

Programme

Manuel de Falla

Suite Populaire Espagnole (I. El Paño Moruno II. Nana III. Canción IV. Polo V. Asturiana VI. Jota)

Suite Populaire Espagnole is derived from Manuel de Falla's *Siete Canciones Populares Españolas* (1914), a collection inspired by traditional folk songs from various regions of Spain. In this instrumental version, the cello preserves the vocal quality of the originals, while the piano provides rhythmic vitality and harmonic color. Each short movement reflects a distinct regional character, ranging from lively dance rhythms to introspective lyricism.

The suite contrasts energetic numbers such as *El Paño Moruno* and *Jota* with the gentle lullaby *Nana* and the melancholic *Asturiana*. *Canción* emphasizes the song-like nature of the work, while *Polo* introduces dramatic intensity influenced by flamenco traditions. Unified by Falla's refined treatment of folk material, the suite highlights a rich palette of colors and moods, offering both expressive lyricism and rhythmic brilliance.

Witold Lutosławski

Grave: Metamorphoses for Cello and Piano

Composed in 1981, *Grave: Metamorphoses for Cello and Piano* reflects Lutosławski's mature style, characterized by expressive restraint and subtle harmonic language. Written for Mstislav Rostropovich, the work unfolds in a single continuous movement built on the gradual transformation of a solemn, chant-like opening idea.

The cello introduces a dark, introspective melody, which undergoes a series of metamorphoses through changes in texture, register, and dynamics. Rather than traditional tonal development, Lutosławski emphasizes timbre and gesture, with the piano providing sparse yet carefully shaped harmonic support. The music grows in intensity before subsiding into a quiet and reflective conclusion, highlighting the cello's lyrical depth within a concise and concentrated form.

Dmitri Shostakovich

Cello Sonata in D minor, Op. 40 (I. Allegro non troppo II. Allegro III. Largo IV. Allegro)

Composed in 1934, Shostakovich's Cello Sonata in D minor, Op. 40 is one of his earliest major chamber works, blending classical clarity with a modern expressive language. Written during a period of relative artistic freedom, the sonata reflects both lyrical warmth and subtle emotional tension.

The four movements present contrasting characters: the opening Allegro non troppo is expansive and lyrical, the second movement offers a lively and witty scherzo, and the Largo forms the emotional core with its introspective, song-like quality. The final Allegro brings renewed energy, combining rhythmic drive with lightness and virtuosity. Together, the work highlights the dialogue between cello and piano while showcasing a wide range of colors, from irony and playfulness to deep lyricism.