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CHRISTINA PETROWSKA QUILICO, C.M., O.Ont., FRSC SAMPLE QUOTES FROM CD REVIEWS

*** Four JUNO nominations ***

Glass Houses Revisited (Music of Ann Southam):

One of *The 30-best-Canadian-classical-recordings-ever* – CBC Music (on a list with Glenn Gould's recordings of the Bach Goldberg Variations, and other major classics)

One of *10 Pieces of Classical Music Everyone Should Know* – CBC Music (on a list with Bach, Beethoven, Schubert, Brahms, Chopin, Rachmaninoff, Strauss, Bizet and Copland).

One of *10 Piano Pieces Everyone Should Know* – CBC Music (along with works by Debussy, Chopin, Beethoven, Ravel, Liszt, Glass, Bach and Handel)

One of five *Best Canadian Classical Pieces Ever Written* – (*Glass Houses* series), Friends of Chamber Music (Vancouver)

2018 Critic's Choice – *American Record Guide* (Mozart Violin & Piano Sonatas, Vol. II)

“Petrowska Quilico selected an assortment of pieces from Southam's 1981 *Glass Houses* series, then added her own spin with the composer's blessing. She describes them as ‘fiendishly difficult etudes’ played at breakneck speed. Petrowska Quilico manages the technical demands with supreme virtuosity and creates a complex sound tapestry that pays personal tribute to one of Canada's most engaging musical figures.”
– Denise Ball, *CBC Music Classical/blogs:The-30-best-Canadian-classical-recordings-ever*

Mozart Complete Sonatas & Variations for piano & violin (6-CD box set, Navona Records NV6697)



“The duo's playing is very fresh, with verve and moving intensity. The impression conveyed is of elegantly gripping musicians who want to show their enthusiasm for these pieces ... They succeed in doing so excellently.” – Remy Franck, *Pizzicato, Luxembourg*

“Truly a worthy and lasting memorial tribute to a fine and greatly missed violinist and what was clearly a very special musical and personal partnership and friendship.” – Terry Robbins, *The WholeNote*

“‘Violin Sonata No. 28 in E-Flat Major, K. 380’ leads with the dancing keys and fluid strings interacting with tremendous playfulness and technical prowess ‘Violin Sonata No. 35 in A Major, K. 526’ showcases a harmonic energy and frisky progressions from Quilico and Israelievitch that emit much charm.the pretty intimacy of ‘Violin Sonata No. 27 in G Major, K. 379’ radiates timelessness and sophistication, while ‘Violin Sonata No. 18 in G Major, K. 301’ tugs on the heartstrings via the animated keys and stirring strings. ‘Violin Sonata No. 12 in G Major, K. 27’ allows for each player’s inimitable talents to shine via the meticulous but accessible album highlight, and ‘Violin Sonata No. 1 in C Major, K. 6’ exits with mesmerizing and melodic gestures.”

– *Take Effect Review*

“The progression from the early sonatas that favour the piano through the later sonatas that highlight the violin is brilliantly captured by these two extraordinary musicians. ...wonderfully intimate performances of Mozart's sonatas and variations. ... Beautifully performed, this release showcases an important part of Mozart's repertoire.”

– *Darren Rea, The Classic Review*

More Rivers (Solo piano suite by Frank Horvat; Navona Records NV6689)

“The set comprises seven pieces constructed with overlapping looping textures evoking water: murmuring, babbling, racing or gently flowing. A number of the movements are calm and meditative reflecting in the composer’s words ‘a spiritual sentiment,’ but there are also dynamic and forceful moments reminding us of the power of water. Petrowska Quilico rises to all the challenges, making even the most intricate passages sound effortless and natural.”

– *David Olds, The WholeNote, February-March 2025*

“As Frank says in the notes “some rivers are long, some are short, some have rapids, and some have calm water”. But all but the most benighted rivers flow and these pieces evoke natural streams; clean, pure and life giving. Played with great virtuosity, discipline and control by Christina it’s a very pleasant way to spend 65 minutes.”

– *John Gilks, Operaramblings*

“Gorgeous new record...healing meditative calm...I think you’ll find that is just the state of mind you get when you immerse yourself in this new music, these new rivers...More Rivers.”

– *Paolo Pietropaolo, CBC Radio 2’s In Concert, Record of the Week*

“As a conduit for his [Horvat’s] music, Petrowska Quilico shows herself to be as adroit an interpreter as she was for Southam when the performances on More Rivers feel very much as if his sensibility is speaking through her. Let's not forget that there's an environmental dimension to the project too, with both composer and interpreter keenly aware of the impact of climate change on the planet's oceans, seas, lakes, and rivers. That's certainly one of the things worth reflecting upon as the album's beguiling music floods the listening space.”

– *Textura, January 2025*

“The inimitable Canadian pianist Christina Petrowska Quilico returns with a sequel to Frank Horvat’s work, where the 7 pieces flow with unparalleled attention to detail. ... A solo piano effort that touches on impressionism, Prokofievian harmonies, Pärtian spirit, and layers of Messiaen influence, Petrowska Quilico again proves just why her performances are resonating worldwide.”

– *Take Effect Review, October 2025*

Games of the Night Wind (David Jaeger, Toru Takemitsu, Alexandre Tansman, Henryk Görecki; Navona/Parma Records NV9930)

“The celebrated Canadian pianist Christina Petrowska Quilico has collaborated with composer and producer David Jaeger on a number of recordings over many decades. *Games of the Night Wind* is their third on the Navona Records imprint alone. The devotion of the pianist to the composer’s music is, predictably, personal. It speaks of long acquaintance with these works on offer, the *12 Nocturnes* by Jaeger, and you need only sample the first set of four to hear how lovingly the pianist caresses the music that gives it a unique raptness.

“While the *12 Nocturnes* may be the centrepiece of the recording, particularly the tenth which lends the album its name, and the other nocturnes are spectacular as well. For example, the enormously uplifting second, *A Blessing*, the sixth, *Forget the Day* and the ninth *Lament for the People of Ukraine*, are all especially impactful. With Jaeger’s nocturnes we are treated to the composer’s sublime grasp of the form, and enthralled by Petrowska Quilico’s performance.

“Her treatment of the other pieces is absolutely scintillating too. Toru Takemitsu’s *Les Yeux Clos* is other-worldly-ethereal, and Henryk Górecki’s *Intermezzo* is long-limbed and beautiful. Meanwhile Górecki’s superb, crepuscular *Lullaby* is evocative (as an angular contrafact) of Mozart’s *Twelve Variations on Ah vous dirai-je, Maman*, albeit darker in colour.

“Jaeger also gets high marks as session producer of this recording.” – *Raul da Gama, The Wholenote*

“Two titans of the Canadian music scene, composer David Jaeger and pianist Christina Petrowska Quilico, come together on *Games of the Night Wind* Navona Records. Setting the stage for Jaeger’s enigmatic evocations is Takemitsu’s starry *Les yeux clos*, a poetic reverie as characteristic of the Japanese composer as *Games of the Night Wind* is of Jaeger. For seven-plus minutes, Quilico sprinkles notes delicately across the musical canvas, with each crystalline splash of colour twinkling vividly like stars in the sky.”
– *The editor: Textura July 17, 2024*

“*Games of the Night Wind* is a record of nocturnally inspired piano music played by Christina Petrowska Quilico. Much of the record is taken up by twelve nocturnes from Ontario composer David Jaeger. “The Jaeger pieces were each inspired by a different piece of poetry dealing with some aspect of nocturnal experience. What they have in common is an abstracted, dreamy quality. Some are darker than others, some gentler and more lyrical and they are all interesting. Listening I was reminded of a comment of Brian Current’s to the effect that sometimes listening for things like melody, harmony and rhythm is less useful than listening for texture and I think that’s true of these pieces. They are all deeply textured but in different ways. They are played with great sensitivity... the entire album flows without breaking the predominant mood and it’s worth listening to right through end to end.”

– <https://operaramblings.blog> April 26, 2024

Shadow & Light: Canadian Double Concertos (Larysa Kuzmenko, Alice Ping Ye Ho, Christos Hatzis; Centrediscs CMCCD 31823)

“This is a terrific program of double concertos—violin, piano, and orchestra—by three Canadian composers. Larysa Kuzmenko (b 1956) was thinking about Jules Verne’s *Journey to the Center of the Earth* when composing the 18-minute *Skartaris* – named for the Icelandic volcano in the novel.... It’s a wonderful work, as is the playing.... Alice Ping Yee Ho (b 1960) had 19th-Century capriccios and the classical spirit of clarity and virtuosity in mind while composing the 15-minute *Capriccio Ballo*.... There are magical sounds, especially at 7:00, where delicate bell-like tones are heard.... The final work is *Arabesque*, by Christos Hatzis (b 1953), a complete contrast to the first two. The four-movement, 29-minute work traces a life: childhood in I (‘Innocence’), youthful exuberance in the disco-dancing II (‘AD 1980’), introspection in III (‘With Regret’), and the defiant refusal to surrender in IV (‘Gypsy Heart’).”

– *Barry Kilpatrick, American Record Guide*

“Writing for the pairing of violin and piano (the dependably terrific Christina Petrowska Quilico and violinist Marc Djokic backed capably by Sinfonia Toronto under the direction of conductor Nurhan Arman), the compositional triumvirate bring *Shadow & Light* to life with influences ranging from Felix Mendelssohn and Johannes Brahms, to Hitchcock foil Bernard Herrmann and the author Jules Verne. The result is a truly post-modern affair that plays in the margins that lie between the binary of the traditional double-concerto form and a set of influences that escape categorization.... The result is a satisfying and extremely fine recording that expands the canon of both Canadian composition and the rare double-concerto pairing of violin and piano for future repertoire consideration.”

– Andrew Scott, *The WholeNote*

Blaze (Solo piano music by Alice Ping Yee Ho; Centrediscs CMCCD 31323)

* One of “My favourites from 2023” chosen by David Dalle, CKCU, Ottawa

“The range of emotions depicted and the sheer virtuosity of several of the works make demands on the pianist that a lesser musician would find daunting. Petrowska Quilico, still at the top of her game after more than 50 recordings, rises to every challenge without breaking a sweat.”

– David Olds, *The WholeNote*

“There are pieces like the title track which are colourful and intricate with others like “Shade” being slower and, perhaps, more lyrical. It’s all highly virtuosic requiring not just excellent orthodox technique but quite a bit in the way of extended technique. It needs more than technique too as this is music with a lot going on that needs to be interpreted sensitively. The performances are really impressive.”

– John Gilks, *Operaramblings*

“The state-of-the-art when it comes to Modern virtuoso music for the piano today can be had nicely in the recent album of piano works by Canadian-Chinese composer Alice Ping Yee Ho as played with insightful concentration by the formidable Christina Petrowska Quilico....

“In all some eight compositions flow with dramatic High Modern intensity in the course of the program. It is a nice example of High Modernism today and how the more advanced sorts of musical contours thrive in dedicated hands.

“‘Erupting Skies’ (2022) is doubtless the most sonically spectacular of the eight works, with bracingly elaborated interplay between the piano part and equally so the full bore counterpart of the electroacoustic construction....

“Thanks to Ms. Quilico's finely granular, precision and poetic readings, all of these pieces come alive in the most enthralling ways as sprawling and highly absorbing masterworks that sacrifice nothing to easy listening sorts but instead carve each a twistingly elaborate excitement. Kudos to all concerned. This is a monumental breakthrough that all New Music aficionados should doubtless find as interesting as I have.”

– Grego Applegate Edwards, *Gapplegate, Classical-Modern Music Review*

A Cup of Sins (The music of Parisa Sabet, Redshift Records TK478)

“An hour of very rewarding music.... All these pieces are brilliantly performed...”

– John Gilks, *Operaramblings*

“If the instrumentation used carries with it long-standing traditions, Sabet's music nevertheless feels fresh and new She benefits from the participation of stellar musicians from soprano Jacqueline Woodley on down. Acclaimed pianist Christina Petrowska-Quilico contributes, as do flutist Laurel Swinden, clarinetist Peter Stoll, cellist Dobrochna Zubek, and on violin and viola Matthias McIntire.... Adding to the recording's appeal, arrangements change from one piece to the next, with

Geyrani, for example, a solo violin setting and *The Seville Orange Tree* spiritedly performed by Swinden and Petrowska-Quilico.”
– *Textura*

Vintage Americana (Navona NV6384, 2021)

- * One of Canada's top 21 classical albums of 2021 – *CBC Music*
- * One of eight of 2021's Lesser Known Gems – *Ludwig van Toronto*
- * One of five 2021 Recommended New Piano Albums – *The Piano Street Team*
- * “What a Performance!” award as one of the year's most outstanding recordings
– *Art Music Lounge*
- * Bronze Medal Award-winner (classical category) – Global Music Awards

“The towering Canadian piano virtuoso Christina Petrowska Quilico performs six works on her latest release, *Vintage Americana*. This absorbing display of musicianship leaves no doubt that she can interpret works from any compositional aesthetic with world-class execution. Lowell Liebermann's *Apparitions* is an anguished work with abundant opportunity for expressive interpretation and Quilico brings a very personal touch to phrasing the work. The four Fantasy Pieces by David Del Tredici highlight her range on the instrument. The *Turtle and the Crane* composed by Frederic Rzewski is a whirling flurry of repeated notes and rising harmonic pillars that are continuously interrupted by tip-toeing islands of contrasting moods that seem to be menacingly at odds with the more mechanical material. In a work by the only Canadian on the disc, American ex-pat David Jaeger delivers a substantial tone poem of considerable expression and artistic depth. Utilizing electronics in the work, Jaeger produces highly compelling and dramatic atmospheres, drawing the listener into a dark sonic landscape. Titled *Quivi Sospiri* (taken from the third canto of Dante's *Inferno*), Jaeger depicts a shadowy journey through a series of remarkably cogent moments of piano wizardry above deep and enigmatic electronic ambiances. Mario Davidovsky's *Synchronism No.6* (also using electronics) is a brilliant work. The immediately arresting nature of artistic expression gives pause and it is no wonder this work was awarded the Pulitzer Prize in 1971. Petrowska Quilico performs Davidovsky's masterpiece with stunning mastery and her interpretation can easily be considered among the most significant among the many recordings of this important work. In her seemingly inexhaustible efforts toward releasing recordings of the highest quality, Petrowska Quilico delivers yet another gift for our ears.”
– *Adam Scime, The WholeNote*

“In this imaginative collection, the celebrated Canadian pianist Christina Petrowska Quilico plays six seldom-heard American works that test the limits of the instrument.... Rzewski's *Turtle and the Crane*, the longest work, presents this composer's signature layer cake of cascading repeated notes on different levels, a difficult assignment for Quilico, who manages its exhausting demands deftly and with impressive virtuosity. Some of the works enhance their dramatic effects with electronic sound, lending variety to the program, both acoustically and stylistically; but Quilico's commanding pianism is what rivets the attention”
– *Jack Sullivan, American Record Guide*

“This is a recital after my own heart: interesting modern music, well programmed and expertly played, bringing out both the mood and the structure of each work. Lovers of modern piano music should not miss this one!

“Quilico's performance of the Liebermann *Apparitions* are even brisker and have more *frisson* in them than the composer's own recordings of them...particularly in the third piece, ‘*Affrettando misterioso*’, which she plays brilliantly. In the slower pieces of this suite, i.e. ‘*Supplichevole*’, her taut phrasing gives shape to a piece that might otherwise sound rambling. She is an excellent musician, and to do all of these pieces in a “live” environment takes an enormous amount of concentration.

“Del Tredici’s *Fantasy Pieces* are typical of this fine but often overlooked composer’s output, combining bitonality with lyricism in his own individual manner, and Quilico’s playing does the music full justice, juxtaposing these two complementary yet opposing elements. Note, for instance, the high-lying, sprinkled notes in the upper treble during ‘Largo, senza tempo’ against the more relaxed melody line played in the middle of the keyboard.

“In David Jaeger’s *Quivi Sospiri*, Quilico plays an ominous dirge-like bitonal melodic line against a pre-recorded tape, creating an eerie effect. Since the composer intended this to represent “the *Third Canto* of Dante’s *Inferno*,” in which everything is in total darkness. I’d say he achieved his goal. And if anything, Mario Davidovsky’s *Synchronisms*, also played by piano and prepared tape, is even more atonal, yet somehow Quilico manages to find a lyrical thread in this piece which she follows brilliantly through the maze of sounds. The program concludes with Paul Huebner’s *Ocotillo*, yet another piece involving pre-recorded tape. In this work, the composer avoided what could have been a series of unrelated sounds by writing almost continuous trills for the pianist which somehow coalesce into a theme.”

– Lynn René Bayley, *The Art Music Lounge*

“A recital showing a broad taste.... The contrast with Gershwin's ‘Suite’, in which we encounter classics such as ‘The Man I Love’ and ‘S Wonderful’ could not be greater. Petrowska Quilico, however, plays both with great conviction and remarkable flexibility.... ‘Apparitions’ by Lowell Liebermann.... A beautifully balanced, melodic and strong narrative piece. And Petrowska Quilico plays it brilliantly.”

– Ben Taffin, *Nieuwe Noten* (www.nieuwenoten.nl)

“All credit to Christina Petrowska Quilico for an intelligent programme.... Quilico’s performance of *Synchronism* is compelling, the touch and tone of a performance of a 19th-century masterwork applied to this typical piece of 1970s avant-garderie. Listen past the outward stylistic trappings, however, and the poetry in Davidovsky’s writing comes to the fore, more so than in the rival accounts. Her approach pays more obvious dividends in the purely acoustic works, Lowell Liebermann’s four *Apparitions* (1985) in particular. Quilico’s accounts compare favourably in my view with the composer’s own, available from Steinway Classics.... Challenging repertoire, well worth investigating.” – Guy Rickards, *Gramophone*

“Christina Petrowska Quilico plays all of these works with virtuoso flair, and an arrestingly rich palette of colors, dynamics, and articulation. I found myself captivated from start to finish. All composers should be fortunate enough to have an advocate like Petrowska Quilico for their music.... Of course, this is a recital designed to appeal to listeners inclined toward more experimental and adventurous repertoire. I think the quality of both the music and the performances lends *Vintage Americana* the potential to appeal to an even broader audience.

– Ken Meltzer, *Fanfare & Amazon U.S.*

“Ms Petrowska Quilico is a pianist wholly devoted to art in so many more ways than one. To begin with it would appear that musicianship and pedagogy not only inform her playing, but seems to nestle cheek-by-jowl in a most breathtaking manner throughout. Moreover her ability to infuse music with a kind of steely rigor and yet open a window to emotive elements is quite exquisite.”

– Raul Da Gama, *That Canadian Magazine*

“These soulful piano sequences in Lowell Liebermann's *Apparitions* are wonderful. David Del Tredici's *Fantasy Pieces* delights with its sparkling trills, while *The Turtle and the Crane* delights with its sparkling, dramatic intensity in the trills. *Quivi Sospiri* by David Jaeger is sensitive and subtle. The subtle rhythm of *Synchronisms* by Mario Davidovsky and the gripping dramatic intensity of *Ocotillo* by Paul Huebner are wonderful.”

– Sven Godenrath, *Your Opera Guide*

Retro Americana (Navona NV6362, 2021)

“Christina Petrowska Quilico is a pianist I admire and appreciate.... And now today another of note, a collection aptly titled *Retro Americana*. What is the first thing that strikes me? The broad breadth of composers and works covered. Some George Gershwin, that is expected, but then Henry Cowell, Frederic Rzewski, Bill Westcott, Meredith Monk and a couple of transcriptions of a few choice Art Tatum improvisations.....The ‘Six Ings’ of Henry Cowell makes his pioneering early Modernism palpable and retro in its very own futuristic way.. Ms. Quilico shows us how splayed in wonderful spaciousness an excellent reading of such Cowell classics can be....

“After the sad loss of Frederic Rzewski it is fitting we hear his ‘Winnsboro Cotton Mill Blues’, which has the insistent rhythmically of machine production and simultaneously reminds us of the lively juke blues rhythmicity of the early 20th century and beyond, from Boogie to Jump. Christina sounds perfect in her deft realization of ostinato and overlying melodic expressivity.

“The performances throughout are uniformly moving, well informed and practiced in making come alive the style requisites that are critical to get this music truly to sing. It is a rather perfect joining of artist and compositional style. I suspect you will find this one a real winner, even if you do not know all or even perhaps any of the music. Kudos, bravos! Listen to this one by all means!”

– Grego Applegate Edwards, *Gapplegate, Classical-Modern Music Review*

“Cowell’s Ings – Floating, Frisking, Fleeting, Scooting, Wafting and Seething. These wry, etude-like blocks by the grandson of a Bishop of Kildare sound much more modern than their date of composition, around 1920, would suggest. Monk’s four pieces – Paris, Window in 7’s, St. Petersburg Waltz and Railroad (Travel Song) – there’s an expressive reserve that gives the music its own clear voice.”

– Michael Dervant, *The Irish Times*

“The program of *Retro Americana* is a well-thought out one with music that all has one finger in the pie of early 20th-century musical forms. From the serious to the more popular and accessible styles, Quilico's skill both as an interpreter of lyrical romantic writing, technical virtuosity, and a fine sense of jazz syncopation styles and performance make for a real treat for fans of American music.”

– <http://maestrosteve.xanga.com>, *Cinemusical*

“Petrowska Quilico brilliantly tackles solo American repertoire from throughout the 20th century. With some rarely performed selections such as Henry Cowell’s Six Ings and Bill Westcott’s Suite combined with some more recognizable titles by Rzewski, Tatum and Gershwin, Petrowska Quilico is able to provide an impressive recital highlighting her technical command over varying styles. There are four selections by composer Meredith Monk – each unfolding as the true gems on the disc. These four pieces reveal the highly compelling originality of the composer – a voice that seems to lend itself to Petrowska Quilico’s performance sensibilities with a bewildering ease and effortlessness – an expressive attribute that will enchant the listener. This release is yet another statement from a restless virtuoso who has a seemingly inexhaustible ability to provide gripping interpretations of the music of our time.”

– Adam Scime, *The WholeNote*

“The piano wizard Christina Petrowska Quilico takes on a stunning project here, where she covers a century’s worth of North American piano music from the composers Henry Cowell, Frederic Rzewski, George Gershwin, Bill Westcott, Meredith Monk and Art Tatum.... Quilico has released 50+ records(!), and this body of work offers interpretations that showcase her unparalleled piano playing with wonder and awe.”

– *Take Effect (takeeffectreviews.com)*

“This compelling new release of a wide variety of contemporary fusions of New World music, thus, *Retro Americana*, neatly shows off her range.... one can only marvel at her audacity in mimicking the famously fluid playing of jazz great Art Tatum, a popular pianist with adoring fans in the classical music world,... Petrowska Quilico manages to achieve remarkably Tatum-like virtuosity in this pair of jazz standards,

including his trademark *sotto voce* rapid lines and inner voicing.... (Frederic Rzewski's) highly virtuosic work, when played with power and conviction as it is here, always stirs the listener."

– Peter Burwasser, *Fanfare*

"There is music on this CD that is threateningly note-dense and intricate....but Petrowska Quilico spools them out with unflappable good humor.... (Regarding jazz selections) her relaxed and not self-conscious performances of Bill Westcott's ragtime and jazz stylings, and Gershwin's more elegant "songbook" transcriptions (to name just two) work well and sound completely natural. Furthermore, when she is playing in a jazz style, she understands that stylistic distinctions between composers still apply."

– Raymond Tuttle, *Fanfare*

Sound Visionaries: Debussy/Messiaen/Boulez (Navona NV6358, 2021)

"A very well thought out choice that reflects the talent and dazzling technique of the Canadian pianist....Quilico has the ability to leave a permanent impression on the listener's soul.... The pianist vibrates in unison with her instrument.... Excellent interpretation by Quilico, who with this recording draws a soundscape parallel to a poetic, moving and silent landscape."

– Carme Miró, *Sonograma Magazine* (Barcelona)

"For a new recording to be important it should have a number of things going for it. Pianist Christina Petrowska Quilico's recent album *Sound Visionaries* has many such things going on throughout. First off, the compositions are uniformly excellent and not ordinarily found together in this combination.... Three masters of Modern solo piano from last century, with well chosen works that epitomise the Modern French school from its iconic beginnings to its full flowering some years later.

"Ms. Quilico begins with Claude Debussy's *Preludes Book Two*," When pulled out of the flow of Debussy's output and placed on a less cluttered display where it can be more impactful for its singularity, when performed so expressively and filled with life as it is here, you are reminded of just how advanced this music was and, indeed, still is. All eight movements are bursting with narrative color and fire...Of course this music to be played well takes a lot of technique and equally a good deal of imagination. Ms. Quilico has both in abundance and so gives us the kind of dynamic reading that stretches our musical understanding.

"As it does all that, it within the album's chronological sequence forms the bedrock for French Modernist piano. As such it sets us up for the next step, Messiaen's bold, strident 'Vingt Regards sur L'Enfant Jesus' in its beautifully advanced seven movements. Rhythmically supercharged, harmonically- melodically edgy, filled with Messiaen's special vitality in its original mature form (1944). I listen with a feeling of great presence and musical wisdom.

"To make the full trip into High Modernism we get two wonderful Pierre Boulez works, 'Premiere Sonate' and 'Troisieme Sonate Pour Piano', both helping define Serialism for good and all, with brilliance and poetic verve, but too with a Frenchness that has a sonically deep footprint. The performances as with the Messiaen and the Debussy mark an undoubted high point in the pianistic personality of Christina Quilico. Her readings are technical triumphs but then always with the utmost musicality, which marks it all as pretty much definitive.

"All the things that in this way define this program as special--performance, composition choice, etc., establish this as indispensable listening for New Music enthusiasts or acolytes alike. Get this and dive in!"

– Grego Applegate Edwards, *GappleGate, Classical-Modern Music Review*

"Here she goes international with incisive results. ...Seven of Messiaen's Vingt regards sur l'enfant-Jésus are brilliantly lit for all to see. ... Whether taken one burst of sound at a time or heard from a higher structural perspective, the performances – taken, like the others, from archival CBC broadcasts – come across as authoritative."

– Arthur Kaptainis, *La Scena Musicale*

“A frequently wild, entertaining, haunting and counterintuitive performance.... (Debussy *Preludes Book II*:) her restraint, where others go straight for the macabre, is a revelation (*Feuilles Mortes*); dazzlingly articulated hints of future fireworks (*Les Fées Sont d’Exquises Danseuses*); she finds unexpected unease within the rapidfire rivulets of *Ondine*, particularly via lefthand grit; Quilico’s blend of legato and wry ragtime flourishes in *Les Tierces Alternées* is insightful, and a lot of fun.... (Messiaen *Vingt Regards sur l’Enfant-Jésus* excerpts:) Messiaen is not known for his sense of humor, but Quilico finds it, in the music-box bounce of #4 and the jaunty ragtimish allusions in #11, dauntingly vast clocktower resonance and austere close harmonies notwithstanding. The procession of prophets, shepherds and wise men march regally through #16, even as the rhythms grow more dissociative. Following with the Star of Bethlehem tableau of #2 is a neat bit of programming, turning the composer’s foreshadowing inside out. Angels are just short of frantic to get the show on the road in #14. There’s a return to coyly playful gremlinish fun in #11’s view from above.”

– *Lucid Culture and New York Music Daily (Delarue)*

“Her modern and impressionist abilities are on full display as the versatility and unparalleled attention to detail is nothing short of fascinating.”

– *Tom Haugen, Take Effect Reviews*

“The CD opens with *Preludes Book Two* by Claude Debussy. The 1st and 8th works are executed with an accentuated, sparkling elegance that makes you sit up and take notice, while the 2nd, 5th and 7th works are soulfully and pointedly formed. The sparkling elegance of the 4th and 6th works is wonderful. We continue with the *Vingt Regards sur l’enfant-Jesus* by Olivier Messiaen. The first is rhythmically pointed, the 2nd and 6th are subtle and soulful, the 3rd and 4th are exciting with their dramatic intensity, and the 5th and 7th are the sparkling, virtuoso passages, which in places are formed with a dramatic intensity that makes you sit up and take notice.” – *Sven Godenrath, Your Opera Guide*

“With over 50 recordings and a storied record of critical acclaim, veteran piano virtuoso Christina Petrowska Quilico delivers yet another reason why she is regarded as one of the most celebrated interpreters of 20th-century music. The listener is treated to surprisingly original interpretations of frequently recorded selections such as Debussy’s second book of *Preludes* and Messiaen’s *Vingt regards sur l’enfant-Jésus*. The pianist’s attention to detail and delicate approach to phrasing are unparalleled..... In Petrowska Quilico’s recordings of the first and third sonatas of Boulez, the virtuoso’s dynamic command over this highly demanding music produces an assertiveness that undoubtedly will become compulsory atop the list of many recordings of this music.”

– *Adam Scime, The WholeNote*

“Excellent album... an enthralling aural journey.... Canadian pianist Christina Petrowska Quilico is a compelling artist, one who makes light of the myriad technical challenges and gets to the heart of the music. This primer of twentieth century French piano music gets better with each repeated listen.”

– *Chang Tou Liang, Pianomania, Singapore*

Global Sirens (music by women composers, early 1900s to the present; Fleur de Son FDS58046/ naxosdirect.com, 2018)

“Petrowska Quilico covers a lot of ground over the CD’s 19 tracks, from Chaminade’s rich and romantic *Méditation* and Schmitz-Gohr’s lovely *Elegie for the Left Hand* to Backes’ jazzy, Debussyesque *Slow* and Kuzmenko’s haunting and evocative *Mysterious Summer Night*. And then there’s Shepherd’s delightful *Wireless Rag*, yup, an honest-to-goodness rag. Let’s hear it for Christina Petrowska Quilico, champion of women composers!” – *Sharna Searle, The WholeNote*

“Germaine Tailleferre...was an interesting composer whose short pieces are the only ones that seem

to survive in concert nowadays. The *Deux Pieces* here are typical of her work: excellently crafted and fastidious, and Quilico plays them (as she does everything on this album) extremely well...

Happily, we next get no less than four pieces by the redoubtable Meredith Monk, and here I was in my happy space. I LOVE her music! Quilico plays it with more of a *legato* feeling than the composer herself does, but it's still quirky, fascinating and hypnotic. This recital ends with *Wireless Rag* by Adeline Shepherd (1883- 1950). It is a fun piece and a nice way to end the album."

– Lynn René Bayley, *The Art Music Lounge*

"Canada's distinguished pianist chimes in with a very well-played program and the music invariably leaves an impression without sounding out some sort of avant manifesto. As "Sirens," these are musical voices we need to hearken to and appreciate.... Ms. Quilico gives to every miniature her total attention, a detailed focus. We in the end find it a very worthwhile addition to the contemporary piano repertoire, a real pleasure to hear and appreciate. Definite recommendations of a high caliber I give to this one."

– Grego Gapplegate Edwards, *Gapplegate Classical-Modern Music Review*

Soundspinning – Music by Ann Southam (Centrediscs CMCCD 26018, 2018)

"Petrowska Quilico has a fearless technique, and has shown herself to be a game collaborator no matter what Canadian composers, in particular, throw at her. She ensures that the music always has a color and a shape. In Southam's most patterny works, if Petrowska Quilico were to drop a note here and add a note there, I think we would be none the wiser, but I trust this pianist. I also respect her for making a career out of music that she cares about, versus music that her financial consultant would prefer she plays."

– Raymond Tuttle, *Fanfare*

"The repertoire on the disc includes five cycles of miniatures, many of which are based on a 12-tone row that Southam used extensively. But the recording also includes two "Bluesy" sets, Three in Blue and Five Shades of Blue, that are particularly intriguing for their obvious reflection of jazz influences. All of them are delightfully playful creations that Petrowska Quilico plays with superb technique and unbridled joy. ...Soundspinning is an important recorded document in the compilation of Southam's piano works and is masterfully performed by Petrowska Quilico."

– Alex Baran, *The Wholenote*

"The late (and I would add great) Canadian Minimalist Ann Southam (1937-2010) has not exactly become a household name, not at least here in the States, but that should never stop those who love music... To my happiness there is another volume of her piano music to hear, namely Soundspinning... featuring Christina Petrowska Quilico and her sympathetic and idiomatic pianism. There are series of miniatures to be heard on this program, many most mesmerizing and singular in their clustering of motility, not typically repetitive in ways of some of the standard classical Minimalists. In other words these show some somewhat different sides of the Southam originality. ... Maestro Southam is gone but most assuredly NOT forgotten. She was an original and her music still sounds great. So check her out. And hear this one for sure."

– Grego Applegate Edwards, *Classical Modern Music*

Worlds Apart – Double Album of Canadian Music (Classics With a Twist/Worlds Apart) – (Centrediscs CMCCD 23717, 2017)

"Petrowska Quilico has a wonderful touch in these miniatures, an intrinsic understanding of voicing that lends itself well to creating each atmosphere with due expediency [re John Rea's *Las Meninas*] Though all the pieces featured in this collection are Canadian works and 'contemporary' by most standards, I found it stunning I am the same age or younger than each. Yet, in several cases, Petrowska Quilico is still the only recording artist to devote studio time to these works, all of which deserve second, third, multiple hearings. For this, the collection is not only a great service to the Canadian

musical landscape, but a testament to Petrowska Quilico's sweeping vision."

– Kiersten van Vliet, *La Scena Musicale*

"Canadian pianist Christina Petrowska Quilico unleashes the eight works here with such immediacy that she creates a special kind of pianistic excitement. Her technique is brilliant and her imagination boundless...above all you feel the fierce conviction that underlies her vision of each composer's score. This set certainly showcases Petrowska Quilico's talents, including her talent as a painter. The painting by her on the booklet cover...beautifully sets the tone for this terrific collection."

– Pamela Margles, *The WholeNote*

"Christina Petrowska Quilico...clearly has the ability to play just about anything she wants, and to play it well.... One might suggest that this disc is of interest primarily to Canadian listeners. I think such a suggestion would be incorrect, however. Just as Christina Petrowska Quilico consistently challenges herself, she challenges her audiences, wherever and whoever they may be, to leave their comfort zones and to explore new territories. There's nothing here that isn't of international quality, and there's plenty here that is worth hearing, and then hearing again." – Raymond Tuttle, *Fanfare*

TUTTLE'S COMMENTS ON INDIVIDUAL WORKS INCLUDE:

Las Meninas (John Rea): "it's intelligent fun, and it sounds like John Rea had a good time with it. I know that I did."

Rhapsody on a Theme of Brahms (Peter Paul Koprowski): "lush, Romantic..."

Fantasia on a Theme of Robert Schumann (Steven Gellman): "a similarly impressive work... The piano writing is dense, and serious in tone, and Petrowska Quilico eats it up."

Quivi Sospiri (David Jaeger, inspired by a passage in Dante's *Inferno*): "richly atmospheric, and enjoyable, in a creepy way."

The Masks of Astarte (Patrick Cardy): "The outer sections are dominated by driving rhythms and exuberant virtuosity, while the central section is rapt and magical."

« Elle est une musicienne très sensible, en plus de posséder une solide technique, ce qui en fait une interprète recherchée par nos créateurs. Qui plus est, elle est manifestement passionnée par la nouvelle musique, ce qui s'entend tout de suite quand on l'écoute jouer.... Quilico est une artiste totalement engagée dans sa passion de mieux faire connaître les compositeurs d'ici. C'est une passion que je partage entièrement. Des artistes comme elle, et des albums comme celui-ci, sont essentiels. Merci. »

– Frédéric Cardin, *IciMusique (Radio-Canada)*

TRANSLATION

"She is a very sensitive musician, furthermore possessing a solid technique, which makes her sought after as an interpreter by our musical creators. What's more, she is totally passionate about new music, which is immediately heard when one listens to her play.... Quilico is an artist totally engaged in her passion to make the composers from here better known. This is a passion I completely share. Artists like her and albums like this are essential. Thank you." –Frédéric Cardin, *IciMusique (Radio-Canada)*

Mozart: Sonatas and Variations for Piano and Violin, Vol. II (Fleur de Son Classics FDS 58040)

"She [Petrowska Quilico] obviously relishes this music and really digs in. It is all Israelievitch can do to match her enthusiasm. This is how this music should be played. There is a feeling of freedom and ebullience in these performances that I attribute mainly to the wonderful Quilico, and she is one of the most satisfying pianists I have heard in this music. I enjoyed their first disc in this series, too, and I hope they have a complete set planned. Good, full-bodied sound."

– Joseph Magil, *American Record Guide*

“When reviewing Volume I in June of last year I noted that these works are perfectly suited to Israelievitch’s distinctive style and sound...it should go without saying that Petrowska Quilico’s playing is the perfect complement. ... It’s another volume in what will clearly be a series to treasure, and one that continues to be a wonderful tribute not only to a greatly missed and much-loved violinist but also to his companion at the keyboard.”
– Terry Robbins, *The WholeNote*

“...Detailed engineering graces the second instalment of a Mozart cycle from Jacques Israelievitch and Christina Petrowska Quilico. In July 2015 the duo presented a concert at the Chautauqua Festival devoted to the Mozart sonatas. A few months earlier the violinist had been diagnosed with lung cancer, to which he succumbed on September 5... With that in mind, there’s nothing remotely tentative about Israelievitch’s focused tone, cultivated phrasing and flexible ensemble interaction. Quilico’s accomplishments...for instance, her strong, dynamically contrasted pianism in the Adagio of the E flat Sonata, K481, underlines the music’s operatic nature. Indeed, I look forward to this series’ remaining volumes.”
– Jed Distler, *Gramophone*

Mozart: Sonatas and Variations for Piano and Violin, Vol. 1 (Fleur de Son Classics FDS 58034)

“These works are perfectly suited to Israelievitch’s distinctive style and sound, which was always warm, gentle and sensitive.... It’s obvious that Israelievitch and Petrowska Quilico are of one mind in their performances.... If this first volume is anything to go by then it will be a series to treasure, and one that will be a wonderful memorial tribute to a great and much-loved violinist.”
– Terry Robbins, *The WholeNote*

“...Beautiful and virtuosic, dynamic on the part of Quilico and finesse from the violin sounds of Israelievitch.”
– Ed Farolan, *Review Vancouver*

“...So full of the rhythms and colors of life, taut and firm, and always endowed with the warmth that Mozart requires. ... Israelievitch and Petrowska Quilico obviously enjoy the wealth of melody and the increasingly rich chromatic harmonies in these three works, so reminiscent in many ways of his writing in the operas with which they were contemporary, from *Abduction from the Seraglio* to *The Marriage of Figaro*. The joy of music making is evident in every single measure. Highly recommended. (If this CD doesn’t win one of Canada’s Juno Awards next April, there’s no justice.)
– Phil’s Reviews, *Audio-Video Club of Atlanta*

Chosen Disc of the Week on CBC Radio Two’s *In Concert*.

Jacques Israelievitch and Christina Petrowska Quilico play with a modern style without any influence from PPP [period performance practice]. Their playing is red-blooded and wants nothing in enthusiasm. They find richer textures in the music than [a recording being compared] and more variety too. They are especially wonderful in the two later sonatas. It is labeled “Volume 1”, and I really look forward to the series. – Joseph Magil, *American Record Guide* September/October 2016

Fancies and Interludes – with Jacques Israelievitch, violin (Centrediscs CMCCD 21315, 2015)

“...Both a labour of love and musical declaration, intuited and played by two ingenious and accomplished musicians... it has the immediacy and the vigour of a live performance...which makes the music come alive with the splendour of the excitement (or the sorrow) of each precious phrase as it was played in

the moment.... The programming on this CD is exquisite – the compositions flow one after another as if they were meant to be. Israelievitch and Petrowska Quilico allow the impulse, the urge to soar and expand in their playing while granting the listener a breathing space – the true embodiment of *Fancies and Interludes*.”
– Ivana Popovic, *The WholeNote*

“In this CD we hear an astounding level of virtuosity. Both performers also deliver eloquent interpretations filled with individuality and rich expression. ... *Drop* [by James Rolfe] has a special authenticity which creates an atmosphere that fascinates the listener. I applaud the interpretation and superb technical execution of both performers. ... As a violinist, I was fascinated by the diverse violin techniques and musical language that [Gary] Kulesha uses, which make the piece very appealing. I can feel the excitement of the musicians and how deeply the piece affects them by the way they transcend the musical execution. The sound is rich and resonates with remarkable impact. There is a variety of nuance, colour, and character infused into the piece that is delivered through the intelligent interpretation of both performers. This is a perfect example where the essence of the composition moves the musicians and the listener. ... Jacques Israelievitch and Christina Petrowska Quilico deliver a performance of excellent musicality [*Fancies and Interludes VI*, by Raymond Luedeke]. ... The music of this CD will challenge many listeners, but the performers are presented in a most favourable light. I recommend this recording to listeners who enjoy contemporary classical music. The program notes are quite thorough and the sound quality is exceptional.”

– Ralitsa Tcholakova, *CAML Review/ Revue de l'ACBM (Canadian Association of Music Libraries, Archives and Documentation Centres)*

Ann Southam: *Glass Houses Volume 2 (Centrediscs CMCCD 20114, 2014)*

“This is difficult and nuanced music, and Christina Petrowska Quilico is entirely up to the challenge. Apparently the pianist was a very active collaborator, credited with ‘editing and revising’ these works (originally written in 1981) for these two recordings. The pianist writes: ‘There are no indications of dynamics, phrasing, fingering, pedaling, or other directions in the score. When I asked her for some suggestions about these pieces, Ann wrote to me, *‘I trust your musical judgment completely’*. As a result, this has been a unique, personal and intimate journey in bringing these pieces to life.’ These performances are deeply musical and affecting.”

– *American Record Guide -September/October 2014*

The Best Canadian Classical Pieces Ever Written: Ann Southam’s Glass Houses Series

“Acclaimed Canadian composer Ann Southam’s most personal and insightful interpretation is by Ottawa-born pianist and Julliard graduate Christina Petrowska-Quilico. Southam and Petrowska-Quilico’s friendship and collaboration resulted in “Glass Houses Revisited”, a recording of what Petrowska-Quilico deemed ‘fiendishly difficult études’ by Southam, played with deft precision in an endearing tribute.”

– *Friends of Chamber Music.ca, Vancouver*

L’offrande musicale

« La musique répétitive et pulsative de *Glass Houses* est célébrée ici avec un éclat chatoyant, tant par la créatrice que par l’interprète. Ce disque est une offrande musicale respectueuse et lumineuse d’une pianiste à une amie compositrice, et de cette amie à un grand mentor contemporain. »

– *Frédéric Cardin, espace.mu (Radio-Canada)*

Translation: The Musical Offering

“The repetitive and pulsating music of *Glass Houses* is celebrated with shimmering brilliance, as much by the creator as by the interpreter. This disc is an homage and luminous musical gift from a pianist to a composer friend, and from this friend to a great contemporary mentor.”

– *Frédéric Cardin, espace.mu (Radio-Canada)*

“You know what they say about people who live in glass houses. They shouldn't throw stones, but what about tossing handfuls of diamonds into the air? And if we could slow down time to watch them fall, savouring their ever-changing shapes and the tiny fractions of sunlight they cast about we might have something like the visual equivalent of **Ann Southam's** set of piano pieces called ***Glass Houses.***”

– *Richard Todd, Classical Music Sentinel*

“Ms. Quilico gives us about as definitive a version as we are likely to get for some time. She has the rhythmic independence between right and left hands and the inherent pianistic artistry to make it all sing.

“RIP Ann Southam. Her memory is well served and her brilliance enshrined in this marvelous Volume Two of *Glass Houses*. If you are the slightest bit into pattern and repetition, you will want to hear these beautiful works and Ms. Quilico's definitive way with them. Very recommended.”

– *Grego Applegate Edwards, GappleGate Classical-Modern Music Review*

“If I had to sum up the character of the music and performance on this disc in one word, it would be ebullience. I have rarely encountered music that is so ceaselessly optimistic in character. Given the daunting technical challenges these pieces present to the pianist, it is a testament to Petrowska Quilico's consummate mastery of the instrument and intimate understanding of Southam's compositional language that these pieces sound as effortless as they do. Further, the textures are remarkably clear, the articulations so precise, and the balance between the hands so beautifully positioned that one loses sight of the flawless musicianship required to perform these pieces; rather, one is immersed in the captivating, magical, minimalist sound-world that Southam has created.”

– *Edward Jurkowski, University of Lethbridge, CAML (Canadian Association of Music Libraries) Newsletter*

“An outstanding solo piano recording that showcases the artistry of concert pianist Christina Petrowska Quilico and her depth of insight derived from the 30-year collaboration and friendship that she shared with composer Ann Southam (1937-2010)... The dynamics, articulations and pedalling are left entirely to the performer's discretion and this is where Petrowska Quilico's interpretive powers are most impressive. The pianist and production team have given careful thought to the order that the pieces appear on the album. From a shimmering opening to intense, driving movements, there are also playful moments with unexpected jazz riffs. Petrowska Quilico's recording exemplifies the artistry and physical endurance that are required to create this seamless musical vision for one of Ann Southam's masterpieces.”

– *Réa Beaumont, The WholeNote*

“The music is very compelling: undulating, pulsating, the continuous surface unpredictably dotted with jabs and runs. The harmonic orientation is essentially diatonic, and the rhythmic sense propulsive. This is difficult and nuanced music, and Christina Petrowska Quilico is entirely up to the challenge... These performances are deeply musical and affecting.”

– *American Record Guide*

Tangos Brasileiros: The Music of Ernesto Nazareth (Marquis MAR 81519, 2013)

“Touches of salon music and the romanticism of Chopin are evident in these tangos, which are quicker in tempo than their Argentinean relatives. There is so much heartfelt joy in the pianist's performances of 24 of the composers' piano works. In her liner notes titled “My Personal Tango Journey,” she attributes her agility in style, musicality and placement of downbeat to her years in the dance studio learning how to dance the tango. I agree completely.

“The famous *Fon-Fon* is driven by a zippy right hand melody which is partnered by a two-feet-grounded-on-the-floor pulse. The more traditional *Perigoso – Tango Brasileiro* is a swaying, sultry and steady performance with intriguing brief yet breathtaking silences. Most fun are the left hand low-pitched lines

in *Myosotis*. Deep and rich in tone, they act as a perfect mate to the jovial salon music-like right hand melodies. Throughout, Petrowska Quilico's well-contemplated rhythmic placements and gentler finger attacks create the sense of melodic spontaneity so important to tango music."

– Tiina Kiik, *The WholeNote*

"Ernesto Júlio de Nazareth (1863-1934) was a Brazilian pianist who began composing in the 1870s, nearly two decades before North American ragtime developed. He was ahead of his time already playing ragtime and other music such as foxtrot and did in fact introduce Afro-Brazilian rhythms and mixed them with European musical genres. The result was piano music that reflected offbeat accents.

"Christina reflects Nazareth's creativity. You hear the first song in the first CD and you say, "Wait a minute. There's something wrong here. The timing is off." Well, that's Nazareth for you, and Christina mirrors his style with these 'tangos brasileiros'.

"That's what makes the Brazilian style of tango different from the Argentinian: it's quicker and has a mixture of different music genres. ... Christina Petrowska Quilico, an internationally known Canadian pianist, plays to the tune of dance. In fact, she says that the only way to feel the rhythm is to dance to the music."

– Ed Farolan, *ReviewVancouver*

« Oubliez, le temps d'un disque, Gardel et Piazzolla ! Cette remarquable pianiste originaire d'Ottawa effectue une immersion totale dans l'univers du compositeur brésilien Ernesto Nazareth (1863-1934) pour en distiller la sensualité souriante et enjouée, qui se démarque de la passion virile du tango argentin. »

– *A bon verre, bonne table* (French language magazine issued by the Liquor Control Board of Ontario)

TRANSLATION: "Forget what you knew about Gardel and Piazzolla! This remarkable pianist, originally from Ottawa, completely immerses herself in the universe of Brazilian composer Ernesto Nazareth (1863- 1934) to distill a smiling and cheerful sensuality and bring out the virile passion of the Argentine tango."

The CD was #6 of the Top 30 albums of January 13-19, 2014, on CKCU-FM Ottawa

Visions: The Complete Books of Rhapsodies & Fantasias by Constantine Caravassilis (Centrediscs CMCCD 18613, 2013)

#3 of Top 30 albums, on CKCU-FM (Ottawa) February 4-10, 2013

#1 of Experimental albums on CJSW (Calgary), week ending April 1

"...112 minutes of timeless-sounding new music for solo piano that offers something for many different kinds of listeners. Not only has composer Constantine Caravassilis...written some great pieces, but pianist Christina Petrowska Quilico has brought each to life with a compelling force. ... All of the pieces are tonal, but the combinations of intertwined melody, dialogue and harmony are Caravassilis' own. The pieces are confidently pianistic, allowing Quilico to approach every phrase — whether fantastically extroverted or contemplative — with impeccable pacing and elegant verve. Both the music and the interpretations impress more with each listen. Favourite track: "Shadow Variations on a theme by Alan Hovhanness" shows off both composer and pianist as masters of their craft."

– John Terauds, *Toronto Star*

"Because the music is tonal, it arrives unthreateningly, like a vaguely familiar face. One can discern a narrative, an emotional arc. And we need to credit Quilico for assured, vivid interpretations that

command attention. She inhabits this musical rhetoric like a natural storyteller.”

– John Terauds, *Musical Toronto*

“As evidenced in each of her many releases on the Centrediscs label Christina Petrowska Quilico’s technique is blazingly virtuosic but never ‘showy’ and her interpretations are always deeply intelligent and sympathetic to her composers.Knowing his soloist well (she was his piano teacher), the composer has created music that highlights her skills and her performer’s personality very effectively. ...The overall artistic mien of Petrowska Quilico’s work in this recording I would call sunny, as in ‘radiant’ and ‘brilliant’... Her technique can be immensely delicate but also very forceful while never betraying any sense of effort... (Her) interpretation ensures a delicious listening experience.”

– Nic Gotham, *The WholeNote*

“...A meditative, minimalist mélange of Middle-Eastern/Mediterranean folk-song and dance motifs, composed partly in regional modes with flavours of traditional Greek and Turkish instruments coming out of the piano. To my ear, it sounds like spiritual pianism, of the sort that came out of the collaboration of the Armenian mystic G.I. Gurdieff and his student, the pianist Thomas de Hartmann in the late 1920’s.... The music (of *Visitations*) is vivid, and the pianist’s technique so flexible, that she is able to lose herself in an almost endless variety of moods, feelings, shifting drama...”

– Stanley Fefferman, *OpusOneReview*

“Filled with numinous beauty and sublime expressiveness, these pieces embody the best things about piano music – its power to arouse, to placate, to beguile, suggest mystery, and express plainly what is hidden.... There is a palpable connection between the musician and the work that is quite attractive, and lends emotional gravitas to the performance....Rapturous.”

– Chris Morgan, *Scene Magazine, London ON*

“*Visions* is...an enormous double CD of great scope. The title is apt, as the music is visionary.... Listening to the CDs –and I continue to listen to them—I have to say CPQ is genuinely open, positive. Her playing is inspired on the CD, possibly because she was inspired: by the music.

“There’s much more one can say, about the music, the paintings she’s gone on to do in response... But I’d suggest you investigate *Visions* for yourself. It’s unexpectedly wonderful. I gave it a listen, and I am glad I said yes.”

– Leslie Barcza, *Barzablog*

“Formerly the composer’s private piano teacher, Petrowska Quilico not only studied thoroughly the great musical creations of her student, offering truly unique interpretations, but was able to give life to his multilayered inner universe in an incomparable way: deeply moved and inspired by this wonderful musical material, Petrowska Quilico was also able to express her inner thoughts on this music through painting.

“The style...orbits about 20th century and contemporary trends, but without forgetting Liszt, Grieg and Ravel. The stupendous result can be best described as the birth of a *personal musical language*, one that is clearly Caravassilis’ own.

“Everything about this recording is simply excellently structured and orchestrated. Though this music might prove quite the obstacle for a younger pianist, it enables mature pianists (such as the composer’s former teacher in this recording) to showcase his immense talent.” – Thomas Tamvakos, *Jazz and Tzaz*

“Ms. Petrowska Quilico provides fine interpretations of these works. Her use of colour and pedal is penetrating and rich, and she imbues the phrasing of the gesture-pause-gesture-pause with enough variety to hold the works together and avoid mannerism.” – Jon Gonder, *State University of New York at Geneseo, Canadian Association of Music Libraries Newsletter*

Tapestries: Concerti by George Fiala and Heather Schmidt (Centrediscs CMCCD 17011, 2011), (JUNO nominated)

“Christina Petrowska Quilico’s significant contributions to the recorded contemporary Canadian piano repertoire continue to impress.... Making it sound easier than it is, Quilico’s performance ...is coloristic and well-paced, justifying indeed the disc’s title *Tapestries*.” – *Roger Knox, The WholeNote*

“The young pianist and composer Heather Schmidt seduces the listener with her *Piano Concerto No. 2*; the work offers as much to the neophyte as to the specialist in contemporary music. The instrumentation is interesting throughout and the piano is brilliant in this sparkling work.”

– *Normand Babin, La Scena Musicale*

“This is a CD worth having and listening to.”

– *Ed Farolan, Review Vancouver*

“Christina Petrowska Quilico once again displays her virtuosic command of the piano with this live recording of the world premieres of two piano concertos.” – *Patricia Debly, Brock University, in CAML (Canadian Association of Music Libraries, Archives and Documentation Centres) Review*

Liszt Anniversary Collection (Welspringe WP011, 2011)

“Ottawa-born Christina Petrowska Quilico...has earned a reputation as an exceptional and innovative teacher and performer.... True to form, her playing is polished, self-assured, and technically flawless. But what I find most appealing about this recording is the wonderful variety achieved within the carefully chosen programme. Well-known favourites...are there, but also included are less familiar pieces, such as *Wiegenlied*, *En rêve*, and *Nuages gris*. These smaller works dating from Liszt’s late period are quietly introspective, and stylistically point to the 20th century. Petrowska Quilico treats them with a wonderful delicacy, adeptly proving that Liszt is not all bravura and showmanship.”

– *Richard Haskell, The WholeNote*

“Petrowska Quilico’s contribution to the Liszt bicentennial is as significant as any to have appeared on 2011. The musicianship on this CD is both idiomatic and fresh.... More than any other pianist who comes readily to mind, Petrowska Quilico eschews surface brilliance to create an impression of uncompromising poignancy. ...An unusually cantabile performance...Quilico plays it exquisitely...brilliance without ego.”

– *Raymond Tuttle, Fanfare Magazine*

“For her appealing new release subtitled *The Liszt Anniversary Collection*, Canadian pianist Christina Petrowska Quilico has made a deeply personal selection of representative works. Petrowska Quilico has devoted significant energy throughout her career to the performance of contemporary Canadian composers. However, the unrushed interpretations, long musical line and, above all the beautiful sound at the instrument heard here point back to Petrowska Quilico’s early training at the Juilliard School under Irwin Freundlich, Rosina Lhevinne and Jeaneane Dowis. ...Petrowska Quilico’s approach. is very much in the grand manner, occasionally recalling the sweep and brilliance of Egon Petri. Sensitive readings...round out this thoughtful, lovingly rendered recital.” – *Patrick Rucker, Fanfare Magazine*

Ann Southam: Glass Houses Revisited (Centrediscs CMCCD 16511, 2011), (Centrediscs’ all-time best-seller; JUNO nominated)

“**** This is nothing short of miraculous. Toronto pianist Christina Petrowska Quilico elevates to poetry the complex musical loops created by Ann Southam. ...That Petrowska Quilico can perform these nine pieces is an achievement in itself; that it makes for mesmerizing listening is the magic of

art.”

– *John Terauds, Toronto Star*

“**** Revisiting the late Ann Southam’s *Glass Houses* is like running into old friends.... It might seem that all this pattern music would start to sound the same, but Southam – who saw it as a metaphor for the repetitive nature of “women’s work” – made each of her (generally consonant) harmonic landscapes absolutely distinctive. Most are affably, gently intriguing; some are ebullient.... Pianist Christina Petrowska Quilico, who revised and edited *Glass Houses* with Southam’s endorsement, performs them with virtuoso precision, taking advantage of all the piano’s resources – warmth, resonance, pedalling, dynamics. Quilico’s interpretation is less brittle, less abstract than we might expect; it’s also more sensuous, as if those metaphorical women were getting more pleasure from their work.”

– *Elissa Poole, The Globe and Mail*

“When meshed with the swirling ostinato figures the music has the trance magic of the very best minimalist works, yet utterly original, utterly Southam-esque. This is by no means easy music to play properly, in spite of the diatonics. Christina Petrowska Quilico gives them a combination of legato lyricism and a rhythmic swing that make of the music all it should be. Volume one covers nine of the ‘Glass Houses’ movements, each one a miniature of happy complexities and lyrical drive. Here is a wonderful place to start if you don’t know Ann Southam’s music. If you already do it is more for you, most dedicatedly performed and exciting as well as reassuring. RIP, Ann Southam. May your music delight our ears in the centuries ahead!”

– *Grego Applegate Edwards, <http://classicalmodernmusic.blogspot.com>*

“The choices were made by the composer and the pianist, her longtime friend and fellow Canadian Christina Petrowska Quilico, who also helped to edit the music....Petrowska Quilico[’]s ... playing ... is a marvel: as is often the case with so-called Minimalist music, the writing is much more difficult to play than it seems to the casual listener. The coordination of the quicksilver rhythmic shifts requires intense concentration and much of the music is fast and relatively quiet at once, a great technical challenge that recalls the etudes of Chopin and Liszt. Quilico calls her “whirling dervishes” when playing the *Glass Houses*. She brings it off brilliantly, adding no little warmth as well.”

– *Peter Burwasser, Fanfare*

“Southam, as she neared death in 2010, praised Petrowska Quilico for the way she performed these works: “They’re your pieces for sure.” I can’t disagree, based on what I am hearing here.”

– *Raymond Tuttle, Fanfare*

“There is considerable subtlety in Petrowska Quilico’s performance: light and shade, changes in dynamic, even of tempo, and plenty of characterization – I am tempted to use that old cliché about the art that conceals art. Unlike most Minimalist music in which expressiveness is kept to a minimum, Petrowska Quilico goes for it, even though all but No. 13 are radiantly sunny. Not only are the pieces technically extremely difficult, but they could so easily die in unsympathetic hands. However, clearly, for all sorts of reasons – not least Petrowska Quilico’s pianistic skills – one cannot imagine this performance being bettered.”

– *Jeremy Marchant, Fanfare*

“I spent a pleasant hour listening to *Glass Houses Revisited*. Christina Petrowska Quilico plays the nine piano etudes she selected and edited by the late Ann Southam.... charming album...”

– *Stanley Fefferman, OpusOne*

“Enjoyable and easy to listen to, this is minimalist-inspired music that goes beyond that simple ‘moniker’. The music is excellently played. This is an attractive album that will interest fans of minimalism. A fine recording of minimalist-inspired piano pieces that combine motion and speed in a unique musical language.”

– *Kirk McElhearn, MusicWeb International*

“***** La pianiste joue avec toute la sérénité, la joie de vivre et la précision attendues. Un bonheur... une excellente initiation pour ceux qui croient ne PAS aimer la musique contemporaine canadienne.”

– Réjean Beaucage, *La Scena Musicale*

TRANSLATION: “The pianist plays with all the expected serenity, the joie de vivre and precision. A delight...an excellent initiation for those who believe they don’t like contemporary Canadian music.”

– Réjean Beaucage, *La Scena Musicale*

3 Concerti (Piano concerti by Violet Archer, Larysa Kuzmenko and Alexina Louie – (Centrediscs CMCCD 15610, 2010), (Juno Nomination for the Kuzmenko Concerto)

“I review another of Quilico’s Centrediscs releases in this issue (Ann Southam’s *Pond Life*), and what I wrote there about her attention to tonal color also applies here. These three concertos also allow her to show off her pianistic muscles, however, and she has plenty to show off. Her playing is as tough and assertive as the repertoire. This is a fine addition to her discography, and I hope we will continue to hear much more from this pianist-in both familiar and unfamiliar repertoire-in coming years. Recommended!”

– Raymond Tuttle, *Fanfare Magazine*

“Christina Petrowska Quilico plays all of this music with vivid brio, always finding a lucid textural balance with the orchestra. Her rock-steady rhythmic pulse and palpable enthusiasm seem to beg the listener to pay attention to the music, as if to say that none of this deserves obscurity.”

– Peter Burwasser, *Fanfare Magazine*

“Petrowska Quilico’s playing is nothing less than stunning, and the three orchestras give first-rate performances under their respective conductors, negotiating difficult and, at times, virtuosic music.” – Edward Jurkowski, *University of Lethbridge, CAML (Canadian Association of Music Libraries) Newsletter*

“Pianist Christina Petrowska Quilico is the soloist on *3 Concerti*, a disc which serves to remind us that there is a grand tradition of concerto writing in this country and begs the question – why are they so rarely played? Of the three, Louie’s is the most exotic...the work is a skilful and exuberant blending of East and West. Petrowska Quilico is in fine form with the National Arts Orchestra, under Alex Pauk...Kuzmenko is an unabashed Romantic whose model seems to be Rachmaninov, although here too I sense the influence of Bartok. The work is flamboyantly virtuosic and Petrowska Quilico takes full advantage of the opportunity to rise to the occasion. It is a well-crafted, dramatic work that would be well at home on any mainstream orchestral concert and, like others on this disc, deserves to be heard more often.”

– David Olds, *Whole Note/ Editors Corner*

“4 stars...the concerto by Kuzmenko astonishes by her energy and her virtuosity. This live recording is of stunning quality and does justice to the composers and interpreters. This beautiful disc will please lovers of piano in search of new repertoire.”

– *La Scena Musicale*

Pond Life (Centrediscs CMCCD 14109, 2009)

Southam’s Pond Life as compositional ecosystem

“Petrowska Quilico is sensitive to the delicate balance of Southam’s compositional ecosystem, playing with assured pacing and nuanced phrasing... Pond Life is a recording that, while primarily gentle on the surface, is consistently attention-grabbing.”

– Christian Carey, www.sequenza21.com (www.sequenza21.com/cdreviews)

“Southam’s piano (like Satie’s)...does require a pianist who is exquisitely sensitive to sound per se, and that describes Christina Petrowska Quilico. I interviewed this pianist for *Fanfare* many years ago, was impressed with her work then, and continue to be so now. Her attention to tone color ensures that this music remains interesting and inviting, even when it operates within a rather narrow circumference. Her concentration never flags, and as a result, neither does ours. This pair of discs – recorded in a single day, unusually enough – boasts realistic and well-balanced sound.”

– Raymond Tuttle, *Fanfare Magazine*

“*Pond Life* “Exquisite.....”

“Take any 2 or 3 of the 20 short pieces and you’ll hear exquisiteness...Christina Petrowska Quilico has long been the dean of Canadian new music pianists and her mastery of Southam’s music here shows why.”

– Richard Todd, *the Ottawa Citizen*

“Most of these works were written for Canadian pianist Christina Petrowska Quilico, who in 2005 recorded Southam’s *Rivers*, also on Centrediscs. Her virtuosic command of the keyboard brings these works to life. With theatrical flair she balances the fine gradations in pitch and rhythm to create subtle shifts in mood, from nostalgic contemplation to irrepressible joy.” – Pamela Margles, *The WholeNote*

“One can hear in this music the teeming life on both sides of the water’s surface. Tiny fish dart and hang and dart again, bugs skitter on the shining water skin that breaks when fish lips pop through to swallow a fly. In some pieces, there is the sense of the kind of silent liveliness that appears in a single drop of water put under a microscope. Miss Southam captures the textures of breezes and the flow of clouds across the waters, the sparkle of light and suffusion of shade.

“She achieves an effect of lyrical introspection using minimalist methods that allow the mind to relax into a sense of familiarity with material. **Petrowska Quilico’s sensitive touch and grasp of the shifting tempi and rhythms surely guide the listener’s ear through the subtle changes.** Anyone interested in living music from this country, or anyone open to being guided by music along a spiritual journey will enjoy this album.” – Stanley Fefferman, *Showtime Magazine* (www.showtimemagazine.com)

INGS (2-CD compilation, Welspringe WEL0008, 2008)

“This is one of the most fascinating selections of music I’ve ever come across. As a concert of fairly contemporary music, to be listened to in one sitting, it could hardly be bettered for the programme, the order of the pieces, with the lighter pieces at the end, make for a most satisfying whole. I imagine that all the tracks were recorded live because just occasionally you can hear the odd noise from an audience, but in general it is very quiet and attentive throughout.”

– *MusicWeb-International* (www.musicweb-international.com)

“Amazing, too, for the amount of virtuosity and variety Petro**** The Ings of Christina Petrowska Quilico’s double CD of contemporary music for piano refer to Henry Cowell’s wry set of pieces, *Six Ings*, but the recording at large calls up a plethora of ing-words: shimmering, for the scintillant patterns of Ann Southam’s *Glass Houses*; uncompromising, for Pierre Boulez’s modernist *Premiere Sonate*; dazzling, for the wonders of Art Tatum’s right hand, resuscitated in two arrangements; amusing, for Masamitsu Takahashi’s bluesy Asian fusion; and blistering, for Frederic Rzewski’s tough-husked, soft-centred *Winnsboro Cotton Mill Blues*. wska Quilico has squeezed onto a mere two discs.”

– Elissa Poole, *Globe and Mail*

Discoveries: recordings reviewed/The Editors Corner

“I’d like to say how impressed I was with the programming of this set. From its opening track, Ann

Southam's hypnotically beautiful Glass Houses, to the close almost two and half hours later with Omar Daniel's Surfacing, the journey is a diverse, well-paced and extremely well-executed one that spans the work of fifteen 20th century composers, including four Canadians. One of the most exceptional aspects of this set is the fact that these exciting and seemingly flawless performances were all recorded live. ... All in all this is a compelling and eclectic journey through the annals of 20th century composition."

– David Olds, *The WholeNote*

"Anyone wanting to study influences and trends could do no better than to begin with these polished and sensitive performances. ... Madame Petrowska-Quilico, an accomplished artist, is a reliable guide to this repertoire, which she has made her own. Her pianism is stylish, her technique well-honed, and the sound firm and bright. The interpretive qualities are on the same impressive level: not shy of plunging into difficulty, the artist does so with a confident sureness of touch.

"These pieces, so diverse in origin, are brought vividly to life, and each given loving treatment. The musicality is deft and knowing, and the intelligence informing the performances generous and warm. This is an album for the Ipod or MP3 player of anyone interested in the contemporary piano repertoire – it's already been transferred to mine." – J H Stape, www.reviewvancouver.org/sp_quilico08.htm

"What is perhaps the most markedly impressive aspect of this collection is the fantastic energy that Petrowska Quilico brings to even the most distant musical extreme without compromising her technique. The dynamic range of sensitivity and boldness that she brings to every piece on this album is truly remarkable. This is a terrific example of the human energy that is at the core of all music, and that is often lost in the face of extended techniques, new notations, and philosophical abstractions."

– Michael Berger, *Stanford University*, in *CAML (Canadian Association of Music Libraries, Archives and Documentation Centres) Review*

David Mott: Eclipse (Centrediscs CMCCD 12707, 2007)

"The title track is a piano concerto written for Christina Petrowska Quilico and scored for a very unusual ensemble: percussion, double bass, synthesizer, soprano, tenor and baritone saxophones, tabla, dizi, accordion, oud, and the voice of Suba Sankaran. ... The three movement work takes us on a journey through the vast terrains of Mott's global interests: music from China, Africa, Indonesia and India, with ample portions of jazz and Western contemporary classical music.... A well-integrated half-hour tour of Mott's musical psyche. I was particularly intrigued with the way that, late in the third movement, Mott evoked the spirit of McCoy Tyner in the midst of memories of Taiko drumming, tabla riffing, melodic vocalize and suling-like flute lines and how Christina Petrowska Quilico made it all work. ...

"The final piece, Dark Masque Masks, was written for Christina Petrowska Quilico and takes her "somewhat gothic pen and ink drawings" as its inspiration. It is a testament to Petrowska's artistry that she is able to capture all of these diverse styles in an utterly convincing manner."

– David Olds, *The Wholenote*

"*Eclipse* is described as a piano concerto. However, the piano is so closely tied to the ensemble that it doesn't really feel like one. Also, the music's non-Western influences make it sound like... well, jazzy Lou Harrison... varied and innovative enough to make it a trip worth taking.... *Dark Masque*, dedicated to Petrowska Quilico, was inspired by her drawings of theatrical masks. The pianist plays it with gothic intensity and concentration." – Raymond Tuttle, *Fanfare*

Canadian Composers Portraits: Ann Southam - Rivers (Centrediscs CMCCD 10505, 2005)

"I didn't think anyone would play this piece. But when Christina performed it, I loved the sound and

what was happening as the hands interacted. And I loved the little tunes and motifs that could be heard in the interaction between the hands. It takes a whiz-bang pianist to make those heard. I don't know how she does it!"

– Ann Southam, composer

"Toronto virtuosa Christina Petrowska Quilico becomes the first pianist to perform Ann Southam's Rivers cycle in its entirety tonight. The 19 solo piano pieces, written from 1979-1981, last a total of two hours, and demand extraordinary physical stamina from the player. Petrowska, whose recording of the cycle has just been released on the Centrediscs label, has the monster technique to pull it off. Built on intricately and unpredictably interlocking melodic patterns, the pieces carry the listener into shimmering, at times ecstatic, realms."

– Tamara Bernstein, *the National Post*

"This music is intelligently absorbing, though not in the manner of a Beethoven sonata. It is pleasurable, though some will feel that each piece is too long. Listening to it is something like listening to Bach, where the beauty is in the piece and the execution, not in the performer's creative thought processes. The performer must simply execute in a very skillful and highly aesthetic way, what the composer wrote. Kudos to Christina Petrowska Quilico, piano professor at York University in Toronto, for doing exactly that."

– Barry Kilpatrick, *American Record Guide*

"Inspired by Riley and Reich, she [Southam] sounds nothing like them (though one often senses a Riley- like Zen thing there) and as the music moves in modules at the player's discretion, one never gets the sense of a process at work. It all flows, naturally and inexorably, tonal but capable of surprise, as carefully chosen dissonances startle like drops of blood on snow."

– Phil Kline, *New Sounds Radio (New York Public Radio, 2019)*

Discs of the Month

"Christina Petrowska Quilico gives an outstanding performance of these intricate minimalist works that range from contemplative to ebullient."

– David Olds, *The WholeNote*

16 Portraits: Michel-Georges Brégent (Centrediscs CMCCD 10805, 2005)

"Composer Michel-Georges Bregent aptly described these works as *études romantiques*. Although they make fearsome demands on the pianist, they are not etudes in the sense that they develop any particular technical skill...instead, they seem to be 'studies' in the emotional or intellectual sense...Bregent's overall style, which might be described as heavy-metal Rachmaninoff, holds one's attention. If you have any doubts, apparently [an] eminent pianist has expressed interest in Brégent's music. However, Christina Petrowska Quilico got there first. I don't think she is likely to be outdone." – Raymond Tuttle, *Fanfare*

« Une véritable révélation! J'ai parcouru ces 16 portraits sous les doigts de Christina Petrowska Quilico comme on tourne les pages d'un journal intime: avec respect et avec émotion. Et quand c'est fini, on a le goût de recommencer. »

– SRC: *Espace Musique*

TRANSLATION: "A veritable revelation! I went through these 16 portraits under the fingers of Christina Petrowska Quilico as one turns the pages of an intimate journal: with respect and with emotion. And when it was finished, one felt like beginning all over again." – SRC: *Espace Musique*

"Performed here with great sensitivity by his former wife, the 16 Portraits are a welcome addition to the repertoire. While they clearly owe a debt to Rachmaninoff, Brégent was an original voice who died too young."

– *Sequenza21*

"Petrowska Quilico, who was his wife, brings many personal insights to her performance. It is obviously a labour of love, and one which we are thankful she has undertaken."

– David Olds, *The WholeNote*

“The most striking thing about these sixteen piano pieces, aside from the skill with which Quilico performs them, is how Romantic they seem.... 16 Portraits is an excellent performance of some highly listenable and intriguing work.”
– *Splendid Magazine*

Gems with an Edge (Welspringe, 2003)

“Petrowska Quilico is well known in Canada but not in this country, and I hope these two releases will help to remedy the discrepancy. She’s an excellent musician, technically skillful and interpretively sound. She knows her way through the thorny thickets of Messiaen, Boulez, and the other contemporary composers, delivering their strange rhythms and discords effectively. I’m particularly taken by hearing the eerie sounds of the Boulez sonata again.”
– *American Record Guide*

“One of Canada’s most loyal interpreters of contemporary keyboard music....”
– *William Littler, Toronto Star*

“Petrowska Quilico creates poignant, shimmering textures out of Boulez’s abstract fragmented structures.”
– *Pamela Margles, The WholeNote*

These Gems Sparkle Brilliantly

“The collection and re-issue of Christina Petrowska Quilico’s CBC recordings of the ’70s is a cause for celebration. For connoisseur or neophyte alike, these works provide a wonderful overview of five composers whose styles are as different as their backgrounds. The glue that holds this remarkable set together is Petrowska Quilico’s unerring artistry and formidable skill.”
– *James Wegg, Jamesweggreview.com*

Romantic Gems (Welspringe 2002)

Delightful Collection a Must Have

“Christina Petrowska Quilico has done music lovers a great service by recording this fascinating collection of twenty-nine ‘Romantic Gems’, choosing from the neglected works of well-known and little appreciated composers from Franz Liszt to Cyril Scott.

“Petrowska’s formidable technique and musical imagination meant that any faults in the performances could almost exclusively be found in the dusty scores that she so lovingly brought to life.

“Not surprisingly (given the pianist’s well-known affinity for dance), it was her saucy reading of Alberto Guerrero’s Tango that stood out in the early tracks and had me wanting to roll back the carpet and find a rose.

“But that is the joy of this wonderful CD: the tried and true with seldom heard, all vying to capture your attention and interest. Why not pick up a copy and have your own fun? Slip it into your player on random and have your guests play name that composer!”
– *James Wegg, Jamesweggreview.com*

“The music on this disc is like a refreshing spring breeze through an open window. Petrowska Quilico plays with an enviable grace and ease, making the most difficult of the works seem effortless.... Petrowska Quilico’s pianistic skill is nicely complemented by the benign sound of CBC’s Glenn Gould Studio and one of its Steinway D-274’s.... This disc brings much enjoyment and would be an excellent choice for a gift.”
– *John S. Gray, The WholeNote Vol. 8, # 2*

Vocal Gems - Live from New York: Louis Quilico, baritone; Christina Petrowska Quilico, piano (Welspringe WEL0006, 2002)

“This CD was recorded in 1998 by Canada’s most famous musical couple, during a recital performed at Merkin Hall, New York City...The tenderness between singer and pianist shines through beautifully.... The recital ends with passionate Italian repertoire, songs by Tosti and Renato’s Eri tu from Verdi’s ‘Ballo in Maschera’. For those of us who miss this man’s exquisite voice, this CD provides a most welcome legacy. Proceeds from the recording will go to the Christina and Louis Quilico Fund at the Ontario Arts Council to help young singers and pianists.”

– Dianne Wells, *The Wholenote*

“Petrowska Quilico offers sympathetic support at the piano... a worthwhile souvenir of a beloved artist.”

– Joseph So, *Opera Canada*

Chris Paul Harman (Centrediscs CMCCD 7201, 2001)

“Globus Hystericus (1992) is wonderfully played by Christina Petrowska Quilico.”

– John S. Gray, *The WholeNote Magazine*

Northern Sirens (York Fine Arts, YFA 00999, 1998)

“Canadian pianist Christina Petrowska Quilico plays the music of her countrywomen with style, expression, and understanding. She has a remarkably luminous tone that draws the listener to the music in a way that not many pianists can manage.”

– *American Record Guide*

« La pianiste nage là-dedans avec une aisance suprême, en fait, est terriblement ardu à réussir. La qualité d’inspiration de la compositrice insuffle une précision et un amour à l’interprète que la prise de son rend très bien; insistez pour vous le procurer. »

– François Tousignant, *Le Devoir*

TRANSLATION: “The pianist swims in it with supreme ease, in fact (it) is terribly difficult to succeed. The quality of the composer’s inspiration instills a precision and a love to the performer that the recording captures well; insist on getting it for yourself.”

– François Tousignant, *Le Devoir*

“The music on this disc is both poetic and intriguing, and in the hands of such a lucid and sympathetic exponent as Christiana Petrowska (her performances are models of clarity), these become quite accessible.”

– Richard Perry, *The Ottawa Citizen*

New Canadian music - with some bite to it!

“The unifying element here is that they are all short piano pieces written by Canadian women composers and all played with easy expertise by Christina Petrowska. ... Alexina Louie’s ‘Music for Piano’, a five-piece suite, strikes a wonderful balance between an impressionistic, romantic quality and a muscular insistence in the melodies that does credit to Petrowska’s command of touch. These are all pieces written by and for top-notch pianists, and take full advantage of the vast range of possibilities offered by the instrument.”

– Naomi Lester, *Monday Magazine (Victoria BC)*

Chopin & Liszt (Welspringe WELCD003-98, 1998)

“She is a strong and capable pianist as well as a thoughtful musician. She has a fine finger technique and a good feeling for balances, as is evident in the most challenging of these pieces.”

– Charles Timbrell, *Fanfare Magazine*

Chants Français et Russes: Louis Quilico, baritone; Christina Petrowska Quilico, piano (Welspringe WELCD002-98, 1998)

“Well-known for her career as a solo artist, Petrowska Quilico blends the virtuosity of a concert pianist with the sensitive ear of a masterful accompanist. Some of these works are fiendishly difficult to play, but she carries them off with aplomb.”
– *Opera Canada*

Mystic Streams (Welspringe 1996)

“Christina Petrowska Quilico is a marvelous pianist...she has her own ideas and is not willing to adopt accepted interpretive practices by rote. Petrowska Quilico exhibits enormous strength, stamina and an amazingly crisp, clean articulation. I admire her advocacy of unknown composers.”

– *Art Lange, Fanfare Magazine, reviewing Mystic Streams*

« Un formidable disque de piano ... une superbe Rhapsodie sur un thème de Brahms, semi-romantique, de Peter Paul Koprowski ».
– *David LeMarrec, Diaro el sol*

TRANSLATION: “A formidable piano disc... a superb, semi-romantic *Rhapsody on a Theme of Brahms*, by Peter Paul Koprowski.”
– *David LeMarrec, Diaro el sol*

Including

Ann Southam: *Rivers, Book 3: No.8 – I* « Un mouvement perpétuel fascinant, imitant explicitement les flux cycliques de l'eau vive. Quoique pas du tout friand de minimalisme, il est difficile de ne pas se sentir emporté. »

TRANSLATION: “A fascinating perpetual movement, imitating exactly the cyclical flux of flowing water. Although (I am) not fond of minimalism, it is difficult not to feel carried off.”

Frederic Rzewski: The Turtle and the Crane – « ...les *ostinati* furibonds, sur une seule note ou de petits groupes, et sur de longues périodes, exaltent un minimalisme beaucoup plus formel qu'évocateur, évoquant davantage les expériences extrêmes de Terry Riley. Très différent de la versatilité extrême de son célèbre et monumental cycle de variations sur *El pueblo unido jamás será vencido*. »

TRANSLATION: “...the angry *ostinati* on a single note or small groups, and on long periods, elevate a minimalism much more formal than evocative, further evoking the extreme experiences of Terry Riley. Very different from the extreme versatility of his celebrated and monumental cycle of variations on *El pueblo unido jamás será vencido* (*The People United will never be defeated*).

“Christina Petrowska Quilico...exhibits enormous strength, stamina and an amazingly crisp, clean articulation.”
– *Art Lange, Fanfare Magazine, reviewing Mystic Streams*

Two Of A Kind: Louis Quilico, baritone; Christina Petrowska Quilico, piano (York Fine Arts YFA - 001 95, 1995)

“Petrowska Quilico tosses off a couple of Liszt operatic concert paraphrases on themes from Rigoletto and Lucia de Lammermoor – with impressive flair and accompanies her spouse sympathetically”

– *William Littler. The Toronto Star*

“Petrowska Quilico plays with brio, particularly in the Liszt concert paraphrases from Rigoletto and Lucia di Lammermoor.”
– *Opera Canada*

Contemporary Piano Concerti (CBC Records SMCD5141, 1995), (JUNO nominated)

“Anyone who developed a taste for the music of Winnipeg’s Glenn Buhr can be pointed in the direction of this new CBC album, in which the Winnipeg Symphony Orchestra plays its composer-in-residence’s

Piano Concerto with Toronto's Christina Petrowska Quilico, as fleet-fingered soloist."

– *William Littler, Toronto Star*

"Brilliantly performed."

– *American Record Guide*

Virtuoso Piano Music Of Our Own Time (HLH Lasersound JLH 1002 DDD, 1992)

"She's not kidding. This selection of tough numbers from the present day covers an extremely wide range, from Olivier Messiaen to Art Tatum. Petrowska Quilico's catholic approach makes for some intriguing juxtapositions and highlights music that might be overlooked. Three pieces show how much strong music is being written by women. Petrowska Quilico turns in several equally strong performances."

– *Robert Everett Green, The Globe & Mail*

"The playing as usual with Petrowska Quilico, peddles brilliance with a capital B."

– *William Littler, Toronto Star*

Catbird Seat (Canadian Electronic Ensemble & Guests, Trappist TRAP 9003, 1990)

"Quivi Sospiri finds Christina Petrowska (an outstanding Canadian pianist who also appeared on Joseph Petric's Gems CD), once again setting the high standard for artistic excellence. Her interpretation and sensitivity on this track, as well as her interaction with the electronic music and the computer are remarkable ... She is a truly gifted pianist."

– *The Classical Free-Reed*

Gems (Conaccord Records 490491-3, 1989)

"Pianist Christina Petrowska's performance is stunning."

– *The Classical Free-Reed*

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More info & CD Orders: <https://christinapetrowskaquilico.com>

February 2026