Katrin Stöck

a) título da exposição

Scenic chamber music as a field of the discourse about music material and questions of avant-garde composition techniques in the GDR and Portugal in the 1970s and 1980s

b) resumo até 150 palavras

Compositors of the former GDR especially in the 1970s and 1980s used scenic chamber music not only to discuss political, sociological and cultural questions but also to find their place in the discourse about the musical material which could or had to be used.

While the official aesthetic, the socialist realism, propagandised traditional composition techniques, the advanced composers looked and listened more to the West to use avant-garde composition techniques. The discourse changed from the emancipation of the avant-garde in the early 1970s to the “superiority” of the avant-garde in the late 1980s.

The problematical “superiority” of the avant-garde which made it difficult for composers to find their own language between tradition and avant-garde was discussed in scenic chamber music by Georg Katzer, Helge Jung, Reiner Bredemeyer, Thomas Heyn and others.

The paper also will have a potentially comparative look at the situation in Portugal at the same time.

c) referências bibliográficas


d) 5 palavras-chave

scenic chamber music; music theatre; GDR; Avant-garde; discourse of music material

e) indicação de disponibilidade de datas: 25 de JUNHO; 2, e 9 de JULHO