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Junior. Entre setembro de 2015 e junho de 2016 desenvolverá parte da pesquisa de doutorado na Universidade de Roma – *La Sapienza*, sob orientação do professor Emanuele Senici, com bolsa de estudos do programa Erasmus Mundus – *Euro Brazil Windows Plus*, coordenado pela Universidade do Porto.

Making Musical Theatre outside Opera: Reasons and Functions

Katrin Stoeck

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The paper focusses on musical theatre outside Opera houses and will show the possibilities of interaction and the functions of communication of chamber music theatre outside and after opera as an institution. Composers and their works of the 50s and 80s in former GDR and of the 60s to the 80s in Portugal will be taken as examples.

In East Germany (GDR) there was from the 1950s a large discourse about the necessity to write a national opera. The states aesthetic of Socialist realism was concentrated on the so called “heritage”, on “humanistic” pieces by Händel and Mozart until late romantic composers. The institution “opera” was occupied by that “heritage” and the attempts of national opera.

Composers who were more interested in advanced compositional techniques and advanced dramaturgical structures in the 50s and 60s only rarely got the chance to produce an opera at an opera house. Only from the 70s some composers got the possibility to get into the institution with some new ideas. But the composers also had other reasons to make musical theatre outside the opera houses: They wanted to join political discussions with their musical theatre, but this is impossible with an opera because of its long production time.

In Portugal the Institution Opera in the time of the dictatorship fulfilled its function as the “reception room” of the nation with also national influenced pieces of Portuguese composers and the international repertoire.

The paper will show how musical theatre outside the institution opera in GDR and Portugal jumped into a vacuum, and made the communication about political, social, cultural and other controversial disputed questions possible.

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.