

**72. DUBROVAČKE LJETNE IGRE**  
**72<sup>ND</sup> DUBROVNIK SUMMER FESTIVAL**  
**2021.**  
**HRVATSKA CROATIA**

# **PETRIT ÇEKU**

*gitara guitar*

**ATRIJ KNEŽEVA DVORA**  
**RECTOR'S PALACE ATRIUM**  
**23. KOLOVOZA 2021. | 23 AUGUST 2021**  
**21:30 9.30 PM**

**JOHANN SEBASTIAN BACH:**

**SUITA U D-MOLU\* / SUITE IN D MINOR\*, BWV 997**

(OBR. ARR. VALTER DEŠPALJ)

*Preludio*

*Fuga*

*Sarabanda*

*Gigue – Double*

**WOLFGANG AMADEUS MOZART:**

**FANTAZIJA BR. 3, U E-MOLU\*\* | FANTASIA NO. 3 IN E MINOR\*\*, KV 397**

(OBR. ARR.: PETRIT ČEKU)

*Andante*

*Adagio*

*Allegretto*

**LUDWIG VAN BEETHOVEN:**

**20. SONATA ZA KLAVIR U C-DURU\*\*\*, OP. 49, BR. 2 / PIANO SONATA NO. 20 IN**

**C MAJOR\*\*\*, OP. 49, NO. 2 (OBR. ARR.: PETRIT ČEKU)**

*Allegro, ma non troppo*

*Tempo di Menuetto*

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**GORAN LISTEŠ:**

**OMAGGIO A MARKO RUŽDJAK, OP. 17 / U POČAST MARKU RUŽDJAKU, OP. 17**

**HOMAGE TO MARKO RUŽDJAK, OP. 17**

**AGUSTÍN BARRIOS:**

**LA CATEDRAL / KATEDRALA / THE CATHEDRAL**

*Preludio (Saudade)*

*Andante religioso*

*Allegro solemne*

**HEITOR VILLA-LOBOS:**

**SUITE POPULAIRE BRÉSILIEUNE / BRAZILSKA PUČKA SUITA / BRAZILIAN  
FOLK SUITE**

*Mazurka - Chôro*

*Schottish - Chôro*

*Valsa - Chôro*

*Gavotta - Chôro*

*Chôrinho*

\*orig. u c-molu *in C minor*

\*\*orig. u d-molu *in D minor*

\*\*\*orig. u G-duru *in G major*



**Petrit Çeku** (Prizren, 1985.) započeo je glazbeno obrazovanje u rodnome gradu, s Luanom Sapunxijem. Preseljenjem u Zagreb 2002. godine nastavio je naobrazbu u klasi Xhevdeta Sahatxhije, a potom u klasi Darka Petrinjaka na Muzičkoj Akademiji u Zagrebu, na kojoj je diplomirao 2008. godine. Slijedeći dječjački san, od 2009. do 2013. godine usavršavao se kod Manuela Barrueca na konzervatoriju Peabody u Baltimoreu (SAD). Çekuov izniman senzibilitet i ekspresivnost privukli su publiku i kritičare diljem svijeta. Gitarski kritičar Colin Cooper opisao ga je kao „solista visokih mogućnosti“. Çeku je nastupao diljem Europe i Sjeverne Amerike sa solističkim recitalima te kao solist u pratnji simfonijskih orkestara poput Simfonijskog orkestra Allentowna, Simfonijskog orkestra Baltimorea, Komornog orkestra Češke filharmonije, Orkestra Ermitaža Sankt Peterburga, Simfonijskog orkestra Albanske radiotelevizije te s najznačajnijim orkestrima u Hrvatskoj, poput Zagrebačke filharmonije, Dubrovačkog simfonijskog orkestra te Simfonijskog orkestra HRT-a. Također redovito nastupa sa Zagrebačkih solistima te kao član gitarskog trija Elogio. Tijekom bogate karijere osvojio je devet prvih nagrada na međunarodnim gitarskim natjecanjima, među kojima se izdvajaju natjecanja „Christopher Parkening“ u Malibuu, „Schadt“ u Allentownu, „Maurizio Biasini“ u Bologni te „Michele Pittaluga“ u Alessandriji. Çeku je prvu studijsku ploču objavio 2008. godine za američku diskografsku kuću Naxos. Iste je godine nagrađen godišnjom nagradom „Mladi glazbenik godine“ koju dodjeljuju Zagrebačka filharmonija i Hrvatska poštanska banka. Godine 2005. dobiva nagradu „Ivo Vuljević“ Hrvatske

glazbene mladeži te osvaja natjecanje „Ferdo Livadić“ koje se održava u sklopu festivala Samoborska glazbena jesen. Njegova izvedba svih Bachovih suita za violončelo u transkripciji za gitaru Valtera Dešpalja objavljena je 2016. godine u izdanju španjolske kuće Eudora. Na Sveučilištu za umjetnost u Grazu predaje komornu glazbu. Petrit Çeku svira na gitari američkog graditelja Rossa Gutmeiera.

Uz hvaljeno izvođenje gitarističkog repertoara, Petrit Çeku već je godinama posvećen obrađivanju djela ne-gitarističke klasične glazbene literature i prilagođavanju obrada specifičnostima svojeg instrumenta. Neke od tih obrada na večerašnjem su programu, kao i jedna obrada koju je načinio proslavljeni hrvatski violončelist Valter Dešpalj (Zadar, 1947.), koji već niz godina svojim radom obogaćuje gitaristički repertoar. Petrit Çeku snimio je sve Suite za violončelo Johanna Sebastiana Bacha baš u Dešpaljevoj obradi, a na ovom je programu Dešpaljeva obrada Bachove Suite, BWV 997.

**Johann Sebastiana Bach** (Eisenach, 1685. – Leipzig, 1750.) danas se jednoglasno smatra genijem, a njegova djela osnovama klasične glazbe. Čini se da je on svoje stvaralaštvo smatrao zanatskom umjetnošću, jer mnoga su njegova, danas cijenjena, djela nastala zapravo kao vježbe, školski primjeri, recimo, invencija, no u svakoj od vrsta Bach je kombinirao kontrapunktske tradicije, kromatsku harmoniku, barokni afekt, a često i simbole kojima je dodatno naglašavao poruku i vjerski sadržaj svojih djela. Bach se najprije učestalo selio, mijenjajući često

radna mjesta (orguljaš u Arnstadtu, dvorski orguljaš u Weimaru, dvorski kapelnik u Köthenu...) sve dok se 1723. nije skrasio u Leipzigu, gdje je postao kantorom u crkvi Sv. Tome, kada počinje još bogatiju skladateljsku aktivnost. **Suitu, BWV 997**, napisao je vjerojatno između 1738. – 1741., izvorno u c-molu i za *Lautenwerk*, a postoji i kasnija verzija za lutnju kojoj on možda nije autor. *Lautenwerk* je vrsta čembala prilagođena da, svojim žicama koje su od crijeva, a ne od metala, zvuči više kao lutnja. Bach je posjedovao barem dva takva instrumenta, a neki su izrađeni i po njegovim uputama. Primjerci iz 18. stoljeća nisu sačuvani, ali neki su ih graditelji ponovno stvarali u 20. stoljeću.

„Svijet koji je proizveo Mozarta svijet koji vrijedi spasiti“, zapisao je Franz Schubert, a Čajkovski je Mozarta nazvao „glazbenim Isusom“. **Wolfgang Amadeus Mozart** (Salzburg, 1756. – Beč, 1791.) budućnosti je ostavio simfonije, serenade, koncerte, opere, mise, Rekvijem, ali i komorna djela i skladbe za instrumente s tipkama, djela koja su najčešće „varljivo laka“, a posve posebno i skladno satkana. Kao čudo od djeteta, ali i „čudo“ u kratkom odraslom životu, javno je nastupao od pete godine. Bio je i vrstan improvizator, iz čega su zacijelo proizašla njegova djela slobodnije forme, nazvana fantazijama, nastala vjerojatno pod utjecajem C. P. E. Bacha. Zapisao je samo dvije fantazije i izdavaču poslao samo jednu. **Fantaziju u d-molu, KV 397**, napisao je vjerojatno 1782. a obilježena je *arpeggima*, „uzdasima“ u *appoggiaturama* i tugaljivom prvom temom. Nakon kadencnih dijelova prekida se dramatičan polagani tijek, življim dijelom, *allegretto* lagane melodije, no autograf je ostao nedovršen. Mozartov

suvremenik, benediktinac Maximilian Stadler potom je skladbi dodao završnih 10 taktova, a i kasniji izdavači i izvođači dodaju svoje završetke.

Još jedan velikan s programa Petrita Çekua, **Ludwig van Beethoven** (Bonn, 1770. - Beč, 1827.) naročito je slavljjen prošle, obljetničke, godine. Njegova su djela, međutim, na koncertnim programima svake godine jer čine osnovu glazbene literature i početak glazbenih tradicija 19. stoljeća koje su u velikoj mjeri odredile i današnji svijet klasične glazbe.

Beethovenove skladbe ostaju simbolom posebne glazbene mašte, inovativnosti, ali i ideala umjetničke autentičnosti i slobodoljublja. **Sonata za klavir br. 20** nastala je prije njegovih najvažnijih djela, u prvoj, mladenačkoj fazi njegova stvaralaštva, a visoki redni broj i broj opusa ukazuju na to da je objavljena dugo nakon nastanka. Dvije kratke sonate, op. 49, koje je zvao i sonatinama, Beethoven je vjerojatno napisao 1797., ili 1798. Bile su jednostavne za izvedbu, lirskoga karaktera i efektne, čvrsto u klasičkoj tradiciji, a Beethoven nije mislio da ih treba objaviti, no desetak godina poslije izdavaču ih je odnio njegov brat Caspar.

Jedan od najistaknutijih hrvatskih gitarista, prerano preminuli **Goran Listeš** (Split, 1961. – 2020. ) završio je studij gitare u razredu Darka Petrinjaka na Muzičkoj akademiji u Zagrebu te Marge Bäuml-Klasinc na Visokoj školi za glazbu u Grazu. Pobjednik je mnogih uglednih međunarodnih natjecanja, uključujući „Jeunesses Musicales“ „Fernando Sor“ i „Mauro Giuliani“. Posebno je značajan njegov uspjeh na natjecanju „Printemps de

la Guitare“ (Walcourt, Belgija 1990.), gdje je osvojio prvu nagradu (Zlatna medalja kraljice Fabiole), nagradu Belgijske skladateljske udruge za najbolju interpretaciju djela belgijskog autora, kao i nagradu novinarā. Uslijedili su brojni nastupi na međunarodnim festivalima i koncertnim podijima u Belgiji, Italiji, Španjolskoj, Kubi, Njemačkoj, Grčkoj, Poljskoj, Austriji i drugim zemljama. Bio je član Zagrebačkoga gitarskog trija, Talijanskoga gitarskog dua i Talijanskoga gitarskog kvarteta Leonardo. Sa Zagrebačkim gitarskim triom dobitnik je značajnih priznanja, nagrada „Josip Štolcer Slavenski“, „Vladimir Nazor“ i „Milka Trnina“, a Trio je osvojio i nekoliko diskografskih nagrada „Porin“. Listeš je često skladao za gitaru: izdavačka kuća Music Play iz Zagreba objavila je 1997. tri njegova djela za gitaru solo, izdavačka kuća Berben njegovu Sonatu, op. 11, za gitaru solo, a izdavačka kuća Guitart iz Avellina (Italija) objavila je Listešove skladbe za solo gitaru i gitarski duo. Bio je redoviti profesor gitare na Umjetničkoj akademiji u Splitu te gostujući profesor na Konzervatoriju u Monopoliju (Italija) i održavao majstorske tečajeve po Europi.

Skladbu *Omaggio a Marko Ruždjak*, posvećenu velikome hrvatskom skladatelju Marku Ruždjaku (1946. – 2012.) Petrit Čeku je i praisveo, na Osorskim glazbenim večerima 2020., a skladatelj je o djelu zapisao: „Skladbu *Omaggio a Marko Ruždjak*, op. 17, započeo sam i dovršio u ljeto 2019. godine. Sastoji se od četiri epizode različitih tempa i ugođaja. Prva i četvrta epizoda donose citate Ruždjakovih motiva iz *Notturna* i *Bordonea*, djela skladanih za tri gitare i metalne udaraljke, odnosno tri gitare i četiri timpana. U središnjim epizodama pokušao sam

slijediti Maestrova načela građenja forme i njegov način tretiranja ritmičkih obrazaca i protoka vremena, glazbenih komponenti u kojima je sofisticiran esteta Ruždjak bio pravi majstor.“

**Agustín Pio Barrios** Mangoré (San Bautista de las Misiones, 1885. – San Salvador, 1944.) glazbom se počeo baviti u rodnome Paragvaju, čija je glazbena tradicija utjecala i na njegov glazbeni izričaj. Uskoro je postao cijenjen gitarist, „Paganini gitare“, kojega je sviračko umijeće odvelo na turneje po Europi i Južnoj Americi. Razvijao je i nove metode poučavanja sviranju gitare i bio je jedan od najutjecajnijih skladatelja za gitaru svojeg vremena, pišući i instruktivne etide, ali i kompleksnija djela koje traže veliku virtuoznost. Njegov opus sadržava folklorna djela, nastala prema tradicijskim pjesmama Latinske Amerike, neoklasična djela, nastala prema baroknim i romantičkim uzorima, kao i duhovne skladbe. Pretpostavlja se da je dio njegovih zapisa i skica za skladbe nestao, odnosno da su ih ukrali neki od njegovih učenika nedugo nakon njegove smrti (za koju se čak tvrdilo da je izazvana trovanjem).

*La catedral* je vjerojatno njegovo najizvođenije i najcjenjenije djelo. Skladba je zapravo nastajala diljem Latinske Amerike – godine 1921. napisao je drugi i treći stavak, u Urugvaju, a prvi stavak tek 1938. u Havani. Djelo je dovršio u dvije verzije, jednoj nastaloj 1939. u Costa Rici i drugoj, napisanoj 1943. u El Salvadoru. Sam je često izvodio *Katedralu*, mijenjao redosljed segmenata i prstomete, nadopunjavao je. Još 1921. dva je stavka odsvirao legendarnome gitaristu Andresu Segoviji, koji je zapisao da se radi o vrhunskom djelu. Drugi i treći stavak

*skladbe vjerojatno su inspirirani Barriosovim posjetom Katedrali u Montevideu: Andante religioso potaknut je slušanjem orguljaša koji u katedrali svira Bachove korale, a iz te mirnoće slušatelj-skladatelj izlazi u živost ulice, u Allegro solemne i arpeggia vanjskog svijeta. Prvi je stavak, Preludio saudade, nastao mnogo poslije, u doba skladateljevih zdravstvenih i obiteljskih problema i skladbi dodao uvod ispunjen tugom i čežnjom.*

susreću nostalgična mazurka, jedna vrsta polke (*schottisch*), pomalo tužni valcer i klasičnija gavota. Završni *chorinho* (umanjenica od *choro*) nešto je dramatičniji, no iako *choro* znači „plač“, ili „tužaljka“, u tom glazbenom stilu, ali i u Villa-Lobosevoj inačici, ipak prevladava dosta živosti i tek umjerena melankolija.

*Dina Puhovski*

**Heitor Villa-Lobos** (Rio de Janeiro, 1887. – 1959.) bio je jedan od najvažnijih brazilskih i južnoameričkih skladatelja. U mladosti je nekoliko puta započinjao formalno glazbeno obrazovanje, ali bi i odustajao, frustriran strogim akademskim pristupom, i vraćao se popularnoj i pučkoj glazbi Brazila. Svirao je u kinima, noćnim klubovima i kavanama, a i na ulici. U djelima je kombinirao elemente Zapadne klasične glazbe s brazilskim ritmovima i autohtonim melodijama. Napisao je više od 2.000 skladbi, za gitaru solo, dua i trija, vokalnu glazbu, koncerte, simfonije. Njegovu klavirsku glazbu rado je na koncertima promovirao pijanist Artur Rubinstein. Osim skladanju i izvodilaštvu, Villa-Lobos poslije se posvetio i organiziranju glazbenog obrazovanja u Brazilu.

Stavke koji čine *Brazilsku suitu* Villa-Lobos je napisao između 1908. i 1912. U suitu ih je 1955. spojio njegov francuski izdavač, Max Eschig, prema rukopisu iz 1948., a poslije je pronađena i starija verzija. Svaki od stavaka spaja neku europsku glazbenu vrstu s brazilskim plesom *chôro*, što je bila česta praksa u brazilskoj plesnoj glazbi u doba Villa-Lobosa, koji je i sam svirao u *chôro* ansamblu. S brazilskim se elementima tako







**Petrit Çeku** (Prizren, 1985) received his first guitar lessons in his hometown of Prizren from Luan Sapunxhiu. In 2002 he moved to Zagreb to continue his education with Xhevdet Sahatxhija and Darko Petrinjak at the Zagreb Academy of Music, graduating in 2008. From 2009 to 2013 he studied with Manuel Barrueco at the Peabody Conservatory in Baltimore, USA. Çeku's exquisite sensibility and expressiveness have attracted the audiences and critics worldwide. He was praised by the guitar critic Colin Cooper as 'a soloist of the highest ability'. Çeku has performed numerous recitals throughout Europe and North America and as soloist with major symphony orchestras, such as the Allentown Symphony Orchestra, Baltimore Symphony Orchestra, Czech Philharmonic Chamber Orchestra, State Hermitage Orchestra St Petersburg, Albanian Radio and Television Symphony Orchestra and major Croatian orchestras, such as the Zagreb Philharmonic Orchestra, Dubrovnik Symphony Orchestra and Croatian Radio and Television Symphony Orchestra. He also regularly appears with the Zagreb Soloists and as a member of the Elogio Guitar Trio. He won nine first prizes in international guitar competitions, including the Parkening International Guitar Competition in Malibu, the Schadt String Competition in Allentown, International Guitar Competition Maurizio Biasini in Bologna and International Guitar Competition Michele Pittaluga in Alessandria. Çeku's first CD was released in 2008 by Naxos. The same year he received the annual Young Musician of the Year Award of the Zagreb Philharmonic and Croatian Postal Bank. In 2005 he received the Ivo Vuljević Award of the Croatian Music Youth and won the Ferdo

Livadić International Competition of Yung Musicians held as part of the Samobor Music Festival. His performance of Bach's complete cello suites transcribed for guitar by Valter Dešpalj was released in 2016 by the Spanish label Eudora. He teaches chamber music at the University of Music and Performing Arts in Graz. Petrit Çeku plays on a Ross Gutmeier guitar.

Praised for his interpretations of the guitar repertoire, Petrit Çeku is also dedicated to arranging classical pieces written for other instruments and adapting them to the specificities of his instrument. Two of his arrangements are included in this evening's programme, as well as the arrangement of Bach's Suite, BWV 997 by the renowned Croatian cellist Valter Dešpalj (Zadar, 1947), a prolific contributor to the guitar repertoire. Petrit Çeku recorded the complete Cello Suites by Johann Sebastian Bach arranged by Valter Dešpalj.

Today **Johann Sebastian Bach** (Eisenach, 1685 – Leipzig, 1750) is unanimously considered a genius and his works the essence of classical music. It seems that he considered his composing a craft, since many of his highly regarded works, such as inventions for example, were written for the purposes of student exercise. In each of the forms Bach combined contrapuntal traditions, chromatic harmony and baroque affect, often using symbolism to additionally emphasize the message and religious content of his works. Early in his career he often moved, serving as an organist in Arnstadt, organist to the court in Weimar, Kapellmeister in Köthen etc., until in 1723 he settled down in Leipzig, where he was appointed cantor at the

Church of St Thomas. This marked the beginning of Bach's exceptionally prolific composing period. The **Suite, BWV 997**, was probably composed in the period between 1738 and 1741, originally in C minor, for Lautenwerk. There is another, later version for lute, possibly not written by Bach. Lautenwerk is a type of harpsichord adapted to sound like a lute, with gut instead of metal strings. Bach owned at least two such instruments, some of them made according to his instructions. As no specimens from the eighteenth century have been preserved, some instrument makers revived them in the twentieth century.

'A world that has produced a Mozart is a world worth saving,' wrote Franz Schubert, while Tchaikovsky called Mozart 'the Christ of music'. **Wolfgang Amadeus Mozart** (Salzburg, 1756 – Vienna, 1791) wrote symphonies, serenades, concertos, operas, Masses, the Requiem, as well as chamber music and works for keyboard instruments, often 'deceptively simple', but at the same time unique and well balanced. As a child wonder, and a 'wonder' during his short adult life, he publicly performed since he was five. He was an exquisite improviser, which was probably the source of his free form pieces, fantasias, most likely composed under the influence of C. P. E. Bach. He wrote down only two fantasias and sent only one to his publisher. **Fantasia in D minor, KV 397**, probably written in 1782, is replete with arpeggios, 'sighing' appoggiaturas and a mournful first theme. After cadenza-like parts, the dramatic slow flow abruptly resolves into a lively allegretto melody. Since the autograph remained unfinished, Mozart's contemporary Maximilian Stadler, a

Benedictine priest, added ten concluding bars, while other publishers and performers wrote their own endings.

Another big name on this evening's programme, **Ludwig van Beethoven** (Bonn, 1770 – Vienna, 1827) was extensively celebrated last year, marking the anniversary of his birth. His works, however, are regularly performed every year, as they constitute the core of musical repertoires and the beginning of the musical traditions of the nineteenth century, which shaped the classical music of today to a considerable degree. Beethoven's music remains a symbol of unique imagination, innovativeness and the ideals of artistic authenticity and love of freedom. The **Piano Sonata No. 20** was composed before his most important works, in his early period, while the high numbers assigned to the piece and the opus reveal it was published long after it was written. The two short sonatas, Op. 49, which Beethoven also called sonatinas, were probably written in 1797 or 1798. Simple in terms of performance, lyrical and striking, they are firmly rooted in classical tradition. Beethoven did not consider they should be published, but ten years later his brother Caspar brought them to the publisher.

One of the most prominent Croatian guitarists, **Goran Listeš** (Split, 1961 – 2020), graduated in guitar from the Zagreb Academy of Music under Darko Petrinjak and from the University of Music and Performing Arts in Graz, where he studied under Marga Bäuml-Klasinc. He won many prestigious international competitions, including the Jeunesses Musicales, Fernando Sor and Mauro Giuliani. In 1990 he won first prize (Gold

Medal of Queen Fabiola) at the Printemps de la Guitare competition in Walcourt, Belgium, the award of the Belgian Composer's Association for the best interpretation of a work by a Belgian composer and the prize awarded by the press. He appeared at many international festivals and concert halls in Belgium, Italy, Spain, Cuba, Germany, Greece, Poland, Austria etc. He was a member of the Zagreb Guitar Trio, the Italian Guitar Duo and the Italian Guitar Quartet Leonardo. He received numerous awards with the Zagreb Guitar Trio, including the Josip Štolcer Slavenski, Vladimir Nazor and Milka Trnina awards and several Porin Awards. Listeš often composed for guitar: in 1997 three of his works for solo guitar were released by the Zagreb-based label Music Play, his Sonata, Op. 11, for solo guitar, was released by Berben, while his works for solo guitar and guitar duo were released by Guitart label from Avellino, Italy. He was a professor of guitar at the Arts Academy in Split, a visiting professor at the Monopoli Conservatory in Italy and regularly held masterclasses throughout Europe.

***Omaggio a Marko Ruždjak***, dedicated to the renowned Croatian composer Marko Ruždjak (1946 – 2012) was premiered by Petrit Čeku at the Osor Musical Evenings in 2020. Here is what the composer wrote about the piece: 'I composed *Omaggio a Marko Ruždjak*, Op. 17, in the summer of 2019. It consists of four episodes of different tempo and atmosphere. The first and the fourth contain quotes of Ruždjak's motifs from *Notturmo* and *Bordone*, composed for three guitars and metal percussion instruments, or three guitars and four timpani. In the middle episodes I tried to follow the Maestro's principles of

building the form and his way of treating rhythmic patterns and time flow, the musical components of which Ruždjak, a sophisticated aesthete, was a true master.'

**Agustín Pio Barrios** Mangoré (San Bautista de las Misiones, 1885 – San Salvador, 1944) began his music career in his home country of Paraguay, whose musical tradition significantly influenced his musical expression. He soon became a distinguished guitarist, the 'Paganini of the guitar', touring Europe and South America. He developed new methods of teaching guitar performance and was one of the most influential guitar composers of his time. He composed etudes as well as more complex works requiring exceptional virtuosity. His oeuvre includes folk pieces, based on traditional folk songs of Latin America, neoclassical works based on Baroque and Romantic music, and sacred music. It is assumed that some of his writings and composing sketches were stolen by his students shortly after his death (claimed by some to have been caused by poisoning).

*La choro* is probably his most performed and appreciated work. It was composed in different locations across Latin America – he wrote the second and the third movement in Uruguay in 1921, while the first movement was composed in Havana as late as 1938. He wrote two versions; one was finished in Costa Rica in 1939, the other in El Salvador in 1943. He often performed *La chorocisc*, changing the sequence of the segments and fingerings, adding new elements. In 1921 he played two movements for the legendary guitarist Andres Segovia, who wrote that it was a supreme piece. The second and the third movement were probably inspired by

*Barrios' visit to the Montevideo Cathedral: Andante religioso was inspired by the Cathedral organist's playing of Bach's chorales. Its serenity is replaced by the liveliness of the streets in Allegro solenne and arpeggios of the outside world. The first movement, Preludio saudade, was composed much later, when Barrios was facing health and family problems and is therefore filled with sorrow and wistful longing.*

**Heitor Villa-Lobos** (Rio de Janeiro, 1887 – 1959) was one of the most significant Brazilian and South American composers. In his youth, he began and quit his formal musical education several times, frustrated by the strict academic approach, and turned to popular and folk music of Brazil. He performed in theatres, night clubs, cafes and streets. In his works he combined the elements of Western classical music with indigenous Brazilian rhythms and melodies. He wrote over two thousand compositions, for solo guitar, duos and trios, vocal music, concertos and symphonies. His piano music was enthusiastically promoted by pianist Artur Schnabel in his concerts. Apart from composing and performing, Villa-Lobos was dedicated to organising music education in Brazil.

Villa-Lobos wrote the movements of the *Suite populaire brésilienne* between 1908 and 1912. They were combined into a suite by his French publisher, Max Eschig, in 1955, based on the manuscript from 1948, while another, older version was found later. Each movement blends one of the European music forms with the Brazilian *choro* dance, a common practice in Brazilian dance music at the time of Villa-Lobos, who was a member of a choro

ensemble himself. Brazilian elements are combined with a nostalgic mazurka, choro schottische polka, a wistful waltz and a more classical gavotte. The final *chôrinho* (a diminutive of choro) is more dramatic, but although choro translates as 'crying', or 'lament', this musical style, as well as its rendering by Villa-Lobos, is quite lively and only moderately melancholic.

*Dina Puhovski*