In celebration and honor of Indigenous and Native American artists, the Saint Paul Chamber Orchestra is thrilled to present a playlist of works by Native American and Indigenous artists. This collaboration is part of our larger efforts to reflect the diversity of our Twin Cities community throughout our organization and to acknowledge that Native American and Indigenous artists have been and continue to be underrepresented in our programming.

We strive to reflect the diversity of our Twin Cities community throughout our organization, but we want to do more and work harder to become an organization that is truly inclusive and equitable. We are committed to doing more and working harder to become an organization that is truly inclusive and equitable. We are committed to doing more and working harder to become an organization that is truly inclusive and equitable. We are committed to doing more and working harder to become an organization that is truly inclusive and equitable.

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 Impichchakaaha' Tate. The playlist features works by Davids and Tate, as well as Barbara Croall, eleven-time Grammy nominee.

We also want to 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 in our programming. 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.

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As an American Indian music specialist, consultant and educator, he co-founded the Native American Composer Apprentice Project and has been involved in numerous educational, cultural and social projects. His compositions reflect the rich Native American culture in symphonic music, ballet and opera. He is a member of the Lenape Center in Manhattan and citizen of the Mohican Nation.

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

Tap into a new playlist! A special thank you to the artists who helped us curate this playlist.
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=lXPggArupDA
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:
How would you describe the difference in sound between the Native American flute and the Western Concert flute?

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?

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)

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!

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

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\textsuperscript{nd} 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.