

# THE SAINT PAUL CHAMBER ORCHESTRA

Tap into a new playlist!

## IN CELEBRATION AND HONOR OF INDIGENOUS AND NATIVE AMERICAN ARTISTS

As part of our efforts to advance diversity, equity and inclusion in our organization and in our field, we are pleased to use our platform to celebrate the work of Indigenous and Native American artists during Native American Heritage Month.

We invite you to explore the playlist of works by Native American and Indigenous artists below, curated in collaboration with American Indian composers Brent Michael Davids and Jerod Impichchachaaha' Tate. The playlist features works by Davids and Tate, as well as Barbara Croall, eleven-time Grammy winner R. Carlos Nakai and Louis Ballard, whose piece *Incident at Wounded Knee* was commissioned and premiered by the SPCO.

We strive to reflect the diversity of our Twin Cities community throughout our organization, but we acknowledge that Native American and Indigenous artists have been and continue to be underrepresented in our programming. Sharing the work of Native American and Indigenous artists with our patrons is just one small step in our efforts toward greater inclusion of artists who have historically been underrepresented at the SPCO and in the broader classical music field. We are committed to doing more and working harder to become an organization that is truly inclusive and equitable.



**David Yeagley:** "immersion" from *Soul III*

David Yeagley, piano  
October 2006



**Jerod Impichchachaaha' Tate:** *MoonStrike*

Apollo Chamber Players  
John Herrington, narrator  
September 2019



**Louis Ballard:** Four American Indian Piano Preludes

Emanuele Arciuli, piano  
March 2018



**Sergei Rachmaninoff:** *Spring Waters*

Marsha Thompson, soprano  
Abe Hunter, piano  
October 2020



**Thomas Sleeper:** Sonata for Viola and Piano

Jodi Levitz, viola  
Oleksii Ivanchenko  
March 2019



**Brent Michael Davids:** *Black Hills Olowan*

Mankato Symphony Orchestra  
Maza Kute Singers  
2009



**Charles Shadle:** Symphony No. 3

MIT Symphony Orchestra  
Adam Boyles, Music Director  
May 2015



**George Quincy:** *Choctaw Diaries*

The Bronx Arts Ensemble  
Timothy Archambault, Native American flute  
2008



**James DeMars:** *Spirit Horses*

R. Carlos Nakai, Native American flute  
1991



**Woman's Love Song (traditional Anishinaabe arr. Lyz Jaakola)**

Elizabeth (Lyz) Jaakola, musician and educator  
March 2013



**Tonya Wind Singer:** *Creation* for Orchestra

The Boston Conservatory Orchestra  
2016

## A special thank you to the artists who helped us curate this playlist

[Brent Michael Davids](#) is a concert and film composer, co-director of the Lenape Center in Manhattan and citizen of the Mohican Nation. As an American Indian music specialist, consultant and educator, he co-founded the Native American Composer Apprentice Project and serves on the Institute for Composer Diversity's Executive Council. Davids is a master performer of indigenous instruments and styles, a designer of musical instruments. He holds two composition degrees, trained at Sundance Institute and apprenticed with film composer Stephen Warbeck.



Brent Michael Davids, composer

[Jerod Impichchachaaha' Tate](#) (Chickasaw) is a dedicated American Indian classical composer and pianist who expresses his native culture in symphonic music, ballet and opera.

All of his compositions have been commissioned by major North American orchestras, ensembles and organizations and his works are performed throughout the world.



Jerod Impichchachaaha' Tate, composer

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## Flutiful Fancies

*Flutes are present in almost every culture around the world. Check out these two examples of music written for flutes and use them to compare/contrast as well as respond to what you hear.*



Written by Minnesota-born composer, James DeMars, *Spirit Horses* was Grammy nominated in 1992 and the first concerto written for Native American flute. This recording is performed by R. Carlos Nakai, a Native American flutist of Navajo/Ute heritage. The beginning of the piece features Native American flute on a free form style *Zuni Sunrise melody* and by 2:01 momentum picks up almost as if horses are appearing into view. *Spirit Horses* features Native American Flute with African drums and string ensemble.

### Quick facts about traditional Native American flutes:

-end blown with two air chambers and fipple mouthpiece

-made of cedar wood

-typically 5-6 tone holes on instrument

-many variations in design, size and form that are traditional for each tribe and played for different ceremonies, entertainment, love songs and dancing.



Native American Flute Demonstration: <https://www.youtube.com/watch?v=IXPqgArupDA>

Marlon Magdalena



Using a picture or a short description, what do you hear when you listen to the opening of *Spirit Horses*? (Listen 0-2:00)

A **concerto** is a piece written for solo instrument accompanied by an orchestra. **How would you describe the mood of that first solo Native American flute section of the concerto (0-2:00)? Is the mood of the flute the same or different from the mood of the orchestra?**

When you listen to 4:28- what animal comes to mind? Draw or write it here:





Written in 1721 by Johann Sebastian Bach, The *Brandenburg* Concertos are six orchestral pieces where groups of soloists perform with a small orchestra. In the fourth concerto of the set, (the example featured here — linked on picture to left), the flutes shine. Bach wrote two parts he called “echo flutes.” The flute plays a characteristic airy quality and almost seems to be the sad repetition to the string’s cry especially in the slower 2<sup>nd</sup> movement beginning at 7:09. By writing two solo flute parts, it almost gives the feeling of a surround-sound type of experience for the listener.

Quick facts about Western Concert flutes:

- transverse (side blown)
- made of metal in 3 pieces that disconnect for cleaning
- 16 tone holes on instrument
- Used in pop, rock, jazz, and classical music



Western Concert Flute Demonstration: <https://www.youtube.com/watch?v=jq9SWyaZpxY>  
Nathalie Joachim



**How would you describe the difference in sound between the Native American flute and the Western Concert flute?**

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**Which flute performance did you like the best from these two examples (*Spirit Horses* by James DeMars and *Brandenburg* Concerto No. 4 by J.S. Bach)? Why did you like it best today? Would that opinion change on another day?**

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**What do you want to know more about on the topic of Native American flutes? (What questions do you have about these flutes and how/when they are played, cleaned, taken care of, made)**

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**Do you know of other cultures that have flutes or flute-like instruments? Check out a penny whistle, ocarina, recorder, xun, piccolo...etc. Add to our list here and share what you learned!**

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