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Listening as Creative Act:

Reworking of material as process for stimulating creativity in composition as seen in the chamber opera *La Luna*.

Abstract

My doctoral program is a collaboration between the *Hamburgische Staatsoper*, the *Hochschule für Musik und Theater Hamburg* and the *Claussen-Simon Stiftung*. It consists of two components:

- 1) A new chamber music-theatre production, *La Luna*, which will be premiered on 18 June 2021 in the Opera stabile of the Hamburg State Opera, directed by Ron Zimmering.
- 2) A Dissertation, which will provide a critical reflection on my compositional work and will deliver the keys to analyse my opera *La Luna*.

Both these works are developing within an artistic research project based on the Frayling/Brogdoff Trichotomy: therefore I'm reflecting on my artistic work under three different perspectives at the same time:

1. 1) A musicological and historical perspective (Research about Art).
2. 2) A viewpoint that takes in consideration the compositional act as research itself (Research through Art),
3. 3) A perspective that will study and will explain the main compositional tools I'm developing while I'm writing the opera. (Research for Art)

This model provides a framework to my research question: how the concept of "Reworking of Sonic Material" shapes the Music of my opera *La Luna*. On the one hand, my research put my opera in correlation with the cultural Phenomenon of the "Remix Theory", on the other hand it develops new compositional tools, inspired by techniques such as *Remix* and *Sampling*, which are already common in electronic music, photography and cinema.