

Music in the second degree

On Gérard Genette's theory of transtextuality and its musical relevance

Gastvortrag von Prof. Dr. Paulo de Castro, Universidade Nova, Lissabon

Zeit: Montag, 10. Juni 2013, 18.00 Uhr

Ort: Hörsaal, Institut für Musikwissenschaft, Karl-Schönherr-Straße 3, 6020 Innsbruck

The concept of intertextuality was originally developed by Julia Kristeva, who introduced the term in connection with her discussion of Mikhail Bakhtin's views on dialogism and the polyphonic novel. Gérard Genette has redefined the object of poetics as the study of *transtextuality*, understood as the network of relations, both hidden and explicit, that may exist between a text and other texts, thus subsuming Kristeva's concept under a broader category. The notion of intertextuality has been applied to other disciplines, including of course musicology. It would seem, however, that the notion has not yet received the attention it deserves, especially from a theoretical perspective. This lecture will focus primarily on a discussion of Genette's categories and their potential relevance to music, as illustrated by examples drawn mainly from the 19th- and 20th-century repertoires. In particular, some of the ways in which those categories can be brought to bear on the intermedial relations between music and different kinds of verbal texts (titles, performing instructions, commentary, literary programmes, poetic texts, etc.) will be considered.

Paulo F. de Castro (PhD, Royal Holloway, University of London, with a thesis on the musical implications of Wittgenstein's philosophy) is a musicologist, a lecturer at Universidade Nova, Lisbon, and a member of the CESEM research centre (Portugal). He has published several books and essays, including the sections on the 19th and 20th centuries in a book on the history of Portuguese music which received the Prize of the Portuguese Music Council in 1992. Alongside his activities as a researcher, a lecturer and a music critic, he was Director of the Teatro Nacional de S. Carlos (Lisbon Opera) in the period 1992 to 2000. His interests as a researcher include the philosophy of music, semiotics, topic theory and the ideologies of musical modernism. Paulo F. de Castro is Chairman of the Portuguese Society for Music Research and a member of the Board of the *Revista Portuguesa de Musicologia* (New Series).