

Guy Livingston, pianist

“An exceptionally agile and charismatic performer” –Los Angeles Times

“A pianist with a flair for modernism” –The New York Times

“skillful, audacious” –The New Yorker



Guy Livingston is a unique performer who combines music, storytelling, and design onstage in brilliant combinations. A graduate of Yale University, the New England Conservatory, and the Royal Conservatory of the Netherlands, he won the Gaudeamus prize in piano. He has worked with John Cage (Atlas Eclipticalis, Mode Records), William Bolcom (multiple commissions), Annie Gosfield, Gene Pritsker, and hundreds of young composers. His CD *Don't Panic* (Wergo Records) featured 60 compositions, of 60-seconds each, by 60 composers from around the world, and was featured in The New York Times, Le Monde, Diapason, Gramophone, and on NPR's Sunday Weekend Edition. As a radio host, he has produced and presented over 125 shows, for Irish Radio (Lyric fm), WFMT (Chicago), ABC (Australia), and ConcertZender (Utrecht) where he hosts a weekly broadcast of American music. He won the bronze medal for best music documentary of 2018 at the New York International Radio Festival Awards. Additional projects include lectures on music and architecture, and an advisory role on music for the European Space Agency (ESTEC).

Programmes

Dada at the Movies (silent film, piano, and audience participation)

Dada responded to the horrors of the first world war with irrationality, impulsiveness, and nonsense. In slightly over an hour, Livingston effortlessly packs in lost cinema, forgotten scores, restored costumes, anecdotes, humor, pathos, and poetry - all from actual Dada art. In our present-day confusion and Dadaist politics, *Dada at the Movies* carries a powerful contemporary relevance.

Tears at Happy Hour (cabaret recital for soprano and piano)

Livingston joins forces with longtime duo partner Rayanne Dupuis, soprano, to present songs of love, lust, and loss. Dupuis' brilliant onstage persona transitions effortlessly from classical to cabaret, from melodramatic to tragic, from bitter to sweet. *Tears at Happy Hour* features three newly commissioned works by Bolcom, including a new song cycle, *Poemes Libres de Droits* on texts by Guillaume Apollinaire, as well as tunes by Kurt Weill, Marc Blitzstein, and Leonard Bernstein.

Bauhaus Centennial (piano, period films, lighting, historic context)

Livingston was recently appointed artist in residence at a former embassy designed by the Bauhaus architect Marcel Breuer. This brutalist concrete and granite building has inspired a wacky and surreal celebration of Bauhaus style. Featuring films by Brocksieper, Egging, Graeff, Richter, and Schwerdtfeger (many unknown outside Germany), and music by Hindemith, Antheil, Schönberg, and Webern.

The Architecture of Music (site specific show: each performance is customized)

In addition to his pianistic skills, Livingston studied architecture at Yale and worked in the field for several years. His background in design has inspired this innovative new program, which reacts to non-traditional venues by curating and performing music specifically for each building. Working with Quebecoise composer Cléo Palacio Quintin, and Dutch composer Rosalie Hirs, Livingston will present the first iteration of the show at the legendary Theo Van Doesburg House in Paris on September 7th, 2019.

The Lost Generation (music and texts from Paris in the roaring twenties)

The period between the two wars was a golden age for Paris: artists, writers, and musicians flocked to the city to be part of the cultural hub. Livingston presents music of Satie, Antheil, Gershwin, Debussy, Poulenc, Milhaud, mixed with texts of Gertrude Stein, Ernest Hemingway, and Guillaume Apollinaire, as he tells the story of his own youth in Paris, interwoven with the café life and artistic adventures of the roaring twenties.

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