

Saturday, July 30, 8pm

Koussevitzky Music Shed

BOSTON SYMPHONY ORCHESTRA

ANDRIS NELSONS, conductor

Caroline SHAW

***Punctum, for string orchestra* (2022)**

(world premiere; co-commissioned by the Boston Symphony Orchestra, Andris Nelsons, Music Director, supported in part by the New Works Fund established by the Massachusetts Cultural Council, a state agency)

BEETHOVEN

Piano Concerto No. 1 in C, Opus 15

Allegro con brio

Largo

Rondo. Allegro scherzando

PAUL LEWIS, piano

{Intermission}

BEETHOVEN

Piano Concerto No. 4 in G, Opus 58

Allegro moderato

Andante con moto

Rondo: Vivace

PAUL LEWIS

Notes on the program

Caroline Shaw (b.1982)

Punctum, for string orchestra (2022)

Composition and premiere: Caroline Shaw wrote *Punctum* originally for the Franklin String Quartet, her own ensemble, in 2009; it was premiered at Greenwich House, New York City, in April 2010. She revised the piece for the Brentano String Quartet in 2013. The present version for string orchestra was commissioned by the Boston Symphony Orchestra, Andris Nelsons, Music Director, supported in part by the New Works Fund established by the Massachusetts Cultural Council, a state agency. This is the first performance of the orchestral version.

Caroline Shaw is a violinist; she took up the instrument at age 2 (her mother was a Suzuki method instructor) and eventually earned a master's degree in violin performance from Yale University. She actively performs on both Baroque and modern violin. It was as a member of the Franklin String Quartet in New York City that she wrote her first piece for the string quartet medium, *Punctum*; she has since written four more quartets, one of which, *Entr'acte*, she also expanded for string orchestra. Her violin concerto *Lo* is in her repertoire as a performer.

Caroline Shaw is also a singer. She is a member of the virtuoso, Grammy-winning vocal band Roomful of Teeth, which came into being a few miles north of Tanglewood at Mass MoCA in North Adams. It was for that group that Shaw wrote what is probably her best-known piece, the highly entertaining, difficult, scintillating Partita, which combines a love for language with a deep sense of what it means to perform. Shaw won the Pulitzer Prize for that work, becoming the youngest-ever recipient of the award. It was only at that point that she realized she was, fully, a composer, in spite of working at that aspect of her musicianship for many years.

Shaw is a composer, and much else: her all-encompassing engagement in life as a musician also includes teaching and a vast range of collaborative projects, including some very high-profile ones with such superstar pop artists as Kanye West and Rosalía. She has written for film and for the stage. Although many of her works have begun as deep and thoughtful glosses on touchpoints in the Western Classical canon, her projects obliterate stylistic genre boundaries. A recent uncategorizable collaboration with the dynamic So Percussion, *Let The Soil Play Its Simple Part*, is a case in point. Her Pulitzer-winning Partita is also a case in point—complex, difficult, replete with extended vocal techniques, but yet delightful and immediately inviting. Immersing herself in the world of her performers, she emerges with new and inventive ways of making the point of a piece as directly as possible.

Along with her do-it-yourself and “indie classical” credentials, Shaw has worked with such established ensembles and performers as Jonathan Biss and the Seattle Symphony for the piano concerto *Watermark*; the Los Angeles Philharmonic for *The Observatory*, the Cincinnati Symphony Orchestra, vocalists Renée Fleming, Dawn Upshaw, Anne Sofie von Otter, and Davóne Tines, cellist Yo-Yo Ma, and the Aizuri, Brentano, Dover, and Miró string quartets. The Attacca Quartet released a full album of her pieces for string quartet, which are especially well-traveled works. Her quartet *Blueprint* was performed on Tanglewood’s Festival of Contemporary Music in 2017 and by members of the BSO in 2020.

About *Punctum*, the composer writes, “*Punctum* is essentially an exercise in nostalgia, inspired by Roland Barthes’ description of the ‘unexpected’ in photographs and in particular by his extended description of the elusive ‘Winter Garden’ photo in his 1980 book *Camera Lucida*. Through modular sequences strung together out of context, the piece explores a way of saturating the palette with classicism while denying it form, and of disturbing the legibility of a harmonic progression in order to reinforce it later. One could also say the piece is about the sensation & memory of a particular secondary dominant in Bach’s *St. Matthew Passion*.”

Punctum was Shaw’s first acknowledged string quartet. Her comments on the piece—which apply equally well to the orchestral version—reveal some of the breadth of her cultural awareness, referencing the French post-structuralist essayist and critic Roland Barthes alongside the work’s musical inspiration, Bach’s *St. Matthew Passion*. Those familiar with that piece, or with Lutheran hymns, will begin to recognize the quartet’s original impetus about halfway through the nine-minute movement.

ROBERT KIRZINGER

Composer and writer ROBERT KIRZINGER is the Boston Symphony’s Director of Program Publications.

Ludwig van Beethoven (1770-1827)

Piano Concerto No. 1 in C, Opus 15

Composition and premiere: Beethoven composed his C major concerto in 1795 (though he may have begun it before 1790) and gave the first performance on December 18, 1795, in Vienna. He evidently revised the score somewhat before its publication in 1801. Beethoven himself wrote three different cadenzas for the first movement at a later date, presumably after 1804, judging by the keyboard range required. The first Boston Symphony performance of the concerto was a single performance led by Emil Paur in Cambridge on December 12, 1895, with pianist Marie Geselschap. The first Tanglewood performance by the BSO was with soloist Claude Frank led by Erich Leinsdorf on July 4, 1965, though the Berkshire Music Center Orchestra had performed the piece with soloist Manfred Clynes and conductor Irwin Hoffman on July 16, 1948. Yuja Wang was soloist in the most recent Tanglewood performance, with Andris Nelsons and the BSO on July 15, 2018.

Even early in his career Beethoven was often ill, but otherwise his life in the 1790s was quite pleasant. He was a hot young virtuoso and composer playing in the best salons, and had not yet been forced to confront the specter of deafness. In the pattern familiar to Mozart and most composer/performers, as a soloist Beethoven needed to have a fresh concerto in his repertoire, written to strut his particular stuff. For that reason he didn’t publish his early piano concertos right away; they were for his own use, and he tinkered with them from performance to performance. When one concerto had lost its novelty he wrote another, and only then published the old one.

The Piano Concerto No. 1 in C was written after the Second in B-flat, and thus numbered because the C major was published first. The B-flat major concerto had a long and rambling gestation, starting in Bonn before he came to Vienna. In that period Beethoven was preoccupied with polishing his craft, mastering one genre after another. With one concerto already under his belt, however, he pulled together the C major in a relatively short time, probably in 1795. That year a visitor to his flat found Beethoven, miserable with colic, with four copyists stationed in the hall, writing the finale two days before the premiere. The final version of the concerto is a score from 1800. Shortly after, Beethoven declared that he was unsatisfied with everything he’d written and intended to make a new beginning. Soon followed the epochal Symphony No. 3, *Eroica*.

If the opening of the C major concerto shouts some, it does not entirely shout *Beethoven*. It’s a military march, a fashionable mode in concertos of the time. The music begins softly, at a distance, in a stately *dah, dit-dit dah* figure; with a *forte* the parade is upon us. The martial first theme is followed by a lyrically contrasting second; the gesture is expected, the music attractive but impersonal. But the key is Beethovenian: a more highly spiced E-flat for a second key rather than the conventional G, a kind of harmonic move that will become a lifelong Beethoven thumbprint. The soloist enters not on the main theme but with something new—lyrical, quiet, and inward, which alerts us that the

agenda of the soloist and the orchestra are not quite the same. In fact, for all the flamboyant passagework, the soloist never plays the martial main theme. The essential voice of the soloist breaks out above all in the middle, at the onset of the development: a suddenly rich and passionate, shrouded, almost minorish E-flat major section, in sound and import entirely Beethoven.

The first movement ends with a conventional martial fervor, and the second movement commences in A-flat major with a Largo version of the work's opening rhythmic motto: *dah, dit-dit dah*. But this movement picks up the mood of the middle of the first movement—atmospheric and introspective, gradually passionate. Again we hear that strangely shadowed major. The main theme has a noble simplicity; the orchestral scoring is rich, warm, and touching; the piano garlands familiar from Classical slow movements are here not precious and *galant* so much as atmospheric and introspective. Here as elsewhere, the slow movement provides some of the most moving and fresh music in early Beethoven. In the searching coda there is a striking and soulful duet between piano and clarinet.

So where does this story lead us? A first movement in which the orchestra is militant and the soloist tending more to thoughtful and expressive. A second movement where the latter qualities take over. Then, fun and games.

All Beethoven's concerto finales are rondos, and rondo finales were supposed to be light, rhythmical, quirky, with lots of teasing accompanying the periodic return of the rondo theme. Beethoven plays that game to the hilt, but pushes it: his rondo theme goes beyond merely folksy to a rumbustious, floor-shaking barn dance. For an added fillip, we're not sure whether the main theme begins on an upbeat or a downbeat, so the metric sense gets amusingly jerked around. On its last appearance the rondo theme enters in the wrongest of wrong keys, B major, before getting chased back to the proper C major. The contrasting sections are largely given to brilliant virtuosity. The middle section features a jovial and jokey tune in A minor, perhaps to parallel the minorish major in the middle of the first movement.

For a telling last touch, just before the flashy last cadence there is a brief turn to lyrical and touching. That's been the undercurrent all along of this concerto that on the surface purports to be militant and exuberant and more or less conventional, but also has an inner life prophetic of much Beethoven to come.

JAN SWAFFORD

Jan Swafford is a prizewinning composer and writer whose most recent book, published in December 2020, is *Mozart: The Reign of Love*. His other acclaimed books include *Beethoven: Anguish and Triumph*, *Johannes Brahms: A Biography*, *The Vintage Guide to Classical Music*, and *Language of the Spirit: An Introduction to Classical Music*. He is an alumnus of the Tanglewood Music Center, where he studied composition.

Ludwig van Beethoven

Piano Concerto No. 4 in G, Opus 58

Composition and premiere: Beethoven composed the Fourth Piano Concerto in 1805 and early 1806. The first performance was a private one, in March 1807, at the home of his patron Prince Lobkowitz. The public premiere took place at Vienna's Theater-an-der-Wien on December 22, 1808, with the composer as soloist, in the same concert that included, among many other things, the premieres of his Fifth and Sixth symphonies. The first BSO performance of the concerto was conducted by Georg Henschel on December 17, 1881, during the orchestra's first season, with soloist George W. Sumner. Serge Koussevitzky led the BSO in the first Tanglewood performance, with soloist Joseph Battista, on August 3, 1947. Inon Barnatan was soloist with the BSO and conductor Thomas Adès in the most recent Tanglewood performance, on August 11, 2019.

Beethoven's Fourth Piano Concerto was written during a period of intense artistic creativity that included his Symphony No. 4, the Violin Concerto, the Triple Concerto, and the three great *Razumovsky* string quartets, all groundbreaking works. He dedicated the Fourth Concerto to his friend, patron, and pupil, Archduke Rudolph of Austria, who was also the dedicatee of the Piano Concerto No. 5, the *Missa Solemnis*, and much else.

During 1807, Beethoven actively sought an appropriate venue for his first concert in six years given for his own benefit. In 1808 he was finally able to secure a theater and orchestra, and on December 22 that year he presented a public concert the likes of which the large audience, packed into a freezing hall, could hardly have anticipated. The program consisted of more than four hours of music, all of it new to the Vienna audience. And, as things turned out, this 1808 appearance would be the last time he performed in public as a concerto soloist, due to his rapidly progressing deafness. In addition to the first public performance of his Fourth Concerto (which concluded the first half of the concert, with Beethoven as soloist), the program opened with the premiere of the *Pastoral* Symphony,

then continued in the first half with the first Vienna performance of the concert aria “*Ah! perfido*” and the Gloria from his Mass in C. Following intermission came the premiere of the Fifth Symphony, the first Vienna performance of the Sanctus from the Mass in C, a piano improvisation by Beethoven, and the first performance of the Choral Fantasy.

The Piano Concerto No. 4 introduced the audience to something completely new. Gone were the grand gestures meant merely for pianistic display. Instead, the concerto concentrated on a more personal and intimate style, infused with tranquility and lyricism. The very opening, so unusual for the time, signals this new path immediately. The piano begins alone, playing a beautifully simple tune in full chords in the middle register, marked *piano, dolce* (“softly, sweetly”). Entering after the soloist’s initial statement, the orchestra seems hesitant to interrupt the contemplative and intimate opening of the piano. Only after a few minutes does it swell to a full *tutti* and the dialogue between soloist and orchestra truly ensue.

The second movement follows no traditional formal design. Beethoven organizes his musical material as a dialogue between the orchestra, playing *forte* with an almost angry *tutti*, and the soloist’s quiet pleading, in music written to sound almost as if it were an improvisation. The great musician and writer Adolf Bernhard Marx likened the soloist’s songlike role in this movement to that of Orpheus taming the wild beasts with his lyre. The third movement follows immediately after a final gentle gesture from the piano. The orchestra plays quietly, but with a hint of mischief, and the game is afoot. This is his only piano concerto in which Beethoven begins the third movement with the orchestra rather than the soloist alone—a reversal of what happens in the work’s opening movement. A particularly exhilarating coda ends the finale in high spirits.

ELIZABETH SEITZ

Elizabeth Seitz is a faculty member at the Boston Conservatory at Berklee, a frequent guest speaker for the Boston Symphony Orchestra and Boston Lyric Opera, and a musicologist whose interests range from Mozart, Schubert, and Mahler to Falla and Tito Puente.

Guest Artist

Paul Lewis

Paul Lewis is internationally regarded as one of the leading musicians of his generation. His cycles of core piano works by Beethoven and Schubert have received unanimous critical and public acclaim worldwide and consolidated his reputation as one of the world’s foremost interpreters of the central European classical repertoire. His numerous awards have included the Royal Philharmonic Society’s Instrumentalist of the Year, two Edison awards, three *Gramophone* awards, the Diapason D’or de l’Annee, and the South Bank Show Classical Music award. He holds honorary degrees from Liverpool, Edge Hill, and Southampton universities, and was appointed Commander of the Order of the British Empire (CBE) in the 2016 Queen’s Birthday Honours. Lewis appears regularly as soloist with the world’s great orchestras, collaborating with the most well-respected conductors on the international circuit, and has performed several acclaimed Beethoven concerto cycles. In the 2018-2019 season, he concluded a two-year recital series exploring connections between the sonatas of Haydn, the late piano works of Brahms, and Beethoven’s Bagatelles and *Diabelli* Variations. Lewis’s recital career takes him to venues such as London’s Royal Festival Hall, Alice Tully and Carnegie Hall in New York, the Musikverein and Konzerthaus in Vienna, the Théâtre des Champs Élysées in Paris, the Concertgebouw in Amsterdam, and the Berlin Philharmonie and Konzerthaus as well as some of the world’s most prestigious festivals, including Tanglewood, Ravinia, Schubertiade, Edinburgh, Salzburg, Lucerne, and the BBC Proms. His multi-award-winning discography for Harmonia Mundi includes the complete Beethoven piano sonatas, concertos, and the *Diabelli* Variations, among many others. Future recording plans include a multi-CD series of Haydn sonatas, Beethoven’s Bagatelles, and works by Bach. Paul Lewis studied with Joan Havill at Guildhall School of Music and Drama in London before going on to study privately with Alfred Brendel. In 2021 Paul Lewis became an Irish citizen. He is co-artistic director of Midsummer Music, an annual chamber music festival held in Buckinghamshire, UK. He is a passionate advocate for music education, and the festival offers free tickets to local schoolchildren. Lewis also gives master classes around the world alongside his concert performances. Paul Lewis made his Tanglewood and Boston Symphony Orchestra debuts in August 2012, as soloist in Mozart’s A major piano concerto, No. 23, K.488, and his BSO subscription series debut in October 2013. In 2016 at Tanglewood he was soloist with the Tanglewood Music Center Orchestra in Brahms’s Piano Concerto No. 1. He appeared twice at Tanglewood in July 2019: with the BSO and Andris Nelsons in Mozart’s Piano Concerto No. 12 in A, K.414(385p), and in recital at Seiji Ozawa Hall.

Farewell, Thanks, and All Best

Four members of the BSO are retiring this season after long tenures with the orchestra and will be acknowledged following the concert of Sunday, July 31. Cellist Martha Babcock retired earlier this month; violinist Bo Youp Hwang and contrabassoonist Gregg Henegar will leave following the Tanglewood season. Cellist Sato Knudsen retired earlier this spring.

A member of the BSO for 48 years, **MARTHA BABCOCK** joined the orchestra September 1, 1973. She has served as the BSO's assistant principal, associate principal, and acting principal cello, as well as principal cello of the Boston Pops Orchestra. Born in Freeport, IL, she began her musical studies at the age of 6; at 10 she chose to study the cello and made her solo debut with orchestra at 14. Martha Babcock graduated cum laude from Harvard University; her cello teachers included Lowell Creitz, Aldo Parisot, and George Neikrug. Winner of the Piatigorsky Prize at the Tanglewood Music Center, she began her professional career as a cellist at the age of 19, when she became the youngest member of the Montreal Symphony Orchestra.

Martha Babcock has been a soloist with the Boston Pops on many occasions, collaborating with conductors Keith Lockhart, John Williams, Ronald Feldman, and Erich Kunzel in concertos by Dvořák, Boccherini, Elgar, Schumann, and d'Albert. Active in solo and chamber music performances in the Boston area and at Tanglewood, she has been a frequent guest artist with the Boston Symphony Chamber Players and recorded Dvořák's String Sextet with the group for Nonesuch. She has also recorded contemporary works for CRI and chamber music of Rebecca Clarke for Northeastern Records. Her recording of Saint-Saëns's *The Swan* is on the Boston Pops CD *Pops in Love*, conducted by John Williams; her solo recording of James Yannatos's Sonata for Solo Cello was released by Albany Records. Martha Babcock's cello, the "ex-Feuermann," was made in Rome in 1741 by David Tecchler. She is married to former BSO violinist Harvey Seigel.

Only the third person to hold the position in the last century, **GREGG HENEGAR** joined the Boston Symphony Orchestra as contrabassoon in 1992. Equally at home in the symphonic, chamber, operatic, and pops repertoire, he has been a featured soloist with the Houston Symphony, the Boston Pops, and the St. Louis Symphony. He premiered Donald Erb's Concerto for Contrabassoon and Orchestra, commissioned especially for him, with the Houston Symphony in 1985, and recorded it with the London Philharmonic at Abbey Road Studios. Henegar also recorded Erb's *Five Red Hot Duets* for two contrabassoons with Brad Buckley. He joined the St. Louis Symphony for a performance of Michael Daugherty's *Hell's Angels* for four bassoons and orchestra. During his long orchestral career, Henegar worked with many celebrated conductors, including maestros Seiji Ozawa, John Williams, Bernard Haitink, and Andris Nelsons. Henegar was a featured soloist on WGBH's *Evening at Pops*, playing "Fluffy's Harp" from John Williams's *Harry Potter and the Sorcerer's Stone* score, with Williams conducting. Performances especially memorable to Henegar during his BSO tenure include Brahms symphonies with Bernard Haitink, Ravel's *L'Enfant et les sortilèges* with Seiji Ozawa, and Shostakovich symphonies with Andris Nelsons. Raised in Champaign, IL, Henegar began playing the bassoon at age 10, and soon after began playing the contrabassoon in youth orchestra. He studied bassoon with Sanford Berry at the University of Illinois and at the Cleveland Institute of Music with George Goslee. He held the Houston Symphony's bassoon/contrabassoon position from 1975 until his appointment in Boston. He has served on the faculty of the New England Conservatory and spent many summers as a member of the faculty at the Tanglewood Music Center. In retirement, Henegar looks forward to spending time with his wife, Karen, and their dog, Beatrice, in their home in the Berkshires.

BO YOUP HWANG was born in Seoul, Korea, in 1947. In 1950 at start of the war his family moved to Busan, living there until the war ended. At Busan, a church music director instructed him in ear training and sight singing and Bo Youp joined the Busan Children's Choir. In 1954 after his family moved back to war-torn Seoul, his mother managed to find him a violin, a very rare commodity at the time. It was equally difficult to find a violin teacher. Finally, at age 7, he began studying violin. When Hwang was 16, as the first wave of young musicians were coming back from studying in Europe, he was able to begin lessons with Yong Ku Ahn, who had studied in Vienna with Ricardo Odnoposoff. As a high school student in Korea he often visited the classical-music tea room, where one day he heard the most beautiful sound of a symphony orchestra: it was heavenly, unbelievably polished with sophistication. He learned that the recording was made by the Boston Symphony Orchestra. Ever since that moment the BSO became an ideal and his dream destination.

Hwang went on to study at the University of Seoul and at age 18 won two prestigious prizes, leading to study with Abraham Loft of the Fine Arts String Quartet at the University of Wisconsin, where he later won first prize in the Young Artist Competition. Hwang was assistant concertmaster of the Milwaukee Symphony Orchestra before fulfilling his dream of joining the Boston Symphony Orchestra in spring 1973, when he found himself standing in the same concert hall he had imagined performing in as a young man in Seoul.

In addition to playing with the Boston Symphony Orchestra, Hwang also played in Francesco String Quartet with colleagues from the orchestra. His most memorable solo performances were playing Henri Vieuxtemps' Violin Concerto No. 5, Wolfgang Mozart's Concerto No. 4, and *Fiddler on the Roof* arranged by Jerry Rosen, all with the Boston Pops conducted by John Williams. Upon his retirement in August 2022, he will have served with the BSO for 49 years, realizing a wonderful dream of a career. Hwang feels blessed to have a wonderful family: his wife Haiok and their two sons, Leo and Tchanho, and four grandchildren. In his leisure time Hwang enjoys painting, pottery, taking nature walks, fishing, and gardening.

Born in Baltimore in 1955, **SATO KNUDSEN** was raised in Newton, MA, began his musical studies as a violinist at the age of 3, and switched to cello when he turned 7. A member of the BSO for 38 years, Knudsen joined the orchestra's cello section on July 25, 1983, during the Tanglewood season, overlapping in tenure with his father, Ronald Knudsen, a BSO violinist from 1965 to 2013. Sato Knudsen's teachers include David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at New England Conservatory. He also attended the Piatigorsky Seminar in Los Angeles and was a Fellowship student at the Tanglewood Music Center. Before joining the BSO, he was associate principal cello of the San Antonio Symphony for three years; prior to that appointment he performed with the Boston Pops Orchestra, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. Sato Knudsen was a concerto soloist with the Boston Symphony Orchestra in 1974, as a winner of the BSO's Youth Concerts Concerto Competition. He has been a soloist with the Boston Pops Orchestra, Boston Pops Esplanade Orchestra, Newton Symphony, and Brockton Symphony. A member of the Hawthorne String Quartet, he has performed extensively with that group in the New England area and in Europe. As cellist with the Anima Piano Trio, he has performed at Carnegie Recital Hall and Jordan Hall, throughout New England, and on radio stations WQXR in New York and WGBH in Boston.

Celebrating the Berkshire Eagle's Andy Pincus

Journalist and music critic Andrew L. Pincus, who announced his retirement on July 2, 2022, reviewed Berkshire concerts and covered Tanglewood for *The Berkshire Eagle* for 46 years. In that time, he also toured with the BSO, freelanced for *The New York Times* and other publications, and covered the opening of Seiji Ozawa's Saito Kinen Festival in Japan.

Pincus's career in journalism followed graduation from Dartmouth College with a degree in music and service for the U.S. Army in Germany during the Korean War era. After learning the ropes at New Jersey papers, he was hired at *The Eagle* in 1967 as a top editor, responsible for the front page and for handling international and national news. In 1975 he began covering classical music as well, and 11 years later he went freelance, devoting himself to music criticism, but also writing essays on life in the Berkshires and three books. In 1983 and 1987, he won the prestigious ASCAP Deems Taylor Award for music criticism.

"Andy's love of Tanglewood—its traditions, its lore—is palpable," says Tony Fogg, the BSO's vice president of artistic planning. "Over the years, he's seen and chronicled everything about the festival: the shifting emphases and tastes of three different music directors, the morphing of various educational and training programs, the growth of the campus, the big celebrations, the comings-and-goings of major personalities. Through all of this, he's remained true to a set of criteria that always puts absolute musical values at the core, regardless of fads or fashions or commercial appeal."

Says Pincus, "Agreement or disagreement with the critic isn't the point. If I made people think about what they heard or were about to hear, I did my job."