



BETH LEVIN

PIANIST

2024 // EPK

BIOGRAPHY

Brooklyn-based pianist BETH LEVIN is celebrated as a bold interpreter of challenging works, from the Romantic canon to leading modernist composers. *The New York Times* praised her “fire and originality,” while *The New Yorker* called her playing “revelatory.” *Fanfare* described Levin’s artistry as “fierce in its power,” with “a huge range of colors.”

Debuting as a child prodigy with the Philadelphia Orchestra at age twelve, Levin was subsequently taught and guided by legendary pianists such as Rudolf Serkin, Leonard Shure and Dorothy Taubman. Another of her teachers, Paul Badura-Skoda, praised Levin as “a pianist of rare qualities and the highest professional caliber.” Her deep well of experience allows an intuitive connection to the great pianistic traditions, to Bach, to Mozart, to Beethoven.

Critics hail the immediacy of her performances. “Levin plays with a rare percussive audacity, making notes and phrases that usually rush by in the background stand out in high relief,” writes Richard Brody in *The New Yorker*. “Her choice of adventure over suaveness,” stated David Patrick Stearns of the *Philadelphia Inquirer*, “created a sense of barely controlled improvisation.”

Levin has appeared as a concerto soloist with numerous symphony orchestras, including the Philadelphia Orchestra, the Boston Pops Orchestra, the Boston Civic Symphony and the Seattle Symphony Orchestra. She has also worked with noted conductors such as Arthur Fiedler, Tonu Kalam, Milton Katims, Joseph Silverstein and Benjamin Zander.

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Chamber music festival collaborations have brought Levin to the Marlboro Festival, Casals Festival, Harvard, the Edinburgh Fringe Festival, the Ankara Music Festival and the Blue Hill Festival, collaborating with such groups including the Gramercy Trio (founding member), the Audubon Quartet, the Vermeer Quartet and the Trio Borealis, with which she has toured extensively. Her solo performances have been broadcast on National Public Radio, WGBH (Boston), WFMT (Chicago) and WNYC, WNYE, and WQXR (New York).

Among Levin's recent albums are *Hammerklavier Live: Handel, Eliasson, Beethoven*, on Aldila Records; *Bright Circle: Schubert, Brahms, Del Tredici*, on Navona Records; *A Single Breath: Beethoven's Last Three Piano Sonatas* on Navona Records; *Personae: Chopin, Eliasson, Schumann*, released on the Parma label; and *Inward Voice: Schumann, Eliasson, Schubert*, on Aldila. Wrote Henry Fogel in *Fanfare*, reviewing *Bright Circle*: "Levin's performance is a blend of power and grace, wit and warmth, grandeur and intimacy. It is worthy of standing alongside that of her teacher [Rudolf Serkin]." Tiara Ataili in *Music and Vision*, reviewing *Personae*, wrote: "Levin's performance is near perfection, maintaining intensity in each note and crystalline tone in every register."

Two live performance recordings have been extremely well praised: *J.S. Bach: The Goldberg Variations* and *Ludwig van Beethoven: 33 Variations on a Waltz By Anton Diabelli*, both released by Centaur Records. Steve Smith of *The New York Times* described her interpretation of Diabelli "consistently fascinating," while Robert Levine of *Stereophile Magazine* termed it "stunning." Of Levin's Goldberg Variations, Peter Burwasser of *Fanfare Magazine* stated that "she is in love with the notes...with always the sense that she is exploring Bach's genius."

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For all her devotion to the Romantic canon, Levin remains committed to the performance of the music of our time, interpreting composers such as Henryk Gorecki, Scott Wheeler, Mohammed Farouz and Michael Rose, among many others. Her closest collaborators have been the composers David Del Tredici and Andrew Rudin, both of whom have written works for her.

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DISCOGRAPHY

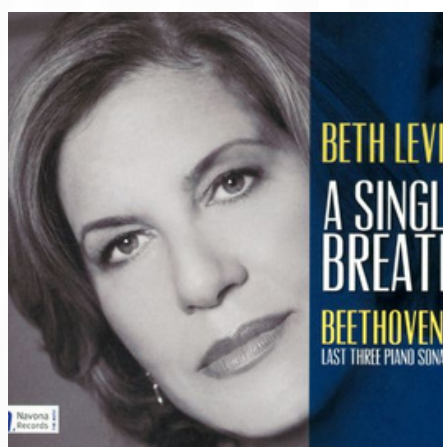
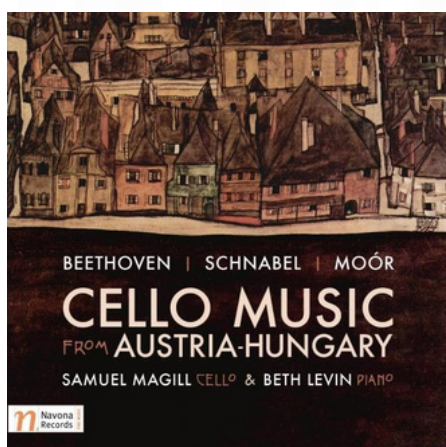
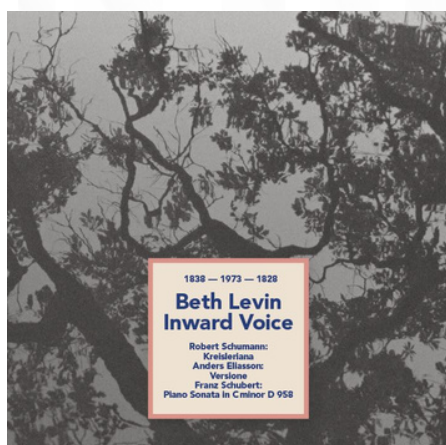
BETH LEVIN
PHANTASMATA



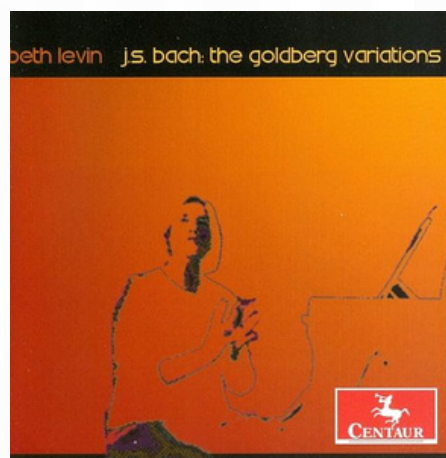
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SONATA IN B MINOR

MUSSORGSKY
PICTURES AT AN
EXHIBITION

Aldila Records



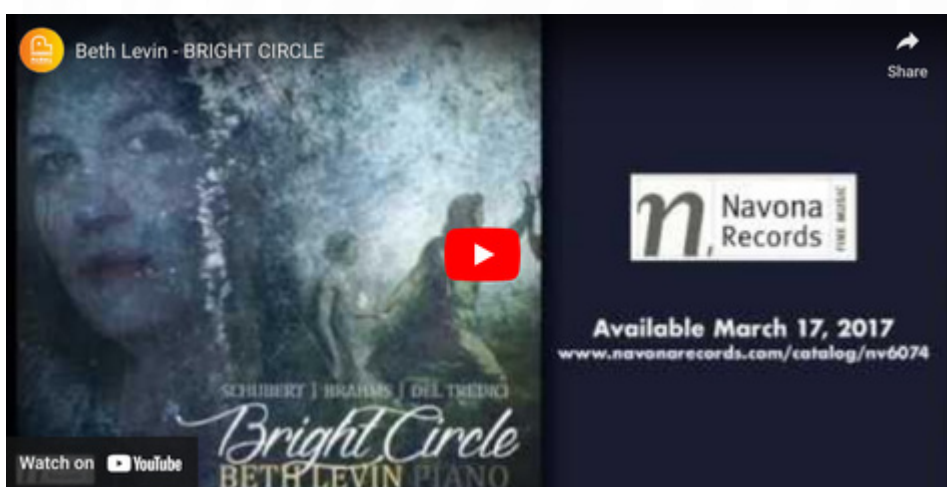
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VIDEOS



VIDEOS



REVIEWS

"A pianist with a bold interpretive personality and a powerful technique. She brought fire and originality to her program."

ALLAN KOZINN, THE NEW YORK TIMES

"From the very beginning of Op. 109, which started very quietly, slowly, ruminatively, and was filled in by diabolically dark and threatening notes in the left hand, it was apparent that the evening's music would be filled with a rare fury. Ultimately, she brought the full terror factor to the music, realizing a vision of Beethoven as a dynamo of fantasy that ranged from celestial to violent—a wild man shattering with both fists the Biedermeier china and the sociable decorum. From pages of the scores that Beethoven filled with aggressively slashing clusters of notes, Levin played with a swirling, thunderous frenzy."

RICHARD BRODY, THE NEW YORKER

"Over the years Levin has transformed herself. The flame still burns with undimmed intensity but now there is warmth as well as blinding light...these were performances that Rudolf Serkin would have relished for their density and solidity of musical substance, and envied for their purely pianistic panache."

RICHARD DYER, THE BOSTON GLOBE

"Levin delivers a tremendous performance...The material sings in her hands as she oscillates between loud proclamations and hushed statements, her control of tempo and dynamics evident at each moment. [T]ime slows if not vanishes altogether as Levin gives voice to music of startling intimacy and yearning. These invigorating performances [are] distinguished by clarity of expression and technical sagacity. Levin possesses a remarkable gift for making a piece, even one long familiar, feel as if it's being heard for the first time."

TEXTURA

"[H]er wide tempos are much more exciting than the faster ones of some of her colleagues... [S]he really loves loud parts...they never sound coarsely noisy. On the contrary, she applies the same care to them as she does to the quiet ones, does not neglect the phrasing even when displaying the highest physical power, and does not lack a sense of vocal linearity even in the hardest marcato. It is precisely in such places that it becomes clear that we are dealing with music-making of the noblest kind.

In view of this concert, one can only hope to be able to welcome this extraordinary American pianist, one of the great musicians of our time, to the German-speaking world again soon."

NORBERT FLORIAN SCHUCK, THE NEW LISTENER

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