

Abstracts

Rainer Nonnenmann: Plait, swing, bang, fold. Form and forming in Enno Poppe's *Haare, Fingernagel, Trauben* und *Buch*

Poppe wants to know the material he deals with in every precise detail, to show the listener all the richness of a single sound or gesture. Under his microscopic view a simple tone, interval or glissando becomes a complex unit of several different parameters. Composing such material – for instances in chamber works for strings solo, duo, trio and quartet – means for the 1969 born composer and conductor to bring out the internal potentials of these particles for the audience in a clear and understandable way. In this process Form is for Poppe not only an end in itself or a common scheme, just to fill up with extraordinary sounds, but in the sense of information theory the essential method of inventive structuring and forming the specific material work by work in an individual morphological way.

*

Jörg Mainka: Hin und *weg von der »motivischen Arbeit«*

The text takes an approach to Enno Poppes creativ methods, which often have been discussed in relation to the music-historical term of »motivisch-thematische Arbeit«. Motivic and thematic work is considered to be one of the most important techniques in compositions of the classical and the romantic period, but became rather obsolete in the eyes of many composers of the 20th century. In Poppes composition *Speicher II* the increasing complexity of variation-processes effect a deeply interesting kind of permeability between the different levels of formal organisation as form, parts, motifs and cells.

*

Sascha Lino Lemke: »All of this is ›Satz‹«. The »Finale« of Enno Poppe's *Wald* for four string quartets

One of the many impressive features of *Wald* is the use of glissando, which becomes the most characteristic way Poppe expresses pitch content within the piece. Glissando is heard in single melodic lines as well as in complex polyphonic structures. The result being not only a very gestural, lively, »speaking« music, but also a world of very sensual harmonies, constantly transformed by glissandi. These are very much controlled by the composer rather than being left to chance. This article analyses the »Finale« of *Wald*, beginning with a re-

construction of the underlying nine-part glissando model, moving on to discuss its sensual qualities, and finally showing the changes made by Poppe whilst writing the final score, his methods of instrumentation and his use of rhythm. This analysis is preceded by some remarks on the beginning of *Wald* which explain why the »Finale« presents itself to the listener as the apotheosis of the piece.

*

Jörn Peter Hiekel: Limitation and development. On Enno Poppe's and Marcel Beyer's musical theatre works *Arbeit Nahrung Wohnung* und *IQ*

The music theater pieces *Arbeit Nahrung Wohnung* (work, aliment, apartment) and *IQ*, on which Enno Poppe collaborated closely with the author Marcel Beyer, manifest an unusual notion of music theater that has the conscious eradication of borders, at many points, between singers and instrumentalists at its core. In correspondence to the extreme situations played out on a contentual level, both works' unusual cast offer artistic creative space that are characterized by self-imposed limitation. However, on a linguistic as well as sonic level both pieces step up and, with insistence and with a sheerly exuberant amount of creative fantasy, wrest themselves from these limitations. With this – so the thesis of this essay – they make apparent how art that does not merely aim for entertainment and does not simply adopt the established patterns of presentation, can assert itself against the purely superficial or the dominance of the non-artistic.

*

Till Knipper: Continuously developed variation. On the morphology of Enno Poppe's *Stoff*

Form is traditionally regarded as a matter of contrasts and similarities in long temporal durations. For Enno Poppe, as for many other composers of the past century, form is also a matter of detail, process, and the relation between those temporal levels and its relation to non-temporal aspects of music. This article discusses the composition *Stoff* (2015) for nine instruments, a piece developed from fractal concepts in which various characteristics are equal on a temporal detail, middle and large-scale level. Poppe establishes those strict concepts in music in order to demonstrate how the composition releases from its origin. Analogies between the writings of Claude Simon's *nouveau roman* and Poppe's concept are discussed.

*

Julia Kursell: Composing with hearing. Combination tones in the music of Enno Poppe

The contribution focuses on Enno Poppe's *Speicher VI*. I contextualize the use of non-linear distortions (combination tones) in this piece, using the histories of musicology and experimental research in physiology. For this, I refer to concepts of imagination and anticipation, as developed by music theorist Hugo Riemann and conductor Hermann Scherchen, as well as to Hermann von Helmholtz's research in auditory physiology. Against this background I analyze three levels of constructing musical coherence in *Speicher VI*. Combination tones intrude the listeners' bodies, while at the same time creating a sense of familiarity with the physical phenomenon. On a second level, this encounter affects the memory of previous motivic and sonic developments. A third level concerns semantic associations that each listener constructs according to her own experience. I argue that, through this mode of working with the actualization of sound that shapes the sound's virtual presence, Poppe's music offers the listener a specific mode of communicating with its sounds.