sprechtheater*. *Pressure Composing* in “4.48 Psychose”, in: *Neue Zeitschrift für Musik* 182/4 (2021), pp. 48–51, here p. 51; reprint in id: *Musik und Wirklichkeit. Modelle der Musikphilosophie*, Mainz 2023, pp. 115–123.

seasons (due to the COVID-19 pandemic, this resulted in four seasons). 4.48 *Psychose* (4.48 *Psychosis*) by Sarah Kane premiered in January of 2020, followed by Sophocles's *Ödipus* (*Oedipus*) in 2021 and Georg Büchner's *Leonce und Lena* (*Leonce and Lena*) in 2023. Rasche's trilogy portfolio at Deutsches Theater Berlin is uncommon as theatre directors rarely receive a contract for so many successive pieces years in advance as well as the resources to bring along their entourage.

At the Deutsches Theater Berlin, Rasche was given the opportunity to determine all the artists who would be involved in the collaborative work, including long-time collaborator and composer Van Wersch. It is common practice at state theatres for the director to personally select people to fill roles such as costume designer, composer or actors within the theatre ensemble. However, selecting musicians or actors from outside the theatre ensemble or the city of residence is disapproved of and usually prohibited. Over the course of Rasche's career in city-funded theatres, he has managed to defy this *de facto* taboo and build a family of practitioners who have influenced and interpret his current theatre aesthetic. Due to the nature of his Gesamtkunstwerk-like approach to plays, with exhausting battles that the performers and audience alike experience, performing and working with Rasche becomes a communal act.

In a previous paper about Rasche's work, I traced the development of a fusion of language and sound through his use of choirs and music in three separate productions.<sup>3</sup> That paper explored his aesthetic development over a span of six years and is meant to highlight the formation of Rasche's unique style, one that I argue constitutes "sound-immersive theatre". While this theatre aesthetic also dominated Rasche's style during the trilogy series at Deutsches Theater Berlin, in this paper I will explore the *Communitas* that forms through Rasche's experimental design.

With a research methodology inspired by Victor Turner's ritual process theory,<sup>4</sup> a deeper look will be taken at the first and last productions from the trilogy: 4.48 *Psychose* and *Leonce und Lena*. In this paper, I assert that the initial experience of working with Rasche is a rite of passage and that liminal states during performance and rehearsal periods allow for a *Communitas* to develop among all participants, pointing to a music theatre that defies typical social and artistic structures within large government-funded institutions.

3 Katelyn King: Choir as Pivot Point Between Language and Sound. Ulrich Rasche's Music Theatre, in: Schweizer Chorleben seit 1800. Musik, Gesellschaft, Politik und nationale Identität im Wechselspiel / Vie chorale suisse depuis 1800. Musique, société, politique et identité nationale en interaction, ed. by Caiti Hauck and Cristina Urchueguía, Bern 2024 (forthcoming).

4 Victor Turner: *The Ritual Process. Structure and Anti-Structure*, Chicago 1966.

Not all artists who have been initiated into a first production with Rasche continue their working relationship with him. The communal effect is not lost, though, and this results in the creation of a “community within a community”. An inner-circle Rasche clan has formed due to and reacting on the individual existential crises in our post-human era through the utilisation of digital worlds and tools employed in a post-digital attitude.

**Research Position** As a musician-performer who has been intrigued by the conceptual and process development witnessed during my time behind the scenes in Rasche’s productions since 2015, I have a privileged vantage point for analyses based on data collection through personal experience. My active participation provides not only an insider view of the production workings but also the ability to witness the overall development of the interplay between text and music. My performance activity in Rasche’s productions began without the intent of finding research goals. After experiencing 4.48 *Psychose* in 2020, I realised the potential for research-oriented reflection in this area. I believe that this experience gives me a deeper understanding of the social connections between performers and team members in Rasche’s productions and allows for a more holistic approach to an analysis of an aesthetic practice.

This unique perspective as a participant in these productions allows me to take an auto-ethnographic-inspired research approach.<sup>5</sup> The double principle of “going native” and “coming home” provides an original methodological structure that includes field research as a participant, an ethnographic and phenomenological perspective, and, most importantly, a praxeological analysis. Interviews with team members, actors, composers and musicians who speak of creative details that can only be fully understood by an insider who is also a performer is a key aspect of this case study and one approach to understanding Rasche’s larger artistic move to interdisciplinary practice in large state-funded theatres.

**Sarah Kane’s 4.48 *Psychose* (4.48 *Psychosis*) (2020)** With Rasche’s staging completed just before the first appearance of COVID-19, Kane’s harrowing last play was one of political importance that could not have better foreseen the social times to come. The text, which is the final play Kane wrote before taking her own life, is abstract in form and content,

- 5 See Cook’s description of an auto-ethnographic research approach to music studies in Nicholas Cook: *Beyond the Score. Music as Performance*, Oxford 2013, pp. 254f. In her recent paper about “theatre-musicking” in contemporary German theatre, Tamara Yasmin Quick has developed a three-fold methodology to analysing current theatre music, where she also references Cook’s auto-ethnographic research design. See Tamara Yasmin Quick: *The Quality of the Relational. Challenges in a Triangulated Analysis of “Theatre-Musicking” in German Contemporary Theatre*, in: *Contemporary Music Review* 42/1 (2023), pp. 47–60. The present author elaborates further on this later in the paper.



**FIGURE 1** Scene from Ulrich Rasche's *4.48 Psychose* by Sarah Kane, musician (left): Thomsen Merkel; actor (centre): Linda Pöppel, Deutsches Theater Berlin, 2020 (© Arno Declair)

confronting its audience with the very real nearness of struggles with mental health. As an outcry against standard therapeutic treatment for depression at the time (mid 1990s), which, for Kane, involved medicinal aids and psychotherapy-gaslighting sessions, her text is a blunt and aggressive tale of her understanding of human life as cold and meaningless. In the play Kane often positions herself as an individual against all others, and Rasche artistically deals with this concept in different ways.<sup>6</sup>

On a revolving stage floor stand four treadmills moving backwards and forwards that constitute the performance walking space for the actors (see Figure 1). Outside of the treadmill arena, on one area of the circulating disc, is a stationary band of sitting and standing musicians. Two large LED light poles are drawn up and down throughout the play as well as a transparent screen on which live video is projected. These are the staging elements of *4.48 Psychose*, and their varying permutations guide the actors throughout the different scenes and stage settings.

Wearing skin-tight, body-coloured nylon pantyhose material, three female actors on stage represent what we might initially assume to be Kane herself, and six male actors make up the majority of the choirs and singular “doctor” roles, adding a reflection of the

6 The production trailer from *4.48 Psychose* made by Deutsches Theater Berlin can be seen under: <https://youtu.be/kUBgc5T-FNs>.

“other” to the performance. They judge and misunderstand Kane while empathising with her feeling of hopelessness by also taking what we might understand to be her own voice. The casting and dramaturgy require that all actors simultaneously represent the different voices in Kane’s mind as well as the society against which she fights. Loss of meaning is textually underlined throughout the whole performance.

The music, consisting of two percussionists (marimba, drums, temple blocks and electronic trigger pads), electric bass with various effects pedals and keyboards using a virtual version of the vox Continental II organ, brings a humanistic element that contrasts with the rigid stage design and performance of the actors. A sound design is created and projected to the public, which, coupled with a techno-minimalist composition, contextualises the play in our current time: immersed in an underground electronic club, difficult prose and sound textures are waiting to be released at the dawn of a new day. The whole performance relies on a hybrid digital-analog environment that was developed during the creative and rehearsal processes but originated in a virtual realm first and foremost through the music composition.

**Music theatre composed in a digital realm** In *Theatermusik. Analysen und Gespräche*, David Roesner formulates ten theses on the development of music used in theatre and the potential roles, effects and meanings it poses in contemporary theatre today. Thesis three – “Digitization allows theatre music to be more interactive and flexible in dialogue with the production”<sup>7</sup> – is of notable importance to Rasche’s 4.48 *Psychose* because digitalisation is the key tool in the operation of the composition process as well as the performance. Lehmann provides a link between the digital tools used in Van Wersch’s composition to a responsive form of music creation during the rehearsals which ultimately, he states, births a unique music-theatre form:

“The performance of 4.48 *Psychose* seems so extraordinarily musical because it was created in the medium of music. Through the option, which did not exist until recently, of rehearsing with sample compositions and ePlayers, trained composers are gaining access to theatrical stages, and from this synthesis of drama and art music, a theatre genre of its own will most certainly develop in the coming years: a musical theatre that comes from spoken theatre rather than opera.”<sup>8</sup>

7 “Die Digitalisierung erlaubt der Theatermusik, im Dialog mit der Inszenierung interaktiver und flexibler zu sein.” David Roesner: *Theatermusik. Analysen und Gespräche*, Berlin 2019, p. 21.

8 “Die Aufführung von 4.48 *Psychose* wirkt deswegen so außergewöhnlich musikalisch, weil sie im Medium der Musik kreiert worden ist. Durch die Option, die es bis vor kurzem nicht gab, mit Samplekompositionen und ePlayern zu proben, gewinnen ausgebildete Komponisten einen Zugang zu den Theaterbühnen, und aus dieser Synthese von Drama und Kunstmusik wird sich in den nächsten Jahren ganz sicher auch ein eigenes Theatergenre entwickeln: ein Musiktheater, das aus dem Sprechtheater und nicht von der Oper kommt.” Lehmann: *Musik im Sprechtheater*, p. 50.

The self-defined practice of “pressure composing” is the foremost experimental aspect and first phase of Nico van Wersch’s compositional process. To bring the music into a more flexible form for rehearsing, Van Wersch composes sample “scenes” in Ableton Live before the rehearsals with the actors begin. These scenes, made up of personally recorded samples and MIDI files in combination with virtual instruments, are organised together into separate atmospheres that could correlate to the given scenes of the play text. The present author uses the word “could” here because Van Wersch is not able to predetermine the order of his compositional ideas or sound worlds before the work with the team in rehearsals and concept meetings is complete. This often results in Van Wersch composing excessive amounts of musical material, of which only a fraction is adapted to the play.

The second of Van Wersch’s compositional processes occurs in a short period of time, often parallel to the rehearsal period with the actors, where Van Wersch takes his “electronic compositions”, the text with dramaturgical notes and his own notes and transfers it all into a notated score meant for live performers and physical instruments. Audio Example 1 is an excerpt of one of Van Wersch’s electronic compositions used during early rehearsals without live musicians, that is, phase one of his compositional process. To compare, Audio Example 2 shows the same scene as Audio Example 1 but performed with live musicians after his second phase of composition is complete.<sup>9</sup>

The examples show the breadth of change happening within the rehearsals, which does not traditionally occur in theatre productions involving music as rehearsal conditions and practicalities do not usually allow a parallel composition process. In such traditional productions, musical material might be able to be adapted to scene changes during the rehearsals, but a complete change of musical material is normally too time-consuming and stressful for both the musicians and composer. Although extremely fatiguing and stressful for Van Wersch, the adaptability he achieves through “pressure-composing” makes the impossible possible on a large stage of a state-funded theatre. Van Wersch composes hours of original music specifically for the production and, in direct congruence and parallel to the stage and language work, also translates the material to a live, “real” context.

Van Wersch’s compositional process would not have been possible without an already established trust with his musicians. Because of the semi-fixed group of performers in Rasche’s and Van Wersch’s pieces, the working environment is a secure place for experimentation, improvisation and free exchange of ideas. The final, notated result is a

9 The Audio and Video Examples mentioned are accessible via <https://doi.org/10.26045/kp64-6181-016>.





**FIGURE 2** The band of musicians in Ulrich Rasche's *4.48 Psychose* by Sarah Kane (left to right): Carsten Bocker, Katelyn Rose King, Špela Mastnak, Thomsen Merkel; Deutsches Theater Berlin, 2020 (© Arno Declair)

musical score consisting of a series of cell patterns of different lengths for each performer. Harmonic and rhythmic structure is loosely organised in terms of linear progressions, and the focus is on linear development of layered sound material. Polyrhythmic metres, harmony and melodies form anew for each performance with tutti moments scattered about to orientate the listener.

The performance of such a scored concept is only possible via in-ear cueing from Van Wersch throughout the entire piece. Once the play is created (usually only finalised by the premiere performance), Van Wersch transcends his role as composer, becoming an in-ear audio conductor.

During the performances at the sound desk behind the audience, two audio engineers (Marcel Braun and Martin Person) sit beside Van Wersch, overseeing the music and the actors' amplified voices. They are more active in this production than audio engineers in more traditional structures due to a total-sound-design aesthetic of the piece. Here, the sound engineers and the composer have become crucial members of the performing ensemble.

Performing *4.48 Psychose* requires an in-ear connection with all performers. The musicians (see Figure 2) are equipped with an individualised in-ear mix of each other as

well as a metronome and Van Wersch's talk-back line. The actors are also outfitted with in-ear mixes of the music, each other and a metronome. Music and language become fused via strict clicks of a virtual clock. Timing is given as a religious constant and enables the performers to focus on their individuality within the group.

Rasche has morphed the choir from a unified entity into a collection of individuals – each one a separate, complex being – who have come together for a common goal. With the help of digitalisation, each actor performs in their own sonic reality. The individualised performative experience also lends itself to a trance-like state for the performers. Due to the deconstructive style of language in Rasche's works (elongated pronunciations of vowels, accentuation of consonants and long pauses between words or stanzas), this trance-like state is welcomed in order to achieve the conceptual and performative intent as well as the practical sustainability of performance (the duration of single monologues can often be up to 20 minutes, and the entire play totals three hours without intermission).

While it may seem that the performers become more disconnected due to the digital ear-space to which each one is bound, it actually allows a higher form of freedom in the performance to be achieved. With the help of the metronome giving the pulse of the music, the actors are confident in their unison walking and are also able to focus more on the musicality of the textual performance. With Van Wersch as their online conductor, the musicians rely less on visual and textual cues and more on the physicality of their performance. The percussionists in particular can float and move seamlessly between drums and accent the gestural and performative nature of the music. Not needing to focus all attention on listening and making eye contact for cues, the performers are now able to truly exhibit their own character within this mass wall of sound-immersive theatre.

Over the course of the trilogy years at Deutsches Theater Berlin and through experimentations done during the second production *Ödipus*, a change within the individualised style of performance occurs. The continued experience with the sound design capabilities of the theatre space (complex amplification and sound manipulation, talk-back microphone features and music mix to in-ear headsets), leads the work with Rasche to an extreme point of human performance within a digital environment in the final production: *Leonce und Lena*.

**Leonce und Lena by Georg Büchner (2023)** “In connection with Büchner's pamphlet *Der Hessische Landbote* (The Hessian Messenger), and in a first-time collaboration with choreographer Jeftha van Dinther, director Ulrich Rasche examines the comedy *Leonce und Lena* (1836) for its political content: as a fundamental social analysis and radical critique of the self-reference and ignorance of the ruling class. While it holds all the levers in hand to change social conditions in favour of the exploited, it





**FIGURE 3** Scene from Ulrich Rasche's *Leonce und Lena* by Georg Büchner (actors, left to right) Marcel Kohler, Enno Trebs, Julia Windischbauer, Ingraban von Stolzmann, Zazie Cayla, Yannick Stöbener, Linda Pöppel, Toni Jessen, Philipp Lehfeldt, Alida Stricker; Deutsches Theater Berlin, 2023 (© Arno Declair)

excuses inaction with the hopelessness of personal action, the impossibility of influencing the world, and the fundamental lostness in the universe.”<sup>10</sup>

With a large hashtag-like revolving light sculpture tethered from the ceiling and anchored to the floor (see Figure 3), Rasche ends his trilogy at the Deutsches Theater Berlin with, as described above in the programme notes from the theatre, a highly political production. Set in the fantasy kingdoms of “Popo” (butt) and “Pipi” (pee), the main protagonists Leonce and Lena are arranged to be married to each other, which neither wants; they both flee but end up later encountering each other again, falling in love and ultimately deciding to marry. Intended as a romantic-comedy play, its satire bleeds through the humour, and

- 10 “In Verbindung mit Büchners Pamphlet *Der Hessische Landbote* und in erstmaliger Zusammenarbeit mit dem Choreografen Jefta van Dinther klopft Regisseur Ulrich Rasche das Lustspiel *Leonce und Lena* (1836) auf dessen politischen Gehalt ab: als fundamentale Gesellschaftsanalyse und radikale Kritik an Selbstbezüglichkeit und Ignoranz der herrschenden Klasse. Während sie alle Hebel in der Hand hält, um die sozialen Verhältnisse zugunsten der Ausgebeuteten zu ändern, entschuldigt sie ihr Nichtstun mit der Aussichtslosigkeit persönlichen Handelns, der Unmöglichkeit auf die Welt einzuwirken und der grundsätzlichen Verlorenheit im Universum.” [Anon.]: *Leonce und Lena* von Georg Büchner [Programme notes], once online in the Deutsches Theater Berlin archive, [www.deutschestheater.de/programm/a-z/leonce-und-lena/](http://www.deutschestheater.de/programm/a-z/leonce-und-lena/).

Rasche most certainly puts his stage and performative elements to work against the comedic tones. As with many plays that Rasche selects, scenes of suicide, harsh language and confrontation with ideals of fate are foregrounded.

As in 4.48 *Psychose*, a dichotomy between the individual and the masses (e.g., protagonists/antagonists versus choir) makes up the division and organisational concept of the text. The acting ensemble consists of the main characters and a choir of seven individuals. The costume design enhances the undertones of monotony with plain black athleisure (athletic apparel that is worn or made for daily use) that especially minimises the status of the courtly characters.

An experimental change in Rasche's production and creation process is the addition of another artistic role to the creative team: choreographer Jefta van Dinther. Not only were placements of the actors around the light sculpture more specifically and experimentally choreographed, but the individual body movements were workshopped. With this production, ways of physically internalising the spoken text could be explored through discourse with a professional dancer. Even after working collectively on finding common intricate bodily movements, the individual character of each body continued, as in every production, to overshadow the ensemble's corporeal intention.

As mentioned previously, the musical ensemble for this production is the band-in-residence of the trilogy – two percussionists (Katelyn Rose King and Špela Mastnak), electric bass (Thomsen Merkel) and Moog-synthesizer and keyboard-controlled virtual instruments (Carsten Bocker). Composer Nico van Wersch is again accompanied by sound designer and engineer Marcel Braun. Within each performer's instrumental capabilities, every production and newly composed music from Van Wersch is given a slightly varied instrumentation, yet largely affecting sound world. Unique to *Leonce und Lena* is an almost complete digital sound design concept – even the two percussionists now have a totally engineered sound output. The musicians rely solely on their trust in Braun and Van Wersch, as they are often notable to objectively hear their own sound production. The generated effect is a studio-generated music that is nevertheless performed live.

**Virtual and digital repurposing in Van Wersch's music composition** The specific instrumentation for *Leonce und Lena* provides a denser sound world based on a selection of sounds developed from 4.48 *Psychose* and *Ödipus*:

- 2 sets of percussion: prepared tam-tam, tom-toms, snares, large pieces of wood, prepared electric bass, kick drum;
- Electric bass with effects pedals and accompanying Moog synthesizer;
- Virtual versions of vintage synthesizers: Yamaha DX7, Yamaha CS-80, Roland Jupiter-8 and Ensoniq SQ-80, with the use of FM synthesis controlled via External Controller.

All acoustic instruments are not only amplified but run through the sound board and are manipulated in real time with effects from Ableton Live. Even some of the “digital” instruments have become further digitised using virtually manipulated vintage synthesizers. Van Wersch considers himself a “contemporary art music composer”,<sup>11</sup> and with an emphasis on distorting the genre borders, he stylistically fuses his jazz studies background with his interest in classical-contemporary sound discoveries in his compositions. This combination of influences can be seen in his sound and harmonic output as well as in his selection of instruments and purposed manipulations.

The meeting point of styles can be best seen in the concept and composition of the keyboard part in *Leonce und Lena*. Van Wersch experimented with taking a virtual version of Yamaha’s legendary DX7 synthesizer and placed (also virtual) modulations within the instrument. The DX7, which came to market in 1983, was the result of a development of Yamaha that began in 1974 based on the FM synthesis patented by John Chowning – a sound synthesis in which one oscillator (carrier) is frequency-modulated by another (modulator).<sup>12</sup> In the case of the DX7, six digital sine wave oscillators could be arranged in the form of 32 different algorithms, allowing for cascading modulation chains that could produce extremely complex overtone spectra. As a result, at the time, entirely new sounds as well as relatively realistic reproductions of acoustic instruments could be created. This, combined with the ability to save sounds, 16-fold polyphony, and not least its relatively low price, made the DX7 the most commercially successful synthesizer up to that point. However, due to the possibility of chaining modulators, FM synthesis remains extremely difficult to program and control to this day. Even the smallest changes in values can lead to radical changes in sound, demanding a significant sonic imagination from sound designers.

To combat the programming difficulty, Van Wersch uses a virtual simulation of the DX7 made by Arturia, which is then programmed live via an external controller by the keyboardist. Although Van Wersch has eased the programming issues, he has opened up another difficulty for the live performance. Depending on the algorithm employed, the six operators can be treated as complex individual frequency-modulated sounds as well as combined as six different instruments. Due to the algorithmic complexity of the synthesis structure as well as an array of added waveforms that come with the virtual simulation of the DX7, real-time manipulation of the operators creates a musical result that is nearly impossible to reproduce from performance to performance. The slightest change in each sound influences the proceeding sound and so forth. Despite the odds –

11 Interview with Van Wersch by the author, 2023.

12 All information about the Yamaha DX7 and FM synthesis courtesy of Carsten Bocker, email and telephone correspondence from 17 August 2023.

Über weitere Sequenzen zu „Ja richtig Übergang“ modulieren:

„Ja richtig Übergang“	RATIO	FREQUENZ	Volume (1-10)
OP 6	0,25	75	6
OP 5	2	22	6
OP 4	3	22	6
OP 3	8	51	0
OP 2	6	22	7
OP 1	5	4	7

Ansage: „STRAHL“ ==> Kristalliner Sound

Seq Fläche

dezent mit Fadern 3-5 Lautstärke modulieren  
keine RATIO-SPRÜNGE  
Frequenzmodulation nur mit OP 3

Dann auf Ansage mit DX7 mapped 2 crossfaden -6dB

Seq 1 // C-2

(Rosetta new 3)

OP 1+6 (sind programmiert) (Fader 2-5 auf 0 fahren)

HIER IST ZEIT!

==> OP 4 [50]

==> OP 2 [90]

==> OP 5 [95] hier dann Frequenzmodulation, da Melodie-Sound!

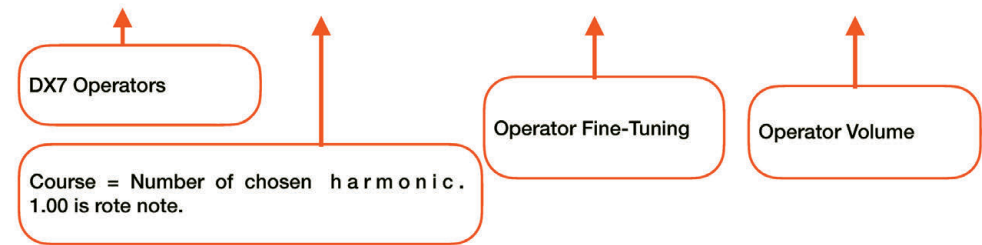
Langsam in den „Plateau“-Sound modulieren:

**NUR OP 2 + 5 klingen!!!!!!**

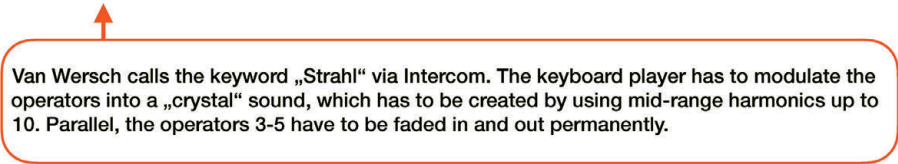
FIGURE 4 Excerpt of keyboardist Carsten Bocker’s self-notated score (Courtesy of Carsten Bocker)

Modulate to Sound „Ja richtig Übergang“ via next Sequences:

	Frequency / Course	Frequency / Fine	Volume (1-10)
OP 6	0.25	75	6
OP 5	2	22	6
OP 4	3	22	6
OP 3	8	51	0
OP 2	6	22	7
OP 1	5	4	7



Call: „STRAHL“ ==> Crystal Sound



Seq 1 // C-2



Call: „DX7 mapped 2 crossfade“ up to -6dB

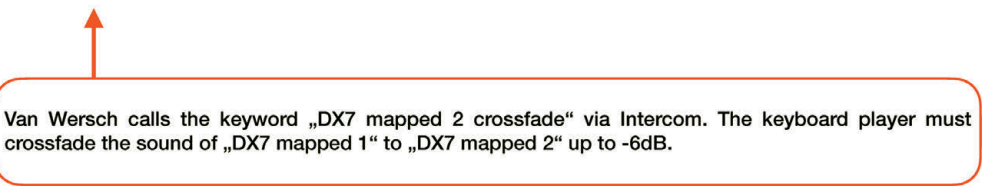


FIGURE 5 Explanation of figures and actions in Figure 4 (partial segment of Figure 4, not entire page) (Courtesy of Carsten Bocker)

and with heavy amounts of practice –, keyboardist Carsten Bocker is able to stick to his own computer- and hand-written score of sound atmospheres and manipulation tasks based on Van Wersch's composition. Figure 4 shows an excerpt of Bocker's score, which for this section of *Leonce und Lena* he has notated on the computer. In Figure 5, Bocker explains his table of operators, as well as the following three actions from Figure 4.

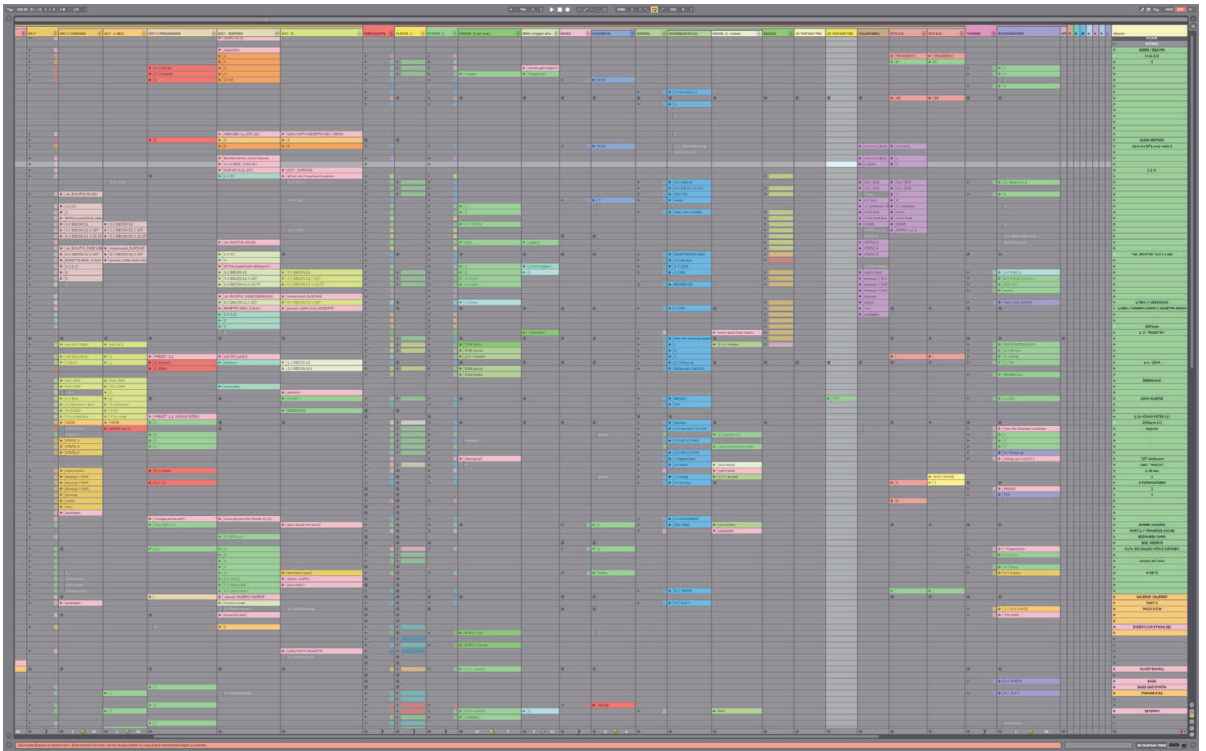
With *Leonce und Lena*, Bocker transitions between performing and sound-design actions (for example, "Call: Strahl" and "Seq 1//C2" from Figure 5). His interpretation of Van Wersch's composition (which is Van Wersch's own performance experimentation with the same setup, recorded on Ableton Live and then explained to Bocker in rehearsals) becomes his score, and this places emphasis on Bocker's own influence and authorship within Van Wersch's piece. Bocker's performance might not appear physically grand to the audience, but every small detail in his control of the electronic machines (controller, keyboards and laptop) affects the performers on stage.

Video Example 1 shows a scene where the FM synthesis lies in the foreground and has great influence on the actors' performance; while the sonic landscape impounds the actors in their hopeless situation, the slight adjustments with FM synthesis reflect the small nuances of their bodily performance. Musically, the FM synthesis manipulates (sliding of pitches in micro or whole steps) prolonged tones of the DX7 synthesizer, but the unexpected resulting tones of the manipulations are what makes the use of the synthesis in Van Wersch's compositional approach interesting. Slight, clashing percussive interjections – almost at times unnoticeable – occur underneath a tonal structure. Risky but also enriching, each performance of *Leonce und Lena* is sonically different from the last. These waveform results from the algorithms are experimental and risky tricks on which Van Wersch centres many of his scenic compositions in *Leonce und Lena*.

Van Wersch's process for composing the music for *Leonce und Lena* can be viewed as a continuation and development from his practice in 4.48 *Psychose*. Using Ableton Live, Van Wersch composed "scenes" with atmospheres of select MIDI data and audio sounds. During rehearsals with the actors (without musicians), he explored different paths of musical development within each scene. Throughout the trilogy series at the Deutsches Theater Berlin, Van Wersch has a steady trajectory of increasingly more complex sound textures, material and compositional mapping. Figure 6 is a look at Van Wersch's Ableton Live session from *Leonce und Lena*. An artwork in itself, the session is a map of the performance, with horizontal axes denoting the individual theatrical scenes and transitions and vertical axes pointing to sound categories.

Taking a closer look, Figure 7 illustrates seven vertical axes of sound categories. All headings beginning with "DX7" correspond to the synthesizer/keyboardist, with "Thommi" and subcategory "Rickenbäcker" indicating the electric bass performer/sounds. Both images of Van Wersch's session depict a theatre music that is not at all a simple back-





**FIGURE 6** A View of Van Wersch's Ableton Live session for *Leonce und Lena*, 2023 (Courtesy of Nico van Wersch)

ground track but rather a large system of hundreds of particularly prescribed sounds in a through-composed form. This approach would not be possible without the integration of styles (pop and electronic compositional tools) and a workable format for rehearsals without musicians.

Always embodying his own version of the performer-composer, Van Wersch also used his virtual simulation of FM synthesis and external controller during the rehearsals and his isolated composition process. As part of the process of becoming acquainted with his desired sounds, Van Wersch often records his selection of sounds on personal or borrowed instruments at home and creates his own Ableton Live library for the rehearsal periods. It is then up to the performers to execute those sounds in the timing provided by Van Wersch. Exclusive to *Leonce und Lena*, the digital and virtual compositional manner has transferred to the musical performance.

**A digital sound immersion – positive and negative performance outcomes** The band of musicians in *Leonce und Lena* are essentially treated not as live performers but as recording-studio musicians. Although the musicians are divided into teams of two and placed

DX7 // CHROMO	DX7 // BELL	DX7 // PERCUSSION	DX7 - MAPPED	DX7 - S	THOMMI	RICKENBÄCKER
DX7ne zusammenbauen						
3 // DECON C1	3 // DECON C2					
4 // DECON C1 // 10T	4 // DECON C2 // 10T					
5 // DECON C1 // 15.3T	5 // DECON C1 // 15.3T					
			JA, RICHTIG (03.02)			
JA, RICHTIG, ENDE ÜBE	immernoch DURTANZ					
6 // DECON C1 // 10T	6 // DECON C2 // 10T		1 // C1			
ROSETTA NEW_3 start	preset: LENA motiv RO		2			
1 // C-2			DX7ne zusammen abfeuern!!			
2			3 // DECON C1	3 // DECON C2		1 // 4/8/ g
3			4 // DECON C1 // 10T	4 // DECON C2 // 10T		2 // 4/8 G // in 3/4
4			5 // DECON C1 // 15.3T	5 // DECON C1 // 15.3T		3/8 / G#
						comb
			JA, RICHTIG, ENDE ÜBERGANG	immernoch DURTANZ		
			6 // DECON C1 // 10T	6 // DECON C2 // 10T		4tel / A#1 / LINDA
			ROSETTA NEW_3 start	preset: LENA motiv ROSETTA		
			1 // C-2			
			2			
			3			
			4			
nur LH 1 (8vb)	nur LH 2					GHOSTNOTES 16tel
						2 // phrase
nur LH 2 (8vb)	1	PRESET: 1.2	auf OP 2 und 5			2 // 15vb
1 (8vb)	1	1 (achtel)	plateau	1 // DECON C2		1 // D#
		2 / 16tel		2 // DECON G#1		
						REVERB ON
full / D#5	full / D#5					
full / D#6	full / D#6		seq static			
1 8va	1			drehent!		
2 // 8va	2			4 // 24 T		1 // D#
3 (stimmen + 8va	3 (stimmen					
4 full 8VA	4 full					
4 full mod 8va	4 full mod	PRESET: 1.2 (KÖNIG PETER)		ÜBERGANG		
CHOR	CHOR	1				
STATIC nur C	STATIC nur C					hier mit thomsen arbeiten
STATIC 2		2				1
STATIC 3		3				2
STATIC 4		4				3
STATIC 5						2 / follow up
						follow up= tutti C.I.
static hoch		1 // viertel				
bewegt // D#4		2 // = V				
bewegt // D#5						MOOG?
bewegt						7/4
static						
toni						
ausfaden		traurige sache perC	traurige sache chords 15.12	perc duett mit bass?		
		0 nur OP 1 + 3				

FIGURE 7 Close-up of Van Wersch’s Ableton Live session for Leonce und Lena, 2023 (Courtesy of Nico van Wersch)

on opposite sides of the stage, they are not positioned to face each other. The electric bass and keyboard-controlled virtual synthesizers are placed in the stage-level balconies slightly in front of the theatre stage, while the two percussion setups are stationed on the audience floor level behind plexiglass sound shields (see Figure 8). The headphones, dislocation of performers and soft levels of percussion playing all mimic the practice of recording, a significant divergence from a typical live performance.

While the precision that comes from a recording approach might offer higher levels of live performance execution, the relationships built and tested during the special act of making a live music performance are here suppressed. Communication during musicking has been stripped down to the simple, one-way talk-back from Van Wersch. This observation most certainly makes an imprint on the general experience of viewing *Leonce und Lena* as those members of the audience who sit in areas where the musicians are not visible to them and who might not be knowledgeable about music could be completely unaware of its live operation.



**FIGURE 8** Musicians positioned off stage left in Ulrich Rasche's *Leonce und Lena* by Georg Büchner: Katelyn Rose King (left), Thomsen Merkel (right); Deutsches Theater Berlin, 2023 (© Arno Declair)

What might be learned from such conflicting and surreal situations? The in-ear talk-back mentioned above provides a data set that might indicate more about the nature of what the musicians listen to.

Each musician creates their own ensemble mix with the sound engineer during the rehearsal period (this is also an ongoing process and is always tweaked in the soundchecks during production), which can include: levels of individual microphone sounds (specific percussion instruments or different synthesizers: Moog or virtual DX7), Van Wersch's voice, the actors' voices and, most importantly, the metronome. Unique to this in-ear performance experience is how it creates an isolated, individualised headspace. Audio Example 3 gives a small glimpse of what keyboardist Carsten Brocker hears during the two-and-a-half-hour performance. It shows exactly how the entire play – and many of Rasche's works – concretely functions.

While taking recordings of these in-ear mixes from the four musician-performers and actors of *Leonce und Lena* is not in itself extraordinary, the process did allow for an observation that stereotypes of musical instrumentalists are not entirely unmerited. The percussionists had the metronome level louder than all else, and all players had their own instruments in the foreground. More pertinent to these case studies is the dichotomy of human and machine performance: which is in control? And what function does the human performer have?

Duration – or, phenomenologically speaking, time – is arguably the most essential factor in Rasche’s works. The start of the metronome pulls and plays between digital instruments and humans performing or triggering. An acute listener viewing a Rasche production may pick up on this push-pull factor, which is clearly evident in the bodily performance of the actors but is manifested in the musical process in a more complex way. That the musicians perform with a metronome while trying to listen and perform as an ensemble (all the while being attuned to cues and personal sound projection) is certainly revealed in what comes out of the loudspeakers. A techno-like, minimalist, modern-pop-post-punk music is manufactured, but imperfections in exact note placement are inevitable. These imperfections within an otherwise constant rhythmic structure create the impression of a musical environment that sounds digital but also contains slightly off-beat or “not-together” elements. Here, Rasche and Van Wersch’s insistence on using live musicians is a bold statement in a theatre community in which electronic backing tracks are common. At the same time, the musical impact created by this hybrid model supports the social commentary in Rasche’s work.

With the hardships and complexities that arise with producing digital and virtual music-theatre performances, the following questions remain: why live music? Why should humans still perform these sounds or this text in a machine-like staging environment? To the viewer, it appears as though most of the sounds are being produced digitally, so far removed from the purview of live musicians that the question could be asked: why could Van Wersch not simply use electronic controllers or even his Ableton Live compositions? In fact, Van Wersch’s “pressure composing” is based on the rapid deployment of electronic sounds that are changed as the rehearsal process unfolds. Because of his unique method, Van Wersch works without live musicians until late in the rehearsal process. Although this working method may appear inefficient, it allows Van Wersch molecular control over the musical material in a cost-effective manner but gives him freedom to still adapt his compositions during his rehearsals with the musicians. While much of Van Wersch’s process is strictly digital, he nevertheless incorporates live musicians, which could be interpreted as a political statement due to narrowing funding schemes and institutional support. In addition, Van Wersch’s use of live musicians offers imperfection to a performance strictly controlled by time and rhythm. Having the fallibility of human nature behind the stage machines and music allows Van Wersch and Rasche to work in a collaborative way with others, supporting collective suggestions and decision-making, while also giving each performance a hyper-tension towards “innacuracies” which becomes its key ingredient: the post-human element.

**Conclusions** 1) A music theatre for a post-human era “Limitation is a condensate for greatness. Also, of the performance. In Rasche’s work, austerity is an eyepiece for virtuosity. For example, in Elias Arens as Creon in *Ödipus*, who (within this framework) creates an outburst that has such violence that one’s marrow trembles – and which, without the strict formal limitation, would probably have just caused an inward shrug. This is perhaps also the key to this wonderful theatre: it is so close to the pathos that we, as postmodern beings, do not want or are not allowed to allow ourselves. At the same time, however, it is alien, almost astral – so that it then works.”<sup>13</sup>

Writing about the staging of *Ödipus*, Stockmann articulates an essential aspect of Rasche’s aesthetic: a “postmodern pathos”. He describes the violence and frustration felt within Rasche’s works as foreign to us as “postmodern beings”, and that allowing for exaggerated destruction to occur within the often-historical literature that Rasche and his dramaturges adapt gives a cathartic release of oppressed emotion. This effect, for the performers as well as audience members, combined with the mechanical craft and performance execution, is not a comment on a postmodern time but on a “post-human predicament”.

In a scene near the end of *Leonce und Lena*, Video Example 2 shows an example of Rasche’s post-human theatre. A dystopian musical atmosphere is built, and bodies begin to pull up from the stage floor. What appears to be human forms are dredged up by an invisible force, where a non-gendered human mass struggles to find its place in a dark, mechanical and socially oppressive world. The fate of humanity – a recurring theme for Rasche – is one of personal (psychological) and sociological (psychosocial) struggle that seems to last the test of time in theatre literature. Rasche’s productions prove the value of adding a human touch to technology in art music and theatre. From the harmonic structures and rhythms to the musicians’ physical performance, the music in Van Wersch’s works is the humanistic relief in the post-human theatre worlds, seemingly devoid of human life.

While a dystopian, technologically driven world is one fantastical image of a post-human future, philosophical discourse takes a more realistic and positive approach to our condition. Post-human philosopher Rosi Braidotti superbly theorises about our current era of human existence with critique and ambiguity subject to our experience with ourselves and non-human agents:

“After the postmodern, the post-colonial, the post-industrial, the post-communist and even the much contested post-feminist conditions, we seem to have entered the post-human predicament. Far from

- 13 “Begrenzung ist ein Kondensat für Größe. Auch der Darbietung. Die Strenge ist bei Rasche ein Okular für Virtuosität. So zum Beispiel bei Elias Arens als Kreon in *Oedipus*, der (innerhalb dieses Gerüsts) einen Ausbruch schafft, der eine solche Gewalt hat, dass einem das Knochenmark zittert – und der ohne die strenge formale Begrenzung wahrscheinlich gerademal ein inneres Achselzucken bewirkt hätte. Das ist vielleicht auch der Schlüssel zu diesem wunderbaren Theater: Es ist so nah am Pathos, den wir uns als postmoderne Wesen nicht gestatten wollen oder dürfen. Gleichzeitig aber fremd, beinahe astral – so dass es dann doch geht.” Stockmann: *Flitter zu Gold*.

being the *n*th variation in a sequence of prefixes that may appear both endless and somehow arbitrary, the posthuman condition introduces a qualitative shift in our thinking about what exactly is the basic unit of common reference for our species, our polity and our relationship to the other inhabitants of this planet. [...] More specifically, posthuman theory is a generative tool to help us re-think the basic unit of reference for the human in the bio-genetic age known as ‘anthropocene’, the historical moment when the Human has become a geological force capable of affecting all life on this planet. By extension, it can also help us re-think the basic tenets of our interaction with both human and non-human agents on a planetary scale.”<sup>14</sup>

Posthumanism has become present in the arts world in the last few decades, with increasingly more thought given to how a dismantling of humanistic and anthropocentric thought can be represented in artistic doing.<sup>15</sup> In music theatre and contemporary-music discourse, however, the topic is unaddressed in reflective or musical analyses. With discourse on the current use of technology in composition, such as case studies like Yannick Hofmann’s descriptive dissection of compositional methods with neuronal artificial intelligence, technical practice is often investigated, but its relation to outer-musical subjects is rarely examined.<sup>16</sup> This is in part due to the difficulty of forming new methodologies of creating holistic analyses of works, designs that include not only compositional processes or performance interpretation but that also critique the systems, technology and humans behind the musicking.

The music theatre of Ulrich Rasche provides an optimal setting for the creation of such new methodologies, as such case studies in similar music-theatre phenomena are already coming forth in academic discourse. Tamara Yasmin Quick develops a three-sided approach to analysing contemporary German theatre-music in a recent paper where she uniquely creates an interdisciplinary methodology based on

“(a) performance analyses that include scenic, performative, phenomenological, scenographic, and movement analytic approaches; (b) ethnographic rehearsal research with partially standardised guideline interviews with experts of the artistic practice, and; (c) artistic-practical research approaches.”<sup>17</sup>

<sup>14</sup> Rosi Braidotti: *The Posthuman*, Cambridge 2013, pp. 1 and 5f.

<sup>15</sup> See Braidotti’s reference of Jeffrey Deitch’s 1992 art exhibit “Post Human” in Rosi Braidotti: *Posthuman Feminism*, Cambridge 2022, p. 1. See also the case studies of Stalpaert et al., where the authors suggest that performing-arts doing in a post-human era deals with three major pillars (upon which they base their research foci): “co-creation (dramaturgies), response-ability (ethics) and knowledge transmission (politics of knowledge)”. Christel Stalpaert/Kristof van Baarle/Laura Karreman: *Performance and Posthumanism. Co-Creation, Response-Ability and Epistemologies*, in: *Performance and Posthumanism. Staging Prototypes of Composite Bodies*, ed. by Christel Stalpaert, Kristof van Baarle and Laura Karreman, London 2021, pp. 1–47, here p. 11.

<sup>16</sup> Yannick Hofmann: *Kompositionen für kognitive Systeme. Wie neue Algorithmen des maschinellen Lernens uneingelöste Desiderate in der Musik erfüllen könnten*, in: *Neue Zeitschrift für Musik* 181/4 (2020), pp. 28–31.

<sup>17</sup> Quick: *The Quality of the Relational*, p. 52.



Without directly referencing Quick's design, the author has used her "triangulation of methods" in presenting an analysis of Rasche's works. A subsequent case study that utilises this methodology as well as an extension of Quick's research topics can further deepen the interdisciplinarity of research action in a regard to our post-human era. The author proposes Quick's methodology be set to the following axes of investigation in a given work:

- the artistic aesthetic;
- the tools used in the artistic doing;
- the working process of the artists;
- the structure of the producing institution;
- the perception and feedback of its audience (reception).

While the proposed research methodology might require a larger undertaking of data collection and analysis, and perhaps even the need for the researcher to go into the field or be a participant, an attempt at the approach has the potential to reveal an even deeper level of knowledge previously not afforded by traditional musicological or interpretative research methods. With the exception of Lehmann's chapter on 4.48 *Psychose*,<sup>18</sup> no other case studies on Rasche's works can be found, in part due to the difficulty of understanding the complex ways in which the entire aesthetic functions (musically). The author believes that a case study will yield exceptional results if researchers are able to dissect several of the axes listed above. In a forthcoming study, this holistic methodology approach will be tested.

2) Building a "community within a community" To participate in the rehearsal process and perform under Rasche requires a certain set of skills – for individuals taking part in their first production, there is an implicit training that also serves as an unofficial probation period for possible work opportunities in the future. This unspoken process is a rite of passage into the Rasche community, and regardless of the participant's experience or outcomes in dealing with the aesthetic parameters, after the first production, the individual has been initiated into a circle of knowledge transfer with Rasche and his team.

Not only does a collective interpretation form, but a *Communitas* appears among performers and team members. Defined by Victor Turner as part of his ritual process theory, a *communitas* is formed when a group undergoes liminal states during rites of passage. These liminal states provide a "moment in and out of time" where group members are socially bonded through an out-of-body or otherworldly experience. Turner

18 Lehmann: Musik im Sprechtheater.

prefers the term “communitas” as opposed to “community” because he views these states as more than just structural bindings of persons, that is, as a “modality of social relationship”.<sup>19</sup>

With Rasche’s works, both performers and audience members are subjected to hours-long, sound-immersive experiences that induce trance-like states. For the performers, this liminal state is usually reached during the peak creation/rehearsal period (final days of rehearsal and premiere performance). During the performances is where a *Communitas* can be concretely determined: the transcendence of time and being bring about Turner’s *Communitas* in the entire ensemble within about the first thirty minutes of a performance, and it lasts not only until the end of the performance but carries over into the “after-glow” social encounters, usually at the theatre bar.

Interestingly, not all performers and artists collaborating with Rasche find themselves belonging to this *communitas*. It is only within the most recent decade that he has managed to construct a “community within a community”. A close tie between members of Rasche’s entourage builds over longer periods of time, resulting in a deeper understanding of Turner’s *Communitas*: extreme experiences within the ritual process such as oppression and suffering, or inversely, liberty and pleasure, draw separations between individuals who work with Rasche. The liminal moments during each production period, as well as overtime during the performances, provide strong differences in opinion and realities, and ultimately create divisions even within Rasche’s own selection of collaborators. Therefore, over the last decade a sub-category of a “Rasche entourage” has formed, allowing a further nuanced induction of performance-knowledge dissemination. What is passed on between productions (performance knowledge) can only be learned from continued experience and inner-circle trust. These observations on social attributes of creative practice can be further explored not only within other working processes of Ulrich Rasche but also of any lasting collaborations within a structural institution.

Understanding contemporary performance art, among many aspects, as an inter-relationship between creative process and social ritual can be helpful in expanding traditional musicology approaches to better suit reflections on interdisciplinary projects.

3) Social changes in the germanic city theatre via genre-defying productions Through Rasche’s long-term aesthetic transformation, he has articulated a new type of music theatre. This theatre both adheres to the paradigms of classical theatre in German-speaking countries and defies the systems of traditional venues. Rasche and Van Wersch’s

19 Turner: *The Ritual Process*, p. 96.

style, created in the medium of music (and later digital music), acts as a metaphor for the systemic change that art organisations and their funding schemes are currently facing.<sup>20</sup>

A post-human predicament calls for an emphasis on communities – and, more specifically, *Communitas* – built within artistic practice to provide not only more inclusion of human relations in creation but also new subjectivities of non-human agents. These aspects can be seen in the music theatre of Ulrich Rasche, where machines are given central roles, performers are stripped of gender and normative dramatic emotion, and music binds the humanistic meaning behind ancient, instinctive, (hu)manly character. This change is not only an artistic phenomenon that breaks a classical theatre structure but also supports new social constructions and knowledge dissemination in a typically predetermined framework. Rasche's oeuvre has offered a glimpse into what these "risky" and "costly" artistic productions can provide when given a chance.

- 20 Schmidt outlines the crises that German state-funded theatres have been facing for what he claims as more than 30 years. He offers reform proposals in his list of eight "New Parameters of Future Theatre Operations". Relevant to Rasche's works are his categories 5: "Co-determination and participation of the ensembles and employees", as well as number 7: "The transition from repertoire to mixed-stage operation", which can be seen in the trilogy productions at Deutsches Theater Berlin through the collaborative work between Rasche and his team and performers, and a synthesis of repertoire works being created in new multi-disciplinary forms including music, stage structures, light sculptures and choreography. "Neu[e] Parameter des zukünftigen Theaterbetriebes [...]; 5. Mitbestimmung und Partizipation der Ensembles und Mitarbeiter; [...] 7. Der Übergang vom Repertoire zum Mixed-Stage-Betrieb". Thomas Schmidt: *Theater, Krise und Reform. Eine Kritik des deutschen Theatersystems*, Wiesbaden 2017, p. 9.

## Inhalt

### Einleitung 8

**Sabine Eggmann** »Folkloring« Schweiz. »Volkskultur«  
als gesellschaftliches Narrativ 23

**Melanie Dörig** »So wünscht sie sich schon einen Mann«.  
Genderkonstruktionen in Appenzeller Volksliedern am  
Beispiel der Liedersammlung Albertina Broger 38

**Leo Dick** Der Schatten von Mutter Helvetia. Jeremias Gotthelfs  
Die schwarze Spinne als Schweizer Opersujet 50

**Andreas Zurbriggen** Progressive Traditionalisten. Wie zwei umtriebige  
Walliser die Schweizer Volksmusikszene auf den Kopf stellten 66

**Hanspeter Renggli** Vom Wachsen und Verschwinden. Gedanken zur  
Kammeroper Die Hellen Nächte (1988–1997) von Daniel Glaus 86

**Leo Dick** Réduit und Transitland. Helvetische Selbstbilder in  
Musiktheaterwerken von Mela Meierhans, Michel Roth und Xavier Dayer 103

**Noémie Favennec** La Fête des Vignerons 2019, un Festspiel régional 120

**Leo Dick** Grand Opéra Tell. Künstlerische Forschung am Prinzip  
»Nationaloper« mittels angewandter Hauntologie 147

**Katelyn Rose King** Collectives Curating Myth. Festival Neue Musik  
Rümlingen and Its Curatorial Legacy 167

**Gabrielle Weber** Zeitgenössische Musik und Fernsehen – ein  
schwieriges Verhältnis. Elitäre Kunst trifft Massenmedium  
am Tonkünstlerfest in Lugano 1981 186

**Thomas Gartmann** Der Fall Balissat – Symbol eines  
unliebsamen Netzwerks? 206

**Ewa Schreiber** Polyphonic Self or Idiomatic Label? Mapping Polish  
Composers Born Between 1970 and 1980: Marcin Stańczyk,  
Aleksander Nowak, Jagoda Szmytka 231

**Benjamin Scheuer** Le corps à corps von Georges Aperghis – eine  
Annäherung an die Aufführungskultur 252

**Noémie Favennec** Anthophila. Une proposition d'art vivant  
pour l'art du vivant 273

**Katelyn Rose King** Finding a Post-Human *Communitas* in Traditional Structures.  
Ulrich Rasche's *Trilogy* at Deutsches Theater Berlin 283

**Irena Müller-Brozović** Das Labor als gemeinsame Werkstatt von Profi- und  
Laienmusikerinnen und -musikern. Formen der kulturellen Teilhabe im Bereich  
der Neuen Musik aus der Perspektive der Musikvermittlung 306

**Johannes Werner** Postdigitale Chöre. Eine Suche nach Chorfiguren in  
postdigitalem Musiktheater und Performance im Kontext von Körper,  
Gemeinschaft und Wertschöpfung 319

**Katelyn Rose King/Noémie Favennec** *Home* (Münstergasse 37). An Aesthetic Analysis  
Based on Collective Experience in Site-Specific Contemporary-Music Theatre 341

**Namen-, Werk- und Ortsregister** 372

**Die Autorinnen und Autoren der Beiträge** 381

## MUSICKING COLLECTIVE

Codierungen kollektiver Identität in der  
zeitgenössischen Musikpraxis der Schweiz  
und ihrer Nachbarländer • Herausgegeben von  
Leo Dick, Noémie Favennec und Katelyn Rose King  
unter redaktioneller Mitarbeit von Daniel Allenbach





Dieses Buch ist im Oktober 2024 in erster Auflage in der Edition Argus in Schliengen/Markgräflerland erschienen. Gestaltet und gesetzt wurde es im Verlag aus der *Seria* und der *SeriaSans*, die von Martin Majoor im Jahre 2000 gezeichnet wurden. Gedruckt wurde es auf Eos, einem holzfreien, säurefreien, chlorfreien und alterungsbeständigen Werkdruckpapier der Papierfabrik Salzer im niederösterreichischen Sankt Pölten. Das Vorsatzpapier *Caribic cherry* wurde von Igepa in Hamburg geliefert. *Rives Tradition*, ein Recyclingpapier mit leichter Filznarbung, das für den Bezug des Umschlags verwendet wurde, stellt die Papierfabrik Arjo Wiggins in Issy-les-Moulineaux bei Paris her. Das Kapitalband mit rot-schwarzer Raupe lieferte die Firma Dr. Günther Kast aus Sonthofen im Oberallgäu, die auf technische Gewebe und Spezialfasererzeugnisse spezialisiert ist. Gedruckt und gebunden wurde das Buch von der Firma Bookstation im bayerischen Anzing. Im Internet finden Sie Informationen zum gesamten Verlagsprogramm unter [www.editionargus.de](http://www.editionargus.de), zum Institut Interpretation der Hochschule der Künste Bern unter [www.hkb.bfh.ch/interpretation](http://www.hkb.bfh.ch/interpretation) und [www.hkb-interpretation.ch](http://www.hkb-interpretation.ch). Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet unter [www.dnb.de](http://www.dnb.de) abrufbar. © der zeitgleich erschienenen digitalen Version: die Autorinnen und Autoren, 2024. Dieses Werk ist lizenziert unter einer Creative Commons Namensnennung-Nicht kommerziell 4.0 International Lizenz ([CC BY-NC 4.0](https://creativecommons.org/licenses/by-nc/4.0/)).

DOI [10.26045/kp64-6181](https://doi.org/10.26045/kp64-6181) ISSN 2700-8681 ISBN 978-3-931264-97-0

MUSIKFORSCHUNG DER  
HOCHSCHULE DER KÜNSTE BERN

Herausgegeben von Martin Skamletz  
und Thomas Gartmann

Band 17