

## Summary

The aim of the above dissertation is to present the broadest sense of the issue of overlapping of both composer's and performer's aspects; on the basis of life and work of Victoria Yagling. Information presented in this paper are of great importance, since there exist hardly any available material concerning the life, work and performance of this artist.

The first chapter is devoted to early life and studies, as well as to the description of the time at University, where she studied under the watchful gaze of one of the most famous cellists of the XXc - Mstislav Rostropovich. The author of the above paper lets the reader get familiar with Victoria Yagling – a well-educated and very talented artist.

Basing on the five fundamental canons of the art of musical rhetoric, described among others by Quintilian; the author lets the reader see and recognise the characteristics of the role of the composer, where it starts, and where it ends. The author also makes the reader aware of the role of the performer, shows where he enters the scene, and when and how the two roles overlap and complement each other. Successively following all the respective stages of the art of creation of a rhetoric piece (*inventio, dispositio, elocutio*), the author in the second chapter refers to the mode of artist's work. He makes an attempt to show the actual act of birth of a music piece. While doing so, the author uses information obtained from the artist's son, concerning many intricacies of Victoria's private life, which may have influenced the music pieces described in the dissertation. The second chapter also contains a rich description of the means of composing which were used by the artist in her compositions for cello and piano.

The third chapter, describing the last two rhetorical stages that allow the composer to present his/her work to the public (*memoria* and *actio*), is also a reflection and description of some information concerning artistry in music. The above dissertation also includes plenty of information proving the thesis that being at the same time the composer and the performer of a music piece, lets the artist get into the piece in an absolutely unique way. The unquestionable advantage of the dissertation is the use of the five canons of rhetoric as its basis; which enabled the

author to fully exploit the information from fields such as: psychology, philosophy, aesthetics, history of music, and performing.

The above dissertation is a result of many years of thinking about and studying the very life, work and performances of Victoria Yagling. It has been written mainly for the cellists; in order to bring the artist and the beauty of her pieces closer to them. The issues and information raised in this paper may surely be an inspiration to all kind of musicians as well as to those who are not closely related to musical world.