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MUSIKTHEATER

July 1, 2015

Nice 'do

In my primarily traditional production of *der Rosenkavalier*, hairstyles will play an important visual role in showing status and character. As characters develop, and their status changes, so will the hair change with it.

Act 1

The Marschallin begins in the first scene with a wig that of natural-looking wild wavy chestnut brown hair that extends to her chest. Oktavian's hair is shorter, similarly disarrayed, red-colored, and goes to his shoulders. In this opening scene, the hair is post-coital. The hair needs to show beauty and love of the Marschallin-Oktavian at the highest point of the relationship before it ends. I want Oktavian's hair to be red because I find it visually appealing and has a youngness or naivety to it.

Little Mohammad has a tightly cropped head to emphasize his different cultural background and social schicht. Baron Ochs hair should be a pompous wig-it needs insinuate his preference for artificial ceremony. Later, the wig will fall off to reveal a balding scalp with greasy hair.

The tenor wears a dramatic long haired blond wig to show he's a man of the theater. His hair is a reference to an older, Farinelli style. The Italians have dark hair that shows they "related" are not Austrian. It should be simple, illustrating that they are of a lower social rank.

The Marschallin's updo, that incurs the famed "My dear Hippolyte, today you have made me look like an old woman," is a large, pompous white undo wig with various objects placed upon it.

Act 2

Sophie has a partial updo that . Her hair is worn naturally because she is both young and bourgeois. Sophie's father is middle-aged and wears his traditionally powdered and simple. Oktavian is attracted to her innocence. Oktavian's hair is now more orderly than in the first scene and he looks masculine rather than boyish. The hairstyle must reflect the formality of the rose ceremony. For example, Oktavian's hair could be whitened, and should be clearly coiffed.

Ochs hair in this scene should be the same as the previous, as to develop his look and show that he does not have as much money as he likes to pretend he has.

Act 3

Valzacchi and Annina, and Ochs wear their hair exactly as they did in the previous scene. Mariendel wears her hair in a slightly fancier updo version of her natural hair. The police inspector wears a long brown wig with a three-cornered hat. Faninal arrives wearing his natural hair, looking disheveled, because he rushed to the scene. Sophie enters with her hair looking beautifully curled, but fully down.

The Marschallin makes a grand entrance in the final act looking beautiful, elegant, and mature. Her hair needs to be a part of that. Her hair in a gray curled wig with part of it up. As Ochs runs away his wig falls off to reveal a patchy bald head and stringy greasy blond hair. Little Mohammad's hair remains the same to confirm his character.

In this production, hair help conveys age, character and social status to the audience.



Marschallin 1

Oktavian 1

Little Mohammed

Baron Ochs



Italian Tenor

Annina

Valzacchi

Marschallin



Sophie, Act 2



Oktavian, Act 2
riendel

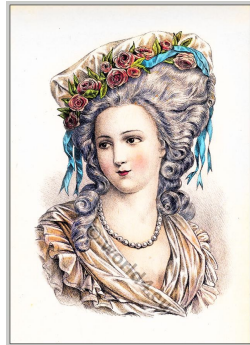


Fanninal

Ma-



Sophie, Act 3



Marschallin, Act 3