

THE SAINT PAUL
CHAMBER
 ORCHESTRA

BACH'S *BRANDENBURG* CONCERTOS 4, 5 AND 6

December 17-19, 2021

Ordway Concert Hall

About the Program

Johann Sebastian Bach 1685-1750

***Brandenburg* Concerto No. 5**

— Allegro
 Affettuoso
 Allegro

MOVEMENTS

— **Julia Bogorad-Kogan** flute
Kyu-Young Kim violin
Jeffrey Grossman harpsichord

PERFORMERS

Johann Sebastian Bach's Fifth *Brandenburg* Concerto features flute, violin and harpsichord as soloists. Such a trio was a common chamber music ensemble at the time, playing works known as trio sonatas. What is remarkable about this concerto is that the harpsichord functions as more than a supporting accompanist; it contributes whirlwind solo lines, and it issues a monster of a cadenza at the end of the first movement. This use of the harpsichord as a solo instrument foreshadows the seminal keyboard concertos Bach later assembled in Leipzig.

The middle movement, labeled Affettuoso ("with feeling"), presents the soloists without the accompanying strings. Unlike a trio sonata, in which the harpsichord would typically have just a bass line with the right-hand harmonies filled in ad libitum, the harpsichordist's right hand plays its own melodic line that intermingles with the flute and violin. In the finale, a fugue reinforces the equal footing of the voices. The violin and flute take the first two entrances, and the harpsichord jumps in with the third and fourth voices of the fugue.

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Johann Sebastian Bach 1685-1750

***Brandenburg* Concerto No. 6**

– [Allegro]

Adagio ma non tanto

Allegro

MOVEMENTS

– **Maiya Papach** viola

Hyobi Sim viola

PERFORMERS

Johann Sebastian Bach's Sixth *Brandenburg* Concerto limits its palette to the lower strings, including instruments from the viol family that have fallen out of fashion. With the violins absent, the two top lines go to instruments labeled viola da braccio, or viola "on the arm" — meaning violas in the modern sense, held like violins. Joining as a third solo voice is a cello, also from the violin family.

The accompanying lines, marked viola da gamba and violone, indicate bowed instruments that have frets tied to the fingerboard, and that are held upright ("da gamba" means "on the leg"). The inclusion of relatively simple viola da gamba parts may have been an attempt on Bach's part to include his employer, Prince Leopold, who played the instrument reasonably well. In modern practice, two cellos and a contrabass substitute for the viols.

A distinguishing aspect of the first movement is its very slow harmonic motion in the tutti sections, with persistent pulses holding steady while the violas add decorative filigree. If this was one way to avoid straining a less confident viol player such as the prince, the middle movement solves the problem by eliminating the viols entirely. The violas spin out long lines that rise into the violin's usual register, supported by walking cello lines and spacious accompaniment from the basso continuo. The finale is another festive dance in the style of a gigue, in which the soloists elaborate the main theme with passages of flowing sixteenth-notes.

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Johann Sebastian Bach 1685-1750

Brandenburg Concerto No. 4

– Allegro

Andante

Presto

MOVEMENTS

– **Julia Bogorad-Kogan** flute

Alicia McQuerrey flute

Steven Copes violin

PERFORMERS

Johann Sebastian Bach's Fourth *Brandenburg* Concerto showcases a violin along with two parts identified as "echo flutes," a mysterious term that appears nowhere else in Bach's music. Scholars agree (for the most part) that the intended instruments were treble recorders, and that the "echo" label referred to the loud and soft alternations in the middle movement, creating an echo-like sound. In performances on modern instruments, flutes typically substitute for the recorders.

In the fast first movement, the violin takes the flashiest material, including long strings of arpeggios, a series of double-stops (the technique of playing two notes at once) and a wickedly fast passage of slurred 32nd-notes. The characteristic tone of the flutes becomes more prominent in the middle movement, with the violin dropping into the role of the bass instrument to support the higher voices. The movement ends on an unresolved chord that should proceed to E minor, the slow movement's home key, but instead the violas launch the Presto finale in G major, where the concerto started. Their robust entrance marks the start of a virtuosic fugue.

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Artist Profiles


Julia Bogorad-Kogan flute

Principal Flute

The New York Times called Julia Bogorad-Kogan “a wonderful flutist — her playing is graceful, virtuosic, and always full of interest.” Bogorad-Kogan, who became the SPCO’s principal flutist at the age of 22, combines an orchestral career with regular recital and solo performances. She has performed worldwide, including at New York’s Merkin Concert Hall, the Schubertsaal of the Vienna Konzerthaus, Washington, D.C.’s Phillips Collection, in San Jose, Costa Rica and Xiamen, China. A frequent soloist with the SPCO, she also performed the Mozart Concerto in G with the Grand Teton Teton Music Festival Orchestra, conducted by their music director Donald Runnicles. She has appeared on numerous *Saint Paul Sunday* radio shows, and at the Marlboro and Ravinia festivals. Bogorad-Kogan has served as acting principal flutist of the Boston Symphony Orchestra, the Milwaukee Symphony, the National Symphony and the Minnesota Orchestra. She serves on the faculty of the University of Minnesota, and was an interim faculty member at the Oberlin Conservatory and at the University of Michigan. Her two latest CDs, on the Full Harmonic label, are “*Flute Music of the Paris Conservatory*” and “*Handel Flute Sonatas*,” the latter of which *Flute Talk* magazine wrote, “Were you to have only one Baroque CD, it should be this one.” Her husband, Peter Kogan, is a jazz drummer, composer and designer of baroque and classical-era timpani. Bogorad-Kogan is a student of ballet at Dance Spectrum and Saint Paul Ballet.

Why have you chosen a career in classical music? “When I was four or five, I heard the sound of the flute and I just knew that I wanted to play that. I didn’t even know what it looked like! For me, playing principal flute in the orchestra is like flying— soaring above the orchestra— always thrilling!”


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.”


Jeffrey Grossman harpsichord

Guest Musician

Keyboardist and conductor Jeffrey Grossman specializes in vital, engaging performances of music of the past, through processes that are intensely collaborative and historically informed. As the artistic director of the acclaimed baroque ensemble the Sebastians, Jeffrey has directed Bach’s St. Matthew and St. John Passions and Handel’s Messiah from the organ and harpsichord. In recent seasons, he was the music director for performances of Monteverdi’s *Vespers of 1610* with the Green Mountain Project in New York and Venice and musical director for the 2019 Boston Early Music Festival Young Artists Training Program, where he conducted Handel’s *Orlando* from the harpsichord. Previous operatic conducting engagements include Haydn’s *L’infedeltà delusa* and Handel’s *Agrippina* with Juilliard Opera and Juilliard415, and he appears frequently with TENET Vocal Artists as performer and guest music director. For more than thirteen seasons, Jeffrey toured parts of the rural United States with artists of the Piatigorsky Foundation, performing more than 180 outreach concerts to underserved communities from Florida to Alaska. Jeffrey can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, Métier, MSR Classics, and Warner Classics record labels.

Jeffrey is a faculty member of Yale University's School of Music and Institute of Sacred Music, where he teaches performance practice and works with graduate voice students specializing in early music. A native of Detroit, Michigan, Jeffrey holds degrees from Harvard College, the Juilliard School, and Carnegie Mellon University. He resides in New York City. For more information, please visit jeffreygrossman.com



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!"



Alicia McQuerrey flute

SPCO Musician

Alicia McQuerrey joined the SPCO as a flute and piccolo player in 2001. A native of Charleston, West Virginia, McQuerrey began studying the Suzuki flute method at the age of seven with Mrs. June Warhofitg, then principal flutist with the West Virginia Symphony. Alicia earned the distinction of becoming the first American student to complete the Suzuki flute method. Prior to joining the SPCO, she earned a bachelor's degree in performance from the Cincinnati College-Conservatory of Music under the tutelage of Dr. Bradley Garner, flute and Jack Wellbaum, piccolo. McQuerrey earned her master's degree and professional studies certificate from the Manhattan School of Music, studying with Michael Parloff, then principal flutist with the Metropolitan Opera Orchestra and Linda Chesis, soloist and chamber musician. She enjoys coaching, performing and assisting with many of the SPCO's Education and Community Engagement programs. McQuerrey teaches at Hamline University, University of Wisconsin-River Falls and has a small teaching studio in St. Paul where she resides with her daughter, Lola and their dogs, Bella and Cole.

Do you have any interesting stories about your instrument? "When I auditioned for the SPCO in spring 2001, Julie Bogorad-Kogan asked me if I could get a new piccolo before I started and I said, 'Yes!' So I went back to New York and called my piccolo guru, Jack Wellbaum to have him send me a few. He sent three and when I told him which one I'd chosen he said 'I thought you'd say that.' I figured he just knew my playing but there was an interesting story. The gentleman making my piccolo passed away before he could finish the headjoint which determines a lot of the color and sound of the instrument. Jacques Zoon, a Dutch flutist who is famous for making his own wood flutes and even cutting on his headjoint while in concert—yikes, saw it on the shop desk and decided he'd finish it. It has the most beautiful timbre and sings so beautifully even in the low octave. A good friend played it and said 'if you ever want to get rid of this piccolo let me know.' Sorry folks—I'm keeping it!"



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."

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**