

POSUDEK VEDOUCÍHO DIPLOMOVÉ PRÁCE:

Příloha k protokolu o státní magisterské zkoušce.

DIPLOMANT: BJØRKNES Bård

Obor: režie ALD anglicky

Vedoucí diplomové práce: MgA. Lukáš Jiříčka, Ph.D.

Bård Bjørkness wrote his MA thesis, entitled Music as the Protagonist on the subject of musical theater, the same area he is also involved in his practical creative work as a director of musical scenic projects. In his thesis, he also offers profiles of leading composer/directors such as Heiner Goebbels or Nikolaj Cederholm, and devoted separate analytical chapters to other creators such as Dieter Schnebel, John Cage or Mauricio Kagel. Insight into the issues of hearing and hearing in the theatrical and performative framework, only to focus later on sonic definition of the basic principles of musical theater, and at least modestly, given the possible extent of a master's thesis, to its history. I consider this text to be very honest with a sincere effort to define the most essential elements of musical, composed theater, namely sound and music theater. This Master's thesis has several sections in which, besides the mentioned passages, there is also a reflection of the author's own projects and a description of their genesis and intentions, which may not be absolutely necessary, but it is needed in terms of a necessity of confrontation with already existing procedures, concepts and variants of musical theater for the authors of productions

Certainly, Bjørkness's text might be a comment that Music as the Protagonist is somewhat superficial or general in both the analysis and historical overview. Perhaps this is an overly extensive topic that, due to a greater specification and narrowing to one particular problem, could get a more specific platform for a convincing articulation of the problem. This does not mean, however, that it is banal, even in more general passages. Bjørkness did not have to rely so much on the existing texts he had to abstract for his work, but could give his own space of analysis and, in addition to the two core probes to Goebbels and Cederholm, to offer, for example, more examples of works by different artists. Nevertheless, it is clear that the student has spent much time exploring this issue and has been honestly trying to think about it and look for impulses to inspire him.

An insight into this issue, along with familiarity with the sources of teatrologists or musicologists (eg Matthias Rebstock, David Roesner, Thomas Desi, Eric Salzmann) helped Bjørkness define or refine his own interest in musical theater.

I recommend this work for the defense.

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