

THE SAINT PAUL CHAMBER ORCHESTRA

Tap into a new playlist!

IN CELEBRATION AND HONOR OF WOMEN'S HISTORY MONTH

As part of our efforts to advance diversity, equity and inclusion in our organization and our field, we are using our platform to celebrate the contributions that women composers, musicians and artists have made to The Saint Paul Chamber Orchestra and orchestral music as a whole during Women's History Month and throughout the rest of the year.

Within our efforts to actively include a diverse range of voices in all that we do, the SPCO is committed to the continued commissioning of artists that have been historically underrepresented on our stage and in the works that we play.

We invite you to explore this collection of pieces featuring music by composers Maya Miro Johnson, Jessie Montgomery, Gabriela Ortiz, Clara Schumann and Caroline Shaw, and performances by SPCO violinist Eunice Kim, violinist and director Patricia Kopatchinskaja, and conductor Ruth Reinhardt.



Grazyna Bacewicz: Concerto for Strings

Ruth Reinhardt, conductor
October 2019



Ludwig van Beethoven: Romance No. 1 for Violin

Eunice Kim, violin
September 2018



Maya Miro Johnson: *wherever you go, there you are*

Tito Muñoz, conductor
February 2019



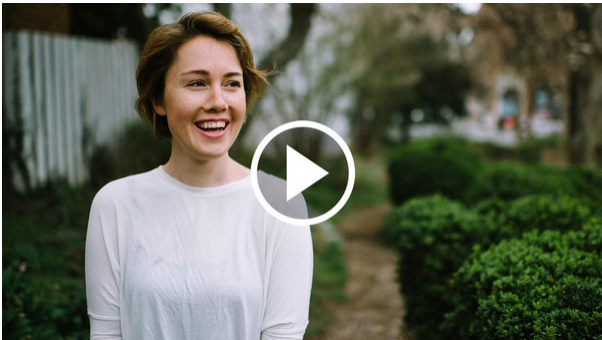
Jessie Montgomery: *Records from a Vanishing City*

Led by SPCO musicians
January 2018



Clara Schumann: Romance, Op. 21, No. 1

Jeremy Denk, piano
September 2019



Caroline Shaw: *Watermark*, Concerto for Piano

Mischa Santora, conductor
Jonathan Biss, piano
March 2019



Moldovan Folk Music, Călușarii

Patricia Kopatchinskaja, director and violin
Emilia Kopatchinskaja, violin and viola
Viktor Kopatchinsky, cimbalom
Zachary Cohen, bass
November 2014



Gabriela Ortiz: *Vitrales de ámbar (Windows of Amber)*

Steven Schick, conductor
April 2014

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Musical Scavenger Hunt

Follow your ears and eyes on a musical scavenger hunt through composer Maya Miro Johnson's piece featured in our [Concert Library](#). The piece is rich with unusual sounds and percussion instruments and will be fun for audience members of all ages to explore and experience.



Maya Miro Johnson: *wherever you go, there you are*

This piece features many unique sounds and techniques from the orchestra to create an eerie and sometimes distant sound. Check out these two percussion instruments that might be new to you as a listener:



A **thunder sheet** is a thin sheet of metal suspended and used for dramatic effect by percussionists to create a variety of different sounds from rumblings to spooky wailings sound depending on whether it is shaken, struck or vibrated.

DID YOU KNOW?

Have you ever heard the expression "stealing my thunder"? It comes from the use of the thunder sheet! British theater critic and playwright John Dennis developed the thunder sheet for a storm scene in his play *Appius and Virginia*. The play wasn't popular and was replaced by Shakespeare's *Macbeth* in 1709. John Dennis was later irritated when he attended the *Macbeth* performance and his invention was being used in the production. His anger lives on with the quote that inspired the expression we still use today!

Check out this [video link](#) for more on the origin of this idiom.











Crotales (sometimes called antique cymbals) are featured in this piece. For more information on crotales, check out this [demonstration and description](#). To make an especially eerie and long-lasting ringing sound, the percussionist in this performance uses **what** to produce sound on the crotales?



Musical Scavenger Hunt



Follow the challenges below and mark the timestamps in the music as you watch the performance of composer Maya Miro Johnson's [wherever you go, there you are](#) on the SPCO Concert Library.

Keep a tally here of all the different types of mallets you see used on the thunder sheet by the percussionist: 	Timestamp of crotales being played with a bow: 	Timestamp of hearing/seeing cymbal played with a drumstick: 
Timestamp of a trumpet playing WITHOUT a mute: 	How many bassoons are playing on stage? 	Timestamp of hearing/seeing percussionist playing guiro: 
Timestamp of a trumpet playing WITH a mute: 	Timestamp where gong is struck: 	Timestamp where full orchestra is silent with a rest: 

Composer Maya Miro Johnson is 19 years old and is originally from Salt Lake City, Utah. She was a dancer and violinist before she turned her attention to conducting and composing at age 15. She continues to include all of these passions and artistic elements in the new music that she creates. Johnson is currently a student at the Curtis Institute of Music in Philadelphia, Pennsylvania and was commissioned by The Saint Paul Chamber Orchestra to write the piece [wherever you go, there you are](#) in February, 2019. For more information and an interview with the composer, check out this segment from [PBS](#).



If you could ask Maya Miro Johnson anything about her piece or her path to writing this piece of music, what would you ask?*



*Send your questions for Maya Miro Johnson to the SPCO in a message [here](#), and we will try to get answers back to you from this living composer! 😊

 thespc.org/music

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Hi kids,

My name is Maya and I'm a professional composer; that means my job is to make up sounds and put them together in particular orders by writing them down and giving these instructions to other musicians to play. I wrote this piece for the St. Paul Chamber Orchestra a few years ago when I was 17; when you listen to it, I want you to try to think about how you feel when you're at home, and how you feel when you're away from home: happy, warm, sad, mad, bored, loved, scared, tired, silly, alone, important, small... whatever you feel is ok. Homes are complicated places. As you've all been staying home a lot during the pandemic, I'm sure you've started to feel differently about the places where you live and spend time, too.

This piece is about someone who goes as far away from their home as possible (listen for a string quartet offstage, two violinists stationed in the audience, and a wailing sound from a percussion instrument called a thundersheet), before realizing that regardless of where they went, the whole time they were actually searching for who they were as a person, and by the end of the piece they find that home inside of themselves.

I mentioned before that I'm a professional composer- but I'm also a conductor, violinist, fulltime college student, and interdisciplinary performer (which means I combine a bunch of things together which I like to do, like dance, write, act, and make videos). Because I do so many things, I have many homes with many different "families" of cool people with whom I get to spend time... or maybe just one home made up of who I am, which I take with me anywhere I go. So if there's anything you learn from this piece and from me, I would like it to be that no matter who you are and where you're from, you always have a home inside of yourself which you have to build and take care of; that might sound like a lot of responsibility, but the great part is that no one gets to tell you what the home is supposed to look like. You just need to build it strong and beautiful so that it can shelter and raise its family (you) well.

I hope you enjoy listening to my piece and hear some new sounds that interest you- and I hope to see you in a concert hall someday soon when we musicians can make music for you, our audiences, again.

Love,

Maya