

THE SAINT PAUL
CHAMBER
ORCHESTRA

The Saint Paul Chamber Orchestra announces its 2022.23 season

- Newly appointed SPCO Artistic Partners Abel Selaocoe and Tabea Zimmermann will lead performances with the orchestra along with returning SPCO Artistic Partners Richard Egarr, Jonathan Cohen and Rob Kapilow
- After performances together at the 2020.21 Bravo! Vail Music Festival, former SPCO Artistic Partner and world-renowned violinist Joshua Bell will reconnect with the SPCO for concerts at the Ordway
- A wide range of SPCO musicians will be featured as soloists throughout the season, and five SPCO musicians will take the creative lead on four curated programs
- The SPCO launches its Sandbox Composer Residencies, a groundbreaking collaborative model for new music with three inaugural Sandbox composers: Viet Cuong, Clarice Assad and Gabriela Lena Frank
- After a season of presenting concerts without intermission as a pandemic safety measure, the SPCO will resume full-length concerts with intermission while also offering several weeks of Express Concerts featuring the same amount of music without the intermission
- Pianists Conrad Tao and Yeol Eum Son will make their debuts as soloists with the SPCO, and Gábor Takács-Nagy will conduct the 2022.23 season finale
- The SPCO will return to its full Neighborhood Series this season following an abbreviated schedule in the 2021.22 season, and will celebrate 13 years of partnership with the Capri in North Minneapolis
- Local choral ensemble Border CrosSing will lead a week of performances in their SPCO debut
- Two weeks of special holiday concerts will feature Johann Sebastian Bach's *Brandenburg* Concertos and the SPCO's return to the Basilica of Saint Mary for George Frideric Handel's *Messiah* conducted by Paul McCreesh
- The orchestra will present several live video broadcasts of performances throughout the season in its free online Concert Library
- The SPCO will continue to expand its on-demand digital offerings, adding several performances that were broadcast during the 2021.22 season to the library for free on-demand streaming

SAINT PAUL, MN, MAY 11, 2022 —The Saint Paul Chamber Orchestra (SPCO) announces today its 2022.23 season — the 64th concert season for the organization. After an abridged season of concerts in 2021.22 focused on smaller ensembles and chamber music repertoire to limit ensemble size and allow for distancing of musicians on stage, the 2022.23 season represents a

return to a full schedule of performances at the Ordway Concert Hall and Neighborhood Series venues and a return to programs featuring performances by the full orchestra.

The SPCO will be joined by returning Artistic Partners Jonathan Cohen, Richard Egarr and Rob Kapilow, and will welcome two new Artistic Partners appointed at the end of the 2021.22 season: South African cellist, singer and composer [Abel Selacoe](#) and internationally-renowned German violist [Tabea Zimmermann](#). Numerous SPCO musicians will be featured as soloists with the orchestra throughout the season, and five members of the orchestra will serve as Creative Leads, curating four programs that showcase their passion and creativity. Other highlights include the launch of the groundbreaking Sandbox Composer Residency program — inspired by the environment in which Franz Joseph Haydn wrote his masterworks — as a new model for composers and musicians to create new music together in creative collaboration.

“We are thrilled at the abundance of exciting artistic news that we have to announce with our 2022.23 season programming and cannot wait to share all of this great music with our community,” said Artistic Director and Principal Violin Kyu-Young Kim. “The creativity of our own musicians as well as our Artistic Partners, Sandbox Composers, and incredible guest artists will be on full display throughout this celebratory season.”

“Kyu and the musicians have developed a wonderful season for our community that fully reflects our artistic and organizational vision,” said SPCO Managing Director and President Jon Limbacher. “We are so excited to provide this exceptional season to our great community, and to continue our long-term commitment to accessibility through affordable ticket prices, Neighborhood Series concerts and our free Concert Library.”

Creative Leads

In the SPCO’s unique musician-led artistic model, members of the orchestra are deeply engaged in every aspect of the organization’s artistry, including selecting repertoire, shaping artistic interpretations, choosing Artistic Partners and collaborators, and leading uncondacted rehearsals and performances. Musicians are also empowered to bring forward project ideas and this season, five musicians have served as Creative Leads, curating four special programs that showcase their musical interests and passions.

Baroque Marvels with Julia Bogorad-Kogan (Dec 1-3)

A selection of Baroque chamber music by well-known composers **Johann Sebastian Bach** and **Georg Philipp Telemann** and their lesser-known female contemporaries **Isabella Leonarda** and **Élisabeth-Claude Jacquet de la Guerre**

Romantic Landscapes with Eunae Koh (Jan 5-7)

Women composers from the Romantic era to the present day respond musically to emotional and natural landscapes in a program featuring music by **Clara Schumann**, **Louise Farrenc**, **Valborg Aulin** and **Hilary Tann**

Musical Distillations with Steven Copes (Jan 26-28)

A thrilling deep dive into masterworks by four early 20th century composers (**Arnold Schoenberg**, **Richard Strauss**, **Edgar Varèse** and **Maurice Ravel**), each distilling late-Romantic musical traditions into something fresh and modern

***Legends/Leyendas* with Maureen Nelson and Richard Belcher (Jan 20-Feb 4)**

Exploring the interwoven musical traditions of Spain and Latin America, this program features the legendary “Spanish Mozart,” **Juan Crisostómo Arriaga**, Andean-inspired music by **Gabriela Lena Frank**, a wind quintet by **Maurice Ravel**, and Renaissance works arranged by SPCO violinist **Maureen Nelson**

A wide range of guest artists, SPCO musicians and five Artistic Partners featured as soloists and directors

In addition to numerous unperformed, musician-led performances, the 2022.23 season also features several SPCO musicians, returning and debuting guest artists, and five Artistic Partners in solo roles with the orchestra.

- **September 30–October 2**, concert pianist [Conrad Tao](#) will make his SPCO debut with Wolfgang Amadeus Mozart’s Piano Concerto No. 24
- **October 14–15**, Artistic Partner [Richard Egarr](#) will lead the orchestra in performances featuring Principal Horn [James Ferree](#) and tenor [David Portillo](#)
- **November 3–6**, Minnesota-based choral ensemble [Border CrossSing](#) will collaborate with the SPCO in a weekend of debut performances conducted by [Ahmed Anzaldúa](#), featuring music by Johann Sebastian Bach and Manuel de Zumaya
- **November 10–13**, former Artistic Partner [Joshua Bell](#) will return to the Ordway in performances of Henri Vieuxtemps’ Fifth Violin Concerto
- **January 12–15**, Artistic Partner [Richard Egarr](#) returns to lead Johann Sebastian Bach’s Orchestral Suite No. 3
- **February 10–12**, pianist [Jonathan Biss](#) returns for performances of Ludwig van Beethoven’s *Emperor* Piano Concerto and a U.S. premiere of a new work by Brett Dean in the culmination of the SPCO and Biss’ Beethoven/5 project in which five composers were commissioned to write new piano concertos inspired by Beethoven’s piano concertos
- **March 10–19**, Artistic Partner [Tabea Zimmermann](#) joins the SPCO for the first time since 2019 for two weeks of concerts featuring works by Johannes Brahms, Béla Bartók and Felix Mendelssohn
- **March 31–April 2**, Principal Cello [Julie Albers](#) solos on Stephen Hartke’s Cello Concerto, *Da Pacem*, co-commissioned in 2018 by Oberlin College and Conservatory, The Saint Paul Chamber Orchestra, Aspen Music Festival and School, Robert Spano, Music Director, and American Composer Orchestra
- **April 14–18**, Principal Clarinet [Sang Yoon Kim](#) performs Bernhard Crusell’s Second Clarinet Concerto
- **April 20–23**, Artistic Partner [Abel Selaocoe](#) returns for a weekend of concerts, following a sensational 2022 SPCO debut
- **April 28–30**, Concertmaster [Steven Copes](#) performs Johannes Brahms’ Violin Concerto
- **May 11–16**, Principal Oboe [Cassie Pilgrim](#) performs Richard Strauss’ Oboe Concerto
- **May 19–21**, pianist [Yeol Eum Son](#) debuts with the SPCO, leading the orchestra in piano concertos by Wolfgang Amadeus Mozart and Ludwig van Beethoven; cellist [Sarah Lewis](#) performs Jacques Offenbach’s *Les Larmes de Jacqueline* (*Jacqueline’s Tears*)
- **May 25–28**, Artistic Partner [Jonathan Cohen](#) conducts Wolfgang Amadeus Mozart’s Symphony No. 31, *Paris*

- **June 2–3**, Artistic Partner [Rob Kapilow](#) returns for Wolfgang Amadeus Mozart’s Symphony No. 40 as part of his enlightening *What Makes it Great?*® series
- **June 9–10**, Principal Clarinet [Sang Yoon Kim](#) performs Geoffrey Gordon’s world premiere arrangement of Claude Debussy’s First Rhapsody, commissioned by the SPCO, and guest conductor [Gábor Takács-Nagy](#), makes his SPCO debut with Beethoven’s *Pastoral* Symphony.

Sandbox Composer Residencies — a mold-breaking model for new music

This upcoming season will bring the launch of the SPCO’s Sandbox Composer Residency program — a new initiative for engaging composers and community in the creation of new music. Over the next several seasons, three composers will participate in innovative and intensive multi-week residencies with the SPCO, in a program designed to foster a spirit of shared discovery and the creation of a significant body of new music. [Viet Cuong](#), [Clarice Assad](#) and [Gabriela Lena Frank](#) have been selected to work with SPCO musicians as the inaugural Sandbox composers.

In a divergence from the industry standard of commissioning individual works, the Sandbox Residencies will provide support for composers to experiment freely across a variety of new works created in collaboration with the musicians of the SPCO. This alternative residency model will focus on building lasting relationships between the SPCO and resident composers by allowing composers to workshop new pieces, experiment and revise, take risks, develop relationships with SPCO musicians and engage with SPCO audiences.

The guiding principle of Sandbox is to grant composers the creative license to write and rehearse new music in a collaborative setting. The central belief behind Sandbox is that when composers are given this creative license to share compositions with audiences through workshops, post-concert sessions and, ultimately, subscription concerts, the resulting spirit of play, creativity and discovery can lead to a paradigm shift for orchestral music and ground the art form in the present rather than the past.

“The exciting thing about this model is that we, the musicians and audience, get to experience the story of creation behind each piece, and the person behind the story,” says SPCO Principal Horn James Ferree. “Music is all about relationships. Rather than composers being some invisible far-away music factory, this is classical music’s version of farm-to-table where we can develop meaningful relationships with the composers who write for us, perform the music according to the composer’s truest intent, and even participate in the journey of creation. On top of that, the all-star lineup of composers we have to kick-start the residency is unreal.”

“For the past year, my colleagues and I have been dreaming about a way to integrate the music of our time, and the wonderful diversity of the composers working today, into the fabric of what we do as an orchestra, day in and day out,” says SPCO Artistic Director and Principal Violin Kyu-Young Kim. “As we come out of the pandemic and this inflection point in classical music, we don’t want to return to business as usual. With the launching of the Sandbox Residency model, that dream has become a reality, and we invite our audiences into the Sandbox to experience a whole body of new music by an amazing group of composers.”

Sandbox composers will write at least one work for the full SPCO ensemble, plus several solo or chamber music works. Through various Sandbox Sessions and workshops, resident composers will engage performers and audiences in the compositional process. Post-concert talk-backs from the stage will allow the composer and performers to share music and context with the audience in a more informal setting. In lieu of the standard commission-based model by which an orchestra hires a composer to write one piece of music for a specific performance, the Sandbox model will allow for the orchestra and the composer to be more flexible, working with and inspired by each other to create a body of music reflective of our times while allowing for deeper, long-lasting connections between audience, performers and composers in a shared experience of collaborative music-making.

One of the inspirations for this approach is a quote from Franz Joseph Haydn about the working environment that allowed him to almost single-handedly invent the symphonic form. In the height of his career as a musician, Haydn worked as a court musician for the Austrian noble Esterházy family. While serving as Kapellmeister, or music director, Haydn famously said about the circumstances of his role:

As head of an orchestra I could try things out, observe what creates a [good] effect and what weakens it, and thus revise, make additions or cuts, take risks. I was cut off from the world, nobody in my vicinity could upset my self-confidence...so I had no choice but to become original.

The Esterházy court orchestra, therefore, was the “sandbox” that inspired nearly thirty years of compositions. Now, some 250 years later, the SPCO Sandbox Residencies, as inspired by Haydn’s own Esterházy residency, afford a diverse group of composers the opportunity to unleash their creativity and bring forth a body of exciting new music.

Works by historically underrepresented composers

In addition to the SPCO’s new Creative Lead and Sandbox initiatives, another programmatic focus of the 2022.23 season is music by composers who have been historically underrepresented in orchestra repertoire, including composers of color and women.

- **September 9–11**, the season opens with Coleridge-Taylor Perkinson’s “Song Form” from Sinfonietta No. 1
- **September 16–25** concerts feature the premiere of Sandbox composer [Viet Cuong’s](#) *Doubling Back*
- **September 30–October 1**, the SPCO will perform early 20th century American composer Ruth Crawford Seeger’s Music for Small Orchestra
- **October 6 – 8** performances feature works by Sandbox composer [Clarice Assad](#) and 19th century French composer Louise Farrenc
- **October 21–23** concerts feature works by Coleridge-Taylor Perkinson and [Gabriela Ortiz](#), along with *Incident at Wounded Knee*, a piece by Native American composer Louis W. Ballard, commissioned and premiered by the SPCO in 1974
- **November 3–6**, choral ensemble [Border CrosSing](#), led by [Ahmed Anzaldúa](#), will make its SPCO debut in a program that juxtaposes works by Johann Sebastian Bach with music by Baroque composers from Mexico, Cuba and Bolivia

- **November 25–27**, the SPCO will continue its tradition of presenting programs of works by American composers over Thanksgiving weekend, giving the premiere of a new Sandbox commission by [Viet Cuong](#) alongside works by [Caroline Shaw](#), Samuel Barber, [Jeff Scott](#) and Duke Ellington
- **December 1–3**, SPCO Principal Flute [Julia Bogorad-Kogan](#) will lead a program she curated exploring the music of Isabella Leonarda and Élisabeth-Claude Jacquet de la Guerre, lesser-known women contemporaries of Johann Sebastian Bach and Georg Philipp Telemann
- **January 5–7**, violinist [Eunae Koh](#) will lead performances featuring all women composers from the Romantic era to the present day
- **January 26–February 4**, violinist [Maureen Nelson](#) and cellist [Richard Belcher](#) will lead a program they curated that explores the interwoven musical traditions of Spain and Latin America, featuring Sandbox composer [Gabriela Lena Frank's](#) *Leyendas*
- **April 20–23**, new Artistic Partner [Abel Selaocoe](#) will lead performances of music by [Pauline Oliveros](#) and his own compositions
- **April 28–29**, the orchestra will perform Coleridge-Taylor Perkinson's *Sinfonietta No. 2*
- **May 4–5**, SPCO winds will perform *Ritmo Indio (A Study in American Indian Rhythms)* by Louis W. Ballard

Express Concerts: All the music without the intermission!

SPCO performances during the 2021.22 season were limited to around 75 minutes without intermission to prevent crowds from gathering in lobbies or concession lines and create a safer concert experience during the pandemic. Audience response to this format was overwhelmingly positive and many indicated they would enjoy attending concerts without intermission in the future.

While the SPCO plans to resume full-length performances with intermission in the upcoming season, the orchestra will also offer several weeks of Express Concerts featuring the same amount of music without the intermission break. Express Concerts are spread throughout the season and are included in a number of subscription packages across SPCO venues, offering subscribers of different packages an opportunity to experience this concert format.

Free concert videos in the SPCO's online Concert Library

The SPCO launched its online [Concert Library](#) in spring of 2017, offering full-length concert videos for livestreaming and on-demand viewing, anytime, anywhere, completely free of charge. Since then, the orchestra has livestreamed 34 performances, including three Family Concerts, has presented encore broadcasts of several concerts, and has added numerous concert videos and special features to its on-demand library. Since March 2020, the Concert Library has received nearly 600,000 visits from people in Minnesota and beyond.

The orchestra will broadcast 5-10 live performances in the coming season, with the final number of productions contingent on funding. The SPCO will continue to add new on-demand content to the library, as well, and all Concert Library content will continue to be available free of charge.

Concert Library engagement resources for children, families and educators

During the 2020.21 season, the SPCO created an [engagement resources page for children, families and educators](#) to use at home in conjunction with the Concert Library. There are materials to entertain, educate, expand and enhance the experience of viewing the two family concerts currently available on the Concert Library — *Race for the Reef* and *A Nighttime Story* — as well as other activities that will take children on an exploration through the rest of the SPCO Concert Library. The growing list of resources includes listening activities, coloring pages, musical scavenger hunts and more. It can be found at thespco.org/resources.

Ticket information

Season ticket packages are now available for purchase. To learn about available packages and to order tickets, call the SPCO Ticket Office at **651.291.1144** or visit www.thespco.org. To request a brochure, email tickets@spcomail.org. The Ticket Office is open 12pm–5pm Monday through Friday (extended hours of 10am–5pm through June 8). Season ticket packages start at just \$12 per concert for adults and are free for children and students. Individual tickets for the 2022.23 season will go on sale in August, with ticket prices ranging from \$12–\$50 for adults (free for children and students).

Barring any significant negative changes to COVID-19 conditions in the Twin Cities, the SPCO plans to return to concerts at full capacity in the fall and will monitor the environment and inform patrons of any COVID safety measures as the first concerts of the season approach. In the event of any changes or if ticket holders are unable to attend their concerts for any reason, the SPCO will continue to offer the flexibility of free ticket exchanges and the ability to bank ticket value for future use, as well as the options to donate ticket value to the SPCO or request a refund.

ABOUT THE SAINT PAUL CHAMBER ORCHESTRA

Renowned for its artistic excellence, remarkable versatility of musical styles and adventurous programming, The Saint Paul Chamber Orchestra is widely regarded as one of the finest chamber orchestras in the world. Entering its 64th season in September, the SPCO is primarily an uncondensed ensemble that performs a broad range of repertoire from Baroque to new music and works in close collaboration with a dynamic roster of Artistic Partners.

The virtuoso musicians of the SPCO present more than 100 concerts and educational programs in the Twin Cities each year. The orchestra's free online Concert Library offers both live and on-demand videos of concerts that can be viewed anytime, anywhere, completely free of charge. Through its partnership with YourClassical Minnesota Public Radio and American Public Media, the SPCO is regularly heard on public radio programs that reach nearly 850,000 listeners each week on over 250 stations. Additionally, the SPCO has released 68 recordings, including its recent critically-acclaimed album of Wolfgang Amadeus Mozart Piano Concertos with Artistic Partner Jeremy Denk and the 2018 Grammy Award-winning recording of Franz Schubert's *Death and the Maiden* with violinist and former Artistic Partner Patricia Kopatchinskaja. The SPCO has commissioned 162 new works and tours nationally and internationally, including recent engagements in Europe and New York City, and a prestigious residency with violinist Joshua Bell at the 2021 Bravo! Vail Music Festival.

The SPCO is nationally recognized for its commitment to broad community accessibility and its innovative audience engagement efforts. Regular subscription series are performed in a variety of different venues across the Twin Cities metropolitan area each season, a unique commitment to geographic accessibility for a major orchestra. The SPCO offers the most affordable ticket prices of any professional orchestra in the United States, with over 50 percent of tickets available for \$15 or less, and has expanded accessibility even further by offering free tickets for children and students starting in the 2016.17 season as a part of the New Generation Initiative. The orchestra also offers an innovative ticket membership model in which members pay \$9 per month to attend unlimited concerts. The SPCO's award-winning CONNECT education program reaches over 3,000 students and teachers annually in 10 Minneapolis and Saint Paul public schools.

The SPCO is a proud member of the Arts Partnership, a 501(c)(3) organization composed of the four organizations that perform regularly at the Ordway Center for the Performing Arts – Minnesota Opera, the Ordway, the SPCO and Schubert Club. The Partnership's mission is to strengthen its organizations in service to the community through growing collaboration and stewardship of its shared assets. The Partnership works together to maintain the Ordway venue, to expand access for other community arts organizations to perform in the Concert Hall and to engage in collaborative artistic programming.

MISSION OF THE SAINT PAUL CHAMBER ORCHESTRA

Our mission is to sustain a world-class chamber orchestra at the highest standards of artistic excellence that enriches the Twin Cities community by sharing dynamic, distinctive and engaging performances. We are actively committed to accessibility and intentional inclusivity in all aspects of our work and continually strive to provide all people in our community with opportunities to connect with the music we perform.

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