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Evis SAMMOUTIS

(b. 1979)



Evis Sammoutis, composer and guitarist, was born in Cyprus in 1979, where he had his first musical lessons at the age of six. By the age of sixteen, he had already obtained both the LRSM and the Performance and Teaching Diploma with distinction before moving to England in 1998 for university studies. Upon graduation from the University of Hull with a first-class degree (BMus) in all disciplines and the Departmental Prize, he completed his PhD studies in Musical Composition at the University of York under the supervision of Dr Thomas Simaku. Evis has also furthered his studies at world-renowned festivals, seminars and workshops, including Darmstadt, IRCAM, Royaumont and Tanglewood as a composition fellow, working with leading composers such as Brian Ferneyhough, Georges Aperghis, George Benjamin, Johannes Schollhorn and Augusta Read Thomas. Following his PhD studies, Evis was awarded a Wingate Foundation Scholarship (2005-2007) to pursue his compositional research more independently, whilst teaching Composition and Orchestration at Nottingham

University (2005 - 2007) and guitar performance at York University (2002 - 2007). Evis also taught composition at Hull University in 2006. He is currently Assistant Professor of Composition and Theory at the European University Cyprus, having also served as scientific collaborator to the same institution prior to this appointment.

Evis' works have been commissioned by festivals and organizations such as Venice Biennale, Klangspuren, Royaumont and ARD, performed at leading festivals and contemporary music series such as Tanglewood, MusicNOW, Gaudeamus, Music of Today and ISCM in more than forty countries throughout Europe, America, Africa and the Far East and broadcast on several national radio stations throughout Europe, America and the Far East such as BBC Radio 3, SWR2, Radio France and RAI3. The composer has received numerous accolades and over thirty-five compositional awards, prizes, scholarships and recognition at competitions including the Royal Philharmonic Society Award (England), the Irino Prize (Japan) and the Franz Liszt Scholarship (Germany); first prizes at the Andres Segovia (Spain) and Dundee (Scotland) competitions; second prizes at Concours Dutilleux (France), Jurgenson (Russia), Y.A Papaioannou (Greece) and Samobor (Croatia) competitions; special prize at the Fifth Annual Composition Contest of the Yvar Mikhashoff Trust for New Music (USA); an honourable mention at the IMRO Composers Competition (Ireland); a DAAD Research Fellowship (Germany) and a Fulbright Scholarship for Advanced Research (USA).

Performers include leading ensembles and specialists in new music such as the Ensemble Modern, the Arditti, KAIROS, Kreutzer, Doelen,

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Zephyr and Prometeo String Quartets, Ensemble Nomad, Ensemble Aleph, EXAUDI, Het Collectief, New York Woodwind Quintet, Arirang and Chantily Quintets, Les Percussions de Strasbourg, Endymion and members of Philharmonia Orchestra; orchestras such as London Symphony Orchestra, Holland Symfonia, the Orchestra of Opera North and the Athens Symphony Orchestra; as well as soloists such as David Alberman, Alan Thomas, Movses Pogossian, Rohan de Saram, Sarah Leonard, Julian Warburton, Adrian Spillett and John Potter, to name but a few. Conductors include Christoph Poppen, Elgar Howarth, Kasper de Roo and Franck Ollu, among others.

Evis is the Co-founder and Artistic Director of the Pharos Arts Foundation International Contemporary Music Festival, established in 2009. This annual festival, now in its fifth year, is the first of its kind not only in Cyprus but also in the Eastern Mediterranean region. The festival has already presented over forty commissioned world premieres by notable young and established composers, which were performed by some of the world's leading ensembles. Evis was recently selected to continue to the third and final year of the San Fedele Prize in Milan, Italy, and has also served as Coordinator of the Iannis Xenakis - in Memoriam International Conference that was recently held in Nicosia. In 2012, he completed new works for the New York Woodwind Quintet commissioned by the Barlow Endowment, a new orchestral work commissioned by the Athens Symphony Orchestra, two new string quartets for the Arditti Quartet and Quartet Prometeo and a short work for the London Symphony Orchestra. Future works for the 2013 season include the set piece for the bassoon and piano category of the 2013 Internationaler Musikwettbewerb der ARD München in addition to new works for Klangforum Wien, Ensemble Modern and Neue Vocalsolisten.

PRESS QUOTES

'intimate new chamber music at its best!'

Kees Arntzen – Trouw on *Dimorphism*

'the world premiere of his magical work Dimorphism, inscribed In memoriam Giacinto Scelsi, music which the great master would have been proud to acknowledge'

Peter Grahame Woolf – musicalpointers.co.uk

'The Cypriot Evis Sammoutis stood out, in Iri da Iri, a piece with a violent repetitive obsessive quality: an emphatic character reminiscent of Varèse, assimilated with instinctive immediacy.'

Mario Messinis – *Il Gazzettino* on *Iri da Iri*

'The rigorous, insistent work by Evis Sammoutis, Iri da Iri, inspired by a verse from Dante's Paradiso, was very well received.'

Messaggero Veneto on *Iri da Iri*

'The dissonant sound fabrics and percussive noises nevertheless create a mood of roguish humour and intellectual spirit. The strong applause of the not too shocked audience proved that the watching alone of a performance of such experimental music can fascinate even a conventional audience'

Ausburger Allgemeine on *Metallaxis*

'Sammoutis exploring microtonal harmonics in a strangely evocative manner. This piece also explored the guitar's percussive capabilities but in a sensitive way rather than for overt display'

classicalsource.com on *Alter Ego I*

'On a formal level, Alter Ego I is very well done, with a lot of variety. Sammoutis' use of different colours and timbres indicates that he is a person with vision who explores every opportunity in his use of timbre. Rhythmically, Alter Ego I is also very contrasting.'

The ability to put together all these elements in this kind of work is difficult to find, and Evis Sammoutis does this in a marvellous way.'

European Press

'... intimate new chamber music at its best!'

Kees Arntzen on *Dimorphism*

*'The Cypriot Evis Sammoutis stood out, in **Iri da Iri**, a piece with a violent repetitive obsessive quality: an emphatic character reminiscent of Varèse, assimilated with instinctive immediacy.'*

Mario Messinis – *Il Gazzettino* on *Iri da Iri*

'Evis Sammoutis generated much sound and fury!'

Martin Dreyer – *Evening Press* on *Iri da Iri*

*'The rigorous, insistent work by Evis Sammoutis, **Iri da Iri**, inspired by a verse from Dante's *Paradiso*, was very well received.'*

Messaggero Veneto on *Iri da Iri*

'... the piece was an enjoyable, virtuosic voyage through swooshings, tappings and sweepings as well as notes, and it made for a compelling addition to the programme ...'

Paul Kilbey – *www.bachtrack.com* on *Metioron*

*'... But it was Sammoutis who, once again, stole the show, with **Taftophonia** (2006) for vocalising violinist. ... Sammoutis' music has a depth and aural richness which belies the appearance on the score. [...] This multi-prizewinning SPNM shortlisted composer is going from strength to strength and is likely to emerge as one of the more significant younger composers working in England - and, too, he is a notable guitarist!'*

Peter Grahame Woolf – *musicalpointers.co.uk*

*'... the world premiere of his magical work **Dimorphism**, inscribed In memoriam Giacinto Scelsi, music which the great master would have been proud to acknowledge ...'*

Peter Grahame Woolf – *musicalpointers.co.uk*

'The evening concert was preceded by educational concerts in the morning with the group (Ensemble Modern) and Cypriot composer Evis Sammoutis achieving the incredible feat of making a mammoth impression on 400 children. Sammoutis' work written for string sextet was thought provoking, effective and suitably disturbing. The moments of silence were especially effective and intriguing after the frenzy of musical effects.'

Saskia Constantinou – *Cyprus Mail* on *Echopraxia*

*'We congratulate Evis Sammoutis for his two-violin composition **Dimorphism**. He really did credit the composer Giacinto Scelsi, to whom this composition was dedicated.'*

Stuttgarter Zeitung

LIST OF WORKS OVERLEAF

LIST OF WORKS

ORCHESTRA

Ανεμώτις - Anemôtis (2023) 7'
for panflute and orchestra
2(2nd=picc).2.2.2 / 2.2.1.0 / 2 asax / 2 perc / strings
first performance: Ricciotti Ensemble Foundation
ISMN M 57080 086 5 score: £14.95
performance materials for hire

Iri da Iri (2004) 15'
2(1st=picc).1(=ca).2(2=bcl).1(=cbn) / 2.2.1.0 / pf., hp.,
timps., 2perc., / 10.8.6.5.3
commissioned by the Venice Biennale 48th International
Festival of Contemporary Music.
first performance: Orchestra Sinfonica de Friuli,
Venezia, cond. Giulia & Christoph Poppen, 22nd October
2004.
ISMN M 57036 433 6 score: £32.00
performance materials for hire

LARGE ENSEMBLE (8 OR MORE PLAYERS)

Αίολος - Aeolus (2024) 17'
for bass clarinet and string orchestra
ISMN M 57080 102 2 study score: £16.95
performance material for hire

Engravings (2013) 17'
for large ensemble: **fl.** (=picc./a. fl.), **ob.** (=clay pot with
two ping pong balls), **cl.** (=b. cl.), **bsn.** (=cbn./clay pot
with two ping pong balls), **hrn.**, **tpt.**, **trb.**, **two**
percussionists (percussion 1: 1 large Timpano [32" D-A],
[1 Bongo near timpano], 2 Congas, 4 Woodblocks, Large
Gong, Wind Chimes 1 Suspended Cymbal, Vibraphone,
Glockenspiel [extension of Vibraphone], Maracas, 2 clay
pots with two ping pong balls, Singing Bowl in G#,
Chinese Cymbal. Percussion 2: 2 Bongos, Snare Drum, 1
Tam Tam, 1 Suspended Cymbal, Sizzle Cymbal, Crotales,
Vibraslap, 2 clay pots with two ping pong balls, Tam tam,
Singing Bowl in G, Bamboo Chimes, Medium to small
thundersheet, Marimba.), **piano** (=clay pot with four ping
pong balls), **keyboard** (ideally second piano tuned ¼
tone higher) (=clay pot with two ping pong balls), **2 vln.**,
vla., **vc.**, **db.** (5 strings).
first performance: Ensemble Modern, Hessischer
Rundfunk Sendesaal, Frankfurt, 24th November 2013.
ISMN M 57036 601 9 A3 conductor's score: £21.95
ISMN M 57036 602 6 performance materials for hire
ISMN M 57036 654 5 A4 study score: £21.95

Pixel (2013) 1'20"
for twelve pianists on six pianos.
first performance: Piandaemonium, Thessaloniki
Concert Hall, Greece, 27th November 2013.
ISMN M 57036 587 5 score and parts: £8.95

Ευλογραφίες – Xylographies (2013) 9'
for large ensemble: fl. (=picc./a.fl.), ob. (=ca.), cl. (=b.cl.),
bsn., hn., tpt., tbn., perc., pf., 2 vln., vla., vlc..
first performance: Klangforum Wien, MiTo Festival,
Auditorium San Fedele, Milan, Italy, 15th September
2013.
ISMN M 57036 599 9 score: £19.95
performance material for hire

SMALL ENSEMBLE (4-7 PLAYERS)

Ηχοπραξία – Echopraxia (2006) 15'
for string sextet (2.2.2).
first performance: Ensemble Modern, PASYDY
Auditorium, Nicosia, Cyprus, 19th May 2006.
ISMN M 57036 420 6 score: £17.95
ISMN M 57036 421 3 parts: £22.95

J.II.9 Fragments (2017) 12'
for wind quintet (flute, oboe, clarinet, bassoon, and horn).
first performance: District5 Quintet, at The Society of the
Cincinnati, Anderson House in Washington, DC, 11th
February 2018
ISMN M 57036 812 9 score: £19.95
ISMN M 57036 713 6 parts: £17.95

Μετάλλαξις - Metallaxis (2006) 8'
for wind quintet.
first performance: Quintett Chantilly, Herkulesaal des
Residenz, Munich, Germany, 13th September 2006.
ISMN M 57036 425 1 score: £16.95
ISMN M 57036 426 8 parts: £11.95

Μετήρορον - Metioron (2010) 15'
for clarinet, violin, cello and piano.
first performance: Peter Sheppard Skaerved, violin, Neil
Heyde, cello, Roger Heaton, clarinet, & Jan Phillip
Schulze piano, The Shoe Factory, Nicosia, Cyprus, 2nd
September 2010.
ISMN M 57036 429 9 score: £15.95
ISMN M 57036 430 5 parts: £16.95

Ρίμες - Rhymes (2012) 8'
for string quartet.
first performance: Arditti Quartet, International Music
Institute Darmstadt, Germany, 15th July 2012.
ISMN M 57036 427 5 score: £12.95
ISMN M 57036 428 2 parts: £9.95

Secret Garden (2019) 6'
for flute, clarinet, piano, percussion, violin, and cello
ISMN M 57036 866 2 score and parts: £39.95

Τριάς - Trias (2003) 8'
for clarinet (=bass clarinet), horn, percussion and cello.
first performance: Tanglewood Music Centre Fellows
cond. Laura Jackson, Tanglewood Festival,
Massachusetts, USA, 29th June 2003.
ISMN M 57036 431 2 score: £10.95
ISMN M 57036 432 9 parts: £11.95

SOLOS, DUOS AND TRIOS

Cellulae (2022) 15'-20'
for txistu, accordion and percussion
ISMN M 57080 043 9 score: £11.95

Coming Home (2022) 7'
for euphonium and tuba
ISMN M 57080 057 5 score: £7.95

Διμορφία - Dimorphism (2004) 13'
for two violins.
in memoriam Giacinto Scelsi (1905-1988).
first performance: Camerata and Friends of Music
Orchestra, Athens Concert Hall, Greece, 6th of March
2004.
ISMN M 57036 422 0 score and parts: £16.95

Dusk (2023)
for solo guitar
ISMN M 57080 084 1 score: £5.95

Εμμέλεια - Emmelia (2015) 9'
for solo cello ("one cellist band")
first performance: Brice Catherin, Lucerne, Switzerland,
28th March 2015.
ISMN M 57036 645 3 performing score: £8.95

Ηώς - Eos (2019) 8'
for solo guitar
Made possible, thanks to an Ithaca College Summer
Grant for Faculty Research.
ISMN M 57036 892 1 score: £6.95

I Radiate (2025) 10'
for solo marimba
commissioned by the GATES project, funded by
d'Investissement Avenir and implemented by ANR
France 2030.
ISMN M 57080 154 1 score: £9.95

Nicosia Études (2019) 13'
for solo violin
supported by New Music USA, Mary Flagler Cary
Charitable Trust, Helen F. Whitaker Fund, Aaron
Copland Fund for Music, New York State Council on the
Arts.
ISMN M 57036 893 8 score: £7.95

Νυξ - Nyx (2013) 10'
for bassoon and piano.
dedicated to Bence Boganyi.
first performance: All semifinalists of the 62
Internationaler Musukwettbewerb der ARD München,
Munich, Germany, 8th September 2013.
ISMN M 57036 498 5 score: £9.95
ISMN M 57036 496 1 score and part: £15.95

L'Oracle de Nicosia (2016) 3'
for soprano and double bass
text: Dorian Astor
ISMN M 57036 733 7 score: £11.95

Μετάβασις - Metavasis (2023) 6'
for guitar trio
commissioned by Cyprus Guitar Trio
ISMN M 57080 089 6 score: £8.95

Μήτις - Metis (2023) 8'
for panflute and organ
commissioned by Matthijs Koene and Silvia Marquez
Chulilla
ISMN M 57080 085 8 score: £7.95

Μόρτια - Particles (2015) 9'
for flute (=picc./a.fl.), violin and cello
ISMN M 57036 643 9 score: £9.95
ISMN M 57036 644 6 parts: £24.95

Πολύχορδο - Polychordo (2019) 8'
for mandolin, guitar, and harp.
dedicated to Bence Boganyi.
ISMN M 57036 914 0 score and parts: £18.95

Soliloquy (2025) 9'
for solo tuba
ISMN M 57080 114 2 score: £7.95

Syrinx 2.0 (2022) 10'
for solo panflute
ISMN M 57080 056 8 score: £6.95

VOICE, ACCOMPANIED

Ισθμός - Isthmus (2019) 7'

for choir and fixed media
dedicated to the the Georgia Institute of Technology
Chamber Choir, with special thanks to Professors Hsu
and Ulrich.

ISMN M 57036 867 9 vocal score: £3.50
ISMN M 57036 902 7 CD: £6.95

In Darkness (2022) 18'

for five voices and bass clarinet

ISMN M 57080 044 5 A3 score and part: £10.95
ISMN M 57080 045 2 A4 score and part: £10.95

Κύπρογενής– Kyprogenés (2024) 12'

for soprano and chamber ensemble
flute(=picc=af), clarinet in Bb (=BCL), bassoon, trombone,
cello, percussion
text from Homeric Hymns to Aphrodite
commissioned by the Talea ensemble

VOICE, UNACCOMPANIED

Sculpting air (2013) 14'

for five voices: S M T Bar. B.
text: Homer, Ovid (trans. Brooks More, Arthus Golding),
Shakespeare.
first performance: Neue Vocalsolisten, ECLAT Festival,
Stuttgart, Germany, 8th February 2014.

ISMN M 57036 598 2 score: £8.95
