

Summary

The idiom of violoncello as a solo instrument on the basis of chosen works of Polish composers written from the year 2013.

The thesis aims to identify and describe the individual idioms of four contemporary compositions for violoncello solo written between the years 2013 and 2017. Limited to common nationality of the composers as well as most recent time of creation the four works display a wide spectrum of highly individual styles and idiomatic treatment of the instrument. With the exception of Dominik Karski's *Certainty's Extent*, I have closely cooperated with Paweł Hendrich, Wojciech Zych and Sławomir Wojciechowski during the process of composition and have also been the premiere performer of the three works. This first hand experience has granted deepest insight into the compositions and acknowledges the equivalent role of the performer in the process of creation of musical works.

The Introduction sets the frame for my analysis. I draw a theoretical and historical background of the developments in contemporary solo cello literature and introduce basic parameters for describing the works and identifying their idiom such as notation, instrumental techniques and strategies of interpretation.

In each of the four chapters, I analyze one of the selected compositions and seek to identify the unique tangle of traits and qualities that describe each work's idiom.

The concluding chapter attempts to summarize the individual idioms and find a common ground of the works examined that leads to reveal a meta level and draw a picture of the violoncello as a multi-idiomatic solo instrument in the contemporary academic composition genre.

Keywords: idiom, notation, interpretation