

## Summary

The second half of 20th century was a heyday of cello repertoire. That was the time of great cellists who not only did develop cello technique but also made number of significant commissions. The greatest impact in that field had especially Mstislav Rostropovich, who in order to celebrate 70th birthday of his friend, a Swiss conductor Paul Sacher, commissioned twelve composers: Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Henri Dutilleul, Wolfgang Fortner, Alberto Ginastera, Cristóbal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber, and Witold Lutosławski to write a variation for solo cello based on the theme created from letters of Sacher's last name (eS-A-C-H-E-Re). One of them, *Messagesquise* by Boulez is scored for seven cellos (cello solo and six accompanying cellos) and it is a great example of modern chamber music. The remaining eleven pieces are various unaccompanied works, which analysis from sound potential perspective with a focus on the extended cello techniques and compositional innovation was the main aim of my doctoral thesis.

The reason for choosing this topic (*Sound potential of the cello in forming dramatic tension and expression in unaccompanied cello works from cycle 12 Hommages a Paul Sacher*) was the fact that despite being created mainly in the mid 70's, this unusual music cycle is still a relatively new field of research.

My research enabled classification of techniques used in these works and my recording of all unaccompanied cello works from this cycle is not only a very attractive example of modern cello repertoire but also their first recording performed by one cellist so far. It is also a tribute to Mstislav Rostropovich who by his artistic activity made role of the cello more significant and because of whom cello repertoire became richer, and to Paul Sacher, patron of the arts, who had great impact on 20th century contemporary music.