INTERNATIONAL CONTEMPORARY MUSIC FESTIVAL

9 – 29 September, 2012
The Shoe Factory, Nicosia
The Olive Grove, Delikipos
The PHAROS ARTS FOUNDATION is a non-profit cultural and educational organization dedicated to the promotion of a wide range of activities in the fields of the humanities and the arts. Using Cyprus – uniquely positioned on the crossroads of Europe, Asia and Africa and a member of the European Union situated on its south-eastern boundary – as its main venue, the Foundation draws on the island’s unique heritage and location, offering a vehicle for increased interaction and intercultural dialogue between Europe, and the rest of the world. The Foundation presents cultural and educational programmes that are characterised by a strong commitment to artistic excellence and the creative process.

The Foundation has established an international reputation for its Concert and Recital Series that takes place throughout the year by a great number of renowned soloists, chamber music ensembles and chamber orchestras. The Cyprus Artists Series, which is presented concurrently with the Concert and Recital Series, is dedicated to the promotion and support of leading musicians of Cypriot ancestry, as well as musicians residing and pursuing a career in Cyprus. The Jazz Series is committed to bringing the highest quality jazz music to Cyprus audiences. Throughout May and June each year, the Foundation organizes the International Pharos Chamber Music Festival, which has established itself as the most important annual music event in Cyprus, and has gained international reputation for its quality concerts and magnificent settings. In 2009, the Pharos Arts Foundation introduced the International Contemporary Music Festival, the mission of which is to propagate the music of 20th and 21st centuries and to present contemporary works and newly-commissioned compositions. The Festival has so far presented over 40 world premieres by a number of exceptionally gifted contemporary composers from all over the world.

The Foundation’s Education Programme presents workshops, master-classes, lectures and educational concerts for the benefit of students of state and private schools from different ethnic, religious and cultural backgrounds, promoting music as a non-verbal expression vehicle which transcends the boundaries of language. Over 50,000 students from all over Cyprus have benefited from the Programme in the last seven years.

The Visual Arts Programme features contemporary art exhibitions by distinguished international artists working in all ranges of media; the Pharos Centre for Contemporary Art hosts major contemporary art exhibitions, acting as a space where artists can create and present their work. Exhibition catalogues on the hosted artists, as well as other monographs and books on contemporary art and photography are published by Pharos Publishers.

Throughout the year, the Foundation presents a Screenings Series of an eclectic range of films, documentaries, rare sound and vision footage, as well as historical performances that showcase various ways of art expression and history. The Lecture Series serves as a forum for the exchange of ideas by influential thinkers on issues of global importance. Through the Foundation’s Residency Programme, artists, writers, musicians, scholars and composers are invited to visit Cyprus and create new work. The Pharos Arts Foundation is directly dependent on sponsorship and other contributions for the continued development and enrichment of its activities. Finally, the annual Brazilian Culture Month presents a series of events showcasing aspects of Brazilian culture through art, music, dance, films and lectures.

Cover: The Shoe Factory, Detail

Pharos Arts Foundation
Founder and President: Garo Keheyan
Artistic Director: Yvonne Georgiadou
Graphic Designer: Katerina Papaphilotheou
Events Coordinator: Elenitsa Georgiou
Administrator: Hellen Costaki
Accountant: Polina Ioannou

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P.O. Box 21425, 1508 Nicosia, Cyprus - Tel: 22 66 38 71, Fax: 22 66 35 38, e-mail: info@pharosartsfoundation.org
www.pharosartsfoundation.org

The Pharos Arts Foundation is a non-profit cultural and educational Foundation devoted to the promotion of a wide range of activities in the arts and humanities. Cyprus Registered Charitable Trust S.C. 91.
The Pharos Arts Foundation is a Cyprus-based non-profit cultural and educational foundation dedicated to the promotion of the arts and humanities. The foundation acts as a platform for cultural exchange and dialogue, presenting some of the world’s leading visual and performing artists nationally and internationally.
I am delighted to welcome you all to our annual Contemporary Music Festival – now in its fourth year and already a well established music event on the European music scene.

We renew our commitment to present the most challenging and exciting new music to audiences in Cyprus as we passionately believe that the music of our time must be heard performed; while sometimes challenging, as new music has always been throughout the centuries, this music also offers exciting new discoveries into unexpected and undiscovered soundscapes. It is reassuring to realize though that what at first sometimes appears daunting and beyond our reach either visually or aurally has over time come to be recognized as powerful, innovative and important.

This year we shall hear the world premieres of over 20 new works by composers from all over Europe, as well as many Cyprus premieres. Once again, we have with us some of the most exceptional interpreters of contemporary music from all over Europe and we are particularly proud because two important workshops for Cypriot composers and instrumentalists will be held as part of the 4th International Pharos Contemporary Music Festival.

The Pharos Arts Foundation continues to be a leading centre of excellence in the arts in Cyprus and offers audiences unique musical experiences as well as contributing to the important process of bringing up younger generations of Cypriots for which the appreciation of music will become an important part of their daily lives. The Shoe Factory has established itself as a very significant and intimate venue in the heart of Nicosia with a superb acoustic. It has brought thousands of people into a derelict and neglected neighborhood on the green line in a divided city and has shown how cultural initiatives can revitalize dead spaces and introduce beautiful experiences into people’s lives.

I would like to thank all the artists for giving us this special opportunity to hear contemporary music at such a high level of performance as well as all the composers who accepted our invitation to write new works for Pharos. In these difficult times, the Pharos Arts Foundation is still deeply committed to enriching people’s lives through music and the arts. In fact, the enrichment of cultural life is an essential prerequisite for a healthy and politically developed society. We express our deep gratitude to all those who share our vision and support it. As ever I am grateful to the artistic director of the Festival Evis Sammoutis for his invaluable contribution, and to Yvonne Georgiadou at Pharos for her tireless commitment and work in bringing everything together once again this year.

Garo Keheyan
Founder & President
Pharos Arts Foundation
Music can move us to tears or laughter, can get us tapping our toes and can spark deep contemplation and reflection. Contemporary classical music is music that stimulates our senses and intellect, music that, in all its complexity, celebrates what makes us human. Today more than ever we need art to guide us through the hard times we face individually, collectively as a nation, and globally during this time of crisis. While we tend to focus on the financial aspect of the current crisis and our own individual survival, we shouldn’t forget that these times are also a test of our endurance and collective solidarity and humanity. Some times economic difficulties help us to focus on what is truly valuable and important in our lives. Beauty, creativity, inspiration—these are the core values that art represents, and they are not becoming less valuable within today’s economy; in fact, I would argue that they are more important than ever and that embracing and supporting this message will only help us to overcome the current crisis.

Despite the hard times we are facing today, the Pharos Arts Foundation, true to its mission, is still a beacon of light. Amid continuing and extended cuts, the program is growing stronger thanks to the efforts of inspiring individuals; Garo Keheyan and Yvonne Georgiadou are the soul of all activities, and I want to thank them, now more than ever, for supporting this endeavour to bring contemporary masterpieces to audiences right here in Cyprus.

The 4th International Contemporary Music Festival is pleased to welcome some of the most exciting performers of our time, all experts in contemporary music, from Italy, France, Germany and Holland. The internationality of the festival extents to the numerous commissions and world premieres: over 20 new works will be heard in concert for the first time. Once again, educational workshops will be held for performers and composers, aiming to stimulate collaboration between local artists and our invited musicians. The festival is also committed to providing a platform not just for Cypriot composers but also to outstanding Cypriot performers. Cyprus has much to be proud of on the international contemporary music scene. Several Cypriot composers are making their mark in Europe and the USA, and we are proud to have actively supported their activities in Cyprus through this festival.

This is the music of our time, and we must support it or risk losing the enormous potential that exists within the current generation of composers and performers. I would like to thank our audience for their continued support. By attending concerts and supporting the Pharos Arts Foundation, you are helping to ensure that this music and the values that contemporary artistic expression represents are preserved for future generations.

Welcome to the 4th International Contemporary Music Festival.

Evis Sammoutis
Artistic Director of the International Pharos Contemporary Music Festival
4TH INTERNATIONAL CONTEMPORARY MUSIC FESTIVAL
9 – 29 September, 2012
The Olive Grove, Delikipos
The Shoe Factory, Nicosia

Artistic Director: Evis Sammoutis

SUNDAY 9 SEPTEMBER / THE OLIVE GROVE, DELIKIPOS / 8:30PM

ARIRANG-QUINTETT
Leonie Wolters / flute
Jörg Schneider / oboe
Steffen Dillner / clarinet
Sebastian Schindler / horn
Christoph Knitt / bassoon

MARIOS NICOLAOU / percussion

PROGRAMME:
Karlheinz Stockhausen (1928 – 2007)
Zyklus for solo percussion (1959)

Christian Mason (UK)
In Space Enlaced for flute, oboe and clarinet
(2008/2012)
World Premiere

Iannis Xenakis (1922 – 2001)
Rebonds for solo percussion (1989)

Interval

Peteris Vasks (b. 1946)
“Bläserquintett No.2” Music for a Deceased Friend
(1982)

Isang Yun (1917 – 1995)
Woodwind Quintet (1991)

György Ligeti (1923 – 2006)
Six Bagatelles for wind quintet (1953)

SATURDAY 15 SEPTEMBER / THE OLIVE GROVE, DELIKIPOS / 8:30PM

QUARTETTO PROMETEO
Giulio Rovighi / violin
Aldo Campagnari / violin
Massimo Piva / viola
Francesco Dillon / cello

A Musical Representation of Dante’s Divine comedy

Vito Zuraj (Slovenia)
Introitus “erranza e smarrimento”

Antonin Servière (France)
Studio I sulla staticità

Carlo Ciceri (Italy)
Studio II sulla staticità

Franco Venturini (Italy)
Beati pauperes spiritu

Aurélien Dumont (France)
Beati pacifici

Mirtru Escalona-Mijares (Venezuela / France)
Beati qui sitiunt iustitiam

Antonio Covello (Italy)
Beati mundo corde

Roberto Vetrano (Italy)
“Il dolce canto”

Vittorio Montalti (Italy)
Studio sulla luce I

Evis Sammoutis (Cyprus)
Studio sulla luce II

Pasquale Corrado (Italy)
Studio sulla luce III

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Members of the audience are kindly requested to ensure all electronic devices are switched off and to stifle coughing as much as possible
MONDAY 24 SEPTEMBER / THE SHOE FACTORY, NICOSIA / 8:30PM

KAIROS STRING QUARTET
Wolfgang Bender / violin
Stefan Häussler / violin
Simone Heilgendorff / viola
Claudius von Wrochem / cello

PROGRAMME:

Toshio Hosokawa (b. 1955)
Landscape I (1992)

Iannis Xenakis (1922 – 2001)
ST/4 (1962)

Giacinto Scelsi (1905 – 1988)
String Quartet No.3 (1963)

Interval

Evis Sammoutis (b. 1979)
Πίμες - Rhymes

Georg Friedrich Haas (b. 1953)
String Quartet No. 2 (1998)

The concert of the Kairos String Quartet in Cyprus is jointly presented with the Goethe-Institut Cyprus

TUESDAY 25 SEPTEMBER / THE SHOE FACTORY, NICOSIA / 6:00PM

WORKSHOP

KAIROS STRING QUARTET
Wolfgang Bender / violin
Stefan Häussler / violin
Simone Heilgendorff / viola
Claudius von Wrochem / cello

Workshop with the Kairos String Quartet and the participation of young Cypriot instrumentalists and composers

The workshop is jointly presented with the Goethe-Institut Cyprus

TUESDAY 25 SEPTEMBER / THE SHOE FACTORY, NICOSIA / 8:30PM

SCREENING

Towards and Beyond

Screening of Barrie Gavin’s documentary about the British Composer Jonathan Harvey

Programme Subject to Change
WEDNESDAY 26 SEPTEMBER / THE SHOE FACTORY, NICOSIA / 8:30PM

NIEUW ENSEMBLE
Ernest Rombout / oboe
Ernestine Stoop / harp
Angel Gimeno / violin
Frank Brakkee / viola
Jeroen den Herder / cello

PROGRAMME

Arnold Schönberg (1874 – 1951)
String Trio, Op. 45 (1946)

Tasos Stylianou (Cyprus)
sPilaion for harp, cello and oboe
World premiere

Anton Webern (1883 – 1945)
String Trio, Op. 20 (1927)

Interval

Musheng Chen (China)
Melody II for oboe, cello and harp
World premiere

Jonathan Harvey (b. 1939)
Death of Light/Light of Death for oboe, harp, violin, viola, cello (1998)

THURSDAY 27 SEPTEMBER / THE SHOE FACTORY, NICOSIA / 8:30PM

PRE-CONCERT TALK

Composers Tomi Raisanen and Christina Athinodorou will talk about the experience in working towards their new compositions, and Ensemble Aleph will demonstrate the way which their concert for the Festival fits within their activities and historical background. The talk will be moderated by Evis Sammoutis

THURSDAY 27 SEPTEMBER / THE SHOE FACTORY, NICOSIA / 7:30PM

PRE-CONCERT TALK

Composers Tomi Raisanen and Christina Athinodorou will talk about the experience in working towards their new compositions, and Ensemble Aleph will demonstrate the way which their concert for the Festival fits within their activities and historical background. The talk will be moderated by Evis Sammoutis

ENSEMBLE ALEPH
Dominique Clément / clarinet
Sylvie Drouin / piano
Monica Jordan / vocals
Christophe Roy / cello

PROGRAMME

John Cage (1912 – 1992)
Aria, solo for voice (1958)

Christina Athinodorou (Cyprus)
En Root for clarinet, violoncello and piano (2012)
World premiere

Dominique Clément (b. 1959)
Poème incorrect II for voice, clarinet and piano (1988)

Tomi Raisanen (Finland)
Hiisi (2012)
World premiere

Iannis Xenakis (1922 – 2001)
Nomos Alpha for cello (1966)

Interval

Evis Sammoutis (b. 1979)
Ghost Shadows for soprano and piano

Helmut Lachenmann (b. 1935)
Allegro Sostenuto for clarinet, cello and piano (1986-88)

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Members of the audience are kindly requested to ensure all electronic devices are switched off and to stifle coughing as much as possible
FRIDAY 28 SEPTEMBER /
THE SHOE FACTORY, NICOSIA / 8:30PM

EL PERRO ANDALUZ
Albrecht Scharnweber / clarinet
Yuri Matsuzaki / flute
Torsten Reitz / piano
Seong-Ryeom Lee / percussion
Emily Yabe / violin
Jakob Andert / cello
Lennart Dohms / conductor

PROGRAMME

Ivan Fedele (b. 1953)
Immagini da Escher (2005)

Sophia Serghi (Cyprus)
Topsy-Turvy for piano trio
World premiere

Iannis Xenakis (1922 – 2001)
Plektó for sextet (1993)

Interval

Thomas Simaku (b. 1958)
a2 for violin & cello (2008)

Brian Herrington (USA)
Summer Verses for clarinet, cello and piano
World premiere

Nicolaus A. Huber (b. 1939)
La force du vertige for flute, clarinet, violin, cello & piano (1985)

SATURDAY 29 SEPTEMBER /
THE SHOE FACTORY, NICOSIA / 10:00AM

CONCERT WORKSHOP

EL PERRO ANDALUZ
Albrecht Scharnweber / clarinet
Yuri Matsuzaki / flute
Torsten Reitz / piano
Seong-Ryeom Lee / percussion
Emily Yabe / violin
Jakob Andert / cello
Lennart Dohms / conductor

PROGRAMME:

Haris Sophocleous (Cyprus)
The God Particle
World premiere

Interval

Georgios Stavrou (Cyprus)
“To….”
World premiere
Pharos Music Education Programme

Where words fail, music speaks.

*Hans Christian Andersen*

Every year the Pharos Arts Foundation Music Education Programme, with the participation of some of the world’s finest musicians and in cooperation with the Ministry of Education and Culture, offers educational concerts for thousands of students from public and private schools.

*A Columbia University study revealed that students in the arts are found to be more cooperative with teachers and peers, more self-confident and better able to express their ideas. These benefits exist across socioeconomic levels.*

The Arts Education Partnership
BRAZILIAN CULTURE MONTH
October 2012

9TH BRAZILIAN FILM FESTIVAL
ITHAMARA KORAX  bossa-nova
CADU DE ANDRADE  voice & FARLLEY DERZE  piano
MARCOS VINICUS  classical guitar
RITA RIBEIRO  technomacumba

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Duration: 17 September – 14 October 2012
Information: Pharos Arts Foundation www.pharosartsfoundation.org
United States of Europe www.go-use.eu
Κύκλος: Πολιτισμός

Ο Πολιτισμός είναι το χθές και το σήμερα. Τον ενισχύουμε, ένθαρσώντας τη δημιουργία και προστατεύοντας την κληρονομιά μας.

στον Κύκλο της Ζωής μας
ARIRANG-QUINTETT
Leonie Wolters / flute
Jörg Schneider / oboe
Steffen Dillner / clarinet
Sebastian Schindler / horn
Christoph Knitt / bassoon
MARIOS NICOLAOU / percussion

PROGRAMME:

Karlheinz Stockhausen (1928 – 2007)
**Zyklus for solo percussion (1959)**

Christian Mason (UK)
In **Space Enlaced for flute, oboe and clarinet (2008/2012)**

World Premiere

Iannis Xenakis (1922 – 2001)
Rebonds for solo percussion (1989)

Interval

Peteris Vasks (b. 1946)
"Bläserquintett No.2 Music for a Deceased Friend" (1982)

Isang Yun (1917 – 1995)
Woodwind Quintet (1991)

György Ligeti (1923 – 2006)
**Six Bagatelles for wind quintet (1953)**

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Karlheinz Stockhausen
(1928 – 2007)

**Zyklus for solo percussion (1959)**

Stockhausen composed **Zyklus** as part of a competition he initiated in order to find performers skilled enough to play the taxing percussion parts in his orchestral work **Gruppen**. Prospective participants complained about the lack of works available for solo percussion, so Stockhausen attempted to fill the void with **Zyklus**, a latter-day etude intended to awaken the performer to new possibilities.

**Zyklus** is arranged in a cycle of 17 “periods” which express nine dominant timbral groups. These periods are divided into 30 temporal units, the durations of which are decided in advance by the performer. The arrangement of the periods, in turn, is governed by nine attack cycles that correspond to the timbral groups. The nine major cycles are further divided into two semi-cycles, the arrangement of which is again left up to the discretion of the interpreter. Despite the exceptionally active role afforded – and, it is equally valid to say, demanded of – the performer in matters of organization, the overarching period structure lends the work a sense of formal coherence.

The instruments Stockhausen calls for include only those commonly available in 1959: snare drum, hi-hat, triangle, vibraphone, tam-tam, guiro, marimba, bells, and tom-toms. However, Stockhausen also made a provision for the substitution of other instruments should the performer so choose.

Each performance is based on a random selection of any one of the 17 sections; with the return of the initial section the performance ends. To allow for greater possibilities of interpretation, the score is spiral bound and written so that it is playable either upside down or right side up, though such distinctions are blurred from the outset.

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Christian Mason (b. 1984)
In **Space Enlaced for flute, oboe and clarinet (2008/2012)**

World Premiere

Currently completing a Ph.D. at Kings College London with George Benjamin, Christian Mason also works as composition assistant to Sir Harrison Birtwistle, and composition support tutor for the LSO Panufnik Young Composers Project. Recently selected by Pierre Boulez for the Lucerne Festival Academy 2011 – 2013, he has been commissioned to compose an orchestral work for the 2013 Lucerne Festival. He was also awarded the 2012 Mendelssohn Scholarship to pursue studies with Wolfgang Rihm in Germany. He previously studied music at the University of York and has participated in summer courses including the Stockhausen Courses, Dartington, Royaumont, Acanthes, Aix-en-Provence, and Takefu International Festival, Japan. In 2009 Christian was awarded the RPS Composition Prize and nominated for the British Composer Awards. His music has been commissioned and performed by Midori, Mieko Kanno, Carolin Widmann, Jean-Guihen Queyras, London Sinfonietta, Britten Sinfonia, London Symphony Orchestra, Opera North Orchestra and BBC Philharmonic. In Time Entwined, In Space Enlaced, written for London Sinfonietta’s 40th Birthday Concert, was released on their ‘Jenwood Series’ in September 2009. For further information please see www.christianmason.net

“The present piece is a re-composition and extension of an earlier trio for bass flute, cor anglais and viola. Throughout the piece the three instruments find themselves entangled in various contrapuntal and heterophonic webs. The individual identities blur into unity. To my ears there is a strange mix of joyful exuberance and yearning melancholy in this music, but maybe you will hear it differently? I was inspired by the surreal expression of love David Gascoyne’s poem Antennae:

The timeless sleepers tangled in the bed
In the midst of the sonorous island, alone

The tongue between the teeth
The river between the sands

Love in my hand like lace
Your hand enlaced with mine.”

©Christian Mason

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Mobile phones must be switched off
Interval

Peteris Vasks (b. 1946)
“Bläserquintett No.2” Music for a Deceased Friend (1982)

The music of Latvian composer Peteris Vasks and each individual work is a “message”. Vasks resolutely addresses,preaches, advocates, therefore his music is not classical but programmed in a literary sense: in conjunction with an idea, a moral and emotional frame of reference. Peteris Vasks has always composed for the listener.

This fact became most apparent after 1990, when, thanks to the Schott Publishing Company (Germany) his scores became readily available, CD’s began to be recorded and released and such renowned musicians as violinist Gidon Kremer, Finnish conductor Juha Kangass, cellist David Geringas and the Hilliard Ensemble began to take notice. A whole new world was also opened for Vasks’ music through the Bill T. Jones Dance Troupe (U.S.) and the Netherlands Ballet Theater.

Vasks synthesizes many different 20th century compositional techniques in his music, but his music stylistic genesis can be found in the so-called “New Polish School” of the 1960’s. However, the characteristic compositional approaches and techniques of this period are never used as an end in themselves; rather, their application is determined by dramatic requirements of each work. Vasks often speaks of global cataclysms, of threats to the environment and to human spirituality; and he tends to represent the opposing forces of good and evil through a high degree of dramatic contrast. In Memory of a Friend, betrays the influence of both chorales and ancient Latvian folk funeral works.

Isang Yun (1917 – 1995)
Woodwind Quintet (1991)

Isang Yun was born on September 17th, 1917 near Tongyong, South Korea, and received his first musical training (cello and composition) in Korea and Japan. Active opposition to the Japanese occupation resulted in his being imprisoned until the end of World War II. After gaining his freedom, he spent a period teaching music at Korean high schools und universities. In 1956 Yun travelled to Europe to continue his studies in Paris and Berlin (with Boris Blacher), also attending the International Courses at Darmstadt. Yun became a West German citizen in 1971, and was a resident of West Berlin from 1964. Yun was abducted from Germany by the Korean Park regime, who imprisoned him from 1967 to 1969, and his release was followed by a period of political activity on behalf of the restitution of democracy in the country of his birth.

Since his return to Germany, he taught (1969) at the Hannover State College of Music, becoming professor of composition at the State College of Arts (Hochschule der Künste) Berlin (1970-1985). He was a member of the Hamburg and Berlin Academies of Arts, and a honorary doctor at Tübingen University and honorary member of the ISCM, also member of the Academia Scientiarum et Artium Europaea, Salzburg, among other distinctions (Großes Bundesverdienstkreuz). Isang Yun died on November 3, 1995 in Berlin.
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György Ligeti (1923 – 2006)
Six Bagatelles for wind quintet (1953)
Allegro con spirito
Rubato. Lamentoso
Allegro grazioso (attaca)
Presto ruvido
Adagio. Mesto (in memoriam Béla Bartók)
Molto vivace. Capriccioso

György Ligeti was one of the most important avant-garde composers in the latter half of the 20th century. He stood with Boulez, Berio, Stockhausen, and Cage as one of the most innovative and influential among progressive figures of his time. His early works show the influence of Bartók and Kodály, and like them, he studied folk music and made transcriptions from folk material. In Apparitions (1958-1959) and Atmosphères (1961), he developed a style forged from chromatic cluster chords that are devoid of conventional melody, pitch and rhythm, but instead grow into timbres and textures that yield new sonic possibilities. The composer referred to this method as “micropolyphony.” In Aventures (1962), Ligeti devised a vocal technique in which the singers are required to make a full range of vocalizations, cries and nonsense noises to fashion a kind of imaginary, non-specific drama, but with rather specifically expressed emotions. Ligeti was almost alone among progressive composers from the latter twentieth century who have written popular and widely performed music.

These six pieces were originally part of a collection of 12 bagatelles composed for piano between 1951 and 1953. In 1953, Ligeti transcribed six of the bagatelles for a wind quintet made up of flute, oboe, clarinet, horn, and bassoon. With

Iannis Xenakis (1922 – 2001)
Rebonds for solo percussion (1989)

After his first pieces for percussion ensemble, Persephassa (1969), and percussion solo, Psappha (1976), Iannis Xenakis went on to compose a number of other works for various combinations of percussion or percussion and other instruments. His second solo work, though, did not arrive until 1988. Rebonds was written for long-time colleague, Sylvio Guala, who had also premiered Psappha and performed it (and other pieces) to great acclaim around the world. This piece is less ambitious (and utopic, in terms of performer difficulty) than the earlier solo, but it is nonetheless a fascinating study of pulse and pattern.

Unusually for Xenakis, Rebonds is written as two autonomous movements. They can be performed in either order. The “A” movement begins with a repeating rhythmic phrase built from a continuous pulse. The pattern is varied as a matter of course, and the pulse is gradually filled in with faster and faster fills. As in Psappha, there are only a few instruments used in order not to distract or muddy the rhythmic structure: seven drums and five woodblocks. The momentum builds higher and higher, until the tension is dispersed with a fragmented return to the opening phrase.

Movement “A” is often performed after “B,” which has a more complex design. The most obvious formal distinction is between sections featuring drums or sections featuring woodblocks (the final section combines the two). The organization within these sections is less linear than in “A,” but there are variational processes used. The on-going pulse is occasionally vaporized by the switch to continuous rolls, but there are also passages in which the layered succession of patterns creates fascinating textures of shifting accents.

Text©James Harley

Interval
the exception of the second and fifth bagatelles, these are quick, spirited little pieces. They reflect Ligeti’s economical approach to composition, as a minimum number of notes are used to maximum effect. The bagatelles are often texturally sparse, with most of the notes either played staccato or strongly accented to create cool but insistent music. The dynamics change frequently, sometimes several times in each bar, and the instruments are often called on to play muted, adding different colours to each piece.

Ligeti’s bagatelles employ some harsh dissonances and complex ideas; however, they are also very moving and accessible little chamber pieces that explore both the expressive and the purely musical potential of a limited amount of material. These pieces are very short: most are under two minutes in duration, and none are over three. The first bagatelle, Allegro con spirito, is comprised of only four pitches yet is amazingly varied in expression and is motivically inventive. The second bagatelle is a passionate, anguished Lamentoso. The third is quick, but with longer cantabile melodies juxtaposed with quiet staccato figures. Bagatelle number four is exuberant and strongly accented, while number five, dedicated to the memory of Béla Bartók, begins as a spare adagio, but soon becomes more vivacious as dotted rhythmic figures are added. The final bagatelle is like a wild, frenetic race, and the penultimate measures are marked “as though insane”; but the piece ultimately ends with a soft, muted horn solo.
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The Olive Grove is a world-class, open-air concert venue, which aims to deliver relaxed and informal events so that intimacy is developed between the artists and the audience. The venue is surrounded by the idyllic forest of Delikipos and is adorned with wooden decks, shallow pools of water, zen landscaping and a uniquely atmospheric lighting.
The Dante-Project is a music dramatization of the Dante’s *Divine Comedy* for string quartet written by the finalists of the San Fedele Prize Milan. It is the result of 15 months of composers’ workshops as a team starting from a collective idea of representing the Divine Comedy in the form of itinerary (twelve stations), reflecting the cognitive journey of Dante through the drama of human freedom. This is not a musical transposition of all the infinite richness of the “total work” of Dante, but it is simply the choice of a set of characteristic elements of the three parts, musically and symbolically significant, structured in a work for string quartet with 12 pieces without interruption.

The Commedia starts with the disorientation of the poet (Inf. I). Dante is lost in life and in the world, and he is aware of his sin. He realises that by his own forces alone, he will not be able to arrive at a place of rest from which to begin his new journey. Upon meeting Virgil, Dante discovers that salvation is not reached immediately or by relying solely on oneself but will require him to make “another trip” (Inf. I 91). He starts a journey of descent into the heart of evil, until he meets the Emperor of Hell and exposes his false charm.

Hell presents an overwhelming prospect of descent into a tragic universe of no return, increasingly dehumanized and dehumanizing. Dante does not emphasize the “picturesqueness” of pain and torture, as it may seem from a superficial reading of the Commedia. Rather, based on his own life experience, from a broad reading that integrates all dimensions of the drama of human history and proceeding with an attitude of prayer, the poet suggests a journey into the bowels of the earth – an entry in the darkest regions of afterlife and at the same time into the heart of man and his relationship with himself, with others and with God.

Hell is not a sort of “prison of invention” (Carcieri d’Invenzione) or an opportunity through which Dante tries to demonstrate his immense imaginative capacities. The “spectacular” actually decreases in the poem and instead appears a specific characterization of Hell as a non-dimensional, stagnant environment inhabited by people who are closed in on themselves, without vision, without future, whose thinking is rooted in a fragment of past life and in their remorse. In this universe, eternal pain is the absence of communication, relationship and humanity in a static, irreversible and permanent state.

To enter the kingdom of Hell, Dante uses the phrase “I came to a place where light was dumb” (Inf. V 28): Hell is presented as a place of no light but also as a space where communication is denied. The synesthetic approach establishes a link between the word and the light (E. Alberione).

The environment becomes progressively more static and cold: this is the chilling surprise of meeting Lucifer in the centre of Hell, a place of stillness where nothing happens. No light or love can reach there, where the same “Emperor of the dolorous realm” is paralyzed in the ice that he produces. The only thing he can do is to create an icy wind with his huge wings and torment the treacherous Cassius, Brutus and Judas, who are torn apart by his mouth. The result is the exposure and denunciation of the fascination of evil.

Then comes a time of slow ascent; of purification, rebirth and salvation. Purgatory is no longer just a visit, a record (Hell), but, above all, a participation. Dante is here more an active participant than ever, and purification is carried out not only for the souls but also for him, just through the action of his journey (Blasucci L.). Purgatory is a path of humanization in seven stages, seven moments of liberation from the human inclination to retire into oneself, with the recognition of errors and the abandonment of negative predispositions. It is an ascent punctuated by the seven Beatitudes from the Gospel of Matthew and sung by an angel. Reaching the last chapter of Purgatory, Virgil sums up his journey. The sun, symbol of divine grace, shines on the face of Dante, now free from the wounds of sin.

The entry into Paradise is a coming into the light; new born is a man whose vocation is the contemplation of divine light. Heaven is in fact a great love story: the figure of Beatrice is a symbol of theology and yet, at the same time, she is loved by the poet. She combines in herself the subject of knowledge and love. Theology, on the other hand, is the study of God, the study of love, the love of love. So the song unfolds the extraordinary and mysterious history of God’s love for the man who

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**Mobile phones must be switched off**
cannot help but to seek God and to love him (E. Alberione).

In Paradise, music has a fundamental role; it is the attitude of prayerful men deified and the spontaneous generosity of praise. It thus reverses the hellish condition of “a place where light was dumb” (Inf. V 28). Heaven is rather a vital dimension in which word, song and light are the languages of eternity and have an internal dynamic that is always renewed and whose inventiveness is never exhausted.

INFERNO, discesa

Vito Zuraj (b. 1979)
Introitus “erranza e smarrimento”

Vito Zuraj was born in Maribor (Slovenia). He studied composition with Marko Mihevc, Lothar Voigtländer and Wolfgang Rihm. Following his studies in composition, he completed a master’s degree in music informatics. He is currently enrolled as a Master of Arts student of composition at the International Ensemble Modern Academy Frankfurt. He perfected his compositional technique at summer schools with numerous prominent composers. His works have been performed at the ISCM World Music Days, the Bartók Seminar, the Esteril Music Festival, the Tenso Days in Berlin, the Davos Festival, the Takefu International Music Festival, the Festival Moutvement Saarbrücken, Acanthes (2010), and the Donaueschinger Musiktage. His works have also been performed by the RIAS Kammerchor Berlin and Deutsche Radio Philharmonie conducted by Johannes Kalitzke. Vito Zuraj teaches instrumentation and Gregorian chant at the Hochschule für Musik Karlsruhe.

“Dante’s magnificent text inspired me through its artistic content as well as its sound when read in my native language. The density and succession of consonants in the old Slovenian translation amplifies the meaning of the poem and made me categorize the contrasts (pitched-unpitched, bowed-plucked, scale-spectrum) which are the mainstays of the short form of the piece. Its flow represents my impression of energy distribution in the Dante’s text.”

©Vito Zuraj

Antonin Servière is a composer, researcher and a musician. While he completed higher instrumental studies, he studied orchestration with Alain Louvier and composition with Philippe Leroux. He pursued his study of composition with Michael Jarrell, Luis Naon and Eric Daubresse. Concerned with History and speech about music, Antonin Servière completed a whole curriculum in Muscology. He is the author of a doctoral thesis about Jean Sibelius. His career is now devoted both to composition and artistic research. Recently, he has been more and more interested in semiotics and the rhetorical dimension of music.

“This string quartet is a brief study on the concept of static as it appears implicit in the Inferno when Dante and Virgil reach the ninth circle. My starting point was to consider that any notion of musical stasis cannot be seen in any other way than by its polar opposite, or a dynamic music where the movement takes a larger share. We can gather under three key relationships between the string quartet and the work of Dante: the form, the relationship between text / music content and semiotic, these three entities are closely linked throughout the piece.

Form: At the three sections of Hell (what Dante called Caina, Antenora and Tolomea) meet a three-part form, of approximately equal length, a total of 100 bars:

I. First section measures 11 to 31 (∼ ca. 1’45)
II. Second section, measures 32-73 (∼ ca. 1’50)
III. Third section, measures 73 to 100 (∼ ca. 1’35).

The route of Dante to the time of his journey leads him to cross the Cocytus, a frozen space and swept by icy winds. The more he moves towards the centre of the earth from Hell, the more time and space become static. Then there is a process of dehumanization, suggested by the music sounds more ‘bruiteuses’ or deleted. In all three areas of Cocytus, Dante tells the story of the musical material. Thus the two damned hair intermingled that face each other in the cold are “represented” by the duo of two violins measures 40-70. The second area of Cocytus (measure 32), which gives its name to the quartet (e io tremava nel eterno rezzo, Inf., XXXII, 75), develops the musical idea of ‘freezing’. Bocca’s character is the solo viola measures 46-54, and the resumption of polyphony successor (measures 54-65) suggest the various characters mentioned by the author at that time: le Seigneur de Dueria, l’Homme de Beccheria, Gianni de Soldanieri, Ganelon, Tebaldello. Later (measures 65-73), the opposition between the cello and the other three instruments evoke the terrifying tale of Ugolino (Inf., XXXII, 128).

Report Text / Music: The relationship between text and music is general, following the spirit of the work. Far from being an imitation, much less a vain attempt to go beyond Dante, but rather a nod to the author of the Divine Comedy, since it is built on the principle of the third rhyme used by Dante, is the ABA Model / BCB / CDC / DED”

©Antonin Servière
Carlo Ciceri was born in La Spezia. After graduating in piano, he studied Conducting and Composition in Lugano. At the same time, he followed academies and master classes throughout Europe. His output is focused mainly on instrumental music, from pieces for solo instruments to orchestral works. His latest works are Vasta, Cycle for Viola solo and Ensemble, and IA, Cycle for a solo string player. He is co-founder of the collective Terza Pratica (Multimedia Dynamic Theatre) and of the group of research M()A (pedagogy and research through systems of assisted analysis).

“In the last canto of Hell, Dante sees the manifestation of Lucifer, in a process of gradual detachment from his emotions. The level of the listening in this scene is not of foremost importance, the sound has an almost life-giving power, creator, and therefore can not live there.

Before the escape (vv. 1-69) we can only find an explicit level of articulation sound: the voice of Virgil warns Dante, and then opens the scenario and illustrates the everlasting punishment of the traitors. It is possible, however, at least within a risky operation, to respond with music to Dante’s text, in three situation-sounds.

The first is linked to the place and is characterized by cold and wind of the Giudecca generated by the wings of Lucifer: a dry environment with ice grinding and squeaking of mechanical and without end motion. The second has the same origin from the introductory song, the hymn Vexilla regis. The third situation sound comes from the description of Dante’s reaction at the vision of Lucifer. The process of freezing and the consequent state of wakening unconsciousness is a physical and psychological alteration. These two last sound planes act in Dante, in his head and his throat, to a level of extreme intimacy, where the supreme state of fear that holds him in those moments generates a plurality of emotions and inner voices that chase, overwhelm, coalesce and eventually collapse.

A mention, finally, to the title: Crai, besides being an onomatopoeic term used to describe the cawing Crow’s (already well on his way to a self-component acoustic tense and strident), refers to a concept relevant to the canto. Derived from the Latin (cras), in some dialects (the Salento and the Lucan), crai means “tomorrow”; more generally the term resonates with ancient roots that extend its meaning to ‘Future’, ‘next’ and that aptly describe the situation in Canto XXXIV, singing so of stagnation but also crossing the bridge to tomorrow’s new day in Purgatory.”

But the two initial objects, i.e. the concentrated chord and the rarefied one, have, from the timbral point of view, a complex and varied content: in the first chord, the same two strings (the III and the IV) are used by the four instruments, but in different register environments, imposed by the concentration in a single straight interval; as for the other chords, partials of different positions, if compared to the spectre of reference, are combined together and natural and artificial harmonics are used at the same time. This intrinsic richness is gradually explored and becomes extrinsic, through the development of the parameters regulating the articulation of gestures and the constant modulation of the pressure imposed by the instrumentalists’ left hands and combined with the movement of the bow between the fingerboard and the bridge, with several gradations to the extreme supra il ponticello, which produces a sound of breathing or a white noise, applying thus a varying filter to the sound material. The initial idea is to put fire to and penetrate deeper and deeper to a sonorous context, just as Dante, in the revocation of the moment of his journey quoted above, tries to have us imagine, as if we were inside the described situation, the sensations linked to this beatitude canto, so different from and opposed to the lamentations heard in Hell.

The second part, the trio, is inspired by canto XV, where the guilt and sin of wrath have been targeted, and is on the contrary exalting the virtue of mercy: Poi giunti fummo a l’angel benedetto, con lieta voce disse: «Intrate quinci ad un scaleo vie men che li altri eretto». Noi montavamo, già partiti di linci, e ’Beati misericordies’ fui cantato retro, e ’Godì tu che vincì’!

In this part, the string quartet is used as a single instrument that manipulates a sound material, which alternates the density of the initial chord, connoted by the colour given by the concentration of the strings in a straight interval, with a rarefaction of chords, whose single points (sounds) are distributed into more registers and become rarer, as with regards to their physical dimension, through the colour of the harmonic sounds. The harmonic material is fixed and monochromatic, as I aimed at defining the colour and the sonorous environment that the beatitude canto characterizes (cf. the verses quoted above).

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©Franco Venturini
Aurélien Dumont (b. 1980)

Beati pacifici

Aurélien Dumont was born in Lille, and studied music in Cologne and at the Conservatoire de Paris (CNSMDP) with Gérard Pesson and Claude Ledoux. He won the “innovaontes” competition for his musical theatre project Grands défilés for the Lille Opera (2011). He received commissions from French government, Radio France, Ars musica, SACEM, Mulhouse symphonic orchestra etc. Researching a special relation between timber and form, his works are often inspired by the literal universe of Dickinson, Borges, Volodine. For this interest he has been working very closely with the poet Dominique Quélén for the baroque pieces for ensemble, Opera and Cantate.

“Beati Pacifici reflects a thinking about reading the Divine Comedy – especially on Purgatory Dante. Unable to comprehend the full richness of both theological and symbolic philosophy of this book, I wanted to be fulfilled by the images he gave me. Dream images which resonate with many Gregorian hymns. I so wanted to associate with the sounds of instruments the voice of the instrumentalists to work on the development of hybrid musical objects quite surprising, echoing the songs mentioned in Purgatory. After some research, I used the system of St. Gallen neumatic of a Beati pauperes spiritu mainly in the sentence that Beati toboggan to develop melodies / timbers hétérophoniquement played by two, three or four voices of the quartet. A dialogue is created between so many worlds, punctuated by strange and meditative iterations.”
©Aurélien Dumont

Antonio Covello (b. 1985)

Beati mundo corde

Antonio Covello was born in Cosenza. He studied piano and soon became acquainted with the authors of the historical avant-garde and the second half of the twentieth century. His meeting with Alessandro Solbiati was critical in his career. Particularly important in his work, is the need to rediscover the narrative character of music, through the use of vectors that direct and articulate the whole composition. Another interest is what he calls the “harmonic colour” and a rigorous formalization of musical thought, through the use of techniques considered “a valued resource which the composer uses to give shape to the poetic”. His research is increasingly focusing on the management of broad formal arches, able to integrate the concept of shape with the purpose of making the musical gestures continuing over time.

“The three short movements are strictly connected to the three sections in which the XXVII Canto of the Purgatorio is divided, coinciding with three different times of day: sunset, night and sunrise.

I: Through the trichords and their ‘dense’ and ‘shouted’ sound, I wanted to create a sultry and inhospitable atmosphere, that gradually becomes restless with the inclusion of tremolos and arpeggios, played always as forte as possible.

Il: Here the Viola is the main character; his figures were chosen in order to get closer to the rhythms and inflections of speech. An inner talk, never yelled, alternating ‘blown’ sound (stopped strings, flautato, half-pressure of the left hand) referable to breathing: a ‘humanization’ of the instrument. Violins and Cello play triads (B flat minor, B minor and C minor) in the high register, drawing a diatonic world, peaceful and ethereal, similar to that which Dante dreams in the second half of the Canto.

III: The third movement is conceived as a solemn and ritual conclusion, in which remain echoes of Hell just crossed. Echoes, represented by a neurotic and aggressive Cello, which are gradually dying out, giving way to a tense and bright final.”
©Antonio Covello

PARADISO, canto e tre studi sulla luce

Roberto Vetrano (b. 1982)

“Il dolce canto”

Roberto Vetrano started studying composition as the natural evolution of a path begun with the study of the piano, which has always been accompanied by an interest for creative practice, enriched with the field of visual arts. After graduating in piano and composition at the conservatory of Lecce (Italy), he attended composition classes and seminars of Ivan Fedele, Toshio Hosokawa, Marco Stroppa, Salvatore Sciarrino, Stefano Gervasoni and Beat Furrer. His acoustic and electroacoustic compositions have been performed by important musical institutions, in Italy and abroad. He currently studies at the Accademia Santa Cecilia with Ivan Fedele. He is among the founders of the research group M(IA).

“I believe that everyone brings in himself a song that runs through our lives in a hidden manner, sometimes it resurfaces and drags us into other imaginary and suspended places. Then other glows always surprise us remembering the illusion. My Cantus is in the calm light of the White Sea, a long breath, then a word and a just whispered singsong.”
©Roberto Vetrano

Vittorio Montalti (b. 1984)

Studio sulla luce I

Vittorio Montalti was born in Rome. He studied piano in Rome and composition with Alessandro Solbiati. He has attended master-classes and courses held by Luca Francesconi, Azio Corghi, Gabriele Manca, Mauro Bonifacio, Stefano Gervasoni, Ivan Fedele, Luca Antignani, Luis de Pablo and Toshio Hosokawa. He has been awarded the Silver Lion at La Biennale di Venezia 2010. He was also prize-winner in several composition competitions. His music has been performed at various festivals and concert seasons. He received commissions from La biennale di Venezia, Divertimento Ensemble, Festival Ponto and RomaTreOrchestra. He has worked with the music magazine Rondò. His music is published by Edizioni Suvini Zerboni -
Sugarmusic S.p.A.

“The work is composed by 5 musical studies on the light of Paradise. In particular, the piece goes back to Dante’s vision of Christ’s light in the form of a crown.”
©Vittorio Montalti

Evis Sammoutis (b. 1979)

Studio sulla luce II

Evis Sammoutis’s works have been commissioned by festivals and organizations such as the Venice Biennale, Klangspuren and ARD and performed in more than 30 countries around the world at venues such as the Purcell Room and Konzerthaus Berlin. His works have also been broadcast on many international radio stations such as BBC Radio 3, SWR2, Rai 3, RTP and KBS1. Performers include the Ensemble Modern, New York Woodwind Quintet, Les Percussions de Strasbourg, the Arditti and Kreutzer Quartets and the London Symphony Orchestra, and conductors include Frank Ollu, Elgar Howarth, Kasper de Roo and Christoph Poppen, to name a few.

He has been awarded over 35 scholarships, fellowships, residencies, awards and prizes at many international competitions, including the Royal Philharmonic Society Award, the 5th Jurgenson International Competition, the Irino Prize, the Andres Segovia Prize, the Yvar Mikhashoff competition and the 5th Concours Dutilleux, and he was also a finalist for the International Gaudeamus Prize on three occasions in 2004, 2007 and 2009. He was selected for three ISCM Festivals in 2006, 2007 and 2012. Sammoutis spent much of 2009 in Weimar as recipient of the Franz Liszt Scholarship and in Boston as a Fulbright Scholar of Advanced Research. At the moment he is taking another residency in Cologne as part of a DAAD Research Scholarship.

“Whilst composing Ρίμες – Rhymes, I was also working simultaneously on another string quartet for Quartetto Prometeo. This other work, commissioned by the San Fedele Foundation, was intended to be a part of 12 new works that were envisioned to form a musical dramatization of Dante’s Divine Comedy. My contribution to that project was a response to parts of Paradiso. Ρίμες - Rhymes, a work composed for and dedicated to the Arditti Quartet, is also inspired by Dante’s Divine Comedy both in terms of extramusical influence but also structure. In more detail, it is inspired by Dante’s use of ‘Terza rima’, which literally means ‘third rhyme’. It is a rhyme scheme consisting of a constantly interlocking three-line pattern of ABA BCB CDC etc.

This rhyme scheme is used in the Divine Comedy, and Dante is attributed as the first author to have used it. As a technique, it was later adopted more widely by poets, including the English Romantic poets. I take this technique as a starting point of thinking about the structure of my work and ways in which it can be used to connect musical material. Dante’s masterpiece as a whole is one of the most important journeys in the history of literature and mankind. If read from beginning to end, the journey becomes very central, not unlike Homer’s Odyssey, but the contrast of imagery, if one reads passages from Inferno and Paradiso, for example, could not be stronger. Formal structure and the passage from Inferno to Purgatory and then Paradiso, therefore, is critical to textual transitions and the overall unity of my composition.

Consequently, the elements of transition and of contrasting imagery become central to my new work, and a process of alternation between smooth transitions of formal blocks and contrasting superimposition of materials is used as a central theme, not unlike phrases that rhyme or don’t.”
©Evis Sammoutis

Pasquale Corrado (b. 1979)

Studio sulla luce III – Lux Day

Pasquale Corrado studied Composition with Alessandro Solbiati, Stefano Gervasoni and Ivan Fedele and Orchestral Conducting under the guide of Daniele Agiman. He received commissions by many Italian institutions: Biennale di Venezia, Fondazione Banna-Spinola, Divertimento Ensemble, MITO, Milano Musica, Società dei Concerti Torino. He is the winner of the Composition Competition for Symphonic Orchestra 2007 of the Conservatory of Milan. He composed music for a joint project in collaboration with the architecture faculty of the Politecnico di Milano, leading to the publication of a book and a CD entitled Architetture Sonore (Sonorous Architecture). He also composed the music for Gherard Lamprecht’s film La terribile armata which received its première by orchestra at G. Verdi of Milan.

“The piece is inspired by the poem Paradise XXXIII (particularly, it refers to the verse ‘O Supreme Light’ ...) Lux Day is characterized by a rapid succession of extremes. In other words, the piece is built on the sudden passing of extreme sounds: from thin to thick, from high to low, from imperceptible to evident.”
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MONDAY 24 SEPTEMBER, 2012

KAIROS STRING QUARTET
Wolfgang Bender / violin
Stefan Häussler / violin
Simone Heilgendorff / viola
Claudius von Wrochem / cello

JOSTHIO HOSOKAWA (b. 1955)
Landscape I (1992)

Born in Hiroshima in 1955, Toshio Hosokawa was initially inspired by Western art music from Schubert to Schoenberg, and came to Germany in the 1970s to study with Isang Yun and Klaus Huber. As he strengthened his standing in the European and international avant-garde he also put down deeper roots in Japanese traditional music, his work often suggesting a dialogue between East and West, between the archaic and modern, between ceremonial music and concert music. Hosokawa considers his compositional process instinctively associated with Zen Buddhism and its symbolic interpretation of nature and the inter-relatedness of things and concepts. Involvement with traditional music led Hosokawa to study the shō, the ancient Japanese mouth organ with 17 bamboo pipes.

“I wrote this work between February and April, 1992 at the request of the Arditti String Quartet, and subsequently dedicated it to them. It is constructed out of ten fragments, with each fragment depicting diverse sound landscapes. As we listen, we gradually pick up the interior landscape of each sound. These landscapes allude to a zone midway between the things which we can hear and the things which we cannot hear, and to the site (topos) of the temporal space produced by sound. Landscape is a distant landscape from my own inner world. It is also a small sketch by means of sound of the universe surrounding all of us.”

© Toshio Hosokawa

GIACINTO SELS (1905 – 1988)
String Quartet No. 3 (1963)

Giacinto Scelsi (1922 – 2001)
ST/4 (1962)

What is it about Xenakis that sets him apart from other composers of his era? Born in Romania in 1922 to Greek parents, he had already had an enormously eventful life by the time he finally came to music in 1954. As an architect, he had worked with the great Le Corbusier, and it was this association that gave the festival its subtitle, “Architect in Sound.” His involvement with what he called ‘stochastic mathematics’, but better known today as ‘chaos mathematics’, is equally well-known. It is perhaps the sense of ordered chaos this brought to his music that so appeals to the modern ear: more than any other composer, Xenakis marries the complexity of human thought with the complexity of human life. Though on the surface his music may sound difficult or overly-cerebral, it is hard not to be carried away by the teeming multitude of interwoven ideas, the blunt and often brutal dialectic, and the seemingly unflappable self-belief behind it.

ST/4’s textures were in flux too often to make much musical sense. Composed from 1956 until 1962 with the help of an IBM 7090 computer, his first quartet (properly known by the catchy title ST/4 – 1,080262) was a mathematically-configured succession of glissandi, pizzicati, col legni and tremoli, as abstract as you might expect any piece derived from a computer print-out to be. Its surface textures were certainly quite varied but the limitations of this technique were readily apparent, a fact Xenakis himself later acknowledged. Indeed, by the time he came to write his piano quintet Akea in 1986, his approach was far more intuitive, with mathematics used solely to work out the finer details. The quartet writing in this piece even had a faintly diatonic edge, against which Nicolas Hodges’ piano part provided atmosphere and textural contrast. Although Xenakis once again resorted to the “non-octave scales” and insistent rhythms so omnipresent in his later music, it proved a far more satisfying piece, if still far from his finest work.

Text © Tristan Jakob-Hoff

MOBILE PHONES MUST BE SWITCHED OFF
Scelsi’s early music is based in the music of the time: he studied with a pupil of Alban Berg in Vienna, as well as with a follower of Alexander Scriabin in Switzerland. During World War II, Scelsi wrote his String Quartet No. 1 (1944) which is one of his most important early compositions. During this same period, his wife left him and he later underwent some sort of psychological breakdown. His therapy eventually consisted of playing a single note on a piano over and over again, and this was to lead the way to his new style. The last work which Scelsi composed during his First Period was the cantata La Nascita del Verbo (1948), and this piece continued to have profound implications (though apparently not pleasant ones) for him when it was performed in 1950. The cantata has not been performed since then, and remains Scelsi’s most important unrecorded work.

Hence, it was with a profound knowledge of form, counterpoint, and the musical directions of his time that Scelsi was to begin his Second Period. Here the musical ideas of the East and India in particular suddenly play a large role in his music – the result being an immense intensification of the power of the single sound. Scelsi’s Second Period begins with his return to composition with the piano music, moves through a variety of short as well as classically-sized compositions for solo instruments of all kinds, and ends in a return to ensemble thinking. By this time, the basic aspects of his mature style have been established: this style was to find its perfect expression in the music of his Third Period. In the mid-50s, as well as concluding his piano output and writing his marvelous series of tonal Divertimenti for solo violin, Scelsi wrote many short pieces for wind instruments. This music includes not only the influence of Hindu sound philosophy from India and the far east, but also of the near east: Greece, Egypt, Syria, Arabia, Byzantium, Scelsi’s titles become more obscure, and draw on Latin, Ancient Greek, Egyptian, Assyrian, Sanskrit, even Mayan and other words which have been impossible to identify.

The String Quartet No. 3 was written in the same year as Hymnos (the work that marked the end of Scelsi’s great symphonic trilogy begun with Hurqualia and Aion), and makes use of major/minor harmony (of course, in Scelsi’s inimitable manner) throughout most of the piece. Unusually, Scelsi specifies a program for the work (also in five movements) ending in the movement “liberation, catharsis.”

This quartet is certainly an attempt to help listeners approach his style, and presents something of a simplification from the previous quartet. Along with harmony, the quartet introduces Scelsi’s ethereal transfigured writing entirely in microtones in the high registers - this style was to play an increasing role in the music of his Fourth.
structure of my work and ways in which it can be used to connect musical material. Dante’s masterpiece as a whole is one of the most important journeys in the history of literature and mankind. If read from beginning to end, the journey becomes very central, not unlike Homer’s Odyssey, but the contrast of imagery, if one reads passages from Inferno and Paradiso, for example, could not be starker. Formal structure and the passage from Inferno to Purgatory and then Paradiso, therefore, is critical to textual transitions and the overall unity of my composition.

Consequently, the elements of transition and of contrasting imagery become central to my new work, and a process of alternation between smooth transitions of formal blocks and contrasting superimposition of materials is used as a central theme, not unlike phrases that rhyme or don’t.”

©Evis Sammoutsis

Georg Friedrich Haas (b. 1953)

String Quartet No. 2 (1998)

Georg Friedrich Haas is an Austrian composer of spectral music. He grew up in Tschagguns (Vorarlberg) and studied composition with Gösta Neuwirth, Iván Erőd, and piano with Doris Wolf at the Musikhochschule in Graz. Since 1978 he has been teaching at the Hochschule as an instructor, and since 1989 as an associate professor in counterpoint, contemporary composition techniques, analysis, and introduction to microtonal music. Haas completed two years of postgraduate studies at the Hochschule für Musik in Vienna with Friedrich Cerha, participated in the Darmstädter Ferienkurse (1980, 1988 and 1990), and the computer music course at IRCAM (1991). He received a fellowship from the Salzburg Festival (1992-93), was awarded the Sandoz Prize (1992) and a music grant from the National Ministry of Science, Research, and Culture (1995). Since 2005 he has lectured at the Hochshule in Basel.

Haas’ style recalls that of György Ligeti in its use of micropolyphony, microintervals and the exploitation of the overtone series. His works have been on the programmes of many festivals such as Wien Modern (Vienna), Musikprotokoll (Graz), Witten, Huddersfield, Royaumont, Venice Biennale, Festival d’Automne (Paris), as well as at the Darmstädter Ferienkurse and the Salzburg Festival 2011. He is a founding member of the Graz composers’ collective Die andere Seite.

Of his String Quartet No. 2 Haas said: “My String Quartet No. 2 – a commission by the Wiener Konzerthaus for the Hagen Quartet – combines tonal, apparently historicising sound elements with microtonal adjustments, temporal expansions and compressions and a sometimes virtuoso, flickering sound picture. Tradition shines through again and again, but it appears as something lost, distant, clouded.”

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NICOSIA: T: +357 22 209 000
E: nicosia@kpmg.com.cy

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E: limassol@kpmg.com.cy

LARNACA: T: +357 24 200 000
E: larnaca@kpmg.com.cy

PARALIMNI: T: +357 23 820 080
E: paralimni@kpmg.com.cy

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E: paphos@kpmg.com.cy

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WORKSHOP

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Stefan Häussler / violin
Simone Heiligendoff / viola
Claudius von Wrochem / cello

Demonstration of extended instrumental techniques for strings as they appear in innovative key repertoire works for string quartet. The workshop is aimed at composers and performers and it is jointly presented with the Goethe Institute Cyprus.

SCREENING

Towards and Beyond

Screening of Barrie Gavin’s documentary about the British Composer Jonathan Harvey

Towards and Beyond

Born in 1939, composer Jonathan Harvey studied with Erwin Stein in Cambridge, after whose death he continued composition and analysis with Hans Keller, obtaining a PhD. At Cambridge he was preoccupied with mystical ideas while becoming acquainted with procedures in medieval and renaissance music that were later to influence his own compositions. During the 1960s, Jonathan Harvey composed freely, responding to a wide variety of musical and religious experiences in his settings of medieval texts. Schoenberg, Berg, Messiaen and Britten were also early influences, and a broader base was achieved through the guidance of Hans Keller. In 1964 he joined the Music Department of Southampton University. It was at this time that the power of Stockhausen’s music first had a profound effect on Harvey, inspiring him to explore and develop his own complex and personal musical language. He later came into contact with Milton Babbitt. In the early 1980s Jonathan Harvey was invited by Boulez to work at IRCAM, a connection that has resulted in many new commissions in recent years. His works are now being increasingly played all over the world and the transcendental quality of his music does not lose its force when he focuses on the more intimate genre of chamber music.

British Director Barrie Gavin studied history at the University of Cambridge from 1954 to 1957 and joined the BBC as an assistant film editor in 1961. His fascination with contemporary music brought him into contact with Pierre Boulez. Over the next 40 years they have collaborated on a series of analytical documentaries on the founding fathers of 20th century music: Schönberg, Berg, Webern, Bartók, Stravinsky, Ives, Varese, Messiaen and of course Boulez himself. From the 1970s until the end of the 20th century Gavin specialised in portraits of contemporary composers: Berio, Luigi Nono, Stockhausen, Takemitsu, Birtwistle, Peter Maxwell Davies, Mark-Anthony Turnage, and many others. In 1977 Gavin had been invited to Germany to make a film about Kurt Weill. This marked the beginning of a long association with German television, resulting not only in many adventurous documentaries but also in a new area of work, directing concerts for television. To date he has been responsible for some 250 relays of concerts and opera.

The vast majority of Gavin’s work has concentrated on music, but he has also produced in 1967 a series on classic film directors. In addition there have been films on literature and the visual arts. Among them: Sir William in search of Xanadu (Award of Montreal Festival of Films on Art, 1984) and Images - A History of Early Photography (Award of New York Festival of Films on Art, 1989).

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Arnold Schönberg (1874 – 1951)
String Trio, Op. 45 (1946)

On August 2, 1946, Schönberg suffered a nearly fatal heart attack. Shortly afterward, almost as though in reaction, he set to work on the String Trio, Op. 45, composed between August 20 and September 23. Commissioned by Harvard University, the String Trio was partially mapped out prior to the composer’s heart attack; still, Schönberg explained to friends and students that he wrote the work with clear programmatic intent specifically related to his infirmity and recovery. The Trio is filled with extreme contrasts and what appear to be nonsequiturs. Schönberg’s onetime pupil Leonard Stein later explained that “the many juxtapositions of unlike material within the Trio are reflections of the delirium which the composer suffered during parts of his illness.... These unusual juxtapositions also represent...the alternate phases of ‘pain and suffering’ and ‘peace and repose’ that Schönberg experienced.” In an unpublished essay, Schönberg provided another perspective on the work: “I began the Trio, of which I have told many people that it is a ‘humorous’ representation of my sickness, soon after I was over the worst.” Schönberg undoubtedly kept these comments private because of his inherent mistrust of program music.

The 12-tone Trio unfolds as a single movement in three sections; the first of these functions as an exposition, the second as a sort of development, and the last as a shortened recapitulation and coda. The first two of these parts are further divided into two sections each. Colour and timbre are of the utmost importance in the Trio; in addition to normal bowing, Schönberg draws upon an extensive palette of playing techniques, including ponticello, pizzicato, harmonics, and col legno.

The harmonic and melodic material is derived from a single primary row and its permutations. After the opening trills, Schönberg immediately sets into relief the extreme registers of the cello and violin. A sudden change in dynamic and tempo announces the second part of the first section, which begins with a Wagnerian phrase in the violin, harmonized by the viola and cello. Throughout this lengthy slow passage, numerous attempts to re-establish the opening tempo fail. A change in pulse marks the beginning of the second section, while a canonic passage distinguishes the second part. A new melody, which also reappears in the coda, recalls a passage from Act Two of the composer’s opera Moses und Aron (1930-1932) associated with a woman healed by faith.

Schönberg described the recapitulation to Stein as “the going back and ‘reliving’ [the portion of his life portrayed in the first section] with the calmness and perspective of good health.” Beginning note for note like the first section, the recapitulation immediately undergoes variation. Schönberg presents some measures that exactly replicate the original while leaving others out entirely; in effect creating a shortened reprise that recalls but does not reproduce earlier events.
teaches Composition and Theory.

“SPliaon is a piece inspired by Plato’s Book VII of the Republic.

Behold! human beings living in an underground den, which has a mouth open towards the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.”

©Tasos Stylianou

Anton Webern (1883 – 1945)
String Trio, Op. 20 (1927)

The chamber works of Anton Webern, especially those written after his adoption of the 12-tone technique in the late 1920s, present the listener with an enigmatic combination of austere structural integrity and intense, koan-like expressivity. In the Trio for Strings, which Webern began writing in 1926, completed in 1927, and premiered in 1928, the composer seems at first glance to be at his most rarefied. The piece is made of the most tenuous of musical materials; indeed, it is characterized by what scholar Julian Johnson has described as an “ungraspability of surface.” Its occasional fits of restless melodic energy are separated by veils of sustained notes and static harmonies that presage minimalist ruminations (indeed, minimalist pioneer La Monte Young’s ground-breaking Trio for Strings was composed under the influence of heavy doses of Webern’s chamber music). Webern’s signature symmetries and palindromes unfold and spin in eccentric motivic orbits, while frequent changes in timbre and articulation add an additional plane of discourse to Webern’s contrapuntal shapes.

The first of the Trio’s two movements (which was actually composed second) creates a finely wrought pointillist surface, with angular glyphs set against sustained harmonies that have elicited comparisons to Debussy. The sense of temporal pause is enhanced by the use of another of Webern’s signature techniques: some notes appear only in a specific register when they are encountered in their serial order, thus lending an analogous sense of deliberate spatiality and acoustic consistency to the piece’s overall sound field – a technique also used quite famously in the elaborate canons of his next numbered work, the Symphony, Op. 21.

The second movement weaves a denser, less diaphanous texture, its semi-contrapuntal substructures and thematic interconnections flowing in more rapid succession and floating nearer to the surface. Themes expand and contrast, widen and narrow in their arcs, and extend in opposite directions around a moving axis. The momentarily held chords serve as suspense rather than repose, while wide intervallic leaps and looser rhythmic divisions resist alighting comfortably on the ear. Of particular interest is the middle portion of the movement, which Webern referred to unassumingly as the development section. Here Webern articulates contours in various positions and durational proportions, in a kind of cubist fashion, while further disrupting the temporal geometry with repeated notes and held harmonies. The drastic contrasts in line and timbre unfold analogously in the movement’s dynamics as well, from suddenly proximate sforzandos to distant, whispering harmonics.

Interval

©Musheng Chen

Musheng Chen (b. 1971)

Melody II - for oboe, cello and harp

World premiere

Musheng Chen was born in the province of Zhejiang in the south east of China. Today he is considered one of the most remarkable Chinese composers of his generation. From 1993 to 1998 he studied at the Shanghai Conservatory, with Chinese masters Chen Ming-zhi (fugue), Yang Li-qing (orchestration), Zhao Xiao-Orchidea (composition) etc. In October 2000 he settled in Geneva where he undertook composition studies in the class of Eric Gaudibert at the Conservatory of Geneva. At the same time, this he attended a master class held by Klaus Huber in Lugano. From 2004 to 2005 he lived in Paris as a composer in residence at the Cité International des Arts. Since the premiere of his concert-portrait Ch’an (Suite) took place at the Radio ORS2 in January 2002 in Bern, the music of Musheng gained a considerable public audience. His works have been performed at several festivals and concerts throughout Europe and Asia. His future commissions include: a chamber composition by Berlin Philharmonic, a flute concerto for Maestro P-Y Artaud by the French State, a new opera San Qi Ju (libretto by Christopher Park), an orchestral piece by Shanghai Conservatory Orchestra for its Germany tour in. Musheng has received numerous international prizes and awards including: first honorary mention form the Accademia Costantiniana in Roma, first Grand prize of the Concours Dutillieux, first Grand prize form the Academie de Lutèce in Paris. He’s also winner of the Queen Elisabeth Competition in Belgium, Amsterdam Nieuw Ensemble Chinese composer competition, Young Artiste Award from the Geneva City and Patino Foundation. Musheng is member of the Swiss Musician Association (ASM) and SUISA. His some scores publish by the Alphonse Leduc Editions in Paris. He is currently teaching at the Shanghai Conservatory of Music.

“Melody II was composed between May until August 2012. I extracted a ‘six-tone series D-G-C-B-A-G’ from a the folk song Chuanfu haozi (Boat tracker chant) that is very popular in the Yellow-River Basin in China. In this composition, I furthermore practised a technique I name ‘line variations’, which is inspired by the Chinese art tradition.”

©Musheng Chen
Jonathan Harvey (b. 1939)  
*Death of Light/Light of Death for oboe, harp, violin, viola, cello* (1998)

Born in 1939, composer Jonathan Harvey studied with Erwin Stein in Cambridge, after whose death he continued composition and analysis with Hans Keller, obtaining a PhD. At Cambridge he was preoccupied with mystical ideas while becoming acquainted with procedures in medieval and renaissance music that were later to influence his own compositions. During the 1960s, Jonathan Harvey composed freely, responding to a wide variety of musical and religious experiences in his settings of medieval texts. Schönberg, Berg, Messiaen and Britten were also early influences, and a broader base was achieved through the guidance of Hans Keller. In 1964 he joined the Music Department of Southampton University. It was at this time that the power of Stockhausen’s music first had a profound effect on Harvey, inspiring him to explore and develop his own complex and personal musical language. He later came into contact with Milton Babbit. In the early 1980s Jonathan Harvey was invited by Boulez to work at IRCAM, a connection that has resulted in many new commissions in recent years. His works are now being increasingly played all over the world and the transcendental quality of his music does not lose its force when he focuses on the more intimate genre of chamber music.

“After Grunewald’s *Crucifixion in the Issenheim Altarpiece*  
1 JESUS CRUCIFIED (the body on the cross bearing gruesome scars of terrible physical torture)  
2 MARY MAGDALENE (kneeling, leaning back to look wildly, passionately up at Jesus, hands imploring)  
3 MARY, MOTHER OF JESUS (pale, in a deathly faint, wiped out)  
4 JOHN THE APOSTLE (holding the senseless body of Mary, weeping hopelessly)  
5 JOHN THE BAPTIST (by contrast completely impassive, grave, seeing another world, yet, from the other side of the picture, pointing at its subject, Jesus)

Each of the five figures in Grunewald’s painting are in turn commented on by the music. The unflinching sense of catastrophe that hangs over this picture has given it a special appeal to the sensibilities of our own time. Perhaps no crucifixion ever seemed quite so devastating, the Light has gone out. Yet on the opposite side of the cross to the bereaved mourners appears John the Baptist, a figure from the dead. He shows that, despite all appearances, the gospels will be written - he holds them in his hand – and therefore he points to Jesus’ death as a way of hope. In death itself the ultimate meaning can be prophetically found by those who have eyes to see – a message for all religions and all beliefs and no beliefs. This work was commissioned by the Mayor of Colmar to be performed in the annual Good Friday concert of 1998 held before Grunewald’s Altarpiece in the Musee d’Unterlinden.”

©Jonathan Harvey
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ENSEMBLE ALEPH
Dominique Clément / clarinet
Sylvie Drouin / piano
Monica Jordan / vocals
Christophe Roy / cello

PROGRAMME

John Cage (1912 – 1992)
Aria, solo for voice (1958)

Christina Athinodorou (Cyprus)
En Root for clarinet, cello and piano (2012)
World premiere

Dominique Clément (b. 1959)
Poème incorrect II for voice, clarinet and piano (1988)

Tomi Raisanen (Finland)
Hiisi (2012)
World premiere

Iannis Xenakis (1922 – 2001)
Nomos Alpha for cello (1966)

Interval

Evis Sammoutis (b. 1979)
Ghost Shadows for soprano and piano

Helmut Lachenmann (b. 1935)
Allegro Sostenuto for clarinet, cello and piano (1986-88)

John Cage (1912 – 1992)
Aria, solo for voice (1958)

John Cage gathers a work, whose influence goes far beyond the sole musical field. Digging the bed of the post-war artistic movements and foreshadowing new forms of expression, he switches from one art to another and draws inspiration from the history of musical practices as well as from the visual arts, architecture, dance, theatre, poetry, Buddhist philosophy or mycology. Exempt from any division into categories, the work of John Cage is defined much more through a posture, a way of considering the artist within society.

As a true pioneer and precursor, John Cage is without a doubt among the complex and contradictory figures of the 20th century. All his work was characterized by a new way of thinking music, by questioning musical creation in a way that was completely new.

Aria represents a portrait of Cathy Berberian. The text proposed to the singer contains words from five languages (Armenian, Russian, Italian, French and English). For the score, Cage used several colours indicating a choice of vocal styles, to the performer’s latitude and suggesting vocal expression beyond the classical singing technique.

Christina Athinodorou (b. 1981)
En Root for clarinet, cello and piano (2012)
World premiere

Christina Athinodorou (b. 1981) studied for five years at the Guildhall School of Music and Drama in London (composition with Julian Philips and conducting with Alan Hazeldine) obtaining BMus and MMus degrees; and took courses in composition, orchestration and electronic music at the Conservatoire National Supérieur de Musique et Danse de Lyon, France. Further professional training at Centre Acanthes Ateliers de Composition (France), IEMA Mastercourse for Conductors (Germany), ‘Maestros do Futuro’ Masterclass with Arma Panula (Portugal). Her music has been performed in the Biennale di Venezia, MITO Settembre Musica, Musilkin Aika, DePhilharmonic Chamber Series Belgium, Labyrinthmaker Project, Kanagawa Art Hall, Konzerthaus Berlin and elsewhere by performers such as Sentieri Selvaggi, Pierrot Lunaire Ensemble Wien, Jyväskylä Sinfonia Finlandia, Cyprus SO, Endymion, Elias String Quartet, Stéphane Puc and others.

As a conductor she has worked with the London Sinfonietta, Netherlands Symphony Orchestra, Orquesta Sinfónica do Porto Casa da Música, St Albans SO and others. She received the Aristotle University Chamber Music Composition Prize (Thessaloniki 2005), the Aldworth Philharmonic Orchestra Young Composers’ Award (UK, 2006-07), the Premio GEMI (Rome 2009), the Dame Felicity Lott Award for a promising performer (conducting) and various scholarships.

Christina lived in Paris during 2009-10 as a Resident Composer at the Cité Internationale des Arts, and in 2011 she completed her PhD in Composition under the supervision of Prof. Michael Zev Gordon at the Royal Holloway University of London. She has been recently awarded a one-week Artist Residency at the CAMAC in France, as well as with a Laureate Diploma in the 6th International Prokofiev Composition Competition for her piece Alma for Solo Viola and Orchestra, performed in Russia by the State Academic Symphony Orchestra of Saint Petersburg. A keen educator Christina has taught in institutions such as the RHUL, the European University Cyprus and the London College of Music. She works as a freelance composer and conductor. www.athinodorou.com

“Two homonyms, the French route and the English root triggered the conception the present trio for clarinet, violoncello and piano. Its title, En Root, becomes another homonym: that of the phrase En Route. The frequent metric changes which result to speaking-like musical verses are the main tools in the structuring process. In combining the different sounds, it was intended to take advantage of the expressive potential of the three instruments: the pitch range of each of the instruments is largely covered, while spectral-based figures and written gestures are used precisely in order to reinforce the sense of the fluidity of the music. Thus, by having a play on words as an initial motive, various other meanings arise from the route of the music itself; and these meanings gradually become the means to pursue - through a poetic, yet structured
**Dominique Clément** (b. 1959)

*Poème incorrect II for voice, clarinet and piano* (1988)

*Poème incorrect II* contains:

An African proverb ("no fly will lay it eggs in a prudent mouth"), translated with the aid of a dictionary in Hindi, Chichewa, Boulov and other examples of the 3000 languages spoken in the world;

A method of "making a poem" in a foreign language which is also a poem by Katalin Molnár discovered in IF n°5 (1994), a journal edited by Jean-Jacques Viton;

The instrumental accompaniment for a vocal solo, *Poème Incorrect I*, written three years earlier for Monica Jordan.

The attempt to interlink several musical pathways as in *Le Livre du Graal*, where the adventures are intertwined into an inextricable tangle. Various exercises to develop speed of articulation, transform the lowest strings of the piano into a guïro, work on parallel fourths, and chop up a melody with consonances as finely as possible.

Text © from the CD booklet of Dominique Clément, Musique de chambre, Ameson label, 2004

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**Tomi Raisanen** (b. 1976)

*Hiisi* (2012)

*World premiere*

The Finnish composer Tomi Räisänen studied composition at the Sibelius Academy. Before entering the Academy he read music at the University of Helsinki studying musicology and composition. Räisänen completed his studies by participating in several international composition master-classes, seminars and workshops. Since early 2000’s Räisänen’s list of works has rapidly grown and contains compositions from solo pieces to chamber and choral music, and includes orchestral pieces and concertos.

Räisänen’s music has been widely performed and broadcast in around 40 countries across Europe, North and South America, Asia and Australia. In year 2007 Räisänen won the Irino Prize in Japan with his work *Stheno*. In year 2002 he was awarded with the 2nd prize in the international composition competition 2 Agosto in Italy. He has also gained success in other composition competitions in Finland and Australia.

"The ancient Finnish word *hiisi* has originally meant a holy place in pre-Christian Finland. It has also been understood as a spiritual entity, which is a kind of a fusion of the souls of the dead people buried in the hiisi. In this work the three instruments are also – in a way – fused together when playing common pitches in more or less narrow range. There are attempts to break this unity, but in almost like a magnetic way the instruments find themselves again close to each other. Later in medieval Christian times the clerics wanted to give the word hiisi more sinister nature to keep the common people away from the pagan places of worship. Hiisi started to mean all kinds of malicious and horrifying creatures, which were able to change their form. Once so holy place of worship – the burial site of the ancestors – was transformed into something completely opposite; 'Painuhiiteen!' (Go to Hell!). Similar the dark sound world of this work experiences a metamorphosis from the clear pitch into noise."

©Tomi Räisänen, 2012

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**Iannis Xenakis** (1922 – 2001)

*Nomos Alpha for cello* (1966)

Iannis Xenakis wrote *Nomos Alpha* for violoncello solo in 1965-66 for the cellist Siegfried Palm who gave its first performance in Bremen, on May 1966.

The work is dedicated to the memory of Aritoxenos of Tarentum, who founded music theory, and Evariste Galois and Felix Klein, who founded and developed the group theory, upon which the composition of *Nomos Alpha* was based as well as all music called “symbolic” by Xenakis.

Nomos is the Greek word for law. In ancient Greek, the word denoted in addition an important species of serious and highly qualitative hymn or song, which composers should consider as an archetype. As for alpha, it is the name of the first letter of the alphabet and, for ancient Greeks, the first numeral (1).

In a work like *Nomos Alpha* (1966) for solo cello, the pitch material is based on the octave divided into twenty-four quartertones instead of the usual twelve semitones. In addition, the wide diversity of timbre and dynamics he requires plays an important role. The problem one encounters in concert performances of *Nomos Alpha* is the drastic scordatura of the C string: tuning it down one whole octave then tuning up again to the normal pitches. This happens three times during the piece. [...] These very extreme scordatura tend to affect the instrument adversely, so Xenakis never used them again in his later works."

©Text Katy Romanou
Lachenmann was born in Stuttgart and after the end of the Second World War (when he was 11) he started singing in his local church choir. Showing an early aptitude for music, he was already composing in his teens. He studied piano with Jürgen Uhde and composition and theory with Johann Nepomuk David at the Stuttgarter Musikhochschule from 1955 to 1958 and was the first private student of the Italian composer Luigi Nono in Venice from 1958 to 1960. He also worked briefly at the electronic music studio at the University of Ghent in 1965, composing his only published tape piece Szenario during that period, but thereafter focused almost exclusively on purely instrumental music.

Lachenmann has referred to his compositions as “musique concrète instrumentale”, implying a musical language that embraces the entire sound-world made accessible through unconventional playing techniques. According to the composer, this is music in which the sound events are chosen and organized so that the manner in which they are generated is at least as important as the resultant acoustic qualities themselves. Consequently those qualities, such as timbre, volume, etc., do not produce sounds for their own sake, but describe or denote the concrete situation: listening, you hear the conditions under which a sound - or noise-action is carried out, you hear what materials and energies are involved and what resistance is encountered.

His music is therefore primarily derived from the most basic of sounds, which through processes of amplification serve as the basis for extended works. His scores place enormous demands on performers, due to the plethora of techniques that he has invented for wind, brass and string instruments.

His more important works include his opera Das Mädchen mit den Schwefelhölzern (1990-96), after Hans Christian Andersen, Leonardo da Vinci and Gudrun Ensslin), the orchestral pieces Schwankungen am Rand (1974-75), Accanto (1975-76) and NUN (1997-99). Lachenmann is also noted for his articles, essays and lectures, many of which appear in Musik als existentielle Erfahrung (Breitkopf & Härtel, Wiesbaden, 1996).

"As well as in a work previously composed for piano and orchestra, the musical material here is defined by the mediation between the experience of 'resonance' (variants of tenuto between a secco sound and a natural or artificial "let vibrate"), on one hand, and 'movement' on the other hand. Both these aspects of the sound meet in the notion of structure as a multi-ambivalent arperggio, that is to say as a construction /deconstruction process, successive transformation, that we perceive as a figurative gesture, on both a very limited period and in projection on larger stretches of time. Form and expression result from confrontations that occur in six major sections, or 'zones':

1. A broad opening sequence which uses the entire low register of sounds: some legato cantilenas consisting of simple

extensions of the sonority, i.e resonance fields that could be described as natural or artificial, direct or indirect, nearly 'false', the latest ending on a cadence ('stop' / 'stillstand': a typical concept in which resonance and movement join);

2. A section playing on variation from very dry sounds graduated between seccchissimo and a long sustained sonority;

3. The allegro part itself, where resonance seems to freeze as a movement at high speed (or vice versa);

4. Interrupted and diverted through a sort of 'emptied hymn', a recitative of calls that propagates through various resonating spaces, and sometimes through 'dead spaces';

5. A return to movement, escalating and gripping the limits of the violent perforated instrumental sonority

6. Ending, in some way, through a final cadence of sonorities mixtures, where resonance and movement combine and melt anew.

© Helmut Lachenmann

Evis Sammoutis (b. 1979)
Ghost Shadows for soprano and piano

“Ghost Shadows was composed as part of an anthology of new songs for voice and piano based on the poems of Ursula Vaughan Williams. The Vaughan Williams Charitable Trust and the University of Hull sponsored the project, and the pieces received their premieres in 2010 at venues in Hull and Beverly, UK. Ghost Shadows is a setting of two of Ursula Vaughan Williams’ poems, Fearing Apparitions from the Fall of Leaf collection (1943) and This Girl is Dead from the No Other Choice collection (1942). Within the context of the music, these two thematically similar poems create a unified narrative. Repetition of individual words and phrases is used extensively to expand the text in these settings, which are characterized by colourful extended techniques and theatrical gestures.

The following texts can be found in The Complete Poems of Ursula Vaughan Williams and are used with the kind permission of the publishers.”

© Evis Sammoutis

Fearing Apparitions
Why fear a ghost, shrink from a night of dreams?
Neither is what you knew:
or, if the shadow of the thing it seems,
it will be only gentleness to you

This girl is dead
This girl is dead, she died at break of day,
This girl is dead while with love she lay.
They lay her down alone, in her array
They lay her down alone, shrouded alone to stay.
They have come back to the fields, the fields at break of day.
They have come singing gaily, like any other day.

Helmut Lachenmann (b. 1935)
Allegro Sostenuto for clarinet, cello and piano (1986-88)

Lachenmann was born in Stuttgart and after the end of the Second World War (when he was 11) he started singing in his local church choir. Showing an early aptitude for music, he was already composing in his teens. He studied piano with Jürgen Uhde and composition and theory with Johann Nepomuk David at the Stuttgarter Musikhochschule from 1955 to 1958 and was the first private student of the Italian composer Luigi Nono in Venice from 1958 to 1960. He also worked briefly at the electronic music studio at the University of Ghent in 1965, composing his
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Lennart Dohms / conductor

Programme

Ivan Fedele (b. 1953)
Immagini da Escher (2005)

Sophia Serghi (b. 1972)
Topsy-Turvy for piano trio
World premiere

Sophia Serghi studied with Vincent McDermott at Lewis and Clark College in Oregon from 1990-94, where she earned her BA Magna Cum Laude, and then with Jonathan D. Kramer and Fred Lerdahl at Columbia University from 1994-98, where she earned her MA and DMA. She also attended the Aspen Music Festival in 1992-93, where she studied with George Tsontakis, and the Oregon Bach Festival in 1995-96, where she studied with John Harbison, Robert Kyr and Judith Weir. In addition, she studied with Betsy Jolas at the École des Arts Américaines in Fontainebleau in 1997 and has attended master-classes with William Albright, Louis Andriessen, Theodore Antoniou, Jacob Druckman, Lou Harrison, Frederic Rzewski, and Joan Tower.

Sophia Serghi is a composer and pianist with recent performances of solo collections of her works at Carnegie Hall, the Kennedy Center in DC, Merkin Hall in NYC, the Hellenic Center and Cadogan Hall in London, the Athens Concert Hall in Greece, the Concertgebouw in Amsterdam to name but a few. Her works have been recorded on various labels. Her debut solo CD Night of Light was released on Navona/Naxos Label in April 2011, and it features the Moravian Philharmonic in a collection of selected works for string orchestra and voice. She has scheduled performances through 2013, which include orchestral and chamber music commissions in the USA and Europe.

Among her honours are the Fulbright and Presidential scholars (1990-94) and the Cheney (1992-93) and Rena Ratte (1994) awards at Lewis and Clark College and the Mellon Fellowship (1994-98) and the Edna and Boris Rapoport Prize (1995) at Columbia University. Other honours include First prizes in the Cyprus Symphony Orchestra (1997, for Kavo Greko), the Athens Concert Hall Greek Composers (1998, for Sizzle) and the American Composers Orchestra Whittaker award (1999, for Panegyric) competitions.

Most recently she received commissions by the Flux Quartet, the Ardelia Trio, the Pharos Arts Foundation, The Philadelphia based new music ensemble Relache, as the winner of their international commission in a continuous flow that the composer observes from time to time.

Iannis Xenakis
(1922 – 2001)

Topsy-Turvy for piano trio
(Cyprus)

Sophia Serghi
(b. 1972)

Plekto for sextet
(1993)

Interval

Thomas Simaku
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Summer Verses for clarinet, cello and piano
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La force du vertige for flute, clarinet, violin, cello & piano (1985)

Sophia Serghi (b. 1972)

Immagini da Escher is a piece referring to the drawings of Maurits Cornuelis Escher. Escher’s works pose the problem of the passage of perception from one object to another. The work is inspired by mathematical, geometric and figurative principles. Escher often used Möbius’s geometric representations, especially his famous strips, to create multidimensional visual paradoxes and images seemingly with no beginning or end and without spatial meaning. The piece, based on these speculations, was written as a commentary on Möbius, and provides numerous imaginative suggestions on how geometrical and figurative meaning can be transferred into the artistic and poetic dimension of sound. It is divided into intersecting sections with imperceptible seams, and its dialectic stems from fusion and disintegration. The piece undergoes a perpetual process of transformation and was conceived without beginning or end. It is simply a series of moments in a continuous flow that the composer observes from time to time.

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(b. 1972)

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competition. In addition, in 2004, she has received a commission and international broadcast from the European Union for the work Palingenesis, for orchestra, to celebrate the accession of Cyprus in the European Union. Other recent commissions include the Manhattan Piano Trio, the Relache Ensemble, the Marinier String Quartet, the Cyprus National Theatre, the Athens Concert Hall and Heilikon Saxophone Quartet among others. She served as artist-in-residence at the Cité Internationale des Arts in Paris (2000, on a Virginia Atelier Award), the Banff Centre for the Arts (1998) and received the Salvatore Martirano Composition Award from the University of Illinois (2000, for Sizzle) and Third Prize in the Center for Mediterranean Music Composition Award (2002, for Flying Flowers).

Many ensembles and orchestras have performed her music, including the Flux Quartet, the Oxford Philomusica, the Camerata Europea, the Ardelia Trio, the Orchestre Of Colors, the American Composers Orchestra, the Moravian Philharmonic, the Manhattan Piano Trio, Relache, the Aurelia Saxophone Quartet, the Chilingirian String Quartet, the Cyprus Symphony Orchestra, Duo Palms, Ensemble Sizzle, the New Juilliard Ensemble, the Lubliana String Quartet, the Greek Contemporary Music Ensemble, the Haifa Symphony Orchestra, the Nash Ensemble, Speculum Musicae, and the Athens Arts Trio.

Serghi has written music for multimedia productions including the opera The Noah’s – a climatic Tale at Theatre Pompoen in Amsterdam, several theatre productions with the Cyprus National Theatre Company, feature films and documentaries. She is a Professor of Music at the College of William and Mary in Virginia, USA and founder of the Multi-Arts Crossings (MAX) Foundation in Cyprus. In February 2012, Serghi collaborated with Supreme Court Justice John Charles Thomas for a unique performance at Weill Recital Hall at Carnegie Hall of solo piano pieces inspired by Justice Thomas’ original poetry. During the Fall of 2012, she will be a Visiting Professor at Amsterdam University College in the Netherlands and a Visiting Faculty Scholar at Cambridge University, UK where she is working on an original Ballet based on the life of Theoretical Physicist and Prof. Stephen Hawking from the perspective of his caretakers.

"While following a loose Rondo form, Topsy Turvy is a medley of frenzied rhythms, dances with reference to pop culture while at the same time it is highly idiomatic to the traditional classical music genre of the Piano Trio."

© Sophia Serghi

Iannis Xenakis (1922 – 2001)

Plektó for sextet (1993)

After the protracted effort of completing the music for The Bacchae, Xenakis mustered his powers to create an entirely new chamber work in response to a commission for the Kölner Ensemble to be premiered at the Wittener Tage für New Kammermusik in April 1994. At fourteen minutes in duration, Plektó turned out to be one of his most substantial chamber works in some time. The instrumentation is a "Pierrot" ensemble (flute, clarinet, violin, cello, piano) minus the voice and with the addition of percussion (using a restricted palette of five woodblocks and seven drums). For this, perhaps the most influential chamber instrumentation of the twentieth century, Xenakis composed a lean, contrapuntal score, mitigated on occasion by weighty chordal passages in the piano and short flurries in the percussion.

The title means "braids", and this image is made manifest in a number of ways. There is, first of all, the intertwining of the wind and string lines, as in the beginning (mm. 1-21). Rhythms and notes are woven together, each instrument drawing upon a limited number of pitches, each set being partially shared by one or more of the other instruments. It is worth noting the variation nature of the phrases, even thought the thematic connections are tenuous at times. There is also a dialogue woven among the group of four sustaining instruments and the more percussive piano, and eventually the percussion itself. Text © James Harley, Xenakis. His Life in Music, Rutledge, New York and London, 2004.

Thomas Simaku (b. 1958)

a2 for violin & cello (2008)

Albanian-born British composer, Thomas Simaku graduated from the Tirana Conservatoire and gained a PhD in Composition at the University of York (1991-96) where he studied with David Blake. Winner of the much coveted Lionel Robbins Memorial Scholarship (Simaku was the only candidate in the UK to win it in 1993), he also was the 1996 Leonard Bernstein Fellow in Composition at Tanglewood Music Centre in the USA with Bernard Rands, and a fellow at the Composers’ Workshop - California State University (1998) with Brian Ferneyhough.

Simaku’s music has been reaching audiences all over Europe and the USA for over a decade, and it has been awarded a host of accolades for its expressive qualities and its unique blend of drama, intensity and modernism. Prestigious awards include the Serocki International Prize, Lutoslawski Award, BASCA Award, Fellowship from the Arts & Humanities Research Council in London, Leverhulme Fellowship, DAAD Residency in Berlin, and Honourable Mention at the 2006 Musical Personalities International Competition - Alexander Tansman.

In 1995 his work Epitaph for String Orchestra was selected by the International Jury for the ISCM World Music Days in Germany - the first ever Albanian music to be included in this prestigious festival. Subsequently Simaku’s works have been selected by the International Juries for the ISCM festivals of 1999, 2000, 2001, 2003, 2004, 2005, 2006. Other festivals where his music has been performed include Huddersfield, Tanglewood, Avignon, Miami, Zagreb-Biennale, Weimar, Munich, Rome, Cagliari, KlangSpectrum (Australia), Viitassari (Finland), Alea III Boston, Innsbruck (Austria), Odense (Denmark), Manchester, York, Birmingham, and Autome de Tiran.

“If I were to describe this music in one sentence, I would say that it is based on the idea of ‘two things seen/heard as one’. a2 (à due) is a well-known term; it is often found in orchestral scores indicating a given passage that is to be played by two instruments of the same family. Although viola and cello could well be regarded as ‘first cousins’ of the string family, the literal implementation of the term a2 as a compositional ‘strategy’ would have been too much (!) for a piece of chamber music consisting of no more than two players. Not surprisingly, this never happens in this piece; in fact, the opposite is true: regardless of how it appears on paper
Brian Herrington (b. 1976)  
**Summer Verses for clarinet, cello and piano**  
*World premiere*  
*a cento for Evis Sammoutsis*  

B. P. Herrington was born in Silsbee, Texas. His music has been performed by the London Sinfonietta, the Royal Academy Symphony Orchestra, New York Youth Symphony, the BBC Singers, the Montague String Quartet and pianist Wu Qian, in venues such as Queen Elizabeth Hall, Carnegie Hall, and London’s Purcell Room. He is founding director of Intersection New Music Collective based at Sam Houston State University, Huntsville, Texas, and active in the Houston area.

Composition awards include the Royal Philharmonic Society Composition Prize, Morton Gould Award (ASCAP), Leo Kaplan Prize (ASCAP), First Music Award (New York Youth Symphony) and two composition awards from the Royal Academy of Music. His music has been performed at the Soundscape Festival in Italy, UMKC Cello Days, OMMAKO (the memorial concert for Berio in London), the Royal Festival Hall Organ Recital Series, and the Society for the Promotion of New Music (UK).

He earned a Ph.D. in music composition at the Royal Academy of Music, London, where he studied from 2001-2004. He has studied privately with Marc Satterwhite and Steve Rouse at the University of Louisville, and Grawemeyer Award-winner composer Simon Bainbridge at the Royal Academy. He has attended composition master-classes with Sir Peter Maxwell Davies, Karel Husa and Donald Erb. Herrington also attended master-classes with Helmut Lachenmann, Beat Furrer and Georges Aperghis at the Darmstadt International Summer Courses in 2006. In addition to studying trumpet and piano at the undergraduate and graduate levels, he studied conducting privately, in graduate seminars and in master-classes (Craig Kirkhoff).

"Summer Verses contains many separate moments, literally. I wrote down the opening gesture alone on a piece of paper. The next day, instead of pursuing my initial idea, I wrote down an apparently unrelated idea on another sheet. This manner of working went on for a week. On a whim, I set these isolated ideas back to back. Far from feeling fragmented, these moments worked beautifully in procession, like brief evocative lines of verse in a stanza. Though the mood changes often, the motivic relationships are very tight.

So, in a sense, this piece is a diary of many different days in early summer. The opening section is a patchwork of short ideas, written during brief respite in my busy teaching schedule. A couple of sections marked ‘Sunday Afternoon’ (toward the beginning and end of the piece) are longer and spacious because I simply had more time to write on a Sunday afternoon. These Sunday sections are based on a hymn tune I wrote, clearly in the style of my native Southern U.S. Through ornamentation and heterophony, the instruments imitate the manner of Southern folk singing that is natural to me. The most extended single section (in the center of the piece) is marked ‘Summer’s First Storm’. It was composed during my summer break when I had plenty of time. I did, in fact, compose it during a dramatic Texas thunderstorm that was not only beautiful but a great relief to our on-going drought.

This work was composed with a great sense joy and playfulness and is dedicated to Evis Sammoutsis whom I was very glad to meet at Darmstadt in Summer 2006.

B. P. Herrington

Nicolaus A. Huber (b. 1939)  
**La force du vertige for flute, clarinet, violin, cello & piano** (1985)

*La force du vertige* by German composer N.A. Huber provides an elaborate as well as passionate journey through states of vertigo. In terms of the so-called musical content, the piece reflects two possibilities of approaching the energetic fields around vertigo: as a state that one reaches or as a state that persists and in which one persists. To create acoustic vortexes that aim to evoke the coming and going of such states, the piece uses all possibilities of instrumental distortions: microtonal glimmering, scratching multiphonics, silly fast tempos, extreme dynamics and dynamic changes. The persistence of vertigo on the other hand finds two ways of musical expression.

The first is the stopping of “time” in chords whose spectral unfolding is constantly weaving as result of a “crumbling” instrumentation: a coming out of ecstatic movement. The fragility of intonation in multiphonics and flageolets creates insecurity about the next step and gives the impression of space without ground-space to fall, not to stand.

The second method is a tribute to the predecessors of sounding vertigo in musical history: from Mozart’s final in his late operas, to Schubert’s symphonies, and Berlioz Symphonie fantastique to Ravel. Here, repetitive rhythms combine with glittering instrumentation. Other than these examples, yet even quoting a short phrase of a piece of Schubert, Huber ends his piece in implosion rather than explosion.

Text © Lennart Dohms
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Emily Yabe / violin
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Lennart Dohms / conductor

PROGRAMME:

Haris Sophocleous (b. 1977)
The God Particle
World premiere

Haris Sophocleous is a PhD Candidate in Electronic Studio Composition at Goldsmiths University in London. He studied acoustic Composition under Robert Lombardo, Pat Morehead, Stacy Garrop and electronic Composition under Don Malone (Roosevelt University). He also studied acoustic Composition under John Fitz-Roger and electronic Composition under Reginald Bain (USC South Carolina) and more recently with Michael Young at Goldsmiths University London. He has been commissioned numerous times to write music for various ensembles and organisations with the most recent being the ‘Christmas Carol’ for the Arisfunny puppet Theatre in Berlin. He has compositions performed worldwide including the USA, UK, Czech Republic, Germany, Austria, Switzerland and Cyprus.

“On July 4th 2012 the Higgs boson particle was discovered by Physicists working at CERN. By taking protons from the nuclei of atoms and collide them at almost the speed of light, they could see back in time at almost $10^{-12}$ seconds after the Big Bang. Through these collisions all the elementary particles were created including the Higgs boson which was finally discovered. The methodology behind this composition lays on a spectral analysis and rhythmic recalculation of the constituent elements (sine tones) of a G2 pitch of each of the instruments of the group as well as on the attack/_transient differences of the instruments. Further techniques, for example stretching and contrasting the spectral field, was inspired by the Higgs field which is responsible of giving mass to the particles that passes through it by slowing them down.”

© Haris Sophocleous

Interval

Georgios Stavrou (b. 1970)
“ To….”
World premiere

Born in 1970 in Cyprus, Georgios began guitar lessons with G. Himonidis. He studied theory, classical and modern guitar with Ramzi Mikhail for five years. He continued his studies for modern guitar and modern music with J. Savvides, while at the same time he studied classical composition and orchestration with the composer A. Moustoukis. He completed recently (2007-2011) his Bachelor degree in composition with the composer A. Moustoukis at the Arte Music Academy.

Stavrou is a member of the Center of Cypriot Composers, and also a member of the Registry of Guitar Tutors. This year he has recorded his work Paginae Cursus, and has also performed the electronic work Pulsus. Last May his piano work Taurus was premiered by Ermis Theodorakis, and in July, his work Lines from Eclogue vii, dedicated to the Hungarian poet Miklos Radnoti, was premiered.

“In continuation, the work “To….” develops his most recent novel music quests. Since ‘Music is a motion through time’ (Plato) I have decided to use several elements, like the Activity (motion), the Inactivity (less motion), and other elements of dialectic, like Argument and Agreement. These elements (and the cosmos that each creates) juxtapose in order to reach to an Agreement.”

© Georgios Stavrou

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ARIRANG-QUINTETT
Leonie Wolters / flute
Jörg Schneider / oboe
Steffen Dillner / clarinet
Sebastian Schindler / horn
Christoph Knitt / bassoon

Established ten years ago, the Arirang-Quintett stems from the Junge Deutsche Philharmonie – one of the leading German orchestras of our time, which has also fostered the creation of new chamber music ensembles. The orchestra encompasses over 100 of the best international musicians, chosen from the 25000 students in the 24 German music conservatories. The orchestra’s high performance standards are insured through rigid auditions.

Arirang-Quintett’s repertoire comprises classical, romantic as well as contemporary, including several works that are given their world premiere by the Quintet. After a successful debut in the Bochum theatre, the Arirang-Quintett was selected by Jeunesses Musicales Germany out of many chamber music ensembles, to represent Germany in the International Showcase of Young Musicians 2004 in Croatia. Performances have included the Northern Lights Festival / Tromsø, Semanas Musicales de Frutillar /Chile, Chamber Music Festival of Styria, the Vendsyssel Festival in Denmark, the Ohrid Summer Festival in FYROM and the Festspiele Mecklenburg-Vorpommern, Bach Fest Leipzig, Rheingau Festival, Schwetzinger Festspiele, Musiksommer Oberstdorf and Beethovenfest Bonn, the Festival Aix-en-Provence.

Having been awarded the second prize in the International Chamber Music Competition Schwerin in 2004, the Arirang-Quintett was invited on a concert tour to Vienna, Brünn and Prague (Prague Spring Festival). In 2005 the Quintet was awarded the second prize in the International Wind Quintet Competition Henri Tomasi in Marseille and the second prize in the Osaka International Chamber Music Competition. After a successful participation in the German Music Competition in 2007, the Arirang-Quintett became a scholarship-winner of the Deutscher Musikrat.

Having received an invitation by the Goethe-Institute the Quintet has given concerts in North and South America, Pakistan, Yemenia, Latvia, Angola, India, Dubai, Kuwait and Azerbaijan.

The members of the Arirang-Quintett are currently also members of the major symphony orchestras in Germany and Switzerland.

MARIOS NICOLAOU / percussion

Marios Nicolaou was born in Limassol in 1974. He studied percussion at the Athens Conservatory (class of D. Marinakis) and at the Hochschule für Musik Köln with C. Caskel and C. Tarcha and graduated with “Auszeichnung”. He has also worked with P. Sadlo and Rainer Seegers in master-classes and private lessons. In 2005 he took part at the International Ensemble Modern Academy (Schwaz/Austria). Marios has been a holder of the “Alexandra Trianti” scholarship of the “Friends of music Society”.

In 2000 appeared as a soloist on the Timpani with the Cyprus State Orchestra performing the Concertino for Timpani, Percussion and Strings by A. Panufnik. He has been Timpanist of the Ballet Orchestra of the National Greek Opera (2007 -2009). He has worked with many orchestras in Germany such as the Gürzenich Orchester - Kölnner Philharmoniker, the Neues Rheinisches Kammerorchester and the Kölnner Jugendorchester. Since 2003, he has been collaborating with the most of the major Greek orchestras, including Athens State Orchestra, Radio Symphony Orchestra, Camerata, and Orchestra of Colors.

As a chamber musician Marios Nicolaou has collaborated with H. Lachenmann, P. Eötvös, F. Ollu, D. Boullane, Th. Antoniou, the Ensemble neu music Köln, the ensemble of the Greek Composers Community and the ensemble dissonArt. He
appeared in music halls such as the Kölner Philharmonie, the Athens Music Megaron, the Thessaloniki Music Megaron, the Gasteig – Black Box and the Steinway Haus Dusseldorf. He participated in festivals such as the Pierre Boulez zum ’75, the Minimal Music Kassel, the Athens Festival and the Avaton Festival. He also participated in the concert – tribute to I. Xenakis in the Shoe Factory – Nicosia.

He appeared at the Klavier Festival Ruhr, performing the Sonata for two Pianos and Percussion by B. Bartók. Since 2009 Marios Nicolaou is a member of the Ergon Ensemble-Athens.

**QUARTETTO PROMETEO**

Giulio Rovighi / violin
Aldo Campagnari / violin
Massimo Piva / viola
Francesco Dillon / cello

Winner of the 50th Prague Spring International Music Competition in May 1998, the Quartetto Prometeo was awarded, in the same competition, the Special Bärenreiter prize for best performance of Mozart’s Quartet K 590 according with the original score, the City of Prague prize as best quartet and the Pro Harmonia Mundi prize.

The Quartetto Prometeo has been designated resident group at the Britten Pears Academy (1998) in Aldeburgh and was awarded the Thomastik Infeld prize at the Internationale Sommer Akademie Prag-Wien-Budapest-1999 for outstanding performance of a chamber music work and the second prize at the Concours International de Quatuors in Bordeaux. In 2000, the Quartetto Prometeo was awarded the Special Bärenreiter Prize at the ARD Münich Competition. Since its inception, the Quartet has received many important scholarships from the Scuola di Musica of Fiesole and from the Accademia Chigiana of Siena, where in August 1995 they won the prestigious diploma of honour. In the next three years, 2013-15, they will be quartet-in-residence at the prestigious Accademia Filarmonica Romana.

Quartetto Prometeo’s brilliant international career include performances at Concertgebouw, Musikverein, Wigmore Hall, Aldeburgh Festival, Wexford Festival, Prague Spring Festival, Accademia di Santa Cecilia in Roma, Società del Quartetto di Milano, Mecklenburg Vorpommern Festival, Waterfront Hall in Belfast for the BBC, Grand Théâtre in Bordeaux, Foundation Royaumont, Auditorium Musée d’Orsay in Paris, Boswil Festival, Schloss-Elmau Kammermusikfest, Würzburg Mozarteon, Le Printemps Musical de Saint-Cosme, Engadiner Festwochen, Kammermusikfest di Saarbrücken, Rencontres Musicales de Fontainebleau, Colmar Festival, Sanssouci Festival in Potsdam, as well as tours in South America, The Netherlands...

One of the characteristics of the Prometeo is their constant research in putting together the classical repertoire and the new musical expressions of our time. Their close collaboration with the acclaimed composer Salvatore Sciarrino led him to dedicate two pieces to the Prometeo, his *Esercizi di tre stili* and the latest *Quartetto No. 8* commissioned by Società del Quartetto Milan, MaerzMusik Festival Berlin, Ultima Festival Oslo, Aldeburgh Festival, recently recorded for the label Kairos together with his latest works for string quartet. Since performing the Italian premiere of Târ, Quartetto Prometeo continues to collaborate with Ivan Fedele, and in 2011 premiered *Moroloja Kai Erotika* for string quartet and voice commissioned by Accademia Filarmonica Romana for the Prometeo.

New releases: for Kairos a monographic CD dedicated to Salvatore Sciarrino, for Brilliant a monographic CD dedicated to Hugo Wolf, for Amadeus the complete Schumann’s string quartets, for LimenMusic a DVD with works by Beethoven and Schubert.

Quartetto Prometeo has recorded for the German ARD, Saarländischer Rundfunk and Bayerischer Rundfunk, the English BBC, Radio France, the Austrian ORF, and regularly for the Italian RAI Radio 3.
The Kairos Quartet takes great care in the selection and combination of pieces, sometimes curating even their own concert series as was the case with the concert and talk series *Five Windows onto the String Quartet* Since 1950, which took place at the Kulturbranerei Berlin in 2001/02 and presented composers such as Ferneyhough, Lachenmann, and Lucier.

The Quartet has also developed close professional relationships with the composers Haas (Austria), Estrada (Mexico), Netti (Italy), Newski (Germany/Russia), and Lim (Australia).

Through workshops, master classes, and lectures on new music and performance practice, the Kairos Quartet reaches out to music students and the general public; these have so far taken place as part of festivals, or in music schools, in Austria, Germany, Mexico, Norway, Poland, and Switzerland.

The Quartet was invited to numerous international festivals of such different leanings as Ultraschall, MaerzMusik (both in Berlin), Eclat Stuttgart, Huddersfield, Berliner Festwochen, Wien Modern, Salzburger Festspiele, Klangspuren/TransArt, Warsaw Autumn, Ljubljana Festival, Festival d’Automne, and the Festival de Cervantino.

Radio productions and live recordings were made by most major German radio corporations as well as the BBC, DRS, ORF, and RAI. The Quartet’s CDs have populated various best-of lists and received the German Record Critic’s Award (1/2005). In 2001, Kairos was the first ensemble to become fellows at the Academy Schloss Solitude.

The many artistic partners of the Kairos Quartet include baritone Dietrich Henschel, Mayumi Miyata (sho), the sound poets Valeri Scherstjanoi and Michael Lentz, actress Martina Gedeck, the Schlappertett Köln, and the Vokalsolisten of the SWR. A full list – and much more – can be found at www.kairosquartett.de

The Nieuw Ensemble was founded in 1980 in Amsterdam. It has a unique instrumental structure, using plucked instruments such as mandolin, guitar and harp in combination with wind, string and percussion.

Highly successful programmes have been those dedicated to the work of a single composer, such as Berio, Boulez, Carter, Donatoni, Ferneyhough, Kagel, De Leeuw, Kurtág, Loevendie and Nono. The ensemble has been widely praised for its innovative programming. It initiated festivals such as Complexity? (1990), Rules & Games (1995), Improvisations (1996), the multi-cultural Festival of Plucked Instruments (1998), The Refined Ear on microtonality (2003), Inspired Time
In 1998 the Nieuw Ensemble and its artistic director Joël Bons were awarded the Prince Bernhard Fund Music Prize for their ‘markedly lively and adventurous programming which can be described as ground-breaking, both in the literal and figurative senses of the word’. Since 1991, programmes featuring new works written especially for the ensemble by Chinese composers such as Tan Dun, Qu Xiaosong, Xu Shuya, Chen Qigang and Guo Wenjing have attracted wide attention. In 1997, 2008 and 2010 the group toured China with concerts in Shanghai, Hong Kong and Beijing.

The Nieuw Ensemble now enjoys a firm international standing. It has performed in festivals such as the Venice Biennale, Settembre Musica, Ars Musica in Brussels, Donaueschinger Musiktage, Musica Strasbourg, Holland Festival, Warsaw Autumn, Huddersfield Festival, Agora, Stockholm New Music, the Festival d’Automne à Paris, Lincoln Center Festival and Sadler’s Wells in London.

The Nieuw Ensemble has released compact discs of Donatoni, Carter, Ferneyhough, Gerhard, Loevendie, Poulenc, Honegger, Guo Wenjing, Kagel, Tsoupaki and Chinese composers, and documentary films about Boulez’ Eclat and five Chinese composers.

The Nieuw Ensemble also participates in the Atlas Ensemble, a unique chamber orchestra uniting thirty brilliant musicians from the East, the Near East and Europe.

Founded in 1983, Ensemble Aleph is a collective of associated soloists, a set of performers and composers, a formation of variable geometry, in search of new possibilities in relationships between sound and text, movement and music.

Created in 1983, Ensemble Aleph is a collective of associated soloists, a set of performers and composers, a formation of variable geometry, in search of new possibilities in relationships between sound and text, movement and music.

With nearly 250 creations, it has established itself as a major relay of musical innovation. A laboratory dedicated to creation, Ensemble Aleph allows eligible young composers to benefit from its experience in a spirit of sharing and exchange, including through the International Forum for Young Composers (a project selected in 2000 by the European Commission Program „Culture 2000“, with 61 composers from 26 countries - 7th Forum in 2014).

Ensemble Aleph enriches its practice by working with jugglers, VJ’s, choreographers, directors, writers, actors. For almost 30 years, Ensemble Aleph has been developing collective projects, pooling efforts and sharing practices, through more than 900 concerts. In 2008, Ensemble Aleph created LIEU, European Instrumental Laboratory, which brings together musicians, ensembles and composers around musical creation. This will become a platform under the name „Live In Lieu“ in 2013.

Founder of the Ensemble Aleph in 1983, vocalist Monica Jordan studied the piano and musicology at the Bucharest Conservatory, and subsequently obtained a master’s degree in ethnomusicology, and won the prize for excellence in musical analysis and aesthetics at the Conservatoire national supérieur de musique de Paris. As a singer, she trained with Rita Streich, Sena Jurinac and Cathy Berberian. A laureate of the Gaudeamus International Competition in Rotterdam, Monica Jordan performs 20th century classics, including Berio, Scelsi, Cage, Kurtág, Xenakis, Aperghis and Stockhausen. She continues, in relation with composers, to research vocal techniques linked to electroacoustics and music theatre. Monica Jordan teaches musical analysis of contemporary music at the École nationale de musique in Créteil.

A clarinettist, composer and teacher, Dominique Clément co-founded the Ensemble Aleph in 1983. Clément has composed mainly chamber and stage music although he also regularly works on pedagogical projects. His musical language developed from reading poets and novelists such as Claude Simon, Georges Perec, Jean-Jacques Viton and Jacques Roubaud. His works have been performed at festivals such as Musica, Présences, Musiques en scène, Musique action, 38e Rugissants, and in many countries including Finland, Brazil, Germany, the UK and USA. He has received several state commissions (Triptyque pour une corrida, Temps bleu, Tresette) in addition to commissions from the festivals of Vandoeuvre-lès-Nancy, Évreux, Musicades de Lyon and Cluny. He taught at the National music school of Chalon-sur-Saône from 1979 to 2000, and currently teaches at the CEFEDEM (Training programme for future teachers in music schools) and the Lyon Conservatory.

Founder of the Ensemble Aleph in 1983, Christophe Roy studied the cello with Paul Boufil, Pierre Penassou and Maurice Gendron, as well as with the composer Dan Lustgarten.
In 1994, he won the special cello prize at the International Gaudeamus Competition in Rotterdam (presided over by Siegfried Palm). As a performer of the solo repertory and chamber music, he has frequently collaborated with the Ensemble intercontemporain, The Ensemble Modern Frankfort and The Newt Hinton Ensemble. He taught the cello at the national music school of Évry, where in 2002 he founded the Centre for the practice of the contemporary cello. In this context, he made a CD in 2006 of music for cello ensemble and it was at once hailed by the press (Le Monde, Le Monde de la Musique). In 2007, this ensemble became the Ensemble Nomos, now very active with regard to creation. Since 1995, he has formed a duet with the violonist Noëmi Schindler. His passion for the contemporary repertory led him to prepare various recital programmes, and he became the preferred performer composers such as Xenakis, Kagel, Globokar. As a soloist, he has been invited by festivals both in France (Musicavoix, Musiques en scène, Musica Strasbourg, Présences, Musique Action) and abroad (USA, Canada, the Netherlands, Brazil, Italy, Germany, Switzerland, Russia, Hungary). He has made several records, notably with the Ensemble Aleph (awarded a “Choc” by Le Monde de la Musique). His CD of solo works released in March 2000 by Grave-Disques Concord (works by Xenakis, Ballif, Aperghis, Kagel) was acclaimed by the press (“10” de Répertoire, “Diapason d’Or”, Le Monde).

Founder of the Ensemble Aleph in 1983, Sylvie Drouin directed from 1981 to 1988 the Atelier Musical (Musical Workshop), a training centre for working adults that provided training for teachers and programmes for employees’ committees in Issy-les-Moulineaux. It was in this context that the Ensemble Aleph produced its first multidisciplinary events in collaboration with the museum, the centre for plastic expression, technological and communications firms and the music conservatory of that city: Musique et Graphisme, Musique et Jeu, Musique et Arts plastiques... Drouin is a musician open to all forms of artistic expression. With the Ensemble Aleph, she prepares concert programmes linked to teaching activities that have been acknowledged for their high artistic and pedagogical quality. Sylvie Drouin seeks to combine her artistic work with an interest in social and political life. She has been a municipal councillor of a small village in Burgundy since 1989 and was its deputy mayor from 1996 to 2002. The Ensemble Aleph’s work in developing concerts that appeal to as broad a public as possible are directly linked to what is a crucial activity for Sylvie Drouin.

EL PERRO ANDALUZ
Albrecht Scharnweber / clarinet
Yuri Matsuzaki / flute
Torsten Reitz / piano
Seong-Ryeom Lee / percussion
Emily Yabe / violin
Jakob Andert / cello
Lennart Dohms / conductor

Founded in 2007 after a project with the composer Brian Ferneyhough in Dresden the ensemble El Perro Andaluz became quickly one of Germany’s most exciting young ensembles for contemporary music. The cultural background of its members as well as the highly acclaimed level of interpretation made this ensemble after a short time become a partner for composers such as H. Lachenmann, R. Saunders, A. Hølszky, V. Tarnopolski, H. Hellstenius, G. Katzer and others. The wish to reflect New Music’s position in society is revealed through the wide range of musical activity – expanding from installations, opera productions and concerts to educational projects.

El Perro Andaluz was awarded the Kulturförderpreis of the city of Dresden in 2011. Besides its projects in Germany, the Ensemble has been invited to Spain, England and Austria, where it is Ensemble in Residence of the university Mozarteum Salzburg.

Albrecht Scharnweber, clarinet, studied orchestral music and music pedagogy in Dresden/Germany. After
further studies in bass clarinet and contemporary music with Armand Angster in Strasbourg he obtained a master in performing arts at the university in Oslo where his teacher was Hans-Christian Brain. Albrecht Scharnweber is a founding member of El Perro Andaluz. With this and other ensembles he appeared at the festivals TransArt (Italy), Klangspuren (Austria), Tage der zeitgenössischen Musik Hellerau (Germany), Warzow Autumn (Poland), Milano Musica (Italy), Ultima Oslo (Norway), Lucerne Festival under Pierre Boulez (Switzerland), Mondayeveningconcerts (Los Angeles), York Spring Festival (UK), Other Minds Festival (San Francisco), Biennale Musiques (Lyon), Darmstädter Ferienkurse (Germany).

Jakob Andert, cellist, born in Berlin, studied with Andreas Greger at Berlin’s „Hans Eisler“ school of Music, with Martin Ostertag in Karlsruhe and Peter Bruns in Dresden. He took part at the academies of Ensemble Intercontemporain Paris and Ensemble Recherche Freiburg and attended master-classes with Miklós Perényi. As a member of Staatskapelle Dresden, he also performed as a soloist and chamber musician throughout Germany, Finland, Japan, the Czech Republic and Hungary. He joined El Perro Andaluz in 2008.

Emily Yabe, violin, was born in Tokyo. She studied at the Kunitachi College of Music and Toho Gakuen School of Music before moving to Darmstadt in 2002, where she received a scholarship prize at the Ferienkurse für Neue Musik. She furthered her studies with Ivan Ženatý at the Musikhochschule Dresden, finishing master-classes in 2012. She has been a member of El Perro Andaluz since 2008. Yabe won a special prize at the Königin Sophie Charlotte – competition, as well as the DAAD-prize. She took part at the academy for experimental music-theater Hellerau in 2010/2011 and attended master-courses with Brian Ferneyhough, Helmut Lachenmann, Beat Furrer, Ian Pace and others.

Yuri Matsuzaki, flute, studied in Tokyo and now in Leipzig. 2011 she was finalist at the international music competition Biwako. From 2012 she is a scholarship holder of DAAD and of the Japanese Government Overseas Study Program for Artists.

Seong Ryeom Lee, born in 1983 in Seoul, was guest percussionist of the Focus Percussion Ensemble between 1998 and 2004. She studied percussion in Seoul and continued in Dresden with Prof. Bernhard Schmidt. She gave concerts during the “European workshop for contemporary music” in Warsaw and Stockholm. Seong-Ryeom Lee was founding member of El Perro Andaluz and gave about 50 world premieres. Since 2011 she is master student with Prof. Mark Lutz at the Conservatory of Würzburg in Germany.

Lennart Dohms, born 1981 in Bonn, is a classically trained conductor working within a range of musical structures in the research and performance of contemporary music. Educated initially in theology, musicology, and film, he then studied music in Salzburg before completing his conducting studies in Paris and Dresden. Dohms is a founding member of El Perro Andaluz. He is also a faculty member in conducting at the Hochschule for Music Carl von Weber Dresden.

Invested in the development of new opera, he has directed new works for Oper Frankfurt, Semperoper Dresden und Festspielhaus Hellerau and recently at the Staatstheater Oldenburg as well as the Ballhaus Ost Berlin. He has also worked with notable ensembles on both contemporary and classical repertoire, including Dresden Philharmonic, Thüringer Philharmonie, Ensemble Phorminx and Ensemble Resonance, as well as with composers Ferneyhough, Lachenmann, and Eötvös. Dohms has been awarded the cultural prize of the city of Dresden, the Arras-Prize and is fellow of the Akademie Musiktheater Heute of the Stiftung Deutsche Bank.

Torsten Reitz, piano, was born 1985 in Karl-Marx-Stadt (German Democratic Republic). He studied piano with Snejana Ivanova and Gunnar Nauck and composition with Jörg Herchet and Walter Zimmermann in Dresden and Berlin. He attended masterclasses in composition and piano with Brian Ferneyhough, Helmut Lachenmann, Beat Furrer, Ian Pace and others.
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The Goddess at Delikipos

On the occasion of my lecture and workshop on Heraclitus last fall for the Pharos Trust, I had the opportunity to visit the proposed site for the Centre for the Arts, located some twenty minutes from Nicosia amid the pines and olive trees of Delikipos. My wife Astrid and I toured the five acre tract with Garo Keheyan, President of the Trust, whose vision for the future development of the site includes spaces for the performing arts, visual arts, research and conferences. As we were guided through the site, I was struck by the power of the setting and its symbolic relationship to Earth Mother sites throughout the Mediterranean.

The Pharos site sits on a slight rise and is surrounded by low hills, particularly noticeable to the west, where a kind of natural avenue of cleared land leads the eye to two rounded hills in the distance. I was struck immediately by the resemblance of this setting to places like Knossos in Crete and to numerous examples of temple placement on the Greek mainland. I suggested to Garo that the site he chose had certain fundamental characteristics to sacred sites in antiquity and that he must have recognized at some level the power of the place.

As a general matter these days, we no longer look at landscape as anything but a resource or an obstacle to development. We cut mindlessly through the landscape to make our roads and cities, and we slice through hills without once acknowledging that at one time, the landscape actually spoke to us, telling us who we were and how we were connected to the cosmos. Our eye once took in the horizon line – the perfect circle of the eye meeting the ever-so-slight curvature of the horizon, telling us where we were. Once we placed our sacred dwellings, our palaces, our temples, literally in the lap of the gods, where we were held, nurtured and protected.

Prior to 2000 BC throughout the Mediterranean, at places like Knossos, the earth itself was seen and tangibly understood as Mother, where the Earth Mother Goddess was worshipped from the Indus River Valley to Medea, to Ephesus on the shore of what is now western Turkey, to Egypt, Crete and points west to the ends of the known world. The Earth Mother ruled every aspects of human life. She gave life, provided food, shelter, and the raw materials to mould implements as well as images of herself. In caves surrounding the sea, figurines of the goddess have been unearthed as ancient as 50,000 years to mutely testify to her pervasive influence.

Before she dwelled in temples or was served by acolytes, the Earth Mother existed and was worshipped in the landscape itself, in the rounded hills, the springs issuing from clefts in the rock, in deep caves, in gentle mounds and fertile valleys. Even now, the human mind apprehends gigantic images of the human form reclining in the landscape. Only in the past fifty years or so, however, have archaeologists begun to recognize these Earth Mother images again in relation to the placement of ancient sacred sites. In other words, only recently have they looked up from their spades and brushes to notice the contexts in which they work.

Valuable insights into the subtleties of sacred architecture and landscape was done in the Fifties and Sixties by Vincent Scully, formerly of Yale University, who studied the relationship of the Earth Goddess to palaces and temples throughout the Mediterranean. In his 1962 book The Earth, the Temple, and the Gods Scully demonstrated that forms of the goddess in the landscape can be recognized at every palace site in the Mediterranean. It is useful to remember that before the great temple cultures of the Archaic and Classical periods, settlements tended to gather around palaces, where priest-kings ruled. In choosing a site for settlement early peoples made use of the same landscape elements.

The first and most important element was an enclosed valley, or natural megaron, of varying size in which the palace was set, usually on a slight rise. Second, there arose in the near distance, two gently rounded hills on an axis with the orientation of the palace, usually to the north or south. Finally, in the distance, often between the rounded hills, there rose a higher, double peaked or cleft mountain some distance beyond the hills but on the same axis. Other dramatic elements might also reflect images of the Earth Mother, such as rounded slopes, deep gullies, or streams emerging from clefts and running to the sea. These features represented the female cleft, and at most sites, prominent breasts. The rise on which the palace was situated
symbolized the mons veneris of the goddess, placing the palace quite literally in the lap of the goddess. These features of the landscape appear throughout Greece and relate to the later functions of temple siting as well. The important point is that as a result of this influence we cannot study these sites isolated from their natural context. The architecture of palaces and temples within the landscape reflects a unity. For the people to know that the whole community was being held, embodied, in the goddess meant that the activities and devotions taking place there were controlled by her rhythms and they embraced a structure greater than personal desires or thoughts. The goddess was a matrix within which the entire life of the community was motivated and carried out.

In the specific case of Cyprus, where Aphrodite rules, her image appears at numerous sites, the most important and ancient of which is probably near Paphos. Here, at the seat of the Aphrodite cult on the island, the standard view is that construction on the site began around the 12th century BC, but it is more probable that the Earth Mother had her presence here much earlier and that when the Olympian gods arrived, Aphrodite took her place. If we look carefully at the landscape surrounding the site, we see the two low hills in the foreground and the slight rise where the original temple (or palace complex in Neolithic times) was oriented.

In addition to the placement of sacred sites in the landscape, orientation in the broader cosmos was also relevant and figures into the rituals and ceremonies celebrating the changing seasons and cycle of the year. Astronomical events relative to planets and constellations were keyed to landscape features in the orientation of temples. The rising of planets each year on an axis to the temple signalled the occasion for celebration and for the rituals associated with the god in residence.

Although I cannot find current data, further research on the Paphos site may well reveal that the planet Venus (long associated with Aphrodite/Venus) rose between those hills on the day associated with Aphrodite's rising from the sea. Research by Jean Richer in his valuable book Sacred Geometry of the Ancient Greeks, also shows that the Paphos site is aligned with similar sites in Sardis and Mt Ida in ancient Anatolia, both sacred to the Mother Goddess. This axis forms part of a vast system of sites including several in Egypt as well, further illustrating the relation of landscape and astronomy so important to ancient peoples.

As we consider, then, the beautiful site of the future Centre of the Arts of the Pharos Trust, it is important to place it in this broader context. Those who will someday come to the site in Delikipos to hear music or conduct important international business may never consciously look up from their pleasure or work to notice the special qualities of where they are, but the landscape will speak subtly to them nonetheless.

These subtle influences, or powers, pervade the environment. The site possesses a special atmosphere, most notably a palpable sense of harmony and coherence. If developed consciously, this atmosphere will influence all that takes place there, just as sacred temple sites enhanced the intentions of those who came to commune with the gods.

These are normally intangible matters, but in the case of the Pharos site, I felt its influence quite clearly and feel privileged to have been introduced to it, especially in its nearly virgin state. If the structures to be developed there orient correctly to the landscape in design and direction, the relationship to the unifying energies will be enhanced and will lend to the performances and work done there a transcendental presence. And those privileged to take part in its life and work will not soon forget the experience.

Richard G Geldard

Richard Geldard, author of Remembering Heraclitus: Philosopher of Riddles, came to Cyprus in October 2003 and gave a lecture – examining both classic and modern interpretations of the fragments of Heraclitus – as well as a workshop on the fragments in light of the Socratic principle of the examined life.
The Pharos Centre
A vision for the Future

Since its inception, fourteen years ago, the Cyprus-based Pharos Arts Foundation has established an international reputation for artistic and cultural excellence. The Foundation's programme includes a regular concert and recital series, an annual Chamber Music Festival now in its twelfth year, a recently established Contemporary Music Festival, a music education programme, exhibitions of contemporary art, publishing, and a lecture series on issues of global importance with distinguished speakers.

Our vision is to expand these activities by creating a centre for Art, Culture, and Dialogue in a beautiful setting of ancient olive groves and pine forest at Delikipos. The Centre will provide space for the visual and performing arts as well as a library and accommodation for visiting artists, writers, composers, musicians, and thinkers from all disciplines and backgrounds.

An important element of this Centre would be the Pharos Forum, providing a venue for dialogue and debate on issues that concern us all. Universal spiritual and material progress which we call civilization can only flourish in what has become the global village of the 21st century if we share basic ethical principles and develop a new world view, a paradigm determined by a reverence for life and nature as well as creative expression. The distinguishing characteristics of the Pharos Forum will undoubtedly be its setting and its human scale, bringing people together from all over the world to an intimate natural environment that allows the landscape to work its magic, and gives individuals time to develop genuine friendships and valuable conversations. John McMurray, the Scottish philosopher said 'The purpose of all meaningful knowledge is action, and the purpose of all meaningful action is friendship.' The Pharos Forum will cultivate these crucial notions and offer new collaborative ways of addressing difference and discord – of moving away from private understandings, as Heraclitus would have put it, towards perceptions of unity.

An additional crucial component of the project is the emphasis that would be given to music and the arts. All cultures and religions have expressed their highest aspirations through music and the arts. Sophocles says 'He who neglects the arts when young has lost the past and is the dead to the future.' The Pharos Centre will offer participants opportunities to listen to music-making of the highest order from the western classical tradition as well as other cultures and to engage in dialogue with leading international artists.

The Pharos Centre, situated on an island at a pivotal point between three continents and diverse cultures, will bring together men and women of goodwill to find a common language and to explore ways in which we can develop a saner, healthier and more sustainable world at the beginning of a millennium. If you would like to learn more about the Centre and contribute towards the realisation of our vision, you may contact the Pharos Arts Foundation at info@pharosartsfoundation.org.
FREQUENTLY ASKED QUESTIONS, NO. 1

Q: How did the Moufflon Bookshops and Moufflon Publications get their name?

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If you would like to support the Pharos Arts Foundation please contact us.

Pharos Arts Foundation
24 Demosthenis Severis Ave.
1080 Nicosia
P.O. Box 21425, 1508 Nicosia, Cyprus
Tel: +357 22 663871
Fax: +357 22 663538
info@pharosartsfoundation.org
www.pharosartsfoundation.org
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