

Prof Dr David Roesner, * 18/07/1972 – Curriculum Vitae

<https://mhn.academia.edu/DavidRoesner>

Qualifications

2002 PhD University of Hildesheim (GER)

1998 Diplom (MfA) Kulturwissenschaften und ästhetische Praxis (Cultural Studies and Aesthetic Practice), University of Hildesheim

Employment history

2014- Professor for Theatre and Music-Theatre at the LMU Munich

2012-2014 Senior Lecturer/Reader in Drama and Theatre, University of Kent

2008-2012 Senior Lecturer in Drama, University of Exeter

2005-2008 Lecturer in Drama, University of Exeter

2005 Part-time Lecturer (25% FTE), University of Mainz (GER)

2004 Part-time Lecturer (25% FTE), University of Bern (CH)

2002-2005 Part-time Lecturer in Performance Studies (50% FTE), University of Hildesheim (GER)

Awards

Winner of the University of Exeter Merit Award, 2008

Winner of the Thurnau Award for Music Theatre Studies, 2007.

Winner of the University of Exeter Merit Award, 2007

Grant income / Funded Research

2014-15 Principal Investigator on an AHRC network “Guitar Heroes in Music Education? Music-based video-games and their potential for musical and performative creativity” (45k), Jan 2014-July 2015.

2012 Principal Investigator on an AHRC Early Researcher Fellowship Grant “Musicality in (the) Theatre”, Jan-Sept. (62k)

2011-12 P.I. on a College of Humanities and College of Life and Environmental Sciences Pump-Priming Fund (Exeter): “Type-Casting. Acting Identities in a globalised world” (3k) July-May.

2010 Principal Investigator on a British Academy Small Grant (1.5k), Nov, 2010

2010 Principal Investigator on a Univ. of Exeter, Outward Mobility Fellowship (1.5k) to collaborate with Professor Bella Merlin on her practice-as-research project “Tilly No-Body”, UC Davis June-Oct.

2009 Principal Investigator on an AHRC research workshop series “Processes of devising ‘composed theatre’ (11k), Jan-September.

Recent National and International Collaborations

2016 Member of the Society for the Study of Sound and Music in Games since its foundation 2016

2014 Appointment as a member of the AHRC’s peer review college for the theme: Digital Transformations and Translating Cultures.

2013 Chairing a panel discussion at the Theatre Sound Colloquium, National Theatre London, in collaboration with the Royal Central School of Speech and Drama and the Association of Sound Designers.

2012- Co-Director of the European Theatre Research Network (ETRN) since 2012.

2012- On the advisory board (with Josette Féral, Maaïke Bleeker and Janine Hauthal) for the research network "The Didascalical Imagination: Contemporary theatrical notebooks as genetic documents of the artistic process", a four year research project, funded by the FWO - Research Foundation Flandres, conducted by the Centre for Visual Poetics (University of Antwerp), since 2012.

2009 Academic advisor for the International Symposium "Bewegungen zwischen Hören und Sehen: Musik, Tanz, Theater, Performance und Film", FIMT, Schloss Thurnau.

2007 Co-convenor of a symposium of the IFTR working group "Music-Theatre" in collaboration with the University of the Arts, Conservatorium and the University of Berlin, Dec.

2007 Chair of a Symposium on collaboration and authorship in new music-theatre with Heiner Goebbels, Ruedi Häusermann, Manos Tsangaris and Julian Klein, Oct, Berlin

2005 Co-Convenor of a one-day conference of the IFTR working group "Music-Theatre" at the European Centre for the Arts, Hellerau (GER), Oct.

2002– Member of the International Federation of Theatre Research (IFTR) working group "Music-Theatre".

Research Papers

Numerous invitations to give papers and chair panels at many institutions over the past few years including: Munich (2000, 2017), Mainz (2001, 2010), Amsterdam (2002), Hildesheim (2002, 2012), Kraków (2003), Berlin (2003, 2005, 2006, 2007, 2010), Vienna (2004), Leeds (2005, 2007), Portsmouth (2006), Erlangen (2006), Thurnau (2007, 2009), Frankfurt (2007), Sussex (2007), London (2008, 2009, 2013), Reykjavik (2010), Winchester (2010), Kristiansand (2011), Berlin (2011), Exeter (2011), Zürich (2011), Birmingham (2012), Hamburg (2012), Bayreuth (Keynote 2012), Canterbury (2012, 2013), Bochum (2014), Stuttgart (2014), Bremen (2015), Delhi (2015), Basel (2015), Bern (2015), Malmø (2015), Glasgow (2015).

Theatre practice / Practice as Research

2013 Sound design und music dramaturgy for "Here Is Where We Meet" (Accidental Collective, Marlowe Theatre Studio, Canterbury, Juni 2013)

2011 Two-week workshop on Music and Theatre at the Deutsches Theater, Berlin

2010 Composer and Sound-designer for Bella Merlin's "Tilly No-Body", Mondavi Center for the Performing Arts, Davis, CA

2000-2005 Works as director and dramaturg on six theatre productions at the municipal theatre Hildesheim, the University of Hildesheim and the University of the Arts, Berlin

1997-2005 Work as a composer of incidental music for six theatre productions at various theatres, including Hamburg, Halle and Hildesheim

Editorial Work

Member of the editorial board for *Studies in Musical Theatre* (Intellect) and *Forum Modernes Theatre* (Gunter Narr)

Associate Editor for *Studies of Theatre and Performance Design* (Routledge)

Reviews editor for *Studies in Theatre and Performance* (Intellect) (2008-2011)

Peer reviewer for book proposals for Routledge, Palgrave and McGill-Queen's University Press

Peer reviewer for *Journal for Artistic Research (JAR)*, *Forum Modernes Theater*,

Journal of Interdisciplinary Voice Studies, Studies in Musical Theatre
Peer reviewer for Swiss National Science Foundation, Leverhulme Foundation,

Publications

Single authored books

Theater als Musik. Verfahren der Musikalisierung in chorischen Theaterformen bei Christoph Marthaler, Einar Schleef und Robert Wilson. [Theatre as Music. Procedures of Musicalisation in choral theatre forms in the works of Christoph Marthaler, Einar Schleef and Robert Wilson]
Tübingen: Gunter Narr, 2003.
Musicality in Theatre – Music as Model, Method and Metaphor in Theatre-Making. Farnham: Ashgate 2014

Co-edited books

with Adrian Curtin (eds.) *Sounds good. Special issue of Theatre and Performance Design*, Autumn/Winter 2016.
with Rebstock, Matthias (eds.) *Composed Theatre. Aesthetics, Practices, Processes.* Bristol: Intellect 2012.
with Kendrick, Lynne (eds.) *Theatre Noise. The Sound of Performance.* Newcastle: Cambridge Scholars Publishing, 2011.
with Wartemann, Geesche / Wortmann, Volker (eds.): *Szenische Orte — Mediale Räume [Theatre places – Media Spaces]*, Hildesheim, Zurich, New York: Olms 2005.
As translator (with Christina Lagao): Heiner Goebbels, *Aesthetic of Absence*, London: Routledge, 2015.

Chapters in Books

"Genre Counterpoints: Challenges to the Mainstream Musical", in: Jubin, Olaf / Gordon, Robert (eds.), *Oxford Handbook of the British Musicals*, Oxford: Oxford University Press, 2017, pp. 651-671.
"Music Theatre Now – Global Tendencies and Perspectives", in *Music Theatre Now – Programme of the 2016 Meeting at the Operadagen Rotterdam*, 2016, S. 10-19
"Hybride Stimmbiographien – Musiktheatergesang zwischen Individualisierung und Generalisierung", in: Meyer, Andreas / Richter-Ibáñez, Christina (eds.), *Übergänge: Neues Musiktheater – Stimmkunst – inszenierte Musik (Stuttgarter Musikwissenschaftliche Schriften 4)*, Stuttgart: Schott 2016, pp. 34-48.
With Anna Paisley, Gianna Cassidy, "Guitar Heroes in the Classroom: The Creative Potential of Music Games", in: Austin, Michael (ed.), *Music Video Games Performance, Politics, and Play*, New York: Bloomsbury 2016, pp. 197-227.
"Practice-as-Research. Paradox mit Potential", in: Jürgens, Anna-Sophie / Tesche, Tassilo (eds.) *LaborARTorium. Forschung im Denkraum zwischen Wissenschaft und Kunst. Eine Methodenreflexion*, Bielefeld: transcript 2015, pp. 25-32.
"Translator's note: Of means and perceptions – translating Heiner Goebbels", in: Heiner Goebbels, *Aesthetic of Absence*, London: Routledge, 2015, S. xx-xxii.
"Theaterrauschen – Spielarten der performativen Hervorbringung von Geräusch", in Ernst, Wolf-Dieter; Mungen, Anno (eds.), *Sound and Performance*, Würzburg: Königshausen & Neumann 2015, pp. 319-342.
"Une esthétique du gaspillage très précise: *Les Spécialistes* de Christoph Marthaler", in: Didier Plassard (ed.) *Mises en scène d'Allemagne(s) depuis 1968*, Series: *Les Voies de la création théâtrale*. Paris: Editions du CNRS (Centre National de la Recherche Scientifique) 2014, pp. 323-339.

- "Dancing in the Twilight – On the Borders of Music and the Scenic", in: Karatonis, Pamela; Symonds, Dominic (eds.): *The Legacy of Opera. Reading Music Theatre as Experience and Performance*, Amsterdam: Rodopi 2013, pp. 169-187.
- "Musikalität als ästhetisches Dispositiv: Analogien und Transfers", in: Huber, Jörg; Nigro, Roberto; Bippus, Elke (eds.) *Ästhetik x Dispositiv. Die Erprobung von Erfahrungsfeldern*, T:G/09, ith Institut für Theorie. Zürich, Wien, New York: Edition Voldemeer, 2012, pp. 195-206.
- "Der 'Guitar Hero' zwischen Musizieren und Performen", in: Schroedter, Stephanie (ed.) *Bewegungen zwischen Hören und Sehen. Denkbewegungen über Bewegungskünste*, Würzburg: Königshausen & Neumann, 2012, pp. 175-191.
- "It is not about labelling, it's about understanding what we do" – Composed theatre as discourse, in: Rebstock, Matthias / Roesner, David (eds.) (2012) *Composed Theatre. Aesthetics, Practices & Processes*. Bristol: Intellect, pp. 319-362.
- "The Mechanics of Noise: Theatricality and the Automated Instrument in Heiner Goebbels' Theatre and Pat Metheny's Jazz", in: Lynne Kendrick & David Roesner (eds.) *Theatre Noise. The Sound of Performance*. Newcastle: Cambridge Scholars Publishing, 2011, pp. 151-166.
- "Musikalisches Theater – Szenische Musik", in: Mungen, Anno (ed.) *Mitten im Leben. Musiktheater von der Oper bis zur Everyday-Performance mit Musik*. Würzburg: Königshausen & Neumann, 2010, pp. 193-211.
- "Die Utopie 'Heidi'. Arbeitsprozesse im experimentellen Musiktheater am Beispiel von Leo Dicks *Kann Heidi brauchen, was es gelernt hat?*" ["Utopia Heidi. Creation Processes in experimental music-theatre exemplified by Leo Dick's *Kann Heidi brauchen, was es gelernt hat?*"], in: Röttger, K. (ed.) *Welt-Bild-Theater. Vol. 1: Politik der Medien und Kulturen des Wissens [World-Image-Theatre. Vol. 1: Politics of Media and Cultures of Knowledge]*. Tübingen: Narr, 2010, pp. 221-234.
- "Performing theory and its evaluation as research", Book entry (p. 223 and PDF Article (p. 1-6), video and slide show on the attached DVD, in: Allegue, Ludivine; Jones, Simon; Kershaw, Baz and Piccini, Angela (eds.), *Practice-as-Research: In Performance and Screen*, London: Palgrave Macmillan, 2009.
- "Musikalität als Paradigma für die Theaterarbeit. Zehn Thesen", Bundesverband Theater in Schulen e.V (Hg.) *Fokus Schultheater 08. Theater. Musik*. Hamburg: Edition Körber Stiftung, 2009, pp. 8-16.
- "Die Diskursivierung des Performativen und die Performativität diskursiver Praxis. Theaterpartituren zwischen Werkzeug und Waffe" [Discoursing the performative and performing the discourse. Theatrical scores between tool and weapon], in: Hempfer, K.W. / Traninger, A. (eds.): *Macht Wissen Wahrheit. [Power Knowledge Truth]* Freiburg im Breisgau: Rombach, 2005, pp. 243-258.
- "Musikalische Spiel-Räume" [Musical performance spaces], in: Roesner, D. / Wartemann, G. / Wortmann, V. (eds.): *Szenische Orte — Mediale Räume*, Hildesheim, Zurich, New York: Olms, 2005, pp. 129-147.
- "Musik mit den 'Mitteln der Bühne' — Aufführungsanalyse mit den Mitteln der Musik" [Music with the theatrical means of expression – performance analysis with the means of musicology], in: Kurzenberger, H. / Matzke, A. (Hg.) *TheorieTheaterPraxis*. Berlin: Theater der Zeit, 2004, pp. 107-116.
- "Ribbible Ribble — Motif und musikalische Form im Theater Christoph Marthalers" [Ribbible Ribble — Motifs and musical form in Christoph Marthaler's theatre], in: Balme, C. / Fischer-Lichte, E. / Grätzel, St. (Hg.): *Theater als Paradigma der Moderne [Theater as a paradigm of modernism]*, Tübingen: Francke, 2003, pp. 365-374.
- "Kompositionen der Ausdrucksnot — Einar Schleefs Musikalisierung von Sprache in seiner Inszenierung *Verratenes Volk*" ["Compositions of an expressive need – Einar Schleef's musicalisation of language in his production *A people betrayed*], in: Bayerdörfer, H.-P. (Hg.):

Stimmen — Klänge — Töne. Synergien im szenischen Spiel [Voices – Sounds – Tones. Synergies in theatrical performance]. Tübingen: Gunter Narr, 2002, pp. 309-324.

Articles in Journals

- "Sound Decisions – The Contemporary Praxis of Theatre Music", in David Roesner und Adrian Curtin (Hg.), *Theatre and Performance Design. Special double issue: 'Sounds good'*, Routledge: Autumn/Winter 2016, pp. 202-216.
- "Von Dirigenten, Partituren und Instrumenten – Musikalische Metaphern in Schauspieldiskursen", *Forum Modernes Theater*, 27 (2012 [2016]), S. 34-48.
- "Die Welt als Bühne und Plattform: zur Neuorientierung der Münchener Biennale. Gedanken zu einem Gespräch mit Daniel Ott und Manos Tsangaris", *Positionen. Texte zur aktuellen Musik*. 106, 2016, S. 10-13.
- "No more 'unheard melodies' – Zwölf Thesen zur Schauspielmusik im zeitgenössischen Theater", *etum – E-Journal for Theatre and Media*, 2/2 (2015), S. 11-30 at [http://ejournal.theaterforschung.de/index.php?journal=ausgabe1&page=article&op=view&path\[\]=42&path\[\]=html_1](http://ejournal.theaterforschung.de/index.php?journal=ausgabe1&page=article&op=view&path[]=42&path[]=html_1) [22.12.2015].
- With Matthias Rebstock: "Composed Theatre. Zur Konzeption des Begriffs", *Positionen. Texte zur aktuellen Musik*. 104, August 2015, S. 2-4.
- with Adrian Curtin: "Sounding Out 'the Scenographic Turn': Eight Position Statements", *Theatre and Performance Design* (Routledge), 1/1-2 (June 2015), S. 107-125.
- "The Guitar Hero's Performance", *Contemporary Theatre Review, Special Issue: Forum: Music as Performance*, 21:3 (2011), pp. 276-285.
- "Musicality as a paradigm for the theatre – a kind of manifesto", *Studies in Musical Theatre*, Vol 4/3: 2010, pp. 293-306.
- "Musicking as *mise en scène*", *Studies in Musical Theatre*, 4:1 (2010), 89-102.
- "An entirely new art form' – Katie Mitchells intermediale Bühnen-Experimente", in: *Forum Modernes Theater*, 24/2 (2009), pp. 101-119.
- "The politics of the polyphony of performance. Musicalisation in contemporary German theatre", in: Barnett, D. (ed.) *Contemporary Theatre Review: Beyond the Text. Contemporary German Theatre*, Vol. 18, No. 1, Feb 2008, pp. 44-55.
- "Singing Actors and Dancing Singers. Oscillations of genre, physical and vocal codes in two contemporary adaptations of Purcell's Dido and Aeneas", *Studies of Musical Theatre*, vol. 1/2, 2007, pp. 123-137.
- "Bending Gender and Acting Theory — Performing essays by Goethe and Cocteau on the theatrical benefits of cross-dressing", *Studies in Theatre and Performance*, vol. 26/2, 2006, pp. 111-127.
- "Zweideutigkeit als komisches Erfolgsrezept. Komik und Kommerz in der Commedia dell'Arte und den Silent Slapstick Comedies" [Ambiguity as a comical recipe for success in commedia dell'arte and silent slapstick comedies], in: *Maske und Kothurn*, 4/2005 *Komik. Ästhetik. Theorien. Vermittlungsstrategien*, pp. 472-485.

Practice-as-Research / Professional Practice

- 2013 Musical dramaturg and sound design for Accidental Collective's *Here is Where We Meet*, Marlowe Studio, Canterbury, June 2013.
- 2011 Co-director and musical director for "Staging Songs", a staged song-cabaret with University of Exeter Drama students, Exeter
- 2010 Composer and Sound-designer for Bella Merlin's "Tilly No-Body", Mondavi Center for the Performing Arts, Davis, CA
- 2004 Dramaturg for "Jentl. Szenische Lesung mit Musik", Co-production between the Institut für Musik- und Theaterwissenschaft of the Universität Hildesheim with Stadttheater Hildesheim

- 2004 Producer and director for „Glaubensbekenntnisse. Eine musik-theatrale Überzeugungsarbeit“, Co-production between the Institut für Theaterwissenschaft (Hildesheim) and the Stadttheater Hildesheim in the Jakobikirche Hildesheim
- 2002-03 Dramaturg and musical director for the 2nd year final project (acting), University of the Arts Berlin: „Lenz“ based on texts by Georg Büchner and Sarah Kane; director: Dieter Bitterli
- 2002 Producer and director for „Barbette — oder die Kunst, eine Frau zu sein“, based on texts by Plato, Cocteau, Balzac and Foucault, Co-production between the Institut für Theaterwissenschaft (Hildesheim) and the Stadttheater Hildesheim
- 2002 Composition and musical director for „Swingverdächtig!“, theatre project / verbatim theatre with young people and surviving witnesses; director: Corinna Honold, Thalia in der Gaußstraße, Hamburg
- 2000 Composition for „Messer in Hennen“; director: Titus Georgi, Thalia Theater Hamburg
- 2000 Composition for „Der Meteoritenlöffel“; director: Titus Georgi, Thalia Theater Halle
- 1999 Composition and musical director for „Gipsy Hill“ (based on texts by Tirso de Molina); director: Christoph Diem, MA Directing, Hamburg
- 1999 Composition and musical director for the theatre project with young people „Meer, Krug, Wahnsinn“, Thalia Theater Hamburg; Facilitator: Corinna Honold
- 1998 Co-Director and musical director for „Von Kellnern, Köchen und Kabeljau“, theatre project with young people at the Berufsbildenden Schulen Einbeck
- 1997 Producer, libretto and director for „Orpheus knackt die Interwelt“, musical theatre project with young people, Musikschule Filderstadt / Filharmonie Bernhausen