

INTERTEXTUALITY IN MUSIC SINCE 1900

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Katrin Stöck (assist. Univ. Leipzig)

“Intertextual structures in chamber musical theatre”

Examining musical theatre pieces of the 1970s in the German Democratic Republic and Portugal, especially such works of Costança Capdeville (Portugal) and Friedrich Schenker (GDR) we find an extensive network of intertextual structures. Thinking of works as *Kammerspiel II. Missa nigra* by Friedrich Schenker (1979) and *Mise-en-requiem* by Costança Capdeville (1979) we can see that the composers worked with diversified techniques as musical material, quotations, allusions, musical and textual forms, existing textual material, scenic elements and many others in the field of text, music, and scene. By doing so the composers established ways of communication and interaction between themselves as the authors and the interpreters and also between themselves and their audience, communication structures which also include the communication with the basic texts, compositions and other cultural structures where this material comes from.

In my paper I will present the intertextual structures by analysing these both works and also by discussing the possibilities and functions of the communication and interaction aspects.

Biographical Note

Dr. Katrin Stöck studied musicology and theatre sciences as well as German literature at the Universities of Halle-Wittenberg and Leipzig. She is working as scientific research assistant for musicology at the University of Leipzig/Germany, at the moment researching at CESEM/Lisbon.

Her doctoral thesis *Musical Theatre in the GDR. Scenic Chamber Music and Chamber Opera of the 1970s and 1980s* appeared (in German) in print 2013 at Böhlau-Verlag Weimar. From 1999 to 2012 she also participated in the revision of the *Riemann-Musiklexikon* (Mainz 2012), with specialization in musical theatre, dance, German, Russian, and Czech composers.

She is leading courses and lectureships, organizing conferences (International GfM-Conference Leipzig 2008), and working as a freelance dramatic advisor and publishing editor. Her special research interests are: musical theatre of the 20th and 21st centuries, musical history and cultural policy of GDR, music and dictatorship, musical life in Portugal in the 20th century, Czech musical history, and applied musicology: concert and theatre dramaturgy, conference management.