

## Reviews/what others said

*a promising and exceptionally sensitive artist... he responds with a special interior magic... alive to every harmonic felicity...hauntingly poetic...*

(the Gramophone)

*"a wonderful blending...to make a young man's masterpiece... Demopoulos is a shining light in the land of young composers..." "electrifying...amazing insight...A passionate and thinking player with tremendous promise."*

(music web international)

*"wonderful virtuosity at the piano... could have heard it all again...an awesome range of tone from the keyboard in a thrilling display..."*

(Rochdale news)

*"an artist with great creative potential, wide range of musical interests and impressive musicality"*

(Nina Orotchko – artistic director, Ftan International piano festival)

*"An outstanding musician..."*

(Murray McLachlan)

*its dimension is almost metaphysical and liturgical, transmitting a pure musical message to an audience through the communion of concert.*

*This is the start. Perhaps all values and principles are only part of a greater and dangerous delusion, but what is danger itself other than the greatest delusion? My beginnings remain in pursuit of musical virtue and they define an end, punctuated not with the end of Life, part of which is Music, but with the end of Music, part of which is any artist's life. What happens in between may only happen in music.*

*Music is not a language but language is a music. As soon as this inversion of hierarchies became part of my creative consciousness, so did the imperative that my energies be devoted to the art of sounds. Amongst the means available to pursue music, the piano and its literature stood out poetically, physiologically, historically and aesthetically but also in connection with its future dynamic.*

*In absolute terms, the art of playing the piano is nothing more than a cul-de-sac in the architecture of our music history; still, in the few centuries of the development of piano literature, one can discern all the elements which constitute the quintessence of our relationship with sound: what Bach dedicated to the glory of his God, what Beethoven attributed to the "starry night and moral laws" of Kant and what Schoenberg rid of the "poor heart of the non-existent mind"; more importantly what we often and unjustly neglect in today's musical habitat.*

*Within the restrictive commercial context imposed by contemporary culture on poetry, one's vision must remain clear. The duty of an interpreter of the great music of the past reaches beyond ethical and historical questions;*

Panayiotis Demopoulos was born in Athens and grew up in Kozani, Greece. He studied music in Edinburgh, at the Royal Northern College of Music and at Cambridge University; Panos is now finishing a PhD in music composition at York University on the prestigious IKY state scholarship. He performs regularly and is the founder of the Anaeresis ensemble. Winner of various awards and competitions, he made his debut recordings with Dunelm Records to critical acclaim.

Mr. Demopoulos is available for concerts, workshops and lecture-recitals on a wide range of subjects.

More information and contact details can be found at [www.panopiano.co.uk](http://www.panopiano.co.uk).

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## Panayiotis Demopoulos

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