

# Abstracts

Elena Ungeheuer: Marco Stroppa's Order of Things

The musical world of Marco Stroppa is highly complex, multi-layered, and strictly organised, especially via computer programming. At the core is Stroppa's artistic sensitivity for energetic and organic concerns. Including analytical and biographical considerations, the article situates Stroppa's compositional activities and interests within the history of ideas (*Geistesgeschichte*), far beyond the references he addresses himself. Looking at Stroppa's work in a broader context gives valuable insights into an art that bridges innovation and tradition, reason and emotion, technology and poetry.

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Giacomo Albert: From the Immersion to the Dramaturgy. Sound, Form and Visuality in Marco Stroppa

This article sketches a brief overview and an interpretation of musical form in Marco Stroppa's music. First, Stroppa's concept of sound morphologies is introduced and exemplified with their exploitation in *Traiettoria* and *Proemio*. The form in Stroppa's music is interpreted as a multi-layered dramatic structure. However, a change can be constituted within the last fifteen years: a shift from the concept of form as narration, dramaturgy and dialectic between sonic elements to a form as visual dramaturgy, in other words: a shift from the immersion in a virtual sonic dramaturgy to an embodied dramaturgy.

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Pascal Decroupet: Time – Harmony – Sound. Analytical Fragments about Marco Stroppa's world of characters and sound techniques in »Moai« and *Hiranyaloka*

This article focuses on analytical observations of »Moai« from Marco Stroppa's *Miniature estrose* and the beginning of *Hiranyaloka*, which both share the same material. In articles about *Traiettoria*, Stroppa distinguishes between several organisms of musical information (OIM). In »Moai«, they form a more expanded network. All 13 of them have their own characteristic periodicities and harmonic transformations. The composer decides on any necessary adaptations or additions in order to create a developmental dramaturgy. In *Hiranyaloka*, the textures are modified even further, at times disregarding

the original form, so that listeners are encouraged to discover the sounds under ever new circumstances.

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### Giordano Ferrari: Dramaturgy and Theatre in the Work of Marco Stroppa

In this article, Marco Stroppa's approach to musical dramaturgy will be retraced. Starting with his two radio operas, the relationship between text and music in *Proemio* and the use of sound and voice in the work *in cielo in terra in mare* will be discussed. Then, Stroppa's first experience with stage performance with his piece ... 1995 ... 2995 ... 3695 ... will be observed, in order to conclusively understand the decisive steps taken to create a contemporary musical theatre of its own, which manifests in his opera *Re Orso*, based on Arrigo Boito's fable.

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### Elena Ungeheuer: Marco Stroppa's Spaces

From its very outset, space matters in Marco Stroppa's music. In a systematic manner, the article presents the impressive variety of conceptions of space in his pieces: space as an intra-musical referential system embodied by metre, space as a dramaturgical measure supporting identification, space as a morphogenetic feature of musical form and genre, space as a geometric shape, space as a physical appearance, and others. Stroppa's acoustical totems, carefully balanced towers of loudspeakers, incorporate his aesthetic principle of space as being responsible to set the scene for the specifics of the musical material itself.

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### Marco Stroppa: Composing Multiple Forms

By composing multiple forms I react artistically to a double phenomenon of my perception of music, which accompanies my life and is characterized by the simultaneity of a special kind of fusion and a special kind of division. In the following, I describe the characteristics of this perception autobiographically on the basis of two key experiences. Then I introduce my compositional concept of multiple forms. Subsequently, I present two of these forms, the gestural and the emotional form, on the basis of some compositional situations from my works.

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Elena Ungeheuer, Marco Stroppa, Arshia Cont, Jean Bresson: Marco Stroppa's Musical Technology

Composer Marco Stroppa is a leading figure in today's discourses on musical technology. Based at IRCAM since the late 1980s, he has advanced and developed techniques of computer-aided-composition (CAC). This article is a synthesis of numerous talks about music and technology between Stroppa and his collaborators Jean Bresson and Arshia Cont (both computer experts at IRCAM for many years), and Elena Ungeheuer, who played the role of moderator and writer. It yields deeper insights into Stroppa's concept of CAC, into the programming environment of his compositional procedures, and into interdependencies between thinking in music and in informatics.