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.jwionline.net](http://www.jwionline.net), which gives more information on the instruments.
- Go to [www.DSOKids.com](http://www.DSOKids.com) to listen to each instrument (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.

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**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.

<table>
<thead>
<tr>
<th>People who are tourists</th>
<th>Pioneers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What places do they go?</strong></td>
<td><strong>What places did they go?</strong></td>
</tr>
<tr>
<td><strong>How do they get there?</strong></td>
<td><strong>How did they get there?</strong></td>
</tr>
<tr>
<td><strong>Why do they go?</strong></td>
<td><strong>Why did they go?</strong></td>
</tr>
<tr>
<td><strong>Are they pulled or pushed to go?</strong></td>
<td><strong>Were they pulled or pushed to go?</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Explorers</strong></th>
<th><strong>Native Americans</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What places did they go?</strong></td>
<td><strong>What places did they go?</strong></td>
</tr>
<tr>
<td><strong>How did they get there?</strong></td>
<td><strong>How did they get there?</strong></td>
</tr>
<tr>
<td><strong>Why did they go?</strong></td>
<td><strong>Why did they go?</strong></td>
</tr>
<tr>
<td><strong>Were they pulled or pushed to go?</strong></td>
<td><strong>Were they pulled or pushed to go?</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Migrant Workers</strong></th>
<th><strong>You name a type:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What places do they go?</strong></td>
<td><strong>What places do they go?</strong></td>
</tr>
<tr>
<td><strong>How do they get there?</strong></td>
<td><strong>How do they get there?</strong></td>
</tr>
<tr>
<td><strong>Why do they go?</strong></td>
<td><strong>Why do they go?</strong></td>
</tr>
<tr>
<td><strong>Are they pulled or pushed to go?</strong></td>
<td><strong>Are they pulled or pushed to go?</strong></td>
</tr>
</tbody>
</table>
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.

![Shapes for conducting in 2, 3, 4, and 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

HoeDown (Movement 4) from Rodeo Suite by Aaron Copland
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

Festival Overture by William Grant Still
www.youtube.com/watch?v=zIaI_hRMXVM

Largo (Second Movement), Symphony No. 9, (From the New World) by Antonin Dvorak
Movement 2: https://www.youtube.com/watch?v=ASlch7R1Zvo Minutes 12:44
Symphony #9: https://www.youtube.com/watch?v=_9RT2nHD6CQ&t=27s Minutes 55:39

MOVEMENT OF NATIVE AMERICANS

Chofki’ by Jerod Impichchaachaaha’ Tate
www.youtube.com/watch?v=a7OGhdE7s4E Minutes 07:43

INFLUENCE OF HISPANIC MIGRATION

The Mestizo Waltz from Three Latin American Dances by Gabriela Lena Frank
Movement 3: www.youtube.com/watch?v=XE1W16zmMEs 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

Introduction, Theme and Variations for Clarinet by Giacchino Rossini
https://www.youtube.com/watch?v=UdVxd1A-5ko Minutes 12:54

GLOSSARY (words in bold are in the Glossary)

AFTER THE CONCERT (your impressions)

MESSAGE TO THE PARENTS
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.

- 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.

**WHAT AMERICAN ENGLISH WORDS CAME FROM ANOTHER LANGUAGE?**

---

**BEGINNINGS OF AMERICA**

**ACROSS**

1 One hundred years
2 Able to pay expenses
3 To attract something towards a place
4 To move something away
5 One who comes from another country to live
6 Any long series of journeys
7 Move from one place to another
8 Search for something specific
9 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
5 Set of customs and traditions shared by people in a place or time
6 Bound to work for a period of time because of a contract
7 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.

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 clopping 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) ___________________
What is a topographical map? ________________________________

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

<table>
<thead>
<tr>
<th>Region</th>
<th>Rivers</th>
<th>Mountain Ranges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northeast</td>
<td>Mississippi</td>
<td>Rocky</td>
</tr>
<tr>
<td>Southeast</td>
<td>Arkansas</td>
<td>Appalachia</td>
</tr>
<tr>
<td>Midwest</td>
<td>Colorado</td>
<td>Adirondack</td>
</tr>
<tr>
<td>Southwest</td>
<td>Ohio</td>
<td>Smokies</td>
</tr>
<tr>
<td>West</td>
<td>Missouri</td>
<td></td>
</tr>
</tbody>
</table>

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 'O'? ________________
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!
**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.
Who wrote the Music: Antonín Dvořák (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 Dvořák'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.

Dvořák 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. Dvořák 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? Dvořák 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. Dvořák 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 Dvořák 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 Dvořák'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 avrilfan2213 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 Dvořák: '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.

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

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."
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 Planes 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? ________________________________________
_________________________________________________________________
_________________________________________________________________
I N F L U E N C E  O F  H I S P A N I C  M I G R A T I O N

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.

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.
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 2021 Stella Boyle Smith Young Artist Competition

Ann Gao is a junior at Little Rock Central High School. Ann has been playing piano since age 7 and currently studies with Dr. Naoki Hakutani. She started playing the flute in 6th grade and currently studies with Dr. Carolyn Brown. Ann has been a member of the Arkansas Symphony Youth Orchestra for two years, and she was selected as principal flutist of the 2021 Arkansas All State Orchestra and All State Wind Symphony. She is the Grand Prize Winner of the 2021 Stella Boyle Smith Young Artist Competition. Outside of music, Ann enjoys reading and dancing ballet.

About the Composer: Frédéric Chopin

Born in 1810 in a town near Warsaw, Duchy of Warsaw [now Poland], Chopin was the son of a Polish mother and French father who had emigrated to Poland to become a tutor. He was fascinated with piano music very young and tried to reproduce what his mother and older sister played. With lessons, he became so proficient that he was invited to play for private parties at an early age. At 16, he entered in the Warsaw Conservatory of Music where his teacher was Romantically inclined and so allowed Chopin some freedoms from strict academic traditions. His compositions already showed his strong interest in the area’s folk music.

To gain a wider musical experience, his parents sent him when he was 18 to Vienna where he gave two very successful concerts. He returned home to write two piano concertos and many other piano works in preparation for another concert tour. Two years later, he went again to Vienna only to learn that the Polish had revolted against the Russian rule so he could not go back home. He went on to Paris to discover a community of Romantic artists and musicians whom he quickly befriended. He flourished in Paris and remained there the rest of his short life. He died of tuberculosis when he was 39.

The work: Piano Concerto No. 2 in F Minor, Movement 1, Maestoso

https://www.youtube.com/watch?v=UdVxd1A-5ko

Chopin was most comfortable writing for the piano. So when he wrote for orchestra, the piano part was always more brilliant. The first movement has two main themes that are first introduced by the orchestra and then are re-interpreted by the piano with many expressive embellishments. The strings open the work with a a Romantic melody that has stark dynamic contrasts; the woodwinds then introduce the second theme which is more lyrical and elegant. These themes are developed by both piano and orchestra through both tranquil and fiery passages; the work ends with a virtuosic piano passage and final orchestral chord.
GLOSSARY

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

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

MANY THANKS TO VOLUNTEERS

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- HSV Amateur Radio Club
- HS/HSV Symphony Guild

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Other Important Supporters:
Arkansas Learning Through The Arts
Arkansas Symphony Orchestra, Inc.