

Hanno Kompus as a style-sensitive opera director: the cases of *Tristan und Isolde* and *Eugene Onegin*

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Abstract

In the early 1920s Hanno Kompus was interested in the different new currents in theatre, he was in favour of stylization in art. Later, while already working as a stage director, he came to change this viewpoint; however, stylization remains one of his staging strategies, among other approaches, presenting itself most explicitly in Kompus's stagings of Wagner's operas. Proceeding from theoretical writings by Kompus, the main focus of the study was on two of his approaches: a stylized approach to Wagner's opera *Tristan und Isolde* (1933/1934), and a realistic one to Tchaikovsky's *Eugene Onegin* (1934/1935). Kompus's *Tristan* relates to the more innovative approaches towards the staging tradition of Wagner's operas at that time around the world. It was the considerably more abstract and stylized production and Kompus's directing was obviously quite static whereas in *Eugene Onegin*, Kompus's intention was to convey a realistic drama; this production suited the mainstream of the era far better. As a methodological basis a systematic questionnaire devised by Patrice Pavis was used and reviews published in the daily papers were the basic source for this study.