

8th INTERNATIONAL PHAROS CONTEMPORARY MUSIC FESTIVAL

5 – 16 October 2016
The Shoe Factory, Nicosia

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

Tickets: €10 for the concerts. All other events are free of entrance

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



Wednesday 5 October / 8:30pm

CONCERT

ARNOLD SCHOENBERG'S PIERROT LUNAIRE
with **Marianne Pousseur (Sprechstimme) & Ensemble Het Collectief** under the direction of **Robin Engelen**

Over a decade since the Pharos Arts Foundation presented the Cyprus premiere of Schoenberg's *Pierrot Lunaire* with the London Sinfonietta, the work which has changed the history of vocal music forever and which has never been performed in Cyprus ever since, will be heard again: This time by the legendary vocalist Marianne Pousseur who will join forces with the exceptional ensemble Het Collectief under the direction of German conductor Robin Engelen. Het Collectief will also perform Schoenberg's post-Romantic masterpiece *Verklärte Nacht*, as well as Alban Berg's *Five Pieces for Clarinet and Piano Op.5*.

One of the most daringly original and profoundly influential works in music history, *Pierrot Lunaire* is the work that launched Modernism and pulled music away from the safe harbour of the past forever. While its roots reach back to the heart of Romanticism, its shadow falls beyond the horizon, far into the future. Schoenberg took his title from a volume by the Belgian surrealist / symbolist poet Albert Giraud, selecting 21 poems which he arranged in three groups of seven. The poems are based on the naïve character Pierrot, from the Italian Commedia dell' arte tradition, and they present various perspectives on his main concerns: moonlight, love, religion, and death. The expressive range and power of Schoenberg's setting of these remarkable poems is astonishing. Vocally, the work is a fearsome challenge, its text delivered exclusively in *Sprechstimme*, a technique halfway between speaking and singing. Years after the composer's death, Stravinsky pronounced the work "the solar plexus as well as the mind of early twentieth-century music."

MARIANNE POUSSEUR is one of the most iconic and celebrated performers of contemporary music. She has performed numerous times with the Ensemble InterContemporain, under the direction of Pierre Boulez. The stage version of *Pierrot Lunaire* with Ensemble Musique Oblique conducted by Philippe Herreweghe, has been released on film as well as a CD for Harmonia Mundi France. Her immense theatrical experience has allowed her to be the actress reciting in symphonic works such as *Psyche* by Franck and *Peer Gynt* by Grieg, conducted by Kurt Masur with the Orchestra National de France and the London Philharmonic Orchestra, as well as Sciarrino's *Lohengrin* the recording of which won the 2009 MIDEM Classical Awards in Cannes. George Aperghis has composed for Pousseur his *Dark Side* for mezzo-soprano and ensemble, as well as his opera for solo voice, *Ismene*, based on Yiannis Ritsos' poem, which won the 2009 Belgian critics Award.

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

Conductor **ROBIN ENGELEN** has led many fine orchestras around the world, including the Leipzig Gewandhaus, Stuttgart Radio Orchestra and Stuttgart Philharmonic, Berlin Konzerthaus Orchestra, Berlin Radio Symphony (RSB), Dusseldorf Philharmonic, Tokyo Philharmonic, State Orchestra Halle, and Orchestra Sinfonica di San Remo. In addition, he is a notable opera conductor who has appeared in various opera houses in Berlin (Komische Oper), Paris (Garnier), Mannheim, Antwerpen, Leipzig, Kassel, Palermo, Yakutsk and Seoul. His discography includes a recording of *Pierrot Lunaire*, which won the Diapason d'Or. In 2013, Robin Engelen also won the prestigious ECHO Klassik.



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

Organised between 5 and 16 October 2016 at The Shoe Factory in Nicosia, the 8th International Pharos Contemporary Music Festival will feature four unique concerts, as well as a number of other interesting events such as documentary screenings, lectures and educational workshops.

This year's Festival draws attention to contemporary masterpieces in which human voice takes the lead. Amongst the many remarkable works which will be featured this year are Schoenberg's *Pierrot Lunaire*, the Cyprus premiere of Kurtág's *Kafka Fragments* and Beat Furrer's *Lotófagos I for voice and double-bass*, as well as a number of masterpieces by masters spanning from Scarlatti and Purcell to 21st century composers such as Thomas Simaku and Vito Juraj.



And while Schoenberg's fame arose from his escape from tonality and his invention of the serial method, his very first published work, written in a three-week burst of inspiration in 1899, was ardently Romantic, intensely sensitive and seeped in traditional feeling. *Verklärte Nacht* ("Transfigured Night") was inspired by a mystical poem by Richard Dehmel. Schoenberg's dual – and seemingly divergent – musical influences at the time, Wagner and Brahms, are present throughout the work, whereas the composer still succeeds in marshalling a highly contrapuntal and chromatic language that is entirely his own for the first time in his career.



Thursday 6 October / 11:00am

LECTURE

VOCAL TECHNIQUES IN NEW MUSIC
by **Marianne Pousseur**

Following her performance in Schoenberg's *Pierrot Lunaire*, the legendary contemporary singer Marianne Pousseur will give a lecture on the vocal techniques developed and used in new music. The Lecture will be followed by a workshop with the participation of young professional Cypriot singers.

Thursday 6 October / 8:30pm

SCREENING

MY WAR YEARS – ARNOLD SCHOENBERG
Director: **Larry Weinstein**

Arnold Schoenberg and his friends and students (including Alban Berg, Anton Webern, Alexander von Zemlinsky, Alma Mahler, Erwin Stein, Roberto Gerhard, Wassily Kandinsky and Hanns Eisler) tell the story of the composer's life in their own words. The film takes us on a journey from the beginning of the 20th century, when Schoenberg composed his last post-Romantic pieces and first atonal works, through to the WWI years, to the discovery of his 12-Tone method in the early 1920s. It features excerpts from live performances of Schoenberg's works and musicians, including, Pierre Boulez, Ensemble InterContemporain, Marianne Pousseur, the Schoenberg Quartet, London Symphony Orchestra, Oliver Knussen and Michael Tilson Thomas. Duration: 90'

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Educational Activities: The Festival will host a great number of educational activities, some of them in collaboration with the Ministry of Education and Culture, which will be open to the public. For more information about these activities please contact the Pharos Arts Foundation.

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PRE-CONCERT TALK

MEMORY AND OBLIVION – PSYCHOLOGICAL AND MUSICAL ASPECTS ON BEAT FURRER’S LOTÓFAGOS I
by **Andreas Tsiartas**

Lotófagos I for Soprano and double-bass (2006), based on José Ángel Valente’s poem after Odyssey’s story of the island of Lotus eaters, is musically approached by the composer, Beat Furrer, in a very particular manner. Furrer’s works pursue a process of deconstruction, of Oblivion. In the composer’s sphere of imagination there is a space, where memory, social or cultural, ceases to exist and what follows is a state of amnesia. This comprises various deeply-rooted psychological aspects, which Furrer has already treated thematically on a macrocosmic level: the deconstruction of memory corresponds to the deconstruction of identities. The lecture is based on Andreas Tsiartas’ final dissertation for the Hochschule für Musik “Carl Maria von Weber” in Dresden, as well as his notes during the summer seminar in 2009 with Beat Furrer at the Hochschule für Musik und Theater in Rostock, Germany and from lectures and interviews held during the Spring Meeting in Darmstadt in April 2009. The lecture will be given in English.

ANDREAS TSIARTAS graduated with distinction (Diplom Komponist) from the Hochschule für Musik “Carl Maria von Weber” in Dresden, Germany, in 2010, where he studied composition with Manos Tsangaris and Jörg Herchet and electronic music with Franz Martin Olbrisch and Michael Flade. His works have been performed and commissioned by such renowned ensembles and soloists as the Dresdner Philharmonie, the Studio for New Music Ensemble Moscow, Musiques Nouvelles, Ensemble Courage, Rohan de Saram, having received their premieres in renowned venues such as the BKA Theater in Berlin, the Kulturpalast in Dresden and the ZKM in Karlsruhe.

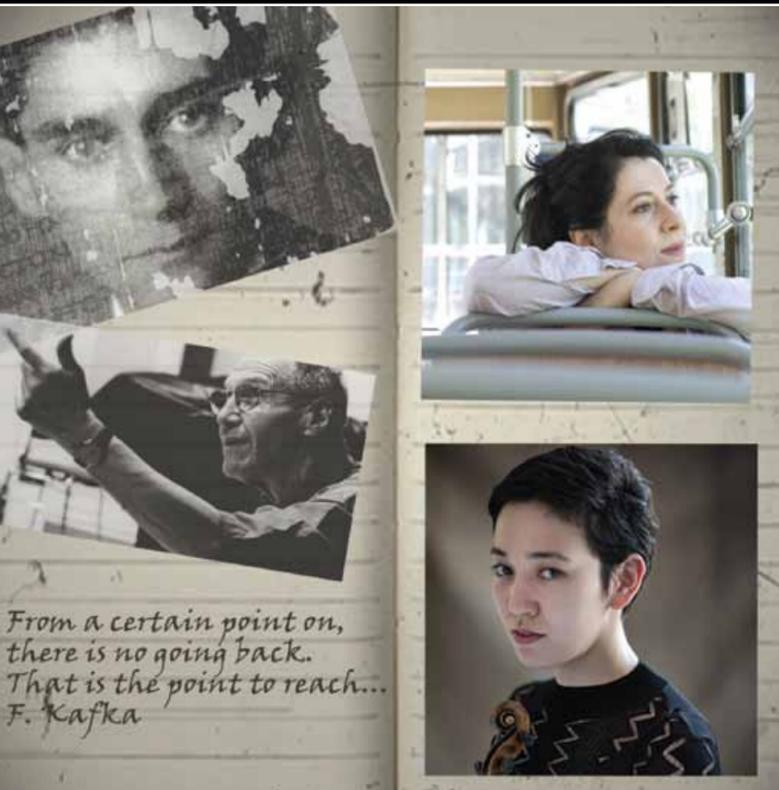


Tuesday 11 October / 8:30am

SCREENING

KURTÁG – THE MATCHSTICK MAN
Director: **Judit Kele**

The Matchstick Man is an atmospheric profile affording a perceptive and illuminating glimpse into Kurtág’s world. A very private man who usually shies away from discussing himself and his work, Kurtág communicates his all-consuming passion for music and deep involvement in the world of sound to director Judit Kele. He is seen teaching and working with musicians – including his wife Marta, Adrienne Csengery or Claudio Abbado conducting the Berlin Philharmonic Orchestra. Other contributors to the programme include the pianist Zoltan Kocsis, composers György Ligeti, Andras Szöllösy, Laszlo Vidovsky and Zoltan Jeney, as well as students of Kurtág. Duration: 57'



Sunday 16 October / 8:30pm

CONCERT

PIANO RECITAL
with **Joseph Houston**

Dedicated to promoting the linkage between old and new music, the 8th International Pharos Contemporary Music Festival will conclude with a piano recital by pianist Joseph Houston in an all embracing programme, ranging from Scarlatti and Liszt, all the way through to Messiaen, Ives and Xenakis, and the Cyprus premieres of works by Thomas Simaku and Christian Mason.

Programme:
Charles Ives (1874-1954): Three-page Sonata
Domenico Scarlatti (1685-1757): Sonatas for keyboard K.380, K.159, K.202
Olivier Messiaen (1908-1992): Ile de Feu I
Thomas Simaku (b.1958): Deux Esquisses
Christian Mason (b.1984): Remembered Resonance
Iannis Xenakis (1922-2001): Mists
Franz Liszt (1811-1886): Les Cloches de Genève

JOSEPH HOUSTON has performed throughout Europe and in China, and his playing has been broadcast on BBC Radio 3 and 4. His wide-ranging curiosity has led to activity in a variety of fields, particularly in Contemporary and Experimental Music. After studies at the University of York and the Royal College of Music he won 2nd Prize in the British Contemporary Piano Competition and was selected as a PLG young artist through which he gave solo recitals at the Southbank Centre and Wigmore Hall. Other awards include a Making Music Philip and Dorothy Green Award for Young Concert Artists, an "Emerging Excellence" award from Help Musicians UK, and selection to be part of the City Music Foundation young artists scheme. Joseph has already given the world premieres of numerous works, by, among others, C. Wolff, T. Simaku, C. Matthews, C. Mason, C. Bray, M. Suckling and S. Holt.

CONCERT

BEAT FURRER’S LOTÓFAGOS I
with **Uli Fussenegger (double-bass) & Hélène Fauchère (soprano)**

Beat Furrer’s psychological masterpiece *Lotófagos I*, for soprano and double-bass, which was written in 2006 and was premiered by the very same artist who will give its Cyprus premiere – the exciting double-bassist Uli Fussenegger of Klangforum Wien who will join forces with the exceptional French soprano Hélène Fauchère. The concert will also include works by Henry Purcell, Klaus Huber, Vito Juraj and Evis Sammutis.

Lotófagos, or “Lotus eaters,” takes its text from a prose-poem by the Spanish poet José Ángel Valente. Its title refers to the mythological island of lotus eaters. When Odysseus’s men landed there, they ate the lotus plant and forgot about their home, wanting only to stay on the island. Valente’s text expands on this theme of forgetfulness, only at the end invoking its opposite, memory, with the question, “A mild yet warm wind comes from the south. Is this memory?”

Furrer’s setting opens with the soprano and bass singing in identical registers, blurring the distinction between instrument and voice, and the first word emerges only slowly, as though the protagonists are struggling even to remember how to speak. This sense of a struggle to speak pervades much of the piece reflects the composer’s sphere of imagination where memory, and its many psychological aspects, ceases to exist and what follows is a state of amnesia.

HÉLÈNE FAUCHÈRE studied in Sorbonne and the Conservatoire de Paris, where she has won a number of awards. She has appeared at Opera de Paris and at the Amphithéâtre Bastille as well as IRCAM, and she is frequently collaborating with the Solistes XXI led by Rachid Safir, Sequenza 9.3, La Chapelle Rhénane, and Les Siècles. She has performed as a soloist with the Klangforum Wien, the Ensemble Modern, the Ensemble Contrechamps, the Kammerorchester of Munich, the Ensemble InterContemporain, in venues such as Theater Basel, Konzerthaus Bern, Theater an der Wien, Philharmonie of Cologne, Philharmonie de Paris, and she has been invited by a number of renowned international festivals where she collaborated with conductors such as Sylvain Cambreling, Beat Furrer, Jean Deroyer, Szolt Nagy, Alexander Liebreich, Emilio Pomarico, Léo Warynski.

ULI FUSSENEGGER is a long-established member of Klangforum Wien, and he has been performing – both as soloist and ensemble player – at the most important festivals all over the world for more than 25 years. Many works for double-bass solo have been written for him and were premiered by him. Having collaborated with musicians such as La Monte Young, Peter Böhm, Kronos Quartet, Arditti Quartet, Gidon Kremer, Christoph Marthaler and many leading contemporary composers, Fussenegger has participated in countless CD-recordings. He is the founder and manager of the CD-label Durian Records and programming advisor of Klangforum Wien for more than ten years, also developing various projects for the ensemble. Uli Fussenegger is teaching both at the International Summer Courses for New Music in Darmstadt and at the IMPULS-Academy in Graz, and since 2008, he is also teaching the double-bass and New Music at the University of Music in Luzern and at Kunstuniversität Graz.

Wednesday 12 October / 8:30pm

CONCERT

GYÖRGY KURTÁG’S KAFKA FRAGMENTS
with **Loré Lixenberg (mezzo-soprano) & Aisha Orazbayeva (violin)**

Kurtág’s monumental 70-minute masterpiece for voice and violin, written in 1987, is based on Kafka’s texts taken from his notebooks, diaries, and letters, and will be given its Cyprus premiere by the internationally acclaimed mezzo-soprano Loré Lixenberg and violinist Aisha Orazbayeva.

It was during his brief exile in Paris that György Kurtág became truly fascinated with the writings of Kafka, especially his Metamorphosis. At the same time, he was familiarized with the contemporary music scene of the West, and studied with Messiaen and Milhaud. In the following years, the composer assembled random fragments of Kafka’s writings – not excerpts from the published works but fragmented texts from his notebooks, diaries, and letters, which we would eventually use as the basis of the forty pieces that constitute his monumental 70-minute masterpiece for voice and violin, Kafka Fragments. This introvertly theatrical work might also be regarded as a personal diary of both Kafka and Kurtág, with the music and dramatic utterances of the vocalist and violinist complementing and accentuating Kafka’s texts and his inmost thoughts.

Ranging from miniature parables to existential metaphors, these all-embracing texts are sometimes witty, sometimes soul-searching, yet always all-pervading into the human state of isolation, physical and emotional torment, life, love and creativity. Equally kaleidoscopic is Kurtág’s music, which is sometimes reserved and introspective and sometimes explosive and highly dramatic, and in which folk idioms blend imaginatively with Baroque and 19th century aesthetics as well as avant-garde and Expressionism

LORÉ LIXENBERG has performed widely in opera, concert repertoire and music-theatre, and she has collaborated with many leading composers. She has performed internationally at a number of festivals including those of Salzburg, Lucerne, Aldeburgh, Wien Modern, Oslo Ultima and London Symphony Orchestra Cage Festival. She has appeared with orchestras and ensembles including the Halle, Tokyo Philharmonic Orchestra, Danish National Symphony Orchestra, Swedish Radio Orchestra, Ensemble InterContemporain, London Sinfonietta, Klangforum Wien, Icelandic Symphony Orchestra and Danish Royal Opera. She has collaborated with and performed the works (often the world premieres), of composers such as Georges Aperghis, Mark-Anthony Turnage, György Ligeti, Karlheinz Stockhausen, Beat Furrer, Harrison Birtwistle, Peter Maxwell-Davies, Luc Ferrari and Gerald Barry. Loré Lixenberg has collaborated closely the creator of the avant-garde movement Lettrism, Isidore Isou, and she premiered his soundworks. Having appeared to much acclaim in venues such the Danish Royal Opera, the Royal Opera Covent Garden, the Barbican, the Bayreuth, Venice’s La Fenice and Japan’s Suntory Hall, she has also been active as a director and a composer herself, and she is a critically acclaimed recording artist.

AISHA ORAZBAYEVA is in high demand in a repertoire extending from Bach and Telemann to Lachenmann and Nono. As a soloist, she has performed at the Aldeburgh, Radio France Montpellier, Reykjavik Art, Klangspuren and Latitude festivals, amongst other, and in venues such as Carnegie Hall in New York, Superdeluxe in Tokyo and La Maison de Radio France in Paris. Her two solo albums, *Outside* on Nonclassical and *The Hand Gallery* on PRAH recordings, have gained international audience and critical acclaim. Orazbayeva has performed live on BBC Radio 3 and 4, Resonance FM, France Musique and Kazakh National TV. She collaborates with ensembles including Plus-Minus and Apartment House in London, and regularly collaborates with the artist, writer and theatre director Tim Etchells (their first vinyl EP, *Seeping Through*, was released in March 2016.)

