

PROGRAMS



Duo
Mader/Papandreopoulos

Duo Mader/Papandreopoulos

Andreas Mader, Saxophone
Christos Papandreopoulos, Piano

Duo Mader/Papandreopoulos, formed by classical saxophonist Andreas Mader and pianist Christos Papandreopoulos was recently described as “a top-duo that works out contemporary compositions in an atmospheric and interpretive way to the smallest nuances.” (Leeuwarder Courant/Dagblad van het Noorden). Following the release of their debut album Lilith & Lulu in February 2019, the Duo received rave reviews not only from the Dutch but also Austrian and Luxembourgian press, as well as the Bavarian Radio (BR-Klassik).

In 2018 Duo M/P was pronounced one of the winners of the Dutch Classical Talent Tour 2019/20. The jury praised the “sublime ensemble playing” between the two. Andreas and Christos distinguish themselves as performers by presenting concept programs and concerts with strong a narrative element.

In the past, the Duo has participated in festivals such as Grachtenfestival (NL), Oranjewoud Festival, Wonderfeel Festival, Festival Klangbasel (CH), 1st Birmingham Piano Chamber Music Festival (UK), Festival Jong Talent Schiermonnikoog 2018 (NL), among others. Duo M/P is among the prize-winners at the 1st Birmingham International Piano Chamber Music Festival and won also the “Oorkaanprijs 2018” for their project Lilith & Lulu. Andreas and Christos have received lessons and mentorship from Pierre-Laurent Aimard in Cologne and Arno Bornkamp in Amsterdam.

Press

BR -Klassik CD-Tip

“[...] Lilith and Lulu, beings of the night, illustrated with dark, often unearthly sounds. Andreas Mader and Christos Papandreopoulos manage to turn these figures to the world. Through the equivalence between saxophone and piano, the succession of soloistic parts and the juxtaposition of bright and dark colors, they become approachable, vivid and pictorial [...]”

Klassik-Heute Recommendation

“[...] Until then, Andreas Mader and Christos Papandreopoulos have created enough images and passed them via their instruments very effectively to their listeners – not to mention the sheer unbelievably differentiated tonal and sonic range, which especially saxophonist Andreas Mader produces on his instrument! [...]”

NRC Handelsblad

“[...] Their interpretation of Berg’s Vier Stücke makes clear why the duo was recently selected for the Dutch Classical Talent Tour 2019/20. Wonderful how much colour Papandreopoulos knows to put in a piano chord in the Sehr langsam. [...]”

Leeuwarder Courant

“[...] This is a top duo that works out contemporary compositions in an atmospheric and interpretive way, right down to the smallest nuances. [...]”

Tiroler Tageszeitung

“ [...] The saxophonist Andreas Mader from Jochberg draws on this abundance of sound qualities when, together with the Greek pianist Christos Papandreopoulos, he depicts the portrait of two legendary women on the debut CD “Lilith & Lulu” published on 7 Mountain Records [...]”

Bezirksblätter

“Magnificent classic concert
[...] The Duo celebrated the works with high emotions and perfect technique, which was rewarded by the audience’s frenetic applauding [...]”



Contact

Andreas Mader
Javastraat 128D
1094HP Amsterdam
+31 648466489 (Andreas)
+31 619339907 (Christos)

duo.maderpapan@gmail.com
www.duomaderpapan.com

AN AMERICAN IN PARIS

“... fascinatingly exciting interpretations.”

- pizzicato.lu

RÜCKBLICK: NIEMAND KANN ALLES WISSEN

Béla Bartok / Dance Suite (16')
(arr. Christos Papandreopoulos)

Erwin Schulhoff / Hot Sonate (15')

György Ligeti / Mysteries of the Macabre (8')

György Ligeti / Hungarian Rock (5')

Paul Hindemith / Sonate (10')

Ursula Mamlok / Rückblick (6')

1938 is an ominous year, the beginning of the soon-to-come chasm. Paul Hindemith is about to leave Europe. In a letter he uses the phrase “Niemand kann alles wissen” expressing his distress about the turn that things seem to have taken. The initials of this phrase (NKAW) transcribed in Morse Code can be heard signalling in his Sonata.

The German composer Ursula Mamlok is going to follow the same route as Hindemith. In her work “Rückblick”, she brings to memory the unsettling sounds of the night of the November Pogrom.

It is hard to imagine that, just a few years earlier, cosmopolitan Europe was brimming with avant-garde movements. The works by Schulhoff and Bartok offer a vivid example. The 40s then shred time and culture into two pieces. Ligeti's sound-world, dark and doomed, sarcastic and macabre, is a completely different kind of music.

“... a top-Duo ...”

- Leuwaarder Courant

Maurice Ravel / Ma mère l'oye ((15')
(arr. Christos Papandreopoulos)

Béla Bartok / Dance Suite (16')
(arr. Christos Papandreopoulos)

George Gershwin / An American in Paris (15')
(arr. Christos Papandreopoulos)

Kurt Weill / Suite from the Threepenny Opera (10')
(arr. Christos Papandreopoulos)

Dimitri Shostakovich / from 24 Preludes op. 34 (15')
(arr. Christos Papandreopoulos)

On stage, next to the piano, three different saxophones will be waiting: soprano, alto and tenor. In this program the Duo presents their own arrangements for these instruments combined with the piano.

The tenor gives a dark swing to Bartok's Dance Suite. The alto makes the multiple personalities in the Preludes by Shostakovich more vivid. The soprano melts together with the piano and create an unexpected imitation of the Balinese sounds that are hidden in Ravel's Suite.

Finally, all three saxophones are used in Gershwin's An American in Paris, expanding the sound palette of a traditional duo setting.

“... vivid and plastic ...”

- BR Klassik

FRAMING A SHOUT

Dimitri Shostakovich / from 24 Preludes op. 34 (15')
(arr. Christos Papandreopoulos)

Kurt Weill / Suite from the Threepenny Opera (10')
(arr. Christos Papandreopoulos)

Arvo Pärt / Spiegel im Spiegel (10')

Bela Bartok / Dance Suite (16')
(arr. Christos Papandreopoulos)

György Ligeti / Mysteries of the Macabre (8')

Mark-Anthony Turnage / Two elegies framing a shout (14')

It is the nature of both saxophone and piano to transform their sound to the extremes: the depth of the timpani, the pizzicato of a double-bass, the scream of the human voice.

The neo-primitive sounds Bartok's Dance Suite (arranged by the Duo), Ligeti's ear-corrupting Mysteries of the Macabre and the grotesque humor of Kurt Weill's musical drama among other works, give an excellent opportunity to the saxophone and piano duo to show how far they can go from their traditionally expected sound.