

The Actor, Between *the Self* from Theatre and *the Other* from Music

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Abstract: The worlds of music and theatre have been brought together under the sign of scenic creation since the origins of the appearance of the theatre, the interdisciplinary artistic dialogue between the two arts sharing common aesthetic, psychological, psycho-social landmarks. The interactions between these worlds gave birth, finally, going through different forms and long searches, to the most original and popular theatre genre, the Musical. At the same time with technology and the digital revolution, live music, the orchestra, the musicians present on the stage of the theatre, were replaced with recordings, original stage music faces increasingly rare performance in theaters. The amazing intersection of theatre and music must be seen as a matter of course. My research will focus on the analysis of the fragile relationship between identity and alterity in the case of a few artists at the congruence between theatre and music (Ada Milea – *A lost letter in concert*, *The Explorer*, *Chirița in concert*, Răzvan Mazilu – *Cabaret*, *Maria de Buenos Aires*, Bobo Burlăcianu – *Cats*, *The City*, *Metamorphosis*, Alexander Hausvater – *The Machine. Musical*, Ada Lupu-Hausvater – *Hamlet*, Tibor Cări – *The little prince*). If a few years ago shows like *Rocky Horror Show* by Alexander Hausvater were considered original or controversial precisely because they skilfully crossed the boundaries between theatre and music, today we realize that the hybrid genre is also on an upward trend in terms of public taste (proof is The Young Actor’s Gala 2022 theme) and dramaturgy (Eugen Rotaru – *Musical Theatre Plays*), and of actors with professional training in both fields, tempted by the border between the arts. The co-creation experiences between the actor and the musician also bring with them important pedagogical aspects, resulting in an improvement of the work of each individual artist. The requirement to constantly search for new ways of artistic expression remains important, which inevitably brings together artists from different art forms.

Keywords: music; theatre; identity; alterity.

The world of music and that of theatre have been united under the sign of scenic creation ever since the beginning of theatre, the interdisciplinary artistic dialogue between the two arts sharing common aesthetic, psychological and psychosocial reference frames. The interactions between

these two worlds have eventually generated, after going through different forms and prolonged quests, the most original and popular theatre genre – the musical. Along with technology and with the digital revolution, the live music, orchestras and musicians present on the theatre stage have begun to be replaced by recordings, the original stage music being less and less often interpreted in performance rooms. The actors and musicians have gradually separated in scenic creations, finding their place and carrying out their activity in distinctive genres and cultural institutions. Although, from ancient times to the 19th century, the presentation of a play could not be imagined in the absence of songs, arias and musical interacts, as theatres employed vocal and instrumental performers, nowadays musicians only step on the theatre stage for occasional collaborations. This separation of the artistic worlds of the musician and of the actor has interrupted the discovery of all that links creation to life; it has also interrupted the discovery of the added value which the other brings to one's own artistic life by multiplying the ways of enriching the dramatic language. The amazing intersection between theatre and music must be regarded as natural. I have analyzed the fragile relation between identity and alterity in the case of a few Romanian artists, situated at the congruence between theatre and music. Their artistic creation emerged from the cooperation with other artists coming from different fields of performance arts (musicians, actors, composers, instrumental or vocal performers) and represents artistic products capable of a better expressiveness, in which we could recognize some of the most powerful means of expression: the word and the musical sound. The artists who authored the scenic creations of which I have chosen to talk carried out performances bringing together different art specialists and contributed significantly to the impact on the public, the message delivered, the quality of the performance, the atmosphere created, the scenic image. We are talking about Ada Milea, Răzvan Mazilu, Bobo Burlăcianu, Alexander Hausvater, Ada Lupu Hausvater, Tibor Cări. For an artist coming from the world of theatre, the two coordinates, theatre-music, do not exclude one another, but coexist; the proof consists in the unifying experiences of the performances which will be briefly presented in this paper. There is a balance between what the artist is and what completes him in the identity-alterity relation. Theatre and Music, Acting and Directing or the Musical composition are parts of an artist with an encompassing view and with multiple identities necessary for artistic creation. The mobility which the artist has is the integrating key in the process of creation and in the relation with the self. "The selfhood of oneself implies otherness to such an intimate degree that one cannot be thought of without the other, that instead one passes into the other."¹...

¹ Paul Ricoeur, *Sinele ca un altul* [*Soi-même comme un autre*], translated by Alina-Daniela

Ada Milea is the artist who brings on the Romanian theatre stage a true theatrical-musical phenomenon, the concept of concert performance. By combining the theatre area with the commercial area of the artist (as she already has a niche public), Ada Milea manages to gain the affinity of a mixed, curious, intrigued, classical and also nonconformist public. The musical performance area set by Ada Milea surpasses the structure of a musical (with a script especially designed for this genre) or of a musical part. Ada Milea offers a performance-concert based on any text (*A Lost Letter*, by I.L. Caragiale², *Memories of My Boyhood*³, by Ion Creangă; *The Tempest* by W. Shakespeare⁴, *Chirița* by V. Alecsandri and Matei Millo⁵, *The Daydreamer* by Ian McEwan⁶), these being concert performances in the view, direction, music and lyrics of the artist. She uses all of her resources to create the spectacular, to render the comic, to highlight the actors. Ada Milea is unique, and so are her performances, as her style is easily recognizable. Ada Milea's feature is that of presenting the texts, and also the extra-texts with good humour and (self)irony (a feature which cannot be lacked in musicals or musical performances). Conventional theatrical elements are not that common in performance-concerts (a performance which does not depend on canon, the actors usually sitting on chairs, thus positioned in front of microphones or able to play instruments); compensation, however, comes from the theatricality of the music and from the performing of the artists. The musical instruments become themselves adequately displayed characters, which highlight the comic effect specific to each type of character (from the piano and the usual guitar, to percussion instruments, toys and even household items or unconventional instruments: brooms, graters, mugs,

Marinescu și Paul Marinescu, București, Editura Spandugino, 2020, p. 20; *Oneself as Another*, translated by Kathleen Blamey, Chicago & London, Chicago University Press, 1992, p. 3.

² *O scrisoare pierdută-n concert*, after *O Scrisoare pierdută* [A Lost Letter] by I.L. Caragiale, performance-concert by Ada Milea, songs by Ada Milea and Anca Hanu, scene movement by Andrea Gavrilu, Scenography, light design, video Andu Dumitrescu, National Theatre of Cluj-Napoca, 2022.

³ *Amintiri*, after *Amintiri din copilărie* [Memories of My Boyhood] by Ion Creangă, performance-concert by Ada Milea, scenography Alexandra Constantin, light design Andrei Florea, Teatrul Tineretului Piatra Neamț, 2018.

⁴ *Furtuna*, performance, musical vision, direction, lyrics by Ada Milea after William Shakespeare, translated by Cristi Juncu, visual concept, scenography Andu Dumitrescu, electronic music versions Alin Teglaș, București, "Bulandra" Theatre, 2021.

⁵ *Chirița în concert*, performance-concert by Ada Milea after Vasile Alecsandri and Matei Millo, songs by Ada Milea and Anca Hanu, scenography Alexandra Constantin, National Theatre of Cluj-Napoca, 2019.

⁶ *Visătorul*, performance-concert by Ada Milea, after Ian McEwan, scenography Alina Herescu, staging Nicoleta Zaharia, translated by Dana Crăciun, pictures and animation Paul Mureșan, Teatrul Tineretului Piatra Neamț, 2017.

spoons, whips, cans, canisters, buckets, and many others). The way Ada Milea's music communicates with theatre and its world is also facilitated by interjections vocalized by the actors, by sounds specific to each character, key words and coiled leitmotifs, wordplays and noises which form the rhythmicity of the music composed by the artist. The actors are subjected to diversified development, thus being aided by the cooperation with other musicians during the making of the projects: Alexander Bălănescu, Bobo Burlăcianu, Vali Răcilă, and others. This theatre-concert idea began as a normal concert in which the roles of various characters were performed by the artist and her guests, who were seated on chairs in front of microphones and musical instruments⁷. The theatre-specific elements, such as scenic movement, dance, scenography, costumes, lights, projections, have gradually entered the stage, among musical instruments and microphones. The acting creativity of the protagonists is expected to overcome the situations in which the musical skills are less performant or inexistent, but one thing is certain: all of the actors are well highlighted regardless of the *music part* that they may bring, as Ada Milea uses acting as the main language of communicating the musical message to her public: "I have found myself in music with a theatre mind"⁸, Ada Milea says, her words being descriptive of her creation settled at the confluence between the performance arts of theatre and music.

The initial component of creating a character or a musical piece requires the independent work of the actor or musician. As they step towards the more advanced phases of the shaping of the performance, the artists have to cooperate with other partners in creation, to modify and maybe adapt the performance, to connect to the other and also to leave their own artistic print. They all depend on the creative energy and inspiration of the other as a source of nourishment for their own one, thus forming a circuit, a good conductor of ideas. Indeed, the actors represent the essence of the theatre performance: they are performers of text, the centre of the scenic situation. Actors approach every role, from the very beginning, assuming that it will be an unforgettable experience. Along the way, they will face blockage and trouble, they will take risks, rediscover, inspire or censor themselves, or they will let their imagination and psycho-emotional state loose; they will identify with the character which they outline on the unknown territory of theatre, of the stage, of rehearsals. This whole story is ideally accompanied by music; it comes to life through the dialogue between the actor and music, which

⁷ *Apolodor*, concert Ada Milea after *Cartea cu Apolodor* [The Book with Apolodor] by Gelu Naum; *Quijote*, concert Ada Milea after *Don Quijote de la Mancha*, Miguel de Cervantes.

⁸ *Dimensiunea teatrală a muzicii* [The Theatrical Dimension of Music], Doctoral thesis, PhD Candidate Ada Milea, Scientific Coordinator, Prof. Mihai Mănișțiu, PhD, Babeș-Bolyai University, Doctoral School of Theatre and Film, Cluj Napoca, 2021, *Introspecții, Interviu cu Andreea Dumitru* [Introspections, Interview with Andreea Dumitru], p. 279.

potentiates the emotional level of the future intersection between the actor and the other – the spectator.

Such performance concerts are similarly designed by Bobo Burlăcianu (a member and co-founder, together with Bobi Dumitraș, of the band *Fără Zahăr*), who focuses on the theatrical performing of music, on the creation of characters behind the microphones and the (both classical and unconventional) instruments. The two artists, Ada Milea and Bobo Burlăcianu, are two compatible figures from the theatre area analyzed here, as they have borrowed artistic prints from one another through their numerous joint projects and concerts carried out since 2004 up to now. Bobo Burlăcianu made his debut as a music and theatre composer in 2007, at the National Theatre of Iași, with the music of the play *With a little help from my friends*⁹; later, he composed the music of other performances in Bucharest, Sibiu, Cluj, Timișoara, Arad, Piatra Neamț: Beginning with 2018, as a director – musician – composer, he mounted several performance-concerts on Romanian stages: *Orașul*¹⁰, at the “Luceafărul” Theatre of Iași, *Pisici*¹¹ and *Pisici2*¹² at the “Matei Vișniec” Municipal Theatre of Suceava, *Metamorfoze*¹³ at the “Mihai Raicu Troupe Nord Theatre”, Satu Mare. The lyrics belong to his cooperater, Bobi Dumitraș: “Bobi writes lyrics, I put them on music and, with the help of a wonderful troupe of actors, we give them life on stage”¹⁴, the musical director describes the naturalness of the theatre-music intersection.

The work of the musician is the force which concentrates the two existing parts of the theatre equation (spectator – actor), so as to feel the pulse of the stage all in the same key. As the hardest part of his work is carried out in isolation, the musician must maintain a permanent relation with the stage and the actor, in order to stay aware of and connected with the process of performance creation: its defining trajectories have to correspond with the musician’s own process of creation. The stage is the usual place to

⁹ *With a little help from my friends* by Maria Manolescu, directed by Radu Apostol, music by Bobo Burlăcianu, scenography by Alina Herescu, “Vasile Alecsandri” National Theatre of Iași, 2007.

¹⁰ *Orașul* [The City] script after an idea of Oltița Cîntec, musical directing Bobo Burlăcianu, lyrics Bobi Dumitraș, scenography and video-design Andrei Botnaru, “Luceafărul” Theatre, Iași, 2021.

¹¹ *Pisici* [Cats] musical directing Bobo Burlăcianu, lyrics Bobo Burlăcianu and Bobi Dumitraș, pictures Ana Maria Țăranu, “Matei Vișniec” Theatre, Suceava, 2018.

¹² *Pisici2* [Cats2] musical directing Bobo Burlăcianu, lyrics and text Bobi Dumitraș and Bobo Burlăcianu, pictures Ana Maria Țăranu, “Matei Vișniec” Theatre, Suceava, 2021.

¹³ *Metamorfoze* [Metamorphoses] musical direction Bobo Burlăcianu, lyrics Bobi Dumitraș, scenic movement Roxana Fânață, Scenography Cristian Gătina, “Mihai Raicu Troupe Nord Theatre”, Satu Mare, 2021.

¹⁴ Bobo Burlăcianu about the *Metamorfoze* [Metamorphoses] performance, *Interview*, Youtube.

meet; here originate the vision, ideas and main trajectory from which individual ideas and creations begin. At the same time, the cooperation and mobility of artists from different fields enable the professional development, the exchange of experience, the acquisition of new skills or their improvement, the professional evolution, the reciprocal teaching and new career perspectives. Even under the best of circumstances, stress, uncertainty, the short-circuiting of ideas and personalities, are inevitable between collaborating partners. There is a need for the ability to maintain the cooperative attention on the making and development of the performance, an ability which could avoid a devastating impact on the artistic cooperation.

Another director coming from the sphere of music and musical composition for theatre is Tibor Cări, a pianist and composer with a consistent experience in the world of performance, and also a prize winner at the UNITER (The Romanian Association of Theatre Artists) Gala in 2013 for his theatre music. In 2020 he made, at the “Matei Vişniec” Theatre of Suceava, the first musical performance as a musical director, *The Little Prince*¹⁵, a Musical – Visual Experience after Antoine de Saint-Exupéry. The composer dares to exceed the limits of music towards those of stage direction at the Suceava theatre, where the actors perform live music. As announced on the playbill, it is a visual and musical experience, two sides subtly and uniformly integrated in the performance, in accordance with the well-known text about childhood and the essential aspects of life which are *invisible to the eye*. From the 1943 America to this day, the journey of this renowned novel, written by the Frenchman Antoine de Saint-Exupéry, has gone through the area of inspiration of many visual artists, painters, dancers, actors, musicians, choreographers, as it has been an inexhaustible source of ideas for many art creators. This literary work constitutes a favourable ground for the congruence between performance arts and not only. The character, the Little Prince, is not just a material presence in the view of the director-musician, as we can hear his voice and see his appearance through video projections, as an imaginary figure present in the mind and the soul of the child (or in those of our inner child). This directing idea encourages the meeting between technology and the stage, making the latter friendlier with the theatre public. Tibor Cări is one of the performance creators who endorse and promote, as much as possible, the live performance of music on the stage. The encounter, in the scenic space, between people of theatre and musicians suffers changes, their connection being interrupted when it is replaced by technology, by methods of rendering music which are, otherwise, more convenient financially. From the musician-director’s viewpoint, it does

¹⁵ *The Little Prince*, Musical – Visual Experience after Antoine de Saint-Exupéry, stage direction and original music by Cări Tibor, staging and lyrics Cezara Fantu, choreography Victoria Bucun, Light/Video Design Erős László.

not matter if we speak of a theatre performance, a musical performance or a musical: recorded music is not an option (although it is less costly, takes less effort and does not permanently require music specialists for carrying out the musical arrangement); the vocal and instrumental recordings are cold, emotionless and without the capacity of music to transmit the feeling and the message of the performance to the public.

The actor's *self development, his work with himself*, actually involves being available to the other. The work of an individual is indeed isolated at the beginning, and is followed by the artistic *blend* with the other forms of expression, and by the *encounter with the eye* of their animated representatives, with the final purpose of increasing the emotional level perceived and felt by the soul of the witnessing spectator.

One of the most valued Romanian choreographers is the dancer Răzvan Mazilu, a winner of the Uniter Prize for developing the Musical in Romania. The first to set a theatre-dance performance in action in Romania, *The Lady of the Camellias*¹⁶, Răzvan Mazilu is the representative of Romanian choreography who went further, having the courage to bring the Broadway specific performance, *i.e.* the Musical, on the Romanian stage, thus combining dance, music, theatre and scenography among his creative preferences. The Romanian theatre has made acquaintance with the effervescent world of the musical through his creations: *Mon Cabaret Noir*¹⁷, *Zaraza*¹⁸, *The Sound of Music*¹⁹, *The Addams Family*²⁰, *Maria de Buenos Aires*²¹, *Cabaret*²² and his most recent

¹⁶ *The Lady of the Camellias*, theatre-dance performance by Răzvan Mazilu, Bucharest National Theatre, 1995.

¹⁷ *Mon Cabaret Noir* – after texts by Dan Mihu, Salvador Dali, Edith Piaf, Joe Jenčik, concept, direction, choreography, costumes Răzvan Mazilu, décor Romana Țopescu, sound design Mihai Dobre and Gabriel Baruta, musical arrangement Ana Cebotari, “Teatrelli” București, 2015.

¹⁸ *Zaraza* – direction, costumes, choreography Răzvan Mazilu, script Daniel Chirilă, décor Ioana Popescu, musical production Alexei Turcan, light design Alin Popa, musical arrangement Viorel Gavrilă and Ion Radu Burlan, “Toma Caragiu” Theatre, Ploiești, 2018.

¹⁹ *The Sound of Music* – musical by Richard Rodgers, after Oscar Hammerstein's libretto, direction, choreography and costumes Răzvan Mazilu, décor Sabina Spatariu, musical lead Alexandru Ilie/Gheorghe Iliuță, musical arrangement Maria Alexievici, Tudor Scripcariu, Abel Corban, Mihaela Neacșu, Comic Opera for Children, 2018.

²⁰ *The Addams Family* – libretto Marshall Brickman and Rick Elice, music and lyrics Andrew Lippa, translation and adapting of text Carmen Stanciu, translation and adaptation of songs Alex Ștefănescu, direction, costumes and scenography Răzvan Mazilu, musical production Alexandra and Alexei Turcan, décor Sabina Spatariu, musical arrangement Maria Alexievici, “Excelsior” Theatre, București, 2019.

²¹ *Maria de Buenos Aires* – libretto Horacio Ferrer, translation from Spanish Albert Denn, adaptation of lyrics on music Alex Ștefănescu, direction, choreography, costumes Răzvan Mazilu, music Astor Piazzolla, light design Ștefan Vasilescu, musical arrangement Maria Alexievici, “Teatrelli” București, 2021.

premiere, *The Threepenny Opera*²³, performances implemented by Răzvan Mazilu – choreographer, director and in charge of costumes. “In Musicals, practice and continuance are very important. The continued training of the voice, along with the body, as professionals do”²⁴, Răzvan Mazilu believes. “A drawback of Romanian theatre is that nobody teaches us the musical in school”²⁵, the director mentions in an interview; “the actors feel out of their element in the position of singers”²⁶. The director and choreographer strives to promote the idea of a *total actor* and that of a theatre performance in which music, dance, choreography, scenography intermingle. In Romania, musical-performances are of niche, and the artist, through repeated creation, endorses and encourages the genre. This is the reason why, this year, Răzvan Mazilu was the president of the Uniter *Hop* Young Actors Gala, and the topic he chose was *Total Actor – Total Show*, thus promoting the idea amongst very young actors and the future generations of dramatic artists. Mazilu’s musical actor has to go through a tough process of selection, to have clear information, to be a very good singer of the parts of the genre which are influenced by cabaret, opera, operetta, lied, to be a good actor on music, a good dancer with a fine corporal expression, able to use all of the instruments of the human body. It is necessary for a team of *trainers*, of specialists from all of these disciplines to meet and cooperate in order to model the stage artist designed by Mazilu. He has formed, during the years, a core of actors, starting with 2014, when the selection for the *West Side Story*²⁷ performance, “Odeon” Theatre, Bucharest, took place. They are, among others: Lucian Ionescu, Ana Bianca Popescu, Mihai Smarandache, Maria Alexievici, to mention only a few. From the Musical creations of the artist choreographer, the *Cabaret* performance mounted at the “Odeon” Theatre, Bucharest, is remarkable due to the spectacular which is characteristic to Răzvan Mazilu, spiced with the good quality humour to which he permanently aspires. A complete artist, Răzvan Mazilu signs both the choreography and the direction of

²² Libretto Joe Masteroff, after the play of John Van Druten the stories of Christopher Isherwood, music John Kander, lyrics Fred Ebb, direction, choreography, costumes Răzvan Mazilu, décor Sabina Spatariu, translation of text Carmen Stanciu, translation of songs Alex Ștefănescu, musical arrangement and lead Maria Alexievici, “Odeon” Theatre, Bucharest, 2021.

²³ *The Threepenny Opera* – by Bertold Brecht, translation Ozana Oancea, adaptation of songs collectively created after the version of Ninei Cassian, direction, choreography and costumes Răzvan Mazilu, décor Dragoș Buhagiar, musical arrangement Maria Alexievici, “Excelsior” Theatre, București, 2022.

²⁴ Răzvan Mazilu, *Interview by Dragoș Vasile*, Free Europe Romania, 1 iulie 2022.

²⁵ *Ibidem*.

²⁶ *Ibidem*.

²⁷ *West Side Story (Manifestul unei generații / The Declaration of e Generation)*, libretto Arthur Laurents, original direction and choreography Jerome Robbins, music Leonard Bernstein, lyrics Stephen Sondheim, direction and choreography Răzvan Mazilu, musical direction Gabriel Bebeșelea, “Odeon” Theatre, București, 2014.

Cabaret, as well as the spectacular costumes, which are a must for the production of a musical. The musical arrangement, which is imperative in such a performance, is attributed to Maria Alexievici, an actress-musician, a part of the performance and an interdisciplinary artist with whom the director permanently cooperates in his productions. During the Cabaret performance, because of the musical, corporal and choreographic arrangement, we witness a display of instances accurately exhibited by Mazilu's actors; they are capable of a vocal and choreographic efficiency similar to that shown by the artists from the great Broadway productions. Although they are not professional singers or dancers, thanks to the team of trainers specializing in musicals (Maria Alexievici, Răzvan Mazilu, choreographic assistant Monica Petrică), the artistic product meets the expectations of the public. The actor Mihai Smarandache, who plays the role of Master of ceremonies, represents the *total actor* sought by Mazilu, through his expressive and performant scenic movement, calculated gestures, clean and expressive voice, acting: the actor marvelously leads the "great decadent costume ball"²⁸, as Răzvan Mazilu calls it in an interview for TVR - the Romanian National Television. The scene is lively, colourful, euphoric, the costumes drawn by the director send us back in time and space in the atmosphere of the 1930s Berlin. So rare is, nowadays, in the Romanian performances, the use of the live orchestra with instruments such as piano, drums, bass, clarinet, saxophone, trombone, trumpet, instruments which render the resonant colour of the genre. Besides the spectacular, the original music and the glamorous costumes, the Total Show is based on the cooperative effort of a team of artistic creators and trainers, with the purpose of obtaining an impeccable and authentic final product. The relation between music and theatre in the scenic creation allows the stage music to fade into the background, without minimizing its role of accompanying and sustaining the moments of major importance (tense, psychological, emotional, sensitive, dramatic, etc.) from the play.

Assuming that some years ago, in Romania, performances such as *The Rocky Horror Show*²⁹, by Alexander Hausvater, were considered original and controversial for the very fact that they easily crossed the limits between theatre and music, we now realize that the hybrid genre is becoming a trend in the taste of the public (a situation once again proven by the Young Artists Gala, 2022, *Total Actor – Total Show*). The same type of total actor is sought by the director Alexander Hausvater in the distribution of his performances. Mounted for the first time in 1973 during the Sexual Revolution, the intention of *The Rocky Horror Show* musical was not mainly commercial, but Hausvater sought the area of entertainment, and therefore the performance was not mounted in a theatre room, but in a club. The space served both the

²⁸ Răzvan Mazilu, *Interview for TVR* (Romanian National Television), 19 November 2021.

²⁹ *The Rocky Horror Show* – music and lyrics by Richard O'Brien, direction Alexander Hausvater, staged at Kristal Glam Club, București, 2008.

need of sound of a nonconformist musical, and the directing choice of displaying a bizarre space in which a couple of lovers (Janet Weiss and Brad Majors), while on a voyage in which their car broke down during a storm, accidentally entered the world of Doctor Frank`N Furter, the eccentric transsexual living in a castle.

Another powerful intercultural performance is *Hamlet*³⁰, directed by Ada Lupu Hausvater, staged at the National Theatre of Timișoara, an experimental performance in which the story of the Danish Prince Hamlet, written by William Shakespeare, is brought into the present and put on the live music of the band *Subcarpați*, with rhythms of hip-hop, dubstep, electronic music and songs with strong Romanian folkloric influences. One of the best known and plentiful of symbols Shakespearean texts, the story of the young rebellious prince, misfit in the contemporary society with all its filth, is still extremely actual. Here too, Ada Lupu Hausvater becomes the *DJ* of a cultural, temporal and interdisciplinary *mix*: the text of Shakespeare, the honoured Renaissance English writer, about the Danish royal house, at the congruence between Romanian folklore and modern rhythms of dubstep, hip-hop and electronic music. The performance, besides its experimental feature, represents a declaration.

Besides the social challenge that the project represents and the egoistic angle of the fact that I can play in a performance, I have discovered that, through theatre, one can shoot not only aesthetic arrows, but also social arrows. It is important to want and to be able to do this. After all, this is also our musical path³¹,

said Marius Andrei Alexe, known as Bean MC of Taica [Pop] Bean, the founder and vocalist of Subcarpați, who sings the role of the ghost of Hamlet's father.

The co-creative experiences between the actor and the musician bring important pedagogical aspects, resulting in an improvement in the work of each of the artists. The requirement of a permanent search for new means of artistic expression remains important. This inevitably brings artists from different fields together. "Alterity, together with identity (or vice versa) have been reasons of reflection or even of thorough studies during time"³².

(Translated by Andi Sâsâiac)

³⁰ *Hamlet* – after William Shakespeare, translation and adapting by Ștefan Peca, direction Ada Lupu Hausvater, original music Subcarpați, scenography Iuliana Vâlsan, National Theatre of Timișoara, 2016.

³¹ Marius Andrei Alexe / MC Bean, *Interview with Gabriela Lupu*, "Adevărul.ro", 23.08.2017.

³² Constantin Dehelean, *Despre identitate vs. alteritate* [On Identity vs. Alterity], "Arca Magazine", No. 4-5-6 / 2018.

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