

REGIE IM MUSICAL

PROF. DR. DAVID ROESNER SOSE 2015

KONTEXT

Einige allgemeine Merkmale I

- „Das Musical“ gibt es natürlich genauso wenig wie „die Oper“ oder „das Drama“.
- Die Geschichte der Musical-Regie wird vorwiegend in USA und GB geschrieben, die aber punktuell Impulse „europäischer“ Regie mit aufnehmen (Brecht z.B.)
- Regisseure sind vergleichsweise weniger prominent als z.B. im Theater. Einige Ausnahmen sind wegweisende Regisseure wie z.B. Trevor Nunn (Cats, Starlight Express), Nicholas Hytner (Miss Saigon), James Lapine (Sunday in the Park with George, Passion), Tina Landau (Floyd Collins), Sam Mendes (Assassins, Charlie and the Chocolate Factory)
- Lundskaer-Nielsen unterscheidet Musical Regisseure, die aus einer choreographischen Tradition kommen, von solchen, die vom Sprechtheater stammen

Einige allgemeine Merkmale II

- Ökonomische Faktoren sind relativ gesehen stärker mit Produktionsästhetik verknüpft als in anderen Gattungen. Lundskaer-Nielsen unterscheidet z.b. explizit zwischen „commercial and non-profit musicals“
- Haupt-Genres des Musicals (nach L-N):
 - Musical comedy: Kiss me Kate, Guys and Dolls, Anything goes etc.
 - Musical play: Show Boat, The Cradle Will Rock, South Pacific
 - Concept musical: Company, Assassins, Avenue Q, Chorus Line
 - Musical drama „combine[s] the fundamental traditions of the Broadway musical plays and concept musicals with dramaturgical and staging approaches from the developments in nonmusical drama“ (L-N, 7): Cabaret, Sweeney Todd, Miss Saigon, Sunday in the Park with George)
- Das Musical ist stets von einer intensiven Diskussion über „U und E“, bzw. „highbrow“ und „lowbrow“ (siehe Savran 2009) begleitet.

Einige allgemeine Merkmale III

- Harold Prince und das „Interwing theatre“ - sowohl innovativ und experimentell als auch traditionsgebunden (Lundskaer- Nielsen 2008, 20)
- „Interwing shows [...] combine the technical expertise of the right-wing with the innovations of the left-wing theater.” It is about “the ability to combine the formal experimentation of the Off-Broadway and avant-garde movements and the thematic preoccupations of contemporary social dramatists with the sophisticated stagecraft and structure of his precision of the Broadway musical” (ibid., 20)

Mitchell vs. Deer: Regie aus Sicht der anglo-amerikanischen Handbücher

Katie Mitchell, *The Director's Craft*, 2008 (S. 2):

- Directing means „building an imaginary world for the actors to inhabit, using ingredients from real life and circumstances suggested by the text itself“
- „Directing is a job that requires considered and careful preparation before rehearsals begin. [...] Thorough preparation does not work against the creativity or input of the actors in rehearsals; instead it feeds, focuses and inspires the actors' work“

Mitchell vs. Deer II

Joe Deer, *Directing in Musical Theatre*, 2014

- „Directors tell stories. While others usually write those stories, the director guides their telling. He or she decides what's important to highlight in the text and how the story will be expressed, and then takes the audience on a journey into and through that world. In a successful production of even the most complex script, the story emerges clearly and richly for the audience.“ (Loc. 535)
- „Your mandate, as a director of a musical, is to guide to the crafting of a body for the spirit of the musical to live in“ (Loc. 545)
- Directing is about “creating a successful musical production” (Loc. 549)
- „Main aspects of directing happen before rehearsals, not unlike opera productions“
- Rehearsals are: “when you assemble a cast to inhabit the detailed and amply realized world you've constructed with your partners.” (Loc. 557)

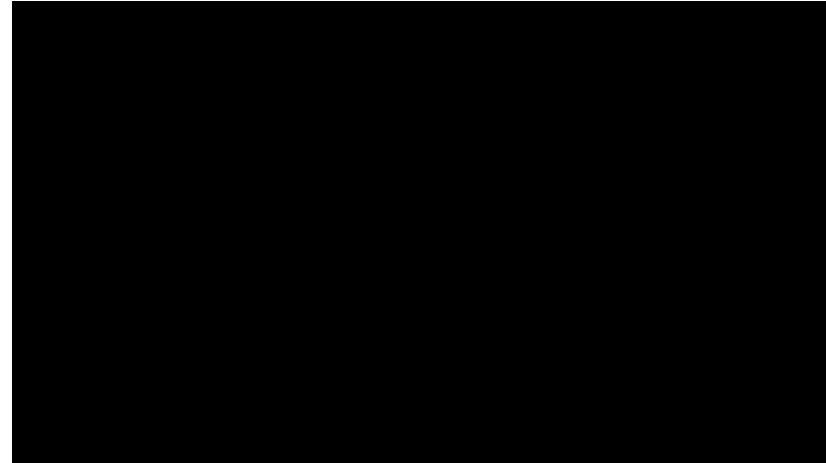
BEISPIELE

BILLY ELLIOT (HALL/JOHN)

(R: S. DALDRY, 2005)



BILLY ELLIOT (HALL/JOHN) (R: S. DALDRY, 2005)





BILLY ELLIOT (HALL/JOHN) (R: S. DALDRY, 2005)



AVENUE Q (LOPEZ/MARX)
(R: JASON MOORE, 2003)



AVENUE Q (LOPEZ/MARX) (R: JASON MOORE, 2003)



AVENUE Q AT THE 29TH ANNUAL EASTER BONNET COMPETITION



COMPANY (SONDHEIM)
(R: JOHN DOYLE, 2006)



Sondheim's Company 1970

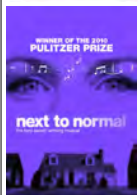




COMPANY (SONDHEIM) – R: JOHN DOYLE (2006)



Das 21. Jahrhundert – ein Ausblick



- Das Musical scheut nicht vor „schwierigen“ Themen zurück (Fun home, Next to Normal, Last Five Years)
- Es findet neue Spielformen (Avenue Q, Fun home)
- Es präsentiert komplexe, nicht chronologische Dramaturgien (Last Five Years, Fun Home)
- Es bedient sich einer Vielzahl musikalischer Idiome – mal als eklektisches Patchwork (Jerry Springer, Book of Mormon), mal als Fusion mit Popkultur (In the Heights, Hamilton, Here Lies Love)
- Es bricht mit Traditionen des Typecasting (Billy Elliot, Hamilton)
- Es zeigt, dass auch „Kammermusicals“ großen Erfolg haben können (Last Five Years, [title of show], Fun home, Ordinary Days)
- Es wird als dramatisches Werk ernst genommen: Pulitzer Price für Next to Normal und Hamilton
- Es ist in hohem Maße selbst-reflexiv bzw. selbst-ironisch (Something Rotten, Book of Mormon, [title of show], The Producers, Avenue Q, Spamalot)

ordinary days

[title of show]



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