

71. DUBROVAČKE LJETNE IGRE
71ST DUBROVNIK SUMME FESTIVAL
2020.
HRVATSKA CROATIA

KLAVIRSKI DUO *PIANO DUO*
IVANČIĆ / CIKOJEVIĆ

ATRIJ KNEŽEVA DVORA
RECTOR'S PALACE ATRIUM
17. SRPNJA | 11 JULY
21.30 9.30 PM

KLAVIRSKI DUO *PIANO DUO* **IVANČIĆ & CIKOJEVIĆ**

KARMEN PERVITIĆ, FRAN KRSTO ŠERCAR – UDARALJKE *PERCUSSION*
VIKTORIA BUBALO, ŠIMUN STANKOV – PLESAČI *DANCERS*

SAŠA BOŽIĆ – KOREOGRAF *CHOREOGRAPHER*

FRANCIS POULENC:

(1899.-1963.) **ELEGIE**
 CAPRICCIO

BORIS PAPANDOPULO:

(1906.-1991.) **HOROSKOP *PLESNA SUITA ZA DVA KLAVIRA I UDARALJKE OP. 52***
HOROSCOPE DANCE SUITE FOR TWO PIANOS AND PERCUSSION OP. 52

PREDIGRA *PRELUDE*
OVAN *ARIES*
BIK *TAURUS*
BLIZANCI *GEMINI*
RAK *CANCER*
LAV *LEO*
DJEVICA *VIRGO*
VAGA *LIBRA*
ŠKORPION *SCORPIO*
STRIJELAC *SAGITTARIUS*
JARAC *CAPRICORN*
VODENJAK *AQUARIUS*
RIBE *PISCES*

DARIUS MILHAUD:

(1892.-1974.) **SCARAMOUCHE** **SUITA ZA DVA KLAVIRA OP. 156B**
SUITE FOR TWO PIANOS, OP.156B

VIF
MODÉRÉ
BRAZILEIRA



Zrinka Ivančić Cikojević jedna je od najdarovitijih hrvatskih glazbenika mlađe generacije. Laureatkinja je brojnih domaćih i internacionalnih natjecanja koja su joj donijela nastupe na prestižnim glazbenim festivalima diljem Europe, zapažene recitale kojima je privukla pažnju kritike i publike. Nastupala je kao solistica uz pratnju svih značajnijih hrvatskih orkestara i ansambala: Zagrebačke filharmonije, Hrvatskog komornog orkestra, Simfonijskog orkestra HRT-a, Dubrovačkog simfonijskog orkestra, Zagrebačkih solista, Zagrebačkog kvarteta, ansambla Cantus, kvarteta 4Syrinx, kvarteta Porin te drugih. Posljednjih nekoliko godina profilirala se kao vrsna komorna glazbenica i surađuje s najboljim domaćim i inozemnim solistima. Glazbenu naobrazbu započinje već s pet godina u Zagrebu, gdje maturira i završava srednju glazbenu školu u razredu profesorice Blanke Podreke. Nakon završetka studija klavira na Muzičkoj akademiji u Zagrebu, u klasi prof. Damira Sekošana, završava i magisterij u klasi prof.

Vladimira Krpana te nastavlja usavršavanje u Italiji u klasi prof. Franca Scale. Dobitnica je Rektorove nagrade Sveučilišta u Zagrebu, Nagrade "Ferdo Livadić", Nagrade "Darko Lukić" te prvih nagrada na međunarodnim natjecanjima u Moncalieriju i San Bartolomeu. Snimala je za Hrvatski radio, za Croatia Records te u nekoliko navrata sudjelovala u glazbenim programima Hrvatske televizije. Od 2007. godine umjetnička je suradnica na Muzičkoj akademiji u Zagrebu.

Dalibor Cikojević glazbenu je naobrazbu započeo u Splitu gdje je maturirao i završio srednju glazbenu školu u razredu profesorice Jelke Bakašun. Studirao je na Visokoj školi za glazbu i izvedbenu umjetnost u Beču, u razredu Alexandera Jennera, kod kojega je i magistrirao. Njegovu daljnjem umjetničkom sazrijevanju pridonijeli su usavršavanje kod Olega Maisenberga te studij instrumentalne pedagogije kod Carmen Graf Adnet. Redovito nastupa u zemlji i inozemstvu, a

pored zapaženih solističkih recitala i nastupa s orkestrima, naročito se istaknuo interpretacijama djela hrvatskih skladatelja Borisa Papandopula i Božidara Kunca. O tome svjedoči pet nosača zvuka na kojima su premijerno zabilježena njihova antologijska djela te nagrada Hrvatskog društva glazbenih umjetnika „Milka Trnina“, za posebno umjetničko ostvarenje, i diskografska nagrada „Porin“, za najbolji album klasične glazbe. Dalibor Cikojević dugi je niz godina djelovao kao glazbeni pedagog u Austriji, između ostalog i na Sveučilištu za glazbu u Beču. Redovni je profesor u trajnom zvanju na Muzičkoj akademiji Sveučilišta u Zagrebu, na kojoj je od 2007. do 2013. bio prodekan za međunarodnu suradnju, a od 2013. do 2019. dekan.

Klavirski duo Ivančić / Cikojević program svojeg koncerta na ovogodišnjim Dubrovačkim ljetnim igrama naziva „pravom apoteozom ritma i plesa“, u kojoj, uz ritmove i plesove Poulenca i Milhauda, središnje mjesto zauzima izvedba plesne suite Horoskop, inače inicijalnog projekta ovog dua. Koncertnu praiizvedbu u izvornom obliku – klavir i udaraljke – djelo je doživjelo u Houstonu, Texas, 2017. (jer, kako kažu, nije jasno jesu li u praiizvedbi 1936. sudjelovali udaraljkaši) a nedavno su ga i snimili, s udaraljkašima Ivanom Kuljerić Bilić i Nikolom Krbanyevitchem.

Francis Poulenc (Pariz, 1899. – 1963.) učio je svirati klavir od majke, a potom od pijanista Ricarda Viñesa, koji mu je postao mentorom nakon smrti roditelja. Godine 1917. upoznaje skladatelje Georgesa Aurica, Arthura Honneggera i Dariusa Milhauda, a poslije Louisa Dureya i Germaine Tailleferre: sve će njih kritičar Henri Collet

prozvati skupinom Les Six (Šestero). Prvu je pak objavljenu skladbu, Rapsodie nègre, posvetio Eriku Satieu. Tek je poslije stekao formalno obrazovanje u kompoziciji, u klasi Charlesa Koechlina, a velik rani uspjeh postigao je baletom Les biches, koji je postavio Sergej Djagiljev. Bio je i koncertni pijanist te je napisao brojne skladbe za klavir. Nakon osobnih tragedija prelazi na katoličanstvo i piše niz sakralnih djela. Skladao je i brojne solopjesme, koje je najčešće praiizvodio Pierre Bernac uz autorovu pratnju, monooperu La voix humaine, Sekstet za klavir i drvene puhače, po jednu sonatu za obou, flautu i klarinet s klavirom, a dvije violinske sonate i gudački kvartet uništio je iz nezadovoljstva. U njegovim djelima prevladava melodičnost i razigranost motiva te postojana dijatonska harmonika, tek ponekad zgusnuta kromatikom: zbog jednostavnijih tekstura nije u svoje doba smatran „dovoljno progresivnim“, a danas je, kako je zapisao kritičar Gerald Larner, upamćen „po objema stranama svojega karaktera, onoj gorljivoga katolika, ali i onoj zločestog dečka.“

Poulenc je skladao više djela za dva klavira, mahom za klavirski duo koji su činili Arthur Gold i Robert Fizdale, koje je nazivao „les boys“:

Djelo L'embarquement pour Cythère iz 1951., dijeli naslov (Putovanje na Kiteru, ili Ukrcaj za Kiteru) sa slikom Jean Antoinea Watteaua iz 1717., na kojoj Kupid vodi ljubavne parove prema Kiteri, otoku ljubavi. Slika je inspirirala i Debussyjevu skladbu L'isle joyeuse. Vedro i prštavo djelo skladao je prema vlastitoj glazbi za film Le voyage en Amerique. Poulencova zvukovna paleta katkad je uspoređivana sa slikama Raoula Dufyja i skladatelj je u razgovoru s Claudeom Rostandom ispričao da baš ovo svoje djelo smatra najviše „dufyjevskim“. Ipak, istom se prigodom samokritično prisjetio i kritičara koji je ocijenio da se

„Poulencovoj glazbi ne može zaniijekati šarm, no, kao i Dufy, ostat će utjelovljenjem uzaludnosti našeg doba.“

Elegiju iz 1959. Poulenc je posvetio sjećanju na nedavno preminulu Marie Blanche de Polignac, koja je naručila njegov Koncert za dva klavira i Koncert za orgulje i financijski podupirala francuske umjetnike.

Elegija „s izmjeničnim akordima“ među klavirima, kako stoji u podnaslovu, među duljim je Poulencovim klavirskim djelima. Iako nosi oznaku tempa „vrlo mirno i melankolično“, karakter djela očito ne bi trebao biti posve suzdržan jer ga je Poulenc objavio s opaskom: „Elegiju treba svirati kao da se improvizira, s cigarom u ustima i čašom konjaka na klaviru.“

Skladatelju Samuelu Barberu svidjela se Poulencova Sonata za dva klavira, također skladana za Golda i Fizdalea, te je svoje Melodies passagères posvetio Poulencu, a ovaj je uzvratio posvećivanjem Capriccia za dva klavira Barberu, 1952. Djelo je nastalo prema motivima iz njegove svjetovne kantate Le bal masqué: zaigrano i ritmično, u prvom, energičnom dijelu provodi tri teme, slijede mirniji, spori tango i tehnički zahtjevan finale.

Jedan od najznačajnijih hrvatskih skladatelja, Boris Papandopulo (Honef na Rajni, 1906. – Zagreb, 1991.) odrastao je u obitelji umjetničkih sklonosti (njegova je majka bila poznata operna pjevačica Maja Strozzi). Kompoziciju je diplomirao u razredu Blagoja Berse na Muzičkoj akademiji u Zagrebu, a dirigiranje je studirao u Beču, u razredu Dirka Focka, kamo ga je odveo Igor Stravinski. Nastupao je diljem Europe, pisao je opere, balete, koncerte, komornu glazbu, klavirske komade, duhovne skladbe, scensku i filmsku glazbu. Bio je i pijanist te su klavirska djela važan dio njegovog opusa, koji čini više od 450 djela i prepoznatljiv je po inventivnosti i

duhovitosti. Muzikolog Davor Merkaš, stručnjak za njegov opus, ističe da je Papandopulo „zapanjujućim opsegom svoga djelovanja utisnuo duboki i danas sveprisutni pečat ne samo hrvatskoj glazbi nego i, usudujem se reći, glazbi 20. stoljeća.“

Plesna glazba, kojoj pripada i djelo Horoskop, također zauzima važno mjesto u Papandopulovom opusu, a o skladbi je Merkaš zapisao:

„Horoskop, plesnu suitu za dva glasovira i udaraljke, op. 52, Boris Papandopulo započeo je skladati u Zagrebu, gdje je 16. srpnja 1935. završio pisanje glazbe horoskopskog znaka Rak. Posljednji stavak ciklusa, Blizanci, završio je u Splitu 15. kolovoza iste godine. Prema do sada dostupnim podacima Horoskop je prouzveden u Beogradu 8. ožujka 1936. u Narodnom pozorištu u okviru 'Matineje Plesnog studija Ane Maletić'. Sudeći prema glazbenoj strukturi, harmoniji i ritamskoj komponenti plesna suita Horoskop uistinu jest 'rađena u modernističkom duhu' i 'bavi se različitim karakteristikama znakova koje astrologija pripisuje ljudima'. To je i svojevrsan pokušaj ocrtavanja psiholoških karakteristika svakog pojedinog horoskopskog znaka glazbom. Slijed znakova, nakon uvodne Predigre, odgovara uvriježenom redoslijedu znakova u horoskopu.

Papandopulo udaraljke rabi tek u nekoliko stavaka i to vrlo štedljivo. Glazbeni izričaj Horoskopa tipičan je za prijelazno razdoblje glazbe između dva svjetska rata te, poput mnogih djela nastalih u tom razdoblju, očituje utjecaje impresionizma, ekspresionizma, neo-stilova (npr. motoričnost ritamskog pokreta neobaroka), ali obiluje i postromantičkim harmonijskim progresijama i repetitivnim ritamskim obrascima i ostinatima tipičnim za glazbeni

jezik Stravinskijevih baleta tzv. 'ruske faze'. Ono što je važno naglasiti jest da u Horoskopu – za razliku od mnogobrojnih drugih Papandopulovih djela plesnog žanra – nema naznaka uporabe folklorne glazbe, niti na razini stiliziranog folklora, a još manje direktnih citata narodne glazbe. Glasovirske dionice pisane su mjestimice vrlo virtuozno i zahtijevaju pijanističku vještinu.“

Darius Milhaud (Marseille, 1892. – Ženeva, 1974.) za studija na Pariškom konzervatoriju upoznao je autore s kojima je isprva povezivan u skupinu Les six, kao i Poulenc; kao i Papandopulo, ostavio je iznimno veliki opus od više od 400 djela, u kojem također važnu ulogu imaju plesne suite. Odrastao je u Provansi, snažan utjecaj na njegovo stvaralaštvo imao je dulji boravak u Brazilu, kao i rano upoznavanje jazz glazbe, a 1940. emigrirao je u Sjedinjene američke države. Od 1947. godine predavao je na Pariškom konzervatoriju. Pisao je orkestralna i zbarska djela, klavirske skladbe, komorne skladbe, solopjesme. Njegova je glazba obilježena uporabom politonaliteta, odnosno polimodaliteta, koji daju oporu kvalitetu drugim, plesnim i lirskim, elementima u njegovim djelima, no tvrdio je da svako djelo zapravo donosi svoj stil i formu te da se o njegovu stilu ne može generalizirati.

Djelo Scaramouche Milhaud je napisao 1937., rabeći građu svoje scenske glazbe za dječji komad Le médecin volant, postavljen u pariškom Teatru Scaramouche, i uvertire za dramu o Simonu Bolívaru. Naručeno je za Parišku međunarodnu izložbu i izvedbu Marguerite Long i Marcelle Meyer. Buran prvi stavak donosi više kontrastnih tema, sinkopiranje i snažan puls, drugi stavak ritmizirana je uspavanka, a treći donosi najjasniji utjecaj Brazila i sambe. Milhaud je zapisao da ga je djelo namučilo, iako je

inače skladao sigurno, bez brojnih skica i prepravaka. Na ponudu izdavača Deissa da objavi Scaramouche, odgovorio je da te note zacijelo nitko ne bi kupio. Izdavač nije popuštao, što se pokazalo dobrom idejom jer je djelo postalo iznimno popularno. Pijanistice Long i Meyer snimile su ga, a izvodilo se čak i 1943., kada su njegova djela bila zabranjena jer je bio židovskog podrijetla: za tu se prigodu dosjetio anagrama pa je naslov skladbe privremeno bio Mousarechac, a on potpisan kao Hamid-al-Usurid. Violinist Jascha Heifetz djelo je prearanžirao za vlastitu izvedbu, za violinu i klavir, a i Milhaud ga je zbog velikog interesa obradio za nekoliko drugih sastava.

Dina Puhovski



Zrinka Ivančić Cikojević is one of the most talented Croatian musicians of the younger generation. She is a laureate of many domestic and international competitions, which enabled her to perform at prestigious music festivals across Europe, where she gave a number of successful solo recitals praised both by the critics and audiences. She has appeared as soloist with all major Croatian orchestras and ensembles: the Zagreb Philharmonic Orchestra, Croatian Chamber Orchestra, Croatian Radio and Television Symphony Orchestra, Dubrovnik Symphony Orchestra, Zagreb Soloists, Zagreb Quartet, Cantus Ensemble, 4Syrinx Flute Quartet, Porin String Quartet and others. In recent years, she has become a renowned chamber musician and has collaborated with the foremost Croatian and international soloists. She started her musical education at the age of five in

Zagreb, where she graduated from high school and finished secondary music school under Professor Blanka Podreka. After completing a degree in Piano Performance at the Zagreb Academy of Music under Professor Damir Sekošan, she completed Master's degree under Professor Vladimir Krpan and continued her education in Italy with Professor Franco Scala. She won the University of Zagreb Rector's Award, the Ferdo Livadić Award, the Darko Lukić Award and first prizes in international competitions in Moncalieri and San Bartolomeo. She recorded for the Croatian Radio and Croatia Records and appeared in Croatian Television's music programmes on several occasions. She has served as Artistic Associate at the Zagreb Academy of Music since 2007.

Dalibor Cikojević started his musical education in Split, where he graduated from high school and finished secondary music school under Professor Jelka Bakašun. He studied and earned his Master's degree at the Vienna University of Music and Performing Arts under Alexander Jenner. Working with Oleg Maisenberg and studying Instrumental Pedagogy under Carmen Graf Adnet further contributed to his artistic development. He has regularly performed in Croatia and abroad and, in addition to his successful solo recitals and appearances with orchestras, he is especially noted for his interpretations of works by Croatian composers Boris Papandopulo and Božidar Kunc. His five CDs with premiere recordings of their most renowned pieces bear witness to that, as well as the Milka Trnina Award from the Croatian Association of Music Artists for Outstanding Artistic Achievement and the Porin Music Award for Best Classical Music Album. Dalibor Cikojević worked as a music pedagogue in Austria for years, at the Vienna University of Music and elsewhere. He is a Full Professor with tenure at the Academy of Music, University of Zagreb, where he served as Associate Dean for International Cooperation from 2007 to 2013 and as Dean from 2013 to 2019.

Ivančić & Cikojević Piano Duo describe their concert programme at this year's Dubrovnik Summer Festival as 'a true apotheosis of rhythm and dance' in which the dance suite *Horoscope*, the duo's first project, takes central place among the rhythms and dances by Poulenc and Milhaud. The premiere of the work in its original form – for piano and percussion – took place in Houston, Texas, in 2017 (since, as they say, it is not clear whether percussionists took part in its first performance in 1936), and they recently recorded it with percussionists Ivana Kuljerić Bilić and Nikola Krbanyevitch.

Francis Poulenc (Paris, 1899 – 1963) was taught piano by his mother and later by pianist Ricardo Viñes, who became his mentor after the death of his parents. In 1917, he met composers Georges Auric, Arthur Honegger and Darius Milhaud, and later Louis Durey and Germaine Tailleferre: the group was named *Les Six* (The Six) by the critic Henri Collet. Poulenc dedicated his first published work, *Rapsodie nègre*, to Erik Satie. Only later did he acquire formal education in composition, under Charles Koechlin, and his ballet *Les biches*, staged by Sergei Diaghilev, was a big early success. He was also a concert pianist and wrote numerous piano works. After experiencing tragedies in his life, he recommitted to Catholicism and wrote a series of religious works. He also composed a number of songs, usually premiered by Pierre Bernac accompanied by the composer, a mono-opera *La voix humaine*, a *Sextet for piano and winds*, one sonata for oboe, one for flute and one for clarinet with piano, while he destroyed two violin sonatas and a string quartet because he was displeased with them. His works are marked by melodiousness and playfulness of motifs, steady diatonic harmony, only occasionally condensed with chromaticism: due to simpler textures, he was not considered 'sufficiently progressive' in his time, while today, according to the critic Gerald Larner, he is known for 'both sides of his character, that of a fervent Catholic, but also that of a naughty boy'.

Poulenc composed a number of works for two pianos, mostly for Arthur Gold and Robert Fizdale piano duo, whom he called 'les boys':

His work *L'embarquement pour Cythère* from 1951, shares its title (*Voyage to Cythera* or *Embarkation for Cythera*) with Jean Antoine Watteau's painting from 1717, in which Cupid takes love couples to

Cythera, the island of love. The painting also inspired Debussy's piece *L'isle joyeuse*. He based this bright and sparkly work on his score for the film *Le voyage en Amérique*. Poulenc's sound palette was sometimes compared to Raoul Dufy's paintings and in a conversation with Claude Rostand the composer said that he considered this piece most 'dufyesque' of all his works. Although, on the same occasion, he self-critically remembered a critic who had said that 'one can't deny Poulenc's music a certain charm, but, like Dufy, he will remain an embodiment of the futility of our age'. Poulenc dedicated his 1959 *Élégie* to the memory of the recently deceased Marie Blanche de Polignac, who had commissioned his *Concerto for two pianos* and *Organ Concerto* and financially supported French artists. The *Elegy* 'with alternating chords' between the pianos, as its subtitle says, is among Poulenc's longer piano works. Although the tempo is marked 'very calm and melancholic', the character of the piece should apparently not be completely restrained, since Poulenc published it with a remark: 'This *Elegy* should be played as if you were improvising it, a cigar in your mouth and a glass of cognac on the piano.'

Composer Samuel Barber loved Poulenc's *Sonata for two pianos*, also written for Gold and Fildale, and he dedicated his *Melodies passagères* to Poulenc, who in return dedicated his *Capriccio for two pianos* to Barber in 1952. It was based on motifs from his secular cantata *Le bal masqué*: its first, three-themed energetic part is playful and rhythmical, followed by a calmer, slow tango and a technically demanding finale.

One of the most important Croatian composers, **Boris Papandopulo** (Honnef am Rhein, 1906 – Zagreb, 1991) was born into an artistic family (his mother was the famous opera singer Maja Strozzi). He

graduated in Composition from the Zagreb Academy of Music under Blagoje Bersa and, thanks to Igor Stravinsky, studied Conducting in Vienna with Dirk Fock. He performed all over Europe and wrote operas, ballets, concertos, chamber music, piano works, sacred music, as well as stage and film music. He was also a pianist and piano pieces constitute an important part of his creative output, consisting of over 450 works, known for its inventiveness and humour. Musicologist Davor Merkaš, expert in Papandopulo's work, points out that his 'astonishing range of work left a deep and ubiquitous mark not only on Croatian music but also, I dare say, the music of the 20th century'.

Dance music, including the *Horoscope*, also plays an important part in Papandopulo's output. Davor Merkaš wrote the following text about the piece:

'Boris Papandopulo started composing *Horoscope*, a dance suite for two pianos and percussion, Op. 52, in Zagreb, where he finished writing the music for Cancer on 16 July 1935. He completed the final movement of the cycle, Gemini, in Split on 15 August the same year. According to the available data, *Horoscope* was premiered in Belgrade on 8 March 1936 at the National Theatre as part of the 'Ana Maletić Dance Studio Matinee'. Judging by its musical structure, harmony and rhythm component, the dance suite *Horoscope* truly was 'created in the spirit of modernism' and 'it deals with different characteristics of the signs that astrology attributes to people'. In a way, it is an attempt to describe the psychological characteristics of each astrological sign with music. After the Prelude, the sequence of signs corresponds to the traditional sequence of signs in astrology.

Papandopulo uses percussion instruments only in several movements and he does it very sparingly. *Horoscope*'s music

expression is typical of the transitional period in music between the two world wars and, like many works composed in that period, it is influenced by impressionism, expressionism, revival styles (for example, the motor rhythm of the neo-baroque), but it also abounds in post-romantic harmonic progressions and repetitive rhythm patterns and ostinatos typical of Stravinsky's ballets from the so-called 'Russian phase'. It is important to point out that in *Horoscope* – unlike in many other Papandopulo's dance pieces – there are no indications of use of folk music, neither in stylised form, nor as direct quotes. Piano parts were occasionally written in a very virtuosic manner and require a high level of skill from a pianist.'

Darius Milhaud (Marseilles, 1892 – Geneva, 1974) met composers during his studies at the Paris Conservatoire with whom, like Poulenc, he was initially associated as a member of *Les Six*;; like Papandopulo, he was an exceptionally prolific composer with an output of over 400 works, among which dance suites also play an important part. He grew up in Provence and his composing was strongly influenced by his long stay in Brazil as well as his early introduction to jazz. In 1940 he immigrated to the USA and since 1947 he was engaged as a lecturer at the Paris Conservatoire. He wrote orchestral and choral works, piano pieces, chamber music and songs. His music is marked by the use of polytonality, or polymodality, which provide other, dance and lyrical elements in his works with sharp quality, but he claimed that in fact each piece has its own style and form and that his style cannot be generalised.

Milhaud wrote *Scaramouche* in 1937 and he used the material from the music he composed for the children's play *Le médecin volant*, staged at the Paris Theatre Scaramouche, and from the overture he

wrote for the drama about Simon Bolivar. It was commissioned for the Paris International Exposition and performance by Marguerite Long and Marcelle Meyer. The turbulent first movement brings several contrasting themes, syncopation and strong pulse, the second movement is a rhythmical lullaby, while the third brings the most evident influence of Brazil and samba. Milhaud wrote that he struggled with the work, although he was usually confident when composing, without much need for rewriting. When Deiss offered to publish *Scaramouche*, he answered that no one would buy the score. The publisher was persistent, which turned out to be a good idea since the work became extremely popular. Pianists Long and Meyer recorded it and it was performed even in 1943, when his works were banned because of his Jewish background: for this occasion, he came up with an anagram, so the temporary title of the piece was *Mousarechac* and he was signed as Hamid-al-Usurid. Violinist Jascha Heifetz rearranged the work for his own performance, for violin and piano, while Milhaud also made arrangements for several other ensembles since it was so popular.

Dina Puhovski