

## **Summary in english**

My main motivation in writing this doctoral dissertation, “ The Analysis of the performing difficulties and challenges of the principal bass roles: Fasolt in “Das Rheingold”, Hunding in “Die Walküre”, Hagen in “Die Götterdämmerung”, in the following productions: Staatstheater Meiningen (Mielitz/Pietrienko, 2001), Opery Narodowej in Warsaw (Everding/Kasprzyk, 2000) i Opery Wrocławskiej (Lehmann/Michnik, 2006)”, was my inner urgency in sharing this knowledge with individuals, who might be interested in this topic.

Having performed these roles on numerous occasions, most information contained in this doctoral dissertation comes from my personal performing experiences.

The content my dissertation is divided into following chapters:

### **Introduction**

Explanation and reasons for writing this dissertation

### **Chapter 1**

1. Summarized biography of Richard Wagner, are based on the following publications: Udo Bermbach – Wagnerspectrum, Schwerpunkt-Wagnergesang and Alex Ross-Wagnerism: Art & Politics in the Shadow of Music.
2. Outlined Wagner’s Trilogy; summary of the libretto with the emphasis towards the principal bass roles (Fasolt, Hunding, Hagen)

### **Chapter 2**

Performing challenges and difficulties of the following principal bass roles: Fasolt in “Das Rheingold”, Hunding in “Die Walküre” and Hagen in “ Die Götterdämmerung”.

1. Vocal production aspects
  - a) controlled singing of the melodic phrases
  - b) breath-control challenges
  - c) appropriate sound quality (sound aesthetics)
2. Physical condition performing aspects
  - a) stage-acoustics issues
  - b) difficulties performing under the music-drama-stage synergy concept (Gesamtkunstwerk), in reference to body conditioning .
  - c) vocal and physical attributes
3. Language issues
  - a) understanding the Wagnerian language

- b) proper diction aspect
  - c) german language in the bel-canto line
  - d) german language in regard to the Wagner's philosophical thought
4. The presentation and analysis of the performances in Meiningen, Warsaw and Wroclaw
    - a) staging analysis
    - b) stage direction and singing adjustments (stage directors: Christine Mielitz, August Everding, Hans Peter Lehmann)
  5. German mythology as a source of Wagner's inspiration in character-role creation.
    - a) connection of the principal bass roles in the Trilogy (*Fasolt, Hunding, Hagen*), influenced by the german-scandinavian mythology.
    - b) analysis of Wagner's philosophy and his influence on the social conflicts.

### **Chapter 3**

Analysis of the above mentioned roles performed and recorded by myself (CD attached), in accordance with the concept of the dissertation.

- a) analysis of the role of Fasolt, in terms of vocal production, physical stamina aspects, language issues and German mythology, based on the recording of:  
Fasolt's entrance "Sanft schloß Schlaf das Aug.."
- b) analysis of the role of Hunding, in terms of vocal production, physical stamina aspects, language issues and German mythology based on the recording of:  
"Ich weiß ein wildes Geschlecht.." from „Die Walküre“ Act 1, Scene 2
- c) analysis of the role of Hagen, in terms of vocal production, physical stamina aspects, language issues and German mythology based on the recording of:  
"Hier sitz ich zur Wacht..." from „Die Götterdämmerung“ Act 1, Scene 2

### **Conclusion**

#### **Didactic Value of my doctoral dissertation**

The performing difficulties and challenges, as discussed in chapter two of my doctoral dissertation, contain an important practical and educational information on this subject.

The thorough analysis of the vocal complexities associated with the principal bass roles (Fasolt, Hunding, Hagen), such as: proper approach to singing Wagnerian phase, breath support, sound quality issues, serve as a helpful educational source of information.

Another essential aspect having major didactic impact, is the physical conditioning issue. Many different factors, as: stage/theater acoustics and its influence on voice production,

music-drama-stage concept (Wagner's Total Work of Art) in reference to performer's physical conditioning are discussed.

In-depth understanding of the German language problematic, such as: Wagner's text complexity, correct German diction, bel-canto singing approach and text apprehension, as well as an analysis of the German language, in connection with the Wagnerian philosophy, supply valuable knowledge in educating future performers in the Wagnerian Art of Singing.

The principal bass roles were all performed by myself, giving my doctoral dissertation the "seal" of authenticity.

Furthermore, the discussed opera productions presented in my paper, in reference to stage direction, dramatic interpretation, performance objectives add valuable know-how for the future generations of the Wagnerian music lovers.

Additional important educational factor presented is the aspect of German mythology in connection with the Wagnerian philosophical thought as a source of character creation for the Nibelung Cycle, such as the principal bass roles of Fasolt, Hunding and Hagen.

The final analysis is given to Wagner's philosophy and his influence on the social-political scene of XIX century Europe. Understanding Wagner's turbulent world, his initial hardship, is the key to deeper appreciation of his genius.

In writing the doctoral dissertation, it is my sincere wish and hope, that my work will serve as a helpful source of information for the aspiring opera singers and all the enthusiasts of the Trilogy "Der Ring des Nibelungen", as well as for all the admirers of Richard Wagner's "magic".