

English Summaries

Lars Ole Bonde| Not just for pleasure - or comfort

The Danish composer Bent Lorentzen (b. 1935) has composed 15 operas, all very unique in their dramatic architecture and their musical style. The article is a comparative analysis of the dark, modernist *Tristan-Variations* (1979) and the comic palimpsest Pergolesi's home-service (1998). Common dramatic features are identified, with special focus on two characteristic features in Lorentzen's music theatre: the comic and the performative dimensions.

Juliana Hodgkinson| Distributed Opera: new stagings, new roles

This article is developed further after a presentation entitled *Contemporary opera formats and the internet* at a seminar *From Baroque to Internet: Gender-critical perspectives on machinic music-theatre and its role-concepts*, held at Kunstuniversität Graz, Institut für Elektronische Musik und Akustik, under Professor Elena Ungeheuer, in cooperation with the Musicology Department of the University of Heidelberg (Prof. Dr. Silke Leopold, Dr. Hanna Walsdorf), Freya de Mink (musicologist, Utrecht).

Nila Parly| Wagner's Rhinegold in the wringer

This article discusses a creative research seminar, during which Danish opera director Kasper Holten, a group of scholars and students from universities in the Nordic countries, and a team of young singers experimented with stagings of the last scene of Wagner's *Rheingold* on the basis of a dramaturgical sketch written specifically for this purpose by the American post-structuralist Carolyn Abbate. In the course of the article the process is analysed from a theoretical viewpoint founded in performance studies, and the ideas are developed further in a hypothetical production inspired by film director Lars von Trier's thoughts on "enriched darkness".

Tony Valberg| Musictheater between "work of art" and "event"

Under modern conditions, art music has shown a particular need to establish itself as a discipline independent of the other arts, as "pure" instrumental music. However, musical entrepreneurs such as John Cage have delved into aesthetics and performative practices that exceed the boundaries between music and the other arts. A production like the Norwegian childrens' music theatre play *Draumkvedet* (The Dream Song) exemplifies music's function in music theatre when it 1) unfolds like a traditionally formed narrative and 2) unfolds like a non-linear event that establishes a relational *presence*. As such, *Draumkvedet* suggests how music may play a specific role in the musical theatre whether approached as a "work of art" or an "event".
