Guy Livingston

Short bio

Pianist Guy Livingston studied with Alexander Edelman and Claude Helffer after degrees from Yale University and the New England Conservatory, where he worked with Stephen Drury and recorded Winter Music for John Cage. Livingston was awarded the Huntington Beebe and Harriet Hale Woolley scholarships and won the Gaudeamus Competition in piano, followed by a performance diploma at the Royal Conservatory of the Netherlands.

His best-selling first recording (Don't Panic) contained 60 one-minute premieres by composers from eighteen countries. Livingston's boldness, stamina, and virtuosity at the piano have earned him major coverage in Sports Illustrated, The New York Times, Le Monde, Gramophone, Diapason, and on National Public Radio.

He is the top expert on futurist composer George Antheil ("Antheil's perfect champion" – BBC Magazine) and made his own arrangement of Ballet mécanique for solo piano and 16 loudspeakers. His CDs of the lost sonatas of Antheil are published by Wergo.

His podcasts and radio shows (American Highways, The Bug, Under/City/Sound) are available on iTunes, and he has a musical artwork on the International Space Station, orbiting earth every ninety minutes.

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<u>Long bio</u>

Guy Livingston is a pianist and programmer and creator and artist and podcaster and broadcaster and writer and carpenter and scholar and historian.

Livingston grew up in Tennessee, surrounded by country music and the Blue Ridge Mountains. When he was 12, Livingston spent a year at the Conservatorio di Santa Cecilia, as a boy soprano.

At Yale University, Livingston studied archeology, modern architecture, and 20th century music theory. During his Masters at the New England Conservatory he met and worked with John Cage, who gave him the ears and the philosophy to pursue a life-long career in musical experimentation. Appointed Paris correspondent of EAR magazine, Guy discovered on arrival that the publication had gone bust. Undeterred, he stayed in Paris for 25 years. Further studies (IRCAM, the Royal Conservatory of the Netherlands) have prepared him for his current work on at Leiden University, where he is a Ph.D. candidate in "architectural and musical silence."

Livingston's primary interest is the music of the 20th century avant-gardes, from the Russian Constructivists to the French Situationists; from the Lost Generation to the Knitting Factory. He creates multimedia performances out of historical movements, bringing them to life for audiences in museums, universities, hospitals, and concert halls. His unique story-telling skills, his virtuosity at the piano, his sense of comic timing, all are brought in to play onstage in a whirlwind of energy and enthusiasm.

Equally at home behind the microphone, he crafts several radio documentaries and dozens of podcasts each year. Heard around the world (Australian Broadcasting, Irish Classical Radio, South African Fine Music Radio, WFMT Chicago), his words on music reach hundreds of thousands of listeners, and garner prestigious prizes (Bronze and Silver medals at the New York International Radio Festival Awards).

As a pianist, he has premiered almost 200 pieces by composers from across the globe. His projects, unique and ground-breaking, have been featured in Le Monde, The Wall Street Journal, BBC Magazine, Gramophone, the Washington Post, and on France Musique, NPR Weekend Edition (three times), CBC, WNYC, and WGBH. His Dada show was the subject of a cartoon in the New Yorker, and his premiere of Annie Gosfield's baseball composition was written up in Sports Illustrated and on the front page of the New York Times culture section.

Livingston continues to experiment with bringing music to new audiences. He is the retired director of a non-profit which presents concerts in underserved Parisian hospitals. He appeared as an expert on torpedos in the recent Hedy Lamarr film, Bombshell. And he is collaborating with the European Space Agency and NASA on multiple projects, including an art gallery which is currently orbiting earth.