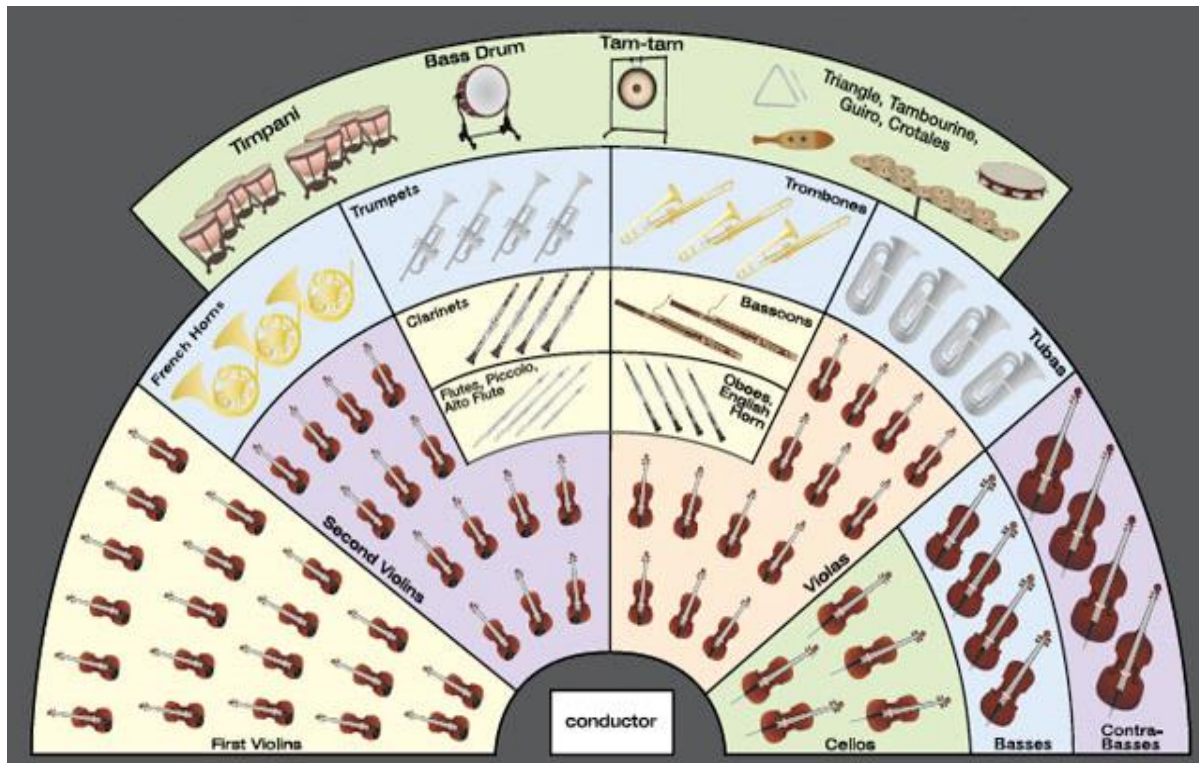


American Odyssey
STUDENT JOURNAL

THIS BELONGS TO: _____

CLASS: _____

WHO IS TAKING YOU ON AN ODYSSEY?



There are many ways that a conductor can arrange the seating of the musicians for a particular work or concert. The above is an example of one of the common ways that the conductor places the instruments. When you go to the concert, see if the instruments are arranged like this picture. If they are not the same as this picture, which instruments are in different places?

What instruments sometimes play with the orchestra and are not in this picture?

What instruments usually are not included in an orchestra?

- Find *The Young Person's Guide to the Symphony* at www.jwjonline.net, which gives more information on the instruments.
- Go to www.DSOKids.com to listen to each instruments (go to *Listen*, click *By Instrument*).



MEET THE CONDUCTOR!

Geoffrey Robson is the artistic director of the Arkansas Symphony Orchestra. During his 13-year tenure in Arkansas, he has conducted critically acclaimed and sold-out masterworks, pops, chamber, and educational concerts throughout the state. He also produces *At the Symphony*, a concert preview on KLRE Classical 90.5 radio in Little Rock.

Robson frequently collaborates with organizations in the community such as Ballet Arkansas, Arkansas Children's Theater, Opera in the Rock, and many local choral groups. He is on the faculty of Hendrix College and has served as artistic director of the Faulkner Chamber Music Festival, a summer concert series and two-week intensive chamber music camp.

Robson is also an orchestral arranger and his works have been featured on the Arkansas Symphony Orchestra's Pops Live! series concerts on numerous occasions. Additionally, he writes string arrangements for recording artists to assist them in achieving their musical goals in the studio.

As a violinist, he performs frequently on the Arkansas Symphony Orchestra's *River Rhapsodies Chamber Music* series, sharing the stage with the orchestra's principal members. Prior to his appointment in Arkansas, he served as concertmaster of the Connecticut Virtuosi Chamber Orchestra and assistant concertmaster of the Waterbury Symphony. He is sought after as a studio musician due to his skill and versatility.

Mr. Robson grew up in New York and learned to play the violin when he was very young. Robson studied orchestral conducting at the Mannes College of Music in New York City under the tutelage of David Hayes and holds violin performance degrees from Yale University and the Michigan State University Honors College.

WHAT SHOULD YOU DO TO PREPARE?

Learn about audience etiquette!

The people you will see in this performance are real. They depend on **YOU** for their success. The performers are very aware of their audience, and they respond to the energy of the audience and return it. Your attention, laughter and applause inspire them to give a good performance. Whistling, shouting, squirming and punching your neighbor are definitely "out" as good behavior. Rudeness spoils the show for everyone! Acting like you are bored or asleep is really childish!

Here's what happens:

First, **Concertmaster** comes on stage.

Next, the Concertmaster directs the orchestra to **tune** their instruments while the audience remains quiet so the musicians can hear.

Then, the audience applauds when the **Conductor** comes on stage, recognizing that he has worked very hard to prepare the orchestra for the concert. He chose the music, studied the **score**, interpreted it, and rehearsed many hours with the orchestra.

Finally, your job is to listen and enjoy the music. If you talk, you aren't listening. When you talk, others can't hear and the musicians may lose their concentration. There is no "instant replay" in a live performance so there is no second chance.

WHAT IS AN ODYSSEY?

According to the dictionary, an **odyssey** is a long voyage usually marked by many changes of fortune. It might be considered different from a **safari** because most often there is a specific time frame for a safari, such as a trip to photograph elephants in Africa. But both may be considered a journey or an expedition. Most often people think of odyssey as taking place over a long period of time, sometimes without a specific objective, and very often to foreign places.



This program is called *American Odyssey* because it tells a story in music about some of the people who came to America. They did not always know what they were going to do when they arrived here or how they would fit with the people already here. Their story of learning how to live here and adapt to what was already here can be considered an odyssey. The story shows how different people and their cultures have had an effect on America.

If you were starting out on an odyssey or if you were migrating to another land, what would you take with you, especially if you thought you would be gone for a long time? You probably would only be able to take a small suitcase (or something that you could carry yourself). _____

What kind of land would you like to visit (maybe not permanently)? Describe the **terrain** that you would see. _____

What kinds of things would you encounter in this terrain? _____

KINDS OF ODYSSEYS, EXPEDITIONS AND JOURNEYS

People have traveled from one place to another for many centuries. Let's consider why and how people undertook their different journeys to the Americas. See if you can fill in the blanks. There are many correct answers because people have come and gone to many places for various reasons.

People who are tourists

What places do they go? _____

How do they get there? _____

Why do they go? _____

Are they pulled or pushed to go? _____

Explorers

What places did they go? _____

How did they get there? _____

Why did they go? _____

Were they pulled or pushed to go? _____

Migrant Workers

What places do they go? _____

How do they get there? _____

Why do they go? _____

Are they pulled or pushed to go? _____

Pioneers

What places did they go? _____

How did they get there? _____

Why did they go? _____

Were they pulled or pushed to go? _____

Native Americans

What places did they go? _____

How did they get there? _____

Why did they go? _____

Were they pulled or pushed to go? _____

You name a type: _____

What places do they go? _____

How do they get there? _____

Why do they go? _____

Are they pulled or pushed to go? _____

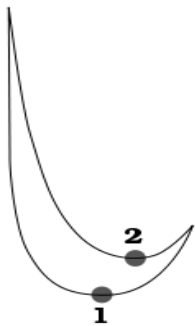
WHAT IS A MUSICAL ODYSSEY?

The **odyssey** we take with the ASO orchestra is a story about how people came to America and brought their **customs** and **culture**. It is also a story of how those customs might have changed after they arrived and came into contact with other cultures. You can imagine who they were by listening to their music. They brought with them the music and sounds of their own country. Many of those sounds you may have already heard, because they are part of our everyday life in America.

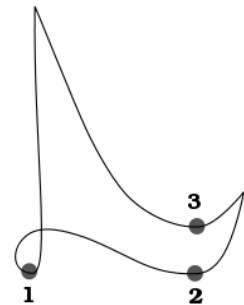
Who will lead us through the musical odyssey? _____

During the concert, watch the different ways that the **Conductor** "talks" to the orchestra. He can't use words but relies on his hands to do the "talking." He uses his right hand and arm to keep the beat with a specific pattern (see below) that the musicians understand. With his left hand and arm, he directs the **expression** of the music, such as louder or softer, and tells each different section of instruments what to do.

These are the shapes that his right hand makes, defining the number of beats that happen in each measure. The musicians understand the shape of the direction. Try making those shapes with your right hand and arm.



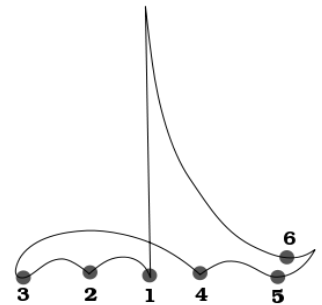
Conducting in 2 beats



Conducting in 3 beats



Conducting in 4 beats



Conducting in 6 beats

Which shape would go for a **March**? _____ for a **Waltz**? _____

How does your leader conduct the **odyssey**? (answer after the concert) _____

NOTICE THE WORDS IN BOLD: Throughout this book, there are words in **BOLD**. You may find their definitions in the Glossary on page 22. Some words have many meanings. The meanings given in the Glossary are the ones that fit the context of this book.

WHAT WILL YOU FIND ON THIS ODYSSEY?

BEGINNINGS OF AMERICA	Page 8
<i>HoeDown</i> (Movement 4) from <i>Rodeo Suite</i> by Aaron Copland	Page 10
Movement 4: https://www.youtube.com/watch?v=dYdDYSTEuWo Minutes 03:10	
Rodeo Suite: https://www.youtube.com/watch?v=du4DrdGp9vM&t=272s Minutes 25:42	
GROWTH OF THE BLACK CULTURE IN AMERICA	Page 15
<i>Festival Overture</i> by William Grant Still	Page 16
www.youtube.com/watch?v=zIaI_hRMXVM	
<i>Largo</i> (Second Movement), <i>Symphony No. 9, (From the New World)</i> by Antonin Dvorak	Page 17
Movement 2: https://www.youtube.com/watch?v=ASlch7RIZvo Minutes 12:44	
Symphony #9: https://www.youtube.com/watch?v=_9RT2nHD6CQ&t=27s Minutes 55:39	
MOVEMENT OF NATIVE AMERICANS	Page 13
<i>Chofki'</i> by Jerod Impichchaachaaha' Tate	Page 14
www.youtube.com/watch?v=a7OGhdE7s4E Minutes 07:43	
INFLUENCE OF HISPANIC MIGRATION	
<i>The Mestizo Waltz</i> from <i>Three Latin American Dances</i> by Gabriela Lena Frank	Page 20
Movement 3: www.youtube.com/watch?v=XE1W1GzmMEs Minutes 03:19	
Three Latin American Dances: https://www.youtube.com/watch?v=nbxmWy7rjI4 Minutes 16:21	
THE ASO STELLA BOYLE SMITH YOUNG ARTIST COMPETITION	
<i>Introduction, Theme and Variations for Clarinet</i> by Giacchino Rossini	Page 21
https://www.youtube.com/watch?v=UdVxd1A-5ko Minutes 12:54	
GLOSSARY (words in bold are in the Glossary)	Page 22
AFTER THE CONCERT (your impressions)	Page 23
MESSAGE TO THE PARENTS	Page 24

BEGINNINGS OF AMERICA

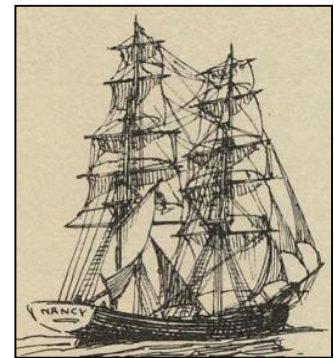
The Americas (North, Central and South) were originally populated by people whom we now call Native Americans. Christopher Columbus is given credit for discovering America when he landed with three small ships, the Niña, the Pinta and the Santa María. **In what year did that happen?** _____ (Actually there were earlier **explorers** and landings, but Columbus gained the most fame for his **quest**.)

Since then, the Americas have added to their populations when people have **migrated** from all over the world. Many felt **pushed** out of their country, and others were **pulled** to the Americas, for many reasons. Describe on page 5 what these reasons might be.

In North America, the migrations came in several **waves**:

- Early years in the 1700's, there were up to about 8,000 **immigrants** a year. They mostly came in small sailing ships. Estimates are that about one million people came in the 1600's and 1700's. Most were from Europe, and half were Englishmen.

About how many Englishmen would that make? _____ Also, about half came as **indentured servants** because they could not **afford** passage. Many slaves were brought to Colonial America (and early United States) from Africa to support the cotton plantations.



Brigantine sailing ship

- From the mid- to late-19th **century**, more than 13 million **immigrants** came to America. This time people came from many different countries, not just Europe, including many Irish, Chinese and other Asians, many of whom were brought to America to work on the railroad, often not by their own choice. Their **odyssey** has been told in many stories and folk music.

- In the 20th century, people had **migrated** to America from all over the world; they were **pushed** and **pulled** to move just as the early settlers. World War II brought many more Chinese and Europeans who wished to escape the great **turmoil** in their homelands. Most people at the beginning of the century arrived in New York and had to go through an immigrant registration process on Ellis Island in New York City. Look at the picture on the next page to see the Waiting Room on the island.

- In the late 20th century up to now, lack of economic opportunity at home and **turmoil** in their own countries caused many Central and South Americans to **emigrate** to the United States. When immigrants first came to America, the population was not as great as it is today. There are many complex issues with new immigrants because the U.S. population is great and the opportunities are sometimes more difficult to find. But maybe these difficulties were not so different from people that arrived two and three centuries ago.

Immigrants from all around the world brought their countries' customs with them. Their customs have had an influence forming what we call the American **culture**, including the music we play and sing, the art we create, the books we read, the movies we watch and the language we speak. American English contains many words that the immigrants brought with them. Many of these words have become a part of our everyday language.



The waiting room at Ellis Island located in the New York harbor. Many fearful immigrants passed through this room. **Why were they afraid?**

WHAT AMERICAN ENGLISH WORDS CAME FROM ANOTHER LANGUAGE?

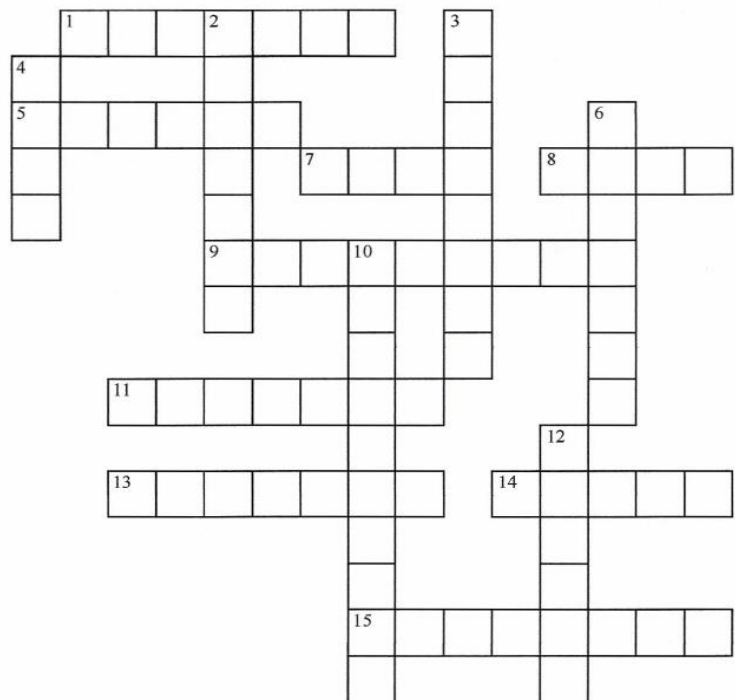
BEGINNINGS OF AMERICA

ACROSS

- 1 One hundred years
- 5 Able to pay expenses
- 7 To attract something towards a place
- 8 To move something away
- 9 One who comes from another country to live
- 11 Any long series of journeys
- 13 Move from one place to another
- 14 Search for something specific
- 15 Having to do with the financial means of living

DOWN

- 2 State of commotion or agitation
- 3 One who explores unknown regions
- 4 A surge or rush, resembling the ocean
- 6 Set of customs and traditions shared by people in a place or time
- 10 Bound to work for a period of time because of a contract
- 12 Longstanding habitual activity of people



All the words in this crossword are highlighted on pages 8 and 9. Note that not all highlighted words are answers in the puzzle.



Hoedown from *Rodeo Suite* by Aaron Copland

Who wrote the Music? Aaron Copland (COPE-land) was born on November 14, 1900, in Brooklyn, New York. His parents were hard-working Lithuanian-Jewish **immigrants** with little interest in music. Copland was the youngest of five children and his first music lesson came from his older sister. By age 13, he was interested in **composing** music.

After high school, he traveled to Paris to study music at the newly opened School of Music for Americans, where composition was taught. Most of his early compositions showed the influence of both his **heritage** and his studies and travels in Europe.

When he started **composing**, he wanted to develop American **rhythms** in traditional music structures. His teacher called them "odd rhythms," but they came from someone who grew up with the sounds of **jazz** and American pop, a new and disturbing sound to the European conductors.

Upon returning to the United States, Copland became excited about the feel and sound of American music, and moved on from his strictly "odd-rhythmic" way of composing. It was during the early- to mid-1900s that many American **composers** stopped trying to write music that could "immediately be recognized as American." He loved America and the western frontier and therefore wrote some of his best-known works, the ballets *Rodeo* and *Billy the Kid*. He became known as the "Cowboy from Brooklyn." These works painted pictures for the listener and were easy to understand.

**Music by Aaron
Copland**
Appalachian Spring
Our Town
Fanfare for the
Common Man

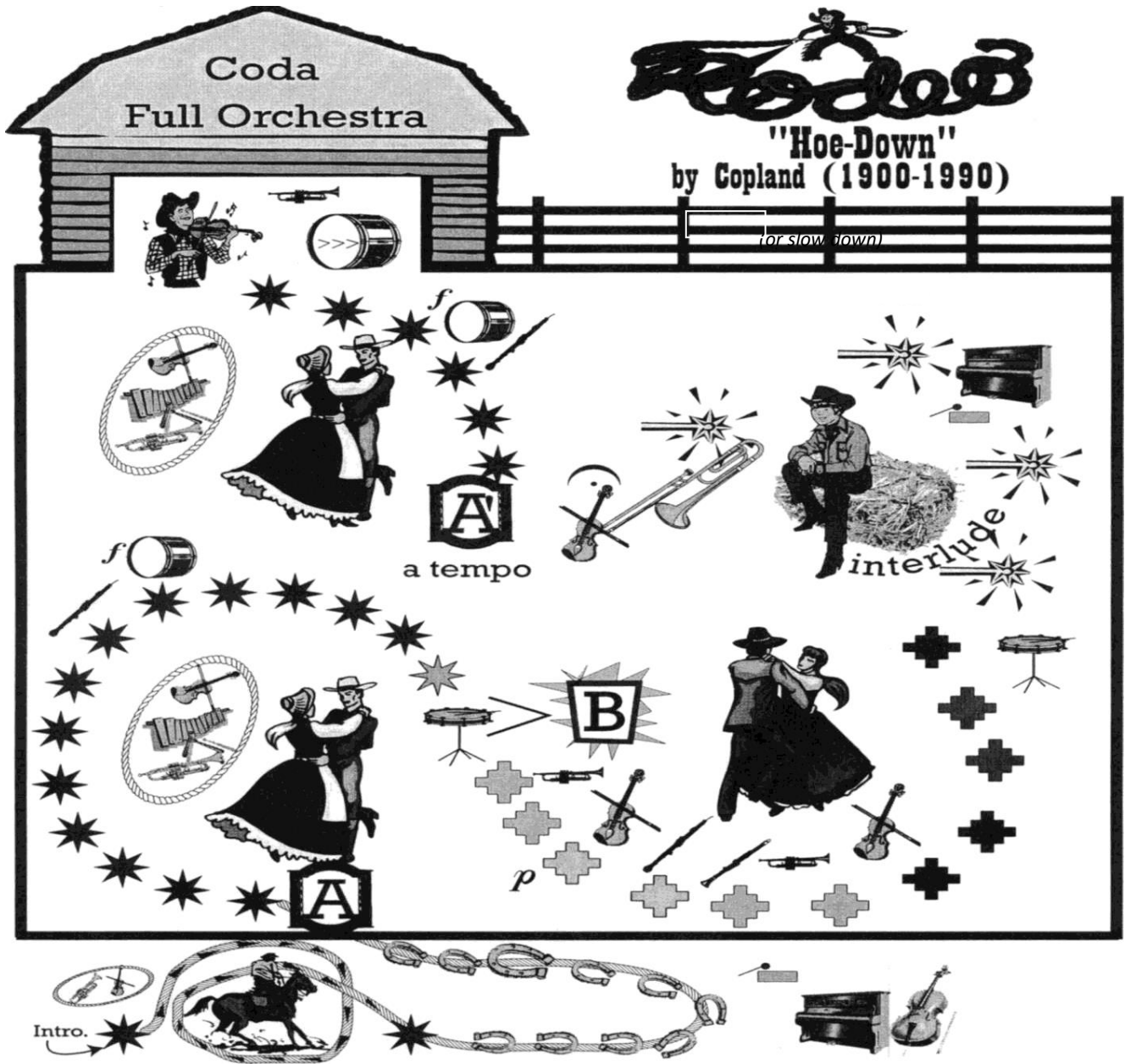
What is the Music about? Copland originally wrote the music for a ballet called *Rodeo*. He then took four pieces to form *Rodeo Suite*. There are 3 main characters - the Cowgirl, the Rancher's daughter and Head Wrangler. The story is told like this:

"**Buckaroo Holiday**" (Opening **Movement**) - The cowboys and cowgirls all arrive. One cowgirl falls for the Head Wrangler.

"**Corral Nocturne**" (Slow **Movement**) - The Head Wrangler heads to the party with Rancher's daughter after the Cowgirl doesn't pay attention to him when he sees her in one of the corrals.

"**Saturday Night Waltz**" (Minuet) - The Cowgirl dresses up and goes to the party. The Head Wrangler approaches her and asks her to dance. She falls in love.

"**Hoedown**" (Finale) - The Cowgirl and the Head Wrangler dance the final episode.



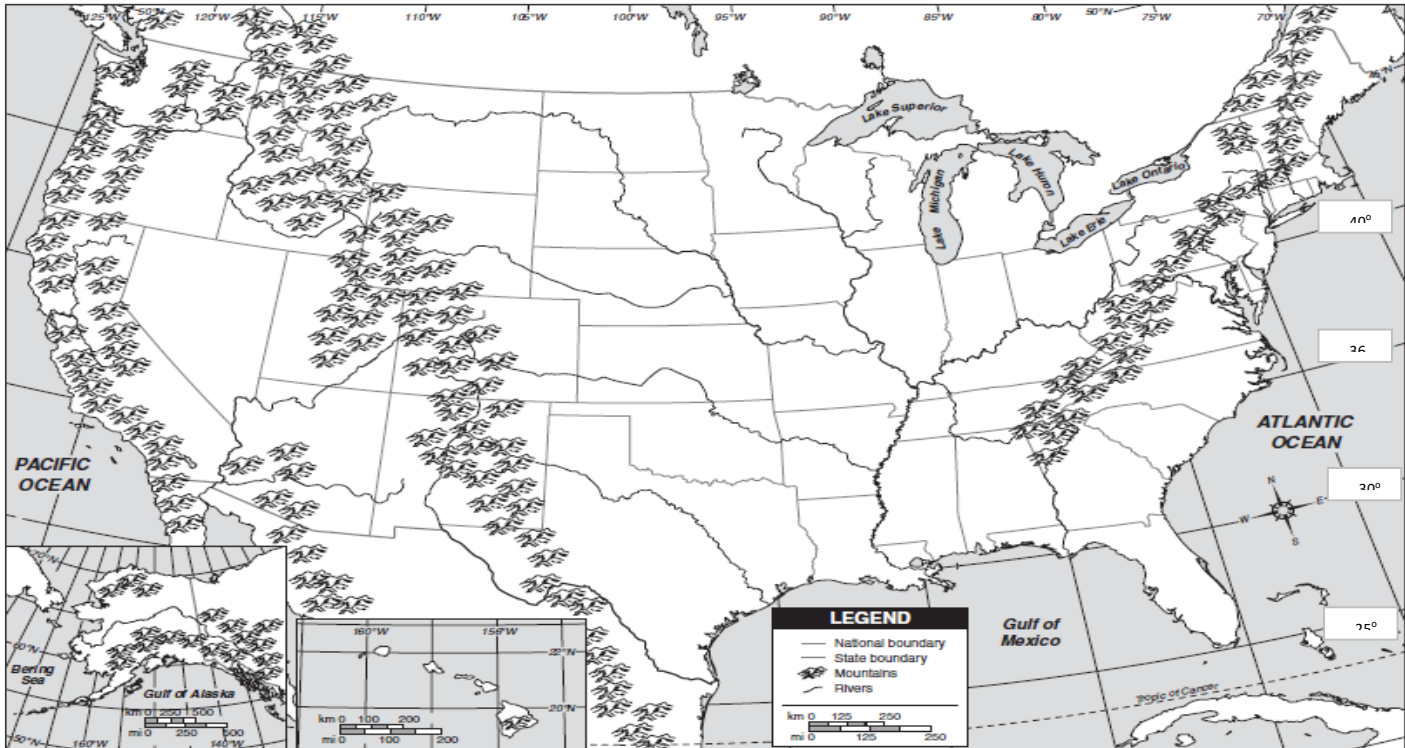
Go to YouTube and search for Leonard Bernstein – Topic to listen to music on your own.

Each shape represents a measure containing 4, 6 or 8 beats. You can tell the beginning of a measure by the strong sound of the first beat. The horses clapping into the corral are noted by the horseshoes. The small horseshoes have 4 beats to a measure and the one large one has 6 beats, representing a 'jagged' sound.

All the rest of the **symbols** have 8 points to their sign, signaling that the first beat of the measure comes every 8 beats. Theme A = * Theme B = + and + Interlude = ✨

Name the instruments: (1) _____ (2) _____ (3) _____
 (4) _____ (5) _____ (6) _____ (7) _____

TOPOGRAPHICAL MAP OF THE UNITED STATES



What is a topographical map? _____

Label the following regions, rivers and mountain ranges (and as many others as you know).

Region	Rivers	Mountain Ranges
Northeast	Mississippi	Rocky
Southeast	Arkansas	Appalachia
Midwest	Colorado	Adirondack
Southwest	Ohio	Smokies
West	Missouri	

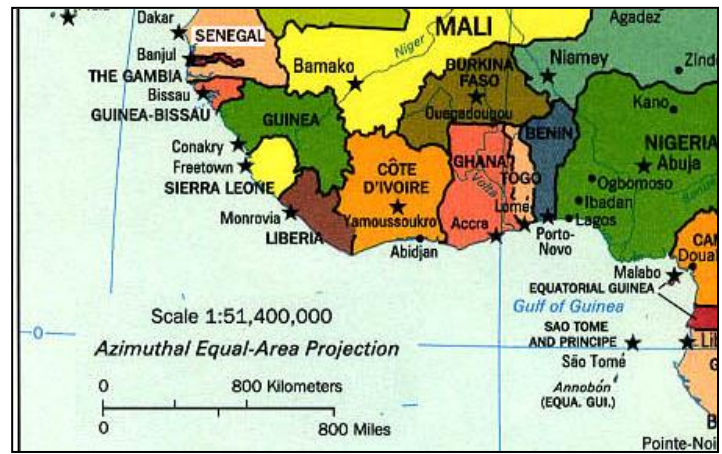
Why has the **heartland** of America been a good place to raise cattle? _____

Chicago was the largest **market** for trail drivers to herd their cattle to sell. Mark on the map the location of Chicago. **Why was that a good place to sell cattle?** _____

Some of these **composers** were born in the United States. Find in this Journal where they were born and label the state. **Write the composer's name next to it. Also, label Iowa since Dvorak lived there for a while.**

GROWTH OF THE BLACK CULTURE IN AMERICA

Africans started arriving in America very soon after the first European immigrants arrived. The first documented arrival was in 1619 and continued for the next 240 years as plantation owners looked for



cheap labor for the cotton and rice fields in the South. The first Negro slaves actually replaced indentured servants who cost more and were not always available. Most of these slaves were from the area in Africa just below the Sahara Desert ~ today's Ghana, Ivory Coast, Sierra Leone and Liberia. Locate these countries on the map.

What is the name of the blue line labeled '0'?

Is it vertical or horizontal?

The African slaves brought their languages, customs, manner of dress, songs and stories with them, all of which changed somewhat as the new residents adapted to American life. Even in Africa, their speech had developed an auxiliary language called 'pidgin' which was made up of words from their different languages. It was the only way that people from different tribes or countries could talk to each other.

On the plantation, educating slaves was forbidden so they mixed their native language or 'pidgin' with English words. Over time, their speech became more English and less of their original languages. This transformed speech was called "slave speak." It varied some by geography, depending from where the Africans had originated and how isolated they were from others. In South Carolina, there is a dialect called 'Gullah' that survives today because those people were on rice plantations and very isolated from others.

In Africa, they often sang as they worked, a tradition they continued on the plantations. The rhythm of the songs made it easier to keep pace with the work and perhaps took their mind off the hard labor. The slaves also used songs to communicate because they were often afraid they would be overheard. A special code language developed in support of the Underground Railway.

The slaves also sang of their dreams of the future when life might be better or when they would no longer have to labor so hard or suffer so much or when they might see their families again. Examples of these would be "Swing Low, Sweet Chariot" and "Goin' Home."

People are still making up rhythms that make their work day less boring or tedious. Student postal workers in Ghana (who had to manually cancel stamps on mailed envelopes) made up complicated rhythms with various objects to lessen the boredom of their work. It sounds like machines, but you can hear whistling and voices talking!



WILLIAM GRANT STILL

Festival Overture by William Grant Still

Who Wrote this Musical Work? Born in 1895 in Woodville, Mississippi, William Grant Still, Jr. moved soon after his birth with his mother to Little Rock because of the death of his father. His mother, an English teacher, soon married a gentleman who encouraged his stepson's musical interest. He took Still to performances and bought him records of classical music. Still started violin lessons when he was age 15 and taught himself several instruments, including viola, cello, double bass as well as saxophone, clarinet and oboe. He graduated **valedictorian** from M.W. Gibbs High School in Little Rock.

Still's mother wanted him to become a medical doctor so he pursued a science degree at Wilberforce University in Ohio. It was established in 1856 and was the first and oldest, historically black university at a time when the education of African Americans was socially prohibited and, in some places, illegal. During this time, he conducted the university band, deepened his instrumental skills and started composing. He left Wilberforce without graduating, probably realizing that music was his **passion**. Soon, he entered the Oberlin Conservatory of Music in Ohio and was taught music composition by prominent composers.

Still accomplished many 'firsts' for an African American composer, such as conducting a major symphony orchestra, composing a symphony performed by Los Angeles Philharmonic Symphony, and writing and producing an opera, *Troubled Island*, set in Haiti.

He lived in New York during the 1920's as part of the **Harlem Renaissance** community, befriending notables such as poet Langston Hughes, writer Alain LeRoy Locke, and poet and novelist Arna Bontemps. Later, he moved to Los Angeles where he played in several **pit orchestras**, arranged popular music and wrote for theater productions. He became known as the "Dean of Afro-American Composers."

What is the Music About? In December 1944, the Cincinnati Symphony Orchestra (CSO) conducted a nationwide competition for "Best Overture" to celebrate its 50th Anniversary. Still entered the *Festival Overture* and won the competition unanimously over 38 other American composers. The judges were unaware of the composers' identities and were 'thrilled' that a prominent American composer had won. The CSO performed the work which was warmly received by the audience and critics. The program notes for that performance stated that "the prize-winning composition which was written and scored in the space of a few weeks, has a definite American flavor. It bespeaks the pride of the composer in his native land, the warmth of the American people and the grandeur of Scenic America." The brass and percussion sections of the orchestra are featured in this **Overture**.



Largo (2nd Movement)
Symphony No. 9, (From the New World)
by Antonin Dvorak

Who wrote the Music: Antonin Dvorak (duh-VOR-shahk) (1841-1904) was born near Prague in the area that is now the Czech Republic. Though his father hoped Antonin would become a butcher and innkeeper as he was, young Dvorak's interest was music. He loved to play the violin for guests at the local family inn. He also studied organ and composition in Prague and supported himself by playing the viola and violin in cafés and theatres.

Dvorak came to the United States in 1892 to become the director of the National Conservatory of Music which had been founded by the wife of a wealthy merchant who wanted to see developed an "American-style" of music. Dvorak was lured to New York with the promise of a fee twenty times his salary in Prague. He enthusiastically took on the woman's goal of creating "American-style" music.

Why was the Music written? Dvorak thought American **composers** would find their national style through the music of Native Americans and African Americans. While at the National Conservatory of Music, he encouraged his students to write music that was based upon the melodies found here in the United States. His young Black copyist and student, Harry Burleigh, introduced him to Negro spirituals by singing them to him in his home. Dvorak became so enthralled with the sound and style that he determined to write his own "American **symphony**." It was his Ninth Symphony and was nicknamed 'From the New World.' It contained melodies sounding like Native American and African-American themes but which were actually folk melodies from his **homeland**.

When Dvorak returned home in 1895, he left behind a great legacy - the very first piece of serious music that had the American spirit built into its melodies and **rhythms**.

What about the Music? The second **movement** of *The New World Symphony* is called 'Largo', which is an Italian word meaning "broad". The melody of a largo **movement** in a symphony is usually slow and simple. It is so like a Negro spiritual that one of Dvorak's pupils, William Arms Fisher, adapted and arranged the theme and added words, calling it 'Goin' Home'. More recently, astronaut Neil Armstrong took a recording of *The New World Symphony* to the moon during the Apollo 11 mission in 1969, the first moon landing. [Go to YouTube and search for Largo, New World and select avrillfan2213 which allows to hear all four movements.](#)



The melody in the music is introduced by an eerie and haunting English horn solo. The music describes several things for Dvorak: 'his own homesickness, a sense of the loneliness on the far-off

American **prairie**, the fading memory of the Native Americans' glorious past, and the tragedy of the African-American's history in America.'

Notice that the words in *Goin' Home* are in the speech patterns which were **customary** for Negro spirituals. So it was probably based on a spiritual not yet written down on paper.

<i>Goin' Home</i>	Write in formal English of today.
Goin' home, goin' home, I'm a goin' home	_____
Quiet-like, some still day, I'm jes goin' home.	_____
It's not far, jes'close by, Through an open door; Work all done, care laid by, Goin' to fear no more.	_____ _____ _____
Mother's there 'spectin' me Father's waitin' too; Lots o' folks gather'd there, All the friends I knew All the friends I knew. Home, I'm goin' home!	_____ _____ _____ _____ _____

What do you think *Goin' Home* might have meant to a plantation worker? _____

Later, a very famous Black poet expressed what it felt like to live in America many years after the slaves were freed. **Langston Hughes** was born in the early 1900's in a time when there was not much opportunity for Blacks. He wrote about his reactions to his own life, living among white people and being kept from doing what he wanted because he was Black.

Life was difficult for him when he was young. His father left the United States for Mexico because he could not get work, and so young Langston spent little time with him. He learned to write poetry so that he could express his thoughts and feelings. **How does writing poetry help express your thoughts and feelings?** _____

Hughes studied hard and went to Columbia University in New York. He became famous as a poet because he was very good and was part of the **Harlem Renaissance** community in the 1920's. What he wrote touched people's hearts, particularly about his dreams and those dreams which couldn't be.

MOVEMENT OF CHICKASAW PEOPLE



Notes from the Chickasaw website:

"From migration to what is now Mississippi, Kentucky, Alabama and Tennessee in prehistoric times to the purchase of the new **homeland** in south-central Oklahoma in the mid 1800's, the Chickasaw culture and heritage have always had **roots** in nature and the elements.

Revered in ancient times as "**Spartans** of the Lower Mississippi Valley," the first contact with Europeans was with Hernando de Soto in 1540. Living in sophisticated town sites, the Chickasaws possessed a highly developed ruling system complete with laws and religion. They conducted a successful trade business with other tribes and with the French and English, and lived largely an agrarian lifestyle, but were quick to go to battle if necessary. They allied with the English during the French and Indian War. Some historians give the Chickasaws credit for the United States being an English-speaking country.

The Chickasaw people moved to Indian Territory during the "Great Removal," on what was called the "Trail of Tears." Other tribes forced to relocate were the Cherokee, Choctaw, Creek and Seminole, called the "Five Civilized Tribes" because of their highly developed ruling systems. The Chickasaws were one of the last to move.

In 1837, the Treaty of Doaksville called for the resettlement of the Chickasaws among the Choctaw tribe in Indian Territory. In 1856, the Chickasaws, in order to restore direct authority over their governmental affairs, separated from the Choctaws and formed their own government.

Tribal leaders established the capital at Tishomingo, adopted a constitution and organized executive, legislative and judicial departments of government with the offices filled by popular election. Many Chickasaws became successful farmers and ranchers. Chickasaws built some of the first schools, banks, and businesses in Indian Territory. In 1970, Congress enacted legislation allowing the Five Civilized Tribes to elect their principal officers. In 1983, a new Chickasaw constitution was adopted.

As in times past, the Chickasaw work ethic is very much a part of everyday life today. Monies generated in business are divided between investments for further diversification of enterprises and support of tribal government operations, programs and services for Indian people. This unique system is key to the Chickasaw Nation's efforts to pursue self-sufficiency and self-determination, which helps ensure that Chickasaws stay a united and thriving people."



Chofki': Sarcasm for String Orchestra and Percussion

by Jerod Impichchaachaaha' Tate

Who Wrote this Musical Work? Jerod Impichchaachaaha Tate was born in 1968 in Norman Oklahoma and is a citizen of Chickasaw Nation. His parents were instrumental in encouraging his interest in music since both were involved in the arts, both classical music and dance. He attended

many tribal events where he heard a variety of American Indian music among the tribes in Oklahoma.

His middle name means 'high corncrib' in Chickasaw and represents his **inherited** traditional 'house name' similar to the European-American **surname**. A corncrib is a small hut for the storage of corn and vegetables which is built high off the ground, safe from animals.

Tate received his Bachelor's Degree in Piano Performance from Northwestern University and his Masters Degree in Piano Performance and Composition from the Cleveland Institute of Music. His mother commissioned his first work for which he wrote *Winter Moons*, a **ballet** exploring the traditions of the tribes of the Northern Plains and Rockies.

Tate found that composing allowed him to blend his classical training with Native American traditions. He commented that "I didn't mix my identities of being a classically trained musician and being an American Indian. I never saw that there was even a possible relationship between those two until I started composing. And that's when they came together in a way that made me feel just wonderful." Tate has received commissions from many orchestras and is performed widely throughout the United States. He composes both symphonic and choral works.

About the Music: In the words of the composer -

"Chokfi' (choke-fee) is the Chickasaw word for rabbit, who is an important trickster legend within Southeast American Indian cultures. Inspired by a commission for youth orchestra, I decided to create a character sketch that would be both fun and challenging for the kids. Different string and percussion techniques and colors represent the complicated and diabolical personality of this rabbit person. In honor of my Muscogee Creek friends, I have incorporated a popular tribal church hymn as the melodic and musical base."

What instruments do you hear? _____

What do you think of when you hear this music? _____

INFLUENCE OF HISPANIC MIGRATION

When the Spaniards explored the Americas, they found many different Native American tribes. The explorers claimed vast portions of the American continent for their government. To settle the areas, they created missions and forts (presidios) all over their territories from Texas to California. Many Mexicans were moved from their homeland to these missions.



The Spaniards found that it was difficult to keep people living at the missions because they wanted to stay with their families in Mexico. So, in the 1800's when European Americans wanted to migrate to the area now known as Texas to find new opportunities, the Spaniards allowed their settlements. As more and more came, these new **immigrants** felt more **aligned** with the United States and did not look to Mexico to be their government. Ultimately, they rebelled and defeated the Mexican government at San Jacinto in 1836. At that point the Republic of Texas was established with Sam Houston as the first President.



Migrant workers in 1935, California

Later, more and more farmers moved to the Midwest, sowed crops on their farms and replaced many ranchers and their cattle. There became a growing need for more workers to harvest the crops. Mexicans filled that need by driving north for jobs; this was economically important for both the growers and for the workers. However, life was very difficult for the workers and their families. They had no reliable place to stay, and the work was long and tiring. The children did not get to go to school very much and often had to work in the fields.

In the early 1950's migrant workers found support from one of their own in the person of Cesar Chavez. His family was from Mexico, but he was born in Arizona and grew up in an adobe house. He picked peas and lettuce in the winter, cherries and beans in the spring, corn and grapes in the summer and cotton in the fall. When he was 25, Mr. Chavez started helping Mexican Americans to vote and to become better educated. He helped organize them to fight successfully for their civil rights.

Many South and Latin Americans have migrated to the United States in the past century for a variety of reasons, from education, better employment opportunities, poverty and unrest in their own country. The U.S. continues to be a country of immigrants and the American culture continues to be a tapestry woven by its residents.



Latin American Dances, Movement 3, Mestizo Waltz

by Gabriela Lena Frank

Who wrote the Music? Gabriela Lena Frank's parents were of different **heritages**. Her mother was Peruvian of Chinese **descent** and her father was American of Lithuanian Jewish **heritage**. They met when he was in Peru with the Peace Corps in the 1960s. She received degrees from Rice University and a Doctorate in Music Composition from the University of Michigan in 2001.

Dr. Frank's work often draws on her multicultural background, especially her mother's Peruvian **heritage**. Her compositions include the sounds of Latin American instruments such as Peruvian **pan flute** (pictured) or **charango** guitar. She scores her compositions for Western classical instruments and ensembles as seen in a symphony orchestra. She has said, "I think the music can be seen as a by-product of my always trying to figure out how *Latina* I am and how *gringa* I am."



Dr. Frank has enjoyed tremendous success both as a pianist and composer, winning Grammys, Guggenheim Fellowships and serving as composer-in-residencies for several orchestras. In addition to orchestral, choral and string ensemble works, she has written an opera 'The Last Dream of Frida' premiered by the Fort Worth Opera and more recent performance by the San Diego Opera.

About the Music: Many of Dr. Frank's works often tell a story. She has written program notes to describe the work which has three sections, based on dances.

- I. **Introduction: Jungle Jaunt** - This introductory scherzo opens in an unabashed tribute to the *Symphonic Dances* from *West Side Story* by Leonard Bernstein before turning to harmonies and rhythms derived from various pan-Amazonian dance forms. These jungle references are sped through (so as to be largely hidden) while echoing the energy of the Argentinian composer Alberto Ginastera who was long fascinated with indigenous Latin American cultures.
- II. **Highland Harawi** - This movement is the heart of Three Latin American Dances, and evokes the Andean harawi, a melancholy **adagio** traditionally sung by a single bamboo quena flute so as to accompany a single dancer. As mountain music, the ambiance of mystery, vastness, and echo is evoked. The fast middle section simulates what I imagine to be the "zumballyu" of Illapa ~ a great spinning top belonging to Illapa, the Peruvian-Inca weather deity of thunder, lightning, and rain. Illapa spins his great top in the highland valleys of the Andes before allowing a return to the more **staid** harawi. The music of the Hungarian composer, Bela Bartok, is alluded to.
- III. **The Mestizo Waltz** - As if in relief to the **gravity** of the previous movement, this final movement is a lighthearted tribute to the "mestizo" or mixed-race music of the South American Pacific coast. In particular, it evokes the "romancero" tradition of popular songs and dances that mix influences from indigenous Indian cultures, African slave cultures, and western brass bands.



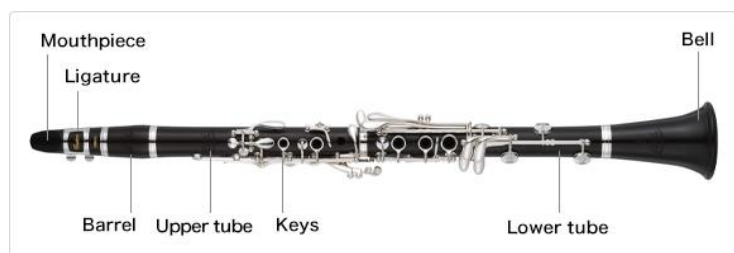
Grand Prize Award Winner of 2020 Stella Boyle Smith Young Artist Competition

About the Artist: Alan Sun, 17, a senior clarinetist at Conway High School, started playing the clarinet in 6th grade and has been studying with Dr. Kelly Johnson, principal clarinetist of the ASO, since 2018. He is 2nd place winner of the Young Artist Competition for the last 2 years and serves as 2nd clarinet in the Conway Symphony Orchestra, 2nd chair in the University of Central Arkansas Wind Ensemble and principal clarinetist of the Arkansas

Symphony Youth Orchestra. He plans on pursuing music in college, increasing his photo and video editing skills and aspires to be professional soloist and/or orchestral musician. Visit him on Instagram (@alan.clarisun).

About the instrument: Ancient Greece, Ancient Egypt, Middle East and Europe since the Middle Ages were the countries which had single-reed wooden instruments or hornpipes that led to the modern

clarinet. In the early 18th century, the popular instrument 'chalumeau' was modified by an instrument maker who made one of its keys into an instrument key. Its sound was loud and shrill so it was called 'clarinetto,' meaning 'little trumpet.' By the time of Beethoven in the 1800's, the clarinet had evolved into making a mellow sound and became a standard instrument of the orchestra. The clarinet is a member of the woodwind family.



The work and composer: *Introduction, Theme and Variations for Clarinet*

By Gioacchino Rossini (<https://www.youtube.com/watch?v=UdVxd1A-5ko>)



Rossini was born in 1792 in Italy and lived there until his death in 1868. His parents were musicians so he had an early introduction to the world of music. He started composing when he was 12 and was attended a music school in Bologna. He is famous for having written 39 operas, both serious drama and comedy. When he finished those, he stopped composing and did little work for the last 40 years of his life.

The work was thought to be composed in 1809 for the clarinet and orchestra. It is most popular clarinet work to this day. It is based on two arias taken from two of his operas. It starts with an introduction and followed by the main theme in B flat major. The theme is the basis for 5 variations, each providing an opportunity for the clarinetist to display his or her virtuosity through many leaps and fast passages. The variations restate the theme with some particular differences, for example, in speed, number of notes per measure, minor mode and introduction of dazzling passages of runs.

GLOSSARY

The meaning given is in the context of this Journal. There are additional meanings to many of these words.

<p>adagio - slowly, used as a musical direction</p> <p>afford - have enough money to buy or pay for something</p> <p>align - to place or arrange in a straight line</p> <p>arranger - one who adapts music into a musical work</p> <p>bookbinder - person or company who binds books</p> <p>century - a period of a hundred years</p> <p>code - a system of symbols to stand for a meaning</p> <p>coda - a passage bringing a musical work to a conclusion</p> <p>commemorate - to celebrate to honor something special</p> <p>compose - to write a piece of music</p> <p>concertmaster - the first chair of the violins</p> <p>concerto - a 3 mov't. piece for a soloist and orchestra</p> <p>conductor - the leader of the orchestra</p> <p>crescendo - a gradual increase in loudness</p> <p>culture - a set of customs and traditions shared by people in a place or time</p> <p>custom - longstanding habitual activity of people</p> <p>customary - usual, done as a custom</p> <p>dean - the senior or leading member of some group</p> <p>decrescendo - a gradual decrease in loudness</p> <p>descent - the act or process of going downward</p> <p>discriminate - to treat people differently and unfairly</p> <p>dynamics - refers to the ranges in volume from soft to loud, of a note or series of notes</p> <p>element - a small part of something else</p> <p>emigrate - leave one's country for another</p> <p>excel - to do well at something</p> <p>explorers - one who travels to unknown places</p> <p>expression - indication of feeling or spirit</p> <p>fantasy - a musical work that is imaginative</p> <p>grace - help or kindness that God shows to people</p> <p>gravity - very serious nature or manner</p> <p>halcyon - calm, tranquil or peaceful</p> <p>harmony - a group of tones played at the same time</p> <p>heartland - the center of a country or geography</p> <p>heritage - that which belongs to a person by birth</p> <p>hoedown - type of American folk square dance</p> <p>hometown - one's native country or region</p> <p>immerse - to be involved deeply in something</p> <p>immigrant - one who comes to a new country to live</p> <p>impassioned - showing or feeling very strong emotion</p> <p>improvise - to compose on the spur of the moment</p> <p>indentured servant - a person bound to work for a period of time because of a contract</p> <p>inherit - to receive through a parent's genes or to receive something from a person who has died</p> <p>jazz - an American musical style originating with African-American musicians in New Orleans</p>	<p>liberating - making you feel free</p> <p>march - a piece of music with a strong, walking beat</p> <p>market - place or process to services and goods</p> <p>migrate - to pass from one place or locality to another</p> <p>motivational - causing a person to act on a goal</p> <p>movement (music) - a main section of a sonata, symphony or suite</p> <p>New World - the Western Hemisphere</p> <p>odyssey - any long series of journeys or adventure</p> <p>overture - an orchestral piece, often the introduction to an opera, oratorio or other work</p> <p>panorama - an unobstructed view of a scene over a wide area</p> <p>passion - a strong feeling of enthusiasm or excitement</p> <p>pit orchestra - one seated below the opera stage</p> <p>prairie - area of land, mostly flat, covered in grasses</p> <p>prolific - abundant, producing a lot</p> <p>publish - to print something, as in a book</p> <p>push-pull - factors that motivate people to move</p> <p>quest - search for something specific</p> <p>refine - to improve something by making small changes</p> <p>rhythm - a pattern of regular or irregular beats</p> <p>roots - basic cause, source or origin of something</p> <p>runs - a series of musical notes, like a scale</p> <p>safari - a journey, especially for hunting or filming</p> <p>score - a printed piece of music</p> <p>Spartan - indifferent to luxury as in ancient Sparta</p> <p>staid - sedate, quiet, respectable and traditional</p> <p>suite (music) - a series of instrumental movements</p> <p>surname - hereditary name for all family members</p> <p>symbol - something that represents something else, like a letter or character</p> <p>symphony - an orchestral work in 3 or 4 movements</p> <p>terrain - stretch of land of a particular kind</p> <p>texture - the characteristics of something</p> <p>thoroughfare - a main road</p> <p>transform - to change one thing into something new</p> <p>tune - to cause an instrument to be in proper pitch, or a melody that is commonly sung</p> <p>turmoil - state of commotion or agitation</p> <p>typesetter - one who sets type, letter by letter, as required by early printing machinery</p> <p>valedictorian - graduating student with highest grades</p> <p>vessel - a craft able to travel on water</p> <p>waltz - type of dance, in 3/4 time</p> <p>waves - a surge or rush of water in the ocean or sea, or an action similar to the action of the ocean</p> <p>work song - rhythmic music to work by</p>
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AFTER THE CONCERT
(What are your thoughts?)

Which piece did you like the best? _____

What about it did you like? _____

What do you think the composer was trying to say? _____

Which piece was your least favorite? _____

Why? _____

What were the dynamics and timbre? _____

What mood did they create? _____

What was most surprising about the concert? _____

What would you like to tell the Arkansas Symphony Orchestra -
To the conductor?

To the players or an individual player? _____

MESSAGE TO PARENTS

The Children's Concert of the Arkansas Symphony was brought to your children as part of a program to interest your child in learning about many seemingly unrelated subjects through the arts. While the experience offers wonderful, live, serious music, the program also involves science, language arts, math, geography and art. The idea is to learn in a fun, interesting and engaging way.

The Hot Springs/Hot Springs Village Symphony Guild, in conjunction with Arkansas Learning Through The Arts, has prepared the written materials to support this program and has drawn upon the resources of many experienced volunteers and teachers.

Learning happens everywhere, not just at school! To support your child, you can:

- Read this Journal yourself and discover what he or she is learning (it's interesting!),
- Talk to your child about what he or she has discovered,
- Encourage your child to read the books that are suggested at school,
- Play serious music in your home (find on www.YouTube or order online if necessary), and
- Share the music and the stories with the other children in your family.

You can also take your children to ASO concerts in Little Rock. There are two Sunday afternoon concerts available this Spring on April 10 and May 15 at Robinson Center Music Hall at 3:00p.m. Entergy will cover your child's ticket. Call 501 666-1761 to make reservations for you and your child(ren). **Take your family. Have a fun time together!**

ARKANSAS SYMPHONY
ENERGY **kids** TICKET

This voucher is good for one free children's ticket to any ASO Sunday performance. Voucher must be redeemed at the ASO Box Office & Free Children's Ticket must be accompanied by an adult ticket.

For more information, call (501) 666-1761 or visit www.ArkansasSymphony.org.

ARKANSAS SYMPHONY ORCHESTRA

Entergy

ADMIT ONE CHILD FREE!

The graphic features a green background with white and orange text. A blue arrow points from the 'kids' text to an orange box that says 'ADMIT ONE CHILD FREE!'. The Arkansas Symphony Orchestra logo is on the left, and the Entergy logo is on the right. There are also musical notes and a treble clef on the left side.

MANY THANKS TO VOLUNTEERS

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Hot Springs Concert Band
HSV Amateur Radio Club
HS/HSV Symphony Guild
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