

# Solistkoncert: Joasia Cieslak, cello



**Lørdag d. 5. december kl. 15.00**  
**Musikhuset Aarhus, Lille Sal**

Medvirkende:  
Stephen Whale, piano  
Neus Signes Llinares, flute

Værker af Benjamin Britten, Arvo Pärt og Philippe Gaubert

Koncerten er gratis men kræver billet  
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## Joasia Cieslak, cello

Lørdag d. 5. december kl. 15.00  
Musikhuset Aarhus, Lille Sal

### Musicians:

Joasia Cieslak, cello (Poland)  
Stephen Whale, piano (Australia)  
Neus Signes Llinares, flute (Spain)

Fri entré

## PROGRAM

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### **BENJAMIN BRITTEN (1913-76):** Suite no. 3 for Cello

Britten wrote the Third Suite over the course of nine days in 1971. Britten chose to build his Third Suite for Cello around four pre-existing Russian themes: three tunes taken from Tchaikovsky's volume of folk-song arrangements, and the Kontakion, the Byzantine chant for the dead taken from the Russian Orthodox liturgy. The Kontakion and the folk song melodies are not heard in their pure, intact state until the end of the final movement, at which point they occur one at a time in direct succession. This technique, known as "hidden variation", can be thought of as a theme and variations in reverse. The cumulative effect for the audience, then, is that of déjà vu by the time the borrowed melodies are overtly stated.

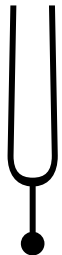
### **ARVO PÄRT (B. 1935):** Fratres for Cello and Piano

Fratres (Brothers) is a composition by the Estonian composer Arvo Pärt exemplifying his tintinnabuli style of composition. It is three-part music, written in 1977, without fixed instrumentation and has been described as a "mesmerising set of variations on a six-bar theme combining frantic activity and sublime stillness that encapsulates Pärt's observation that 'the instant and eternity are struggling within us'."

### **PHILIPPE GAUBERT (1879-1941):**

Trois aquarelles (Three Watercolours) trio for flute, cello, and piano

Gaubert completed the trio in 1921 and intended it to be played by a standard piano trio, that is, a violin, cello and piano. As an afterthought, he decided that they might also sound well with flute, cello and piano. And surprisingly, it is in this combination that the work became known. The first part, *Par un clair matin* (On a clear morning) is cheerful and energetic. The second movement, *Soleil, d'automne* (Autumn sun) is more subdued and gentle with a touch of melancholy, a kind of elegaic nostalgia for the summer which is gone. The third piece, *Serenade*, has a Spanish flavor, or perhaps it is Basque, in the region where Gaubert had a summer home.



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