

PANAYIOTIS DEMOPOULOS

PhD (York), Mphil (Cantab), Mmus/PgDip (RNCM), Bmus Hons,
Member of the Greek Composer's Union
head of Culture, Independent Local Government Movement

date of birth: 07/08/1977

address: Varnali 4
50100, Kozani

tel: +30 24610 42149 - (fax) +30 24610 49465

web: www.panopiano.co.uk

e-mail: demoppp@hotmail.com/panos@panopiano.co.uk

EDUCATION/QUALIFICATIONS/TUTORS

PhD in composition, University of York, 2007 (B. Brooks)

Mphil in composition, University of Cambridge, 2004 (J. Thurlow)

MMus in composition, Royal Northern College of Music, 2003

- composition: Tony Gilbert
- electronic music: Ian Vine
- analysis: Douglas Jarman

PGDip (Post-graduate Diploma) piano performance, RNCM, 2002

- solo performance: Murray McLachlan
- chamber music: Chris Rowland

Bmus (hons) in Music, Napier University, 2001

- piano: Margaret Murray McLeod
- stylistic studies: Anna Butterworth/Philip Sawyer
- composition: Ken Dempster
- jazz: Haftor Medboe, Eddie Severn
- choir/ensemble/organ: Michael Harris

CCE certificate of philosophy, University of Edinburgh, 2001

MASTERCLASSES

piano, (as active participant):

Ruth Gerald, Andrzej Pikul, Paul Lewis, Martin Roscoe, Bernard Roberts, Renna Kellaway, Anton Kuerti, Peter Feuchtwanger, Galina Vracheva, Helen Krizos, John Taylor, Brian Kellock, Ian Brown

composition (as active participant):

James MacMillan, Harrison Birtwistle, Jonathan Harvey, Robin Holloway, Kenneth Hesketh, George Lewis, Arlene Sierra, Marek Stochowski, Richard Causton, Neil Butterworth, Param Vir

WORK EXPERIENCE

teaching:

- 2010-11 Department of Music, Aristotelio University of Thessaloniki, Greece
- 2009-11 Music School of Siatista, Greece
- 2009-11 “Open Art” composition workshops – Larissa
- 2007-11 Dimitris Demopoulos Music School (theory classes)
- 2006-07 University of York (stipendiary lectures)
- 2004-05 Cambridge University (non-stipendiary lectures)

performance:

- has performed as soloist, with ensembles, and as accompanist since 2001: recent recitals include an appearance for the Parnassos Arts Society, May 2010 and an RNCM recital with works by Gilbert, Goehr, Kurtag, Rihm and Ellis, May 2011

other:

- 2007-2010 basketball coach for Dynamis team, Kozani
- 2001-03 Royal Northern College of Music, library assistant
Bridgewater Hall, concert steward
- 1994-1999 administration, Summer Chamber Music Seminars, Kozani

AWARDS

- Gaudeamus competition nomination, composition: ‘Etor’ (orchestral section, 2006)
- Elysian string quartet, composition: ‘String Theories’ (2006)
- Greek composers’ workshops, composition: Emvolimon (2006)
- Britten Sinfonia/Cambridge University, work: ‘Music for a finer Vesper’ (2003/04)
- Edinburgh Festival Competition Association (2001)

COMMISSIONS/REQUESTS (selection)

- Faroe Islands FAMIC (2012)
- TSO 2nd Underground Festival (2011)

- Ensemble Idee Fixe (2010)
- Vocal Ensemble Ricercati (2009)
- Kammermusiktage Hohenlimburg (2009)
- New York Miniaturist Ensemble (2008)
- Eva Zoellner/Mike Solomon-Williams/Late Music Festival, York (2007)
- Dedication to Trevor Wishart, Music Research Centre, York (2006)
- Sarah Nicholls/Kai Fierle-Hedrick, Music Research Centre, York (2006)
- Music for puppetry, Emma Jussila, Karelus Theatre, Finland (2005)
- Northern School of Modern Dance, Leeds (2005)
- Britten Sinfonia, Cambridge (2004)
- Cambridge Moving Image Studios (2004)
- Cambridge Gamelan (2003)
- Birtwistle Resonances Festival/RNCM (2003)

SCHOLARSHIPS

- Ostrava New Music Days (did not attend – 2007)
- ETH Zürich/Ftan International Piano Festival (2005)
- Institute of State Scholarships (Greece) (2003-06)
- Royal Northern College of Music (2002-2003)
- Student Awards Agency of Scotland (2001-02)
- Ian Tomlin Scholarship, Napier University (2001)

CONFERENCE PAPERS

- ‘88 – an early afterthought’
World Piano Days,
Isidor Bajic Music School, v. 2009, Novi Sad
- “The delusional state of global folklore”
Music, culture and memory
8th International Symposium of the Department of Musicology, 2008, Belgrade
- “Theology and musical Time”
Music and theology – making connections
Royal Musicological Association, vi.2006, Durham

PUBLICATIONS

in books:

- “Some thoughts on political terrorism and film music” in
M. Vardalos et al (pub.), *Engaging Terror*, Brown Walker Press, Florida 2009 141-148

in journals:

- issue ed. 'Impossible Music' in *Contemporary Music Review*, [editor for issue titled: 'Impossible Music in *Contemporary Music Review*] Routledge, 2011
- *Anonymous '08* pub./ed., Anairesis, 2009
- 'Herbstlieder – words without songs', in *Paremvasi*, (iii 2009), 40
- 'The third-song: anonymity as an avant-garde archetype', 8th International Music Theory Conference: *Principles of music composing: Musical Archetypes*, Lithuanian Academy of Music and Theatre, Vilnius, iv. 2008 42-44
- 'Preparing to prepare', in *Piano Professional*, 16 (2007) 34-35
- 'Non serviam', in *the Zahir*, 2.2 (2007), 19-24
- 'The loss of musical instruments', in *the Zahir*, 1.2 (2006), 25-26
- 'Music and propaganda in the "post-wall" era', in *the Zahir*, 1.1 (2006), 16-19

APPENDIX OF RECORDINGS

- 'Piano recital'
works: Brahms, Mussorgsky and Demopoulos
piano: Panayiotis Demopoulos
CD DRD0251, Dunelm Records, 2005
- 'Nuages'
works: Liszt, Beethoven, Demopoulos
piano: Panayiotis Demopoulos
CD DRD0213, Dunelm Records, 2003
(reissued by Divine Arts)
- 'Anairesis'
works: Cetiz and Demopoulos
the Anaeresis Ensemble, dir. By Matt Coorey,
CD DRD0214, Dunelm Records, 2003

as contributor to:

- 'Styx' from the CD *Contemporary Greek Music for flute and piano*
works by Antoniou, Zervos, Samaras, Tsoungas, Hatzileontiadi, et al.
Dimitris Demopoulos: piano, Nikolos Demopoulos: flute
Irida 006, Irida Classical, 2008

- 'Of seventh doors' from the CD *Royal Northern College of Music: School of Composition*
works by Cetiz, Clay, Stadelmann, Demopoulos, Spratt, Hunt and Ni Riain
RNCM ensembles
SCCM 03, RNCM, 2003

in production

- 'Panayiotis Demopoulos, Works'
Ensemble Idée Fixe, directed by Dimitris Demopoulos
Metier Records (prov.)
recording scheduled in 2011-12, Thessaloniki
- 'Chimes in Time: piano music by Anthony Gilbert and David Ellis'
piano: Panayiotis Demopoulos
ASC Records
recorded May 2011, Manchester

MUSIC FOR FILM/THEATRE/DANCE

theatre:

The Plastic Boot Project
Turku Academy of Arts, Finland
20.5.2005 (premiere), 'Theatre Robe', Turku
direction, puppets, and animation: Emma Jussila
lighting: Antti Manninen

The Painter for three marionettes
direction/animation: Emma Jussila
22.1.2006 (premiere) Studio Theatre, Prague

cinema:

'a Film about an installation': 26' (2006)

direction: George Artopoulos

production: CUMIS, Cambridge

2006-2008: showing of the short film about the making of the experimental construction: *It's a Parasite!*, showings at the Festival of Madrid, Suffolk, Kentucky, London, Helsinki, Porto, etc.

'Sarakiniko': 13' (2006)

direction: George Artopoulos

independant production

2006: the film was included in the *ArtExpo Festival, 2006*, with which it was then shown at international film festivals in Venice, Naples, London, Chicago, Rome, and Athens.

'Mutating views_urban friendship': 5' (2004)

direction: George Artopoulos

independant production

2005-2006: the film was included as part of the internet exhibition of *Shortinvenice* for the promotion of award-winning short films, and was shown in Venice and Thessaloniki.

'Translations': 10' (2004)

direction: Poppy Iakovou

production: CUMIS, Cambridge

2005: this film was included as part of the XII Biennale of Cinematography in Naples.

dance:

Hyperboreal – Tableaux Vivants: 8' (2005)

choreography/performance: Rachel Dean – Laura Aldridge

production: Northern School of Contemporary Dance, Leeds

2005: presented at Riley Theatre, Leeds

installation:

'It's a Parasite!' στην

A Second Sight, the International Biennale of Contemporary Art in Prague

promotion: Γιώργος Αρτόπουλος και Stanislav Roudavski

production: Cambridge Digital Studio/*National Gallery in Prague*, Ivan Hartmann, Svetlana Michajlová, and Katarína Rybková (Prague: Národní galerie v Praze, 2005)

placed in the Museum of Modern and Contemporary Art, Prague, 2006.

EXCERPTS OF REVIEWS

"Panayiotis Demopoulos is a young Greek composer-pianist who shows himself in this sharply contrasted recital to be an exceptionally sensitive artist. In Brahms's Intermezzi he responds with a special interior magic to the composer's most bittersweet world. He is alive to every harmonic felicity...hauntingly poetic...so that like Wordsworth's the Solitary Reaper one bears the music in one's ear 'long after it was heard no more'. Demopoulos's Farewells show how music of severe economy can achieve a concentrated evocation..."

Bryce Morrison, Gramophone

“...the brilliance of a unique and exceptional programme presented...really rigorously and highly expressive interpretation, making contemporary music accessible even to the traditional listener...” **Christoph Clören, Westfalen Post**

“...a wonderful blending of the romantic, the modern and the post-modern to make a young man’s masterpiece... Demopoulos is a shining light in the land of young composers...” **Patrick Gary, Music Web International**

“...great creative potential, a wide range of musical interests and impressive musicality...” **Nina Orotchko, Ftan International Piano Festival**

“...high intelligence...an outstanding pianist and a very able presenter of his own work in lectures...” **Anthony Gilbert, composer**

“...wonderful virtuosity at the piano... could have heard it all again...an awesome range of tone from the keyboard in a thrilling display...” **Richard Dawson, Rochdale News**

“...quite possibly the most important Greek composer of his generation...” **Thomas Tamvakos, Jazz&Tζαζ**

“...this pianist is capable of great atmosphere, as well as projection, well-paced expressiveness and a lively personality...demystifying with confident aplomb and revealing an individual voice...” **Mark Tanner, International Record Review**

“...calls Dame Myra Hess to mind...a poetic, extemporaneous quality that lifts him into a high category of excellence...a remarkable feat of musicianship...beautifully controlled...masterfully evoked...Demopoulos shapes to the stylistic and physical demands of the music like wine to a goblet...a tour de force.” **Neville Cohn, Ozarts**