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SVETA & SLAVA

CELLO AND PIANO DUO



MUSIC À LA CARTE MENU

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The audience is invited to choose pieces they would like to hear from our Music à la Carte menu.

STARTER

Gabriel Fauré (1845-1924) **Après un rêve**

With its smooth texture, this art song drips and falls away effortlessly. The French title means “*after a dream*” and is a good choice for new beginnings. It is bold, but soft clusters of sound make this work ideal for poetic inspiration. It travels to different heights, but falls back to its solemn origin before fading away.

Camille Saint Saëns (1835-1921) **The Swan**

“*The Swan*” is delicate and pristine. This is a criterion for the cello / piano duo, and the most well-known of the classical selections. It flows and fulfils, and its tranquil beauty has secured its timelessness. For those craving the peacefulness that classical music is famous for, this is the right choice.

Pyotr Ilyich Tchaikovsky (1840-1893) **Valse Sentimentale**

A Russian dance, full of heartache and longing. Tchaikovsky's “*Sentimental Waltz*” sympathies with an innocent soul, a troubled spirit striving to move on. The music is desperate, but refuses to relinquish its dance spirit. This piece guides your heart rather than fills it. There are tears in each phrase, and a bit of understanding for everyone's pain.

MAIN

Felix Mendelssohn (1809-1847) **Variations Concertantes op. 17**

This piece is a true partnership. The work is a conversation between the cellist and pianist; the proportions are even and delightful. Mendelssohn's music builds a bond by making each variation an equally collaborative effort by both the pianist and cellist. This work is for siblings, gatherings, and good company.

Alfred Schnittke (1934-1998) **Suite in the Old Style**

As the title states, this piece, by the twentieth century Soviet composer Alfred Schnittke, recalls practices of an old time. It is a suite that employees forms and styles of the High Baroque, an era that is centuries old. The whole work is classy and balanced. It may sound familiar to you even if you're hearing it for the first time. A great choice for an old soul or quiet introvert.

Robert Schumann (1810-1856) **Drei Fantasiestücke, op. 73**

Each one of these German “*Fantasy Pieces*” begin abruptly, although not anxiously. There is an urgent ecstasy that surrounds the very casual approach that Schumann takes with the music. It is as if the notes themselves have been kept secret for too long. The nervous haste of this selection is for the personable, easygoing, and extroverted.

DESSERT

Sir Edward Elgar (1857-1934) **Salut d'Amour**

A love song that is more refined than it is impassioned, this English work expresses commitment and stability. The piece honours enduring love, resounding with loyalty and honesty. In its brief duration, Elgar chisels a solid testament of love that is broad, measured, and gracious.

Henry Mancini (1925-1994) **Moon River**

“*Moon River*” is an American Standard. This Golden Age classic is simple, delightful, and pleases easily. The wide leaps that characterise the melody are pure and resonant when performed on a cello. It is an old love song, to be sure, but not without youthful bliss.

Astor Piazzolla (1921-1992) **Oblivion**

This work is truly mesmerising, full of hushed intensity and stunning beauty. It is unlike any other Argentinian tango that you will hear. If you are with that special someone, this piece is a must. Romanticism of this level is hard to find, as the work gives its entire self in unashamed expression. It longs and yearns in fervent passion.

SPECIAL

Arvo Pärt (1935-) **Mirror in the Mirror**

This is music in its most basic form. Minimal and seemingly endless, this Estonian composer reclaims an ancient and infinite ideal. It is but one colour, stretched and subtly shaded. A very gradual curve connects this work. It is for the faithful—believer of world without end.

James MacMillan (1959-) **Kiss on Wood**

This selection is for the mystic, those who are pondering and indecisive. The piece starts heavy with sudden jolts, but as quickly as they arrive they dissipate, and are reborn in a brighter light. Composed by one of the most cherished living British composers, MacMillan creates a sphere of open space with divinity at the centre. Structure is sacrificed in favour of a faith-based personal freedom.

Giovanni Sollima (1963-) **Il Bell'Antonio**

One of the most contemporary selections, “*Il Bell'Antonio*” is dense, agitated, artistically persistent. The controlled expression is so smooth, yet so direct. Throughout its gripping tension, this powerful drama tactfully demonstrates his understanding of disparate styles and eras of music. When the repetitive pattern from the pianist finally breaks, the cellist is left suspended, weightless, and literally gliding through the sonic tapestry; this is quite dazzling for the ears and eyes. The Italian composer of this work is a cellist himself, so he engages the cellist in ways that other composers might not.