

# The Cypriotization of Beethoven or Beethoven's Cypriotization: The Composer's Traces Throughout the Foundation of the "Westernized" Cypriot Music Scene

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## ABSTRACT

The focus of this paper is the reception of Ludwig van Beethoven's works at the turn of the twentieth and twenty-first centuries, from the establishment of symphony orchestras and other cultural institutions. These works include symphonic and chamber music, performed in the framework of symphonic concerts as presented by the Cyprus Symphony Orchestra and chamber music as presented by chamber music festivals. This paper will shine a light onto the preserved concert programs of the orchestras, as well as other concerts that can be traced in newspapers and other printed magazines, in order to demonstrate how Beethoven's compositions became part of the concert programming. The rapid but simultaneously abrupt growth of the cultural scene in the twentieth century, was interweaved with what kind of compositions and what composers could be included in concert programs, taking into consideration the restrictions that governed large performances such as performers' numbers and the diversity of instrumental players, who would support the staging of certain works. The reception of Beethoven's works is studied in the changing local political, historical, social and cultural context.

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## KEYWORDS

artistic organizations, cultural evolution, orchestral/chamber performances, educational programs, Cyprus Symphony Orchestra

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## 1. INTRODUCTION

This paper will shed light on the reception of works by Ludwig van Beethoven during part of the twentieth and twenty-first centuries, and more specifically from the time of the establishment of the two biggest cultural organizations in Cyprus – namely, the Cyprus Symphony Orchestra and the Pharos Arts Foundation – the former a governmental institution and the latter a foundation run by private efforts. These performances include Beethoven's symphonic works as well as chamber music as presented through the different concert schemes set by the orchestra's foundation, addressing a variety of audiences, and the International Chamber Music Festival organized annually by the Pharos Arts Foundation.

Cyprus' cultural footprint is peculiar and in order to better comprehend it, an insight into the westernization process of the country will be provided. In Cyprus, this westernization process started during the late nineteenth century, and it was this change in the musical landscape that made possible performances of Beethoven's music. Indeed, it took a few years for organized ensembles to be established, which would thus result in performances of a more substantial classical repertoire. Consequently, the first part of the paper is an overview of the wider political, historical and cultural context that prevailed in Cyprus during those years, a context that encompassed and impacted musical development as well.

## 2. CONTEXT: CYPRIOT MUSICAL LIFE FROM THE LATE NINETEENTH CENTURY ONWARDS: THE BEGINNING AND THE ESTABLISHMENT OF THE WESTERN CULTURAL SCENE

Throughout the past centuries, Cyprus went through a series of occupiers, rulers and dynasties, all of whom left their imprint on the cultural life of the island. The diversity of rulers sculpted a peculiar and particular cultural expression, because of the geographical position of the island between East and West, and the political strategies and dynamics that were evolving over the centuries, it fell victim to rising powers.

During the Ottoman rule (from the mid-sixteenth century until the final quarter of the nineteenth century) musical expression was restricted to churches and monasteries (mainly ecclesiastical music), whereas folk music would be performed and heard during fairs that were held in villages, religious feasts and weddings. On the one hand, the ecclesiastical Byzantine music was preserved both on a practical and a theoretical level, and its authenticity was never lost, due to great teachers such as Stylianos Chourmouziou (1848–1936).<sup>1</sup> On the other hand, the local community was struggling to preserve its traditional music. Cypriot folk music, as mentioned by the singer Pieris Zarmas, has its roots in Ancient Greece and the Byzantium.<sup>2</sup>

<sup>1</sup> Maro SKORDI et al. (ed.), *Music from Cyprus* (Nicosia: Ministry of Culture and Education – Cultural Services, 2005), 6–9.

<sup>2</sup> Ibid.



When Cyprus fell under British rule in 1878 as a protectorate from the Ottoman Empire (eventually being annexed in 1914), it had next to nothing to show regarding an active musical scene. Periodically, the struggle to maintain local customs and other expressions of everyday life through music, was dealt, with an unparalleled oppression by the British, and more specifically by the governor Sir Herbert Richmond Palmer (governor from 1933 to 1939), even though during the first years of British colonization the inhabitants felt a surge of relief with the abolition of the harsh Ottoman rule and the more lenient governance of the British.

A part of the “resuscitation” of cultural life was the publication of the sole literary journal of that period, under the title *Cypriot Letters* (Κυπριακά Γράμματα, Nicosia, 1934–1956, with a short cessation 1937–1939).<sup>3</sup> Despite the occasional severity of measures imposed by the British that in cases still negatively affected the formal education of the Cypriot people, the journal’s publishers – Antonis Indianos, Kostas Proussis and Nicos Kranidiotis – were to provide that educated and critical “voice.” Nonetheless, the journal also proved a valuable vehicle for all contributors towards the preservation of language, idiom, folklore and identity. The restless spirit of the three young founders necessitated the fulfilment of the gap that existed in Cypriot society – that of the nonexistence of a literary voice which could intervene in all strata of society.<sup>4</sup>

Among the 500 contributors, and through a thorough search of the contents of the journal, the name of Solon Michaelides, composer, conductor, musicologist and one of the most important musical figures in Cyprus during the twentieth century, appears regularly, as his writings were a regular and steady feature in the journal even from the first issue of 1934 up to the final issue of 1956. It is of great importance to note that in those early days, a musicologist found his “voice” through this journal, when no other scholarly musicological writings occurred.<sup>5</sup>

What stands out in one of his musicological articles, even from the first year of the journal’s publication (1934), is an essay/study in three parts, entitled “The Musical Feeling” (“Το Μουσικό Συναίσθημα”). The essay discusses how music evoked feeling and affections over the centuries, from the days of ancient Greeks up to Solon Michaelides’ contemporaries. During this historical retrospection and reflection, Michaelides focuses on musical feeling and its expression in the years after the Renaissance, claiming that it culminates with the music of Beethoven. Basically, the entire text is a eulogy dedicated to Beethoven and his role in expressing human pain. Indeed, Solon Michaelides argues that human pain finds, in the music of Beethoven, its absolute and unique creator, messenger and “singer.” Each page from Beethoven’s compositions is an episode of human drama, the highest action of human expression and affection, coming both from the composer’s inner psyche and outside stimuli. Through Beethoven, music finds its real destination and becomes the finest expression of human art; it could even become a synonym of human art. For Michaelides, Beethoven set the pace for the rest of the composers of the Romantic era – or school as he calls it, as well as the eras that followed, a pace with which contemporary composers could not keep up, since new music for him did not express a person’s inner feeling.

<sup>3</sup> This study concentrates on the examination of each individual literary magazine *Κυπριακά Γράμματα* (Cypriot Letters), selecting those issues in which there are contributions by Solon Michaelides.

<sup>4</sup> Kostis DANOPOULOS, *The Journal “Cypriot Letters”* (PhD Dissertation, University of Cyprus, 2001), 3–4.

<sup>5</sup> Michaelides’ cosmopolitan attitude that resulted from his studies as well as from the several trips that he took abroad, visiting festivals and giving concerts, established him as a music scholar of Western musical culture – most definitely the only music scholar and authentic representative of Western musical culture in Cyprus at the time, which he transferred to his musical activities while residing in Cyprus – and publishing in the journal was one of those efforts.



Beethoven constitutes the epitome of creators whose compositions reflect human affection and all drama encompassed by humanity.<sup>6</sup>

Undoubtedly, the years under British rule, even though oppressive, proved fruitful culturally, since they re-established the cultural balance held by the island both towards the East and the West, reaffirming Cyprus' bond with European music. What was secured, during the establishment of the new republic of Cyprus in 1960 and after the abolition of British rule, was not so much the political and state autonomy and stability of the island (which indeed only a couple of years later was shattered), but rather the bond with the Western musical currents, which from then on have been effectively absorbed, reasserted and assimilated into the Cypriot reality, by means of authentic expressions and also in accordance with the local reality, voices and traditions.

As mentioned earlier, the two types of music that dominated at the time of the British arrival were the Byzantine/ecclesiastical and folk music. With the geographical shift of the ruling power from East (Ottoman) to West (British) came a cultural shift as well, with the reintroduction of Western European music, even though Byzantine and folk music were – and still are – preserved, and even infiltrated into manifestations of Western music by local composers.

There are references that since 1845 the first piano lessons were given at the St. Joseph's Nun School (Σχολή Καλογραιών Αγίου Ιωσήφ) in Larnaka and that in 1879 a concert with the participation of a violinist and three singers was held at the theater hall of Grand Casino in the same city. The musicians who played for the concert came from Greece, Italy, France and Switzerland and played the piano and violin – which proved to be among the more popular instruments of the time.

Gradually, by the end of the first decade of the twentieth century, the burst of musical activity led to the organization of events of a high artistic value, in which local Cypriot artists were involved as well. Generally, up to the end of the 1930s, there is an intensive activity in concerts, music schools, ensembles, choirs and orchestras. Many Cypriot musicians returned after studying abroad (at first mainly taking roles as instrumental instructors and founders of mandolin ensembles).

One of the greatest achievements, however, was the establishment in Nicosia, the capital of Cyprus, of the Music Society “Mozart” (Μουσικός Σύλλογος “Μότσαρτ”) in 1938, a first attempt to create a symphony orchestra, by way of a dedicated institution by the composer and educator Yiangos Michaelides (1904–1972). This orchestra was to become the predecessor of the Cyprus Symphony Orchestra, and even though it dissolved approximately thirty years later, it marked the beginning of attempts to establish chamber or symphony orchestras. The first concert was given on May 6, 1939.<sup>7</sup> Although the instrumental forces of this orchestra were very limited, nonetheless its foundation signalled the beginning of efforts to stage orchestral

<sup>6</sup> Solon MICHAELIDES, “Το Μουσικό Συναισθημα” [The musical feeling], *Cypriot Letters* 1/3 (October 1934), 94.

<sup>7</sup> Christodoulos Papachrysostomou's article in *Κυπριακά Γράμματα* provides feedback on the concert. The author wondered how Yiangos Michaelides could create a complete orchestra, having at his disposal a rather poor resource of instrumentalists. The author's biased opinion was also based on the reality that musical culture in Cyprus was underdeveloped and such an effort would not be appreciated by the local community. Nonetheless, he admits that he experienced, for the first time an orchestra of a high artistic value and artistic demands. Despite the lack of string players, the newly-founded orchestra set expectations for future quality concerts of high standards. Christodoulos PAPACHRYSOSTOMOU, “Η πρώτη συναυλία του Μουσικού Συλλόγου ‘Mozart’” [The first concert of the “Mozart” Music Society], *Cypriot Letters* 4/2 (July 1939), 143–194.



music by the local community, which had started to acknowledge the value of Western music and appreciate repertoire masterpieces. Yiangos Michaelides conducted the orchestra for 20 years. He also directed the Choir and Orchestra of the National Conservatory of Cyprus and the Orchestra of the Cyprus Broadcasting Corporation. Undoubtedly, the orchestra of the “Mozart Music Society” initiated a new period in the musical history of Cyprus and became the predecessor of such orchestras as the Cyprus Broadcasting Corporation orchestra and later the Cyprus State Orchestra. The orchestra was dissolved in 1963, the year when it gave its final concert; however, by 1967 another orchestra was formed, that of the Cyprus Broadcasting Corporation. Program advertisements posted in the local press and in other notes that were preserved by individuals (unfortunately as scattered isolated pieces of information), indicate efforts to include some standard pieces of the Western repertoire alongside music by Cypriot composers – and specifically Yiangos Michaelides, who served as conductor of the orchestra at the time. It is interesting to note that even from these first symphonic attempts, even though most compositions presented are excerpts and not entire compositions, nevertheless, Beethoven’s compositions do make an appearance. In a concert performed in 1961, even though all other compositions comprised excerpts from Händel’s *Messiah* and arias from selected operas by Verdi, Beethoven’s Symphony No. 1 was performed in its entirety.

By 1987, the Council of Ministers proceeded to the foundation of a state orchestra, namely the Cyprus State Chamber Orchestra, alongside a youth orchestra, the Cyprus State Youth Orchestra. Unquestionably, forming a chamber orchestra which would, in the future, develop into a grander symphony orchestra, constituted a *sine qua non* requirement in the cultural activity of the island. It was out of the question that Cyprus had to keep pace with neighbouring countries, which already had a greater musical activity to show, namely their symphony orchestras. Moreover, the Symphony Orchestra would serve as a stamp of cultural expression both nationally and abroad, becoming a vehicle for promoting the music of native composers, who finally found a form of expression, and for providing entertainment to the local audience with performances of the standard classical repertoire, which was rare at the time. Unfortunately, at the time of the establishment of the then Cyprus State Chamber Orchestra (since 2006 the orchestra has been renamed the Cyprus Symphony Orchestra), performers were only string players, due to the lack of wind players until the beginning of the 1990s with the acquisition of a new conductor, Ayis Ioannides.<sup>8</sup> The standard classical repertoire includes compositions by the three great

<sup>8</sup> The orchestra was a semi-professional one, without a permanent conductor, relying on guest conductors, rehearsing regularly but not often and presenting approximately four concerts a year during its first stages. Two years later, the orchestra acquired its first artistic director and conductor Ayis Ioannides. This resulted in more coherent programming and planning, and in an opportunity for the performers to acquaint themselves with a permanent conductor, finally blending together as an ensemble. In addition, the orchestra grew in size, since wind performers were hired. Nowadays, the Cyprus Symphony Orchestra, which is slowly but steadily “maturing,” has settled into the routine of a standardized schedule of events and activities as well as specific actions targeted at diverse groups and audiences. Usually, it presents about 30 different concerts annually. Through its programming, it has set a standard repertoire that can be supported by its still small number of professional performers (currently about forty), attracting a mainstream body of audience members. This standard repertoire, consisting of relatively well-known compositions by Western composers from different periods, which are often repeated over the years, is infused occasionally with a variety of music in other genres, music from native composers as well as contemporary music, without many repertoire surprises. The relatively small size of the orchestra, the limited forces and its relatively young age, do not allow for many repertoire digressions. This information can be found at the website of the Cyprus Symphony Orchestra: <[www.cyso.org.cy](http://www.cyso.org.cy)> (accessed May 31, 2020).



composers of the first Viennese School – Haydn, Mozart and Beethoven –, which, along with a number of compositions by Romantic composers, constitute the majority of works performed. It is with a regularity that these “popular” composers such as Beethoven are not only regularly performed, but with many repeats over the years.

### 3. BEETHOVEN IN THE REPERTOIRE OF THE CYPRUS SYMPHONY ORCHESTRA

The programming of concerts performed by the Cyprus Symphony Orchestra has been infused with works by Beethoven, works that appear appropriate for the specific orchestra’s size and capability. As Edward T. Cone put it: “Serious program-making is itself a critical act, for it enables each work to influence one’s perception of its companions.”<sup>9</sup> As he further claims, issues of performance, interpretation and criticism, well-known and favoured by the audience masterpieces, may “illuminate” the rest of the compositions included in the same program.<sup>10</sup>

Unfortunately, it has to be noted that my research was significantly burdened by the lack of complete archival documentation. In particular, the lack of professional archivists (librarians, musicologists etc.) was a contributory factor. A great number of musical activities that took place over the years remains to be discovered and recorded, thus many concerts which could have potentially featured any Beethoven performances are not catalogued, thus finding such performances becomes a treasure hunt. Such is the case with the archival records of the Cyprus Symphony Orchestra.<sup>11</sup>

In spite of the above-mentioned obstacle, my careful study of the programs and program notes throughout the years, demonstrates that Beethoven has been a regular favorite both with the local audience and the performers. *Table 1* shows how many times per year a work by Beethoven was included in the programming schedule of concerts, with an increase in recent years, not counting community outreach programs and family/educational programs. The composer, whose most popular compositions are borderline and transitional between the Classical and the Romantic eras, has proved an excellent choice for inclusion in many concerts. On the one hand, his compositions appeal to the romantic feeling of the audiences, exhilarating the senses, and on the other hand, those compositions, such as his symphonies, which are a hallmark of Beethoven’s compositional output and a *sine qua non* in a Symphony Orchestra’s repertoire, are not

<sup>9</sup> Edward T. CONE, “The pianist as critic,” in *The Practice of Performance: Studies in Musical Interpretation*, ed. by John RINK (Cambridge: Cambridge University Press, 2005), 241–242.

<sup>10</sup> *Ibid.*, 242.

<sup>11</sup> Documentation on concerts dates back eleven years, with records of concerts that took place from 2008 onwards, with data on previous years not available, in the sense of non-existent. Thankfully, digitization of programs begun in 2008, thus we are given the opportunity to gain some insight, if not from the initial stages of the Cyprus Symphony Orchestra (established originally as Cyprus State Orchestra), at least from 2008 onwards. This is not the case however with the educational concerts organized by the former Cyprus State Orchestra, which have been catalogued and archived by private effort, thus the dates for these concerts go back to 1999, the year when they were actually introduced.



prohibitive to the performers and at the same time they are compatible with the instrumental forces available.

**Table 1** The Number of Beethoven Performances of the Cyprus Symphony Orchestra, from 2008 to 2018

Year	Number of performances
2008	2
2009	2
2010	3
2011	1
2012	1
2013	5
2014	4
2015	2
2016	3
2017	4
2018	4

Another indication of the Cypriot audience's and authorities' fondness of Beethoven is the inclusion of his compositions at many important milestones and anniversaries celebrated by the Cyprus Symphony Orchestra. Concerts celebrating Cyprus Independence Day (October 1), are marked with Beethoven's Symphony No. 3, which was deemed an appropriate composition for the occasion. The celebration of the newly-established Cyprus Republic in 1960, was for many years associated with the *Eroica*, originally dedicated by Beethoven to Napoleon, whom he viewed as a heroic liberator. These concerts were given ambitious titles such as "Heroic Moments" or "Independence Day Concert," with the word "heroic" adorning the concert title most times. The rest of the program usually featured works by Cypriot composers – usually sombre music. In 2013 the other composition included in the program was a popular oratorio written by Yiorgos Kotsonis and Anthos Lykavgis in honour of Makarios, entitled *Makarios now and forever* for narrator, solo singer, lute, chorus and strings. Archbishop Makarios was also the first president of the country. Such works are perfectly suited for the festivity – on other occasions the program was completed with the addition of more works by Beethoven, at times one of his early piano concertos. In 2015, the orchestra performed the *Egmont* Overture. The correlation of Egmont's heroic sacrifice, along with the main ideas that permeate the composition, such as the striving for national liberation were paralleled to the struggles of the Cypriot people for the preservation of their human rights and national independence. Such exemplary program coordination provides a strong thematic coherence. A different programming, compiled by an indiscriminate mix of masterpieces with trifles, was described by Arthur Schnabel as "a foreign vis-



itor's day in Paris – from cathedral to night club; in other words, from the highest downward.<sup>12</sup> Schnabel advocated “a program containing exclusively music of one quality, namely the best.”<sup>13</sup>

Indeed, all nine of Beethoven's symphonies have been performed at least once, making him the sole composer whose entire set of symphonies has been performed by the Cyprus Symphony Orchestra. Compared to other composers, it is a unique case of a composer having at least an entire set of compositions of the same style included in the orchestra's performance repertoire. Ranking second in terms of the frequency of performances are the composer's piano concertos. Not all five of them have been performed, but some, such as the first, have been performed more than once.

From all of Beethoven's Symphonies, Nos. 2 and 7 have been performed the most, with selected movements included in community and educational concerts categorized under “popular” classics, to attract a greater mass of audience. Beethoven's Symphony No. 2, in particular, was performed at a concert dedicated to refugees. Even though Symphony No. 2 is not the most popular of Beethoven's symphonies, it is one of his most humorous ones, showcasing the composer's more hidden, inconspicuous sensitive side.

Contrary to the “popularity” (associated with the frequency of its performances) of Symphony No. 7 and its appeal to the audience, Symphony No. 9 has been included, in all its grandiose majesty in celebrations of Europe (2009) and the anniversary celebrations of Rialto Theater (Limassol). The major performing arts venue of Limassol was originally built in 1930 in order to serve cultural activities taking place at the town. The theater was abandoned in the 1980s, but by the dawn of the twentieth century it was refurbished and renovated in order to accommodate the bustling cultural scene of Cyprus' most dynamic town. These important events were accordingly celebrated with the staging of Beethoven's Symphony No. 9.

This “Beethovenian” appreciation has been honored with concerts solely dedicated to the composer. Indeed, during these ten years of documented concerts, Beethoven has had the highest number of concert tributes, exclusively featuring his compositions. Characteristically, in 2015 one of the season's concerts comprised known and unknown works by the composer. Among others, the orchestra performed the *Coriolan* Overture, the 12 Contredanses, the 12 German Dances, the overture to *Die Geschöpfe des Prometheus* (The Creatures of Prometheus), *Die Ruinen von Athen* (The Ruins of Athens), the Rondo for Piano and Orchestra and the Choral Fantasy for Piano and Orchestra. Another concert in 2011, given the simple title *Works by Beethoven*, did not present any programming surprises other than the not-so-popular composition *Musik zu einem Ritterballet* written during Beethoven's earlier phase. Other than that, the orchestra performed Symphony No. 7 as well as the interesting Triple Concerto for Violin, Violoncello, Piano and Orchestra. Of another function and approach was the “Family Concert for All” (as advertised) in 2017, with the title “Discover Beethoven.” The orchestra presented excerpts from three of Beethoven's symphonies – the first movement from Symphony No. 5, the fourth movement from Symphony No. 6, and the fourth movement from Symphony No. 7. These diverse movements offered to children and their parents glimpses from the diverse and complex personality of Beethoven – his rebellious and uncompromising character, his love of nature, and his well-hidden sensitive side with the dance-like references of Symphony No. 7.

<sup>12</sup> Artur SCHNABEL, *Music and the Line of Most Resistance* (Princeton: Princeton University Press, 1942), 65.

<sup>13</sup> *Ibid.*, 73.





Through the years of the Cyprus Symphony Orchestra's predecessor – the Cyprus State Orchestra –, and with the collaboration of the Ministry of Education and Culture, a series of educational concerts was initiated aiming to bring classical music closer to students of all ages. A record and archive of these concerts were kept by the initiator Ms. Maro Skordi, a former music inspector at the Ministry of Education and Culture. The first series of these concerts ran from 1999 until 2008, and during those years thirty-one concerts took place. Eight of these concerts included, among others, works by Beethoven, with the most “popular” performances being his Symphonies Nos. 6 and 7 (a pattern repeated from the repertoire of the Cyprus Symphony Orchestra in its regular concerts). As a matter of fact, all Beethoven performances for the educational concerts were pieces taken from the standard concert repertoire of the Symphony Orchestra, without, unfortunately, any deviation from that repertoire. It appears that for educational purposes, the repertoire had to be adjusted accordingly.

The first Beethoven performance for educational concerts took place in 2000 with the third movement of his Symphony No. 7. This specific movement was selected to demonstrate the form of the Scherzo and Trio, and the main melodic theme of the trio, which was an Austrian pilgrims' hymn. The same performance was repeated a few weeks later. A few months later another performance of Beethoven was included in the program, namely the third, fourth and fifth movements from Beethoven's Symphony No. 6. Obviously, the purpose of the specific concert was to present descriptive music to students (even though the composer, as mentioned in the score, intended the audience to feel the music and not concentrate on creating images with the sounds). Thus, students were urged to apply both sentiment and imagination. In 2002, the young audience had the opportunity to enjoy another of Beethoven's compositions, the overture to *Die Geschöpfe des Prometheus*. Through this composition, emphasis is actually put not on the music but on the story of Prometheus, the Titan who stole fire from the gods and offered it to humans. Music takes a secondary role, serving as a vehicle to allow students to better understand the story of Prometheus. For this purpose, the booklet provides exercises and activities to be held during music lessons. A surprising deviation from the standard repertoire happened at the 2008 season, during which students had the opportunity to listen to Beethoven's Octet in E-flat Major. This specific concert was dedicated to chamber music, featuring, alongside Beethoven's Octet, Dvořák's Serenade for Wind Instruments in D Minor.

#### 4. THE INTERNATIONAL CHAMBER MUSIC FESTIVAL BY THE PHAROS ARTS FOUNDATION

Moving on from symphonic repertoire to chamber music, and thus beyond the Cyprus Symphony Orchestra, another organization that has contributed towards the steady production of concerts and related musical activities has been the Pharos Arts Foundation, a non-profit cultural and educational organization with the sole purpose of promoting the arts as well as the development and growth of artistic culture in Cyprus.<sup>14</sup> The foundation is strongly committed to artistic excellence and the development of creative process, and it has managed to establish a

<sup>14</sup> Information regarding the Pharos Arts Foundation, its mission and events can be found at the site: <<https://www.pharosartsfoundation.org>> (accessed May 31, 2020).



large network of international collaborations with world-acclaimed performers and composers. The foundation's musical activities are channelled in different parameters, mainly three: the Concert and Recital Series, the International Pharos Chamber Music Festival and the International Pharos Contemporary Music Festival.

**Table 2** The Number of Beethoven Performances at the International Pharos Chamber Music Festival, 2001–2019

Year	Number of performances
2001	3
2002	0
2003	4
2004	2
2005	1
2006	3
2007	2
2008	2
2009	0
2010	1
2011	4
2012	1
2013	0
2014	3
2015	3
2016	0
2017	0
2018	0
2019	2

The International Pharos Contemporary Music Festival was inaugurated in 2001, and it was the first chamber music festival to be organized in Cyprus, hosting world-renowned musicians both from abroad and locally, nurturing a great musical environment for collaborations. The Festival's program encompasses an astonishing array of instrumental combinations and repertoire, ranging from early Baroque to contemporary music, featuring a great variety of composers and musical styles, as well as premieres of new chamber compositions. Each year the festival's duration is approximately a week, with a number of four to five concerts. *Table 2* is indicative of how many times Beethoven's works have been performed during these past years. It should be noted, however, that some seasons did not feature any of the composer's chamber music. This fact became more prominent when it occurred consecutively during the years 2016–2018 (inclu-



sive) when no Beethoven works were performed. Most performances of Beethoven's music took place in the years 2003 and 2011, with four different compositions featured in four concerts.

Over the nineteen years of the International Pharos Chamber Music Festival (and thirteen actual years of Beethoven performances), an overview of the repertoire performed shows that Beethoven's music for strings has proved more popular than his music for winds. Many international ensembles programmed a variety of the composer's quartets, trios and chamber sonatas. In 2001, the Chilingirian Quartet and the Leopold Trio performed the Sonata for Violin and Piano in A Major op. 47, the Serenade in D Major op. 8 and the String Trio in G Major op. 9 no. 1. In 2003, one of the two years with the greatest number of performances of Beethoven, a combination of soloists, ensembles, along with The Greenberg Trio gave performances of the Sonata for Violin and Piano in F Major op. 24, the Piano Sonata in A-flat Major op. 110, the Piano Trio in E-flat Major op. 1 no. 1 and the String Quartet in F Minor op. 95. The following year, the RTÉ Vanbrugh String Quartet performed the Quartet in C-sharp Minor op. 131, whereas the Quatuor Danel (Danel String Quartet) performed the String Quartet in G Major op. 18 no. 2. In 2005 another quartet, this time the String Quartet in B-flat Major op. 18 no. 6, was performed by The Ysaÿe Quartet, whereas 2006 saw performances by international artists revisiting the island combining forces to form ensembles for the festival's needs. These collaborations produced Beethoven's Sonata for Violin and Piano in C Minor op. 30 no. 2, the String Trio in G Major op. 9 no. 1 and the Sonata for Cello and Piano in A Major op. 69.

The collaboration of artists was a reality in the following years as well, since some of the performers became regular visitors and started playing together for the festival. Thus, in consequent years compositions such as the Piano Quartet in E-flat Major op. 16, the Sonata for Cello and Piano in C Minor op. 65, the Sonata for Horn and Piano in F Major op. 17 and the Piano Trio in B-flat Major "Archduke" op. 97 were performed. In 2010, Levon Chilingirian, Diemut Poppen, Natalia Gutman, Nabil Shehata, Radovan Vlatković, Amy Harman and Charles Neidich combined forces to play the Septet in E-flat Major op. 20. After the four performances of 2011, and the decline in Beethoven's performances, the audience of the festival had the opportunity to hear once again Beethoven's "Archduke" Piano Trio. It should be noted that this was the only repeat that occurred throughout the duration of the festival. Therefore, the audience regularly attending the concerts had the opportunity to experience a plethora of chamber compositions, each year offering something different.

Undoubtedly, what is deduced from cataloguing concerts relating to Beethoven performed by the main orchestral foundation of the country – the Cyprus Symphony Orchestra, is the fact that Beethoven has fascinated and charmed Cypriots, his compositions becoming a requirement for concert programming. More is yet to be unearthed and discovered, since musical creation has been rapidly flourishing, with musical initiatives that have led to the establishment of more ensembles, both chamber and larger ones resulting in a plethora of performances. A future endeavor will aim at cataloguing and further investigating and interpreting as many Beethovenian performances as possible – or better said, as facilitated by proper archiving and documentation.

