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Summary

The phenomenon of opera buffa using the example of the title part of Don Pasquale in Gaetano Donizetti's opera Don Pasquale. Issues of performance and interpretation

The work *Don Pasquale* by Gaetano Donizetti (1797-1848), realized by the Grand Theater in Lodz (premiere on December 5, 2020), was submitted in the doctoral dissertation. Musical direction was taken over by Tadeusz Kozłowski, direction was entrusted to Michał Znaniecki. The description of the work was based on the phenomenon of opera buffa, which contains not only the thematic threads of commedia dell'arte - direct and close to everyday life, but also two categories of stage types: comic and serious. The essence of their juxtaposition was contrast and symmetry, which guaranteed a subtle balance of humor and seriousness. A proper example of the opera buffa genre is *Don Pasquale*. It is one of the composer's most enduring works, which is characterized by humor, lightness and grace. The dissertation presents the musical and dramatic structure of the work *Don Pasquale*, referring to the biography and creative activity of Gaetano Donizetti. The title part – Don Pasquale – was analyzed. The work also takes into account formal and harmonic issues. Donizetti's work is dominated by the key of C major, which characterizes and defines the moods of the main character. The composer aptly balances on the borderline between humor and parody, combines buffo with the drama of the main character, with which he induces the audience not only to laugh, but also to ponder and reflect. The dissertation addresses performance issues, in particular: breathing, recitatives, agogic and dynamic changes. The importance of recognizing the musical layer and the preparation of the part and stage presentation was emphasized.