

**7th INTERNATIONAL PHAROS  
CONTEMPORARY MUSIC FESTIVAL**

2 – 11 October 2015  
The Shoe Factory, Nicosia

**Information:** Pharos Arts Foundation Tel. (+357) 22-663871 /  
www.pharosartsfoundation.org

**Tickets:** Free Entrance to all the events with the exception of Concerts on  
2, 4, 6, 11 October: €10

**Box Office:** Directly from the Foundation's website www.pharosartsfoundation.org or  
Tel. (+357) 9666-9003 (Monday - Friday 10:00am-3:00pm)



artists and musicians, such as composers Steve Reich, Michael Gordon and Yannis Kyriakides, pianist Ralph van Raat, dance company Club Guy & Roni, and illustrator Wouter van Reek. Leading partners from other disciplines include Orkater, Asko|Schönberg, Veenfabriek and Kytopia. SDH's playing field is extensive: from the Bang on a Can Festival in New York to Muziekgebouw aan 't IJ in Amsterdam, from the Holland Festival to the slums of Cairo and from a classroom to the Dutch Oerol Festival. The Ensemble regularly tours in Europe, Japan, the US, the Middle East, and more recently in Indonesia. Apart from their highly impressive concert schedule, SDH is also involved in dance performances, education programmes and music theatre.

Programme:

*Along improvisations SDH will perform the following works:*

- Philip Glass (b.1937): 1 + 1
- Steve Reich (b.1936): Drumming (Part 1)
- Guo Wenjing (b.1956): Parade (Cyprus Premiere)
- Hugo Morales Murguía (b.1979): Excerpts from Phobia-production (Cyprus Premiere)
- Javier Álvarez (b.1956): Temazcal for amplified maracas and electroacoustic sounds (Cyprus Premiere)

**Sunday 4 October 2015 / 8:30pm**

**CONCERT**

**HET COLLECTIEF QUINTET**

**In a concert featuring the Cyprus premiere of Schönberg's First Chamber Symphony and Louis Andriessen's subversive Workers Union**

Schönberg completed his **Chamber Symphony No.1** in 1906, towards the end of his first stylistic period, during which he composed his more tonal masterpieces including *Verklärte Nacht* and *Pelléas und Mélisande*. The Chamber Symphony is considered a milestone in the composer's output and the precursor of his evolution as a twelve-tone composer. And whilst his music of that period was noticeably influenced by late Romantic composers such as Wagner, Bruckner and Mahler, in his Chamber Symphony, Schönberg expressed a rather terse and ground-breaking compositional language, which was still fundamentally tonal yet highly chromatic. The Chamber Symphony was originally scored for 15 solo instruments but it was later transcribed in five different versions by Schönberg and his most eminent students, Anton Webern and Alban Berg. The chamber version of the work was completed in 1922 by Webern. The work, having duration of about 20 minutes, was intended to be performed alongside Schönberg's *Pierrot Lunaire*, hence it employed the same instrumentation – piano, violin, cello, flute and clarinet.

Louis Andriessen was born in 1939 in Utrecht to a musical family. He has been compared to American minimalists such as Steve Reich and Philip Glass although his compositional language is much more forceful, intense and uncompromising. Andriessen's works reveal his resistance to the status quo and they are inspired by his political idealism and revolutionary beliefs. Musically he was influenced by Stravinsky and early minimalism as well as gamelan and jazz.

Programme:

- Arnold Schönberg (1874-1951): Chamber Symphony No.1 (Cyprus Premiere)
- Louis Andriessen (b.1939): Workers Union (Cyprus Premiere)
- Kaija Saariaho (b.1952): Cendres (Cyprus Premiere)
- Christina Athinodorou (b.1981): Messa Aktis (Cyprus Premiere)
- Haris Sofokleous (b.1977): Splash No.2 (World Premiere)



**7 INTERNATIONAL PHAROS  
CONTEMPORARY  
MUSIC FESTIVAL**

2 – 11 October 2015  
The Shoe Factory, Nicosia  
CYPRUS

**Friday 2 October 2015 / 8:30pm**

**CONCERT**

**SLAGWERK DEN HAAG PERCUSSION GROUP**

**On traditional percussion repertoire and improvisations on custom-made percussion instruments**

The 7th International Pharos Contemporary Music Festival opens on Friday 2 October 2015 with an all-percussion concert by the renowned Dutch percussion group Slagwerk Den Haag (SDH). Not an ordinary percussion ensemble, SDH excels both in the established percussion repertoire as well as in improvisations on custom-made percussion instruments made of unconventional and every-day use material.

**SLAGWERK DEN HAAG (SDH)**

*"...a dazzling percussion group, similarly combined virtuosity and theatricality..."*  
*The New York Times*

*".. one of the most venerable and important percussion groups in the world!"* Steven Schick

Ever since its inception, in 1977, the Dutch percussion ensemble Slagwerk Den Haag (SDH) has been fascinated by every little sound and pulse, as well as uncustomary materials that can produce sound. These unique percussionists are also highly versatile creators and co-creators, enriching their repertoire time after time in every setting imaginable and amazing the audiences all over the world. The Ensemble performs both on the traditional arsenal of percussion instruments but also on custom-made percussion instruments made of unconventional material such as porcelain, glass or 3D-printed objects. The members of the SDH are always on the quest for the undiscovered; as a consequence, their projects reflect the very latest developments. The Ensemble collaborates closely with influential

**Saturday 3 October 2015 / 8:30pm**

**SCREENING**

**A TEMPORARY ARRANGEMENT WITH THE SEA**

**A film by Peter West and Steve Martland**

Duration: 59' / Language: English

Amsterdam is one of the last bastions of avant-garde art. The theatres, clubs and concert halls of Europe's most culturally open city have often proved a welcome haven to artists from abroad. And it was in Amsterdam that one of Britain's most exciting young composers Steve Martland developed his own talents under the guidance of Holland's most highly regarded composer Louis Andriessen.

Andriessen is becoming an increasingly well known figure, with performances of his dynamic and rhythmically inventive works all over the world. Television viewers will know his music from his award-winning collaboration with movie director Peter Greenaway in the BBC-2 series *Not Mozart*. Written and co-directed by Martland, *A Temporary Arrangement with the Sea* is a highly personal reflection, not only on Andriessen's artistic personality but also on the world in which he lives and works. Just as his music comments on itself and other artistic worlds, so this film draws on painting, theatre, literature and historical archive to create a documentary which holds a mirror up to itself."

**The film is an introduction to Andriessen, whose subversive Workers Union will be given its Cyprus premiere by Het Collectief, 40 years after it was composed , on Sunday 4 October 2015.**

The striking **Workers Union** was composed in 1975, and it is scored for a loud ensemble of unspecified instruments which improvise their individual pitches while they rhythmically play in unison. The work was Andriessen's endeavour to reproduce within his music an idealized sense of his democratic beliefs. The emerging sense of "collective unison" in the piece reveals the composer's political aesthetic at the time – that no person in the ensemble has a more important or privileged role than the rest. In Andriessen's words: "Only in the case of every player playing with such an intention that their part is an essential one, the work will succeed; just as in the political work."

**HET COLLECTIEF**

*"These great chamber musicians perform the contemporary repertoire with such a commitment, such a mastery that it might as well sound like a Chopin prelude"*  
Classique Mais Pas Has Been

The chamber music ensemble Het Collectief was founded in 1998 in Brussels. Working consistently from a solid nucleus of five musicians, the ensemble has created an intriguing and idiosyncratic sound, achieved by an unfamiliar mix of strings, wind instruments and piano. In its repertoire, Het Collectief returns to the Second Viennese School, the roots of modernism. Starting from this solid basis, it explores the important repertoire of the 20th century, as well as the very latest experimental trends. The quintet also creates a furore with daring crossovers between the contemporary and the traditional repertoire and with adaptations of ancient music. Next to the many concert venues in Belgium, Het Collectief regularly brings its productions to important concert all over the world.

**The INTERNATIONAL PHAROS CONTEMPORARY MUSIC FESTIVAL has established itself as one of the most innovative and cutting-edge annual music events in Eastern Mediterranean. Under the artistic direction of the internationally renowned Cypriot composer, Evis Sammutis, the Festival is dedicated to the promotion of new music: The well-established masterpieces of the contemporary music literature of the 20th century as well as new works by the younger generation of composers. The Festival has so far presented hundreds of Cyprus premieres as well as a great number of world premieres by composers who have been commissioned by the Foundation to write new pieces especially for this occasion. Providing a platform for composers and performers to advance and develop new projects and explore new sound worlds in chamber music settings, the Festival aspires to acquaint the general audience of Cyprus with the music of our times as this is directly linked with many forms of visual and creative arts, and sciences, and it reflects the profundity of the modern-day man and human spirit.**

**Organised between 2 and 11 October 2015 at The Shoe Factory in Nicosia, the 7th INTERNATIONAL PHAROS CONTEMPORARY MUSIC FESTIVAL focuses on the linkage between old and new music so that the listener can be familiarized with the historical cohesion of music evolution, comprehend the various procedures and thoroughly enjoy the end result. Over the span of a few days, the Festival will feature four exciting concerts, which will also be accompanied by a number of other interesting events such as documentary screenings, lectures and educational workshops.**

## LECTURE

## FACING THE PAST / FACING THE FUTURE

By Peter Sheppard Skaerved

Duration: 90' / Language: English

Peter Sheppard Skaerved's lecture *Facing the Past / Facing the Future* is a foretaste of the concert he will give the next day, Tuesday 6 October, with horn player Carly Lake and pianist Roderick Chadwick, during which the two great horn trios of Brahms and Ligeti will be featured.

Ligeti's epochal Trio 'riffs' on the Brahms Trio, as well as with his own music. Brahms looks back to the horn playing tradition of the Baroque, as well as the memory of his childhood. Both composers succeed in breaking the bonds of traditional chamber music, both in virtuosity and reach. Likewise, all the composers presented as part of the next day's concert (Brahms, Ligeti, Messiaen, Luigi Nono and David Gorton) saw the future whilst in conversation with the past. Skaerved, instrument in hand, explores some of the dialogues between these pieces, the pasts they evoke and the futures they foresee.

Peter Sheppard Skaerved is the dedicatee of over 400 works for violin, and a Viotti Lecturer at the Royal Academy of Music in London, where he was elected Fellow in 2013.

**PETER SHEPPARD SKAERVED violin**

Peter Sheppard Skaerved is the dedicatee of over 400 works for violin and he has made over 60 critically acclaimed recordings, including cycles of sonatas by Tartini and Beethoven, Quartets by Reicha and Tippett, and many of the works written for him, resulted in a Grammy nomination, and awards from the BBC Music Magazine. Peter is the only musician to have been invited to curate an exhibition at the National Portrait Gallery, London, and has made and performance projects for the British Museum, the Victoria and Albert Museum, London, the Library of Congress and galleries worldwide.

**CARLY LAKE horn**

Carly Lake studied horn at Trinity College of Music and the Royal Academy of Music, where she was awarded a Wingate Foundation Scholarship and graduated with distinction in 2012. Carly is now based in Helsinki, Finland and works internationally, including having performed with the Philharmonia Orchestra and London Sinfonietta in the UK and with the Turku Philharmonic and Tapiola Sinfonietta in Finland. She also works extensively as an educator and workshop leader, having led education projects for the Royal Opera House, London Philharmonic Orchestra and National Youth Orchestra, amongst many other organisations.

**RODERICK CHADWICK piano**

Manchester-born Roderick Chadwick is a pianist, writer and teacher who has been described as "possessor of devastating musicality and technique" by the Sunday Times. As a performer he is active mainly as a chamber musician, and has worked extensively with Peter Sheppard Skaerved and the Kreutzer Quartet (recent releases include Finnissy quintets on the Métier label), Mark Knop and Newton Armstrong – Stockhausen's *Mantra* for Hathut records has been critically acclaimed – and the ensembles Plus-Minus and CHROMA. He has appeared in some of the most important festivals in the world and he has written about the music of Olivier Messiaen and Gloria Coates.

**ROBIN GREEN piano**

"A light touch and an engaging tone" The Strad magazine  
 "He is a highly gifted young musician... a born pianist... He played the piano solo in Poulenc's *Aubade* so well, I cannot imagine it being played much better (frightfully difficult!)"  
 Vladimir Ashkenazy

Robin Green enjoys a busy career as a soloist, chamber musician, conductor and ensemble pianist. His first CD, *Dialog mit Mozart* with the Austrian violinist Daniel Auner, released on the Gramola label, was 'Editors choice' in the December 2014 issue of the Strad Magazine. Robin has performed recitals in many of the world's major concert venues including the Wigmore Hall and the Vienna Musikverein, and he has appeared in important international festivals. Recent concerto highlights include directing a performance of Poulenc's *Aubade* from the piano with the European Union Youth Orchestra and the Martinu Double Concerto with Sinfonia Cymru and Camerata Nordica. A passionate chamber musician, Robin Green has collaborated with renowned soloists and ensembles such as the Cavalieri String Quartet, members of the Zehetmair quartet, the Rambert Dance Company and the Mercury Quartet, where he is a guest conductor. As an ensemble pianist, he has appeared with the Orchestre National de Radio France, the Aurora Orchestra and Nouvel Ensemble Contemporain. Robin Green has studied at the Royal College of Music in London and the Mozarteum in Salzburg, and he is currently a piano professor at the Royal Academy of Music.

## SCREENING

## LEAVING HOME: DANCING ON A VOLCANO &amp; AFTER THE WAKE

The evolution of contemporary music

Duration: 100' in total / Language: English

Written and presented by Sir Simon Rattle, the foremost British conductor of our day, BAFTA winning art documentary *Leaving Home* is a series of independent programmes forming a fascinating introduction to the music of the 20th century. As a wealth of talented composers searched for new creative responses to the world around them, many made departures from the solid 'home' foundations of the music of the 18th and 19th centuries and many had to literally leave home, displaced by political upheavals. As a result, a remarkable diversity of expression developed. The programmes feature Rattle conducting the City of Birmingham Symphony Orchestra, leading viewers on an exhilarating journey through the music of our time, explaining the chief musical developments from Mahler to the present.

The two episodes – *Dancing on a Volcano & After the Wake* – describe a great musical culture in decline in turn of the 19th century Vienna. From that decline erupted a musical revolution whose reverberations have continued to this day. The names of Schönberg, Webern and Berg still strike terror into the hearts of many concert-goers, but with Simon Rattle we hear in this music's brooding power not only the collapse of the old Austro-German order and the rise of fascism, but also the portents of the music to come in the second half of the 20th century. The episodes feature works by Wagner, Mahler, R. Strauss, Schönberg, Webern, Britten, Stravinsky, Stockhausen and Boulez.

Tuesday 6 October 2015 / 8:30pm

## CONCERT

## THE HORN TRIOS: JOHANNES BRAHMS &amp; GYÖRGY LIGETI

Peter Sheppard Skaerved (violin), Carly Lake (horn), Roderick Chadwick (piano)

Composed at the peak of Brahms' chamber music output, the **Trio for Horn, Violin and Piano in E-flat major, Op.40** was one of the rare 19th century chamber works in which an instrument of restricted capabilities was assigned a rather virtuosic role. Having already produced several of his chamber masterpieces, Brahms composed the Trio in May 1865 while he was still mourning the recent loss of his mother. The combination of horn, violin and piano was not accidental as Brahms' innate affinity to the "natural horn" derived from the fact that the instrument was his father's favourite. The result is a deeply commemorative piece, one of the most contemplative works of the chamber repertoire, revealing both a tenderly nostalgic mood and a wistfully rustic quality.

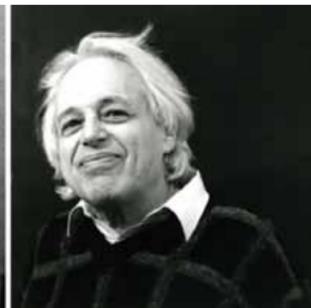
Over a century later, Ligeti's relentless and painful pursuit of new compositional forms and means of expression, which was often at odds with the various avant-garde movements of the 20th century, established him as perhaps the most prominent composer of the second half of the century. For four years after the completion of his only opera, the distinctively grotesque *Le Grand Macabre*, Ligeti suffered a severe crisis of writer's block, which he overcame only after the composition of his **Trio for Violin, Horn and Piano** in 1982. Inspired by Brahms' great masterpiece, Ligeti's Horn Trio was subtitled *Hommage à Brahms* and it received its premiere during the celebrations of the 150th anniversary of Brahms' birth in Hamburg. The work is subtly suggestive of Brahms' traditional style albeit through a distorting and scathing approach, remaining highly personal and hauntingly inventive.

## Programme:

Johannes Brahms (1833-1897): Trio for Horn, Violin and Piano in E-flat major, Op.40  
 György Ligeti (1923-2006): Trio for Violin, Horn and Piano  
 Olivier Messiaen (1908-1992): Appel Interstellaire for solo French Horn  
 Olivier Messiaen (1908-1992): Fantaisie for Violin and Piano  
 Maria Avraam: Melpomeni for solo violin (World Premiere)  
 David Gorton (b.1978): Caprices & Hlowung for Horn and Violin (Cyprus Premiere)

## Post-concert Performance, on the The Shoe Factory's terrace:

Luigi Nono (1924-1990): La Lontananza Nostalgica Utopica Futura for Violin and Tape (Cyprus Premiere)



Sunday 11 October 2015 / 8:30pm

## CONCERT

## THE PEOPLE UNITED WILL NEVER BE DEFEATED!

Robin Green in the Cyprus Premiere of Frederic Rzewski's emblematic masterpiece

Frederic Rzewski's *The People United Will Never Be Defeated!* is an hour's length tour de force which is quite rarely performed live. The work has often been described as the *Diabelli Variations* of the 20th century. It consists of 36 variations on a theme, the popular song *El pueblo unido jamás será vencido* ("The people united will never be defeated"), which originated in the New Chilean Song movement of the 1960s. Written in 1975, the work was a direct protest against the Fascist coup two years earlier that overthrew the government of Salvador Allende while it represented a hopeful gesture of solidarity with those who continued the struggle against all odds. This is a profoundly expressive and soulful work and its extremely virtuosic piano writing is extraordinary covering a myriad of styles. The theme's 36 variations are in the style of the avant-garde of the day including George Crumb, Philip Glass and Pierre Boulez but also of older masters such as Beethoven and Chopin. They all musically symbolize the different stages of a struggle – anger (modernism), melancholy (blues), planning (heavy polyphony), nostalgia (folk tunes), freedom (jazz).

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**Educational Activities:** In collaboration with the Cyprus Ministry of Education and Culture, the Festival will host a number of educational activities for students which will be open to the public for free. For more information about these activities please contact the Pharos Arts Foundation.

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