

frequently in the concert hall, our notion of Stravinsky's musical and stylistic scope is inevitably and egregiously limited if we ignore the many great works, of widely varying character, composed later. (Consider, for example, the *Symphony of Psalms*, written for the BSO's fiftieth anniversary.) The Violin Concerto, a brilliant example—in the composer's choice of genre and the work's sparseness of instrumental texture—of Stravinskian neoclassicism, harks back just as much—in its four-movement shape and movement titles—to Baroque models. At the same time, the overall soundscape, rhythmic irregularities, and occasionally tongue-in-cheek stance could not be anyone's but Stravinsky's, whose own *L'Histoire du soldat* provides a direct precedent for the sort of violin writing heard here.

Stravinsky opens each movement with a chord, played by the solo violinist, that has become a signature marker for the piece. The titles "Toccatà" (for the galumphing, carnival-like first movement) and "Capriccio" (for the finale) already tell us much about the character of the outer sections. In between come two "Arias," the first being something of an interlude (including some of the fastest music in the whole work), the second (with its frequent markings of "*cantabile*," "songful") being lyric, contemplative, and Bach-like in character, in contrast to the spikier playing called for in Aria I. Stravinsky once said: "My music is not free of dryness, but that is the point of precision." Whatever "dryness" we may find here surely reflects not just the composer's precision, but his wry, cheeky sense of humor.

Marc Mandel

André Previn

"Owls"

ANDRÉ PREVIN was born in Berlin on April 6, 1930 (not 1929 as given in numerous reference books) and lives in New York. "Owls," which receives its world premiere performances in these concerts, is the product of a commission extended to Mr. Previn in the fall of 2007 by BSO Artistic Administrator Anthony Fogg on behalf of the orchestra and its music director, James Levine, with support from the New Works Fund established by the Massachusetts Cultural Council. The intent of the commission was to recognize Mr. Previn's longstanding relationship with the BSO, while at the same time providing the opening work for his concerts here this week. The short score—which is to say, the music of the piece but not the details of the instrumentation—was completed by January 2008 and the full score not long after that, while the composer was in the final stages of completing his new opera, "Brief Encounter" (to be premiered by Houston Grand Opera in April 2009).

THE SCORE OF "OWLS" calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets in B-flat, bass clarinet, four horns, two trumpets, timpani, bass drum, celesta, harp, and strings. The duration of "Owls" is about fifteen minutes.

"One of the truly unusual careers in music" is how one writer has summed up André Previn's amazingly versatile and wide-ranging list of credits. Even beyond his cumulative experience as conductor, composer, and pianist in the realms of orchestral music, chamber music, and jazz, his current range of activities continues to match or exceed that of any musician before the public today. At the same time, his current standing in the musical world—based particularly on the achievements of the past several decades—represents a logical extension and culmination of his earlier work, his previous other "lives" (as it were) lived to varying degrees simultaneously, and all reflective of his multi-faceted musical talents and inclinations—including his work on more than forty films as composer, arranger, and orchestrator in the Hollywood film studios between 1949 and 1973; his work

with Alan Jay Lerner on the 1969 Broadway musical *Coco* (inspired by the life of fashion designer Coco Chanel and starring Katharine Hepburn); his 1974 collaboration with Johnny Mercer on the musical *The Good Companions*, which starred John Mills and Judi Dench in London's West End; his music-theater collaboration with Tom Stoppard, *Every Good Boy Deserves Favour*, commissioned by Queen Elizabeth II for her Silver Jubilee and premiered in 1976, with Patrick Stewart as the lead, by the Royal Shakespeare Company and London Symphony Orchestra; and a series of concert works in recent decades that have resulted from ongoing collaborations with many of the world's foremost artists and ensembles (including, among others, the Boston Symphony Orchestra, the Vienna Philharmonic, sopranos Barbara Bonney and Renée Fleming, pianist Vladimir Ashkenazy, violinist Anne-Sophie Mutter, cellist Yo-Yo Ma, and the Emerson String Quartet).

Prior to this week, the latest work of André Previn's to have been given its world premiere by the BSO under the composer's direction was his Double Concerto for Violin, Contrabass, and Orchestra; that was in April 2007, with soloists Anne-Sophie Mutter and the double bass player Roman Patkoló. Commissioned by the Freundeskreis Anne-Sophie Mutter Stiftung, a foundation established by Ms. Mutter to support young musicians, the work was premiered here at Mr. Previn's own request, recognizing his longstanding and continuing association as a guest conductor with the BSO, with which he has appeared regularly since 1977 in Boston, Tanglewood, New York, and on a 1997 tour to Florida and the Canary Islands. The BSO has also performed his song cycle *Honey and Rue* on texts by Toni Morrison (in July 1993); the world premieres in their orchestral versions of *Sallie Chisum Remembers Billy the Kid* and *Vocalise* for soprano and orchestra (March 1996, *Sallie Chisum*...having previously received its world premiere, in its original version for soprano and piano, in an August 1996 Tanglewood recital); *Reflections* for English horn, cello solo, and orchestra (August 1996); the Piano Concerto (December 1998); the world premiere of the suite from his first opera *A Streetcar Named Desire* (July 1999); *Diversions* (April 2000, and then at Tanglewood in August 2001), and his Violin Concerto, a BSO commission written for Anne-Sophie Mutter (given its world premiere performances here in March 2002, then repeated and recorded live in October 2002).

Previn's current "big" project is his second opera, *Brief Encounter* (with a libretto by John Caird based on David Lean's film adaptation of the play by Noël Coward), commissioned by Houston Grand Opera and to be premiered there in May 2009. His first opera, *A Streetcar Named Desire* (on a libretto by Philip Littell based on Tennessee Williams's play), premiered in 1998 at San Francisco Opera with Previn conducting, was subsequently issued on compact disc and DVD, and has since had some twenty productions on both sides of the Atlantic. His orchestral work *Diversions* (1999), commissioned by the Mozarteum International Foundation, Salzburg, for the Vienna Philharmonic, was premiered in Salzburg as part of a Previn Festival in January 2000. Recent and current projects include new works for the Gewandhaus Orchestra of Leipzig and the Vienna Philharmonic; a new chamber work for the Boston Symphony Chamber Players (to be premiered in Jordan Hall in March 2009 with Previn as pianist); a Harp Concerto commissioned by the Pittsburgh Symphony (written as a retirement gift for that orchestra's principal harpist and premiered there under Previn's direction, the concerto will be performed by the Vienna Philharmonic in 2009); a new piano trio (to be premiered by Mr. Previn with Anne-Sophie Mutter and cellist Lynn Harrell in April 2009 at Carnegie Hall as part of an 80th-birthday celebration for the composer); a double concerto for Anne-Sophie Mutter and violist Yuri Bashmet, to be premiered in New York in 2009, and a Clarinet Sonata for BSO clarinetist Tom Martin.

In recent years, Previn's own observations have proved a useful guide to how and why he writes his music, which manages always to draw upon and combine just the right elements from his ever-broadening palette of musical-stylistic capabilities. What provokes him to compose is "knowing who

will play the new piece, and when.” As he observed when *Diversions* was premiered by the Vienna Philharmonic, “I can’t write into the void; a commission means the promise of a performance. When I wrote the cello sonata for Yo-Yo Ma and the song cycle for Barbara Bonney, I was pleased to have the certainty of a specific artist and a performance date.” It’s no coincidence that in the past fifteen years—beginning with his song cycle *Honey and Rue*, written for Carnegie Hall and premiered there in 1992—he has composed more concert music than in the twenty years before that. This has followed naturally from his work as conductor and pianist with today’s most important orchestras, singers, and instrumentalists. More recently, as his music is more widely performed and heard, he’s also getting requests from people he doesn’t know; “but so long as I’m aware of and can work within the time frame, I go ahead.”

With *Owls*, André Previn has once more delivered a piece filled with just the right music for just the right time and occasion. In seeking a concert opener from the composer for this week’s concerts, BSO Artistic Administrator Anthony Fogg requested a quiet piece rather than (in Previn’s words) “a big, blazing opener.” The title, Previn says, “doesn’t have any profundity about it at all,” but relates simply to a story he’s happy to tell, and which is printed below.

Marc Mandel

HERE IS THE STORY BEHIND “OWLS,” AS TOLD BY THE COMPOSER:

The idea dates back to when I was living in England, where I had a fifteen-acre woods, undeveloped, behind my house. One night I was wandering around at dusk and came upon two baby owls that had fallen out of a tree. I called the British equivalent of the ASPCA and was told to pick the owls up and bring them inside to save them (but without touching them, or other animals would then not go near them). The Society came and picked them up, then, when they were well, returned them to just where they’d been found; and they flew off.

When it came time for me to write this new piece, I found myself recalling this incident— a touching and moving story which I find all the more so, for being true—and used it as the basis for what I wrote. The orchestra is chaste—no trombones, no big percussion. And I decided to use paired woodwinds because whenever I happened to come upon animals in the woods, whether foxes, rabbits, quail, or deer, they were always in pairs, which gave me a lovely sense of quietude and peace.

André Previn

Igor Stravinsky

Violin Concerto in D

IGOR STRAVINSKY was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. The Violin Concerto was composed in 1931 between mid-March and September 25 that year. The first performance took place on October 23, 1931, with Samuel Dushkin as soloist and the composer conducting the Berlin Radio Orchestra.

THE VIOLIN CONCERTO CALLS FOR AN ORCHESTRA OF two flutes and piccolo, two oboes and English horn, two clarinets and E-flat clarinet, three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, eight first and eight second violins, six violas, four cellos, and four basses.

Stravinsky mistrusted virtuosos:

In order to succeed they are obliged to lend themselves to the wishes of the public, the great majority of whom demand sensational effects from the player. This preoccupation naturally influences their taste, their choice of music, and their manner of treating the piece selected. How many admirable compositions, for instance, are set aside because they do not offer the player any opportunity of shining with facile brilliancy!

These thoughts were prompted by the suggestion made in 1931 by Willy Strecker, one of the directors of the music publisher B. Schott's Sons, that Stravinsky write something for a remarkable young violinist named Samuel Dushkin, whom Strecker admired. Dushkin was a Polish-born musician who had been adopted by an American benefactor, Blair Fairchild, and given training with Leopold Auer. Stravinsky hesitated for two reasons: he doubted that he was familiar enough with the violin to write a really virtuosic part for it, and he was afraid the usual type of "virtuoso performer" would not in any case be interested in playing his piece. A meeting with Dushkin dispelled the latter doubt: "I was very glad to find in him, besides his remarkable gifts as a born violinist, a musical culture, a delicate understanding, and—in the exercise of his profession—an abnegation that is very rare."

In the meantime Paul Hindemith encouraged Stravinsky to undertake the work despite his lack of familiarity with the violin; this could be a positive advantage, Hindemith insisted, since it would prevent the solo part from turning into a rehash of other violin concertos, employing the same old runs and turns of phrase.

So Stravinsky and Dushkin began to work together. The first movement was largely composed between March 11 and March 27, 1931; the second movement was written between April 7 and May 20, the third between May 24 and June 6, and the finale between June 12 and September 4. Early in the collaboration, Dushkin recalled, at lunch in a Paris restaurant, Stravinsky

took out a piece of paper and wrote down a chord and asked me if it could be played. I had never seen a chord with such an enormous stretch, from the E to the top A, and I said, "No." Stravinsky said sadly, "*Quel dommage*" ("What a pity"). After I got home, I tried it, and to my astonishment, I found that in that register the stretch of the eleventh was relatively easy to play, and the sound fascinated me. I telephoned Stravinsky at once to tell him it could be done. When the concerto was finished, more than six months later, I understood his disappointment when I first said, "No." This chord, in different dress, begins each of the four movements. Stravinsky himself calls it his "passport" to that concerto.

As the work progressed, Stravinsky would show Dushkin the materials, little by little, as they were composed; the violinist tried them out and made suggestions as to how they might be made easier or more effective for the solo instrument. Dushkin suggested ways to make the material "violinistic," suggestions that Stravinsky rejected at least as often as he accepted them.

Whenever he accepted one of my suggestions, even a simple change such as extending the range of the violin by stretching the phrase to the octave below and the octave above, Stravinsky would insist upon altering the very foundations accordingly. He behaved like an architect who if asked to change a room on the third floor had to go down to the foundation to keep the proportions of the whole structure.

The one thing Stravinsky sought to avoid throughout was the kind of flashy virtuosity of which many romantic concertos—and especially those by violinists—were made:

Once [recalled Dushkin] when I was particularly pleased with the way I had arranged a brilliant violinistic passage and tried to insist on his keeping it, he said: “You remind me of a salesman at the Galeries Lafayette. You say, ‘Isn’t this brilliant, isn’t this exquisite, look at the beautiful colors, everybody’s wearing it.’ I say, ‘Yes, it is brilliant, it is beautiful, everyone is wearing it—I don’t want it.’”

Despite Dushkin’s assistance, the resulting concerto is unmistakably Stravinsky’s own. In the opening Toccata, the parts for woodwind and brass predominate so thoroughly and to such bright effect that one is tempted to think that Stravinsky completely omitted the upper strings (as he had done in the *Symphony of Psalms* a year earlier) to allow the soloist to stand out. Actually the orchestra is quite large (and includes the full body of strings), but Stravinsky scores the solo violin in a wide variety of chamber-music groupings. The result is thus less like a grand romantic concerto, in which the soloist is David pitted against an orchestral Goliath, and rather more like one of Bach’s *Brandenburg* Concertos, with the soloist enjoying the role of *primus inter pares*.

As is often the case when Stravinsky uses elements of an older style in this period, he takes gestures that sound stable and solid—the turn figure in the trumpets right after the opening chords, the repeated eighth-notes—and uses them in different ways, so that the expectations they raise are sometimes confirmed and sometimes denied. What is an upbeat? a downbeat? What meter are we in, anyway? The witty play of older stylistic clichés in a new and unexpected arrangement is one possible meaning of “neo-classic” in Stravinsky’s work.

The two middle movements are both labeled “Aria,” a name sometimes given by Bach to predominantly lyrical slow movements. Aria I is the minor-key lament of the concerto, but a gentle one; Aria II is the real lyric showpiece. The melodic lines have the kind of sinuous curve found in an embellished slow movement by Bach. Stravinsky himself commented that the one older concerto that might reveal an influence on his work was the Bach concerto for two violins. His predilection for instrumental pairs hints at that in the earlier movements, especially the Toccata, but the last movement is most charmingly explicit: after the solo violin has run through duets with a bassoon, a flute, even a solo horn, the orchestra’s concertmaster suddenly takes off on a solo of his own—or rather a duet with the principal soloist—thus creating the two-violin texture of the Bach concerto.

Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES OF STRAVINSKY’S VIOLIN CONCERTO—WHICH WERE ALSO THE FIRST AMERICAN PERFORMANCES—were given by soloist Samuel Dushkin with Serge Koussevitzky conducting on January 1 and 2, 1932, less than six weeks after the world premiere. After that it was played here on just one occasion in the next thirty years, by Nathan Milstein in 1941 with Richard Burgin conducting; but starting in the 1960s it was performed frequently by the BSO’s then concertmaster, Joseph Silverstein, with Erich Leinsdorf, Seiji Ozawa, and Michael Tilson Thomas. Since then, BSO performances have featured Itzhak Perlman (with Seiji Ozawa, Perlman and Ozawa also recording the work with the orchestra for Deutsche Grammophon at that time), Kyung-Wha Chung (André Previn), Cho-Liang Lin (the most recent Tanglewood performance, on August 24, 1985, with Tilson Thomas), Anne-Sophie Mutter (Ozawa), and Pamela Frank (the most recent subscription performances, in April 1996 with Bernard Haitink).

Ludwig van Beethoven

Symphony No. 4 in B-flat, Opus 60

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his Fourth Symphony during the summer and early fall of 1806, leading the first performance, a private one, at the Vienna town house of Prince Franz Joseph von Lobkowitz in March 1807 (the “Coriolan” Overture and Piano Concerto No. 4 also receiving their premieres on that occasion), and conducting the first public performance on April 13, 1808, in Vienna at the Burgtheater.

BEETHOVEN’S FOURTH SYMPHONY IS SCORED for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of his opera *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work he had produced before this time was the *Eroica*, in which he overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his response to the political atmosphere surrounding him. The next big orchestral work to embody this “heroic” style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is also important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven’s approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side; and that the two aspects—lyric and aggressive—of Beethoven’s musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven’s Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the “heroic” E-flat of the Third Symphony and *Emperor* Concerto, the “defiant” C minor of the Fifth, and the “heaven-storming” D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward B-*natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation,

at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drum roll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the home key virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked “Allegro ma non troppo,” “Allegro, but not too...”; the speed is built into the note values, and the proceedings shouldn't be rushed by an over zealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: “I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer.” Beethoven's approach in this movement is wonderfully tongue-in-cheek and no-holds-barred: the solo bassoon, leading us into the recapitulation, is asked to play “*dolce*” (“sweetly”) when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

Marc Mandel

THE FIRST AMERICAN PERFORMANCE of *Beethoven's Symphony No. 4* was given by Theodor Eisfeld and the Philharmonic Society at the Apollo Rooms in New York on November 24, 1849.

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES of *Beethoven's Fourth Symphony* were given by Georg Henschel on December 2 and 3, 1881, during the orchestra's inaugural season, subsequent performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Ernest Ansermet, Charles Munch, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Seiji Ozawa, Okko Kamu, Andrew Davis, Kurt Masur, Michael Tilson Thomas, Marek Janowski, John Eliot Gardiner, Franz Welser-Möst, Leonard Slatkin, André Previn, Ilan Volkov, Bernard Haitink (the most recent subscription performances, in March 2003), and Mark Elder (the most recent Tanglewood performance, on July 20, 2007).

To Read and Hear More...

The article on André Previn in the 2001 New Grove Dictionary of Music and Musicians is by Edward Greenfield. Previn's own memoir, *No Minor Chords—My Early Days in Hollywood*, published in 1992, looks back on his years as composer, arranger, and orchestrator at MGM (originally

Doubleday; reprinted as a Bantam paperback). *Previn*, by Helen Drees Ruttencutter, published in 1987, is based on a series of articles, written by her for *The New Yorker*, that appeared during the 1980s (St. Martin's). For current biographical information and a list of works, visit www.schirmer.com.

Though not all of it is currently available, Previn's music has been well represented on disc. He and Anne-Sophie Mutter recorded his Violin Concerto, *Anne-Sophie*—a Boston Symphony commission written for Ms. Mutter—in October 2002 in concert with the BSO (Deutsche Grammophon, paired with Bernstein's Serenade "after Plato's Symposium" with the London Symphony Orchestra). His opera *A Streetcar Named Desire*, taped live under the composer's direction at the time of its San Francisco Opera premiere in 1998, is available on both compact disc (Deutsche Grammophon) and DVD (Image Entertainment). An all-Previn disc includes the orchestral work *Diversions* with the Vienna Philharmonic under Previn's direction; the orchestral versions of *Sallie Chisum Remembers Billy the Kid* and *Vocalise* with soprano Barbara Bonney and the London Symphony Orchestra also under Previn, and *The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson* featuring soprano Renée Fleming with the composer at the piano (Deutsche Grammophon). Other releases include *Tango, Song, and Dance* for violin and piano, with Anne-Sophie Mutter and the composer (Deutsche Grammophon); the song cycle *Honey and Rue*, a Carnegie Hall commission featuring Kathleen Battle and the Orchestra of St. Luke's under the composer's direction (Deutsche Grammophon); *Sallie Chisum Remembers Billy the Kid* and *Vocalise* with soprano Barbara Bonney and the composer at the piano (London); the Trio for oboe, bassoon, and piano with oboist Cynthia Koledo DeAlmeida, bassoonist Nancy Goeres, and the composer as pianist (Crystal); and Previn's 1981 *Reflections for Orchestra* with the Curtis Institute of Music led by the composer (EMI). A recording of Previn's Piano Concerto with soloist Vladimir Ashkenazy under the composer's direction is unfortunately long gone from the catalogue (EMI). A disc on Arabesque—"Music of André Previn"—featured an assortment of smaller works including *Peaches* for flute and piano (1978), *A Wedding Waltz* for two oboes and piano (1983), *Triolet* for brass ensemble (1984), *Variations for Piano on a Theme by Haydn* (1988), and the Trio for oboe, bassoon, and piano (1994). With the composer as pianist, Sylvia McNair recorded Previn's *Remembrances* for soprano, alto flute, and piano, *Vocalise* for soprano and piano, and four songs for soprano, cello, and piano; the cellist is Yo-Yo Ma, who also performs Previn's 1993 Sonata for Cello and Piano on that same disc (Sony Classical). Previn's Sonata for Violin and Piano, *Vineyard*, was recorded by violinist Gil Shaham with the composer as part of a disc entitled "American Scenes" (Deutsche Grammophon, with music of Gershwin, Copland, and Barber). There are also a great many recordings featuring Previn's jazz compositions, film scores, and songs, including a recent disc entitled "Alone: Ballads for Solo Piano," with Previn at the keyboard (EmArcy); an earlier such disc entitled "Ballads: Solo Jazz Standards," from 1996 (EMI); and the 2001 disc "Live at the Jazz Standard" with bass player David Finck (Decca), with whom Previn has also recorded (for Deutsche Grammophon, at Tanglewood's Seiji Ozawa Hall) CDs of music by Ellington ("We Got It Good And That Ain't Bad") and Gershwin ("We Got Rhythm").

The Stravinsky article in the 2001 New Grove Dictionary of Music and Musicians is by Stephen Walsh, who is also the author of an important two-volume Stravinsky biography: *Stravinsky—A Creative Spring: Russia and France, 1882-1934* and *Stravinsky—The Second Exile: France and America, 1934-1971* (Norton). Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the Stravinsky article for the 1980 edition of *The New Grove*; this was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Charles M. Joseph's *Stravinsky Inside Out* challenges some of the popular myths surrounding the composer (Yale University Press, 2001). Also relatively

recent are Joseph's *Stravinsky and Balanchine*, which studies the relationship between those two collaborators (Yale University Press), and *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes a variety of essays on the composer's life and works (Cambridge University Press). Two other readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the "Master Musicians" series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

André Previn has recorded Stravinsky's Violin Concerto with Kyung-Wha Chung and the London Symphony Orchestra (London, with the two Prokofiev violin concertos). The Boston Symphony Orchestra recorded the concerto in 1978 with Itzhak Perlman as soloist and Seiji Ozawa conducting (Deutsche Grammophon, with Berg's Violin Concerto). Recent catalogue entries include Hillary Hahn's with Sir Neville Marriner and the Academy of St. Martin in the Fields and, with Robert Craft conducting as part of his second recorded cycle of Stravinsky's complete works, Jennifer Frautschi (Naxos; Craft's earlier recording with Krzysztof Smietana and the Orchestra of St. Luke's is no longer available). Anne-Sophie Mutter is the featured soloist with Paul Sacher and the Philharmonia Orchestra (Deutsche Grammophon). Of historical interest is a 1935 recording from Paris featuring Samuel Dushkin (for whom Stravinsky wrote the concerto) under the composer's direction with the Lamoureux Orchestra (Andante, in a three-disc box devoted to Stravinsky as both composer and performer). A 1951 recording with the composer conducting the Columbia Symphony Orchestra features Isaac Stern as soloist (Sony).

Edmund Morris's *Beethoven: The Universal Composer* is a thoughtful, first-rate compact biography aimed at the general reader (in the HarperCollins series "Eminent Lives"). The two important full-scale modern biographies are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also well worth knowing is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers comprehensive discussion of the composer's life, times, and works (Norton paperback). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). Dating from the nineteenth century, but still crucial, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of *The New Grove Dictionary of Music and Musicians* (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the 2001 Grove. Also of interest are *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback) and Peter Clive's *Beethoven and his World: A Biographical Dictionary*, which includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Charles Rosen's *The Classical Style* remains important to anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton). Michael

Steinberg's program notes on the nine Beethoven symphonies are in his compilation volume *The Concerto—A Listener's Guide* (Oxford paperback). Donald Francis Tovey's time-honored program notes on the Beethoven symphonies are among his *Essays in Musical Analysis* (Oxford). Other useful treatments of the symphonies include George Grove's classic *Beethoven and his Nine Symphonies*, now more than a century old (Dover paperback), and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback).

The Boston Symphony Orchestra recorded Beethoven's Symphony No. 4 with Erich Leinsdorf in 1966 as part of their complete Beethoven symphony cycle (RCA). A much acclaimed, recently completed traversal of the nine symphonies has Osmo Vänskä leading the Minnesota Orchestra; their recording of the Fourth Symphony is paired with Beethoven's Fifth (BIS). Other noteworthy complete cycles include (listed alphabetically by conductor) Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Bernard Haitink's with the London Symphony Orchestra (LSO Live), Nikolaus Harnoncourt's with the Chamber Orchestra of Europe (Teldec), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), and George Szell's with the Cleveland Orchestra (Sony Classical). Period-instrument recordings have included John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (originally Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Historic recordings include studio and live renditions of the Fourth Symphony led by Wilhelm Furtwängler (with the Vienna Philharmonic and Berlin Philharmonic) and Arturo Toscanini (with the NBC Symphony and BBC Symphony). The very first, and still illuminating, complete recorded Beethoven symphony "cycle" (in quotes because several orchestras were used)—Felix Weingartner's from the 1930s with the Vienna Philharmonic, the London Symphony, the London Philharmonic, and the British Symphony Orchestra—has been reissued on CD in impressively listenable sound (Naxos).

Marc Mandel

Guest Artists

André Previn

Composer/conductor/pianist André Previn holds both the Austrian and German Cross of Merit, was a Kennedy Center honoree for his lifetime achievements, and was knighted by Her Majesty Queen Elizabeth II in 1996. In 2006 he was presented with the Glenn Gould Prize in Toronto, and in May 2008 he was presented with the Lifetime Achievement Award of the London Symphony Orchestra. He has received several Grammys for his recordings and was honored at the 2005 Grammy Awards for his disc with Anne-Sophie Mutter of his own Violin Concerto (*Anne-Sophie*) and Bernstein's Serenade for violin and orchestra, the former recorded with the Boston Symphony Orchestra, the latter with the London Symphony Orchestra. *Musical America* has named him "Musician of the Year"; his first opera, *A Streetcar Named Desire*, was awarded the Grand Prix du Disque. A frequent guest both in concert and on recordings with the world's major orchestras, Mr. Previn has held chief artistic posts with the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, and Royal Philharmonic. As a pianist, Mr. Previn has given recitals with Renée Fleming and with Barbara Bonney and performs chamber music frequently with the Emerson String Quartet, as well as with members of the Boston Symphony Orchestra, London Symphony, Leipzig Gewandhaus Orchestra, and Vienna Philharmonic. He performs and teaches annually at the Tanglewood Music Center, where he works with student orchestras, conductors, and composers, and coaches chamber music. Mr. Previn's recent successes as a composer include *Diversions* for orchestra, premiered and recorded by the Vienna Philharmonic; *The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson* for Renée Fleming; two works for Anne-Sophie

Mutter (*Tango, Song, and Dance* for violin and piano, and his Violin Concerto, written for Ms. Mutter and the BSO); a concerto for violin and double bass, premiered by the BSO with Ms. Mutter and bass player Roman Patkoló; and, most recently, his Harp Concerto, commissioned by and premiered under his direction with the Pittsburgh Symphony. The European premiere of the Harp Concerto will be given by the Vienna Philharmonic in 2009. Mr. Previn's second opera, *Brief Encounter*, commissioned by Houston Grand Opera, will be premiered there in May 2009. A double concerto for violin and viola, written for Anne-Sophie Mutter and Yuri Bashmet, will be premiered in New York in 2009. Other compositions include works written for Yo-Yo Ma, Vladimir Ashkenazy, Janet Baker, Barbara Bonney, and Anthony Dean Griffey. This week he leads the premiere of his new work, *Owls*, with the Boston Symphony Orchestra. On the occasion of André Previn's 80th birthday, Carnegie Hall will be presenting three concerts in April 2009: a performance with the Philadelphia Orchestra for which he will both conduct and perform as solo pianist, an evening of his compositions as performed by the Orchestra of St. Luke's with Anne-Sophie Mutter and Renée Fleming, and a chamber music concert featuring Ms. Mutter and Lynn Harrell with Mr. Previn at the piano, in a program to include the world premiere of his new piano trio. Recent and current appearances include performances with the Pittsburgh Symphony, the London Symphony with Anne-Sophie Mutter, the Boston Symphony Orchestra at Symphony Hall and Tanglewood, the Seattle Symphony, the Gewandhaus Orchestra of Leipzig, and the Accademia Nazionale de Santa Cecilia in Rome. Since making his BSO and Tanglewood debuts in August 1977, Mr. Previn has appeared with the orchestra frequently in Boston and at Tanglewood as conductor, pianist, and composer. His most recent subscription appearances were in April 2007 (leading a Mozart/Previn/Ravel program including the world premiere of his Double Concerto for Violin, Contrabass, and Orchestra with Anne-Sophie Mutter and Roman Patkoló); his most recent Tanglewood appearances were this past August, as both pianist and conductor with the BSO for music of Mozart, and leading the combined Boston Symphony and Tanglewood Music Center Orchestras in their annual Tanglewood on Parade performance of Tchaikovsky's *1812 Overture*.

Gil Shaham

Violinist Gil Shaham is sought after throughout the world for concerto appearances with celebrated orchestras and conductors, as well as for recital and ensemble appearances on the great concert stages and at the most prestigious festivals. Engagements for the 2008-09 season include appearances with the Boston Symphony, Detroit Symphony, Houston Symphony, National Symphony, and Berlin Philharmonic. In addition to his many orchestral engagements, Mr. Shaham regularly tours in recital with pianist Akira Eguchi. He also enjoys musical collaborations with his family, including his wife, violinist Adele Anthony; his sister, pianist Orli Shaham, and his brother-in-law, conductor David Robertson. In spring 2007 his dream of bringing together friends and colleagues for performances of chamber music came to fruition with a tour of Brahms programs, culminating in a series of three concerts at Carnegie's Zankel Hall. Several of Mr. Shaham's more than two dozen concerto and solo compact discs have become best-sellers in the United States and abroad, also earning prestigious honors including multiple Grammy awards, a Grand Prix du Disque, Diapason d'or, and *Gramophone's* Editor's Choice Award. His most recent recordings—"The Fauré Album" with Akira Eguchi, "The Prokofiev Album" with Orli Shaham, and, most recently, "Mozart in Paris"—have been produced for his own label, Canary Classics. Gil Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where at the age of seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his

studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University. Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990; he plays the 1699 Countess Polignac Stradivarius. Mr. Shaham lives in New York City with his wife and their two children. Following his subscription series debut at Symphony Hall with the visiting Orchestra of St. Luke's, he made his BSO debut at Tanglewood in August 1993, since which time he has performed with the orchestra frequently at both venues. His most recent subscription appearances were in April 2006 and his most recent Tanglewood appearance in August 2008, playing music of Mozart on both those occasions, under Rafael Frühbeck de Burgos at Symphony Hall and André Previn at Tanglewood.