



EVE EGOYAN



“Eve Egoyan’s pianism has strengths in abundance, fully justifying (composer) Michael Finnissy’s testimony that ‘she illuminates the music she plays; an alchemy, authenticity and fearlessness’.” — International Piano Magazine

Biography

Eve Egoyan is an artist whose medium is the piano. Her performances encompass extremely contrasting sensibilities: from Alvin Curran's five-hour long *Inner Cities* to Erik Satie's miniatures; from minimalist *Simple Lines of Enquiry* by Ann Southam to maximalist complexity works by Michael Finnissy; from the barely audible to roaring overtone-filled resonances; from the rigorous interpretation of a score to free improvisation.

Eve Egoyan has firmly established herself as an internationally recognized interpreter of contemporary piano concert music. She has won numerous awards and consistently receives acclaim for her performances and recordings. Renowned composers James Tenney (U.S./Canada), Alvin Curran (U.S.), Ann Southam (Canada), Rudolf Komorous (Canada), Maria de Alvear (Germany), Michael Finnissy (Britain) and Jo Kondo (Japan) amongst others have written for her. She continues to commission works and is presently exploring writing for herself (Chalmers Arts Fellowship). Egoyan's definitive style continues to take her to new levels of artistic achievement, creative collaboration and audience engagement.

Eve has released nine critically acclaimed discs, eight of works by living composers and one disc of works by Erik Satie. Her discs have been selected as "Top Classical Disc of the Year", *Globe and Mail* (2011), and one of "Ten Top" classical discs, *The New Yorker* magazine (2009). Her most recent disc, "5", world première recordings by Ann Southam, received four out of four stars by the *Toronto Star* and was the featured disc of the week on New York's classical radio station WQXR. Her first disc, "thethingsinbetween" (1999), was selected one of the top ten discs of any genre by the *Globe and Mail*. These accolades are particularly remarkable for contemporary solo piano repertoire of mostly Canadian compositions.

Honours include numerous commissions and awards from the Canada Council, Ontario and Toronto Arts Councils, FACTOR, a University of Victoria Distinguished Alumna Award, a K.M. Hunter Award, a Chalmers Award and a Chalmers Arts Fellowship. Eve is a Fellow of the Royal Society of Canada (FRSC) and one of fifty Canadian performers and conductors given the designation of "CMC Ambassador" by the Canadian Music Centre. Eve was recently selected as one of the 25 greatest Canadian classical pianists by the CBC.

Selected Press Quotes

"Pianist Eve Egoyan, for whom *Inner Cities 8* was written, captures tenderly the reflective character of this 40 minute installment from a remarkable cycle of memory-infused ear quests and dream-driven sound trails, written by Alvin Curran since the early 1990s."
— *The Wire*, December 2014

"Classical music ought to have a sense of adventure, and Eve Egoyan certainly does. One of this country's most respected contemporary music interpreters, Egoyan is willing to take on anything, from improvisation to electronics to whatever the next crazy thing may be. And not only that: she can also make lovely music at the piano. That's crucial."
— Matthew Parsons, CBC

"Egoyan created a program that reminded me of something I'd read about visual artists, who in some respects refine our sense of sight, teaching us to discriminate and discern in ways that we had not been able before. The artist changes the way we see. Same with Egoyan and our hearing." — *barczablog* 2013

"Egoyan's unflinching offering of an emotional landscape... a questing vision that makes her arguably one of the finest contemporary artists out there today."
— *Musical Toronto* 2013

"2009: Ten Exceptional Recordings: The test of a great recording is whether you find yourself temporarily unable to live without it. For certain overlapping periods this year, I couldn't stop listening to...Ann Southam's immense, mysterious piano piece *Simple Lines of Enquiry*." — Alex Ross, *The New Yorker*, December 2009

"...curatorial attention to concept and detail that is so apparent in every Egoyan recital...ears made newly patient by Egoyan's precise, elegant and highly sympathetic performance" — *Globe and Mail*, December 2008

"Egoyan's take on new works is stunning...her clear, uncompromising taste was much in evidence in the choice of repertoire...Egoyan's remarkable playing balanced that delicacy with intense focus, holding all in a net...the spaces in between the notes were still charged with presence...I even found myself confusing sound with touch...so convincingly had Egoyan restitched our reference points." — *Globe and Mail*, 2007

"Egoyan is the kind of pianist who excites the listener because of the total involvement she displays with whatever music she perform...Egoyan's playing seems to meld with the piano. She is one with her instrument and at the same time she is one with the music. Hers is an extraordinary talent that concentrates almost exclusively on modern composers, especially living composers. She brings them to our attention as few other pianists manage to do. These composers produce works that for the most part appear inaccessible to the listener, but that changes when Egoyan performs their compositions. They suddenly lose their seeming distance from our musical experience, our surroundings, from our usual perception of what is music. They become

accessible...Egoyan, whose sensitive touch makes all four pieces take on their own life, surprises with her forcefulness when required. It is startling, yet refreshing, and she captures these moments to perfection.” — *Lancette Journal of the Arts*, 2006

“Such a diversity of approaches enables Egoyan to display the rich variety and depth of her performance technique. The works demand virtuosity of extremely different sorts. In some cases, it is the capacity to play music with fast, complex passages. In others, it may involve the ability to sustain extraordinary delicacy and quiet over a long span. Many shadings in between these extremes are explored as well. In all cases, the pianist shows herself a sensitive listener as well as performer, having obviously internalized the works so that she can perform them almost as if they were her own.” — *Fanfare*, 2005

“Egoyan is a visionary musician and pianist who is forging a new path for contemporary solo piano music...She has an exceptional command of the piano and a completely solid understanding of the music. Most remarkably, she has a unique ability to interact with and engage the audience, taking them places one never would have dreamed were accessible through music.” — *The Kitchener-Waterloo Record*, 2005

Eve Egoyan Upcoming 2015/2016:

new recording of works by Linda Catlin Smith (Canada)

new recording of works by Maria de Alvear (Spain/Germany)

newly commissioned solo piano works by Nick Storrington, Michael Snow and John Sherlock

newly commissioned works for disklavier and image by Nicole Lizée and John Oswald

Prairie tour 2015: Calgary, Edmonton, Regina and Winnipeg

California tour 2016: Los Angeles, San Francisco, Stanford University and the University of California Santa Barbara

Eve Egoyan Solo Recordings:

5, works by Ann Southam (2013)

RETURNINGS, works by Ann Southam (2011)

Simple Lines of Enquiry, by Ann Southam (2009)

Asking, by Maria de Alvear (2007)

Weave, (2006)

WU, by Rudolf Komorous (2005)

The Art of Touching the Keyboard (2004)

Recoins (Hidden Corners), works by Erik Satie (2001)

thethingsinbetween (1999)