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SUMMARY

The language of Leszek Możdżer's musical style in the “Immanuel Kant” opera and its influence on the interpretation of the Millionaire part in the context of current musical trends in Polish contemporary opera

Leszek Możdżer - an eminent Polish jazzman, excellent pianist, and composer, award-winning jazz, theater and film musician, made his debut in November 2017 as the author of the “Immanuel Kant” opera based on the drama by Thomas Bernhard. The preparation and implementation of Leszek Możdżer’s first operatic work and enormous artistic satisfaction due to possibility of participating in the process of its stage production, gave the author an impulse to write this dissertation. The interesting style and individual musical language used by the composer, and particularly riveting musical character of the eccentric role of Millionaire, performed by the author, gave reasons to conduct its detailed analysis. This also aroused curiosity about the general condition and current musical trends prevailing in Polish contemporary opera. The context of the Polish contemporary opera forms a significant issue of the thesis. The basis for theoretical considerations about the Millionaire’s part and the musical idiom used in Leszek Możdżer's opera is the audio recording made at the Wrocław Opera during the second premiere performance on November 26, 2017.

The paper consists of four chapters. The first chapter begins with an extensive thread devoted to many various compositions enriching the world of Polish contemporary opera. The research was conducted over the assumed optimal five-year period covering the years 2012-2017. The first chapter comprehensively presents and describes the operatic premieres and artistic events devoted to the Polish opera with particular emphasis on modern music techniques used by composers, which are associated with melody, harmony and instrumentation. Broad musical styles and languages are exposed against the background of the postmodern era.

The second chapter is entirely dedicated to Leszek Możdżer, drew up with available press materials, reviews, interviews, radio and television statements as well as archival materials of the Capitol Theater in Wrocław. It constitutes a comprehensive description of the development and creative achievements of this highly talented artist.

The third chapter focuses on the drama “Immanuel Kant” by Thomas Bernhard as well as on the Leszek Możdżer’s opera created for the drama. The figure and artistic accomplishments of the Austrian writer were presented. What is more an attempt to read the intentions contained in the heavily coded Bernhard’s work was carried out. The

circumstances of the opera's creation, its unofficial Warsaw premiere in December 2015 and the official Wroclaw world premiere in November 2017 were described. The structure, an executive apparatus and general stylistics applied in Mozdzer's opera were presented. The chapter is completed with an interview with both producers - the composer and the director of the opera.

The fourth chapter contains musical and dramatic analysis of the "Immanuel Kant" opera with particular emphasis on the Millionaire's vocal part as well as the stage features, character and attributes of the role. A special attention to the means of musical expression, phrasing, sound sensitivity and the instrumentation used by the composer was paid. The characteristic of Leszek Mozdzer's individual musical language based mostly on distinct tonality along with quite light, danceable, quasi musical style of the opera was brought up. The musical idiom used in the work and its impact on the interpretation of Millionaire's part, with special regard to the difficulty of vocal level, combined with technical and acting issues of the protagonist were conducted with details.

The final conclusions about the Leszek Mozdzer's opera were summarized and placed in the context of the described modern musical styles, tendencies and techniques prevailing in the works of Polish contemporary opera composers.