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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.

*Claude Debussy* (1862-1918)  
*'Beau Soir'*

This selection carries only a few ingredients, but each of them contain a rare and distinct profile. The identity is direct, yet delicate, and its singular palette is mysterious; difficult to categorise. There are tender and sweet undertones, but the overall colour is obscured and smoky. For those that would prefer to be intrigued at the start, this is a great choice.

*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.

## 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.

*Frédéric Chopin* (1810-1849)  
*Introduction and Polonaise Brillante op.3*

This work is a tour de force. Lavish, fulfilling, and complete with extra garnish, this selection will not leave you wanting more. It is full of tastes and blends, and includes an uncompromising virtuosity for both instruments. This dish is for sharing, as both the cellist and pianist shine equally and impress generously. Although this is a main course, this is for those who have a sweet tooth (or rather, a sweet ear).

*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.

*Ennio Morricone* (1928-2020)  
*Gabriel's Oboe (The Mission) and La Califfa (Lady Caliph)*

The late Italian composer Ennio Morricone wrote music for hundreds of films. Among them, at least two pair beautifully as eternal songs of the heart. With their elongated, majestic melodies, they are reminiscent of a High Baroque adagio. The ornate, delectable design is time-honoured and crowd-pleasing. For those that wish for a warm, golden night cap to close the concert, this is your best choice.

## 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.

*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.

*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.