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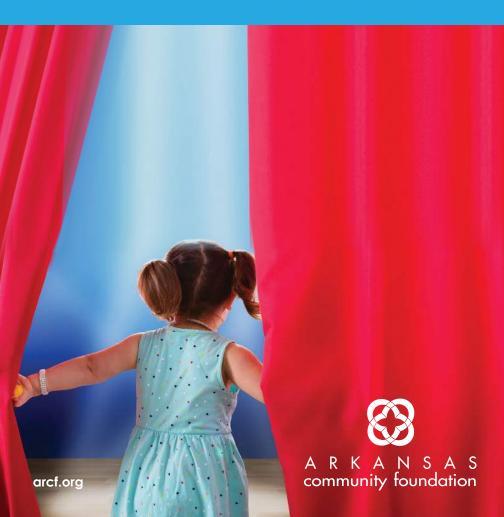
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ROCK TO

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We are setting the stage to build better commuities in Arkansas — to become the places your kids will want to raise their kids. By strategically funding a variety of local nonprofits we engage people, connect resources, and inspire solutions that build community.



•••••

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FROM THE CEO



Dear ASO supporters, music lovers, people that took piano when young and have always regretted quitting, former high school band or ASYO members, and anyone who is out for a night of fun and relaxation,

I am so pleased to welcome you here today to hear your Arkansas Symphony Orchestra perform with new Music Director Geoffrey Robson. I could not be more excited about the future. I am so thankful that Geoffrey was selected to lead the orchestra by a unanimous decision of the Search Committee, chaired by Dr. Denise Compton. Geoff cares deeply about the ASO, Little Rock, children, music education, and Arkansas. We could not be in better hands with our new leader. Deepest gratitude to the musicians, board members, and staff that served and gave hundreds of hours to this search.

Our next important work is building the ASO Stella Boyle Smith Music Center. One hundred years ago, Stella Boyle Smith invited a group of musicians to perform in her living room. In fall of 2024, ASO will finally have its first permanent home and be able to broadcast the music of ASO into every living room in Arkansas! Thank you to Brigita Gardner, Chair of the Crescendo Campaign for leading us through an \$11.75M capital campaign to bring this project to a reality.

Thank you to all of you that have contributed to make the new community music center a reality for our state. We envision the ASO Stella Boyle Smith Music Center being a "Radically-Welcoming Hub of Musical Activity for All Arkansans." We want everyone that walks into the space to see themselves there. A committee of community leaders led by Susan Marsh contributed ideas for how they want to use the music center to further their missions and serve our children, seniors, and community members with music-making and education.

To ensure the future of current programs and to take full advantage of the possibilities of the new Music Center, the ASO is embarking on a \$3M endowment campaign, *Encore.* As you may be reading or hearing in the news, the performing arts are navigating new challenges in the aftermath of the pandemic. By adding \$3M to the current \$10M endowment, we will ensure that the ASO remains financially healthy and continues to consistently balance its budget. The ASO has balanced its budget for 14 years, which enabled us to continue serving the community with music during the pandemic. Sustaining a solid financial foundation enables ASO to employ musicians of impeccable artistry to live, teach, and play in Little Rock and the state of Arkansas.

Thank you all for being here today for your Arkansas Symphony Orchestra. If you are a subscriber or concert member, thank you for your commitment. If you would like to become a subscriber or concert member, or are interested in participating on the Board of Advisors or Directors, please reach out to me at clittlejohn@arkansassymphony.org. If you want to learn more about ASO, the programs of the E. Lee Ronnel Music Academy, or see more of the new logo designed by Cranford Co., please visit our website at www.ArkansasSymphony.org.

Thank you for your participation. I hope you enjoy yourself and come back again and again.

Christine hottly oh

Christina Littlejohn





Dear Music Lover,

It is an honor to welcome you to the symphony as the eighth Music Director of your Arkansas Symphony Orchestra! This is a historic year for this organization and for the performing arts in central Arkansas, and I am so happy that you are taking part in it with us.

This is a season that has something for everybody. If this is your first time attending the Arkansas Symphony Orchestra, we welcome you and hope this will be the first of many world-class performances you enjoy!

I have never been more optimistic about the future of orchestral music. There is more great music being written right now for symphony orchestra than at any point I can remember. Composers you'll hear this year on our Masterworks series, such as Jonathan Bailey Holland and others, have such an extraordinary wealth of influences and styles in their music that it is inspiring, genre-bending greatness with every note. Older works get new life breathed into them each time the ASO takes them up. We create transcendent moments of beauty and enjoy them together, audience and performers, in the concert hall.

But there is much more. You will not want to miss *Star Wars: A New Hope*, performed by the ASO as the film is being shown. Capathia Jenkins, who brought the house DOWN when she performed *Tribute to Aretha Franklin* with us, returns in a new show, which will be equally memorable as we celebrate the great American genre of soul music. Coinciding with the total solar eclipse in April 2024, we will perform *The Planets*, a celestial musical journey through the heavens and its accompanying astrology.

Lastly, there is such an astounding array of musical talent right here in our city and across the community; it is one of the great joys of my position that we can seek out and feature local artists, support emerging careers, and uplift all of us. From the remarkable choirs onstage with us during *Home for the Holidays*, to side-by-side performances with youth orchestras, to our final concert of the season, *Arkansas Talent*, we have never been more dedicated to making live music performance one of the great connectors in our community. This is even more apparent as we near completion of our \$11 million ASO Stella Boyle Smith Community Music Center, which will house our education programs, youth orchestras, community orchestra, and programming to enrich and inspire ALL Arkansans.

Your Arkansas Symphony Orchestra is more accessible than ever. The concert membership allows one to enjoy any of our concerts for as low as \$9/month. Interested in making and engaging with music no matter your age? The E. Lee Ronnel Music Academy offers musical opportunities to students from age 4 to 104!

Thank you again for attending this performance, and I hope you can enjoy many more this season! We are YOUR symphony orchestra, professional musicians dedicated to performing at the highest level, and sharing the depth of our love for live music to all of Little Rock and the central Arkansas community.

Yours.

Geoffrey Robson

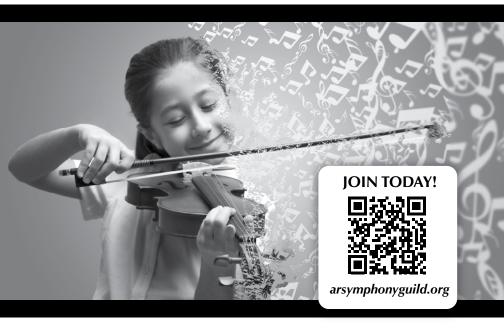
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For over 55 years, thousands of volunteers from the Arkansas Symphony Orchestra Guild have used music and the arts to make a profound impact on the lives of children and adults.

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Join us today and help bring to life quality educational programs such as Orchestra & You, the Stella Boyle Smith Trust Young Artists Competition, the Children's Concert, and the Arkansas Symphony Youth Orchestra.

PROGRAM



Saturday, September 30, 2023 • 7:30 PM Sunday, October 1, 2023 • 3 PM Robinson Performance Hall Little Rock, Arkansas

STELLA BOYLE SMITH MASTERWORKS SERIES

Q

Geoffrey Robson, *conductor* Jennifer Frautschi, *violin*

GIOACHINO ROSSINI (1792-1868)	<i>La Gazza Ladra</i> Overture	8′
ERNEST CHAUSSON (1855-1899)	Poème for Violin and Orchestra, Op. 25 Jennifer Frautschi, violin	16'

INTERMISSION

FLORENCE PRICE	Concerto for Violin and Orchestra	16'
(1887-1953)	No. 2 in D minor	
	Jennifer Frautschi, violin	
OTTORINO RESPIGHI	Pines of Rome	23'
(1879–1936)	I. The Pines of the Villa Borghese	
	II. Pines near a Catacomb	
	III. The Pines of the Janiculum	
	IV. The Pines of the Appian Way	

PLEASE SILENCE ALL ELECTRONIC DEVICES. THANK YOU.

Use of cameras and recording equipment is not permitted in the concert hall. The Arkansas Symphony Orchestra is supported in part by a grant from the Arkansas Arts Council, an agency of the Department of Arkansas Heritage.

ORCHESTRA



Opening Night: Pines of Rome

GEOFFREY ROBSON, Conductor, Pamela Diane Stephens Conductor's Chair JENNIFER FRAUTSCHI, Violin

VIOLIN

Kiril Laskarov Concertmaster Dora Paley Ronnel Concertmaster's Chair Andrew Irvin Concertmaster Katherine Williamson Assistant Concertmaster *†Meredith Maddox Hicks Principal Second Violin Eric M. Hayward Memorial Ćhair Kristen Bomberger ‡Linnaea Brophy †Charlotte Crosmer Leanne Day-Simpson ‡Trisha McGovern Freeney Karen Jarboe Abraham Martinez Beth Massa Sandra McDonald Tom McDonald Jordan Musarave Kenta Nomura Geronimo Oyenard †Lauren Pokorzynski Magdalena Ryszkowski Dan Santelices Algimantas Staskevicius Leigh Wing

VIOLA

‡Katherine Reynolds Principal Dr. Howard & Celia Barnhard Chair Joe Joyner Tatiana Kotcherguina †Timothy MacDuff Thomas McDonald Julian Pranata Beth Robison Amanda Wilton

CELLO

David Gerstein Principal Linda Garner Riggs Chair Casey Buck Stephen Feldman Joanna Klett Rafael León †Travis Scharer Kristin Smith ‡Jacob Wunsch

BASS

Russell Thompson Principal Ian Collins Ian Grems Sara Neilson Jose Saavedra Andrew Cody Williams

FLUTE

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PICCOLO Gabriel Vega

OBOE Leanna Renfro Principal Rachel Fuller Memorial Chair Lorraine Duso Kitts Beth Wheeler

ENGLISH HORN

Beth Wheeler

CLARINET Karla Fournier Mason Sangster

BASS CLARINET Lyle Wong

BASSOON Susan Bell León *Principal* Tom Dempster

CONTRABASSOON

Jake Fowler HORN David Renfro *Principal* Robin Dauer Brent Shires Tyler Bjerke Evan Mino

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Ross Ahlhorn Principal Andrew Stadler George Worthen Memorial Chair Carl Mason

TROMBONE

Michael Underwood Principal William "Bill" Vickery, Jr. Memorial Chair Bruce Faske David Carter

TUBA

Ed Owen Principal Greer & Barnett Grace Chair in memory of Gov. Frank White

TIMPANI

Rick Dimond Principal Arkansas Symphony Orchestra Guild Chair

PERCUSSION

Madison Shake *Principal* Erick Saoud Justin Bunting Doug DeMorrow Eddie Solomon

HARP Alisa Coffey *Principal*

PIANO Carl Anthony Principal

CELESTE & ORGAN Hee-Kyung Juhn

BUCCINE

Brian Walker TJ Perry Nairam Simoes Sam Oliveri Austin Motley Sean Reed

ARTISTS





GEOFFREY ROBSON, Music Director

Geoffrey Robson has emerged as a force of artistic leadership throughout the U.S. and the state of Arkansas. As Artistic Director and principal conductor of the Arkansas Symphony Orchestra, his dynamic leadership during the COVID-19 pandemic resulted in state-wide and national visibility for the organization. By overseeing an accelerated shift to virtual offerings of performances and educational content, Maestro Robson ensured continued success of the orchestra and continued employment of all musicians and staff. The

orchestra's online *Bedtime with Bach* series received nationwide acclaim and was featured by the *Washington Post* and the *Kelly Clarkson Show*.

In 2017, he was awarded the Respighi Prize in Conducting by the Chamber Orchestra of New York, and led the group in performance at Carnegie Hall. He has worked with renowned artists such as Gil Shaham, Midori, Rachel Barton Pine, Zuill Bailey, Vadym Kholodenko, Alexander Markov, Mandy Gonzalez, the Beach Boys, and many others.

During his tenure in Arkansas, he has conducted critically acclaimed and sold-out masterworks, pops, chamber, and children's concerts. He frequently collaborates with organizations such as Ballet Arkansas, Arkansas Children's Theater, Opera in the Rock, the Chamber Music Society of Little Rock, and numerous choral groups. He also writes, records, and produces *At the Symphony*, a concert preview radio series on KLRE Classical 90.5 in Little Rock.

Robson also currently serves as Artistic Director of the Faulkner Chamber Music Festival. In this role, he curates a summer concert series and serves as director of the chamber music camp, which provides a unique, immersive experience to music students in the art of playing chamber music. He has served on the music faculty of Hendrix College, and was Visiting Assistant Professor of Music at the University of Central Arkansas, where he conducted the Conway Symphony Orchestra.

He has conducted numerous ballet and opera productions including *The Nuteracker*, *LaBohème*, and *Madama Butterfly* with the Plano Symphony (Texas) and Opera in the Rock (Little Rock). As a founding member of The Chelsea Symphony (New York), he conducted numerous sold-out performances and served as an artistic advisor, ensuring the growth and success of the organization.

A champion of new music, Robson collaborates with and explores the music of renowned living composers. In 2016, he conducted the San Juan (Colorado) Symphony in the world-premiere of James Stephenson's *Concerto for Hope* with celebrated trumpeter Ryan Anthony. He served as arranger, conductor, and violinist for the world-premiere of *Billy Blythe*, a one-act opera based on the life of a young Bill Clinton, by Bonnie Montgomery. He conducted the premiere of *Into the Beautiful North* by Joe Brent, performed by the 9 Horses trio, as well as the premiere of *Richard III, A Crown of Roses, A Crown of Thorns*, an opera by Karen Griebling. In 2021 and 2022, he secured

ARTISTS continued

commissions of new works by Tania León and James Lee III, which were performed by the Arkansas Symphony Orchestra.

As a violinist, Robson is an avid chamber musician and regularly collaborates with musicians across the country. He served as concertmaster of the Connecticut Virtuosi Chamber Orchestra and as Assistant Concert master of the Waterbury Symphony (Connecticut). He is recognized for his skill and versatility as a violinist and fiddle player, and has established himself as a highly sought-after studio musician. He creates and performs string and orchestral arrangements for recording artists to assist them in achieving their musical goals in the studio.

Utilizing his extensive studio experience, Robson conducted and served as executive producer for the 2021 recording of Florence Price's *Concerto in One Movement*, with the Arkansas Symphony Orchestra. He is also an orchestral pops arranger and his music has been featured in numerous ASO performances.

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. Primary violin teachers include Erick Friedman, Dmitri Berlinsky, James Krehbiel, and I-fu Wang.

He studied conducting at Yale University with Lawrence Leighton Smith, Edward Cumming, and Shinik Hahm. Other notable teachers include John Farrer, Neil Thomson, Joana Carneiro, Dirk Brossé, and Larry Rachleff.



JENNIFER FRAUTSCHI, Violin

Two-time Grammy nominee and Avery Fisher career grant recipient violinist Jennifer Frautschi has appeared as soloist with innumerable orchestras including the Cincinnati Symphony, Chicago Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Minnesota Orchestra, and St Paul Chamber Orchestra. As chamber musician she has performed with the Boston Chamber Music Society and Chamber Music Society of Lincoln Center and appeared at Chamber Music Northwest, La Jolla Summerfest, Music@Menlo, Tippet Rise Art Center, Toronto Summer Music, and the Bridgehampton, Charlottesville, Lake Champlain, Moab, Ojai, Santa Fe, Seattle, and Spoleto Music Festivals.

Her extensive discography includes several discs for Naxos: the Stravinsky Violin Concerto with the Philharmonia Orchestra of London, conducted by the legendary Robert Craft, and two Grammy-nominated recordings with the Fred Sherry Quartet, of Schoenberg's Concerto for String Quartet and Orchestra, and the Schoenberg Third String Quartet. Her most recent releases are with pianist John Blacklow on Albany Records: the first devoted to the three sonatas of Robert Schumann; the second, American Duos, an exploration of recent additions to the violin and piano repertoire by contemporary American composers Barbara White, Steven Mackey, Elena Ruehr, Dan Coleman, and Stephen Hartke. She also recorded three widely praised CDs for Artek: an orchestral recording of the Prokofiev concerti with Gerard Schwarz and the Seattle Symphony; the violin music of Ravel and Stravinsky; and 20th-century works for solo violin. Other recordings include a disc of Romantic Horn Trios, with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertant with pianist Jeremy Denk.

Born in Pasadena, California, Ms. Frautschi attended the Colburn School, Harvard, the New England Conservatory, and the Juilliard School. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz," on generous loan from a private American foundation with support from Rare Violins In Consortium. She currently teaches in the graduate program at Stony Brook University.



VALERY SAUL, Associate Conductor

Described as a "powerful presence on the podium" by Marin Alsop, Valery Saul is recognized for her dynamic leadership and musicality. She was recently appointed the Associate Conductor of the Arkansas Symphony Orchestra and also serves as a cover conductor for the Minnesota Orchestra, St. Louis Symphony Orchestra, Charlotte Symphony, and Oregon Symphony.

In summer 2023, Valery was invited by Cristian Măcelaru (Orchestre National de France and WDR Symphony Orchestra) to participate in the Romanian Chamber Orchestra Masterclass and at the Cabrillo Festival of Contemporary Music. During the 2021/22

season, Valery won 2nd place at the Denver Philharmonic International Conducting Competition with a captivating performance of *Chopin Piano Concerto No. 2.* Valery was also invited to the Domaine Forget Conducting Academy to work with Yannick Nézet-Séguin and Bramwell Tovey where she was awarded the Excellence Scholarship. She was also selected by Marin Alsop to participate in the AT&T She's Connected commercial that highlights visibility of women in the arts and entertainment industry and was chosen as the 2022 winner for the Gena Branscombe Conducting Scholarship.

Memorable conducting highlights include invitations to participate in masterclasses with the National Symphony Orchestra at the Kennedy Center and with the Baltimore Symphony Orchestra. Additionally, she was appointed conductor for the OperaBox Company in Vancouver, Canada where she led virtual programs of Puccini's *La Bohème* and Handel's *Messiah*. She also served as the assistant conductor for the Baltimore Symphony Youth Orchestra and the Hillsboro Symphony Orchestra.

Valery is a graduate of Peabody Conservatory (M.M. 2022). She has been mentored by Marin Alsop, Cristian Măcelaru, Yannick Nézet-Séguin, Miguel Harth-Bedoya, David Danzmayr, and George Manahan. In addition to conducting, Valery is a professional opera singer.



OVERTURE TO LA GAZZA LADRA (THE THIEVING MAGPIE)

Gioachino Rossini

b. Pesaro, Italy / February 29, 1792; d. Passy, France / November 13, 1868

During the first half of the nineteenth century, Europe loved opera more than any kind of music, and its favorite composer of opera (comic and dramatic alike) was unquestionably Rossini. Typical of the adulation he aroused is this letter from the great German author, Heinrich Heine: "I rejoice in your golden tones, your melodious lights, your sparkling butterfly dreams that beguile me so sweetly and kiss my heart as though with the lips of Graces. Divine Maestro, forgive my poor fellow countrymen who do not see your depth because you bedeck it with roses and to whom you are not sufficiently full of ideas, not sufficiently thorough, because you flutter so freely on wings borne aloft by the breath of God."

The Thieving Magpie was premiered at La Scala, Milan, in 1817. The improbably melodramatic plot belongs to the genre of the "rescue" opera, a popular style of the day. It concerns Ninetta, a young woman who works in the home of Sr. Vingradito, a wealthy farmer. She is accused of stealing one of her master's silver spoons. Sentenced to death for her crime, she is saved from execution at the last minute when the real culprit is revealed: a bird! No trace of these sombre goingson is apparent in the brilliant overture. With its striking opening side drum rolls, merry tunes, and superb use of crescendo (a Rossini trademark, in which the volume level increases gradually), it is music of unclouded verve and brilliance.

POÈME, OP. 25

Ernest Chausson

b. Paris, France / January 20, 1855; d. Limay, France / June 10, 1899

Chausson's catalogue is regrettably small, due to several factors. He came late to music, after first following his wealthy family's wishes and studying law; he composed slowly and painfully due to a lack of self-confidence (his wealth meant that he never needed to acquire the creative discipline that the life of a professional musician demands); and he died in a bicycling accident at 44.

After deciding that composition was his true calling (he also displayed considerable talent as an author and sketch artist), he entered the Paris Conservatoire at 24. He evolved a highly personal style. For many years, one of the main ingredients was the emotional, mystical approach shared by the hugely influential German operatic composer, Richard Wagner, and by Chausson's primary teacher, César Franck. Chausson heard several Wagner operas in Bayreuth, including the premiere production of *Parsifal* in 1882. Another strong influence was the impressionist style of his close friend, Claude Debussy. The result of these factors was bittersweet, refined music, concerned above all with beauty.

Chausson developed a close relationship with the celebrated Belgian violinist Eugéne Ysaÿe. When Ysaÿe offered a commission for a work with orchestral accompaniment, Chausson replied with what was for him unusual speed, composing the *Poème* between April and June, 1896. At first he gave it the title *Poème symphonique*, subtitled *The Song of Triumphant Love*. This came from a short story by one of his favorite authors, Russian Ivan Turgenev, suggesting that he may have conceived the piece in programmatic terms. He eventially shortened the name to simply *Poème*. It was premiered at a private performance in Nancy on December 27, 1896. The public debut took place in Paris in April 4, 1897. It won such great success that the composer expressed his surprise at the huge amount of applause it earned.

As the name suggests, it is a lyrical work, but it also contains its share of passion. Yet "there is no description," Chausson explained, "no story, nothing but sensation."

VIOLIN CONCERTO NO. 2

Florence Price

b. Little Rock, Arkansas, USA / April 9, 1887; d. Chicago, Illinois, USA / June 3, 1953

The first female African-American composer to earn a national reputation, and to have a symphony performed by a major orchestra (No. 1 in E Minor, Chicago Symphony Orchestra, 1933), Florence Price enjoyed considerable renown during her lifetime, and in recent years has come to be recognized as a significant American composer of the 1930s and 1940s. Selections from her 300 compositions have been performed by such frontrank musicians as soprano Leontyne Price and contralto Marian Anderson.

Price graduated from the New England Conservatory of Music in 1906. By then she had already been composing for several years. The eminent composer George Whitefield Chadwick recognized her talent and took her on as a pupil. She spent her immediate postgraduate years performing and teaching in the southern states, then relocated to Chicago in 1927. Despite considerable hardships, she established herself there as a respected pianist, organist, teacher and composer. With the current wave of performances by African American and female composers, her music is receiving the recognition which it has long deserved.

She composed the first of her two violin concertos in 1923. The second followed 29 years later. Like the Chausson *Poème*, it is a single-movement work with a variety of contrasting moods and tempos and a strongly Romantic flavor. It was premiered by the dedicatee, Minnie Jernberg, in 1955 and performed again in 1964. The 1964 performance was part of the opening celebration for the Florence B. Price Elementary School in a suburb of Chicago. After the rediscovery of the manuscript, it was recorded by soloist Er-Gene Kahng.

PINES OF ROME

Ottorino Respighi

b. Bologna, Italy/July 9, 1879; d. Rome, Italy/April 18, 1936

Like virtually every Italian composer, Respighi did his duty and wrote his share of operas. It's unlikely, however, that you'll ever have the chance to see any of them, good as they may be. Instead, he made his mark as a composer for the concert hall, more successfully than any of his fellow countrymen, regardless of period. His colorful and atmospheric style successfully blends elements of Romanticism (Tchaikovsky, Strauss, Puccini) with the limpid pastel Impressionism of Debussy. Studies with Russian composer Nikolai Rimsky-Korsakov, a master of spectacular orchestral effects, proved especially influential on the young Respighi.

PROGRAM NOTES continued

His orchestral catalogue is divided between charming suites for chamber orchestra that display his interest in older music, such as the *Ancient Dances and Airs*, and works for large, Romantic orchestra. The building blocks of all but the last of the chamberorchestra pieces (a fully original work) were Italian and French lute and harpsichord music of the sixteenth and seventeenth centuries. In a further nod to Italian musical tradition, he edited older music for performance and publication at regular intervals throughout the final 30 years of his life.

Respighi relocated in Rome in 1913 and lived there for the remainder of his life. He celebrated the past and present beauties of his beloved adopted city in three sumptuous tone poems or suites: *Fountains of Rome* (1916), *Pines of Rome* (1924) and *Roman Festivals* (1929).

Regarding *Pines of Rome*, he wrote, "Children are at play in the pine groves of the Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and we see the shades of the pine trees fringing the entrance to a catacomb. From the depths rises the sound of mournful psalm-singing, flowing through the air like a solemn hymn, and gradually and mysteriously dispersing.

"A quiver runs through the air; the pine trees of the Janiculum (one of the seven hills upon which Rome is built – D.A.) stand distinctly outlined in the clear light of a full moon. A nightingale is singing (via a recording of the actual bird). Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol."

PROGRAM NOTES BY DON ANDERSON © 2023







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Located in the Barry Travis Lounge on the historic lobby level.

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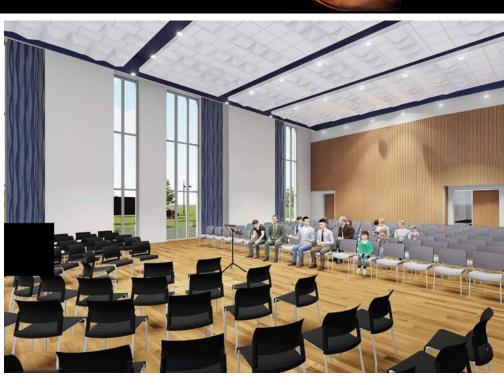


Arkansas Symphony Orchestra broke ground on August 10, 2023 on its new \$11.75 million Stella Boyle Smith Music Center in Little Rock's East Village, creating a first-of-its-kind musicfocused headquarters for the state. The new 20,000-square-foot, state-of-the-art facility, slated to open in September 2024, is the Symphony's first permanent home in its 58-year history.

FOR MORE INFORMATION, VISIT

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The new music center will be a **radically-welcoming hub** of musical activity for all Arkansans, serving youth and adults of all ages with an array of musical offerings. The building will provide access to music education, music performances, and music-making to residents of all corners of the state through new spaces and a broadcast and recording studio.

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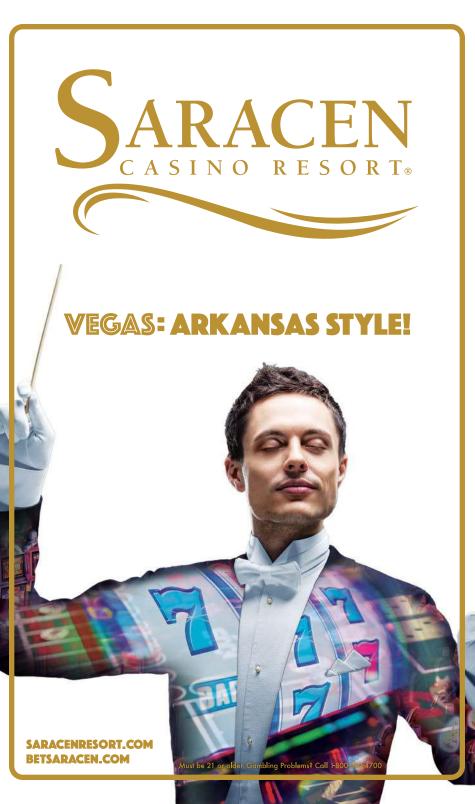
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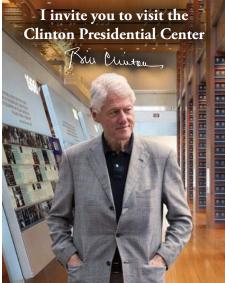
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