

Abstracts

Dieter Mersch: »I never saw myself as a composer.« On Manos Tsangaris' Compositional Thinking

According to his own statement, Manos Tsangaris »never saw [him]self as a composer« at the same time, his interests lean primarily towards the compositional. However, he is mainly concerned with a shifting of the concept, with its return to its proper sense of the compositional, the compiling of places, rooms, things, sounds, actions etc. The text examines Tsangaris' expanded concept of composition with regard to its philosophical implications as well as to what these »compilations« provoke: a passage in the aesthetic, in the understanding of the musical and its borders with the non-musical and also a passage of the audience and its habits of reception which literally put his occasionally theatrical pieces »in motion«.

Übersetzung: Claudia Brusdeylins

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Jörn Peter Hiekel: Casually Fundamental. Musical Theatre with Swallows, Swifts and other Pulse Generators

In the two sister works *Schwalbe* and *Mauersegler* one may experience how rich in perspectives the worldly side in Tsangaris' compositions really is. In an elaborately interlaced manner, very diverse sonic and semantic material is brought together in different constellations. It seems important for this basic concept that this »ars combinatoria« is obviously inspired by procedures of film-maker Jean-Luc Godard, and that its content, too, includes references to two films by Godard with specific text excerpts. It is especially this central aspect of the pieces, both of which make the listeners participants, which leads to concrete critical reflexes on phenomena and attitudes in present-day culture (namely in the field of leisure industry). Both pieces are located in the public realm – such as a river cruise on a pleasure boat and as a passage through a city centre, respectively – and contain explicitly ironic references. Both, though, serve to emphatically make the audience aware of what the experience of music or art in general can mean in present-day culture. All this is strongly underlined by a recourse to the spirit world of Shakespeare's *Tempest* in the second of the two pieces.

Übersetzung: Claudia Brusdeylins

Rainer Nonnenmann: »The Recipient is the Laboratory«. Manos Tsangaris' Strategies of (Self-)Observation of the Observer

Since his earliest works, Manos Tsangaris has been playing with settings which correspond to or contradict the traditional concert and theatre-format, which, at any rate, direct the audience's attention to the system of rules of relations and proportions applied within and outside of the set frame. This play with dispositions aims at directing the perception channeled by conventional forms of presentations back to the inner ›wiring‹ of perceiving, understanding and evaluating of the audience itself, according to the motto »The recipient is the laboratory«. Within three and a half decades, Tsangaris developed in »Musiktheaterminiaturen«, »Stationentheatern«, »Diskreten Stücken«, »Beiläufigen Stücken«, model stages and ball paths various strategies of the investigative (self-)observation of the observer: the permeability of simultaneous scenes, changes of perspective of events fluctuating between before/after, inside/outside, in the public space and between media, affective charging of mechanical sequences as well as an extreme reduction of the visitor to a ›one-person-audience‹ being addressed at close range. Ultimately, the gaze of the person looked at looking back at him from within the scene, proves to be a leitmotif. For Tsangaris lets us see the seeing: face-to-face, eye-to-eye.

Übersetzung: Claudia Brusdeylins

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Raoul Mörchen: The Experiment as a Starting Point. The Development of Some Central Ideas of Musical Theatre by Manos Tsangaris

At the start of his career, Manos Tsangaris develops some fundamental ideas about music theatre through works that function as studies. These experimental works deal with basic concerns such as the nature of size, scale, material, and space in sometimes just two or three minutes. This happens through a setting that is made to question itself more and more and therefore to observe how social, mental, and physical conditions of a certain artistic framework determine our perception of a work and the border between it and the outside world. Deconstruction represents a critical means by which such a study can be carried out, that is to say, the detachment of sensations from their conventional relationship to perception and, in their place, the composition of new contexts that attract our attention because they undermine our expectations.

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Stefan Kraus: Messages from the Control Room. Interconnecting Lines in the Work of Manos Tsangaris

As a composer, musician, draftsman and writer, Manos Tsangaris reacts with his complete works to the heterogeneity of perception situations, placing next

to it monomedial events which are not to be translated into other media but to be ›interconnected‹. In combining various forms of expression, he circles the non-nameable mystery of our elusive existence which, as musical theater, finds its artistic equivalent in the precise relationship of space, time and subject. It is none less than the complexity of waxing and waning which formulates demands on his through-and-through-composed work. The text draws inter-connecting lines between the different parts of his oeuvre while his early work *winzig* (1991) and the mechanised sculpture *Kugelbahn* (1997) are being consolidated.

Übersetzung: Claudia Brusdeylins

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Elena Ungeheuer/Kornelius Paede: Parametrised Distance. Tsangaris' Musical Theatre As Reflected by Practical Science

The performative aesthetics of some miniature piece by Manos Tsangaris is inter alia based on the composer's parametrical access to distance. This thesis was experimentally examined by a scientific team from the Atelier Klangforschung, Würzburg, in cooperation with the composer at the Akademie der Künste Berlin in September 2014, as scenic miniatures by Tsangaris and short scientific performances were alternately performed by the same scientist-performers. While distance proved oneself as responsible for the fragile performative art of Tsangaris, scientific practise adapted to the artistic aesthetics of production and got more conscious for its self-constitutive immanences.

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Regine Elzenheimer: Between *Orpheus* and *Orestie*. On Manos Tsangaris' Format of a »Stationentheater«

The essay is concerned with the format of a multiple-station theatre (»Stationentheater«) which is used as a specific term for Manos Tsangaris' musical theatre in the sense of a theatre being staged on various locations with the audience moving from place to place. With reference to the two musical theatre works *Orpheus*, *Zwischenspiele* and *Botenstoffe*. *Orestie*, and on the backdrop of positions of theory of drama by, among others, Peter Szondi, and of space-theoretical discourses by Michel de Certeau, Michel Foucault and Marc Augé, the essay traces the artistic potential of the concept ›station‹ as an intersection point of location and space and examines the two works with regard to the political implications of site-specific-theatre or a theatre in the public space.

Übersetzung: Claudia Brusdeylins

Tobias Eduard Schick: Poetry and Subversion. Romantic Aspects in the Musical Theatre Miniatures by Manos Tsangaris

Many musical theatre miniatures by Manos Tsangaris, like the cycle *winzig* (1993/...), the *Diskrete Stücke* (1996/2007) or the transitional pieces of *Mistel Album* (2012) are strongly marked by poetic aspects. In them, sound, language, light and gesture combine to become a multilingual fabric with a poetic aura formed especially by the purposeful control of lighting. Tsangaris often takes as a starting point everyday situations or uses everyday sounds and objects which are imbued with poetical qualities in the sense of the »re-enchantment of the world«. In this, one may recognize parallels to the early Romantic poetics of Novalis or Friedrich Schlegel. Not less meaningful, however, are the subversive facets of his musical theatre miniatures: His pieces often transcend genre boundaries, deal with the issue of performance conventions and transform them. Many of his musical theatre miniatures aim at disclosing to the recipients the way their own reception depends on their point of view, and because of their multilingual format they escape medial documentability. This is their underlying socio-critical aspect, manifesting itself not mainly with regard to content but in the thing itself.

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Marcel Beyer: Manos Tsangaris as a Narrator

For his opera *Karl May, Raum der Wahrheit* (2014), the composer and writer Manos Tsangaris cooperated with a librettist for the first time. The writer Marcel Beyer gives an account of this cooperation and traces the question how scenic moments are concealed in the textual material and how the semantic layer of the verbal material can merge into the musical.

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Martin Zenck: »Wagner's Rescue by Karl May« or by Manos Tsangaris? On the Musical Theatre *Karl May, Raum der Wahrheit* (2014)

The present contribution traces three aspects: Firstly, a possible historical genealogy from an American Indian opera by Franz Schubert via Theodor W. Adorno through Manos Tsangaris with regard to the problematical concept of home as a place of placelessness. Secondly, the particular topic of the Karl May opera according to the libretto by the writer Marcel Beyer and the composer Manos Tsangaris. In this, possibly childish-youthful identification with the hero Karl May and with him as a writing adventurer who really visited remote countries like the orient and the American North, may be disrupted in so far as this figure finds his manifold doubles from the young Karl May via the cheat of

his late years who is wanted by the police through to the successful author who, even in his year of death 1912, planned to write a veritable drama, in the era, that is, of the upcoming silent movie. One such is, in fact, being played, under the title *Afgrunden* of 1910 with the erotically vibrating actress Astrid Nielsen, from the ceiling several times in the course of the work. Thirdly, the study deals with the new spatial concepts of an above- and between-room which leaves the well-known concept of unified, euclidically formed rooms. Though there seems to be a divine metaphysical perspective in the above-room, looking down on us by way of the universal presence of monitoring media like a divine eye, the question remains whether under such observation we really are in good hands, inviting more than a little scepticism. In this respect, we are leaving the musical theatre by Manos Tsangaris feeling haunted by a shadow which will never leave our side. The »Raum der Wahrheit«, as the subtitle of this Karl May opera reads, becomes, with its manifold folds of between-rooms and an above-room, finally becomes an observation room where we are not only divinely looked at, protected and securely guarded over like in the *theatrum mundi*, but become victims of persecution by the media.

Übersetzung: Claudia Brusdeylins