

# MY MUSES

RUDOLF BIKKERS

© Copyright 2007 by Rudolf Bikkers,

email: [rudolf@bikkers.com](mailto:rudolf@bikkers.com) <http://www.bikkers.com>



Edition: 100

Dimensions book: 43 x 53 x 9 cm  
20 triptychs, opened each: 109 x 47 cm





A handmade book with half leather binding  
(leather spine and fore edges and clamshell box).

## FOREWORD

Why this book, from this artist, at this time? Perhaps it's enough just to call it a labour of love. I love all music, classical in particular. I love lithography in its pure and authentic form—printing on a hand-operated press, directly from Bavarian limestone. And I love hand-made books—the images and messages permanently assembled in their intended order unobstructed by glass, the tactile quality, the lingering smell of ink and leather.

Visual art and music have always been intertwined in my life, with a professional emphasis on the former, but music a close second. From an early age drawing came naturally to me. I must have shown some promise, for at the age of nine, on the advice of a wise public-school teacher in my native town of Hilversum, I was allowed to attend regular Saturday art classes, learning the basics of observational drawing and rendering as well as modeling with clay. When I turned fourteen, it was suggested I move on to teachers with more advanced ideas and explore additional media. I studied painting in Laren, and prepared a portfolio for admission to art college. At seventeen I received a full scholarship and became the youngest student at the Jan van Eyck Academy in Maastricht. After immersing myself in etching and especially lithography, I graduated from that school six years later with a major in printmaking.

Almost from the start, music had to take a back seat for me, though not for lack of interest: group drawing lessons were just more affordable than private music lessons. But as soon as I could scrape the cash together, I took up the cello with a wonderful teacher, Bob Reuling, who had a profound impact on my life and to this day remains a close friend. While a full-time art student at the Academy, I continued cello studies part-time at the Conservatory, and then joined a chamber music ensemble until my emigration to Canada in 1966.

The present work is not only a tribute to this lifelong interest in music and musicians, but also a culmination of my professional growth as an artist over the past four decades. Quite a few previous works of mine have found their source in the musical moods and rhythms created by composers and performers. As early as 1968 I made a large egg-tempera painting of cellist Mstislav Rostropovich, followed in 1972 by a series of abstract silkscreen prints inspired by Shostakovich's Piano Quintet, which elicited the letter from him that appears in this volume. I revisited the Shostakovich series in 1994, this time in the vibrant and sensitive medium of lithography. In 2000 I once again chose to interpret music graphically, in a portfolio of large colour lithographs based on Bach's six suites for unaccompanied cello, produced as my contribution to Yo-Yo Ma's Music Garden project.



Recent technological advances have made it easier to familiarize oneself with an almost unlimited repertoire of the world's finest music. Nowadays I partake freely of this smorgasbord of recorded sound, listening to my large collection of LP's, tapes, CD's, and our irreplaceable CBC, also attending live concerts whenever I can.

I have long dreamt of creating a work of major proportions to demonstrate the enormous range of artistic expression achievable with traditional lithographic techniques, which would at the same time serve as a personal tribute to my favourite composers and their music. Such a project, I soon realized, could only hope to include a few of the many composers I enjoy listening to while at work in the studio; the number had first to be whittled down, not without difficulty, to the present twenty.

My intention all along was to put a portrait of each composer side-by-side with my visual response to his or her music. The idea of a triptych format solidified more recently: adding a third page of handwritten text would, I thought, provide further insight into the composer's life and artistry, giving a more balanced view.

Although the project faced some significant logistical and financial challenges over the past five years, my determination to complete the entire collection only grew stronger. Considering the extreme physical demands of the lithographic process, I knew I might not be able to accomplish such a task at a later date. Fortunately, a sabbatical leave from my teaching duties at the Ontario College of Art and Design provided the luxury of time at exactly the right moment.

To be sure, no personal enterprise of this scope could have succeeded without substantial assistance of many kinds from others—most notably from family, from new and old friends, and from composers and their representatives, all of whom have earned my profound thanks.

I was especially fortunate that three important living composers—Sofia Gubaidulina, Oscar Peterson, and R. Murray Schafer—graciously consented to their inclusion in the book. Timely assistance came too from Dr. Nicholas Clarke of the Britten-Pears Foundation, Dr. Emmanuel Utwiller and Mme. Irina Shostakovich of the Association Internationale Dimitri Chostakovich, and Messrs. John Stravinsky and Serge Prokofiev Jr., all custodians of the respective composers' estates, who kindly responded to our request for authorization and the use of documentary materials; so did Dr. Manfred Westphal and Mme. Irina Schnittke, with that composer's information. The generous cooperation of Paul Lau and Mrs. Kelly Peterson has enabled me to complete the volume with a triptych devoted to her husband, as I had always hoped to do.

The project is beholden to several of its local and visiting supporters for their unique contributions: to Joseph Macerollo, Doug Panton, and Saskia and Jan van Kampen for assistance with publicity matters; to George Ullmann, who helped us secure important European contacts; to Michael Remenyi, who kindly made available his family's rare photograph of David Popper; to John Sommer for his German translations; and to the three eminent instrumentalists and friends—Anton Kuerti, Janos Starker, and Jacques Israelievitch—for lending their powerful presence in various ways to the book itself.

Luckily I had the confidence of several early subscribers willing to pay into a project with a rather uncertain delivery date; in Dr. Stephen Brown's case, this meant placing not one but three orders, even though the book was then still at the concept stage. Special appreciation goes also to another good friend, Prof. Sterling Beckwith, who has willingly and repeatedly shared his wealth of musical knowledge and personal contacts, while often providing valued editorial help.

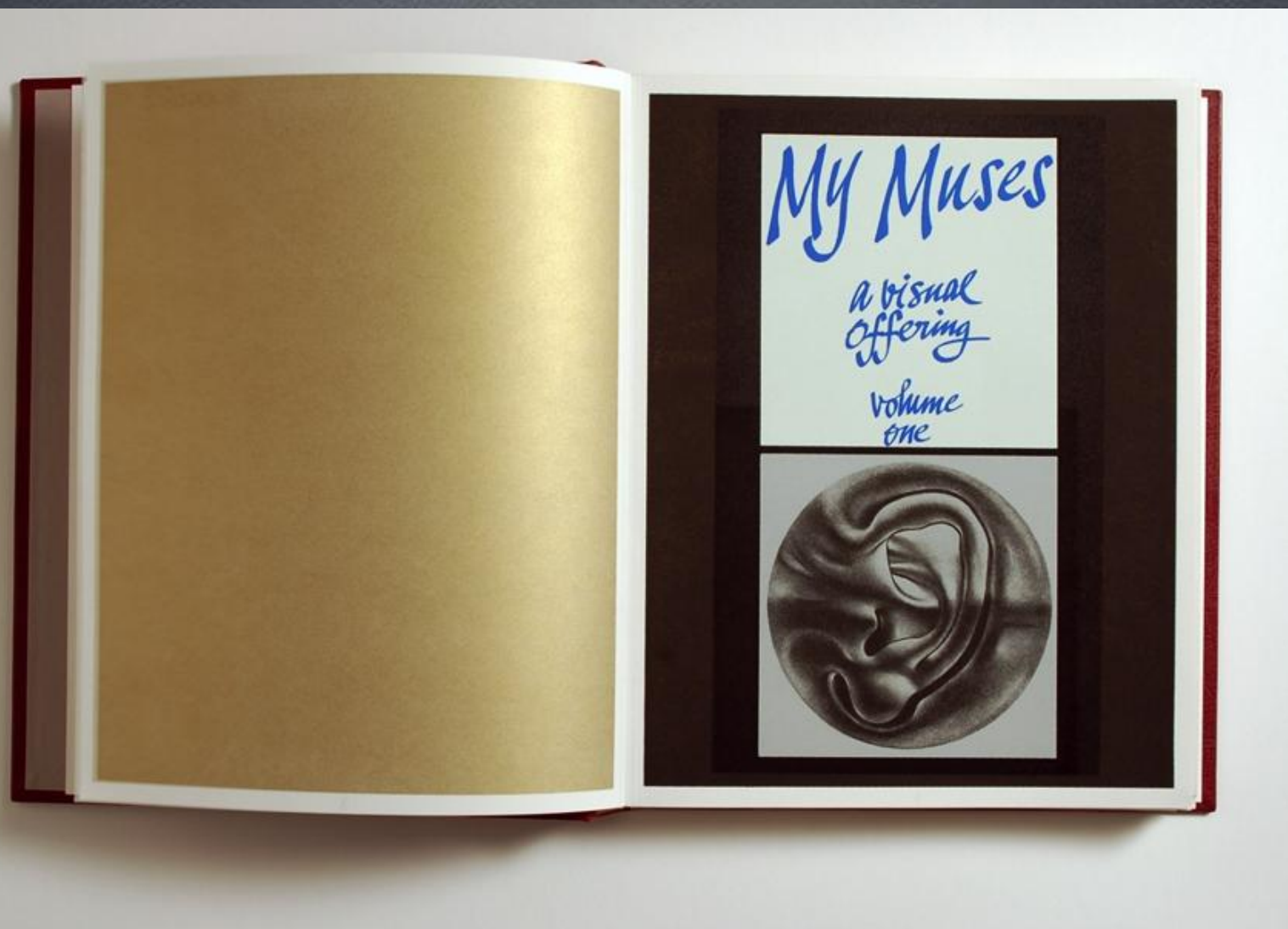
There are no words that adequately express my indebtedness to Thera Bikkers. Above and beyond her unfailing emotional and practical support for me personally, my wife has borne a major share of the work load in every aspect of this venture, and has never doubted its validity. It has benefited immeasurably from her wise counsel in the initial design and planning stages, and from her patient diligence in tracking down sources and researching and assembling apposite text material, not to mention her long hours of manual labour assisting me daily in the actual production of each successive page. I would simply not have been able to create this book without her.

So here then are MY MUSES, together in my finished book at last. Hold its weight in your hands. Open its pages slowly. Smell the ink. Feel the paper on your fingers. Unfold each triptych with care. And enjoy whatever visions your own imagination may find there—preferably while listening to some of the great music that inspired them all!

*Toronto November 21, 2006*

*R. Bikkers*





title page



*for  
Thera*

*Amorick*

*and  
Tibor*





# My Muses

a visual  
offering

volume  
one

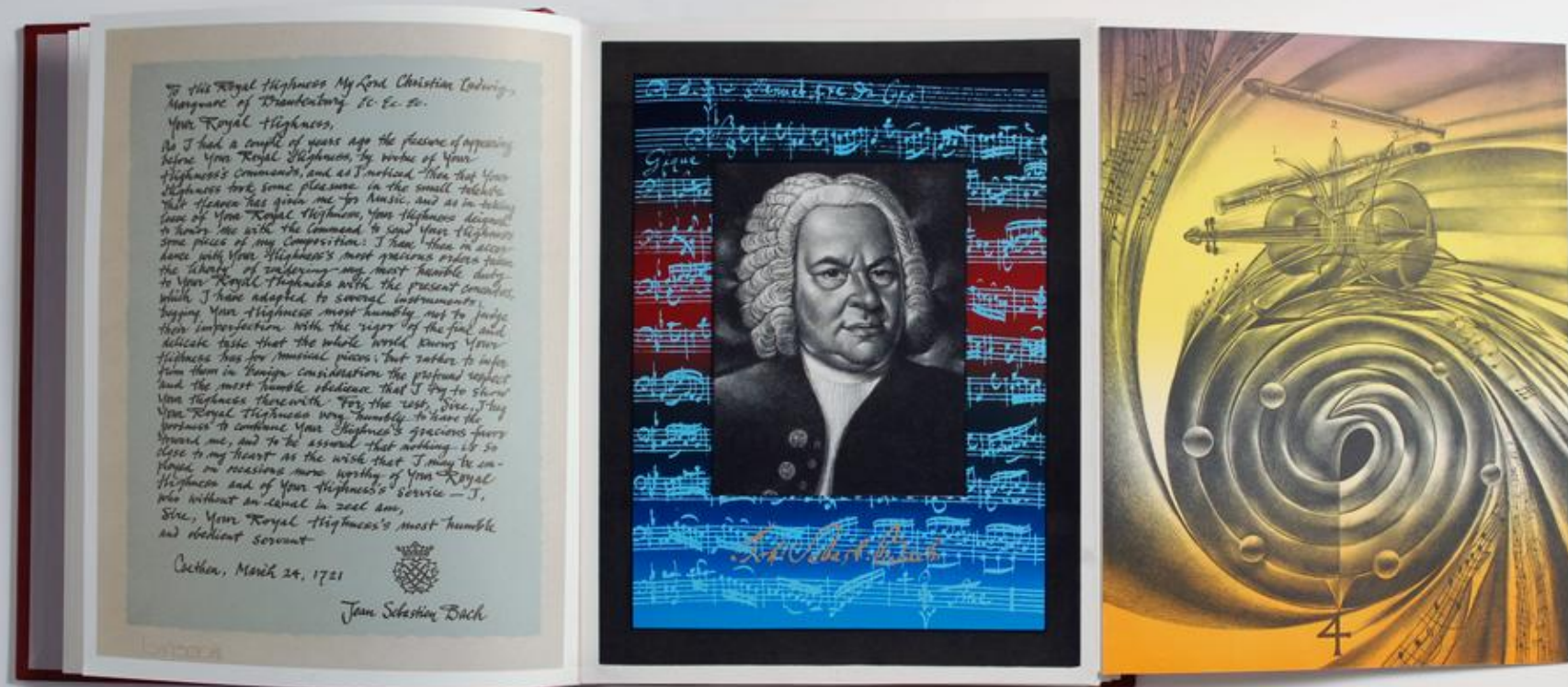






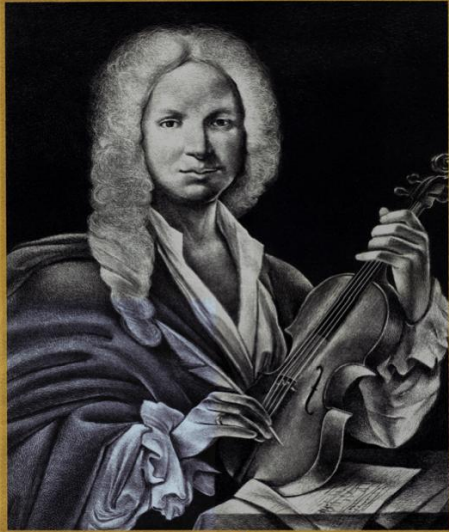
Johann Sebastian Bach  
Antonio Vivaldi  
Domenico Scarlatti  
George Frideric Handel  
George Phillip Telemann  
Joseph Haydn  
Wolfgang Amadeus Mozart  
Franz Schubert  
Ludwig van Beethoven  
Robert Schumann  
Antonin Dvořák  
Igor Stravinsky  
Sergei Prokofiev  
Dimitri Shostakovich  
Benjamin Britten  
Oscar Peterson  
Alfred Schnittke  
Sofia Gubaidulina  
David Popper  
R. Murray Schafer





J.S. Bach, fold-out triptych





Vivaldi

"Il Prete Rosso"  
1678-1741

Asthma caused Antonio Vivaldi, the red-haired priest, to stop celebrating Mass in 1706, three years after ordination. Yet it did not prevent this young Venetian violinist from having a long and illustrious career.

For the better part of thirty years he was an outstanding music teacher at the Pietà, a school for orphaned girls. Their many choral and instrumental concerts gained these students and their teacher widespread fame. He even created a few divas among them and one in particular, Anna Giraud, became his lifelong companion.

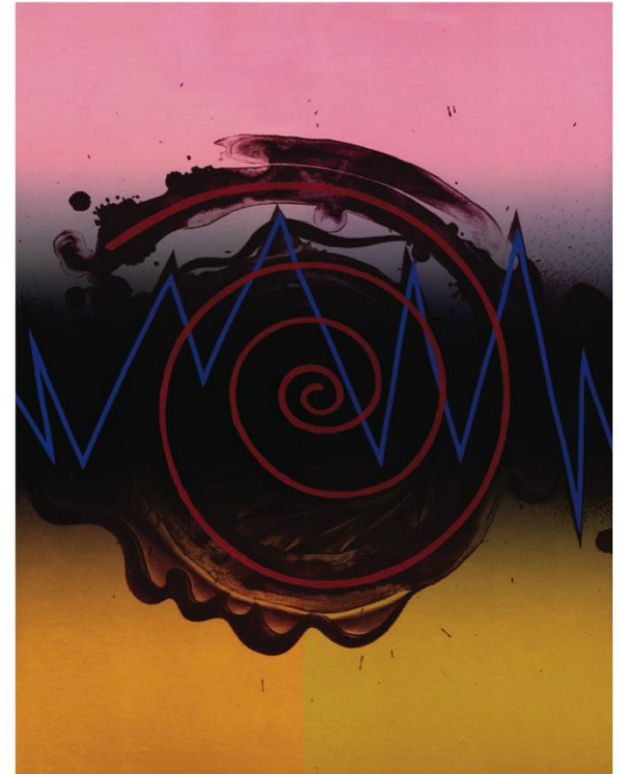
As impresario he was a tough negotiator and a tireless promoter, who put on numerous operas and concerts in Italy and abroad.

It is as composer however that he is at his inexhaustible, versatile, diverse and brilliant best. And it is Vivaldi's sacred music that best illustrates his near divinity as well as the full spectrum of human emotions. It is definitely central to his oeuvre.

His fame and fortune began to falter in 1737. Venice considered his music no longer fashionable. But much more damaging to his reputation were the various lawsuits for alleged non-payment of fees. This, added to the insinuating gossip about his liaison with Anna Giraud, cost him his local patron's support.

After the cash sale of some concertos the red priest left Venice under a cloud of suspicion in 1740, most likely to join Anna on her concert tour in Austria.

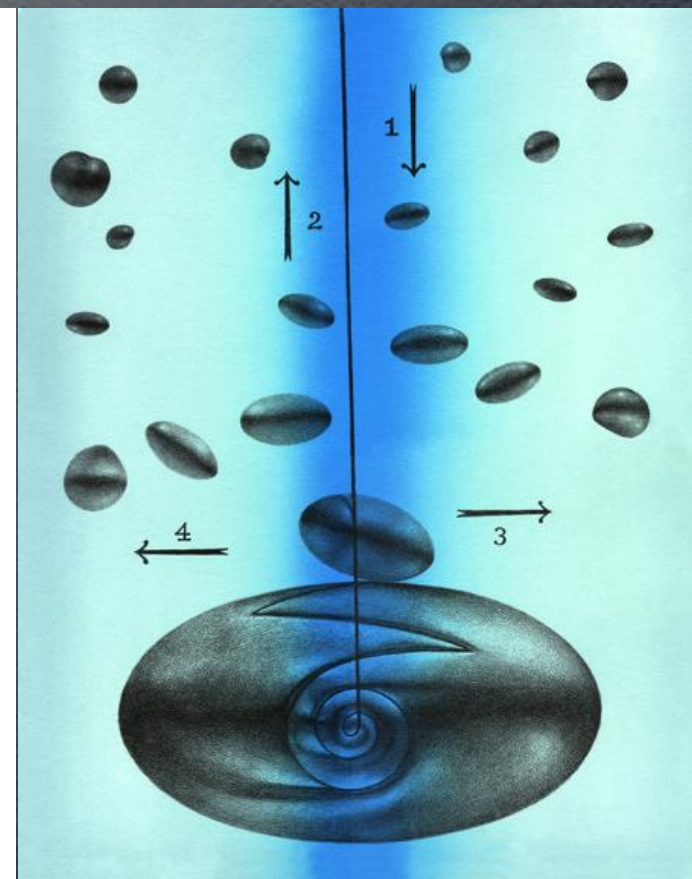
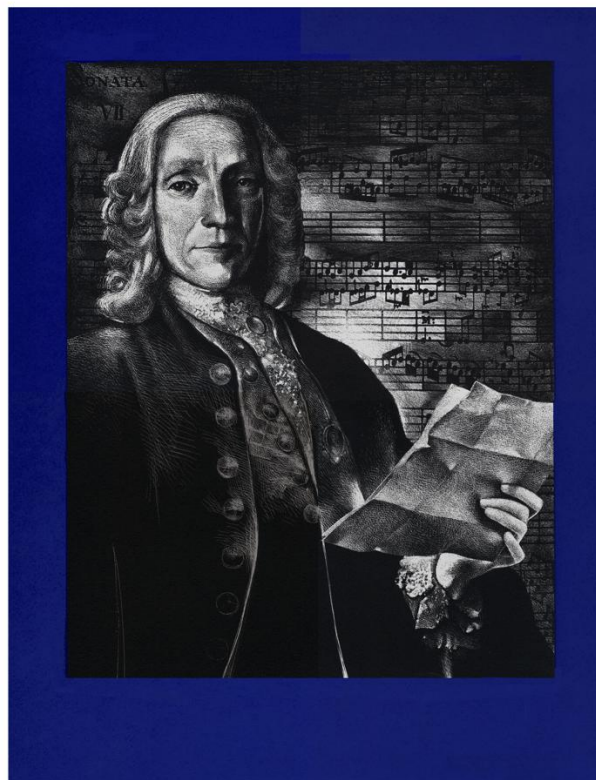
Anticipating the loyal protection of his long-time patron, Emperor Charles VI in Vienna, he found himself stranded when Charles unexpectedly died. In 1741 he sold some music to a Venetian nobleman in Moravia, but died a pauper one month later at the age of 63. No real cause of death is known.



Antonio Vivaldi



*Domenico Scarlatti*  
 Naples 1685-1757 Portugal Secular  
 Venice France Baroque  
 Spain Sonata Handel  
 Harpsichord Telemann  
 Tartini Muratori Kirkpatrick  
 Rococo Galuppi Forpora  
 Symmetry  
 Veracini Vivaldi Paisiello  
 Algarotti Alessandro Scarlatti  
 Durante Zipoli Muffat  
 Juvana Metastasio Pollaro  
 Marcello Sanfelice Tasquini  
 Gasparini Veracini Algarotti  
 Zeno Longo Sammartini

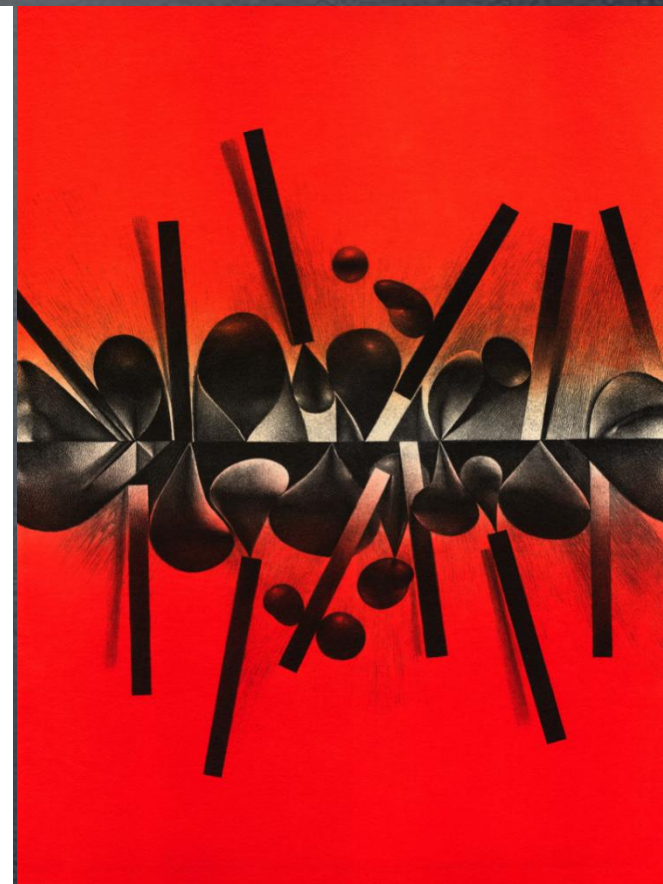


Domenico Scarlatti





To melt the soul, to captivate the ear,  
 (Angels his melody might deign to hear)  
 To anticipate on earth the joys of Heaven,  
 Was Handel's task, to him the power was given!  
 Ah! when he late attuned Messiah's praise,  
 With sounds celestial, with melodious lays;  
 A fast farewell his languid looks express;  
 And thus methinks th' enraptur'd crowd address:  
 "Adieu, my dearest friends! and also you,  
 Joint sons of sacred Harmony, adieu!  
 Apollo, whispering, prompts me to retire,  
 And bids me join the bright Seraphic choir!  
 O for Elijah's car," great Handel cry'd;  
 Messiah heard his voice - and Handel dy'd.

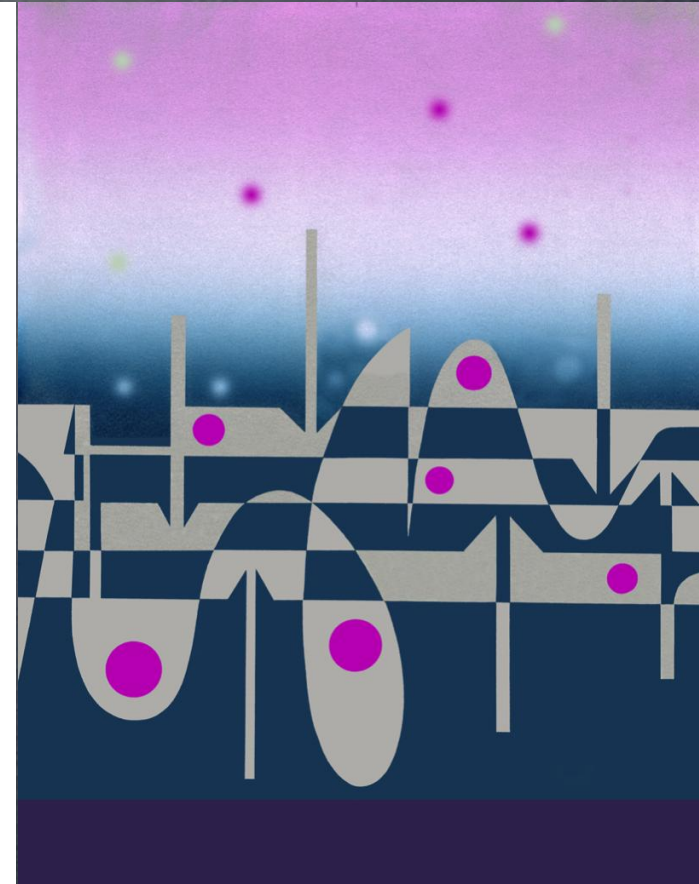
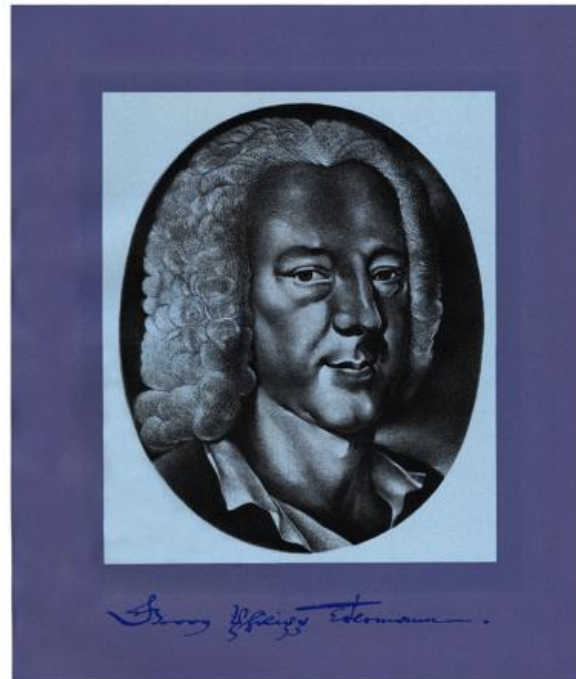


George Frideric Handel



Mein Zustand steht amitz noch ziemlich zu ertragen.  
 Die Frau ist von mir weg, und die Verschwendung aus.  
 Kann ich der Schulden mich von Zeit zu Zeit entschlagen,  
 So kehrt das Paradies von neuem in mein Haus.  
 Das wehrte Hamburg that mir heuchlich beygestanden,  
 Und seine milde Hand voll Großmuth aufgethan.  
 Doch auswärts sind vielleicht noch Gönner mehr vorhanden.  
 Getrost! ich bin indes

Dan Diner Telemann.



Georg Philipp Telemann





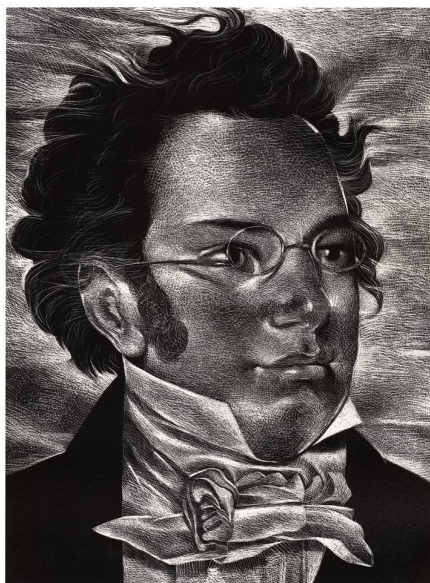
*Franz Joseph Haydn*

Often when contending with the obstacles of every sort opposed to my work, often when my powers both of body and mind failed, and I felt it a hard matter to persevere in the course I had entered on, a secret feeling within me whispered "there are but a few contented and happy men here below, everywhere grief and care prevail; perhaps your labours may one day be the source from which the weary and worn or the man burdened with affairs may derive a few moments "rest and refreshment". What a powerful motive to press onwards! And this is why I now look back with heartfelt, cheerful satisfaction on the work to which I have devoted such a long succession of years with such persevering efforts and exertions.



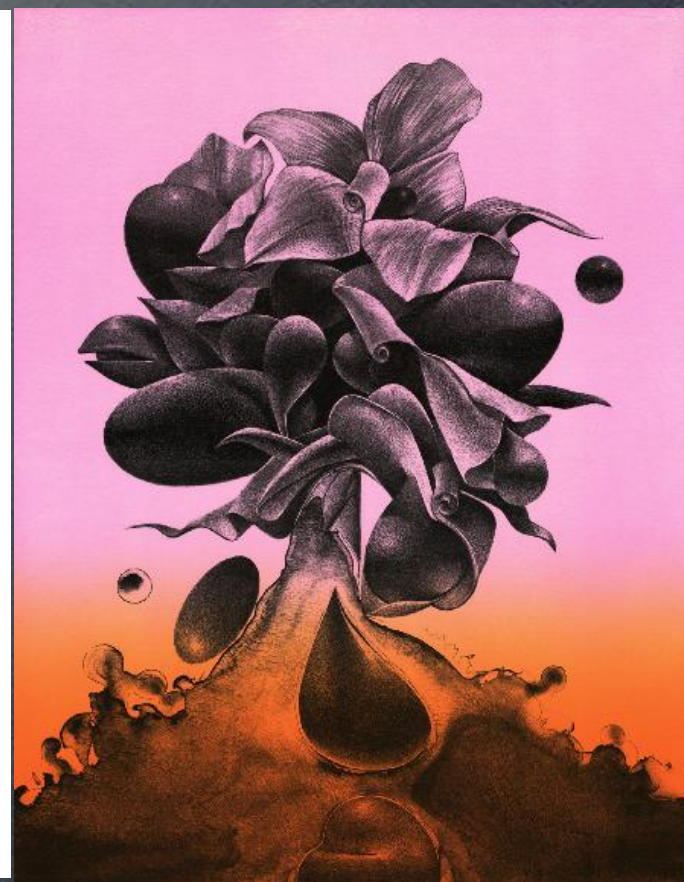
Franz Joseph Haydn





*Franz Schubert*

I feel more plainly, than ever at this moment that you and none else are my own precious friend, interwoven with every fibre of my soul! In order that these times may not perchance mislead you to a belief that I am unwell or out of spirits, I hasten to assure you of the contrary. Certainly that happy joyous time is gone when every object seemed encircled with a halo of youthful glory, and that which has followed is the experience of a miserable reality, which I endeavour as far as possible to embellish by the gifts of my fancy (for which I thank God).



Franz Schubert



The late works of Beethoven, like the Sphinx, retain a touch of the enigmatic, the unfathomable, which shrouds them in mystery and holds us in awe even when our understanding falls short....

This man was not searching for success but for an unreachable artistic truth. It is this will to go beyond, to tackle the transcendental and to stretch his enormous powers and even risk shattering them in battle with the unattainable, that makes such a decisive difference in our view of Beethoven, like the difference between viewing a mountain whose grandeur is visible, and a neighbouring pinnacle whose summit is hidden by clouds and whose upper reaches are created by our fantasy.

*Anton Kuerti*



Ludwig van Beethoven





*Robert Schumann*

*Do not be anxious because of my secret,  
my beloved Clara — it is the story of my  
inward sufferings and would call for an  
account of the tenderest side of my life —  
do not be anxious — but this much you may  
know: that you are capable of curing me en-  
tirely and making me completely happy — only  
be true to me, and often send me words of  
encouragement and love, for I am so easy to  
crush and then to raise up again...*



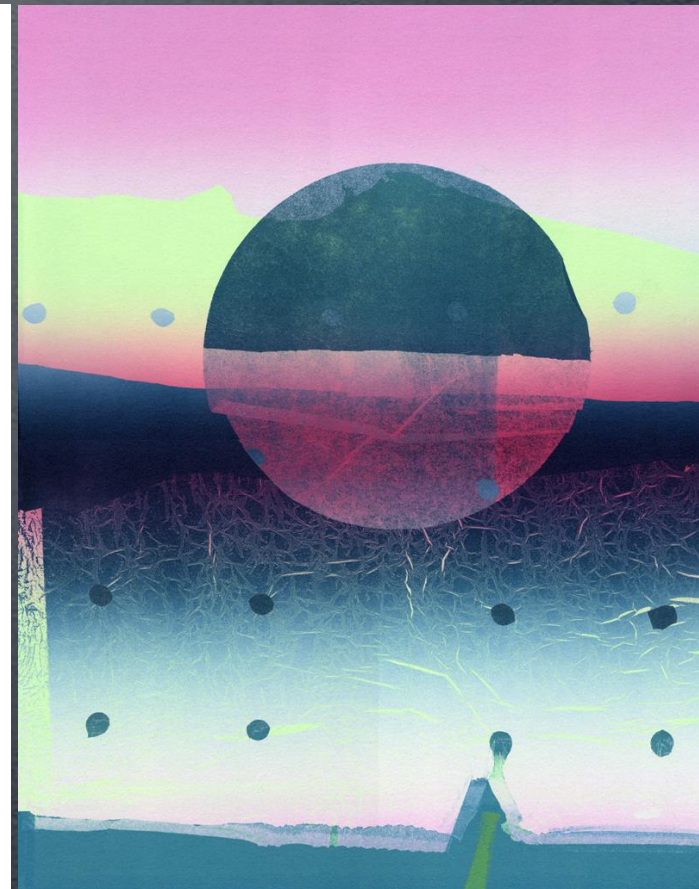
Robert Schumann





*Ant. Dvořák*

*Let's be happy that we can  
consecrate our services to  
the fine arts alone!  
And let us hope the nations  
that possess and represent  
the arts may never go under,  
no matter how small they are...  
An artist also has a homeland  
in which he must have firm  
faith and to which his heart  
must always warm...*



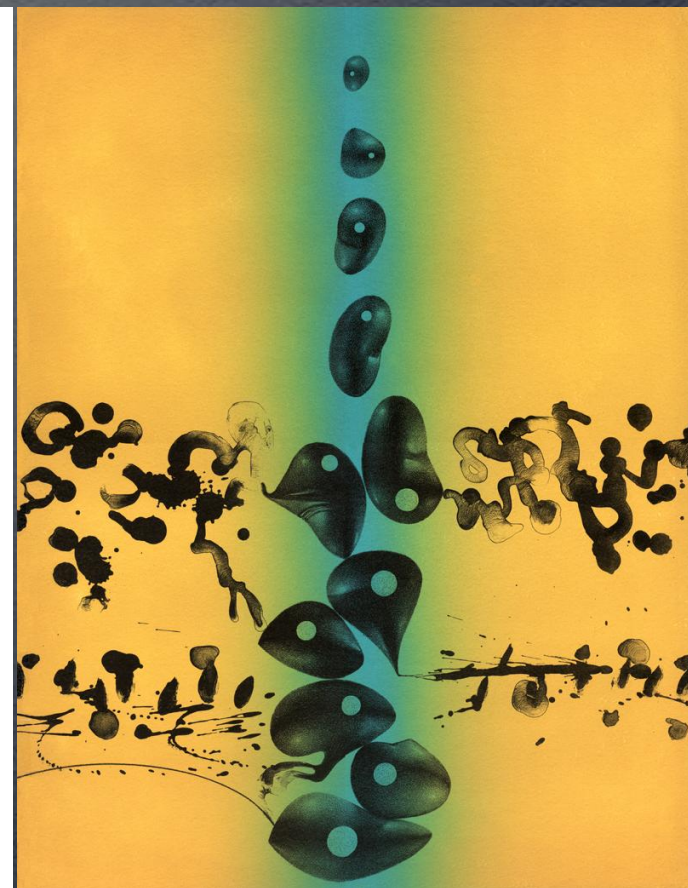
Antonin Dvorak





*Igor Stravinsky*

*I live neither in the past  
nor in the future.  
I am in the present.  
I cannot know what  
tomorrow will bring forth.  
I can only know what the  
truth is for me today.  
That is what I am called  
upon to serve, and I  
serve it in all my lucidity.*

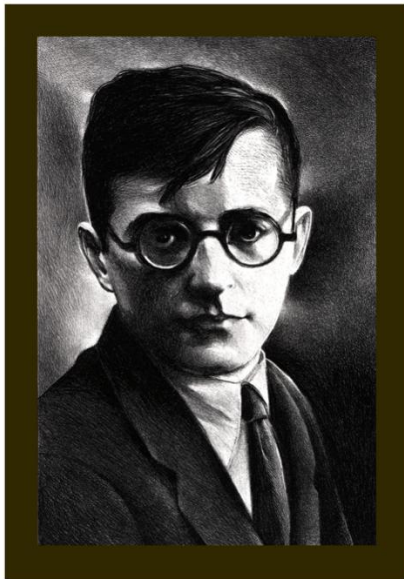


Igor Stravinsky



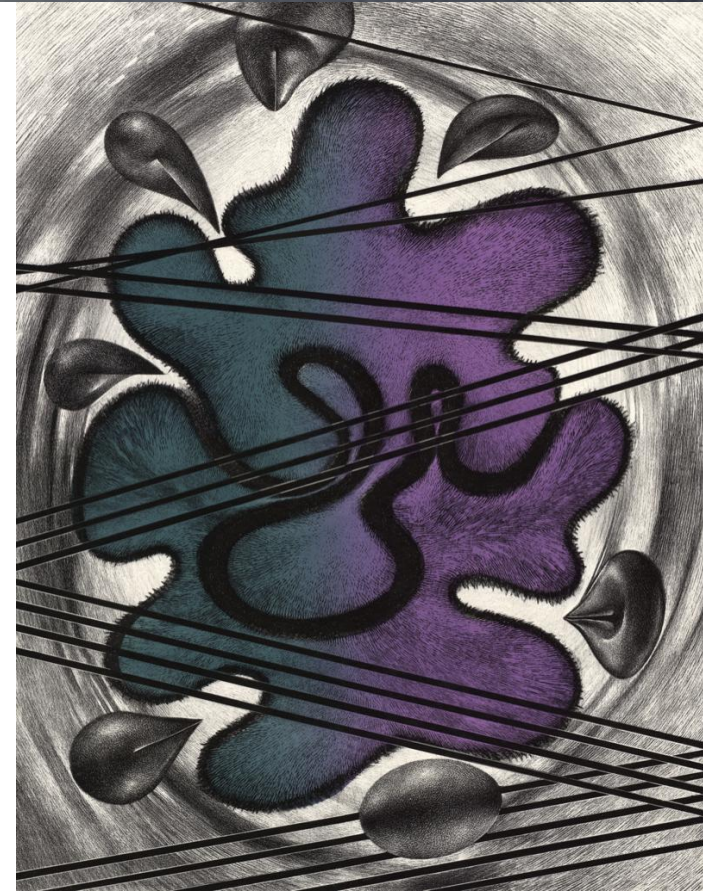
[illegible]





15 II 1942. Москва.

Дорогой Родион Гинсбург!  
Спасибо Вам огромное за  
Ваша картки.  
Мне очень приятно, что Вы  
подписываете на мне и что  
откажитесь от моей музыки.  
Мне очень приятно, что Вы  
и Ваши друзья подписывают  
на меня. Д. Шостакович



Dimitri Shostakovich



December 26<sup>th</sup> 1962  
THE RED HOUSE, ALDBURGH, SUFFOLK.

My dear Dmitri Shostakovich,

Our good friend Slava has been with us for 2 days here & will bring them all to you from me — to thank you most warmly for your wonderful letter. I was deeply and able to greet you with thousands of other English people at the performance of "Kubinka". I have been all over that a reception you had, & have been great with in love & admired. You know how much I love them more deeply, & rejoice that it has made so many friends here. I am also happy that you had a chance to see how people here think of you as composer & personality. I would have loved to have been able again particularly to show how I, personally, admire & cherish you with. For years now your work & life have been

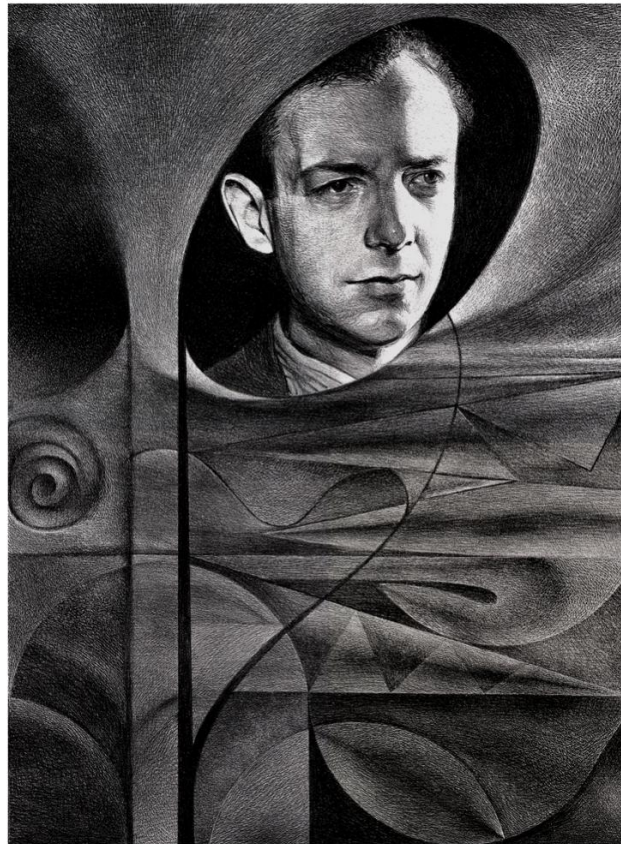
an example to me, — of courage, integrity, & human sympathy, and of wonderful invention & clear vision. I must say that there is no one comparing to-day who has an equal influence on me. That you find pleasure in my own works, had time to see from what you were here, & liked it, is for me a great thrill & honour.

My dear friend, & personal colleague — I look forward to meeting you soon again & in the meantime I send by our beloved Mercury my warmest wishes for a happy & in every way successful New Year.

With renewed thanks, & warmest good wishes to you & your wife,

your devoted

Benjamin Britten



Benjamin Britten



*It would be untrue to say that I am completely satisfied with my life so far. No player still performing could - or should - ever claim that, for every performance has its shortcomings, its moments of self-discontent and unrest. All artists spend their creative lives trying to find out how high it is possible for them to climb before their time is over, and however majestic their achievements may seem to others, they are never satisfied. Only perfection will do.*

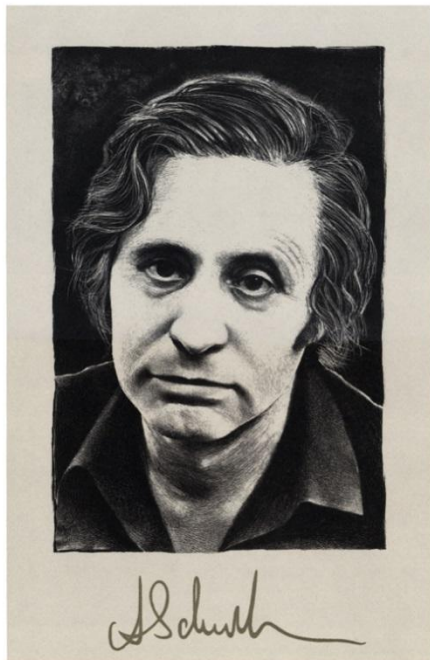
*This "will to perfection," as I have termed it, seems especially prevalent in jazz musicians. Creating an uninhibited, off-the-cuff musical composition in front of a large audience is a dare-devil enterprise, one that draws on everything about you, not just your musical talent. It requires you to collect all your senses, emotions, physical strength, and mental power, and focus them totally into the performance - with dedication, every time you play. And if that is scary, it is also uniquely exciting: once it's bitten you, you never get rid of it. Nor do you want to: for you come to believe that if you get it all right, you will be capable of 'virtually' anything. That is what drives me, and I know it will always do so.*

*Oscar Peterson  
A Jazz Odyssey, 2002*



Oscar Peterson



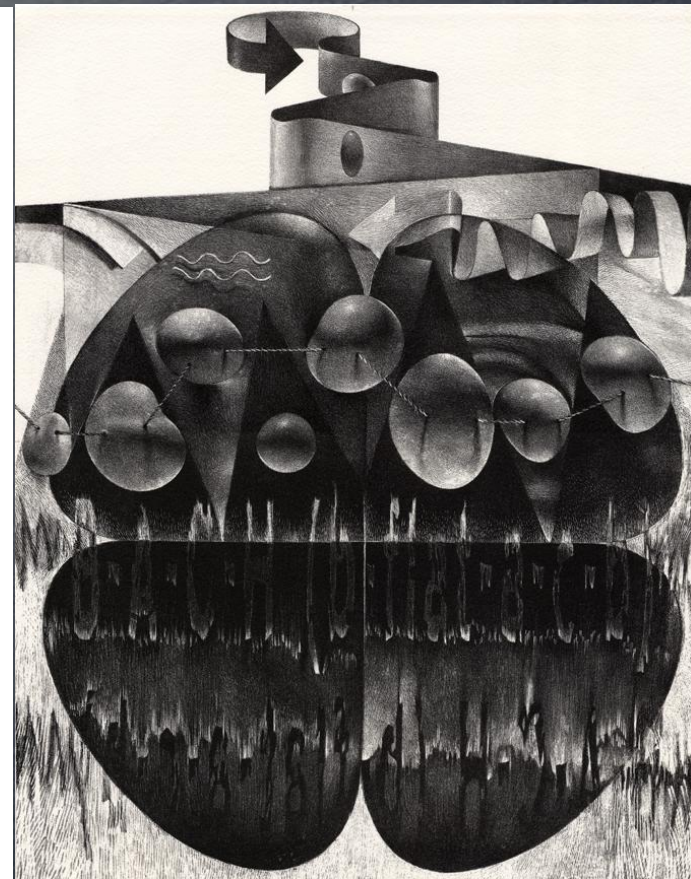


*The arts are especially dependent on intuition.*

*Intuition brings us a kind of knowledge that goes beyond what we can know as individuals, as though we are linked to some miraculous source outside ourselves.*

*A work of art almost seems to have existed forever; the artist doesn't so much create as decipher or rediscover it.*

*That is why every great work seems so indisputable and so familiar: in a sense, it is something we already "know".*



Alfred Schnittke





*S. Gubaidulina*

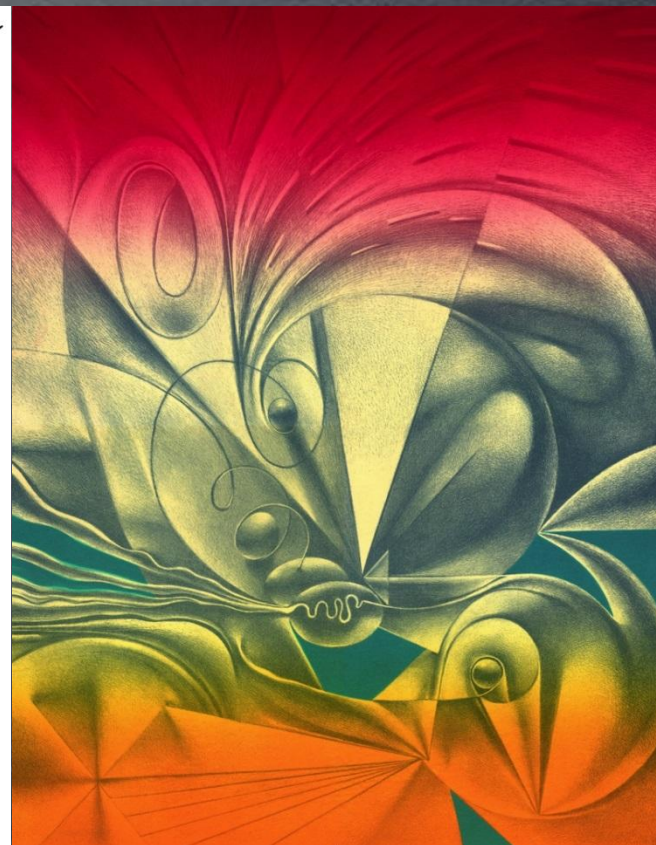
21.05.09 Appen

Sehr verehrter Herr Bickers,  
Vielen Dank für Ihr Portrait. Vom Herzen  
gratuliere ich Sie und Bedanke für  
eine großartig talentierte Arbeit.

Leider im Juni werde ich nicht  
zu Hause : die Reise nach Berlin und  
dann nach Kassel. Das ist wirklich  
ärgerlich, daß es keine Möglichkeit  
besteht, während Ihrer Reise nach  
Europa uns zusammenzutreffen.

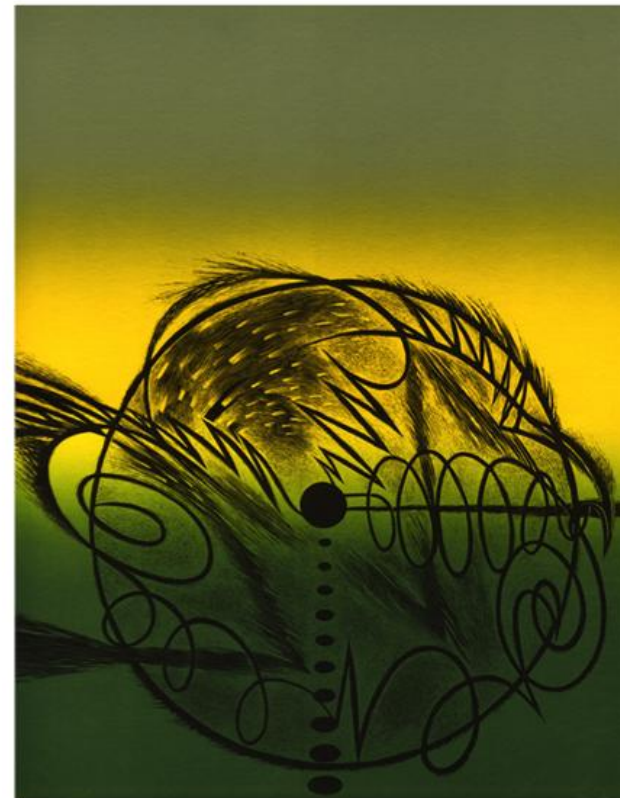
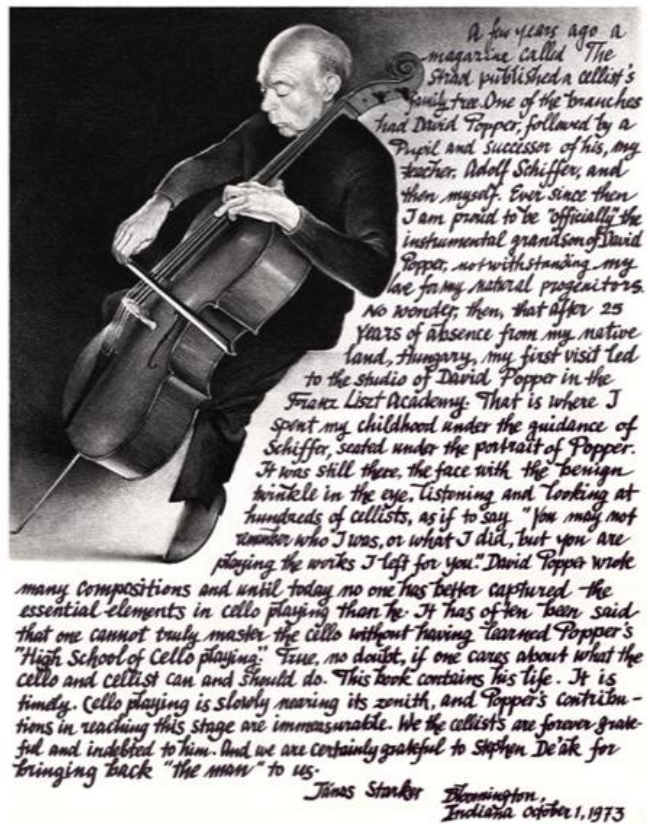
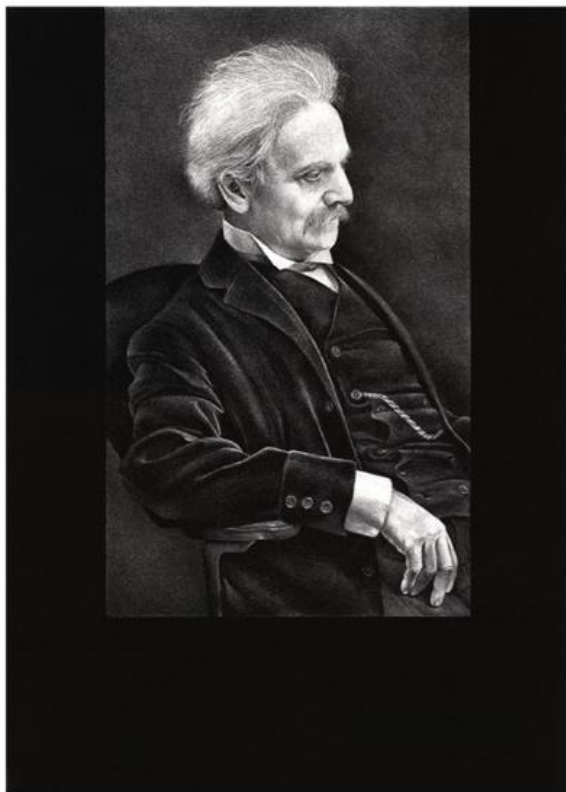
noch einmal, vielen, vielen Dank  
für Ihre künstlerische  
Tätigkeit!

Herzlich Ihre,  
Sofia Gubaidulina  
*S. Gubaidulina*



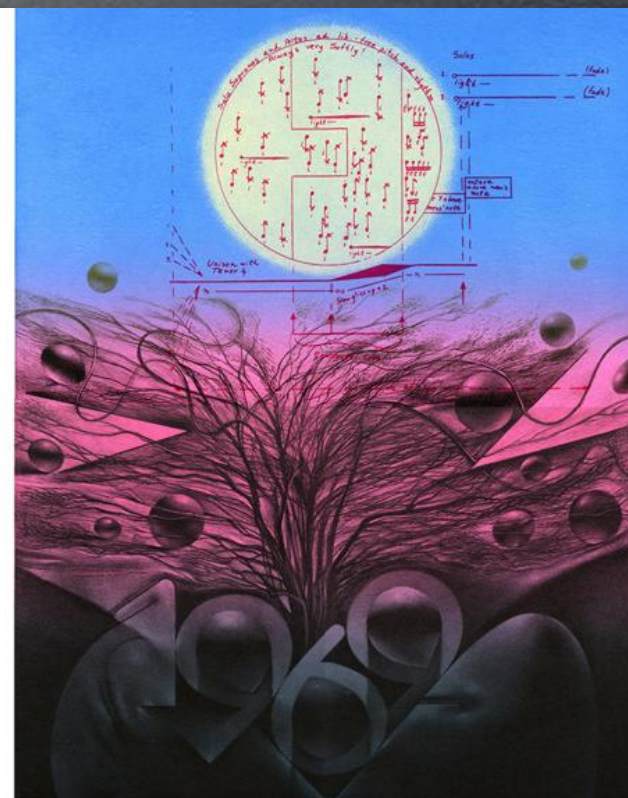
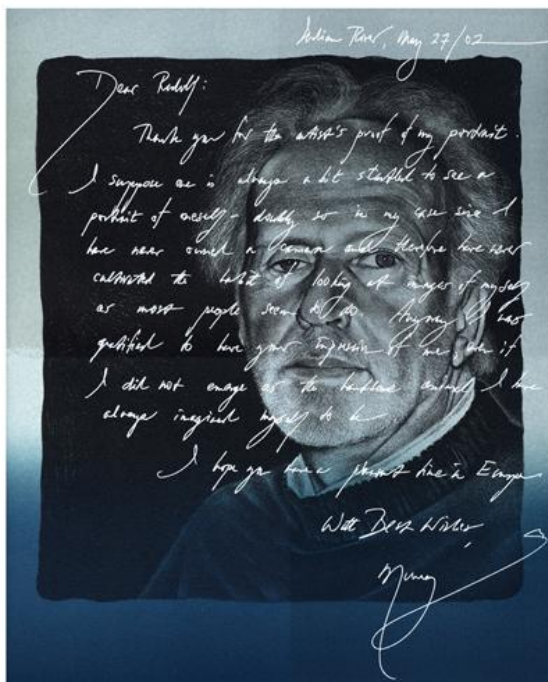
Sofia Gubaidulina





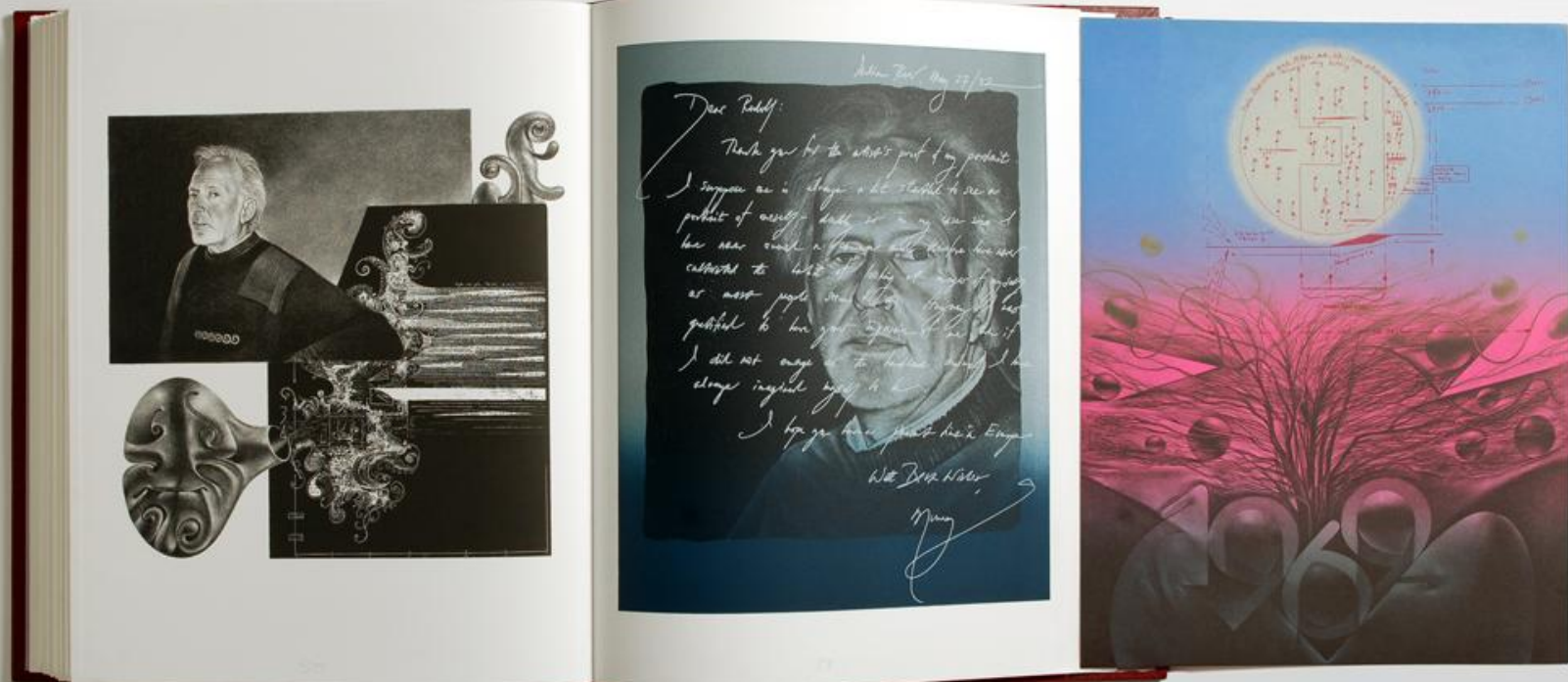
David Popper





R. Murray Schafer





fold-out triptych dimensions: 109 x 47 centimeters



Jacques Israelievitch has been the Toronto Symphony Orchestra Concert Master since 1988, but his reputation as virtuoso solo performer, chamber musician and conductor dates back much and reaches the local



Jacques promoter music - therefore that in commissioned Schafer

"The Darkly Splendid Earth: The Lonely Traveler" for him.

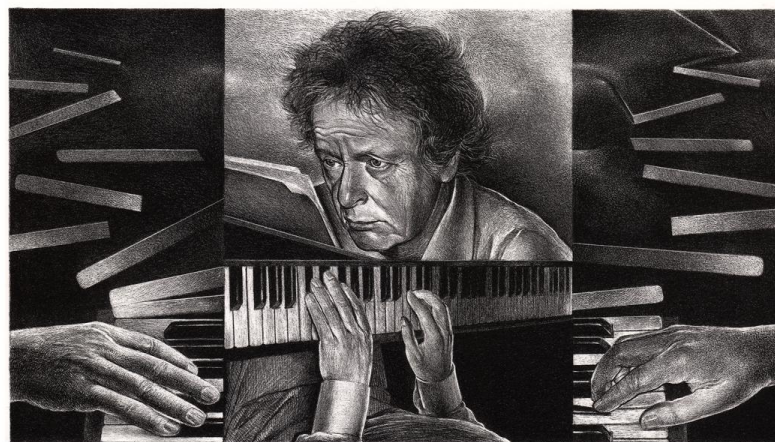
Jacques and I finally met in person during the nineties. When we discovered, that his interest in visual art was as great as mine in music, it formed the basis for our friendship.

further certainly far beyond borders!

is a strong of contemporary. It was quite fitting. 1991 the TSO R. Murray to write

*TSi*kkers

"I am deeply honoured to be part of this extraordinary artistic enterprise."



Jacques Israelievitch & Anton Kuerti



## MY MUSES: POINTS DE REPÈRE

**JOHANN SEBASTIAN BACH (1685-1750)** Letter to Christian Ludwig, Margrave of Brandenburg (24 March 1721), in H. T. David, A. Mendel & C. Wolff, eds., *The New Bach Reader*, Norton (1998), p. 92. **Music:** Brandenburg Concerto no. 4 in G, BWV 1049, I: Allegro.

**ANTONIO VIVALDI (1678-1741)** Karl Heller, *Antonio Vivaldi: The Red Priest of Venice*, Amadeus Press (1991); Michael Talbot, *Vivaldi*, Dent (1978); and others. **Music:** "La tempesta di mare", Violin Concerto in E flat, RV 253.

**DOMENICO SCARLATTI (1685-1757)** People and places relevant to his career. **Music:** Sonata in G minor, K. 8.

**GEORGE FRIDERIC HANDEL (1685-1759)** From his obituary in *The Gazetteer* (17 April 1759), in Otto Erich Deutsch, *Handel: A Documentary Biography*, Adam and Charles Black (1955), p. 817. **Music:** Sonata in F for oboe and continuo, HWV 363a.

**GEORG PHILIPP TELEMANN (1681-1767)** Letter in verse to business associate Johann Reinhold Hollander (1 Sept. 1736), in Eckart Klessmann, *Georg Philipp Telemann*, Ellert & Richter (1980), p. 74. **Music:** Concerto in E minor, TWV 52, III: Presto.

**FRANZ JOSEPH HAYDN (1732-1809)** Letter to the Musical Union of Bergen (1802), in J. Cuthbert Hadden, *Haydn*, Dutton (1902), p.166. **Music:** Cello Concerto no. 2 in D, Hob. VIIb/2.

**WOLFGANG AMADEUS MOZART (1756-1791)** Letter to his father Leopold (April 1787), in Maynard Solomon, *Mozart: A Life*, Harper Collins (1995), p. 379. **Music:** String Quintet in G minor, K. 516, IV: Adagio.

**FRANZ SCHUBERT (1797-1828)** Letter to his brother Ferdinand (18 July 1824), in Kreissle von Hellborn, *Life of Franz Schubert*, trans. A.D. Coleridge, Longmans Green (1869), p. 11. **Music:** Sonatina in D for violin and piano, op. 137 no.1 (ed. Starker).

**LUDWIG VAN BEETHOVEN (1770-1827)** Anton Kuerti, personal communication (2006). **Music:** "O Freunde, nicht diese Töne!", Symphony no. 9 in D minor, op. 125.

**ROBERT SCHUMANN (1810-1856)** Letter to Clara Wieck after their secret engagement, in Victor Basch, *Schumann: A Life of Suffering*, trans. C. A. Philips, Tudor (1931), p.130. **Music:** "Dreaming", Scenes from Childhood, op. 15.

**ANTONÍN DVORÁK (1841-1904)** Letter to his publisher Fritz Simrock (Sept. 1885), in Paul Stefan, *Anton Dvorák*, trans. Y.W. Vance, Greystone (1941), p. 139. **Music:** Cello Concerto in B minor, op. 104, I: Allegro.

**IGOR STRAVINSKY (1882-1971)** Statement (1936) quoted in Mikhail Druskin, *Igor Stravinsky: His Life, Works and Views*, trans. Martin Cooper, Cambridge University Press (1983), p. 174. **Music:** Ebony Concerto for clarinet and jazz band (1946), I: Allegro moderato.

**SERGEI PROKOFIEV (1891-1953)** "Theory of creative action in twenty propositions", in Thomas Schipperges, *Prokofiev: Life and Times*, trans. J.M.Q. Davies, Haus (2003); ms. courtesy of M. Serge Prokofiev, Paris, France. **Music:** Le Pas d'acier, op. 41 (1925).

**DMITRI SHOSTAKOVICH (1906-1975)** Letter to the artist (15 Feb. 1972). **Music:** Piano Quintet in G minor, op. 57 (1940), III: Scherzo, Allegretto.

**BENJAMIN BRITTEN (1913-1976)** Letter to Shostakovich (26 Dec. 1963), ms. courtesy of the Britten-Spears Foundation. **Music:** Suite for Cello no. 1, op. 72 (1964).

**OSCAR PETERSON (b. 1925)** From his autobiography *A Jazz Odyssey: My Life in Jazz*, ed. Richard Palmer, Continuum (2002), p. 372-3. **Music:** A Little Jazz Exercise (1970).

**ALFRED SCHNITTKE (1934-1998)** From his notebooks of the 1970s, in *Besedy s Al'fredom Shnitke*, ed. A.V. Ivashkin, Kultura (1994), p. 231 (trans. R.S.B.). **Music:** Quasi una Sonata (1968-87).

**SOFIA GUBAIDULINA (b. 1931)** Letter to the artist (21 May 2002). **Music:** Raduysia II: Rejoice with Joy (1981).

**DAVID POPPER (1843-1913)** Janos Starker, Preface to Stephen De'ak, *David Popper*, Paganiniana Publications (1980). **Music:** Spinning Song for cello and piano, op. 55 no.1.

**R. MURRAY SCHAFER (b. 1933)** Letter to the artist (27 May 2002). **Music:** Epitaph for Moonlight, for mixed chorus and percussion ad libitum (1968).



*MY MUSES: SUBSCRIBERS LIST*

Stephen Brown and Brenda Woods

Mark Wilton and John Peebles

Carel and Yvonne Bikkers

R. Sterling Beckwith

Dr. and Mrs. Paul Chapnick

Dr. and Mrs Dominic Belcastro

Ange Kanavas

Dr. and Mrs. John Gonder

Rembrandt and Anneke Bikkers

Violet Owen

Colin and Sherrill Graham



THE LITHOGRAPHS INSPIRED BY THE 20 COMPOSERS'  
MUSIC





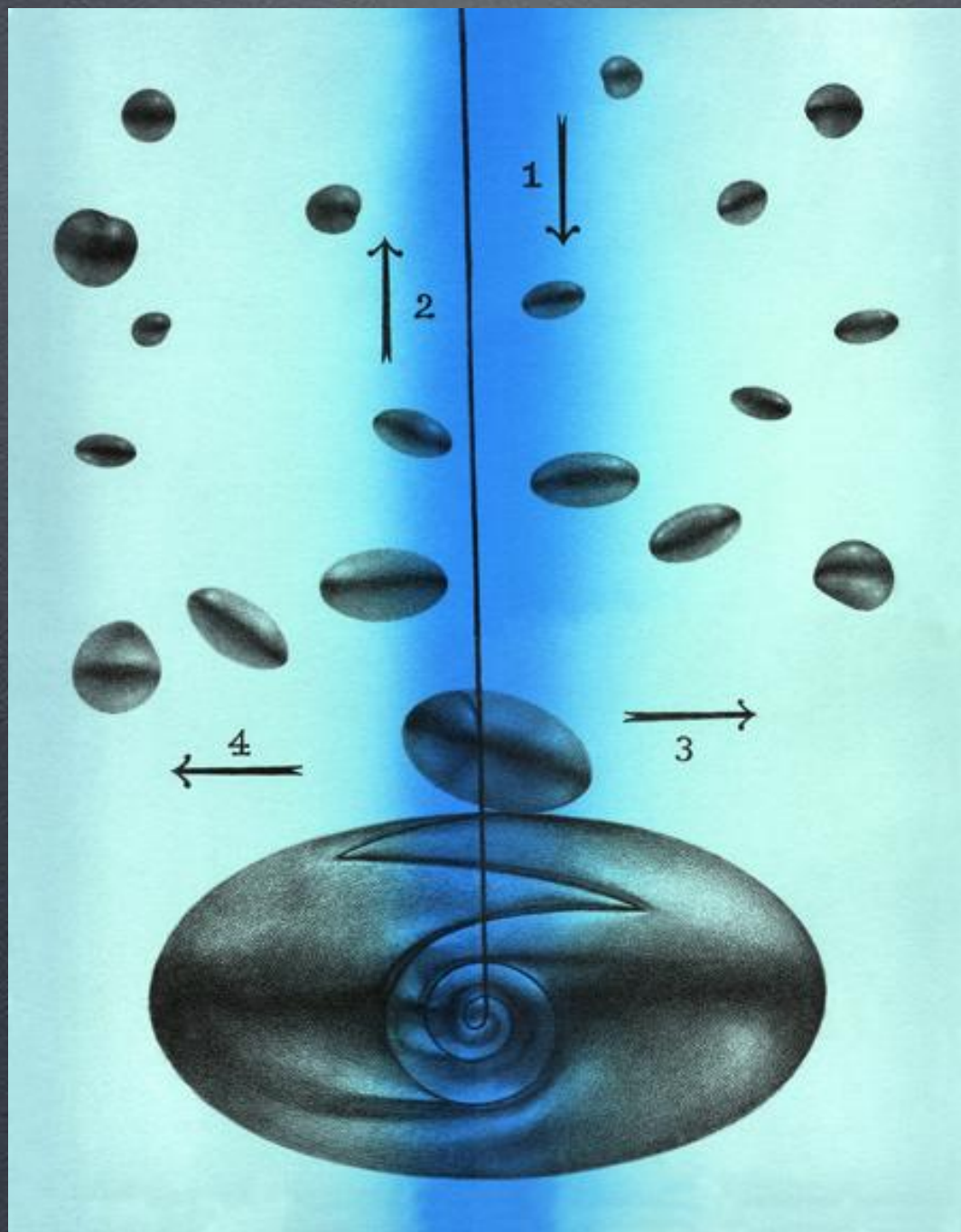
inspired by J.S.Bach's Brandenburg concerto #4 in G, BWV 1049, Allegro





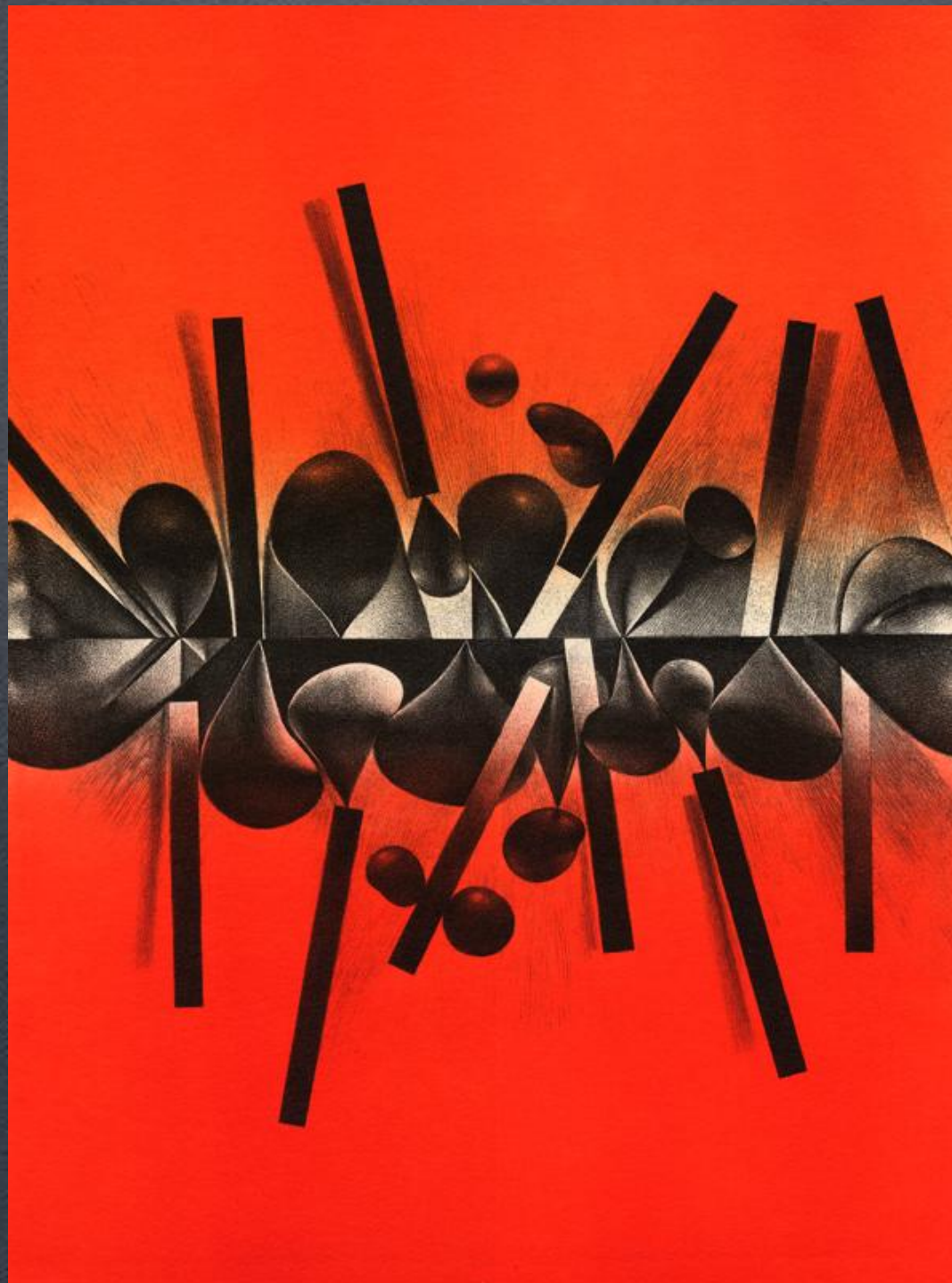
inspired by Antonio Vivaldi's "La Tempesta di Mare", Violin Concerto in E flat RV 253





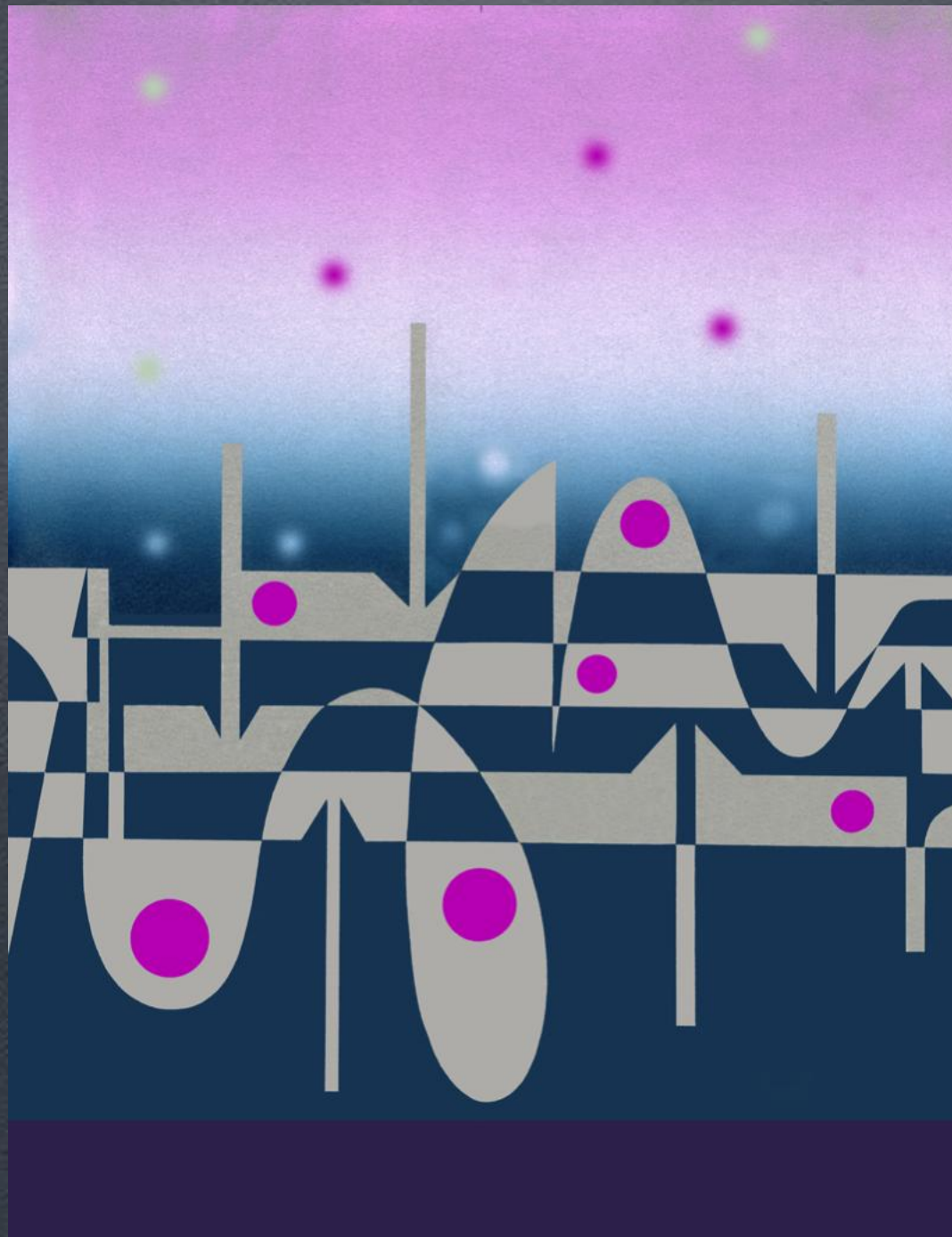
inspired by Domenico Scarlatti's Sonata in G minor, K. 8





inspired by George Frideric Handel's Sonata in F for oboe and continuo HWV 363a





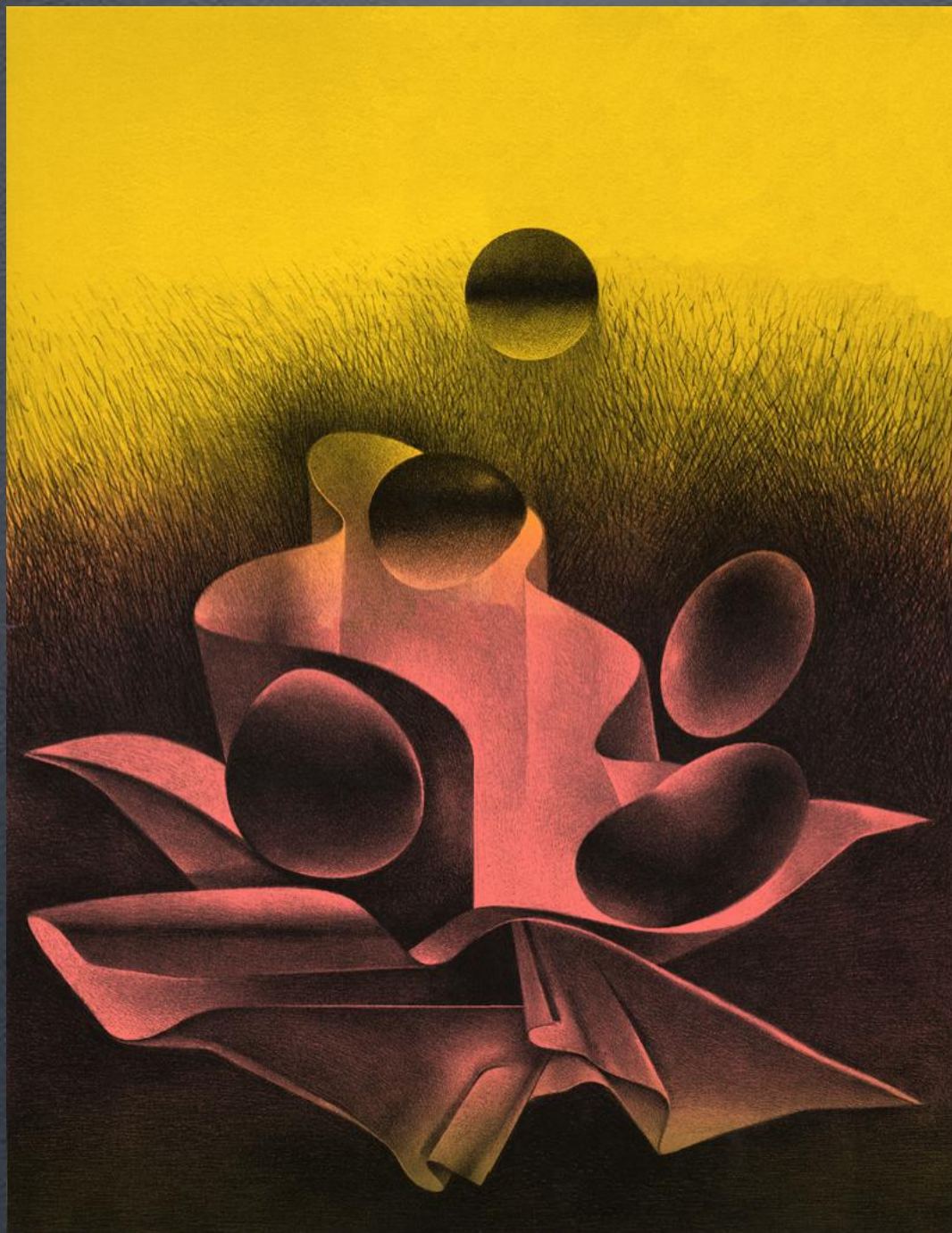
inspired by Georg Philipp Telemann's Concerto in E minor, TWV 52, III: Presto





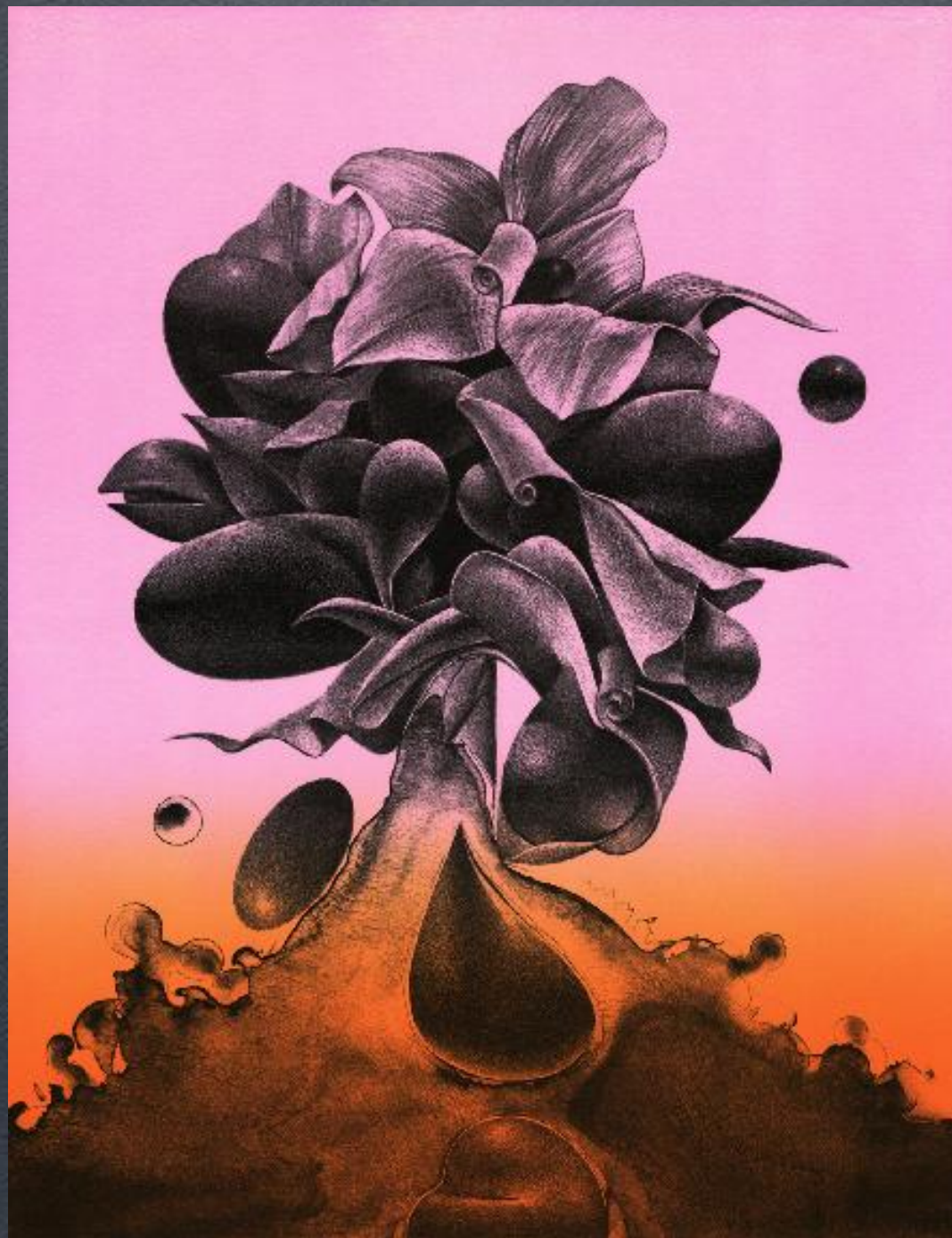
inspired by Franz Joseph Haydn's Cello Concerto no. 2 in D. Hob. VII/2





inspired by Wolfgang Amadeus Mozart's String Quintet in G minor, K. 516, IV: Adagio





inspired by Franz Schubert's "Sonatina in D for violin and piano op. 137 no.1 (ed. Janos Starker)





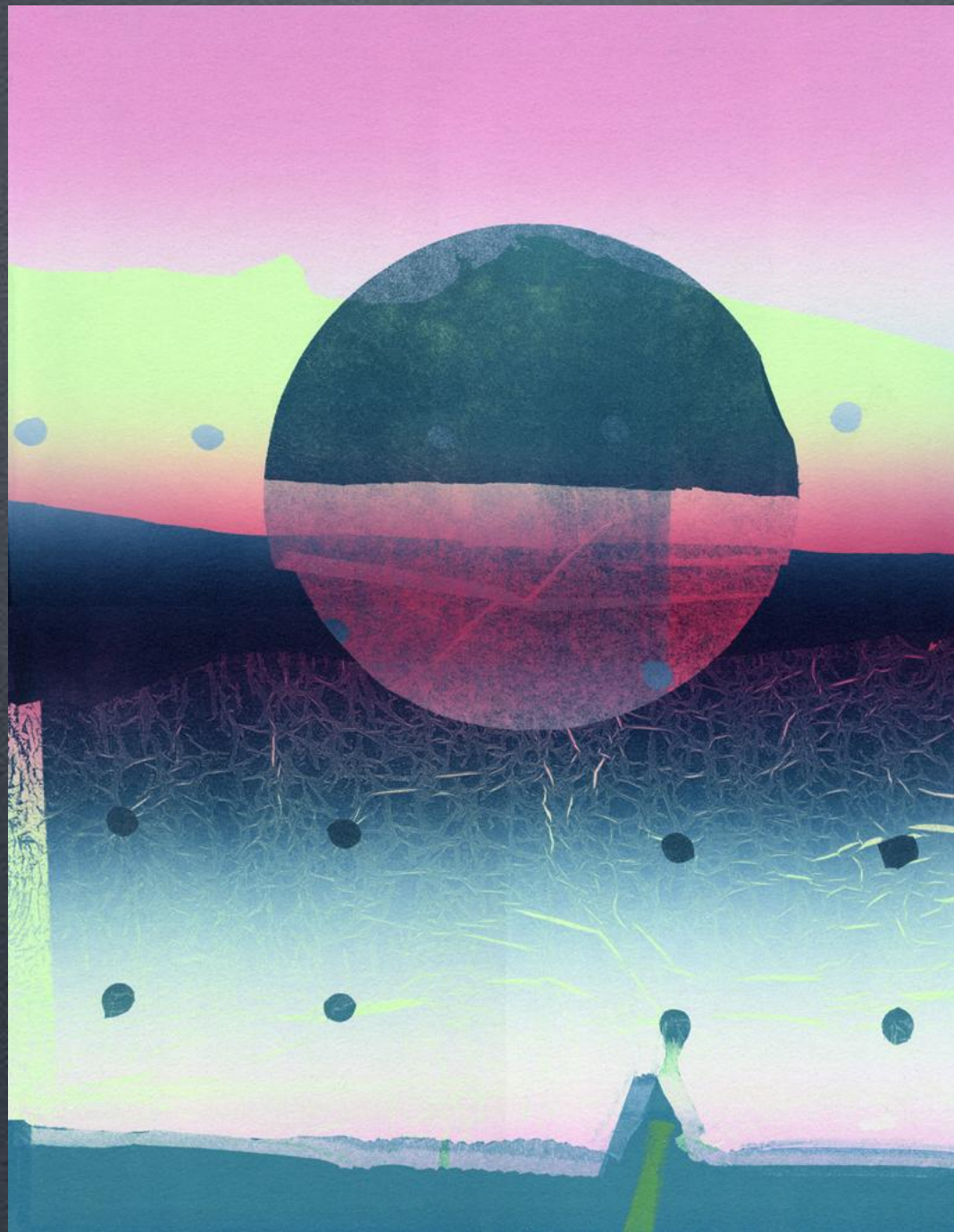
inspired by Ludwig van Beethoven's "O Freunde, nicht diese Töne!" Symphony no. 9 in D minor, op.125





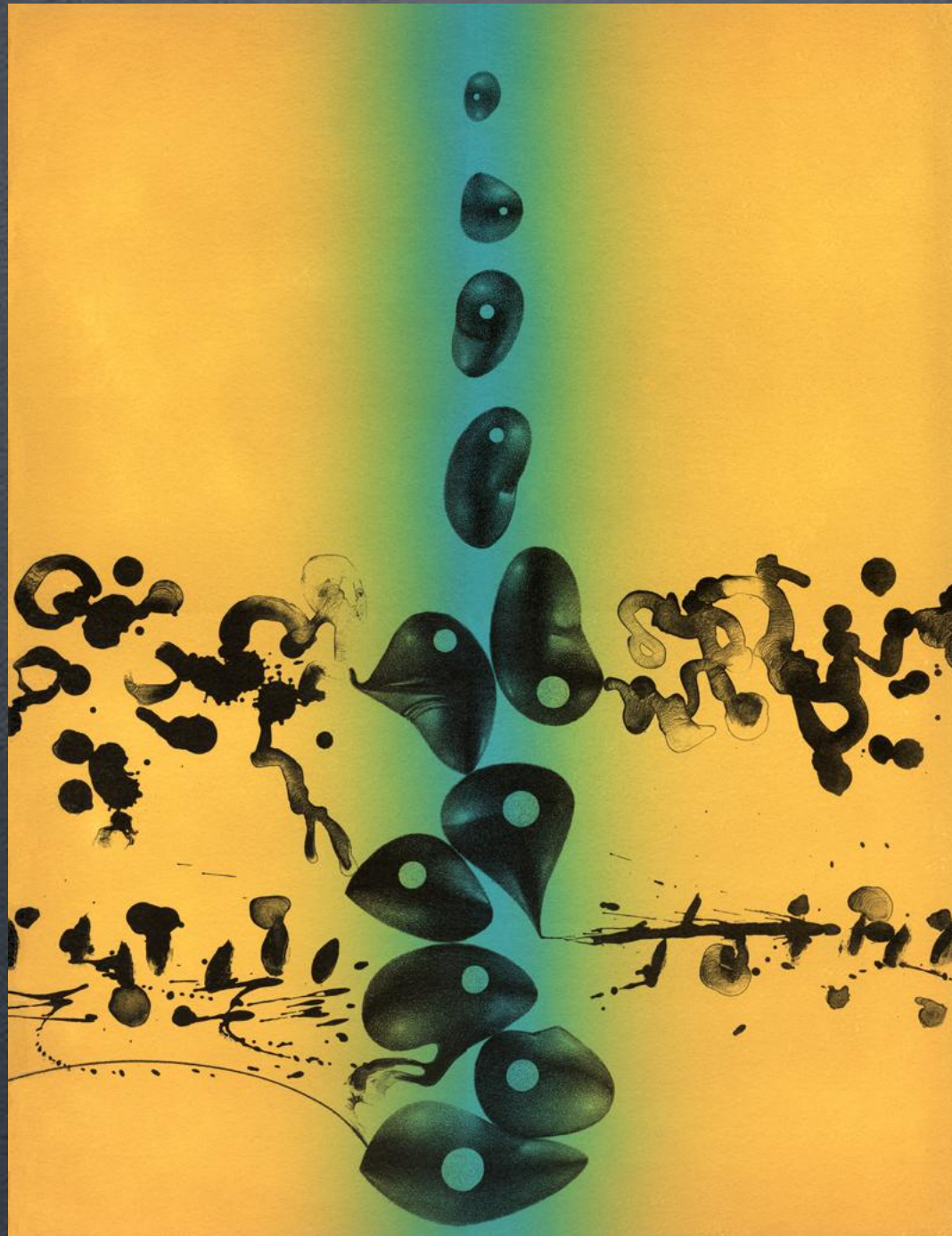
inspired by Robert Schumann's "Dreaming", Scenes from Childhood, op. 15





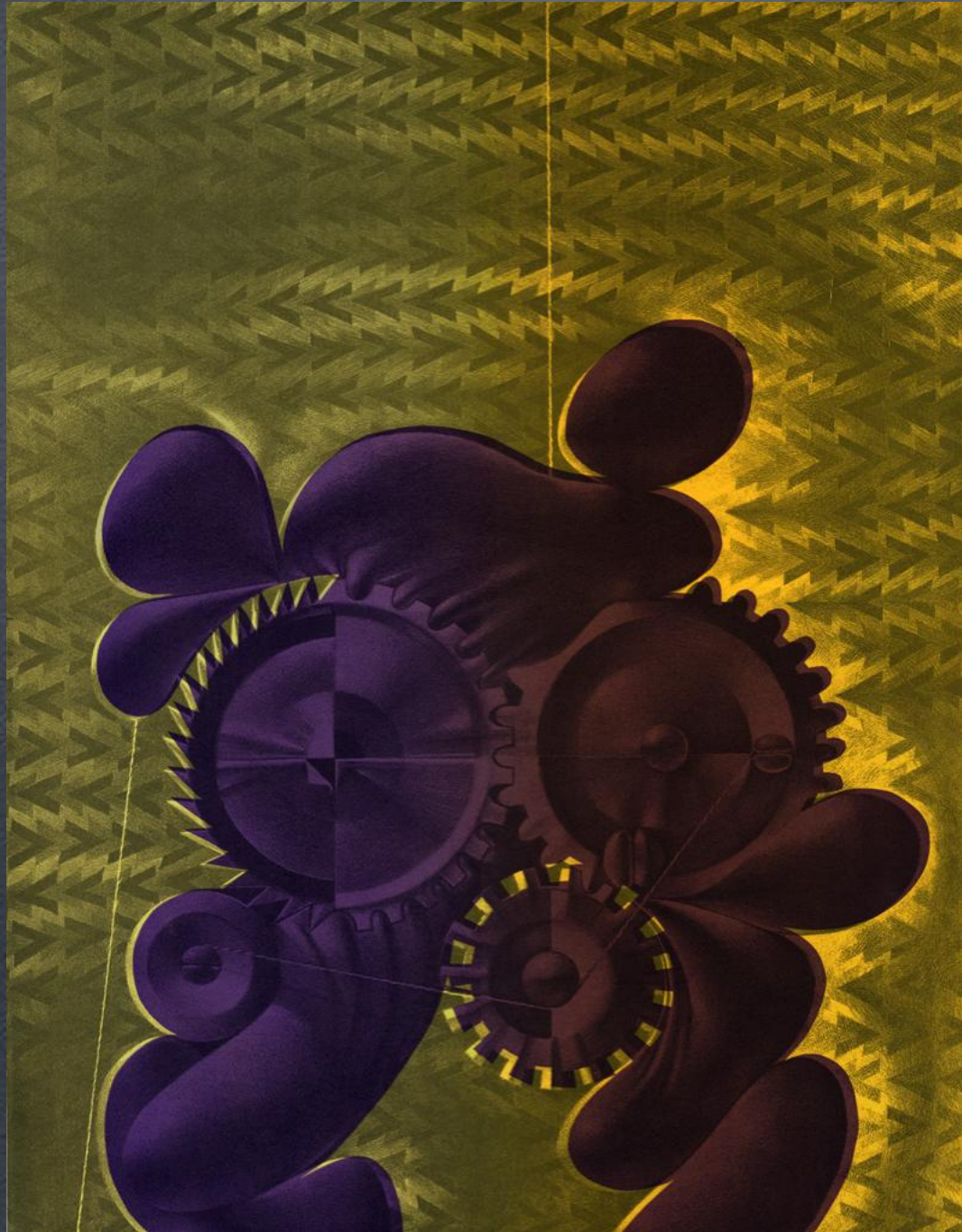
inspired by Antonin Dvorak's Cello Concerto in B minor, op. 104, 1: Allegro





inspired by Igor Stravinsky's Ebony Concerto for clarinet and jazz band (1946), 1: Allegro moderato





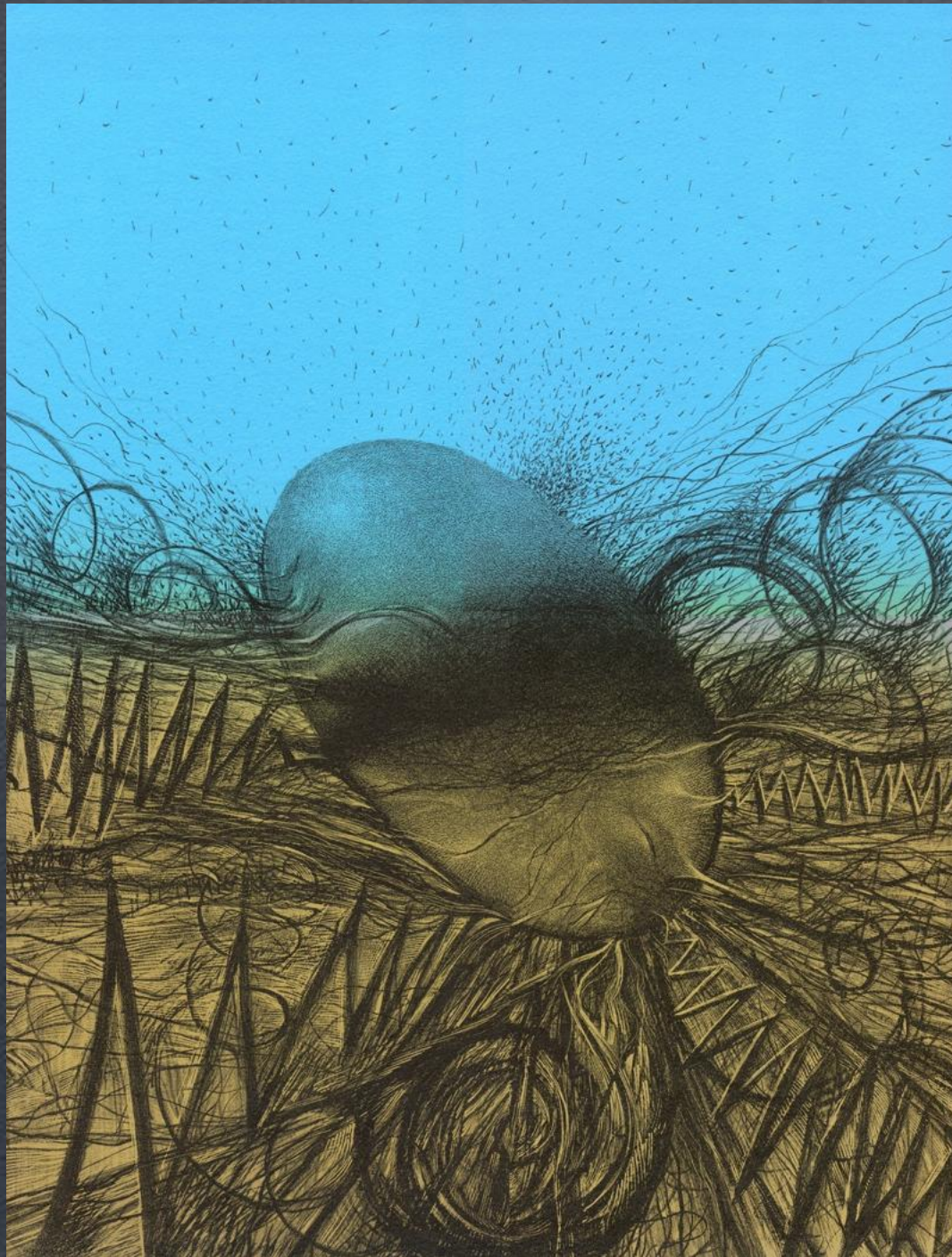
inspired by Prokofiev's "Le Pas D' Acier" Opus 41a (1925)





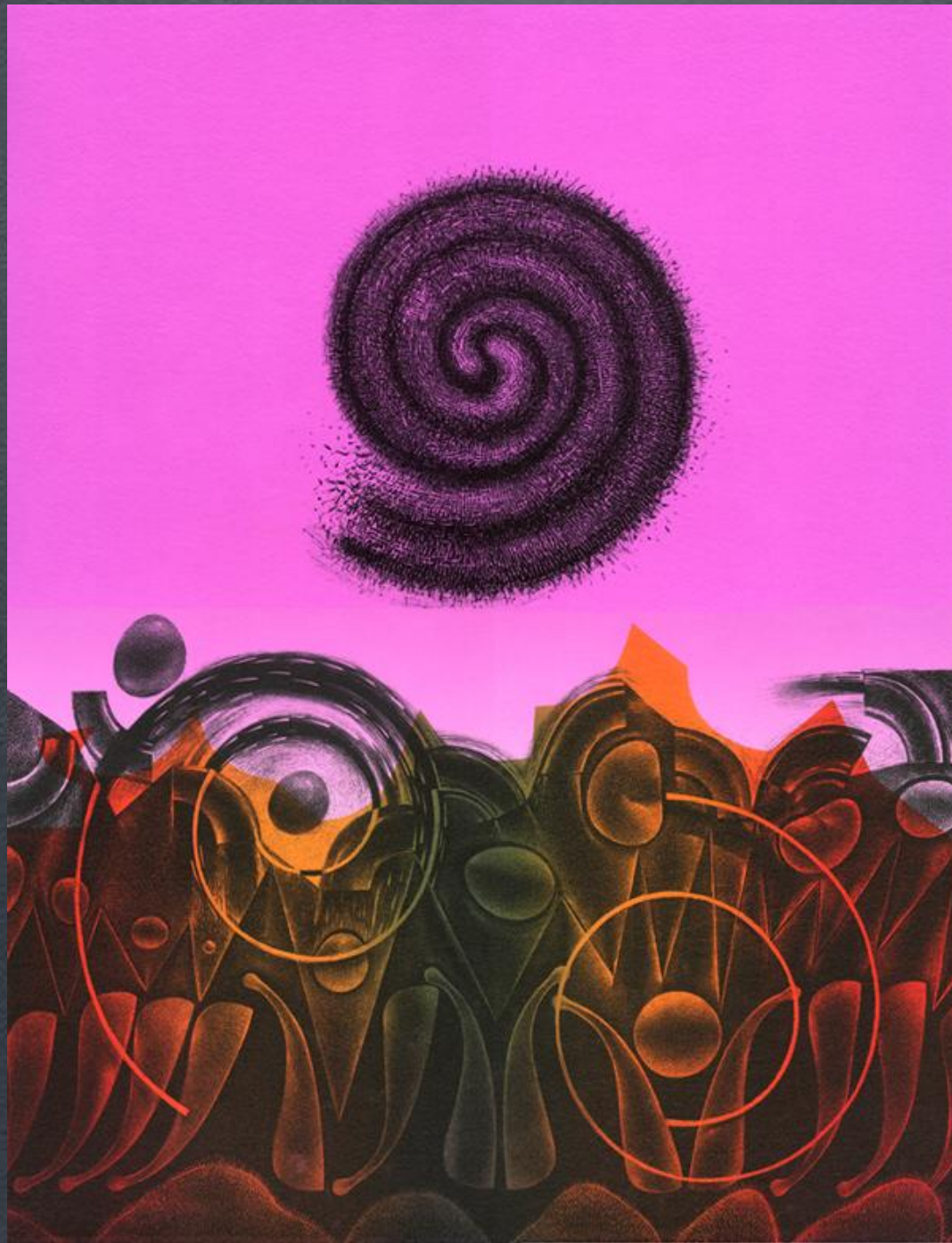
inspired by Dimitri Shostakovich's Quintet in G minor, Op. 57, Scherzo





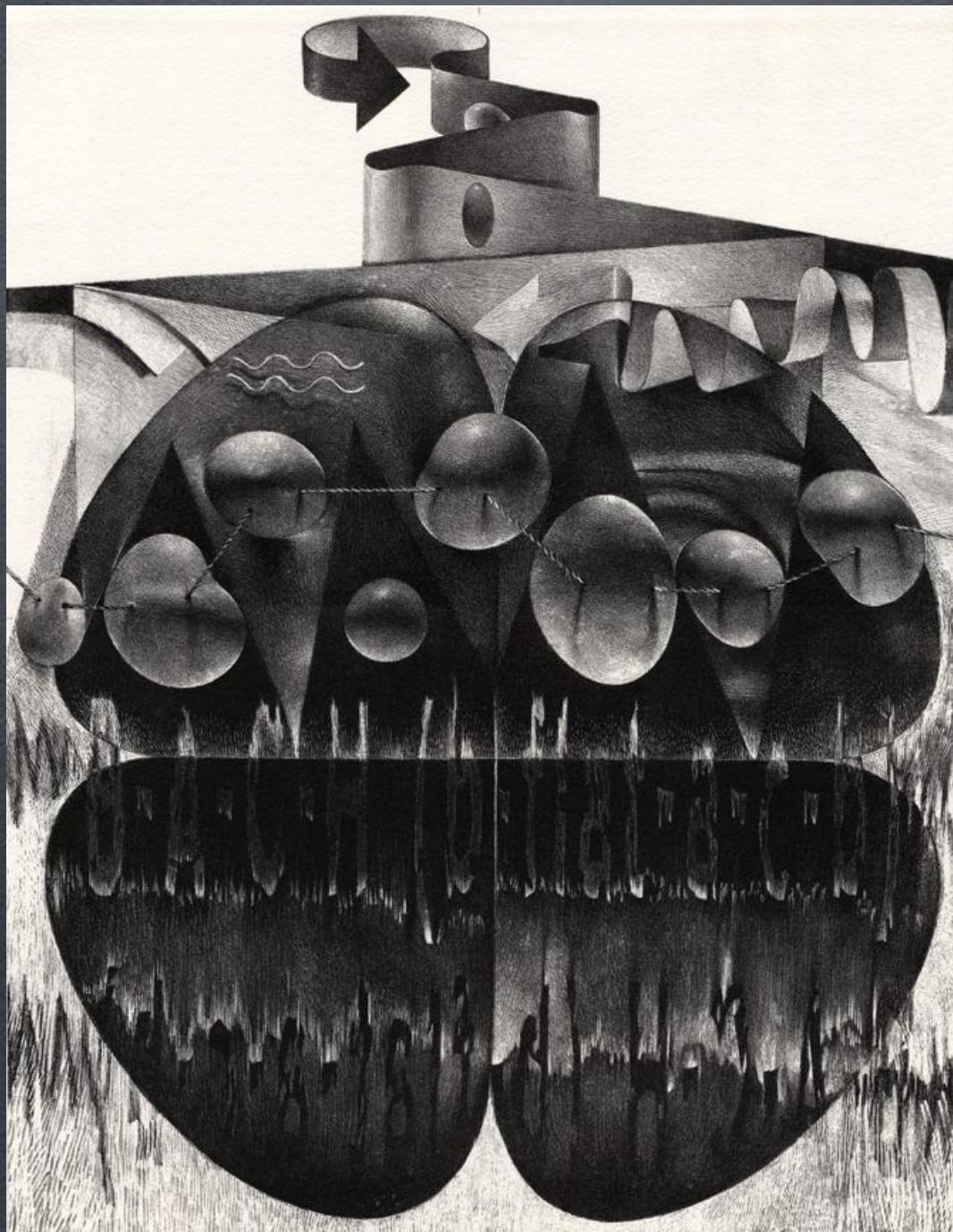
inspired by Benjamin Britten's Suite for Cello no.1, op. 72, (1964)





inspired by Oscar Peterson's "A Little Jazz Exercise" (1970)





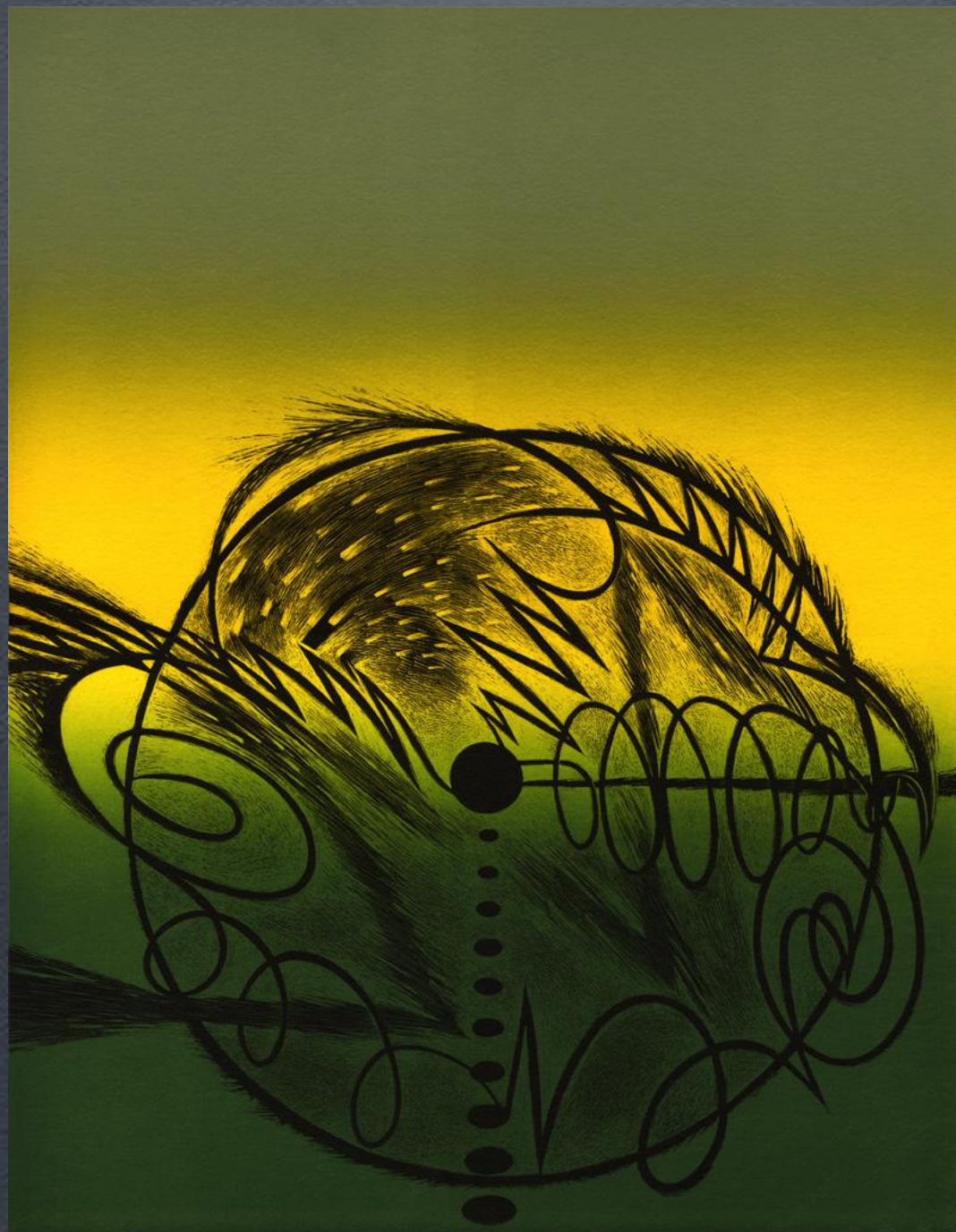
inspired by Alfred Schnittke's "Quasi una sonata" (1968-'87)





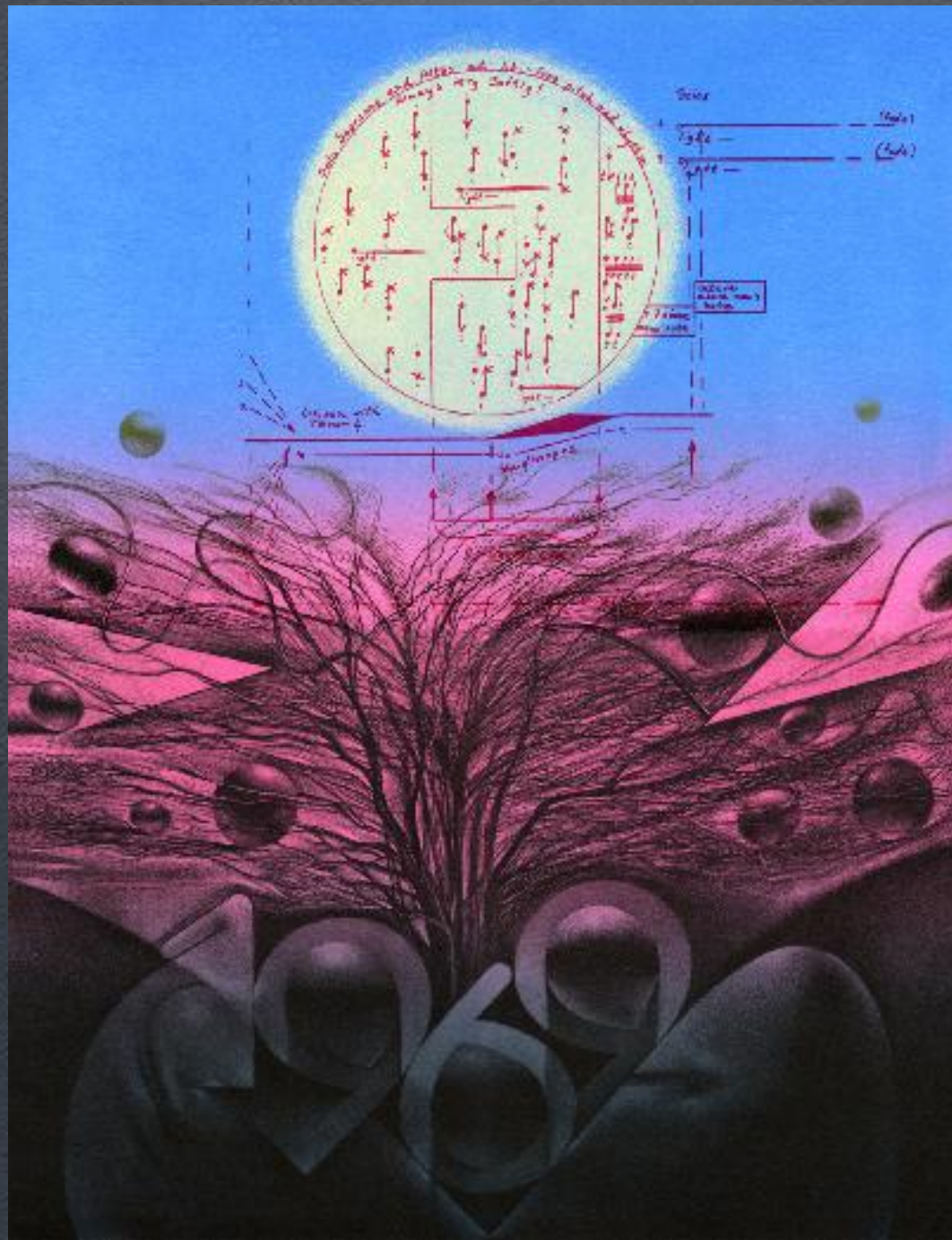
inspired by Sofia Gubaidulina's *Raduysia II: Rejoice with Joy* (1981)





inspired by David Popper's "Spinning Song" for cello and piano, op. 55 no. 1.





inspired by R. Murray Schafer's "Epitaph for Moonlight" for mixed chorus and percussion ad libitum (1968)



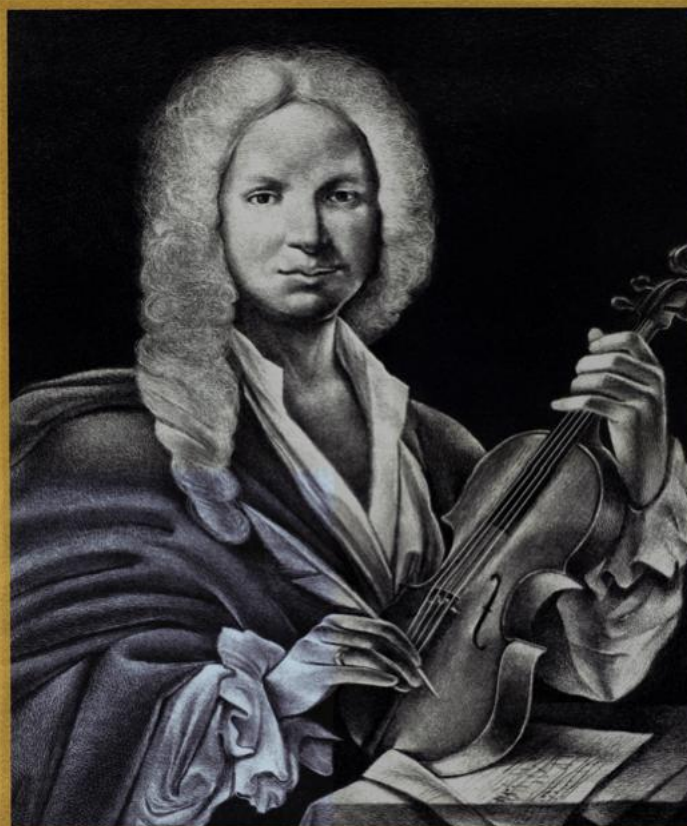
# THE LITHOGRAPHIC PORTRAITS OF THE COMPOSERS





JOHANN SEBASTIAN BACH



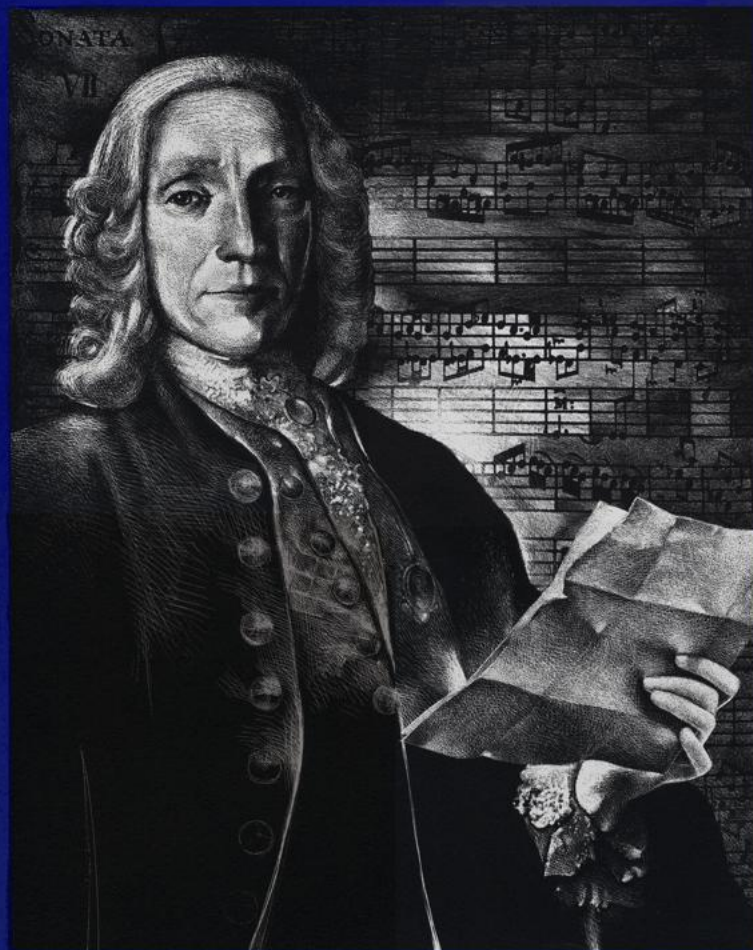


Vivaldi

"Il Prete Rosso"  
1678-1741

ANTONIO VIVALDI





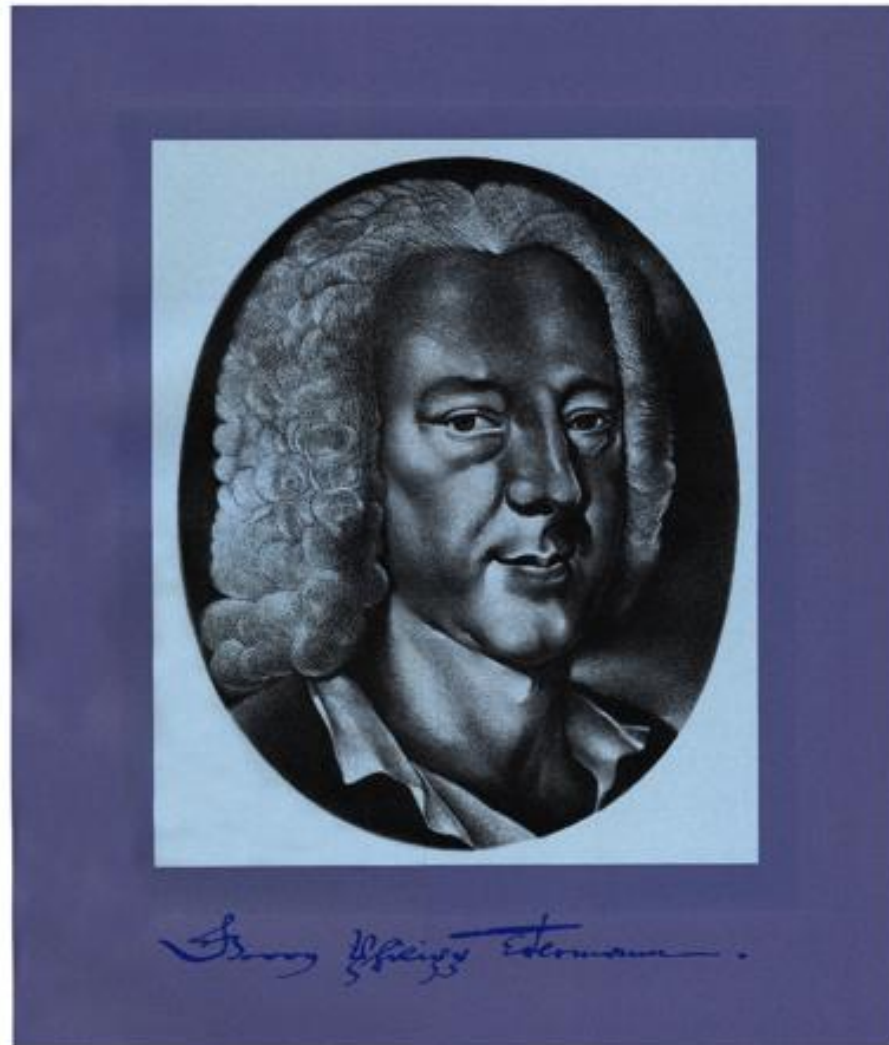
DOMENICO SCARLATTI





GEORGE FRIDERIC HANDEL





GEORG PHILIPP TELEMANN

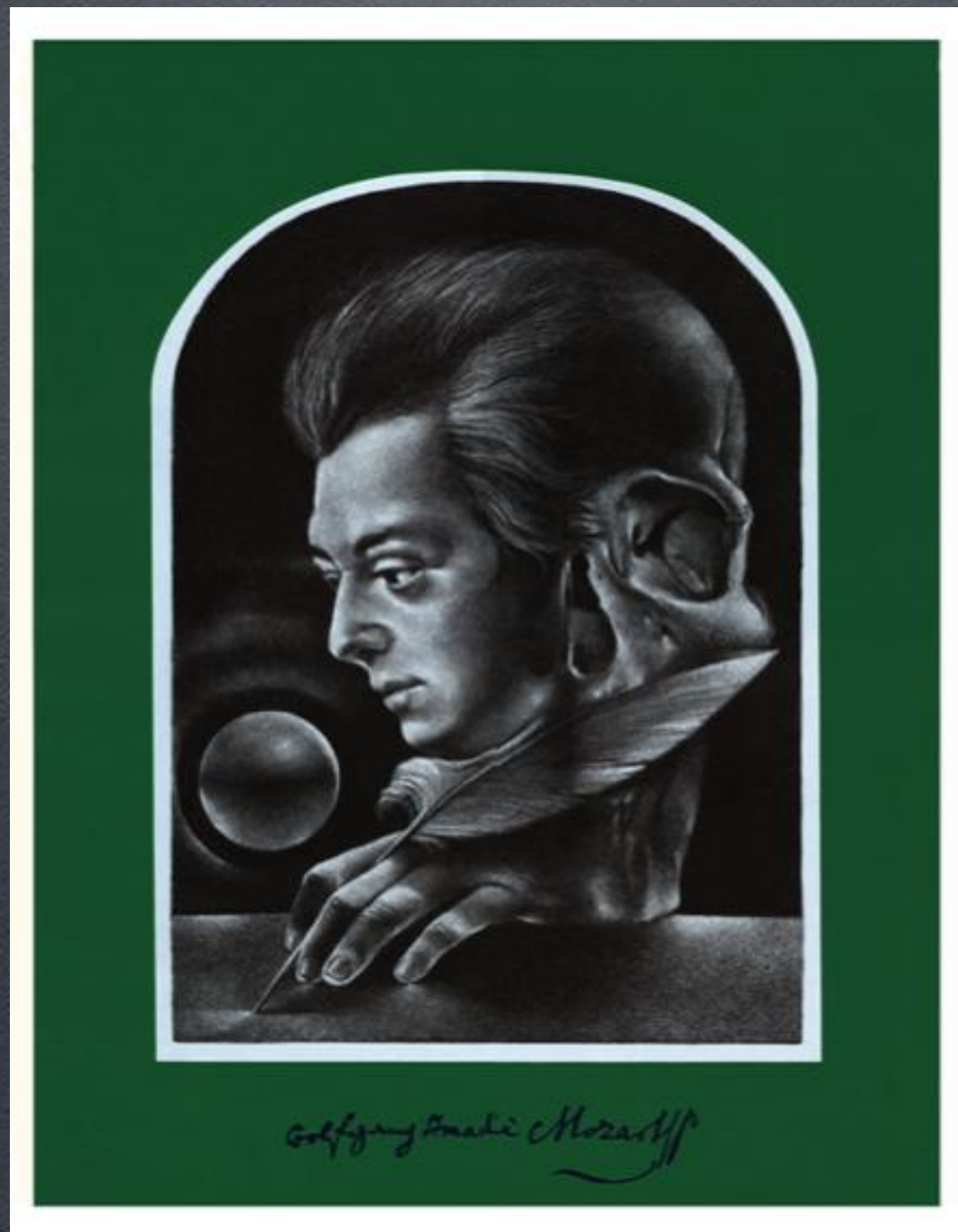




*Franz Haydn*

FRANZ JOSEPH HAYDN





WOLFGANG AMADEUS MOZART

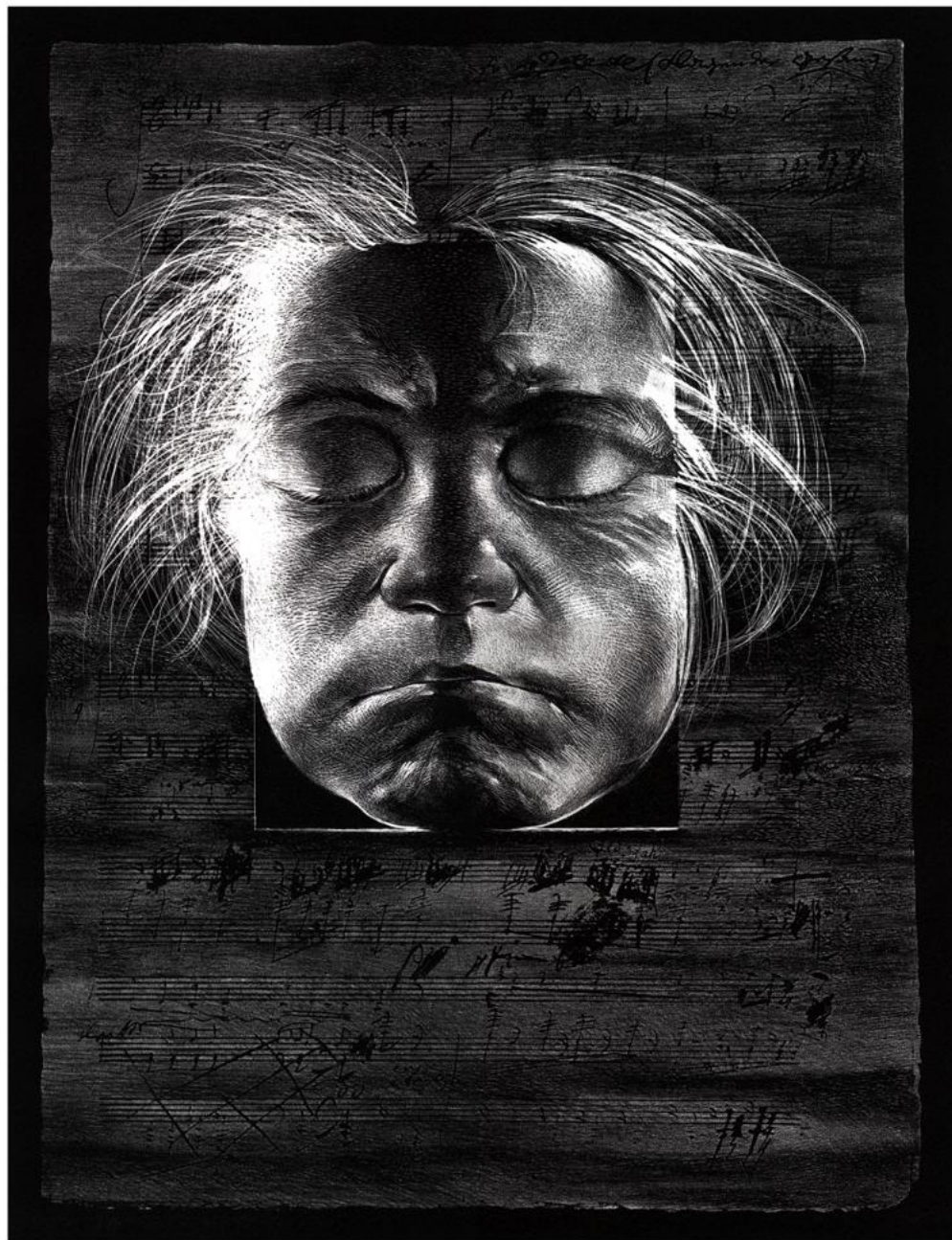




*Franz Schubert*

FRANZ SCHUBERT





LUDWIG VAN BEETHOVEN





*Robert Schumann*

ROBERT SCHUMANN





*Ant. Dvořák*

ANTONIN DVORAK





*Igor Stravinsky*

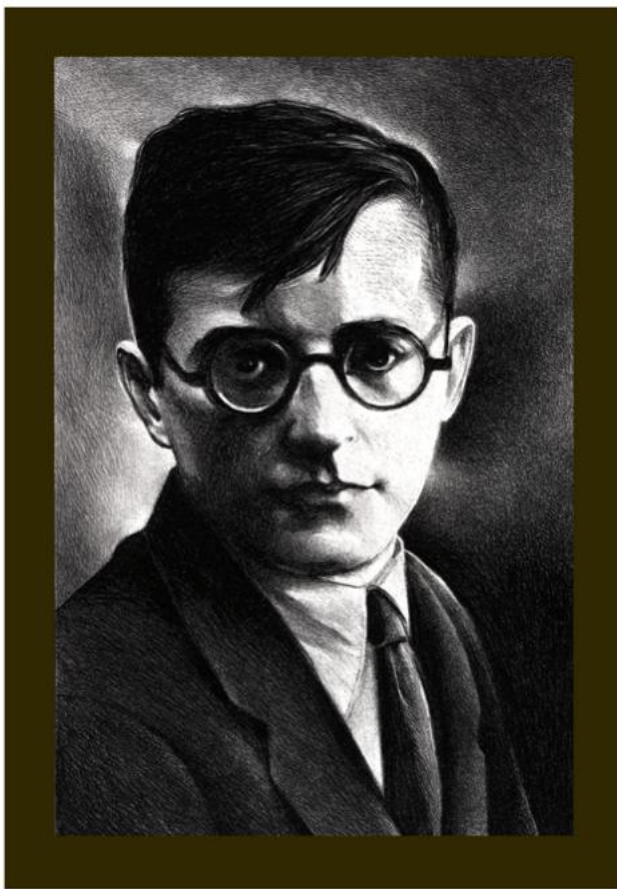
IGOR STRAVINSKY





SERGEI PROKOFIEV





DIMITRI SHOSTAKOVICH





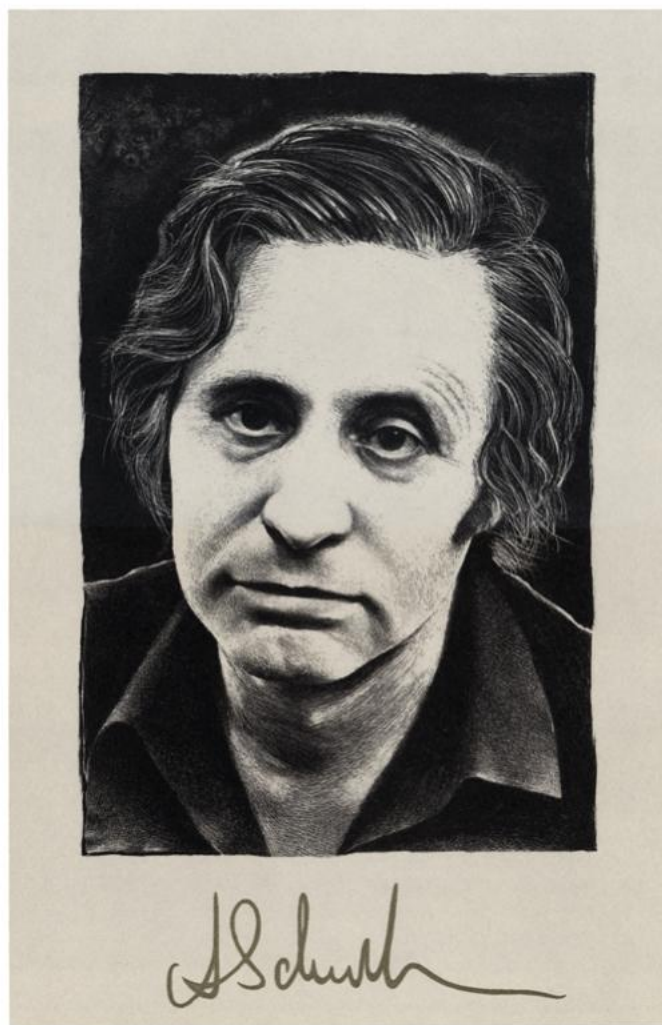
BENJAMIN BRITTEN





OSCAR PETERSON





ALFRED SCHNITTKE

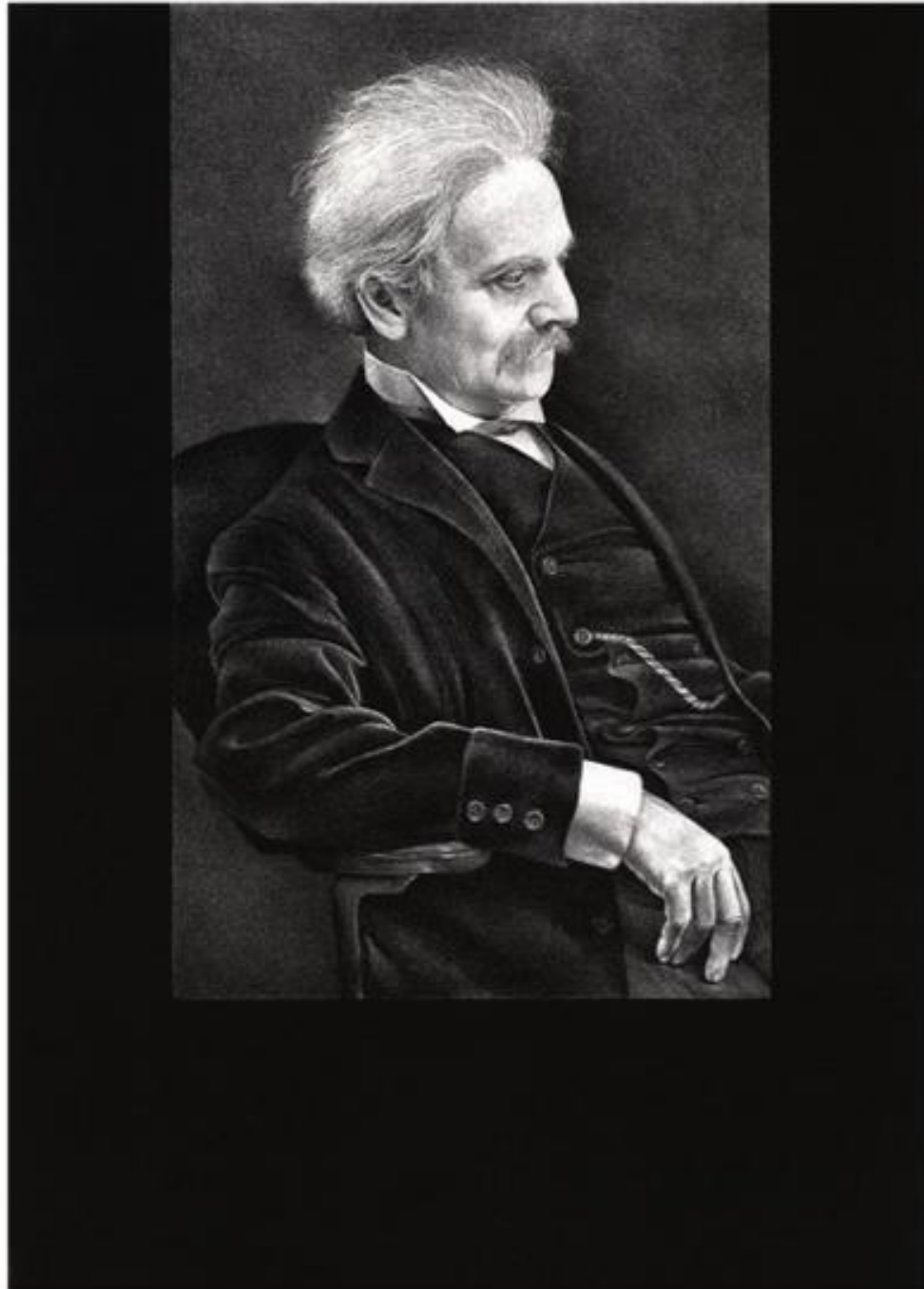




© Губаидулина

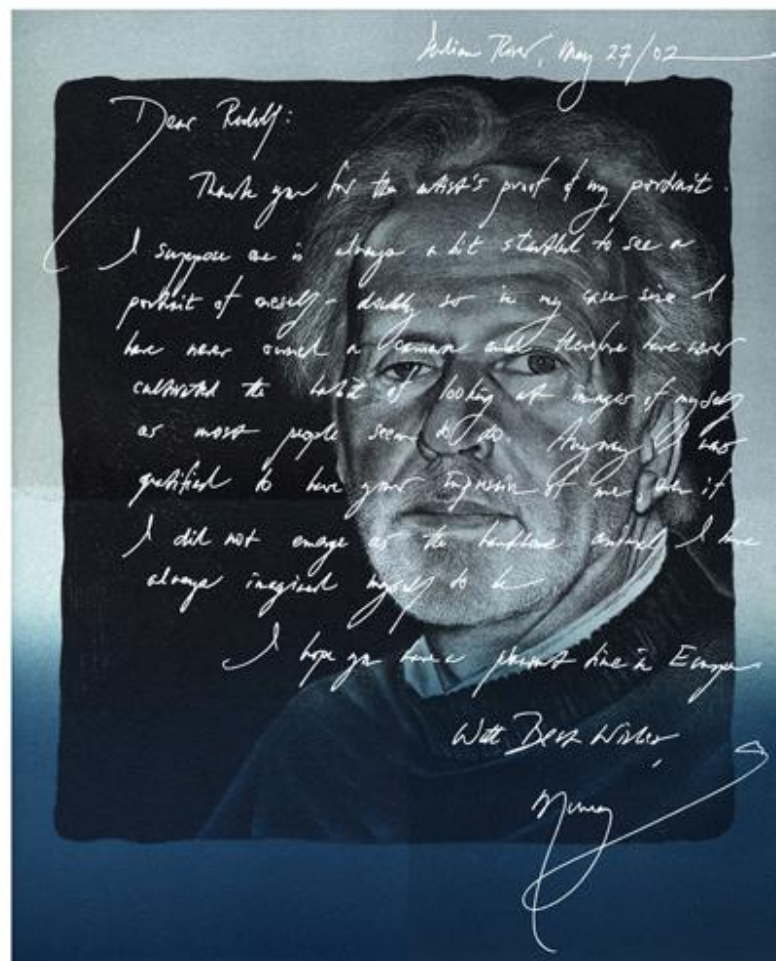
SOFIA GUBAIDULINA





DAVID POPPER





R. MURRAY SCHAFER



# THE PRODUCTION PROCESS





Bikkers' studio: 245 Carlaw Avenue, Toronto, Ontario, Canada

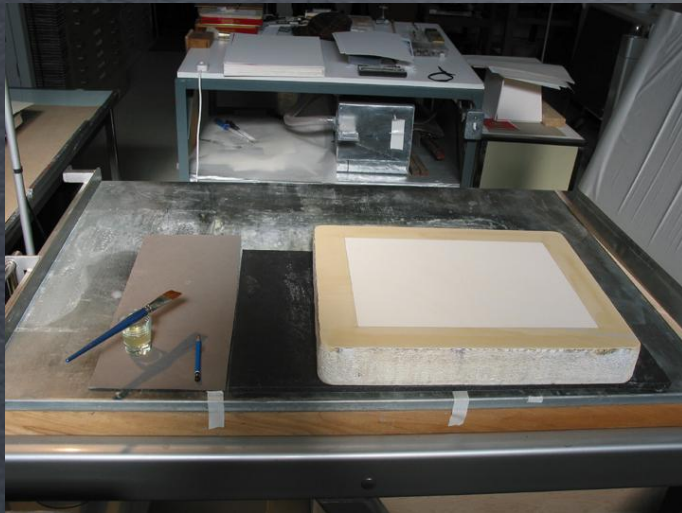




digital corner in the studio



# preparing a stone for inking



apply gum arabic to borders



apply and buff asphaltum



ready for inking



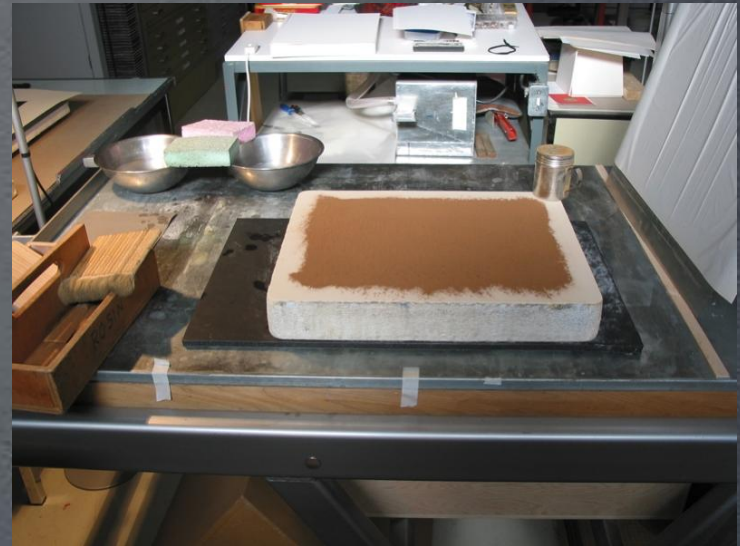
leather ink roller



# preparing a stone for etching



apply ink



apply rosin powder



remove rosin



apply talcum powder



# inking and printing



inking



registration of paper



ready for printing



pulling the print



# printing



applying the pressure



pulling the print



bringing up the tympan



examining the print





lithographic  
water washes



# preparing the Vivaldi print



applied distilled water wash



dried wash



ink blend on rubber roller



rubylith & acetate





distilled water wash (lithography) with rubylith stencils (serigraphy)





inked blend on stone





rosin powder on the stone before etching





colour blend on 12" diameter rubber roller





Beethoven stones



inking Beethoven





registering the paper







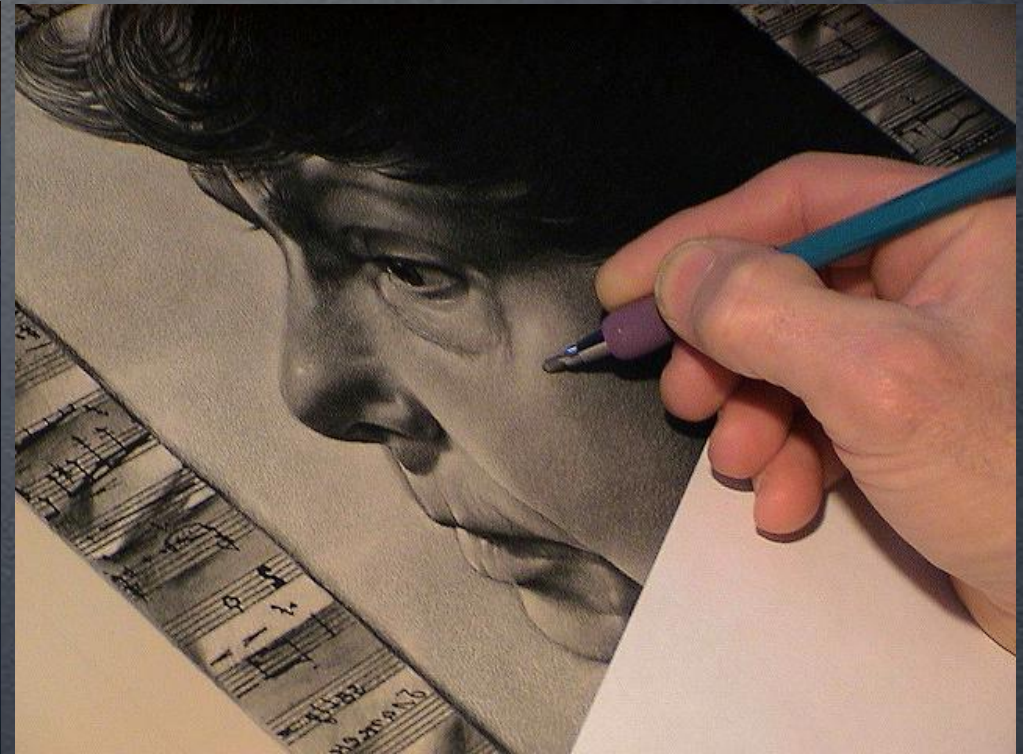
pulling Beethoven from the stone





serigraphy with water based inks





drawing Gubaidulina on the stone





wearing protective gear for printing with solvent inks





Drawing R. Murray Schafer on the lime stone





Pulling Schafer's print





the ever present music while printing





hitting the stone with ink roller



sponging the stone with water







pulling Handel's portrait





pulling Prokofiev from the stone





removing the image off the lime stone with carborundum



# ADDITIONAL DOCUMENTATION





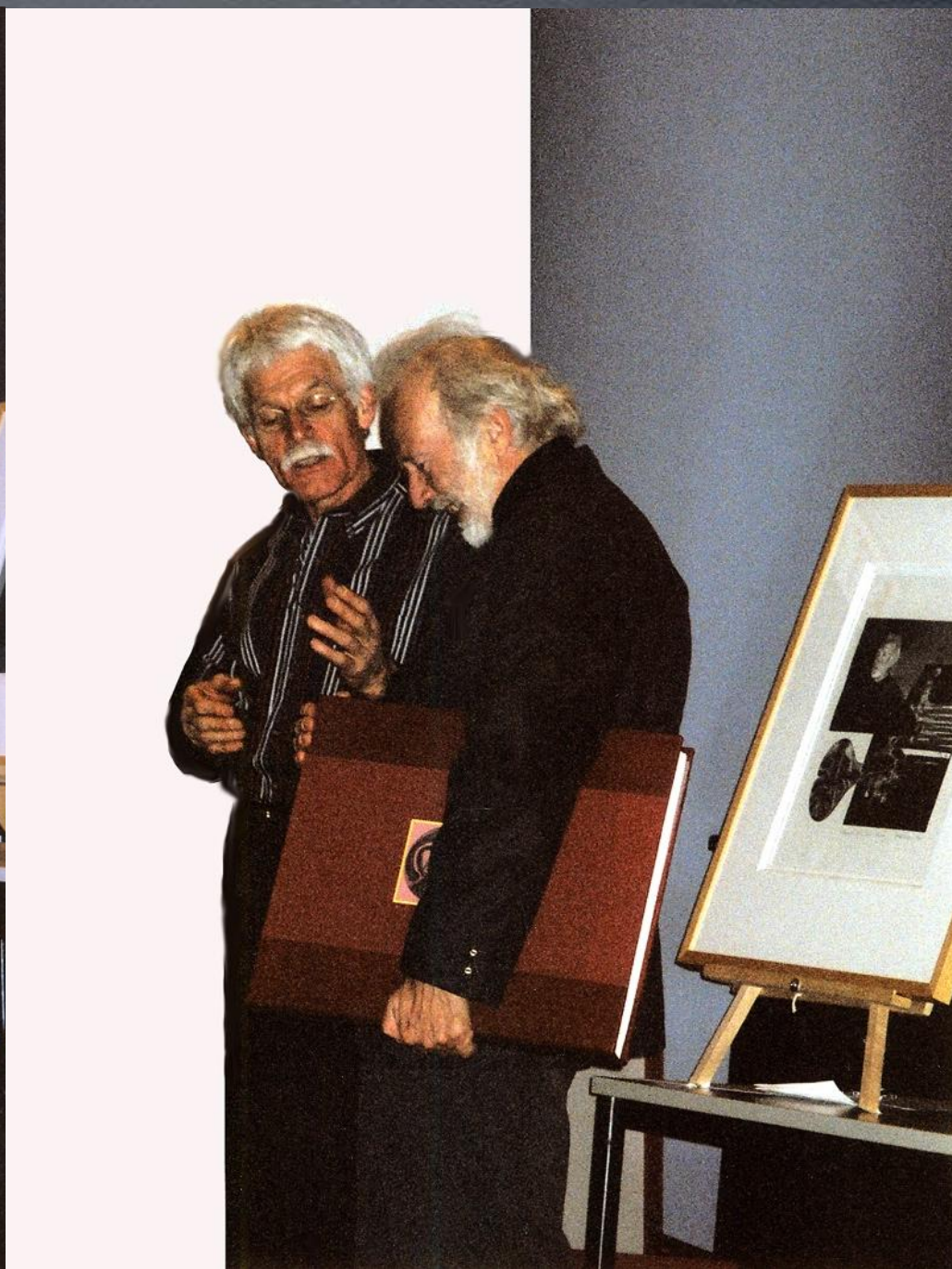
Sterling Beckwith PhD, editor of the book





Keith Felton, the bookbinder





R. Murray Schafer receiving his copy at the book launch, Goethe Insitut Toronto, November 21, 2006





with pianist Anton Kuerti at the Goethe Institut



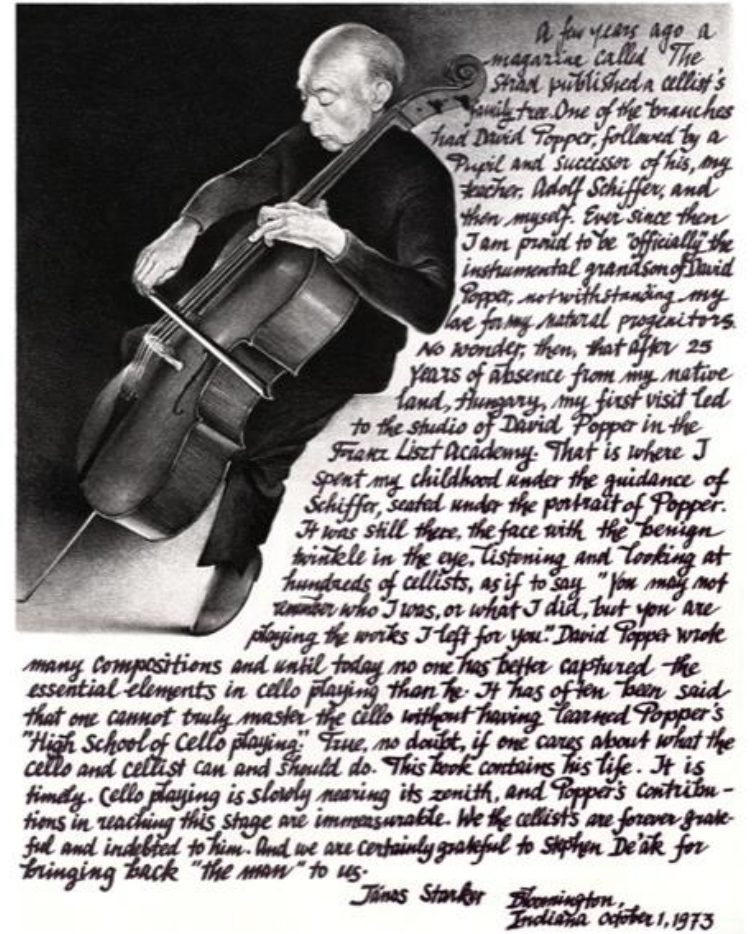


with cellist Janos Starker, Toronto





lithograph of Janos Starker playing on my cello



and added text (serigraphy)





Copyright © Rudolf Bickers, email: [rudolf@bickers.com](mailto:rudolf@bickers.com)

<http://www.bickers.com>