

THE SAINT PAUL
CHAMBER
 ORCHESTRA

BACH, CUONG, FRANK AND MOZART

May 8, 2021

Ordway Concert Hall

About the Program

Johann Sebastian Bach 1685-1750

Brandenburg Concerto No. 3

— [Allegro moderato]
 Adagio
 Allegro

MOVEMENTS

— **Steven Copes** violin
Kyu-Young Kim violin
Daria Adams violin
Maiya Papach viola
Hyobi Sim viola
David Auerbach viola
Sarah Lewis cello
Joshua Koestenbaum cello
Richard Belcher cello
Zachary Cohen bass
Dean Billmeyer harpsichord

PERFORMERS

Instead of the typical concerto grosso setup of a solo group within the orchestra, Johann Sebastian Bach's Third *Brandenburg* Concerto treats all members of the ensemble as soloists, with independent lines for three violins, three violas and three cellos supported by the basso continuo accompaniment. The equitable distribution of the material is especially clear in the first movement, in which the primary motive — a three-note figure that drops to the lower neighbor note and then returns to the starting pitch — cascades through the different voices.

The central Adagio movement consists simply of two linking chords, sometimes elaborated by an improvised cadenza. The concerto closes with a barreling Allegro finale, its tempo and character matching the reeling giges that conclude most of Bach's dance suites.

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Viet Cuong b. 1990**Circling Back for Oboe and Cello**

– World premiere, SPCO Commission

– **Cassie Pilgrim** oboe**Sarah Lewis** cello

PERFORMERS

Circling Back seems to reflect the moment of its creation, as well as the hope that things are getting better. It feels like waking up. It feels like remembering something significant. It feels wistful but determined. The expression “circling back” conjures images of a flight and the sense that we had been driven from our course but are now returning to the path we had charted, to the hopes and ideas we had to defer. Thank you to The Saint Paul Chamber Orchestra, Cassie Pilgrim and Sarah Lewis for bringing this piece to life. I’m incredibly grateful to have had this opportunity to circle back to music-making with you.

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Gabriela Lena Frank b. 1972**Leyendas: An Andean Walkabout for String Orchestra**– **Maureen Nelson** violin**Daria Adams** violin**Maiya Papach** viola**Richard Belcher** cello

PERFORMERS

This piece was written for string quartet in 2001 and arranged for string orchestra in 2003.

Leyendas: An Andean Walkabout draws inspiration from the idea of mestizaje as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

Toyo depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo which requires great stamina and lung power and is often played in parallel fourths or fifths.

Tarqueda is a forceful and fast number featuring the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths.

Himno de Zampoñas features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown flatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

Chasqui depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement.

Canto de Velorio portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to render funeral rituals even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant Dies Irae is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism.

Coqueteos is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression; bold and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras (“storm of guitars”).

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Wolfgang Amadeus Mozart 1756-1791

Divertimento No. 15 for Two Horns and Strings

— James Ferree horn
 Matthew Wilson horn
 Steven Copes violin
 Kyu-Young Kim violin
 Hyobi Sim viola
 Joshua Koestenbaum cello
 Zachary Cohen bass

PERFORMERS

Mozart, the onetime child prodigy who had dazzled audiences all over Europe, found himself in an unexpected predicament in his early adulthood. Through his teens and into his early twenties, he was stuck in his hometown of Salzburg, working for a troublesome Archbishop alongside his overbearing father, Leopold. Young Wolfgang fulfilled his basic duties by writing a certain amount of church music, but on the side, he cultivated his own patrons in Salzburg and beyond. Through the many symphonies and concertos he wrote for private clients in those years, along with all the lighter forms of musical entertainment, Mozart brought his instrumental craft to a new level of mastery, and he also proved the viability of working on his own. It ultimately gave him the confidence, at age 25, to quit his Salzburg job and launch a freelance career in Vienna, where he spent the miraculous final decade of his life.

When composers of Mozart’s day were asked to entertain their patrons with party music, they dashed off simple, lighthearted works — divertimentos, serenades, nocturnes and the like — that were hardly worth reusing or remembering. But Mozart being Mozart, even his light music from his Salzburg years has withstood the test of time. One patron he would have been especially eager to please was Countess Antonia Lodron, an avid musician herself and one of the city’s most influential citizens. In 1776 he supplied her with a concerto for three pianos that she could play with her daughters, plus a Divertimento scored for a typical ensemble of two horns and strings. He followed up with another Divertimento for the same scoring in June of 1777, to help celebrate the countess’ name day.

Mozart, a strong violinist, probably led the ensemble from the first violin part, and he would have been unfazed by the melodic passages that draw the violin high into its upper range, whether in the fast first movement or during the decorative variations of the second movement. The other substantial inner movement, an Adagio, is exemplary night music, with plucked accompaniment imparting the character of an intimate lovers’ serenade. Twin minuets surround the Adagio as breezy palate cleansers, although Mozart may have pushed the boundaries a bit with a mischievous move to a minor key during the first minuet’s contrasting trio. The drama of the finale is even more unexpected, with its introductory recitative that casts the lead violin as a moody soprano in a wordless opera scene.

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Artist Profiles



Steven Copes violin

Concertmaster, John M. and Elizabeth W. Musser Chair

Violinist Steven Copes joined The Saint Paul Chamber Orchestra as Concertmaster in 1998, and since then has led the SPCO from the first chair in many highly acclaimed, eclectic programs. He appears frequently as soloist with the SPCO and many other ensembles around the world.

A zealous advocate of the music of today, he gave the world premiere of George Tsontakis' Grammy-nominated Violin Concerto No. 2 (2003), which won the 2005 Grawemeyer award and has been recorded for KOCH Records, and also gave the NY premiere of Lutoslawski's Subito (1992) for Violin and Piano. In June of 2017 he gave the World Premiere of Pierre Jalbert's Violin Concerto with Thomas Zehetmair conducting the SPCO.

An avid chamber musician, Copes has performed at festivals and concert series such as Aspen, Boston Chamber Music Society, Caramoor, Cartagena, Chamber Music Northwest, Chestnut Hill, La Jolla Summerfest, Lake Champlain Chamber Music Festival, Mainly Mozart, Marlboro, Moritzburg, Mozaic, Norfolk, Olympic Music Festival, Piccolo Spoleto, Salt Bay Chamberfest, Santa Fe, Seattle Chamber Music Society, Skaneateles, Styriarte, and at other festivals across the globe. He co-founded the Alpenglow Chamber Music Festival in Colorado as well as Accordo, a chamber music group in the Twin Cities, now in its 12th season.

A frequent guest Concertmaster/Leader, Copes has recorded and toured extensively throughout Europe and Asia with the Chamber Orchestra of Europe, the Budapest Festival Orchestra, and the Mahler Chamber Orchestra and has performed in the same capacity with the likes of the Baltimore Symphony, Cincinnati Symphony, Halle Orchestra, Houston Symphony, London Philharmonic, Pittsburgh Symphony, Royal Concertgebouw Orchestra, and the San Francisco Symphony.

What would you be doing if you weren't a classical musician?

"A chef or sous-chef in some earthy, organic, farm-to-table restaurant in the middle of nowhere, a writer of silly things or children's books, or a cartoonist/illustrator."



Kyu-Young Kim violin

Artistic Director and Principal Violin, Bruce H. Coppock Chair

Artistic Director and Principal Violin of The Saint Paul Chamber Orchestra, Kyu-Young Kim is one of the most versatile and accomplished musicians of his generation. His appointment as the SPCO's Artistic Director in January 2016 marks the first time a playing member has been tapped to take the artistic helm of a major American orchestra. Previously, Kim served as Director of Artistic Planning with the SPCO while continuing to perform in the orchestra. Since assuming his dual role in 2013, the SPCO has named seven new Artistic Partners, opened its new Concert Hall at the Ordway Center for the Performing Arts to great critical acclaim, toured throughout the U.S. and to Europe, and won a Grammy Award in 2018 for its disc of Schubert's *Death and the Maiden* with violinist Patricia Kopatchinskaja.

Kim has also toured throughout the world as a founding member of the Daedalus Quartet with whom he won the Grand Prize at the 2001 Banff International String Quartet Competition and was a member of Chamber Music Society of Lincoln Center's Chamber Music Two Program. As a former member of the Pacifica String Quartet, Mr. Kim won the prestigious Naumburg Chamber Music Award. He has appeared as soloist with the Korea Broadcasting System (KBS) Symphony Orchestra, The Saint Paul Chamber Orchestra, the Amadeus Chamber Orchestra of Poland and the Bloomington Symphony Orchestra. He has also served as guest concertmaster of the Pittsburgh Symphony, the Minnesota Orchestra, and the Mostly Mozart Festival Orchestra, and is an Emeritus Member of the Orpheus Chamber Orchestra.

What is different about performing with the SPCO versus other ensembles? "We play such a wide range of music and work with such interesting Artistic Partners. Other great chamber orchestras tend to be specialists, but we can play an amazing Baroque week with someone like Artistic Partner Richard Egarr, then do a world premiere and a Beethoven symphony the next week, and play chamber music with Jeremy Denk the week after that. You have to be able to turn on a dime in this orchestra, which makes it very challenging but also super fun and rewarding."



Daria Adams violin

SPCO Musician

Violinist Daria T. Adams has been a member of The Saint Paul Chamber Orchestra since 1987. Prior to joining the SPCO, she was a concerto soloist with the New American Chamber Orchestra, performing in the United States, Europe, and Scandinavia. An active recitalist and chamber musician, Adams has been a guest artist at the chamber music festivals of Newport, Rhode Island; Banff, Alberta, Canada; Nantucket, Massachusetts; Lyon, France and Vaasa, Finland. Since 1987, Adams has also participated in the Santa Fe Opera and Strings in the Mountains in Steamboat Springs, Colorado. With her husband, Michael, a violist with the Minnesota Orchestra, she is the founder and artistic director of Music in the Vineyards, a three-week summer chamber music festival in the Napa Valley wineries in California. Adams holds degrees from the State University of New York, Stonybrook, and the New England Conservatory.



Maiya Papach viola

Principal Viola, Alfred and Ingrid Lenz Harrison Chair

Maiya Papach is the principal violist of The Saint Paul Chamber Orchestra. A member of the orchestra since 2008, she has made solo appearances with the SPCO in Mozart's *Sinfonia Concertante* with concertmaster Steven Copes, solo directed Benjamin Britten's *Lachrymae* and as soloist in Woolrich's *Ulysses Awakes*.

Papach has made frequent national and international appearances as a chamber musician, with a versatile profile in her performances of both traditional and contemporary repertoire. She is a founding member of the International Contemporary Ensemble (ICE), with whom she has performed frequently at Lincoln Center's Mostly Mozart Festival, New York's Le Poisson Rouge, Chicago's Museum of Contemporary Art and dozens of experimental venues. She has toured extensively in the former Soviet Union with the Da Capo Chamber Players, across North America with Musicians from Marlboro, and has made appearances at Prussia Cove (UK), the Boston Chamber Music Society, the Chesapeake Chamber Music Festival, the Chattanooga Chamber Music Festival and Chamber Music Quad Cities. She is also currently a member of Accordo, a Twin Cities-based chamber music group.

Papach is a 2013 recipient of the McKnight Fellowship for Performing Musicians administered by the MacPhail Center for Music. Through this fellowship and in collaboration with ICE, she co-commissioned a viola concerto by Anthony Cheung, performed at the Mostly Mozart Festival to critical acclaim by the *New York Times*. She is a graduate of the Oberlin Conservatory and the Juilliard School, and her principal teachers include Roland Vamos, Karen Tuttle, Benny Kim and Hsin-Yun Huang. She performs on a 19th century Turinese viola by Annibale Fagnola.



Hyobi Sim viola

Associate Principal Viola

A native Korean violist Hyobi Sim is the Associate Principal Violist of The Saint Paul Chamber Orchestra. She began the study of viola when she was 12 years old. She won prizes at Tertis International Viola Competition, Music Chunchu Competition and Seoul Arts Center Competition.

Sim has made solo appearances with the Saint Paul Orchestra where she performed the Italian Serenade by Hugo Wolf and the *Sinfonia Concertante* in E flat Major by Mozart. She also had solo appearances with many other orchestras such as Czech Philharmonic Orchestra, Gyungki Philharmonic Orchestra, Gyungchal Symphony Orchestra, Curtis Chamber Orchestra and so on.

As an active chamber musician, Sim recently performed with members of the Accordo in Minnesota and Kumho Asiana Soloists Ensemble. She was the Guest Principal Violist at the Cabrillo Festival of Contemporary Music in 2018 and she performed 'All in the Family Concert' at 92nd Street Y in New York. Sim has performed with great musicians including Steven Tenenbom, Ida Kavafian, Peter Wiley, Steven Isserlis, Jeremy Denk, Michael Kannen, Daniel Phillips, Pamela Frank, Roger Tapping and others. Sim is a graduate of the Curtis Institute of Music, the Juilliard School and the Peabody Institute of Music. She studied with Roberto Diaz, Misha Amory, Hsin-Yun Huang and CJ Chang.

Do you have any hobbies?

"I started doing Pilates last March and I am loving it! Sometimes I feel tight and sore after long hours of playing my instrument. Pilates relaxes my body, but also gives me strength, so it really helps my playing."

What other genres of music do you like to listen to?

"I love listening to jazz music!"



David Auerbach viola

Guest Musician

Violist David Auerbach will begin his third consecutive one-year position with the Minnesota Orchestra this fall. Since moving to the Twin Cities in the fall of 2007, David has cultivated a fulfilling and varied performing and teaching career. He is the principal violist of the Minnesota Opera Orchestra, and has performed regularly with the Saint Paul Chamber Orchestra, as well as many other local orchestral and chamber ensembles. He also frequently performs elsewhere in the country, including with the chamber orchestra A Far Cry, which is based in Boston. A dedicated chamber musician, David has participated in the music festivals of Ravinia, Kneisel Hall, and Norfolk, and he has performed with chamber groups several times in Carnegie's Weill and Zankel Recital Halls. David joined the faculty of the University of St. Thomas in 2012, and also maintains a private teaching studio.

David earned a DMA from Stony Brook University in 2007, where he was a scholarship student of Katherine Murdock. Additionally, he received a Masters Degree from the Juilliard School under the tutelage of Samuel Rhodes, and a Bachelor of Science Degree from the University of Wisconsin-Madison, with majors in Music Performance (studying with Sally Chisholm) and Molecular Biology.

**Sarah Lewis** cello

John and Karen Larsen Chair

Cellist Sarah Lewis has been a member of The Saint Paul Chamber Orchestra since 1998. A Saint Paul native, she started piano lessons at the MacPhail Center for the Arts at the age of three. She holds degrees from Southern Methodist University and the Juilliard School, where she studied with Lev Aronson and Channing Robbins, respectively. Prior to joining the SPCO, Sarah was a member of the Milwaukee Symphony Orchestra (1994-1996), and performed as a substitute musician with the Minnesota Orchestra and the Los Angeles Philharmonic. She has appeared as soloist with the SPCO and gave the U.S. premiere of Malcolm Forsyth's Eclectic Suite for Cello and Piano with Lydia Artymiw. An avid chamber musician, she has performed solo and chamber recitals in New York, Los Angeles, San Francisco, and the Twin Cities. Sarah has been a featured chamber musician at the Alexandria Festival of the Lakes in Minnesota, and her recent summer activities have included Music in the Vineyards in Napa Valley, and Music in the Mountains in Durango, CO. She is very active in teaching and coaching the students from the Greater Twin Cities Youth Symphonies. Sarah makes her home in Edina with her husband and two children. Her other interests include, mountain climbing, gardening and yoga.

**Joshua Koestenbaum** cello

Associate Principal Cello, Ruth and John Huss Chair

Cellist Joshua Koestenbaum combines his career at The Saint Paul Chamber Orchestra with active solo and chamber music performances as well as being an active private teacher. A member of the SPCO since 1980, he has appeared frequently as soloist with the Chamber Orchestra. During the 2001-02 season, Koestenbaum replaced Heinrich Schiff, playing the Haydn Concerto in C, on just a few days' notice. The same season, he gave numerous performances of the Tartini Cello Concerto in D. Koestenbaum has served as principal and assistant principal cellist of the Aspen Festival Orchestra; assistant principal cellist of the Yale Philharmonia, the San Jose Symphony and the New Haven Symphony; and principal cellist of the Grant Park Festival Orchestra in Chicago. As a chamber musician, he has performed with Jaime Laredo, Joseph Silverstein, Pinchas Zukerman, Hugh Wolff, Jeffrey Kahane, and with fellow SPCO musicians at home and at the Rolandseck Festival in Germany. Koestenbaum has coached at the National Orchestral Institute in Baltimore, and was a cello instructor at St. Olaf's summer academy Cello: an American Experience. Koestenbaum earned his bachelor's degree from Stanford University and received his master's degree from Yale University, where he studied with Aldo Parisot. Among his other mentors were Bonnie Hampton, Margaret Rowell and Zara Nelsova. In 2010 he was featured on Twin Cities Public Television's *Minnesota Originals* series. Koestenbaum is an aviation fan and ham-radio enthusiast.

**Richard Belcher** cello

SPCO Musician

New Zealand cellist Richard Belcher joined the SPCO in 2019 after a twenty year career as founding cellist of the Grammy-nominated Enso String Quartet. With the quartet he earned highly critical accolades from recording and concertizing in many of the world's major concert halls such as Carnegie Hall, Lincoln Center, and Kennedy Center in the United States, as well as abroad in Europe, South America, Australia and New Zealand.

Richard is the Artistic Director of Music on the Hill in Mankato, Minnesota, and since 2008 has been Principal Cellist of River Oaks Chamber Orchestra in Houston, Texas. He has taught and performed at many festivals including St. Bart's, Festival d'Aix en Provence, Prussia Cove, Madeline Island, Campos do Jordao International Winter Festival, SummerFest La Jolla, and the San Miguel de Allende International Chamber Music Festival.

In demand as a teacher and chamber music coach, Richard has previously served as Adjunct Faculty at Rice University's Shepherd School of Music and has given numerous masterclasses around the world.

Richard moved to the United States in 1998 to study with Aldo Parisot at Yale University, and it was while there that he founded the Enso String Quartet. Richard's other principal teachers include Norman Fischer, Marc Johnson, and Alexander Ivashkin. He plays an N.F. Vuillaume cello made in 1856, and is married to Cecilia Belcher, Assistant Principal 2nd Violin of the Minnesota Orchestra.

**Zachary Cohen** bass

Principal Bass

Zachary Cohen, a native of the Bronx, won the position of principal bass of the Milwaukee Symphony Orchestra in his senior year of Juilliard at the age of 22. Cohen received his Bachelor of Music from Juilliard where he studied with legendary bassist Homer Mensch. During his summers Cohen has performed at the Marlboro Music Festival, Grand Teton Music Festival, and The Dresden Musikfestspiele. As an active chamber musician Cohen has collaborated with a wide range of artists such as Itzhak Perlman, Richard Goode, Mitsuko Uchida, Midori, Mark O'Connor and members of

the Guarneri and Mendelssohn quartets. He has also worked closely with some of today's most respected composers such as Henri Dutilleux, Osvaldo Golijov, and Mario Davidovsky. While attending Juilliard, Cohen became a member of the chamber group 'The Knights.' He has recently recorded two albums with them on Sony Classical.



Dean Billmeyer harpsichord

Guest Musician

Award-winning organist Dean Billmeyer is in his thirty-sixth year at University Organist and Professor of Music at the University of Minnesota. In this capacity, he teaches classes in Counterpoint, Thoroughbass, and Keyboard Skills, as well as Organ Literature and Pedagogy. Billmeyer has appeared as a recitalist and clinician throughout the United States and Western Europe – his performances have consistently been acclaimed by juries and critics in the U.S. and abroad for their technical prowess and interpretive insight. His numerous awards include prizes in the Dublin International Organ Festival Competitions in 1980 and 1988, and the American Guild of Organists has twice awarded him for the highest scores nationally on the Guild Certification Examinations.

Billmeyer's recent concerts included a three-city, five-recital tour of Germany in 2016, with performances in Freiberg (Saxony), Leipzig, and Delbrück (Paderborn). These concerts included recitals on noteworthy organs in Freiberg (Silbermann Organs of 1714 at the Cathedral and 1735 at the Petrikerche, and in Leipzig (1904 Sauer organ at the Michaeliskirche). A feature interview in the Freiberg Freie Presse appeared during the tour with the headline "Organist and Gentleman". His double-CD recording of Bach works as edited by Karl Straube is forthcoming on the Rondeau label in the summer of 2018.

Billmeyer's teachers include the late David Craighead (Eastman School of Music), the late Robert Anderson (Southern Methodist University), and Michael Radulescu (Hochschule für Musik und Darstellende Kunst, Vienna). He has appeared regularly as an organist, harpsichordist, and pianist over the last eighteen seasons with both the Minnesota Orchestra and St. Paul Chamber Orchestra.



Viet Cuong

Composer

Called "alluring" and "wildly inventive" by *The New York Times*, the "irresistible" (*San Francisco Chronicle*) music of American composer Viet Cuong has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Sō Percussion, Eighth Blackbird, Alarm Will Sound, Atlanta Symphony, PRISM Quartet, Albany Symphony, Orchestra of St. Luke's, and Minnesota Orchestra, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his upcoming projects include a concerto for Eighth Blackbird with the United States Navy Band. Viet also enjoys exploring the unexpected and whimsical in his music, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works thus include a snare drum solo, percussion quartet concerto and a double oboe concerto.

Currently the California Symphony's 2020-2023 Young American Composer-in-Residence, Viet holds degrees from the Curtis Institute of Music (AD), Princeton University (MFA) and Peabody Conservatory (BM/MM). Viet has held artist residencies at Dumbarton Oaks, Copland House, Yaddo, Ucross and the Atlantic Center for the Arts, and his music has been awarded the Barlow Endowment Commission, ASCAP Morton Gould Composers Award, Theodore Presser Foundation Award, Suzanne and Lee Ettelson Composers Award, Cortona Prize, New York Youth Symphony First Music Commission, Boston GuitarFest Composition Prize and Walter Beeler Memorial Prize.



Cassie Pilgrim oboe

Principal Oboe, Sewell Family Chair

A native of Chamblee, Georgia, Cassie Pilgrim is the Principal Oboist of The Saint Paul Chamber Orchestra. In addition, she has performed in The Philadelphia Orchestra and the Atlanta Symphony Orchestra. During the summer, she has appeared at Festival Mozaic, Music from Angel Fire, the Aspen Music Festival and the Colorado College Summer Music Festival. Cassie studied with Richard Woodhams at the Curtis Institute of Music and most recently with Robert Walters as an Artist Diploma Student at the Oberlin Conservatory. She began playing the oboe from the age of 10 and previously studied with Elizabeth Koch Tiscione. While at Curtis, she worked with Jonathan Biss to establish the Philadelphia branch of Boston-based charity organization Music for Food. Aside from music, Cassie enjoys writing, hammocking and eating dimsum.



Gabriela Lena Frank

Currently serving as composer-in-residence with the storied Philadelphia Orchestra and included in the Washington Post's list of the 35 most significant women composers in history (August, 2017), identity has always been at the center of composer/pianist Gabriela Lena Frank's music. Born in Berkeley, California (September 1972), to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural American heritage through her compositions. Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Frank also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to fifty of the country's finest artists. Her work has been described as "crafted with unself-conscious mastery" (Washington Post), "brilliantly effective" (New York Times), "a knockout" (Chicago Tribune) and "glorious" (Los Angeles Times). She has received orchestral commissions and performances from leading American orchestras including the Chicago Symphony, the Boston Symphony, the Atlanta Symphony, the Cleveland Orchestra, the Philadelphia Orchestra and the San Francisco Symphony. In the season of 2021-22, San Diego Opera will premiere Frank's first opera, *The Last Dream of Frida*, utilizing words by her frequent collaborator Pulitzer Prize winning playwright Nilo Cruz.

Frank is the subject of scholarly books including the W.W. Norton Anthology: *The Musics of Latin America*; *Women of Influence in Contemporary Music: Nine American Composers* (Scarecrow Press) and *In her Own Words* (University of Illinois Press). She is also the subject of several PBS documentaries including the Emmy-nominated *Música Mestiza*, regarding a workshop she led at the University of Michigan, composing for a classical string quartet plus trio of Andean panpipe players.

In 2017, Frank founded the award-winning Gabriela Lena Frank Creative Academy of Music, a non-profit training institution held on her two rural properties in Boonville, CA for emerging composers from a vast array of demographics and aesthetics. Closing on its third year, GLFCAM will have worked with nearly seventy composers and thirty-five performer mentors, sponsoring and brokering commissions for its alums with such institutions as the Orchestra of St. Luke's, 45th Parallel Universe Chamber Orchestra, and the Philadelphia Orchestra.

Civic outreach is an essential part of Frank's work. She has volunteered extensively in hospitals and prisons, with her current focus on developing the music school program at Anderson Valley High School, a rural public school of modest means with a large Latino population in Boonville, CA.

Frank attended Rice University in Houston, Texas, where she earned a B.A. (1994) and M.A. (1996). She studied composition with Sam Jones, and piano with Jeanne Kierman Fischer. At the University of Michigan, where she received a D.M.A. in composition in 2001, Frank studied with William Albright, William Bolcom, Leslie Bassett and Michael Daugherty, and piano with Logan Skelton. She currently resides in Boonville, a small rural town in the Anderson Valley, with her husband Jeremy on their mountain farm. She has a second home in her native Berkeley in the San Francisco Bay Area and has traveled extensively in Andean South America.

Frank is a member of G. Schirmer's prestigious roster of artists, exclusively managed and published.



Maureen Nelson violin

SPCO Musician

Maureen Nelson, violin, became a full-time member of The Saint Paul Chamber Orchestra in 2016. As former founding member and first violinist, she led the Grammy-nominated Enso String Quartet for nearly two decades, captivating audiences from major concert stages of the world, regularly concertizing throughout North America and abroad. Founded at Yale University in 1999, the quartet has been described by *Strad* magazine as "thrilling" and praised by the *Washington Post* for its "glorious sonorities...half honey, half molten lava." The quartet quickly went on to win top prizes at the Concert Artists Guild competition and the Banff International String Quartet Competition. *Classical Voice* praised the ensemble as "one of the eminent string quartets of our era." Along with a busy touring and teaching schedule, Maureen made numerous critically acclaimed recordings on the Naxos label with the Enso.

A native of Pennsylvania, Maureen was enrolled in Temple University's Center for Gifted Young Musicians at the age of 12, and began attending the Curtis Institute of Music shortly thereafter. As a winner of the Greenfield Competition, Maureen appeared as soloist with the Philadelphia Orchestra when she was 16. While studying in Germany, she was concertmaster of the Detmolder Kammerorchester and has been a member of the Houston-based River Oaks Chamber Orchestra since 2010. During summers, Maureen spends her time away from SPCO visiting family, performing at chamber festivals and is a member of Lincoln Center's Mostly Mozart Festival Orchestra. She is married to percussionist Matthew McClung and together they enjoy a daily coffee & crosswords ritual.

Why have you chosen a career in classical music? "My mother was determined that I would become the next greatest female classical guitarist. Much to her dismay, I turned her gift of a little toy guitar around, tucked it under my chin and started making 'air bows'. I feel so fortunate that my mother had an intensely strong love of music and kept encouraging me, even in times when things seemed too difficult. Every day I remember what a gift it is to play and share music with others."



James Ferree horn

Principal Horn

Formerly the Principal Horn of the Richmond Symphony in Virginia since 2012, James Ferree is the newly appointed Principal Horn of the Saint Paul Chamber Orchestra in 2018.

An Atlanta native, James began piano studies at age 6, and when singing as an 11-year-old choir boy behind the horn section of the Atlanta Symphony Orchestra with Robert Shaw in 5th grade, James was inspired to pursue a career in the horn. Soon after he began studies with Richard Deane, and in 2003 he was the recipient of the Jon Hawkins Memorial Scholarship of the International Horn Society. After a timely family move to Germany, where he studied with horn legend Hermann Baumann, he was accepted to the Juilliard School with Presidential Distinction to study with Jerome Ashby (BM) and William Purvis (MM). He then joined the New World Symphony in Miami under music director Michael Tilson Thomas, followed by his tenure at the Richmond Symphony. James has also performed as guest with the orchestras of Atlanta, Virginia, Florida, Jacksonville, Charleston, and Kansas City, and the Los Angeles Philharmonic. With the LA Phil, under the direction of Gustavo Dudamel, James has performed as Guest Associate Principal, including on their 2016 NY-European Tour, subscription concerts, and at the Hollywood Bowl.

Solo appearances include the Britten Serenade for Tenor, Horn & Strings with the RSO, Messiaen's *Des Canyons aux Étoiles* at Juilliard, and Schumann *Konzertstück* for Four Horns with the Richmond Philharmonic. When he performed Glière's *Horn Concerto* as a member of the New World Symphony, the South Florida Classical Review wrote, "The accuracy of James Ferree's playing stood out...and [James] displayed a mastery of the instrument that allowed him to paint all the moods...golden sounds."

As a chamber musician, James is active as a chamber artist, having performed with the Chamber Music Society of Central Virginia, Atlantic Chamber Ensemble, Richmond Chamber Players, and the Staunton Music Festival. He can also be heard alongside the American Brass Quintet in their 50th Anniversary album. James has also participated in the festivals of Tanglewood, Spoleto USA, and Music Academy of the West, and has been a member of the Verbier Festival since 2010, performing with them and violinist David Garrett on his 2014 Germany tour.

While at Juilliard, James also devoted study to composition and theory with Dr. Philip Lasser and Eric Ewazen. Notable premieres include *Sonata on its Knees* with renowned horn soloist David Jolley, *Love for a Sweater* with RSO concertmaster Daisuke Yamamoto, and his quintet *For a Newborn* with the RSO's principal winds.

James lives with his wife, conductor Chia-Hsuan Lin, and their cats, Monk and Lana, who are perhaps the two fiercest critics of his horn playing. When not performing, James enjoys a good game of baseball or disc golf, reading a book over coffee, and participating at his church.



Matthew Wilson horn

SPCO Musician

Matthew Wilson joined The Saint Paul Chamber Orchestra as a member starting in the 2017-18 season, after playing as a guest musician for many years. He was Principal Horn of the Minnesota Opera Orchestra from 2012–2017. He recently acted as Associate Principal Horn with Cincinnati Symphony Orchestra in 2018 and Minnesota Orchestra on their 2016 European tour. He has been a frequent guest Principal Horn with them and the SPCO. He has also been guest Principal Horn with the Florida Orchestra and the South Dakota Symphony and has had engagements with the Colorado Symphony and The Phantom of the Opera Broadway touring company. He has been Principal Horn of the Crested Butte Musical Festival for several years and will be performing at the Festival of the Lakes in Alexandria, MN this August. A Southern California native, he started playing horn at the age of 9. His primary teachers were George Cable (San Diego Symphony), Herb Winslow, Michael Gast and Kendall Betts. Wilson received his undergraduate degree from University of Northwestern in Saint Paul, Minnesota and his Masters of Music degree from the University of Minnesota.

Learn more about the SPCO musicians, including biographies and photos:

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Upcoming Events

September 9-11, 2022 **Opening Weekend: Beethoven's Seventh Symphony**

September 16-20, 2022 **Mozart's Sinfonia Concertante for Violin and Viola**

September 23-25, 2022 **Mozart's Sinfonia Concertante for Winds**

September 30-October 2, 2022 **Express Concert: Conrad Tao Plays Mozart's Piano Concerto No. 24**