

## Summary

The subject of this work is based on the acting of a recital titled “Women, who are absent”, consisting of songs to the lyrics by Agnieszka Osiecka. The main aim of the dissertation is to show that interpretation is an indispensable element of the genre actor’s song.

The dissertation consists of 7 chapters and a summary. The first two chapters are devoted to Agnieszka Osiecka. In the first chapter, I sketch a brief description of her biography, while in the second chapter I analyze its influence on her creative life as a poet. In the following chapters I narrow the profiles of outstanding Polish composers and great artists cooperating with her, performing songs with her lyrics. In some of them I pay more attention as in many cases their relations with Agnieszka Osiecka surpassed the professional level, settling on social basis, often evolving to a friendship which had influence on her creative life.

Chapter five deals with the term, song in general, but it is also narrowed to its special case, which is the actor’s song. For the purposes of this work, I ordered the conclusions drawn from almost two decades of stage work and twelve years of pedagogical work on song interpretation. I make a description of what an actor’s song means to me, but also what conditions its correct performance. In chapter six, concrete examples of interpretations of the actor’s songs with the lyrics of Agnieszka Osiecka are described. There I make a comparison of choices of different means of the actor’s expression along with the achieved effect. It is clear to me though, that the impossibility of objectively studying the reaction of the audience, and the public receipt of the actor’s song will always be a matter of subjective perception, as with all different forms of communication in this art. Chapter seven is a detailed description of my acting interpretations of songs with Agnieszka Osiecka’s lyrics that constitutes my doctoral thesis recital “Women, who are absent”. In it, I present conclusions drawn from the poet’s lyrics, as well as methods by which I will translate these conclusions into the language of the actor’s expression, creating an individual and personal interpretation of these songs. I describe the process of creating an interpretation as a creative act, stretched between the letter of the text and music, the catalyst of which is the imagination and sensibility of the performer.

In the summary, I conclude beyond any doubt, that the interpretation is an indispensable factor, to acknowledge that the scenic or stage performance is an example of the actor’s song, thus proving that the role and importance of the interpretation is pivotal to this genre.

**The role and importance of acting interpretation in the message of the song, seen as a relationship of the music with the words and exemplified by selected songs with lyrics by Agnieszka Osiecka, comprising of a recital “Women, who are absent”**